

FORUM A+P 15

Periodik Shkencor për Arkitekturën dhe Planifikimin Urban

2015



TIRANA DESIGN WEEK

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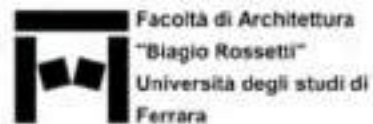


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A+P_FORUM



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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?

[ENTER]



Besnik Aliaj
Rector, Polis University

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

Dear Reader /
 Participant of
 Tirana Design Week,

TDW Tirana Design Weeks, founded in 2013, is a biannual event rotating with TAW Tirana Architecture Weeks (2012). The founders of such cultural-civic initiative are the same group that founded the Co-PLAN Institute for Habitat Development (1995) and Polis University (2006), leading Albanian institutions specialized on design issues and city sciences. This shows that TDW itself it is not a sporadic initiative that disappears before starting from someone. Instead it is already a mature institution that comes out of a long process full of ideas, debates and positive energy!

In 2010 Polis University started officially a study program of Applied Art & Design.

This program is unique in the country and the first one to really address the relation of aesthetics with local entrepreneurship (business and industry), and the public domain (public space, infrastructure, image). Albania has changed a lot since the collapse of communist regime, and nowadays is inspiring to join EU. But mentalities of the past and lack of experience somehow has limited local public and private institutions to express and formulate themselves in more competitive ways in a market oriented society, where despite content the design and image are becoming more and more essential to make a difference. Therefore Polis University has clearly identified the

**MADE IN ALBANIA, DESIGN BY POLIS!
 TDW TIRANA DESIGN WEEKS - BRANDING THE NEW ALBANIA**

need of society and of central/local governments to reformulate public aesthetics, as well as the need of private entrepreneurs for “made in / design in Albania” products and services. It has also identified the desperate need of Albania for a new image towards growing tourism and the need for foreign investments in a region that is that is highly dynamic and competitive. Albania must leave behind the images of isolation and instability of the 20th century; and move aggressively ahead towards a new brand of the 21st century based on creativity, innovation, vitality and technology. Here is the common share of Polis University and TDW.

Polis is already now educating the first generation of designers that will deal exactly with such challenge. But the main challenge remains the lack of understanding by society and other actors of the importance of such profession. Therefore despite connecting the academic process with practice and local private companies, Polis has been also supporting the latest Government initiatives for investing on branding new image for the country, and improving public space thanks to the improvement of the public aesthetics. In addition, Polis staff has been reflecting how to bring such discussion to the level of local citizens as well as to many other important local stakeholders.

So the idea of a forum or biannual was generated as a festival where students, professionals, artists and designers meet with simple citizens,

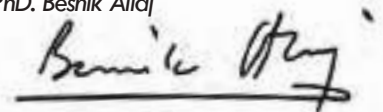
business people, public administration, decision and policy makers. And here it is TDW helping as a platform to meet, tell, show, exhibit, discuss and debate. And further on to even design and produce things, to experiment and innovate, or go in the city and provoke communities via concrete actions and urban activism. So far TDW has successfully achieved to organize its first event, and a second one is this year under preparation already. In addition to that, TDW has created for two consecutive times also a ‘niche’ during TAW. So, one out of four main events of each TAW as well have been devoted to design subthemes, giving practically a chance TDW to somehow be present almost every year.

Nowadays, one would proudly say that both TAW/TDW are a combined intellectual and cultural brand that has been already taking a clear place in the social-professional life of the capital city, country and wider in the region. Important international designers and artist have been arriving in Tirana, exposing significant experiences and ideas to the broad professional audience and beyond it to the city. Media has been covering it broadly, while open lectures, forums and crowds of people have often followed conferences. Local and international workshops of design and practice have also been coordinated together with other universities in the region and world, with local sponsors, accredited embassies, or private companies and public institutions. The main partners remain Municipality of

Tirana and Ministry of Culture; Dutch, Austrian, Swiss and US Embassies, Co-PLAN and AUA (Union of Architects), etc.

The next challenge is to make this initiative a real local movement where business come together with professionals and create what is really needed now for the country: “design in / made in Albania” products. That public institutions and governments come together with students and professionals and design real image campaign to improve the image of cities, regions or certain sectors of economy like tourism for example. Albania needs to improve urgently now in these aspects and be comparable with other EU countries in the region in terms of goods and services, using its own originality and strengths. We strongly believe that this open way of communication and contribution is not only worthy for the university, but above all for the country itself. It is also a way of branding better our School Philosophy in our society, and even more embraced by society. Ensuring being on the right track, our mission is being accomplished. However, relaying on our own resources and some professional consultancy we need to make sure to institutionalize our initiative and being a good example for other followers.

Prof. PhD. Besnik Aliqj



The curatorial approach of Tirana Design Week 2013

Tirana **D**esign **W**eeks comes as a natural continuation of a series of festivals devoted to creativity and its expression in some specific areas such as architecture, design, urban planning and environmental issues. The first festival of this series was Tirana Architecture Weeks organized during the months of September and October 2012. The initiative of organizing thematic festivals was taken by POLIS University and Co-PLAN and in particular by Besnik Aliaj, Sotir Dharmo and Dritan Shutina. The urgency of organizing these activities was great due to the lack of information and the missing public debate on issues that deal with architecture and design.

At this point, the effort of the organizers was double. On the one hand it aimed to turn public attention to the perceived problems of living and sharing the spaces of our cities and territories. On the other hand, the organization of these festivals, introduced Tirana to a much wider regional and European network where professionals and students can share and exchange their experiences with a large number of international colleagues.

The curatorial approach of Tirana Design Week 2013, being

the first ever event entirely dedicated to design in Albania, was intended to tackle the manifestations of local creativity with a specific focus on the crises of contemporary expression and to place these experiences in a wider international context. During the last 5 years, some very interesting phenomena are emerging in the artistic debate. The global financial crisis and the geopolitical situation have created a prolific ground for nationalistic rhetoric and totalitarian visions to regain terrain in Europe. While issues such as unity, identity or purity are more and more present in the political discourses, the creative industry and especially design cannot remain indifferent to the changes in the general mindset in which the richness and diversity of contemporary society is continually being questioned and threatened.

Tirana Design Week 2013 intended to investigate the latest expressions of design with the aim of exploring new conceptual and practical tools for the coming generation of designers that have the capacity of understanding the peculiar conditions and richness of their background and of using it as an added value in the global scene. So some of the main questions to which TDW 2013 needed to provide with an answer were:

Can the Balkan citizens still recognize themselves 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 contemporary society?

In order to deal with these topics, the program of Tirana Design Week 2013 consisted of four main fields of action: Workshops, Exhibitions, Open Lectures, and Happenings which involved activities of design promotion in the city, international exchanges, and public actions and provocations.

The general aim of the workshops, covering a large specter of the designers' activity, was to be as present as possible in Tirana's everyday life, thus being a direct testimony of how good design can really improve the life of a city. The provocations, the built gardens and public spaces, the debates and the discussions with the inhabitants conveyed the intentions of the organizers.

The exhibitions were intended to bring together contemporary international experiences for the public of Tirana Design Week. The event brought to Tirana a number of itinerant exhibitions like “In a nutshell - Croatian

Curators of Tirana Design Week 2013

Contemporary Design”; “Young Balkan Designers”; “Unfinished Modernisations - Between Utopia and Pragmatism”; and a number of exhibitions created for the occasion like “Best Product Design Competition”; “Contemporary Design Gift”; “Glasses Free”; “ Three years of POLIS in SicilyLAB”.

The Open Lectures were the means used to articulate and disseminate the theoretical component of the cultural operation. Guests from more than ten countries, starting from the region and going as far as Japan and The United States were invited to contribute to the debate. Great interest took in this framework the Balkan Alternative Design round table. Young designers and activists from the Balkan and Italy discussed the most effective ways of networking in order to share similar experiences and resolve common problems. The end of the Happening events reminded the participants that the final goal of such activities is to live better in our cities, share moments with our loved ones and enjoy, so ENJOY!

Ledian Bregasi / Elvan Dajko




Ledian Bregasi

Head of AUA

[Albanian Union of Architects, and Urban Planners]

Ledian Bregasi is an Albanian architect who graduated in Architecture at “La Sapienza” University of Rome, where he is currently developing his PhD studies in Architecture Theory and Design. At the moment he is lecturing in the Design Studio II and Information Architecture course at POLIS University in Tirana. The emergence of behavioral patterns and the role of self-regulation in complex systems are the main focus of his research interests. His professional experience includes collaborations with the local administrations in Tirana and with architecture firms in Italy and Albania. From 2012 he is head of AUA, Albanian Union of Architects and Urban Planners.



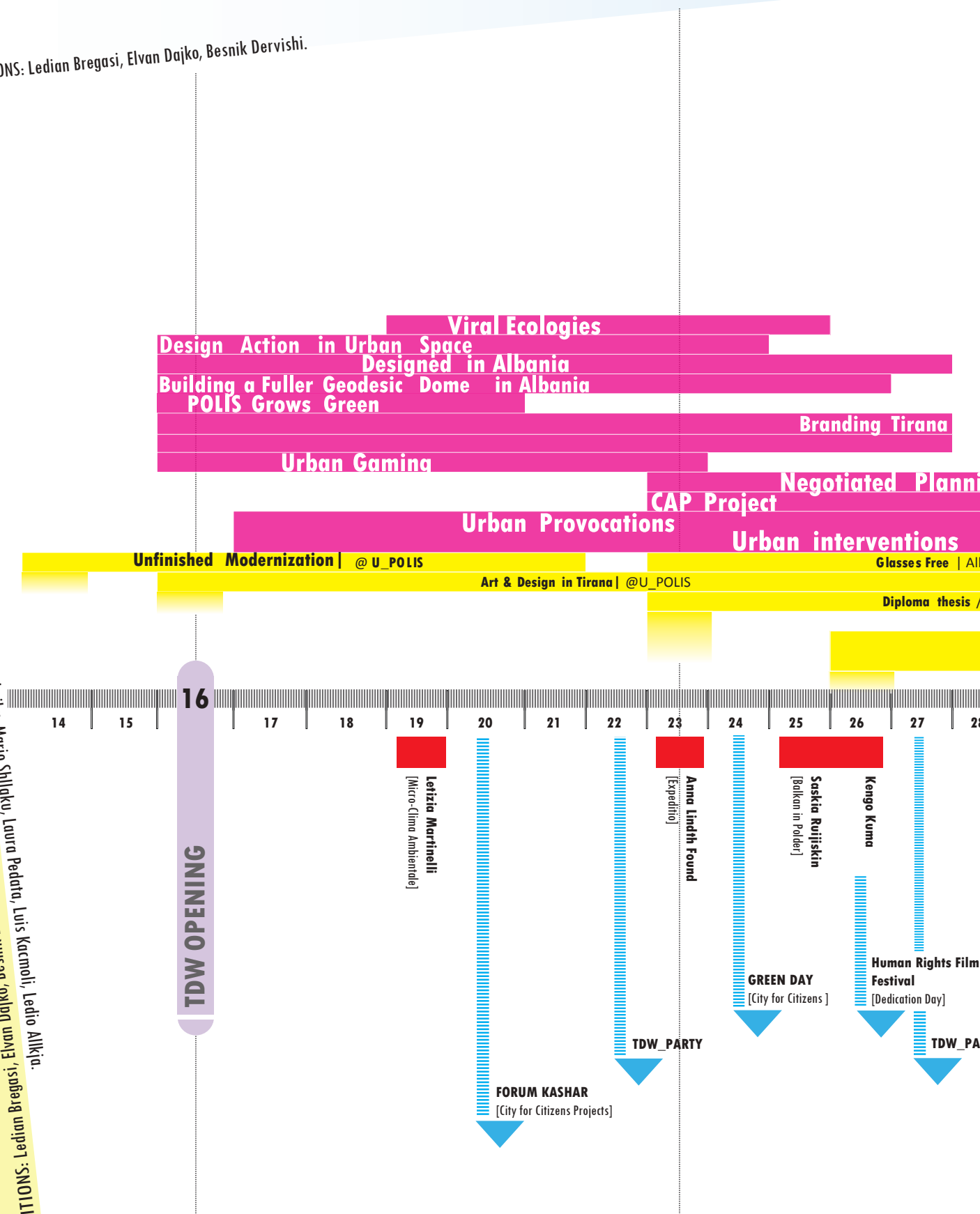
Elvan Dajko

Vice Director of IKZH

[Institute of Research at POLIS University]

Graduated at Sapienza University of Rome - Faculty of Architecture. His research areas cover mainly urban morphology, architecture and specific housing, issues examined also during the Postgraduate Program at ETH Zurich. Currently, he continues to develop this topic in his doctoral studies in Architecture and Construction - Space and Society at the Faculty of Architecture of the Sapienza University of Rome. He holds the position of Deputy Director of RDI POLIS and Director of METRO_POLIS Studio and his professional activities include participation in numerous research projects, workshops, lectures and project design in a national and international context.

WORKSHOPS: Antonino Di Raimo, Loris Rossi, Dorina Papa, Joana Dhamandi, Saimir Kristo, Lorin Cekcezi, Gjergji Dushniku, Mario Shllaku, Laura Pedata, Luis Kacnoli, Ledito Allkja.
 EXHIBITIONS: Ledian Bregasi, Elvan Dajko, Besnik Dervishi.



BOARD:

Besnik Aliaj, Sotir Dharmo, Dritan Shutina. GENERAL COORDINATION/CURATION: Ledian Bregasi, Elvan Dajko, Besnik Dervishi.

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la Simacheva (Photo) | @ MAD Center

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Contemporary Croatian Design exhibition "In a Nutshell" (TR)

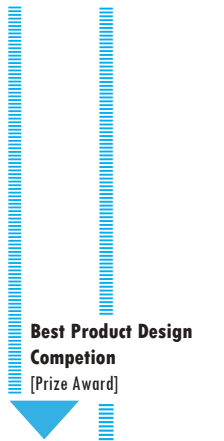
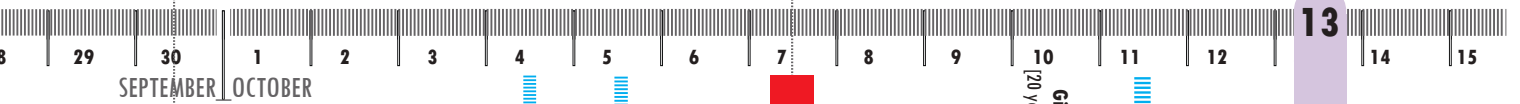
Serbian Design Exhibition "Young Balkan Designers" (TR)

Contemporary Design Gifts with LE FUTUR @ MAD Center

Best Product Design Competition @ MAD Center

Exhibition Viral Ecologies | @ U_POLIS

Three Years of POLIS in SicilyLAB | @ U_POLIS



Ivana Borovnjak [Contemporary Croatia Design]

Maia Latic [Mikser Festival]

Bolana Gjerova [Skopja Design Week]

Giuseppe Minicoletti [20 years Industrial Design]

Eliza Hoxha ["The City and Love" Book Presentation]

Federico Scaroni [Architecture of Fascism]

Marin Myrhu

CRILLO

AUA [Prize for Albanian Architecture]

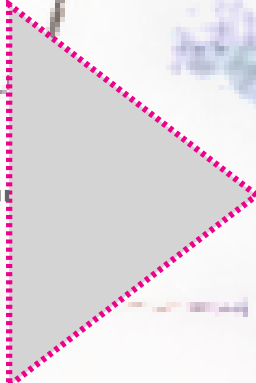
13 TDW ENDING

Open Lectures Exhibitions Happenings Workshops

RTY

van Dajko.

TIRANA PROGRAM DESIGN WEEK



DESIGN

THE

CITY





**BALKAN
EMERGENT
ROUND
TABLE**

Balkan Emergent Design Round Table Open_Lectures

One of the most notable activities of Tirana Design Week 2013 was the gathering of a number of emergent designers and design-related cultural operators in a round table with the intention of discussing the challenges of bringing forward independent researches in a region that produces more design than it can consume. Most difficulties faced by emergent designers mainly derive from the contradiction of pretending to freely express personal creativity in a free market that only pretends to be free. Dealing with common difficulties, the participants had the opportunity to hold an Open Lecture for the public of Tirana Design Week, discussing their strategies and achievements.

Maja Lalić Founder and Creative Director of the Mikser Festival and Mikser House, Belgrade, presented the case of the structure that she is directing. Located in a former underused and degraded area of the city, Mikser House has currently managed not only to become an important reality in the artistic scene of Belgrade, but has contributes continuously towards in transforming that part of the city into one of the most interesting and vibrant locations to be. The idea of creating a physical space where young designers and artist could expose their work is coupled with the space for the bar, restaurant and club, keeping the neighborhood alive 24/7. The constant overlapping of activities, spaces and

times creates the real spirit of that place. Thus, Mikser House has become so not only a space where common ideas are shared but most interestingly a promoter of young designers and artists.

Gjaurova the representative of Sofia Design Week shared the experience of One Foundation for Culture and Arts, the organization that curates and promotes three festivals now called One Architecture Week, One Design Week and One Dance Week. She explained that the strategy used by One Foundation was to have a small but very active organizing team dealing with the operative part of the three festivals during the entire year, while the curators of each festival would mostly focus on the content of the activities. In particular, the aim of the last Design Week was to get the whole city involved with its activities. Apart from the main venue, there were more than thirty locations, spread in throughout Sofia, hosting events related to the Design Week. In this way, the visitors were engaged in a continuous design tour, touching some of the most interesting galleries, shops and art spaces of the city. In this way, the festival had managed to become so a promoter of the urban life as a whole.

Ivana Borovnjak President of the Croatian Designer Association presented the case of the association that she is directing. One of the most exciting initiatives was the creation of an itinerant exhibition called Contemporary Croatian Design in a Nutshell. Because

of this exhibition, some of the most creative, young and emergent designers were brought to light, and, through individual work, the Croatian Design as a movement was brought to a number of European cities promoting so personal creativity and shared visions. Apart from the curatorial effort, the technical solutions that enabled the transportation of such a big exhibition with minimal effort, were part of the shared experience of Ivana Borovnjak.

Cristian Farinella and Lorena Greco are two young Italian architects, digital artists and founders of Atelier Crilo. Their presentation was a clear example of the fact that the divisions between the disciplines are artificial boundaries that need to be overcome. The work of Crilo is a delicate and passionate effort that ranges from architecture, to interior design, graphic design, and to visual communication. The ability of shifting scales and media make their work a continuous research towards the inner part of things. The work shared by Crilo during Tirana Design Week was a clear example of the value that inter-disciplinarity can create. It showed, through examples, that the computer is not a unifying instrument but, on the contrary, that digital art can be a very prolific field of a peculiar, individual and personal expression.

Marin Myftiu is a young Albanian Product Designer that shared his personal struggle of developing in a profession that despite being uncommon

in the country, can provide great satisfactions. His work was highly unique and different from the others, including gadget and gift design and, especially automotive design. Even in his case, the digital tool enabled not only the design of his products but expanded the boundaries of his area of action. He showed how he managed to create a network of partners and collaborators that made it possible for him to exhibit his work throughout Europe and as far as Dubai. Thank to this “digital” network he is now able to produce and sell his designs all over the world showing that our planet is smaller than ever and that the boundaries are mostly mental.

This series of Open Forums and the Round Table was meant as a first step in the recognition of similar situations to Tirana in the region. Further actions need to be undertaken in order to share ideas, instruments and energies in a common effort of promoting creativity as a tool for the emancipation of society.



Marin Myrtiu and Elvan Dajko



Besnik Aliaj, Kengo Kuma, Loris Rossi



Federico Scaroni



Eliza Hoxha



Letizia Martinelli



Kengo Kuma

OPEN LECTURES_SPEAKERS



Kengo Kuma
[Architect]

Kuma was born in Yokohama, Japan, and attended Eiko Gakuen junior and senior high schools. After graduating in Architecture from the University of Tokyo in 1979, he worked for a time at Nihon Sekkei and TODA Corporation. He then moved to New York for further studies at Columbia University as a visiting researcher from 1985 to 1986. In 1987, he founded the "Spatial Design Studio", and in 1990, he established his own office "Kengo Kuma & Associates". He has taught at Columbia University, University of Illinois at Urbana-Champaign, and Keio University, where in 2008, Kuma was awarded his Ph.D. in Architecture. Kuma is currently Professor at the Graduate School of Architecture at the University of Tokyo, running diverse research projects concerning architecture, urbanity and design within his own Laboratory, Kuma Lab.[2] His office Kengo Kuma & Associates employs over 150 architects in Tokyo and Paris, designing projects of diverse type and scale throughout the world. Kuma's stated goal is to recover the tradition of Japanese buildings and to reinterpret these traditions for the 21st century.



Ivana Borovnjak
[Architect]

Ivana received her Master's degree in conceptual design at the Design Academy Eindhoven. After returning to Croatia she started working on self initiative projects in product design and visual communications. Ivana has worked on projects in the fields of culture, art, the theatre and nonprofit organizations from Amsterdam, London and Zagreb. In 2011 her first table project for 1 or 2 has been selected by Konstantin Grcic and exhibited at Salone Satellite, Milan within the Young Balkan Designers collective.



Marin Myftiu
[Architect & Product Designer]

Marin Myftiu is an Architect and Product Designer. His recent work focuses mainly on the Automotive Industry, dealing new opportunities created by electric vehicles but also studying new approaches towards everyday technology and practical design.



Ivana Ibraimov

[architecture&design]

Ivana Ibraimov graduated in Architectural engineering; she gained her professional experience in two bureaus in Belgrade, and one in Slovenia. She has recently become a regular member of Mikser team, whose energy she recognized as a volunteer. During her studies she participated in several collective exhibitions and won a number of awards in the fields of architecture and urbanism. She was the president of Young Architects Club (2008-2010), within which she organized, as well as and participated in, several regional congresses and workshops.



Giuseppe Mincolleli

[architect & designer]

Architect, founder of Lineaguida, language enthusiast, inventor and designer in areas ranging from visual to product design. Specialized in User-Centered and Inclusive Design, he conceived and realized hundreds of products for the computer, telecommunications, professional equipment and renewable energy industry. Associate Professor of Design at the Faculty of Architecture of the University of Ferrara, to which he is responsible for a laboratory about project of energy saving products. Numerous patents, publications and awards in Italy and abroad.



Cristian Farinella

[Co-Owner & Design Director at Crilo]



Lorena Greco

[Co-Owner & Design Director at Crilo]

Atelier Crilo is an interdisciplinary studio based in Rome, Italy. Cristian Farinella and Lorena Greco work as architects and digital artists in several disciplines such as 3d visualization, illustration and graphic design. Always open for suggestions, questions, available for freelance and collaborative work.

"Our goal is to pursue the highest aesthetic content, searching for innovative and unique design solutions"

OPEN LECTURES_SPEAKERS



Gaetano Castelli

[Set Designer]

Gaetano Castelli (Rome, 1938) is an Italian painter and stage designer. It is known to have cured for 19 times the scene of the Sanremo Festival and the Sanremo Giovani.

Gaetano Castelli began working as a designer in 1964. He has worked with Antonello Falqui and Sergio Zavoli taking care of the sets of numerous TV shows, including Canzonissima, Fantastico, you know the latest ?, Carramba that surprise, Tonight I'll pay, Studio 80, Stage. He also edited the scene of the first newscast Rai and set design of fashion events like Donna under the stars to the Spanish Steps in Rome. In 1980 he received the Silver Rose at the International Television Festival in Montreux, and twice (2000 and 1984) the Golden Rose. Teaches Stage Design at the Academy of Fine Arts in Rome.



Federico Scaroni

[Architect]

Federico Scaroni is an Italian architect and PhD who has been working as Senior Researcher in the Architecture Department of The University of Tokyo. Winner of PhD and PostDoc fellowships in Sapienza, University of Rome and The University of Tokyo, his researches are mostly focused in the study of the reconnection between historic and contemporary urban texture and its comparison between two situations as different as Rome and Tokyo. Lecturer in the Japanese Universities Keio (2005) Tokyo (2010), Hosei (2010) and the Italian Universities of Rome (2007), Venice and Florence (2012), since 2005 he also founded an office of architecture in Rome, currently called COD09. Author of several articles on history, regeneration and compared urban perception on Japanese and Italian academic books, by 2013 he published an article on the Japanese Urban History Annual and his first book, Water, Crises and Cities between Italy and Japan, for Sayusha Publishing.



Saskia Ruijsink

[Urban Planner]

Saskia Ruijsink has a background in the field of urban planning and urban development. She has an MSc (2005) in Urban Planning (magna cum laude), obtained at the Post Graduate Institute for Human Settlements (Leuven, Belgium) and an MSc in Technology and Society, obtained at Eindhoven University of Technology in (2004). She joined the Institute for Housing and Urban Development Studies (IHS) in 2007, where she works on and manages training and advisory work in the fields of participation, urban and regional planning and development, as well as climate change. In 2009-2010 she finalized an assignment on gender responsive land management, for which she was based for four months in the Global Land Tool Network secretariat at UN-HABITAT in Nairobi, Kenya.



Eliza Hoxha

[Architect]

Eliza Hoxha (1975, Pristina), is an architect and singer from Kosovo. For its activity in the profession as an architect Eliza was honored with the award for "Architecture education and promotion of architecture" on April 2, 2010 by the Society of Kosovo engineer. On the other hand, Eliza is also engaged in the field of music. In this area has received several awards from the organizers rewarding grateful various festivals nationally. Eliza is also actively present in various civic initiatives.



Letizia Martinelli

[Architect]

Letizia Martinelli graduated with honors in 2009 at Sapienza University in Rome, her Master Degree in Architecture thesis was in Environmental Design and it concerned the integration of small public facilities in public open spaces. The thesis was published and it won two mentions of honor: Premio Internazionale di Architettura Sostenibile Fassa Bortolo and Premio di Architettura Sostenibile in memoria di R. Alibrandi. Between 2010-2011 Letizia collaborated with DATA Department (Design, Technology of Architecture, Environment and Landscape) of Sapienza University in Rome on researches about public space renovation of informal settlements in Rome Municipality (Toponimi). In 2011-2012 she was a visiting PhD student at the Urban Microclimate group of the Meteorological Institute of Albert Ludwigs University, Freiburg, Germany, and at the Centre for Renewable Energy Sources of Athens, Greece. In 2013 she earned her PhD in Environmental Design degree at Sapienza University in Rome. The title of the thesis was "Methodologies and calculation tools assessing the ecological and energetic effectiveness of urban open space retrofitting interventions in Mediterranean areas". She recently won a post PhD scholarship to work at the Urban Microclimate group of the Meteorological Institute of Albert Ludwigs University, Freiburg, Germany.



Maja Lalić

[Program Director at MIKSER Festival]

Graduated at University of Belgrade, Faculty of Architecture. After graduating, she pursued parallel careers in interior design and architecture, as well as TV journalism. She moved to New York in 1999, where she received a Master degree in architecture and urban design from Columbia University. Through cooperation with the studios Forma and U+D, Maja cooperated in several projects of urban design in New York, Brussels, Prague and Belgrade. She founded Mikser, a cultural platform responsible for the organization of numerous exhibitions and events in the fields of architecture, design and communication, such as lectures of Rem Koolhaas, Konstantin Grčić, Gaetano Pesce, Karim Rashid and others. Maja is a founder of the creative studio reMiks, dedicated to multi-disciplinary attitude to architecture, design and branding, with innovative projects such as Telenor's flagship store and conceptual store Supermarket, both situated in Belgrade. Maja is the author of annual talent exhibition Ghost project. She is the initiator and co-organizer of the regional initiative Young Balkan Designers. Maja is a co-founder of the Mikser festival.



Boiana Gjaurova

[Sofia Design Week]

Boiana Gjaurova wrote her first texts for Edno Magazine a year after its launching. Having graduated with a degree in film theory and art history in Cologne, Germany, she returned to Bulgaria and began working for the cinema and arts sections of the magazine. In 2010, she took on the editor-in-chief position, and two years later she became the main motor behind the anniversary issue "The Bulgarian Nouvelle Vague" of Edno Magazine. The Sofia Design Week festival is the new challenge in front of her; she joins the crew as program coordinator.



Mikser festival

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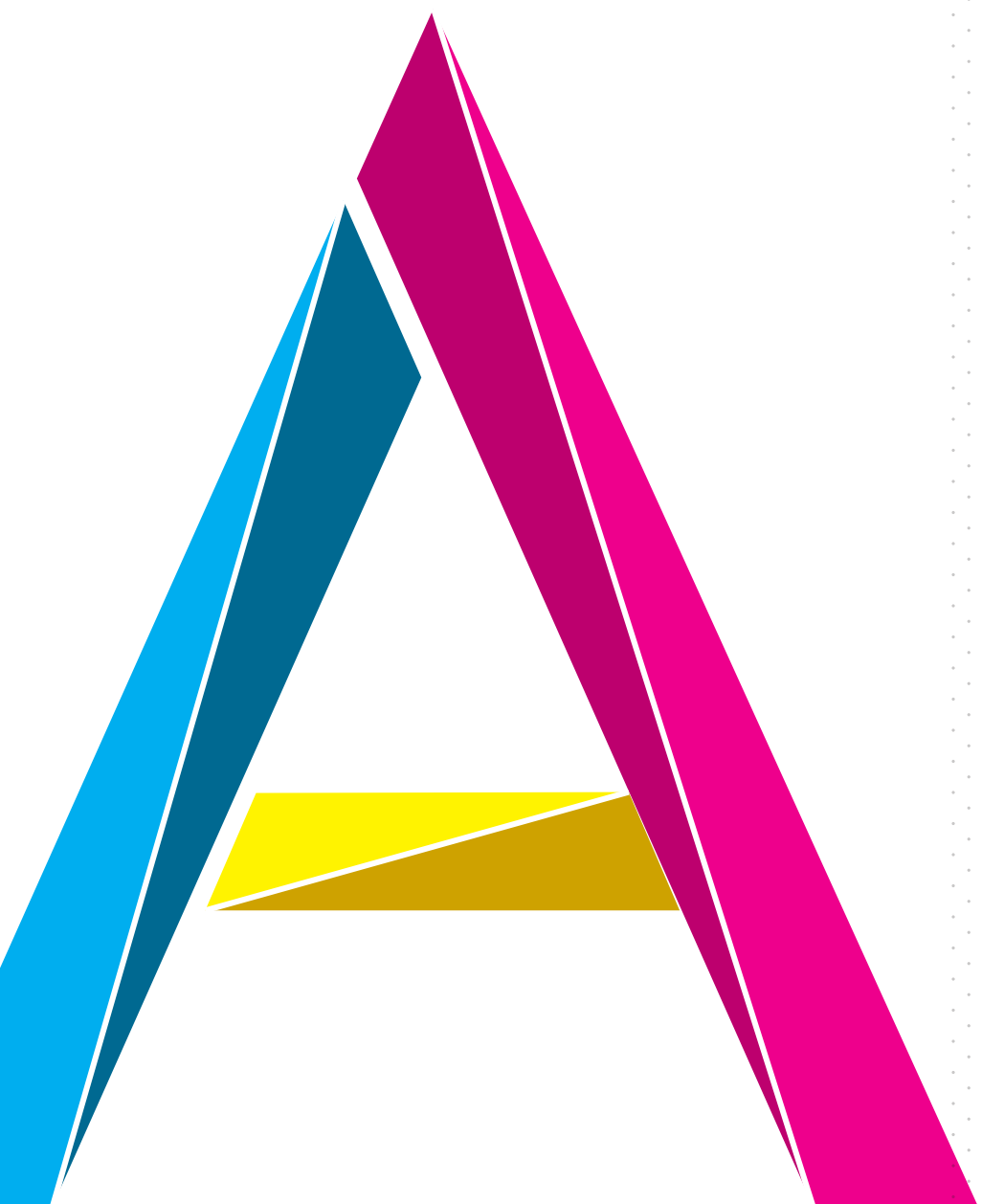
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SOLIDARNOST!

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AUA AWARD FOR ALBANIAN ARCHITECTURE

QELIMI:

Unioni Shqiptar i Arkitekteve, Urbanistëve dhe Planifikuesve Urban për të promovuar si dhe për të vlerësuar kontributin e Arkitekteve Shqiptare në fushën e projektimit dhe realizimit të veprave arkitektonike, krijon Çmimin për Arkitektet Shqiptare. Çmimi nderon një arkitekt shqiptar i cili ka dalluar me arritjet e tij në arkitekturë deri më sot por jep dhe premisa për të ardhmen.

KRITERET:

Kandidatet duhet të jenë anëtarë të regjistruar të Unionit Shqiptar të Arkitekteve, Urbanistëve dhe Planifikuesve Urban. Një kandidat i suksesshëm, nëpërmjet materialeve të prezantuara në Jurinë, duhet të prezantojnë një nivel të lartë arritjesh në të paktën një nga kategoritë e mëposhtme:

Ekselencë në Dizajn: nëpërmjet estetikës ose shkencave të aplikuara.
Praktika: nëpërmjet lidershit, menaxhimit ose ekspertizës të specializuar teknike;
Edukimi: nëpërmjet mesimdhënies, publikimeve ose kërkimit shkencor;
Kontributi: nëpërmjet shërbimit shembullor ose kontributit në profesion ose komunitetin.

Tiranë, më 27 Mars 2014

Unioni Shqiptar i Arkitektëve, Urbanistëve dhe Planifikuesve organizoi në datë 20 Mars 2014 ceremoninë e dhënies së “Çmimit të Arkitekturës Shqiptare 2014” në dy kategori, për arkitektë të afirmuar dhe për të rinj, deri në 40 vjeç.

Juria e përbërë nga profesionistë vendas dhe të huaj, të fushës, vendosi t’i japë Artan Raçës “Çmimin e Arkitekturës Shqiptare 2014”, duke vlerësuar kontributin e tij në arkitekturën bashkëkohore shqiptare, falë edhe një gjuhe vetjake që arkitekti ka arritur të krijojë pavarësisht vështirësive të tregut të ndërtimit në vendin tonë.

Skënder Luarasi i jepet “Çmimi i Arkitekturës Shqiptare për të Rinj 2014”. Juria vlerëson në veçanti kërkimin inovativ që arkitekti ka kryer gjatë viteve të fundit, si dhe aftësinë e tij për të krijuar modele bashkëkohore dhe realizime arkitektonike, ku kërkimi teorik ndërthuret me veprimtarinë praktike, për të krijuar mënyra të reja të të vepruarit në territor.

Unioni përpigjet nëpërmjet këtij çmimi që të nxjerrë në pah vlerat e arkitekturës Shqiptare duke u përpjekur që të japë kontributin e tij social jo vetëm duke diskutuar problemet e lidhura me zhvillimin urban por duke treguar gjithashtu se vendi ynë është në gjendje të prodhojë dilësi.

Akoma më e rëndësishme është fakti se “Çmimi i Arkitekturës Shqiptare” është çmimi i parë që jepet në Shqipëri në fushën e arkitekturës, urbanistikës apo planifikimit. Është e papranueshme për komunitetin e arkitektëve shqiptar që të pritët viti 2014 për të dhënë një vlerësim të tillë. Duke paraqitur këtë fakt të pamohueshëm, nuk duam të mbivlerësojmë artificialisht aktivitetin e organizuar nga Unioni Shqiptar i Arkitektëve, Urbanistëve dhe Planifikuesve por duam të vëmë theksin tek nevoja jetike që ka komuniteti ynë për të patur aktivitete si “Çmimi i Arkitekturës Shqiptare” dhe se organizatat profesionale si e jona krijojnë vlerë të shtuar për të gjithë profesionistët e fushës, përtej anëtarëve.

Charles Caleb Colton thotë se imitimi është forma më e sigurtë e vlerësimit. Shpresojmë që iniciativa jonë të frymëzojë organizime dhe çmime të ngjashme për profesionistët e fushave tona.

Me respekt



Kryetari i Unionit Shqiptar të Arkitektëve Urbanistëve dhe Planifikuesve

Përbërja e Jurisë

PhD. Vera Bushati (Kryetare)
Arkitekthe, Studiuese e Historisë së Arkitekturës Tiranë, Shqipëri

PhD. Arben Shtylla
Arkitekt/Tiranë, Shqipëri

PhD. Antonino Di Raimo
Arkitekt / Romë, Itali

PhD. Loris Rossi
Arkitekt / Romë, Itali

Doc. Sotir Dhamo
Arkitekt, Botues / Tiranë, Shqipëri

Ark. Elvan Dajko
Arkitekt / Tiranë, Shqipëri

Ark. Ledian Bregasi
Arkitekt, Kyetar i Unionit Shqiptar të Arkitektëve, Urbanistëve dhe Planifikuesve / Tiranë, Shqipëri

Urb. Anila Gjika
Planifikuese / Tiranë, Shqipëri



Ledian Bregasi [Head of AUA]

Eglantina Gjermeni [Minister of Urban Development]

AUA Award





Artan Raça [AUA Award 2013 Winner], Vera Bushati [Head of AUA Award jury], Ledian Bregasi [Head of AUA]

Skype Conference with Skender Luarasi [AUA Award 2013 Winner]

Vera Bushati [Head of AUA Award jury]





Artan Raça
[Architect]

Motivimi i Jurisë

Artan Raça, gjatë punës së tij si arkitekt, ka arritur të tregojë një ndjenjë të lartë të përkushtimit ndaj rolit dhe misionit që arkitekti ka në një shoqëri bashkëkohore. Vlerësohet për më tepër aftësi dhe për të qenë aktiv në momente kur nevoja për të ndërtuar shpejtë nënshtrori nevojë për të krijuar cilësi urbane. Pavarësisht deformimit të tregut të ndërtimit në vend, Artan Raça tregon se mund të bëhet arkitekturë cilësore dhe se mund të ketë kuptim kërkimi personal edhe në çaste ku përfitimi i menjëhershëm duket e vetmja zgjidhje. Kjo përfaqësojë vërehet edhe në aktivitetin publicistik të tij, ku nëpërmjet teksteve personale ose sjelljes në shqip të mjeshtrave të arkitekturës moderne, Artan Raça forcon më shumë edhe vetë kërkimin gjyhësor të arkitekturës së tij.

Artan Raça ka lindur më 10 Prill të vitit 1964 në Tiranë. Mbaron studimet e larta në degën e arkitekturës në Fakultetin e Inxhinjerisë së Ndërtimit në Tiranë në vitin 1987 me temë diplome Hotel Restorant Mirdita në Rrëshen. Fillon punën si arkitekt në vitin 1989 në ISP nr.1, (Instituti i Studimeve dhe Projektmeve nr.1) ku paraqet punimin e diplomës në këshillin teknik si variant të mundshëm për ndërtim.

Gjatë viteve 1990-1993 punon në ISP nr.4 dhe ISPUN (Instituti i Studimeve Urbane dhe të Ndërtimit). Në korrik të vitit 1993, me dëshirën e tij largohet nga ISPUN dhe fillon karrierën e tij si profesionist i lirë duke punuar si projektues në fushën e arkitekturës dhe dizajnit me studio raça arkitektura me qendër në Tiranë, aktivitet që e vazhdon deri në ditët e sotme duke projektuar objekte të fushave të ndryshme si dhe duke realizuar punime të ndryshme në fushën e dizajnit.

Nga viti 1997 deri në vitin 1999 jep mësim si pedagog i jashtëm në Fakultetin e Inxhinjerisë së Ndërtimit në Tiranë në degën e Arkitekturës. Ndërsa nga viti 2007 deri në vitin 2013 jep mësim po si pedagog i jashtëm në Degën e Arkitekturës në Universitetin POLIS në Tiranë.

Merr pjesë në debatin mbi arkitekturën me disa artikuj të shkruar në shtypin e kohës dhe në periodikët e arkitekturës si Forum A+P për problemet e arkitekturës në përgjithësi dhe të ndërtimeve të kohës moderne në Tiranë. Në vitin 2000 përkthen dhe boton librin e mirënjohur të arkitektit Le Corbusier, Drejt një Arkitekture.

Gjatë karrierës së tij si arkitekt realizon projekte të ndryshme dhe bashkëpunon me firma të ndryshme

ndërtimi për realizimin e projekteve në Tiranë dhe jashtë saj. Nga rreth 120 projekte të realizuara si profesionist i lirë më të rëndësishmet mund të rendisim ato në fushën e banimit kolektiv dhe individual si: pallatet e banimit në Tiranë në rrugën Aleksandër Mojsiu, ai në rrugën Naim Frashëri pranë Mozaikut të Tiranës, kompleksi i banimit në rrugën 5 Maji, pallati i banimit në rrugën Mihal Grameno, pallati i Verdhe në rrugën Hoxha Tahsin i cili botohet në disa periodikë e botime kritike për arkitekturën dhe së fundi u nominua për çmimin European Mies van der Rohe në Barcelonë, pallati i banimit Guri i Bardhë në rrugën Frederik Shiroka, pallati i banimit në rrugën Frosina Plaku, pallati i banimit Linja në rrugën Don Bosko, pallati i banimit Transatlantiku në rrugën Irfan Tomini, Pallati i banimit Titaniku në Shkëmbin e Kavajës në Golem. Gjithashtu ka realizuar projektin e objektit për zyra, Lingoto Center sot Universiteti Mesdhetar në Tiranë, Rikonstrukcionin e Hotel Turizmit në Përmet, etj.

Gjatë viteve të fundit disa nga këto vepra kanë patur njohje të ndryshme dhe janë botuar në disa botime ndërkombëtare. Kështu Pallati i Verdhe në gusht të vitin 2008 është botuar në ballinën e website-t profesional të arkitekturës Europaconcorsi. Një kritikë për disa nga veprat e tij bëhet edhe në librin e Andrea Bullerit: Suspended contemporaneity, QUODLIBET STUDIO 2012. Italy, si dhe në revistat AREA 118, dhe Paessaggio urbano – Urban Design 6/2011.

Qyteti i tij i përhershëm i banimit ka qënë Tiranë, ku banon edhe sot, në rrugën Budi, me familjen, gruan Blerina dhe djalin e tij 12 vjeçar Danielin.

Punë të përzgjedhura



THE YELLOW BUILDING
Tirana Albania



LINGOTO CENTER
Tirana, Albania



THE TWINS
Tirana, Albania



VILA SHIROKE
Skutari, Albania



THE WHITE STONE
Skutari, Albania



Skender Luarasi

[Architect]

Motivimi i Jurisë

Skender Luarasi vlerësohet si një ndër shembujt më të mirë të një arkitekti të ri shqiptar i cili, jo vetëm risjellë në vendin tonë metoda dhe teknika të përparuara botërore, por, nëpërmjet veprimtarisë së tij, arrin të japë kontribut në debatin ndërkombëtar të zhvillimeve bashkëkohore në arkitekturë. Falë kërkimit të tij teorik, Skender Luarasi eksploron ndikimin që zhvillimet teknologjike në fushën e mbledhjes dhe përdorimit të informacionit mund të kenë në mënyrën se si mendohet dhe projektohet arkitektura. Për më tepër, ai arrin të përdori në praktikë këto metoda inovative, duke realizuar ndërtesa që shprehin një ndjenjë të fortë të një estetike të re. Vlerësohet nga juria fakti që Skender Luarasi arrin të tregojë se kërkimi personal në arkitekturë, sado abstrakt apo inovator mund të duket, lehtësisht mund të përkthehet në hapësira arkitektonike të realizueshme.

Skender Luarasi është arkitekt dhe Adjunct Professor në Departamentin e Arkitekturës së interierit në Rhode Island School of Design and Wentworth Institute of Technology. Praktika e tij profesionale zhvillohet në Boston dhe Shqipëri. Skender Luarasi specializohet në mënyrë të veçantë në projektimin arkitektonik të integruar, kompjuterimin dhe ideogramim, duke qenë se këto fusha prekin në mënyrë të tërthortë eksperiencën estetike, subjektivitetin dhe ęshtjet e shijes. Kërkimi i tij nëpërmjet projektimit përqëndrohet në këto fusha:

Imazhi i një logjike projektimi gjenerative dhe të marrëdhënieve, duke patur parasysh imazhin dixhital si një kusht të ri të komunikimit pamor; ngjarjet teknologjike dhe subjektive mbi strukturën e të cilave mbërthehen aspekte të tjera të projektit arkitektonik, si konteksti, shprehja estetike dhe materiali.

Ideogramimi: Si imazhi dixhital qëndron si një formë të dyfishtë e të brendashkruar, pra si pamje në ekran, por edhe si një entitet numëror i cili mund të ndryshojë parametrikisht, dhe si ky kusht ideografik krijon mundësi për të përshkruar dhe krijuar marrëdhënie-imazhi mes llojeve të ndryshme të materialeve, ambientit dhe proceseve infrastrukturore.

Praktika arkitektonike dhe jovazhdimësitë informatike: Si metodat parametrike përdoren në mënyrë të integruar dhe strategjike për të shfrytëzuar kompleksitetin e praktikës arkitektonike, si në rastet e nevojave të brendshme subjektive, të kufizimeve kulturore apo ligjore, të takimit mes prodhimit high-tech dhe low-tech, si dhe në format e ndryshme të punës së ndërtimit dhe të praktikës teknologjike.

Skender Luarasi ka diplomë Masteri në Arkitekturë nga M.I.T., Massachusetts Institute of Technology dhe aktualisht është duke kryer studimet e Doktoraturës në Yale University.

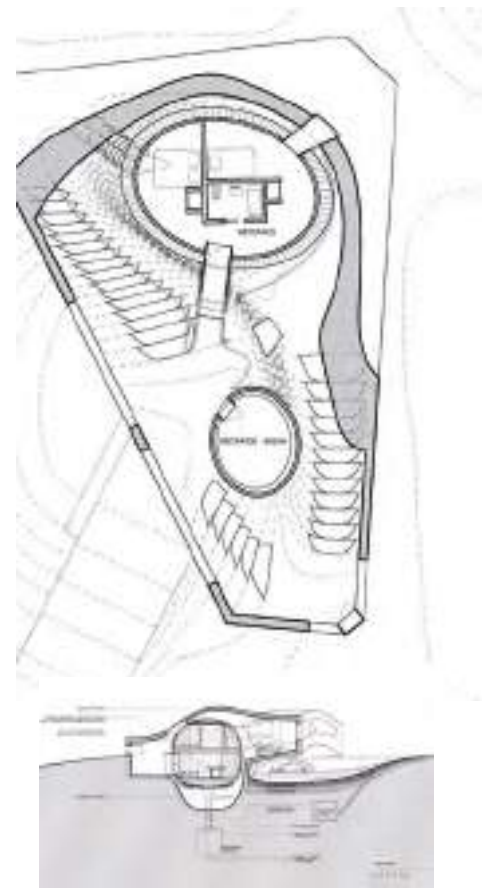
Ai ka dhënë mësim në The Architecture + Design Program në University of Massachusetts Amherst, në The School of Architecture and Construction Management në Washington State University dhe në Universitetin POLIS në Tiranë. Ai ka punuar si projektues për decoi architects/MIT Digital Design Group, Kennedy & Violich Architects Ltd dhe Finegold + Alexander Associates Inc. Skender Luarasi ka marrë pjesë në disa ACSA conferences, ku ka prezantuar projekte dhe punën e tij kërkimore. Ai ka publikuar një numër artikujsh në revistat Haeceity dhe Forum A+P.



Punë të përzgjedhura



VILA AT IBE
 Dajti Mountain, Albania



TIRANA MULTIMODAL STATION
 COMPETITION PROPOSAL

CONDENCE HOUSE
 COMPETITION PROPOSAL



**THE ARCHITECTS
FRANCE AND MARTA
FRANSEK**

**ARCHITECTS FRANCE IN
MARTA FRANSEK**

Textual content on the leftmost wall panel, including several columns of text.



**SPRAT JEAN TRANSFORMA
CONSTRUCŢIA ÎN
CENTRUL URBAN**

Text block on the right side of the table, containing several lines of text.

Text block on the right side of the table, containing several lines of text.

Text block on the right side of the table, containing several lines of text.

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EXHIBITIONS

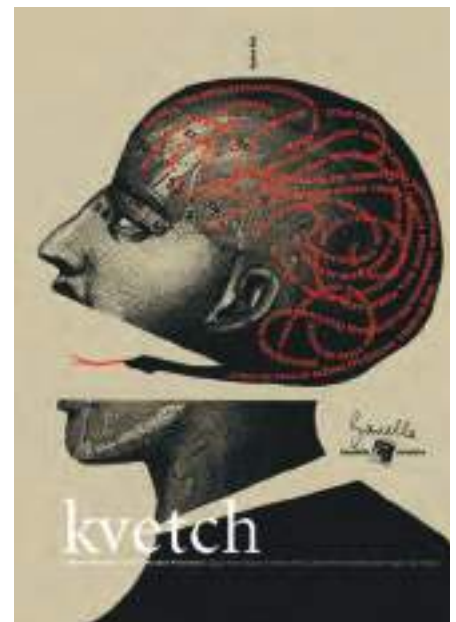
Exhibitions of Tirana Design Week 2013

Tirana Design Week intended to create, during the one month of its activity, a permanent environment of expressing and sharing ideas so the Exhibitions became one of the main components of the whole endeavor. Leaving the modesty apart, TDW managed to create the highest concentration of design creations ever present in Tirana. The itinerant exhibitions brought to Tirana were intended to contribute to the regional exchange, juxtaposing the production of countries that are physically near but very rarely directly confronting their ideas.



“YOUNG BALKAN DESIGNERS 2013”

exhibition, a joint project of Mikser multidisciplinary platform from Belgrade, HDD Croatian Designers Association and Public Room from Macedonia, brings light to the contemporary scene of design in the Balkan countries. This collaborative effort ensures every year the emergence of young Balkan designers by promoting their work internationally. The works presented during Tirana Design Week were the result of a competition open to every young designer of the Balkans, a region that is consuming more design than it can produce.



“IN A NUTSHELL - CROATIAN CONTEMPORARY DESIGN”

curated by Koraljka Vlačjo, has been initiated and financed by Croatian Ministry of Culture and organized in collaboration with Croatian Designers Association. It was possible to bring and mount the exhibition in Tirana thank to Ivana Borovnjak, Roberta Bratović and Mirjana Jakusic of Croatian Designers Society and to the friendly help of Skender Palloshi. The exhibition, previously present in Zagreb, Brussels, Belgrade, Helsinki and Maribor, was covering a large range of the Croatian design comprising Posters, Packaging, Product Design, Books, Periodicals, Typography and Fashion design.



“BEST PRODUCT DESIGN”

resulted in the exhibition of the entries for the Best Product Design Competition. This national competition was organized by Tirana Design Week with the support of Le Futur Tirana. The theme of the competition was the contextualization of the traditional Albanian product design in the contemporary society. Some of the most present images of the Albanian history where readapted to the needs of the international scene so a SaçWatch, a Bunker/orange squeezer or a pipe nutcracker could be found exhibited in the M.A.D. gallery during the days of the festival.



“GLASSES FREE”

Glasses Free is the photography exhibition brought to Tirana Design Week by Alla Simacheva. The concept of the exhibition is simple yet personal and profound. The collection of pictures follows an eye surgery that the author undertook, revealing from that moment on a world full of new details. Thus, the exhibition represents images from a whole new world which are not selected according to any temporal or spatial frame but follow a very personal attitude towards detail. Colors, textures, places, and people find themselves engaged in a continuum of events in which an interesting element is undoubtedly found in the detail.



“POLIS UNIVERSITY IN SICILYLAB”

POLIS University summer school at SicilyLAB in Sicily, after four years of common workshops, is now a consolidated appointment. During these years, groups of staff and, architecture, planning and design students from POLIS University and from NITRO group, led by “Sapienza” University of Rome professor Antonino Saggio, have tackled the crises of the Mediterranean city of Gioiosa Marea through the new paradigm of Information Technology. The year after year proposals have resulted in a collection of project that go from the territorial scale to the urban furniture. This work was first exposed in Tirana during Tirana Design Week and later in Gioiosa Marea, Italy.



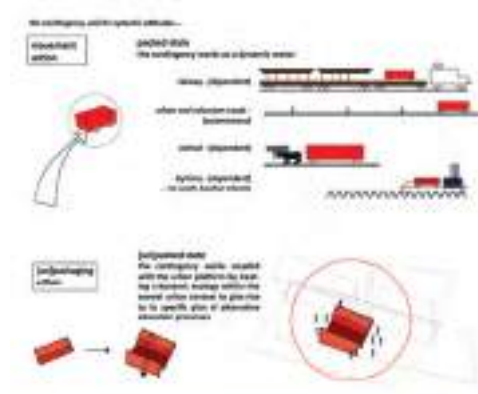
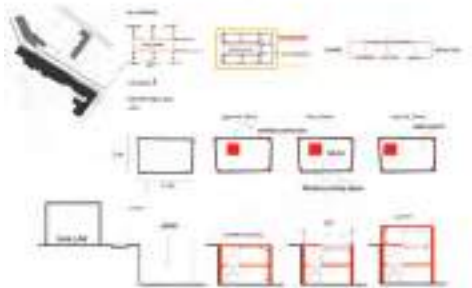


УВД
УБД

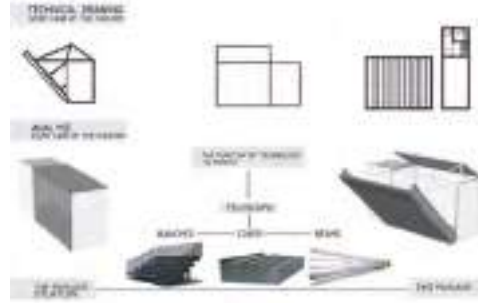
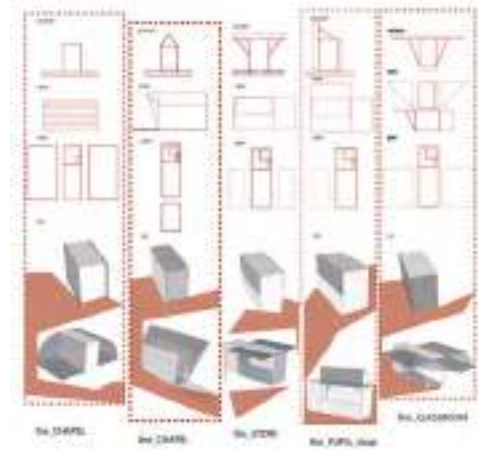
**“YOUNG
BALKAN
DESIGNERS
2013”**



“IN A NUTSHELL ”
CROATIAN
CONTEMPORARY
DESIGN,



The water marks the platform



Capo Calavà



Esplanade d'arte

MICRO TERRITORIALISM PROGRAMMATIC ACTIONS



Map of Main Infrastructure and Main Accessibility



WORKING OF MEDIA IN ECONOMICAL FIELD



Defining Territorial Connections



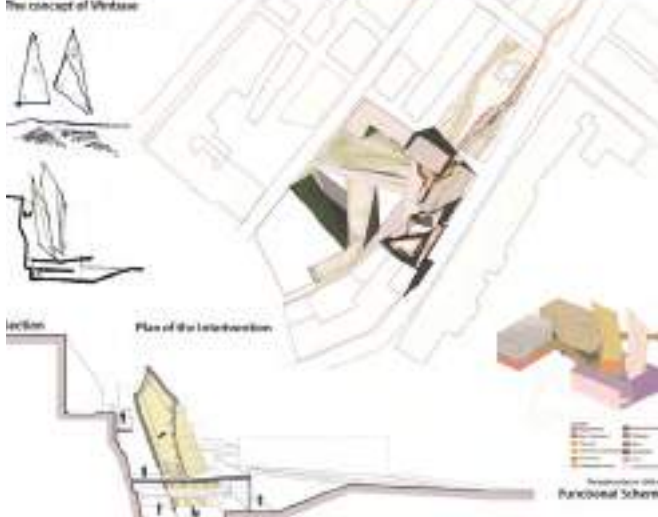
Emphasizing the Vertical Axis



The Global Climate made in the center 100% of the vertical axis for the sea and the sky

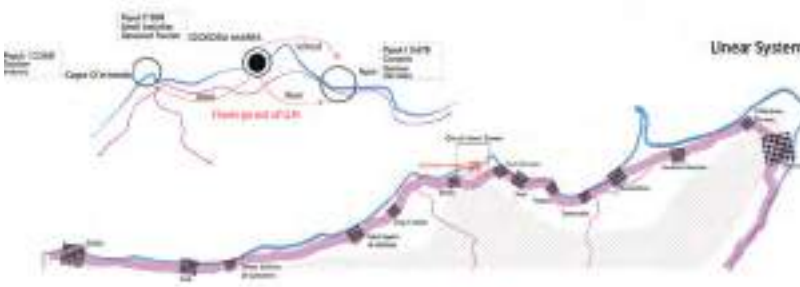


The concept of Winbase





Regional Vision
Creating a system of activities, corridors and centers

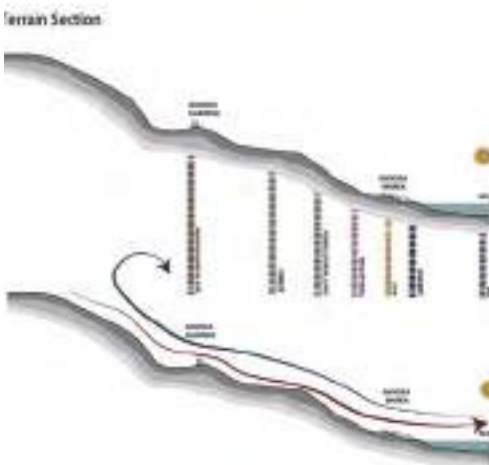


Linear System



New System
Linear System and the archipelago

Mediteranean Concept:
A concept of non-urbanized location and semi-urban fabric, Sicily... since the traffic of Mediterranean culture is now lacking behind in urban-urban development. The region as a population of 5 million inhabitants and a GDP per capita of Euro 14000... one of the poorest in the EU 27.
In our vision Sicily will be the Mediterranean village. It has the potential to offer everything that Mediterranean Italy can offer: a different kind of tourism (even available from its mythology and industry related tourism, small scale and exotic tourism and outdoor leisure) - outdoors, alternative landscape that combines sea, villages and natural mountain scenery.

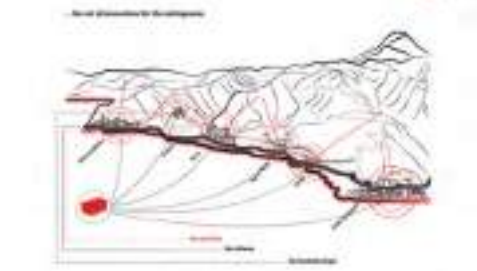
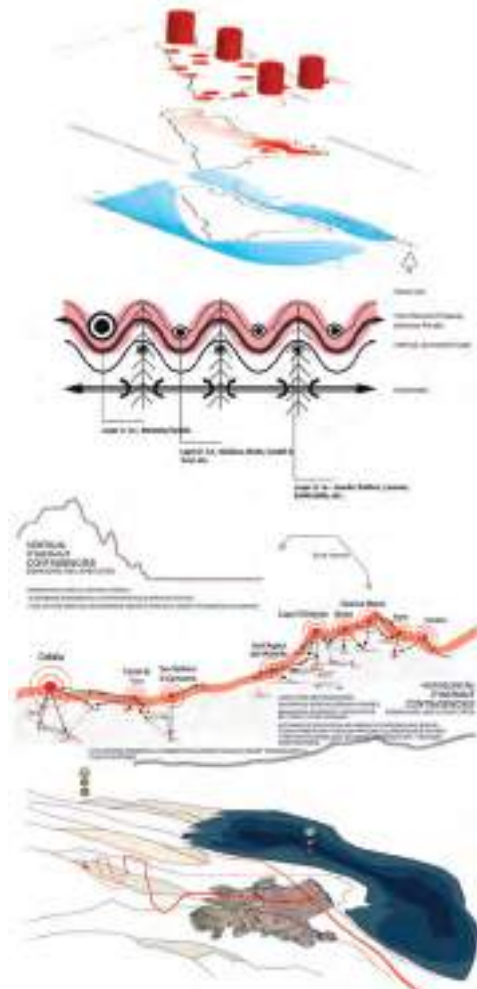


Terrain Section



Wind Directions

Vector that shapes the city



DRIVING FORCE: ALTERNATIVE EDUCATION ON IT & ARCHITECTURE



PLUG-IN DESIGN



City vision concept

City was created and developed as a cumulative vector that represents movement from Gioiosa Guardia towards sea and the linear fluxes along the coast. Our proposal is to create an embracement of the city through a greenbelt that reorients the energy accumulated in the city. The belt is also transformed in a milieu of events and happenings for the bike users. Connecting several terraces



KEYHOOLS



TENT



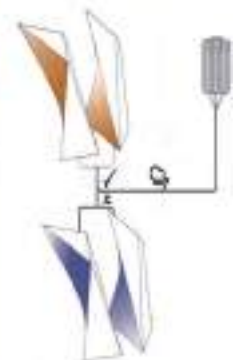
FOUNTAIN



NEBULIZATION



Scheme of wind influence







**GLASSES
FREE**



Unfinished Modernization - 1 year after

It's been over a year since the first exhibition Unfinished Modernization - between utopia and pragmatism in Maribor, the cultural capital of Europe 2012. What followed were well attended set in Belgrade, Zadar, Ljubljana, Cetinje, Sarajevo and Skopje and the forthcoming exhibition in Zagreb, as there is international interest in the exhibition. Project does not offer closed read architecture and urbanism of the former Yugoslavia, or even a complete analytical model. It is primarily directed towards to illustrate the diverse processes and phenomena in the constitution of the built environment, and the basis for the current interpretation and discussion. Despite the relatively wide public reach, critical evaluation of the project did not reach a higher volume of new knowledge and attitudes by terms of architecture and urbanism of socialist Yugoslavia. One of the reasons for such a reception and probably the structure and content exhibition, which consists of a series of thematically diverse research generated based on various methods and benchmarks. But right difficulty caused by the complexity of the problems faced by the project itself Unfinished Modernization and useful to try amend or extend certain hypotheses that the project proposed.

SPACES OF UNFINISHED MODERNISATIONS

The exhibition "Unfinished Modernisations : Between Utopia and Pragmatism" is the grand finale of the two-year research project realised by the Association of Croatian Architects (HR) in partnership with the Association of Architects of Belgrade (SER), Museum of Architecture and Design – MAO (SL), Maribor Art Gallery (SL), Oris – House of Architecture (HR) and the Coalition for Sustainable Development – CSD (MK). The project, financially supported by the EU Culture Programme for 2007-2013, the European Cultural Foundation (ECF), the Erste Stiftung, and numerous institutions from the partners' countries, was aimed to explore the production of the built environment within the social, economic and cultural context of socialist Yugoslavia and the reflections of these processes in today's independent states, after the collapse of the former state.

The exhibition tries to give a review and to present characteristic architectural and town planning practices from the socialist period in relation to the social context from which they arose and define their current image and character. By encapsulating the collective works of researchers from Croatia, Macedonia, Bosnia and Herzegovina, Serbia and Slovenia, the exhibition addresses, next to the aesthetic and technological perfection of the architectural and urbanisation achievements, the social viewpoint of the processes that influenced the development, progress and collapse of Yugoslavia. The relevance of the selected projects is to be estimated on

the basis of the contribution of these achievements to the formation of the public sphere. Another important goal is to challenge the (internationally acclaimed) uniform belief about the period of urban modernisation in former Yugoslavia and to promote the diversity of cultural identities in the region.

"Informed by pragmatic motives, architecture in Yugoslavia was dominantly oriented to production, although in this pragmatism it was optimistic and did take account of the public good. Built architecture was thus a fairly truthful reflection of the creative capacities of the local architectural community and its ability to act. Although some progressive designs were put aside, unbuilt and incomplete, the built environment in Yugoslavia faithfully images the relation between ambitions and capacities." (Maroje Mrduljaš)

The exhibition, first of its kind, presents numerous architectural projects, ranging from tourist experiments on the Adriatic coastline, re-building of post-earthquake Skopje as an example of international solidarity, concepts for new cities and presentation pavilions at international exhibitions, to disreputable public edifices and historical memorials in all the former Yugoslav countries during 1948–1980. Through a new approach and audaciousness brought by the timely and political side step from modern history, it is the purpose of the project to re-examine the socialist architectural legacy of Yugoslavia and to awaken the strong and productive connections that are present at every step in the urban space of the former common state!

UNFINISHED MODERNISATIONS BETWEEN UTOPIA AND PRAGMATISM

UHA/CCA

edited by

Maroje Mrduljaš, Vladimir Kulić

Zagreb, 2012

ABOUT THE EXHIBITION

We have grouped the investigations around different geo-political, cultural and socio-anthropological scales of space: space of representation, space of global exchange, of the design of spatial practices, the Yugoslav architectural space and the politics of urban space. Each of the themes should be considered complementarily, and the reading of an individual group should help in the better understanding of the others.

SPACES OF REPRESENTATION

The break with the eastern bloc in 1948 sparked the experiment of Yugoslav self-managing socialism. Both internal and external conditions urgently required the representation of the socialist order as modern, open and progressive. Such endeavours had both pragmatic and symbolic value, embodying and representing the modernising ambitions of the socialist society as on par with the leading international centres. Important building operations were used to legitimize the social order, and the best modernist architects were regularly commissioned for such tasks. In this way modernism became a signifier of the progressive nature of



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Yugoslav socialism, although this was not an official cultural policy, rather a logically established affiliation. Every architectural realisation was presented as one more success of socialist modernisation. In return for this aesthetic concession, projects that were particularly ambitious and advanced could be produced in areas of great symbolic significance, such as the building of the Federal Executive Council (the government) and the Defence Ministry in Belgrade, Trg Revolucije (today Trg Republike) in Ljubljana, the incomplete City Hall complex in Zagreb, which was meant to be a part of a new main city square with public contents, or the Museum of Liberation (later Museum of the Revolution) and the Assembly of SR Bosnia and Herzegovina in Sarajevo. The buildings of party administration, such as the headquarters of the League of Communists in Belgrade, Zagreb, Skopje and Titograd (today Podgorica) were also designed, each in its own way, in a modernist language.


Vladimir Kulic: Architecture and Ideology in Socialist Yugoslavia
Nika Brabar: V+I Points on Architecture and Ideology

SPACES OF GLOBAL EXCHANGE

Socialist Yugoslavia's position between the east and west had major effects on its architecture and urbanism. The country used its specific geopolitical position for the considerable advances in its technical capacities and culture. It facilitated encounters of the rival blocs, and even the merging and hybridisation of their experiences. The leading role in the Non-Aligned Movement opened up the chances

1960

EDVARD RAVNIKAR
Municipal Assembly, Kranj



1961

RIKARD MARASOVIĆ
Children's Health Resort, Kravica



1962

ZAGREB URBAN PLANNING INSTITUTE
Urbanistic project of New Zagreb



1963

BORIS MAGAŠ, EDO ŠMIDIHEN
Museum of the Revolution, Sarajevo




1964

EDVARD RAVNIKAR, EDO RAVNIKAR M.L., MAJDA KREGAR
International competition for the redevelopment of Tronchetto, Venice



1965

NEVEN ŠEVIĆ
Office building at Peristil, Split



1966

UGLJEŠA BOGUNOVIĆ, SLOBODAN JANJIĆ
TV Tower, Mount Avala




1967

VOJTJEH DELFIN
Hidrobile tourist facilities system - experimental project



1968

ANDRIJA MUTNJAKOVIĆ
Experimental housing structure Bioštan



1969

IVAN ŠTRAUS
Museum of Aviation, Competition project, first prize



EDVARD RAVNIKAR
Municipal Assembly, Kranj



RIKARD MARASOVIĆ
Children's Health Resort, Kravica



ZAGREB URBAN PLANNING INSTITUTE
Urbanistic project of New Zagreb



BORIS MAGAŠ, EDO ŠMIDIHEN
Museum of the Revolution, Sarajevo



EDVARD RAVNIKAR, EDO RAVNIKAR M.L., MAJDA KREGAR
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NEVEN ŠEVIĆ
Office building at Peristil, Split



UGLJEŠA BOGUNOVIĆ, SLOBODAN JANJIĆ
TV Tower, Mount Avala



VOJTJEH DELFIN
Hidrobile tourist facilities system - experimental project



ANDRIJA MUTNJAKOVIĆ
Experimental housing structure Bioštan



IVAN ŠTRAUS
Museum of Aviation, Competition project, first prize



of post-colonial collaboration in third world countries. The long tradition of Zagreb Fair reached its peak at the height of the Cold War, between the mid 1950s and the early 1970s. The site was a testing ground for modernist architectural experiments in which architects from Yugoslavia and both eastern and western blocs built pavilions. Important fairs were also held in Belgrade and Ljubljana. Exchanges of exceptional symbolic importance were two large-scale urban planning projects, both co-financed by the United Nations. One was the plan for the reconstruction of Skopje after the disastrous earthquake of 1963, the other large scale regional plans for the Adriatic region. After an international competition, the leading Japanese architect Kenzo Tange and his team were commissioned to design the downtown area of Skopje. A number of Skopje's public buildings were donations from the various countries of the world. Skopje was thus enthused in a cosmopolitan air of collaboration, and the local scene was lifted. Plans for the Adriatic devised between 1967 and 1972

brought together local town planners and other experts, who had already drawn up a methodology for the analysis and development of the coast, with international consulting teams from around the world. The project resulted in interdisciplinary, meticulously worked-out plans aimed at integrated planning of economic and urban growth. Abroad, the Yugoslav construction industry, which was making progress thanks to modernisation on its own territory, became competitive in the international markets too, mobilizing its political links with the Third World and eastern bloc countries.

Dubravka Sekulic: Constructing Non-Aligned Modernity -The Case of Energoprojekt
Lana Lovrencic (with: Antun Sevshek): The Zagreb Fair on the "Right" Bank of the Sava

POLITICS OF THE URBAN SPACE

Large construction operations, although planned on rational principles, were in the formative decades of socialism essentially motivated both by pragmatic and political reasons. The appropriation

1980

On May 4, 15.05h, in a Ljubljana hospital, Josip Broz Tito dies.

Signing of a petition against the 133rd article of the criminal code of SFRY, which had become a synonym for the political persecution of people who thought differently.

Foundation of the LABACH group in Trbovlje.

JURAJ NEIDHARD
Assembly of Bosnia and Herzegovina



ZLATKO UGLJEN
Šeretudin White Mosque, Visoko



MIHAJLO MITROVIĆ
Genex Towers, New Belgrade



1981

Demonstrations and conflicts of Albanian students and police in Priština.

Croatian writer Miroslav Križić dies.

DRAGOMIR MANOJLOVIĆ (urbanism), BORIVOJE JOVANOVIĆ, MILAN LOJANICA, PREDRAG ČAČIĆ (architecture)
Housing estate Blok 19A, Belgrade



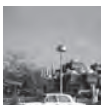
MILAN ŠOSTERIĆ
Office and Electric Substation Building Elektra, Zagreb



1982

Federal prime minister Planinc introduces economic measures to stabilise economy during the

ANDRIJA MUTNJAKOVIĆ
National and University Library, Priština



NIKOLA FILIPOVIĆ, INES FILIPOVIĆ
Hotel Dubrovnik, Zagreb



1970

Ivo Brešan writes one of the best tragic-comedies from his area – the Performance of Hantel in the Village of Arđuša Donja.

ERZY MOKRINSKY, WACŁAW KLYSZEWSKI, UGENIUSZ WIERZBICKI (POLAND) Museum of Modern Art, Skopje



EDRAVKO BREGOVAC Hotel Barbara, Borik, Zadar



1971

MASPOK – mass movement – in Croatia; politicians of the Croatian Spring forced to resign – Savka Dapčević-Kučar and Miko Tripalo. 'Cadre' changes in media and universities. Matica hrvatska and Prosvjeta, culture organisations, abolished.

Amendments to Constitution and Labour Law.

Nixon-Tito meeting.

1972

Liberals in Serbia dismissed: Lstinka Perović, Marko Njezdić, Mirko Čanadanović, Mirko Topavac and others. Resignation of Koča Popović.

STANKO KRISTL Mladi Rod Kindergarten, Ljubljana



BORIS MAGAŠ Hotel complex Haludovo, Malinska, island Krk



1973

DIARY OF A LOVE by Josipa Lisac, first conceptual rock album in Yugoslavia. Produced and written by Karlo Metikoš and Ivica Krajač, played by the best Zagreb musicians.

MARIJAN HABERLE, MINKA JURKOVIĆ, TANJA ZDVORAK Concert Hall Vatroslav Lisinski, Zagreb



1974

New constitution of SFRY adopted. Constitutional amendments create the autonomous provinces of Vojvodina and Kosovo.

BERISLAV ŠERBETIĆ, IVAN FILIPIĆ Center for war veterans and youth, Kumrovec



BRANKO PEŠIĆ Beogradanka Skyscraper, Belgrade



1975

Osimo agreement between Italy and Yugoslavia.

IVAN ANTIĆ, IVANKA RASPOPOVIĆ Šumarice Memorial complex, Šumarice, Kragujevac



1976

Rolling Stones play two concerts in Zagreb.

DEJAN EČIMOVIĆ House I



1977

Derdap Hydro-Electric Station comes on stream.

European Conference for Security and Cooperation held in Belgrade.

First concert of the Pankrti punk group held in the gym of a high school in Ljubljana.

STOJAN MAKSIMOVIĆ Sava Centre, Beograd



RADOVAN TAJDER Elementary school Prečko, Zagreb



1978

Belgrade: for the first time an international feminist conference was held.

LJILJANA BAKIĆ, DRAGOLJUB BAKIĆ Winter sports Hall, Sport center Pionir, Belgrade



ANDRIJA ČIČIN-ŠAIN Tourist settlement Polari-Villas Rubin, Rovinj



1979

Mediterranean Games, Split.

MARKO DEKLEVA, MATJAŽ GARZAROLLI, VOJTEH RAVNIKAR, EDON VATOVEČ Annex to the Municipal Assembly Building, Sežana



ŠTEFAN KACIN, JURIJ PRINCES, BOGDAN SPINDLER, MARIJAN URŠIĆ Macedonian Opera and Ballet, Skopje



BORIS MAGAŠ Sport stadium Poljud, Split



1983

for Miika economic the crisis.

1st Piran Architecture Days with the title Architecture in Context.

OVIC ity



AHMED DUVIĆ Hotel Igman



EDVARD RAVNIKAR Revolution Square, Ljubljana



1984

Winter Olympics held in Sarajevo, first ever in a socialist country. Olympic torch ignited by Bojan Križaj.

White Paper: Central Committee of Croatian League of Communists publishes 'On some intellectual and political trends in art'.

Establishment of NSK. Neue Slowenische Kunst.

INES FILIPOVIĆ, ROBERT SOMEK Café bar '7', interior, Zagreb



IVAN CRNKOVIĆ House with 6 identical rooms



1985

When FATHER WAS AWAY ON BUSINESS of Emir Kusturica, to a screenplay by Abdulah Sidran, won the Grand Prix at Cannes.

IVAN ČIŽMEK (urbanism), TOMISLAV ODAK (architecture) Housing estate, Slobodina, New Zagreb



1986

Memorandum of Serbian Academy of Sciences & Arts published in Belgrade's Večernje novosti.

Exhibition The Architect Jože Plečnik 1872-1957 in the Georges Pompidou Centre in Paris.

1987

Strike of miners in Labin, one of the longest in the post-war period.

Aerokomerc affair, involving Hamdija Pozderac, destabilising Bosnia and Herzegovina.

Big protest of Serbs at Kosovo Polje.

University Games in Zagreb. Poster affair. At a public competition for the Youth Marathon the proposal of the Novi kolektivizam studio was accepted.

VINKO PENEZIĆ, KREŠIMIR ROGINA Swimming and water polo complex Mladost, Zagreb



MILENIJA MARUŠIĆ, DARKO MARUŠIĆ, NEDELJKO BOROVIĆNA Cerak-Vinogradi Residential Neighborhood, Belgrade



1988

The JBTZ affair: trial of Janez Janša, Ivan Borštnar, David Tasić and France Zavrl at a court martial in Ljubljana.

1989

New federal prime minister Ante Marković put forward his economic programme: 'The programme has to have man, his rights and motivation at the centre. It has to be founded on maximum development of freedoms and democracy, pluralism of interests, and political pluralism, on the unity that comes out of the commonality of our peoples and ethnic groups.'

Gazimestan: sixth centenary of the Battle of Kosovo: Conference of non-aligned countries in Belgrade.

IVAN ŠTRAUS Museum of Aviation, Belgrade



1990

14th Congress and disintegration of the League of Communists of Yugoslavia.

First multi-party elections in Slovenia, Croatia and Serbia.

DRAGOMIR MAJI VLAHOVIĆ Black house I



1991

Break-up of Yugoslavia.

of green field territories for new cities and settlements outstripped the real capacities of the period, and most likely the needs too. These areas often still remain incomplete, with hollow spaces in the urban tissue that were never filled with the planned programs. Visions of new cities of utopian scale and ambitions certainly did change the social landscape and the demographic structure of society, for they enabled major influx of the rural population into the cities, providing the supply of industrial labour and the formation of a new class of urban workers as generators of the development of socialist society. The vast energy put into these operations partially paid off: the basic planning conceptions of the “Radiant City” of sun, space and greenery were achieved and over the decades were perfected by humanising the scale and spatial layouts. Prefabricated building systems, such as IMS Žeželj and YU-61, were developed to facilitate their construction. “Public space” was abundant: social ownership of the land allowed for generous open spaces for all, but only in rare instances was that space treated as an active social space of the city. The socialist system, however, did not manage to achieve a rhythm of urbanisation such as to ensure everyone the right to a flat, and illegal building was tacitly tolerated or ignored, which is still going on today.

Ivan Kucina, Milica Topalovic (with Dubravka Sekulic and Branko Belacevic) Unplanned by Planning New Belgrade
Marko Sanchanin: Planning Socialist Zagreb: A

History of Socialist Policies and Urban Planning Tendencies

Ana Dzokic, Mark Nelen (Stealth.unlimited), Nebojsa Milikic: Kaluđerica from ŠKLJ to ABC - A Life in the Shadow of Modernisation

Divna Pencik, Biljana Spirkoska, Jasna Stefanovska: Skopje Urban Transformations: Constructing the Built Environment in Different Socio-Political Contexts

Ines Tolic: Japan Looks West. The Reconstruction of Skopje in the Light of Global Ambitions and Local Needs

Praksa – Pula, Vjekoslav Gashparovic, Emil Jurcan, Helena Sterpin: Planning Pula

Nina Ugljen Ademovic, Elsha Turkushic: Sarajevo – Marijin Dvor: The Programme Conception of a Socialist City

Matvez Celik, Alenka di Batista: New Cities in Slovenia (1945-1960)

DESIGN OF SPATIAL PRACTICES

Urbanisation left a particularly deep mark on housing. At the height of modernisation, what is colloquially called “crane-urbanism” and the mass produced generic architecture of the housing estates and blocks produced visually and typologically uniform environments Yugoslavia-wide. These environments may not have been the complete realisation of the ideal modern city, but the advantages derived from reliable and uniform standards, and the lavishness of public space did ensure a sound level of residential building. Spatial concepts of the big housing complexes on the whole remained fairly schematic, subordinated to building techniques, and only gradually evolved towards more complex and diverse environments.

The floor plans of flats were on the whole at a high level and their continuous refinement aimed at pulling the maximum spatial qualities from

limited resources. At the social level, egalitarianism in the allocation of housing led to social heterogeneity in most of the modernist housing estates, which is largely preserved to this day. Housing construction was accompanied by the production of welfare buildings that formed the basic infrastructure of community services, such as kindergartens, schools, and clinics. Particularly advanced architecture was produced in situations with complex programmes: educational institutions and big hospital complexes. The economic development and the increasing openness of society instigated new social practices like mass tourism and consumerism, indicating a shift from collectivism to a more individualist society. As a result of the international growth of mass tourism, the Yugoslav coastline became a desirable and suitable destination for visitors from Eastern and particularly from Western Europe. Tourism was one of the main sources of currency. Architectural investigations of buildings for commerce and the growth in their scale from supermarket to department store to prototype malls developed practically in a straight line from the end of the 1950s to the disintegration of socialism.

Tanja Damjanovic Conley, Jelica Jovanovic: Belgrade Residential Architecture 1950-1970: A Privileged Dwelling for a Privilege-Free Society

Marko Sanchanin: Dugave and Ivan Čizmek: Daily Bricolage ...or Faking Daily Papers as an Act of Intimate Resistance

Martin Maleshech: Murgle Settlement

Dafne Berc, Luciano Basauri, Maroje Mrduljas, Dinko Pericic, Miranda Veljacic: Constructing an Affordable Arcadia

Vishnja Kukoc with Vesna Perkovic-Jovic: Split III

YUGOSLAV ARCHITECTURAL SPACE

Modernisation of Yugoslavia enabled the emergence of advanced and authentic architectural cultures, which were further aided by the cultural autonomy and high status of the architectural profession. In spite of their broad similarities, the schools developed distinct aesthetic and conceptual profiles. Such heterogeneity had several sources. Through most of the socialist period, all schools subscribed to modernist ideology, but at the same time each drew on the greatly differing local traditions of urban cultures and vernacular forms. Leading creative personalities also greatly affected their profiles. Finally, individual schools gravitated towards different international centres where their leading architects completed their advanced training. All of Yugoslavia's architectural scenes were well informed of and interested in current international goings-on. Architecture in Yugoslavia was in no way a monolithic cultural formation; it was largely divided into individual national schools and scenes according to the federal organisation of the state. What brought these separate scenes together, however, was a common socio-political context, which enabled the cultural autonomy of architecture and provided the general framework of modernisation with its common programs, standards, and resources. Architects worked predominantly within their own republics and the professional organisations, such as the architects' associations, were organised at the republican level. The intensity of exchange between the

different republics fluctuated; during the first post-war years it was strong, particularly when it came to aiding the foundation of new schools in Sarajevo and Skopje; in the subsequent years it had its ebbs and flows. Certain pan-Yugoslav phenomena emerged out of such circumstances, for example, the unique success that Slovene architects had at architectural competitions around the country in the 1960s and 1970s, resulting in some significant realisations. Despite a certain parochialism of all republics, architectural competitions, congresses, exhibitions, and awards organised at the federal level allowed for regular exchange.

Ines Tolic with Jelica Jovanovic and Sonja Damchevska: Fight for Architecture and the Creation of "Archistars" in a Socialist State
Luka Skansi: Taste" for Structure - Architecture and Structural Figures in Slovenia 1960—1975

Jelica Jovanovic, Jelena Grbic, Dragana Petrovic: The Characteristics of Prefabricated Construction in SFRY: The Way from System to Technology

Nina Ugljen Ademovic, Elsha Turkushic: The Fusion of the Modern and the Traditional in Bosnia and Herzegovina

Hela Vukadin - Doronjga : The Architectural Vision of Vladimir Turina

Drazen Arbutina: Three Phases of Zadar's Unfinished Modernisations



Official Press Material

Curators: Maroje Mrduljica, Vlada Kulic

Co-Curator for Tirana: Besnik Dervishi [U_POLIS]



WORKSHOPS



“Thrift Shop” Fashion Show



“Thrift Shop” Fashion Show was part of one of the events of Tirana Design Weeks, organized by Polis University in Tirana (Albania). The aim of the workshop was to explore and introduce a new way of creating brand new garments, based on old clothes, where fashion is taken into an unconventionally new level while giving an ironic treatment to the big brands. Students were encouraged to create remarkable garments, maybe even outstanding well-known brands in the field of fashion. Therefore they had to work on old clothes found in thrift shops or either their grandparents closet, to create fresh and new designs. The inspiration for the workshop itself was the well-known artists and American hip hop songwriters Macklemore & Ryan Lewis with their popular hit “Thrift Shop” released on August 27, 2012 which claimed their interest in buying cheap clothing from thrift shops, disdaining designer labels and trends. This was an opportunity in pointing out that there’s nothing wrong in reusing old clothes and giving them a new function. However the beat and the rhythm of the song itself played a big role in the designs that the students had to create, in understanding even more why it is important for a fashion show or “A Play”, if we may call it as such, to be synchronized in each aspect so it can function smoothly and leave a big impression and inspire all guests.

Big names in the fashion industry nowadays are inspired by street-style, vintage clothes, past trends, ancient history, music, poetry, movies, art; trying always to capture remarkable elements and reuse them in a new way, thus perhaps creating the new trend. Derived by this, students of the 2nd year of Art&Design started their research in how they could design and give new function to their garments, with the main focus being the study of street style trends, how different textures and colors are mixed together in a very unconventional way, generating the new fashion trends.

The workshop itself had two different phases: that of creating new garments based on used clothes, and the setup of the catwalk in the most fitting place, a parking garage, taking in consideration the theme of the workshop.

FIRST PHASE:

The first phase of the workshop was to gather old or used clothes, so every student could have the chance to mix textures and colors. However, it was necessary for each design to have something in common; in doing so the whole collection would look like an entire one. During the research for the latest trends in the fashion industry and also well-known blogs about fashion street style, there was an agreement in using two elements in unifying the whole

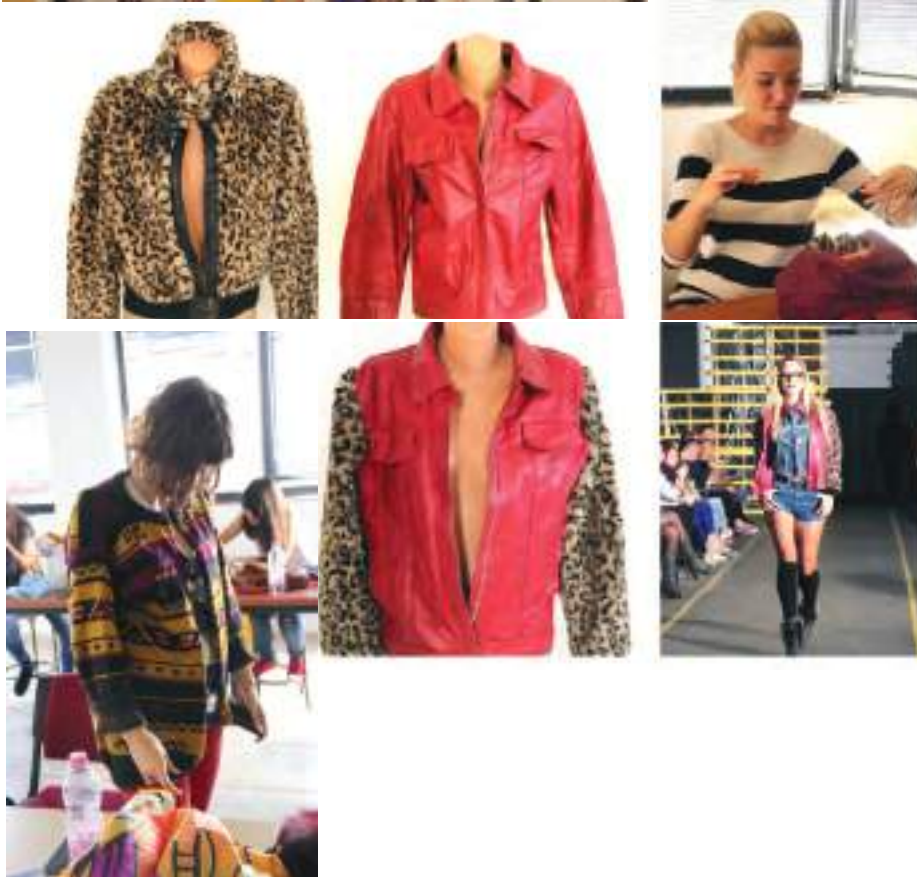


collection. Considering that the TDW was taking place in the months of September – October, it was more convenient to base their designs on the Fall / Winter trends, also using the mustard color and leather as unifying elements. After deciding on the common elements the real work started; each student had the chance to create more than one design. The process focused on un-sewing their chosen pieces and starting to mixing and matching them, by also applying the two unifying elements.

Lectures and presentations connected with Fashion, stating traditional and modern examples of various fashion designers were introduced during the first phase of the workshop, so students could be inspired even more, thus borrowing ideas and inspirations. Presentations and tutorials about the media and techniques that they could use were introduced through video tutorials.

SECOND PHASE:

After successfully concluding the first phase, it was time to start and think about the setup and design of the catwalk. Since the inspiration was the music video “Thrift Shop”, students closely studied the music video in trying to capture key elements to use for the show itself. For the setup of the catwalk It was decided to use the underground garage of POLIS University, being the most fitting place for the show to take place. To



divide the public from the backstage, wooden pallets were applied to create a dividing wall, by covering the gaps with black plastic bags and highlighting the front view with yellow duck tape. Due to the fact that the catwalk and the show took place in the garage, there wasn't the need of an elevated catwalk. To divide the sitting places from the catwalk students applied yellow duck tape to the pavement recreating yellow road lines. However, since the show was taking place in an underground setup, lighting was problematic. To solve this problem, students thought to light mostly the center stage with one spot light, and the rest of the catwalk was lighted by cars which automatically were included as part of the theme itself.

REHEARSING PHASE:

After successfully finishing the design of the clothes and that of the catwalk, it was necessary to rehearse before the show. Inspired from the music video, the 2nd year students of Art&Design encouraged professional dancers to open up the show, their friends to perform in their own way during the show, models to walk proudly with their designs, and last but not least a Dj to play their inspirational music hit.

Overall the fashion show was a big success not only because they produced new designs from used clothes, keeping

in mind recycling as a new way to produce, but because they were able to create a real performance show, entertaining their guests. "Thrift Shop" not only attracted the interest of the Art & Design students of POLIS University, but also that of different personalities linked or not to the fashion world. Twenty different designs were introduced during the fashion show, where creativity and variety was obvious. Because of its popularity, Tv media "Agon Chanel" and a local bar in Tirana "Daily Bar", were interested to launch the show one more time for a broader public, where the work of two weeks done by the students was appreciated even more. Despite the popularity that the fashion show gained after its debut, the process itself was more important in gaining enough knowledge to produce art. The final product was not only unique, but inspiring enough to be useful one day.

Reported by Sonja Jojic

Concepted and leaded by: Sonia Jojic [U_POLIS]

Assisted by: Julia Janku, Irida Guri [U_POLIS]

Participants: Students of Polis University 2rd year of Art&Design [Albania]





Urban “SNAKES & LADDERS” Community Game

Keywords:

Snakes and Ladders; community engagement, planning; sustainable neighborhoods; community engagement; participatory planning; youth engagement; threat analysis; neighborhood analyses; guide book



–“Moksha Patam”- Loje e lashës indiane, e kthyer në një klacikë në ditët e sotme.
 - E asociuar me filozofinë Hindu dhe Jain.
 - Thekson rolin e “Fatit ose Karmes”:
 - Një ballafaqim midis: karmes dhe kames, fatit dhe dëshires.
 - Leja është peratorur edhe si një instrument ndikues për mesim-dhënie dhe mesim-nënie.

Moshëria	Besimi
Kotëria	Siguria
Vijçkëria	Zemër-Qendrë
Rrethja	Rijohuria
Qendrësia	Ndërkohë
Pija	
Besimi	
Mulli	
Qendrë	
Stratë	
Vredë	
Nuancë	

Lloji: loje garash, loje me zor
 Lojtaret: 2+
 Moshë: 3+
 Kohëzgjatja lojes: 15-45 min
 Shansi për të fituar: rëndësor
 Aftësitë që kërkohen: numerimi, observim

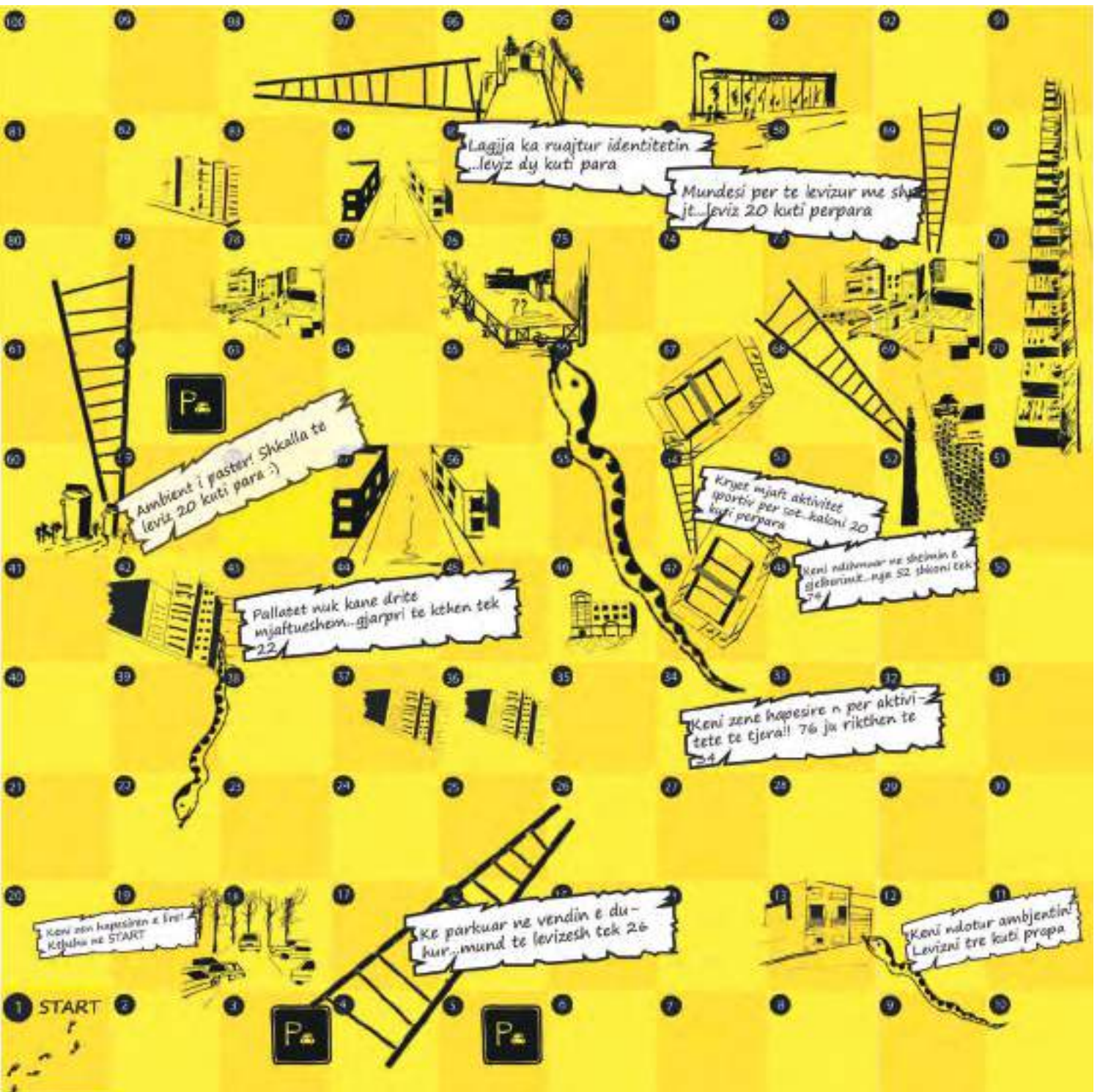
Planning is a very dynamic field which, according to different circumstances changes, in search of better solutions for the territory. However, what planning ought to be is still unclear to many... “is it supposed to focus on aesthetical issues? purely on regulations? Or just on law and policy? On sustainability?” The answer to these questions, and hence to the major one of “what planning ought to be?” is the field of study of many scholars and professionals in planning theory. The role of the planner in this respect, as one of the main agents within the system, is important in shaping this governing paradigm. Hence, when trying to understand a planning system, one needs to look at it from both sides: firstly, from the Institutional point of view and secondly, from the agents’ perspective. However, there is also another important dimension which may not be neglected, culture in general, which from a country-wide perspective is one of the main shapers of the reality of the agents and then in turn of the institution.

The concept of governmentality, derived from Foucault’s work, offers a view on power beyond a perspective

that centers either on consensus or on violence; it links technologies of the self with technologies of domination. This very important concept is widely used in understanding the modern state, and even planning; especially in participatory planning it can play an important role in explaining and helping the formation of new ways of governing the territory and the self. Particularly the neighborhood level, where the intimacy of the rapports is quite high, the govern-mentality concept can become a key concept and powerful tool in understanding and in setting a framework for community engagement in search of sustainable neighborhoods.

This workshop intends to raise awareness on the topic of sustainable neighborhoods and change people’s attitudes towards their surroundings which include the built and the natural environment. It is believed that the first step towards the establishment of a new social ethos could start from very small actions taken by the self complementary to greater social interaction in order to have large impacts on the neighborhood or city scale.

The theme of the “Urban-Snakes & Ladders” Workshop will be the



design of a community game which focuses on evidencing threats and problems of different neighborhoods in Tirana and finding small-scale solutions which can be implemented by the inhabitants individually and in groups. The metaphor of the game of 'Snakes and Ladders' will be used to assess the severity of the problems and threats at the neighborhood level as well as the impact of the actions that we (don't) take at different levels.

- Creative design of "Snakes and Ladders" board game by using different neighbourhood scenarios
- Defining actions that can be taken in different levels to support sustainable communities
- Drafting a guide book for game participants with actions that can be taken every day to support the cause.

The workshop was intended to spread over two weeks with two different groups of students. During the first two days, the workshop took place in the lecture hall where the main theoretical issues as well as the methodology for the analysis of the neighborhood were explained. The theoretical overview in the first phase comprised some of the main concepts in planning theory and more in detail communicative planning, issues of govern-mentality and the role of the planner in society today. The latter is seen not just as an individual who utilizes his technical abilities in securing the public interest but also as an agent who mediates between the public, the private, and the civil, thus requiring a large set of social skills and methods for interaction with a variety of actors from different spheres of society

and different viewpoints.

The second theoretical insert of the workshop focused mostly on issues of urbanization, and moreover in detail the challenges that our cities face every day. In the end a set of tools and methods were given to the students for analyzing neighborhoods that differ from traditional urban analysis processes. The methodology required focused mostly on capturing the perceived feeling while walking through the area, as well as trying to demarcate some cultural and "habitual" factors that the inhabitants create everyday which threaten the urban milieu and the community. Primarily, a methodology created by Cristian Nold, was used as a case study, Nold being a designer who deals with emotional mapping. In the absence of a tool for measuring emotions, the students were asked to use annotations in mapping their trail through the area.

After discussing the main theoretical perspectives, students spent one entire day in the selected neighborhoods, located in the center of Tirana namely "Shallvare" and "ish-Ekspozita Shqiperia Sot". The students firstly chose from a zenithal perspective two different trails for each area, and after walking through these paths they had a first break and a broad discussion about the main issues noticed in the area. In the end, a third path was chosen as the place of a final rendezvous in the area. During the walks, the idea was not only to annotate in maps the issues explored in the area but also to interact with the inhabitants.

Following the site inspection the students were presented with the main

framework of the snakes and ladders game. The main ideology was to make an analogy of the snakes with the problematic of the area, be these structural or behavioral, and their severity or consequences for the area. The greater the problem, issue, or the cost of not taking action, the larger the snake would be. In a similar manner the ladders represent the potentials as well as the improvements that the area would benefit by taking action, thus the greater the impact of the action the larger would be the ladder.

Therefore, the students started by first creating a concept about the board layout, where the two different groups presented two different board layouts; the first a snake which represented one of the trails they had followed in the neighborhood, while the second group had the traditional approach of the grid. Each board afterwards was carefully annotated by the students to represent some of the landmarks in the area as well as to describe the problems, potentials, and the impact of the actions. A careful analysis was conducted in order to define the impact of each issue and in the end to illustrate them in the form of snakes and ladders.

After drafting the first version of the board, the students tried the game by playing it in the classroom environment with each other. Following the feedback from the groups, the students made the necessary amendments and then took the game to one of the neighborhoods to play and interact with the community. The main target group was children of the age between 6-15 years old. After successful completion of the game, each player was given one of the hand-outs





with a short manual and instructions on improving issues of the neighborhood. However, the greatest impact of the game was on the parents, who became part of the process indirectly.

With the feedback from the first week, the theoretical inserts were improved and the methodology amended during the second week of the workshop. The final result of the two-week workshops were 8 board games of different sizes and 8 guidelines on improving urban conditions in Tirana's Neighborhoods. The game was well accepted from the students as well as the community, especially the test of the first week where the students interacted with the community and the sphere of influence was the greatest. Since it was the first time that the workshop was tried it showed that there was hope for further development in the future. Urban gaming could be a good approach for public involvement and participatory planning.



As a conclusion it can be said that the "Urban Snakes and Ladders" was a successful workshop in three main areas: academic, public, and fun. Within the academic area it can be said that, firstly trying to teach new methodologies and theories to students in a gaming environment showed good results and great interaction as well as involvement when compared to the traditional approach. Secondly, the game resulted successful from a research and academic perspective in the fact that it adds some more insights to participatory and communicative planning. Thus, one could say that the field of urban gaming could be of great interest and further explored in the planning field as a tool for interaction and "ice-breaking" between planners and communities. Especially in the Albanian setting, there is much work to be done in this sense, and this workshops follows the good experience that Co-PLAN and POLIS have created in the previous years as pioneers of participatory planning. In addition to this, the game had a relatively good public result, as through the conversations and playing time, people started to understand that there is more that one can do in order to improve the neighborhood rather than just wait on local authorities to act. In the end, it can be said that the process of drafting the games and playing with the communities had a strong element of fun, which made the whole interaction easy and joyful.

Reported by Ledio Allkja

Concept development and leader:

Ledio Allkja, [U_POLIS]

Assisted by: Fiona Imami [U_POLIS]

Participants: Students of POLIS University 2nd & 3rd year of Urban Planning and Environmental Studies

URBAN

Njih lagjen tende!

URBAN DESIGN

- MAO
- DePLAN
- ALUM
- U

Planifikim urban: M. Iva Tomasevic, Sindi Hadzija, Aneta Solving, Aneta Vukovic, Loris Bekiri, Fatmirza Hajrovic
 Shfaqje vizuale: H. Andrea Lazari, Roland Kallai, Sander Krasniqi, Sora Abasaj, Armelinda Beq
 Drejtori: MSc Ledia Allija

1. "me ndiqni!"

2. "Ardërimi i chesht si hapësirë për të luanur femijet dhe jo si parkim makinash do të krijojë një lagje më harmonike"

3. "Hesni një hapësirë parkimi i shen detahet ku nuk mbizoteron betonit, sikur të ishin të gjitha kështu..."

4. "Shkollë? E nevojshme për lagjen por me ngjashmëri me një tempull grek"

1. "Ketu do me behaj menyshere pa makina ime... dhe duhet te paguaj per kete?"

2. "Vendi me i perqendrohem per te qendruar makina ime"

3. "Vendi ideal per ti kushtruar pale kete vetes time"

4. "Nje hapësirë bash e vretshme... Porse e perzoria vakte? Po une mund te kaloj aty?"

5. "me ne fund nje lagje ku mund te behi mbeturinat ne kosh..."

6. "Ketu mjafton te perqendroj nje pjese te rruges kryesore dhe ruand te biej cdo qe qe dua..."

7. "Nje palest, nje trotuar, nje hapësirë për të kaluar banoret... nje rrugë, hapësirë për të kaluar makinat, me pelqen si mbijetim kete..."



Urban Activism

by Street Art

'Urban Activism by Street Art' was part of the event Tirana Design Weeks, organized by Polis University in Tirana. The aim of this workshop was to introduce a new way of Urban Art, based on the art & design disciplines and the relationship between people and the city. This workshop could be a potential tool of urban activism by creating powerful visual communication and messages for the local public regarding their problems.

Students got to know the form of art called "Graffiti" or "Art Installation" is, and how it can be used in a positive way by a Designer or Artist. How can street be used to the benefit of communities, industries and others lifestyles? Can it be influenced by the use of new technologies? How can Street Art become a form of Public (Urban) Art?

Nowdays, there is a strong current of activism in urban art. Street art can be a powerful platform for reaching the public by reclaiming the streets. Some street artists use "smart vandalism" as a way to raise awareness of social and political issues. Other street artists simply see urban space as a wide format for personal artwork, while others may appreciate the challenges and risks that are associated with installing illicit artwork in public places. However, adapting visual artwork into a format which utilizes public space, allows artists to reach a much broader audience than traditional artwork and

galleries normally allow. This type of communication can be transformed in "Public Art" which can create community involvement and collaboration. The workshop was articulated in four phases:

FIRST PHASE:

Lecturers and presentations connected with Street Art, starting from the traditional and modern techniques and examples of various artists, cities and famous activities in different places and in different times. Lectures about 'Graffiti' and 'Guerilla Advertising': two of the most potential media of communication design in Street Art and Urban Activism. Target audience, location, problems, possible solutions, expected results etc were announced and discussed in groups. Students were divided in groups and each group had specific task/s

SECOND PHASE:

Presentations and tutorials about the media and techniques that can be used to achieve an expected result from Graffiti and Guerilla Advertising in the urban environment. The tutorials were based on elements and principles of visual arts, graphic design and branding.

THIRD PHASE:

After the selection of the locations in the city, started the implementation of the concepts in the real life. Each group realized its own artwork by documenting





also each step of the process from the starting till the end.

4TH PHASE:

Meeting and discussion about the workshop by analyzing the achieved results and brainstorming about possible ideas for improvement.

EXPECTED RESULTS:

- Raising the awareness related to concrete urban problems among Tirana's citizens
- Promoting street art and creativity in the urban spaces by the aim of creating inspiration and a positive impact in the everyday life
- Improving the city lifestyle by adding art, colors, variation and useful communication for urban related issues
- Establishing a new way of community improvements through urban activism.



Reported by Eno Barjami

Concept by: Eno Barjami [U_POLIS]

Lead by: Eno Barjami [U_POLIS],

Eno Muho [Co_Plan]

Assisted by: Valer Pinderi, Urban Activist [UMP-Uniteti Mendo Pozitiv, Albania], Ardit Strica [Street Artist]

Participants: Students of 3rd year of Architecture [U_POLIS]

Urban Provo[ACTIONS]



"Urban provo[ac]tions" aimed to affect public consciousness on urban issues, attracting the citizens' attention to some of the most problematic aspects of the contemporary city. As can be assumed by the title of this activity, the tools used to achieve this aim consisted in a combination of provocation and activism.

In this particular moment of crisis when the youngest generations feel a sense of frustration derived from the impossibility of directly influencing the city, the provocation becomes a mean, not only for conveying messages but most importantly, for generating feedback from the environment. In particular five provo[ac]tions were organized, each one focused on a particular problematic and all having in common the need to act in misused or disused spaces in the city.

The first provo[ac]tion intended to deal with the waterfront of Tirana's artificial lake. The coastline is only a part of the Tirana Big Park, but there is also a big portion of land with immense potential which is being neglected. The working group needed to show that activities can be organized even in the misused part of the lake coastline, so they created a movie projection event followed by a debate and concluded by a party that lasted until the first hours of the morning. Since the main objective was to attract attention to this area, a 370 meters long, lighted rope was used to physically connect the two sides of

the lake and ideally bring together the park and the neglected space. The image of a crowd of people, watching movies and partying at the far end of a light-path floating on the lake was not an everyday scene for many visitors of the park who, provoked by this action, joined the event and temporally reactivated a new space in the city.

The second provo[ac]tion needed to highlight the missing standards of the sidewalks in Tirana. Because of this absence of standards, a big portion of the city is practically inaccessible to a big number of citizens. The second provocation was put in action during the evening in "Komuna e Parisit" street, one of the most problematic areas in Tirana. The missing ramps, the dangerous objects and the narrow passages were emphasized by painting on the ground a number of signs and icons pointing at the problems. The next day the active[ist] that participated in the provo[ac]tion organized a sensitization campaign in the same neighbourhood, discussing and interacting with the inhabitants.

The third provo[ac]tion turned an abandoned space, inside a housing block, into a "gamescape", an artificial landscape, dedicated to the moment of play as an important event in the contemporary city. In this case a participatory project was initialized where through the contribution of the children of the block a very cheap playground was created.

The fourth provocation used an artistic performance as the mean to of transmitting messages concerning the pollution created by chewing gum.

The fifth provocation investigated the possibility of creating a space through the input of new activities. A passage way, going through a housing block, was painted with a particular type of paint, able to glow in the dark. Thus, the tunnel, after dark, turned from a transitory space to a stationary place where the presence of music and some drinks managed to gather a big number of people who only needed a good pretext to gather in a public space and share some time with other people.

The five main provocations were accompanied by a number of smaller interventions in the city, always aiming to focus the attention of the inhabitants on everyday urban issues.

Reported by Ledian Bregasi

Concept by: Ledian Bregasi [U_POLIS], Elvan Dajko [U_POLIS], Aida Ciro [Co_Plan]

Lead by: Ledian Bregasi [U_POLIS]

Assisted by: Besnik Dervishi [U_POLIS], Mariana Proko, Erialda Zakthi

Participants: Student of the 2nd year of architecture course, [U_POLIS]



TIRANA WORKSHOPS DESIGN WEEK





Design in Albania

New standards for Albanian Design



The everyday needs of contemporary society are closely connected to industrial products and the way that each product is perceived evolves continuously over time. The general framework of the Albanian Industry is relatively new, especially regarding the concept of an industrial product originally conceptualized and procured in Albania. The national identity, history and process of industrial production but specifically the transformation of a concept into a material form through industrial processes is the main goal of this workshop. The evolution of everyday needs and the evolution of products are the main tools which this workshop will use in a comprehensive creative process.

Designed in Albania is a workshop the main goal of which is to create a new standard in the Albanian context and region that would reflect the energy and dynamics of the place. A new generation of designers will be potentially identified through the creation of an innovative and original design. The participation of students during the studio classes provided interactive dialogue throughout the creative process. In addition, a series of lectures directly connected with specific

work tasks were delivered. The workflow of the workshop was the following:

We started with an introduction of the general framework of the workshop and with a brief Lecture about the general concepts of Product Design. The second day started with a visit to the well-known gadget store in the center of Tirana and a visit to the national museum as an inspirational moment for understanding important elements of Albanian culture.

The students were divided in groups of two. After having as main input the information gathered during the visits to the gadget store and the museum, we analyzed the products in order to create our own concepts of the ideal product design. The next few days we started with a brief introduction about marketing and product promotion strategies. Each group had to specify crucial elements of a product such as target group, market destination and more specific physical qualities that would respond to an imaginary client. An intensive runway with sketches and prototyping in real scale products concluded the last working day of the workshop. The workshop was finalized with an exhibition of the final products; during this exhibition the student had to present their works to a jury and argue the specific proposed solutions. The visit to the museum was the most crucial part of the experience. Students realized that history and tradition are not dead narratives but elements of our past identity which can be reshaped into a tool to be used for everyday life.





DJEPI SHQIPTAR/THE ALBANIAN CRADLE: Traditional Albanian furniture was the inspiration for most products designed during the workshop. The Albanian Cradle was one of these inspirational objects: the materiality and structure were adaptable for the function of a dish holder. This object could both serve to fulfill the common use of a dish rack and at the same time be an original aesthetic design.

BUNKER JUICER: After a series of experiments, the concrete communist bunker was transformed from a war symbol to a peaceful and useful symbol, an object of daily use. It was converted into a manual orange-juice maker by using its centrifugal geometry without changing the original shape. So, the authentic shape was kept but the function was totally changed.

SAC WATCH: The original initial object of inspiration, the sac, is an important object for Albanian cuisine, mostly used in the mountainous areas of the country. The sac is a cylindrical food container with a cover in which the ember is positioned in such a way as to warm the container for a long time. The initial container part of this object was now used as a dish container and the cover was turned into a watch. The originality

of this transformation consists in the branding of the object; the name sac/watch refers both to the original object and future use of it. Swatch was the winning product design of the workshop.

LLULA THE WALNUT BREAKER: One of the industrial products that Albania is known for is the briar pipe. In this case, the pipe was converted to a walnut breaker without intervening in the original characteristic shape of the object. The design also prevents the walnut shell pieces from spreading around after they're broken. The "Pipe walnut breaker" won second prize in the "best gadget design" competition.

The "Designed in Albania" workshop was a reflection of the problems of contemporary design in Albania – The products were conceptualized as daily tools with a deep appreciation for materials that are closely connected to the local context.

Reported by Joana Dhiamandi
 Concept and Lead by: Luis Kacmoli [U_POLIS]
 Assisted by: Joana Dhiamandi [U_POLIS]
 Participants: Student of the 3rd year of Art&Design course, [U_POLIS]



Grows Green.

Reuse, Repurpose and RETHINK.

Keywords: recycling; reuse; repurposing; ecologically friendly constructions; greenhouse; urban agriculture; microclimatic comfort; collective production of knowledge.

“Food is a universal. It is cross-cultural, cross-gender, cross-class and cross-generational [...] food is the great democratizer that defines our society [...]”¹

1. Lim C.J, Liu E., *Smart-cities and Eco-warriors*, Routledge, London 2010, p.35.



Environmental damage caused by extensive agriculture (like contamination caused by excessive use of fertilizers) and the use of non-renewable energies calls for a drastic change in attitude and many believe that urban agriculture - cultivation, processing, and distribution of food within the city – would make processes transparent and it would re-establish food and its production as a social relationship and not just as a commodity.

Urban farming not only offers a viable solution for architectural and urban innovation and a sustainable source of fresh food cultivation, but, by bringing food back to where we live, it re-establishes the link between people and nature and it reactivates social interaction. Moreover the city can benefit from urban greening and the maintenance of open spaces and thanks to the “hand to mouth” process we could drastically reduce the amount of non-renewable energy employed to produce, process, transport, distribute and sell food.

This workshop intended to raise awareness on this topic and change people’s attitudes towards food production. The construction of a small greenhouse could be the first step towards the establishment of a new social aesthetic, by demonstrating how with few resources it is possible to start growing food, engage in social interaction and improve the urban environment.

The main goal of the “POLIS_Grows-Green” Workshop was to design a low-cost, low-tech greenhouse in the POLIS outdoor premises for the production of vegetables and plants, adopting a mix of technological solutions aimed at minimizing waste and

maximizing productivity levels.

The main objectives of the workshop were the following:

- To reclaim unused or underused outdoor spaces, transforming them into productive spaces and improving the surrounding microclimate.
- To understand in practical terms how a greenhouse works and how it can offer suitable thermal and hygrometric indoor climatic conditions without employing non-renewable energy (i.e. electricity for cooling/heating).
- To repurpose plastic bottles collected during the year at POLIS and Reuse the material from a previous temporary construction.
- To guarantee the transferability of the knowhow acquired during the workshop by defining the best practices and design solutions replicable and/or adaptable to similar conditions.
- The main strategies adopted in order to meet the abovementioned objective can be summarized as follows:
 - Analysis of the microclimatic conditions of the outdoor space at POLIS (solar analysis, wind analysis, orientation, materials etc.);
 - The three “R”- creative Reuse of materials, Repurposing of leftover material to avoid waste, Rethinking the way we use and reuse materials;
 - Design of a toolkit for assembling the small greenhouse and planting vegetables, based on the practical experience acquired during the workshop.

After an accurate analysis of the microclimatic conditions of the outdoor space at POLIS (solar analysis, wind

analysis, orientation, materials etc.) operated by the tutors, the students defined the best location for the greenhouse, paying particular attention towards the unused or underused spaces around the building, with the objective of reclaiming and reactivating them.

The next step was the elaboration of the greenhouse design following guidelines given by the tutors which involved the need to reuse and repurpose a set quantity of materials and components. In fact most of the elements that could be employed for the new construction were timber framing elements (posts, studs, slats) and metal hinges previously employed in a temporary construction, and waste material that had to be repurposed (like plastic bottles that were employed for the modular façade panels or egg cartons used as seed starters). The main elements of the construction were:

- Opaque skin system suitably designed that allows to contain heat dispersal during winter and overheating during summer, lowering the need for active thermal regulation systems;
- Transparent skin system that suitably regulates solar radiation access and lowers the requirement of artificial lighting systems for the growth of plants.
- The workshop was articulated in three phases:
- The first phase was characterized by a number of lectures given by instructors, which laid out the motivations of the workshop and the project; also, during this phase the results of an analysis on the microclimatic conditions of the outdoor space at POLIS was presented to the participants;



- The second phase consisted in the production of a design solution for the new structure. The students were divided into three groups and each group came up with a concept for the project. The students were all asked to vote for the best solution which was then implemented during the third phase of the workshop. The outcome was a small greenhouse with modular cladding elements and interior furnishing, integrated with outdoor green elements, seating areas and furniture that contribute to the outdoor environmental comfort.
- During the third phase, which concerned the design and construction of the greenhouse, the participants were divided into three groups:

1) THE CAREPENTERS - involved in the inventory of materials that had to be reused and the actual construction of the designed structure.

2) THE DRAFTERS – involved in all the aspects concerning the design and graphical representation of the project. The drafters also designed assembling instructions, to make the project and the construction procedure transmissible to others.

3) THE GARDENERS – were involved in multiple aspects concerning the choice of plants, their characteristics, the design of plant layout inside and outside the greenhouse, the watering needs of plants and the design and testing of prototypes for the façade modules, using repurposed material.

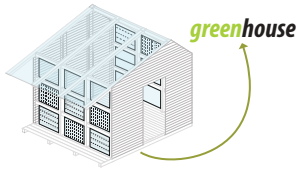
The division in three groups was by no means a strict one. In fact, in multiple occasions during the process of the workshop, the groups interacted and

gave each other feedback: for example there were many instances when the students from the “drafters group” joined the “carpenters” to help them solve specific construction problems or observe some of the assembling details in order to render them graphically in the assembling instructions; at the same time the “gardeners” were working with the “carpenters” to build and test their façade module prototypes on the greenhouse; and the “drafters” had to interface with the “gardeners” to graphically render the assembling instructions for the façade modules. The workshop was a great success as all the objectives were met:

- In 8 days the students built a greenhouse in the front yard of the University’s premises.
- 96 timber elements for the main frame, 104 timber slats used as cladding elements or for custom furniture and 90 metal hinges were reused.
- 423 plastic bottles were repurposed and integrated in the greenhouse façade modules that were designed to serve multiple functions (thermal insulation, transparent skin and vertical farming).
- The students designed an assembling instruction kit to guarantee the transferability of the knowhow acquired during the workshop.

One of the most interesting discoveries of the workshop was that in Tirana there seems to be very little material that can be reused or repurposed; in fact many products that in several western countries are usually discarded as waste because wrongly seen as disposable objects (for example wood or plastic fruit crates,

OUTCOME



WHO?



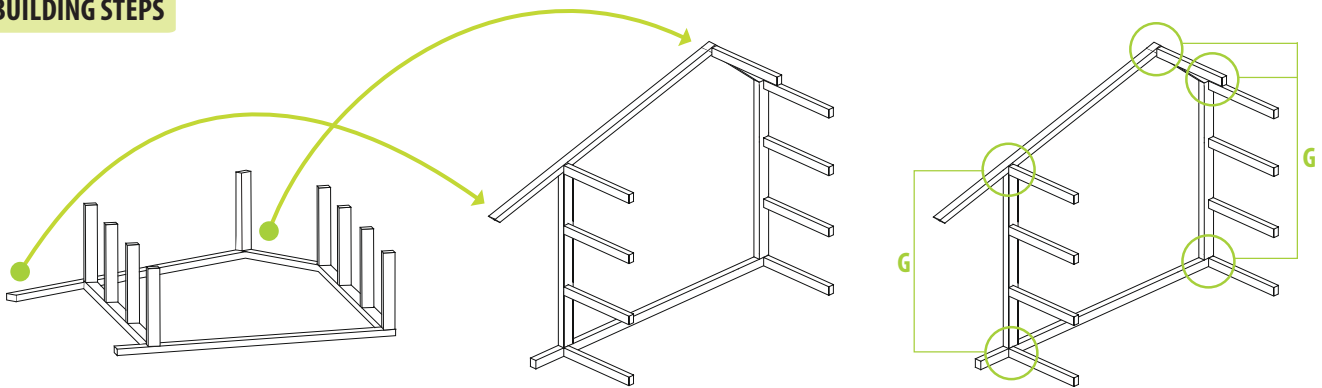
WHAT?

1. wood planks
2. plastic cover
3. seeds and plants

MATERIALS

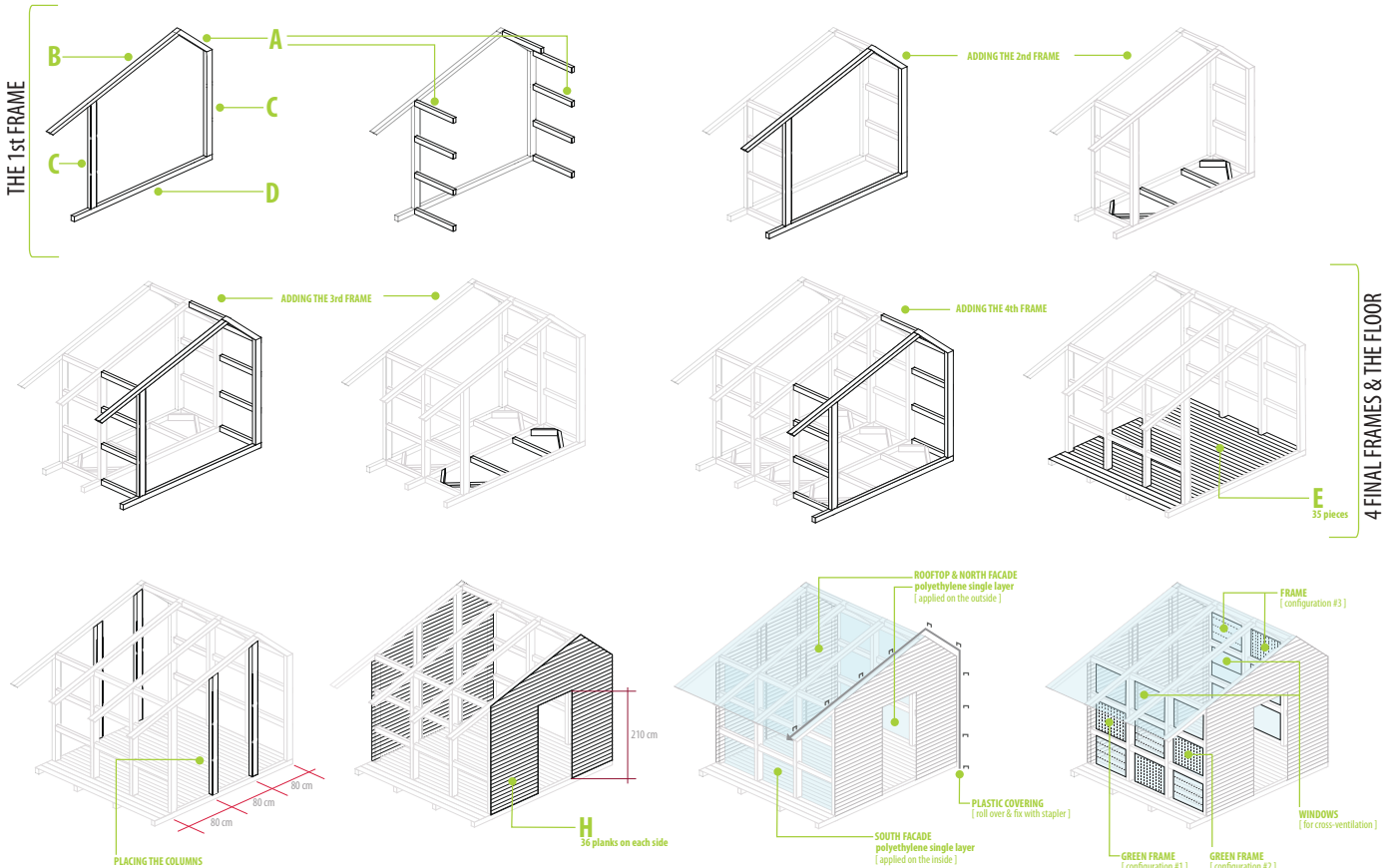
A	B	C	D	E	F	G	H
33 units WOOD	4 units WOOD	8 units WOOD	4 units WOOD	35 units WOOD	6 double units WOOD	90 units METAL	72 units WOOD

BUILDING STEPS



Build each frame on horizontal level, then rotate and connect them on vertical level...

Apply where-ever two pieces should connect





wood pellets, jute bags, cardboard boxes etc.) here in Tirana are used and reused to their fullest potential, maybe due to the controlled and limited amount of goods and products during the Communist period that has left in the older generations a sense of economy and optimization of resources.

From a didactic point of view the workshop was a success as the students acquired skills and learned about construction processes, technological issues and information about plant harvesting and climatic conditions following a hand on process. Although in the initial design of the workshop the intention was to design the greenhouse first and then inform the construction process through the architectural drawings, the process was spontaneously inverted by the students and it became a "learning-by-doing" process. In fact, as the drafting team members were observing the carpenters and their assembling procedures and had to make the effort of translating what they saw into clear graphical instructions for others to understand and follow, the process of learning became experiential, where the students were making meaning from direct experience and therefore "learning from experience", which is in fact the main characteristic of experiential learning.

Shortly after the completion of the workshop a facebook page named "the gardeners" was created in order to monitor the life of the greenhouse. A group of students originally involved in the workshop are taking turns watering the plants in the greenhouse and will be involved in the maintenance, trimming and planting activities throughout the year.

Moreover, to underline and further understand in practical terms how a greenhouse works and how it can offer suitable thermal and hygrometric indoor climatic conditions, the temperatures inside the greenhouse are currently being monitored by a group of POLIS students, three times per week, three times per day.

Reported by Laura Pedata

Concept and Lead by: Laura Pedata [U_POLIS]

Assisted by: PhD Letizia Martinelli [La Sapienza, Rome], Rezart Struga [U_POLIS]

Participants: Student of the 3rd year of Planning and 4th year of Architecture course, [U_POLIS]

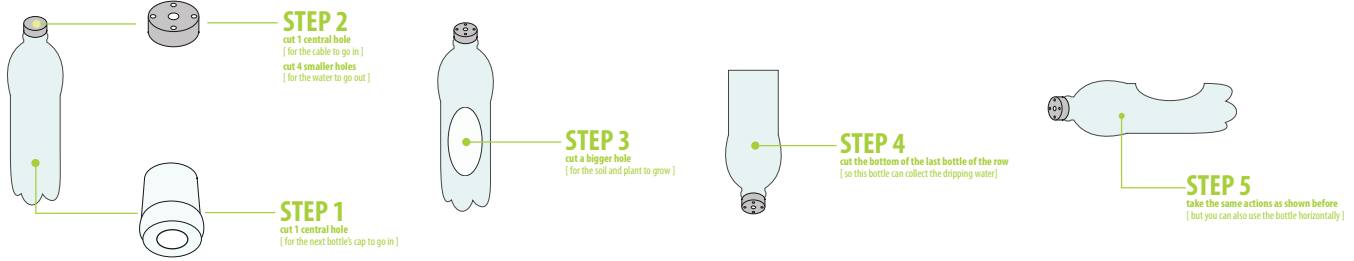
VERTICAL GREEN FRAMES

1. wood planks
2. plastic bottles
3. metallic cable

MATERIALS

A	B	C	D	E
16 units WOOD	16 units WOOD	80 meters METALIC CABLE	340 bottles 0.5 L plastic bottles	24 bottles 2 L plastic bottles

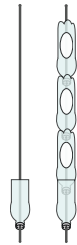
INSTRUCTIONS _THE BOTTLES



INSTRUCTIONS _"CABLE-ING"

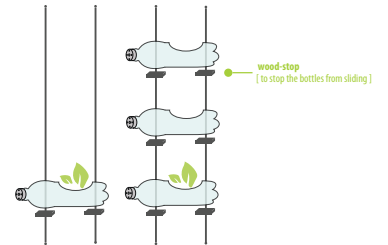
VERTICAL LINING

- STEP 1**
add the cap and then the bottle
- STEPS 2-3-4**
add the bottles one-by-one [4 bottles in total]

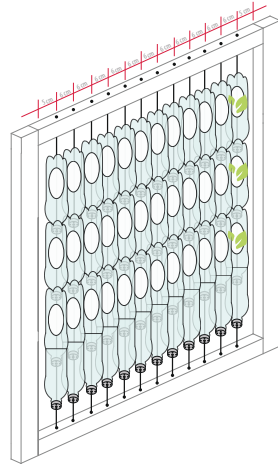
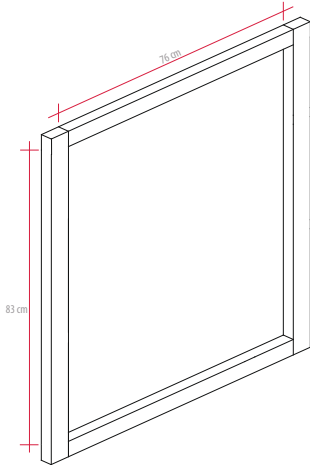


HORIZONTAL LINING

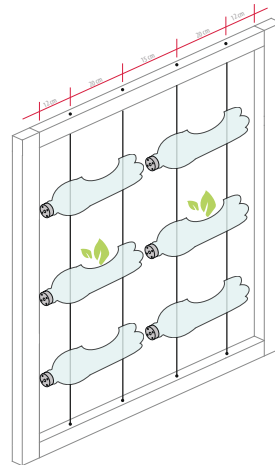
- STEP 1**
add the first bottle
- STEPS 2-3**
add the bottles one-by-one [3 bottles in total]



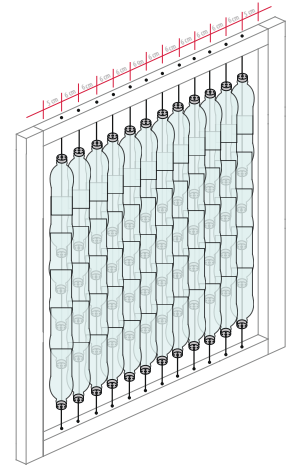
INSTRUCTIONS _FRAMING



CONFIGURATION #1
vertical rows of bottles [5 frames in total]



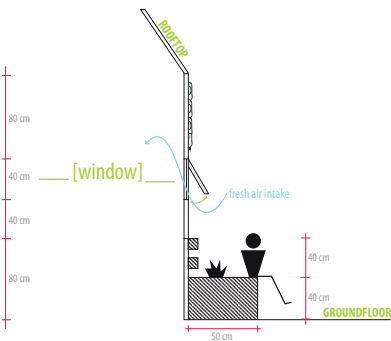
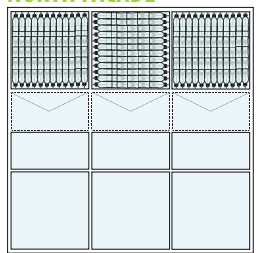
CONFIGURATION #2
horizontal rows of bottles [4 frames in total]



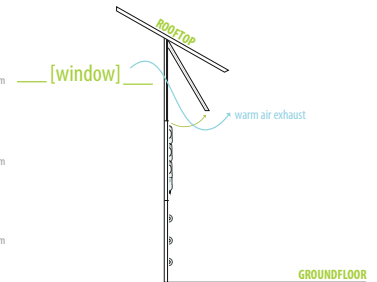
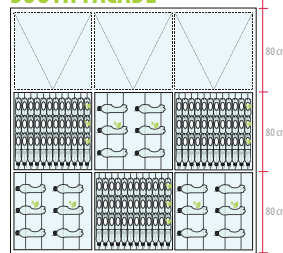
CONFIGURATION #3
vertical or horizontal rows of empty bottles [thermal-isolation - 3 frames in total]

THE FACADEC

NORTH FACADE



SOUTH FACADE



Design Action in Urban Space

Metro_POLIS

The idea of the workshop - Design Action in Urban Space - was born from the concept of merging the experience of Tirana's architecture and design practice with one of the best European companies active in the field of urban furniture. The main goal of this project was to give the local authority a design strategy for the revitalization of public spaces lacking identity. In this framework the idea of public space was explored through a redefinition of the idea of the square. The square, as architectural history has taught us, should be a place which facilitates the interaction between people and space. Public space in Tirana must be considered a multifunctional platform undergoing constant change.

To activate the idea of multifunctional space, together with Rikard Dragevic's concept, we decided to operate with three main elements, putting together production experience and our local knowledge: Urban furniture, Sport Activities, Playgrounds for children. Regardless of the choice of urban objects, the main challenge was to design a new architectural space able to accommodate urban furniture in harmony with the surrounding environment.

The first phase was the design of the master plan. By observing the regeneration of a public square project on a larger scale we had the chance to

create a network of urban voids with a common vocation. Before the final elaboration of the master plan, we organized a meeting with one of the main representatives of the Municipality of Tirana, who gave us feedback and comments. The outcome of the discussions and the different comments we received gave us the possibility of identifying four potential squares to investigate; each of them with different characteristics and interesting suggestions: 1. Opera House; 2. Mosaic; 3. Laprake; 4. Don Bosco. In the second phase of the workshop, the students were divided into four groups, one for each square, and each group received an operative toolkit with all the possible furniture elements and urban objects that could be used. The most important thing was to respect cost limits imposed by the municipality. Because of the abovementioned limitations, another objective we had to achieve was the operation on the existing grounds with simple tools, creating alternative public areas without the use of complex and expensive systems.

In terms of the creative process followed by the students, it was really interesting to observe the analytical approach that they used which reflected the way they perceive the city and public space. In some of the cases, for example, they started to analyze the fluxes of peoples at different times of



the day and during the night, when the city radically changes its appearance. In some of the cases the analysis was useful in order to localize existing objects with specific characteristics which were worth preserving, like pocket areas with a strong identity.

In all the projects proposed by the students the technical drawings were important in order to have clear tools to describe the public space in a pragmatic way. Sections, plans, 3d and simulations with renderings demonstrated how in some generic conditions a simple idea can change the community's perception of public space. Colors, greenery, small movements of land and small interventions have been useful tools in creating an alternative image for public space.

FIRST PHASE

Understanding the city was the first objective. In order to come up with well-connected strategies of intervention in the public spaces, a thorough analysis of spaces in need of puncture interventions that provide neighborhoods with small but qualitative assets related to urban furniture, sports and playgrounds, was conducted. The city of Tirana and its surrounding built environment was the object of study. The outcome of the first phase was a set of analyses and

a master plan, which provided the teams with a clear vision at a city scale.

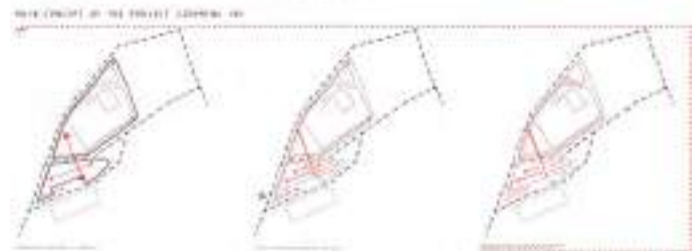
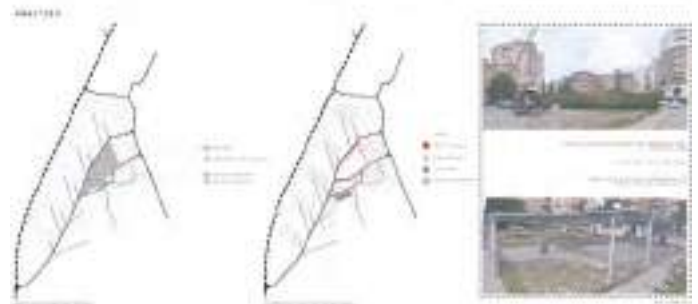
SECOND PHASE

Knowing the products was another objective. After understanding the needs of our areas and the desired typologies of intervention the students were informed about successful case studies in Tirana and worldwide. At this point the contribution of the companies involved in the project was crucial: some of the best and most qualitative products in the field of urban furniture and small infrastructures were shown to the students. Products and their construction details were presented directly by the producers to the future designers in order to define, now in a concrete manner, solutions for different scales and typologies to be selected from a wide range of models.

THIRD PHASE

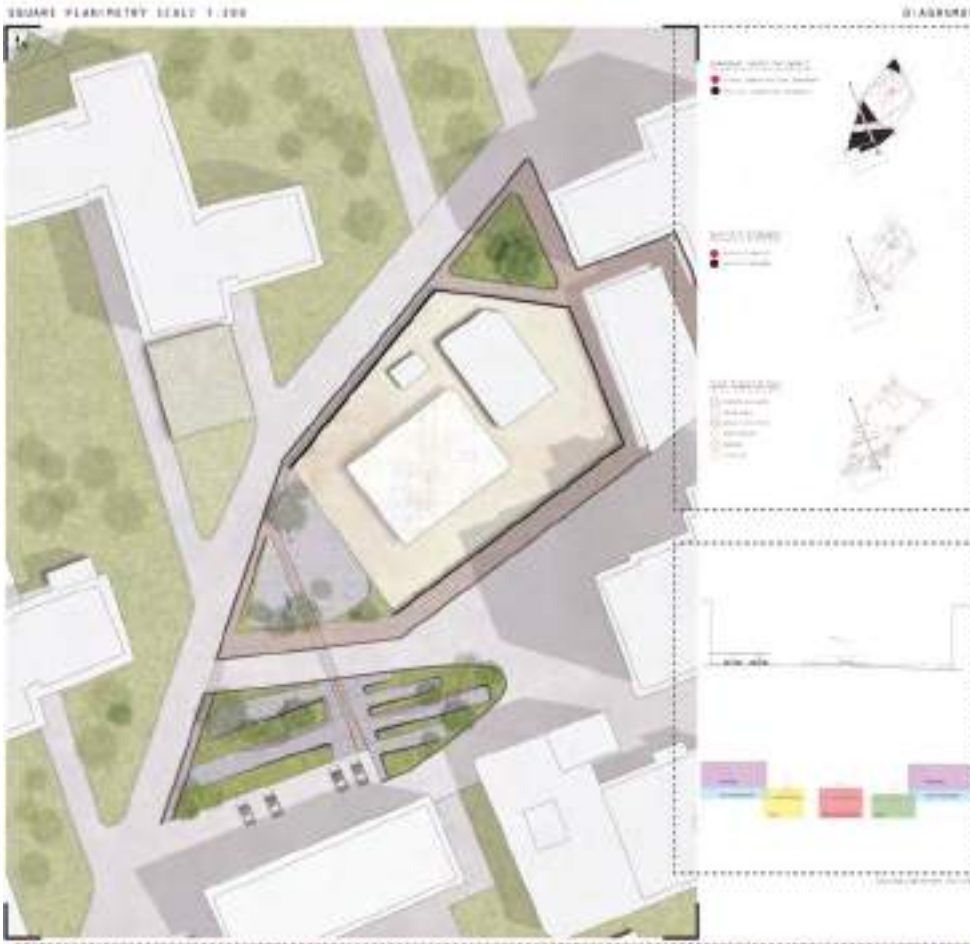
The four areas, located in Tirana and its surroundings, were designed. Issues concerning spatial and functional arrangement, green spaces, surface paving and use of urban furniture and arrangement of playgrounds were considered within an intensive process of discussions between all the actors involved in the workshop. Ideas were shaped, visualized and presented at the final exhibition.



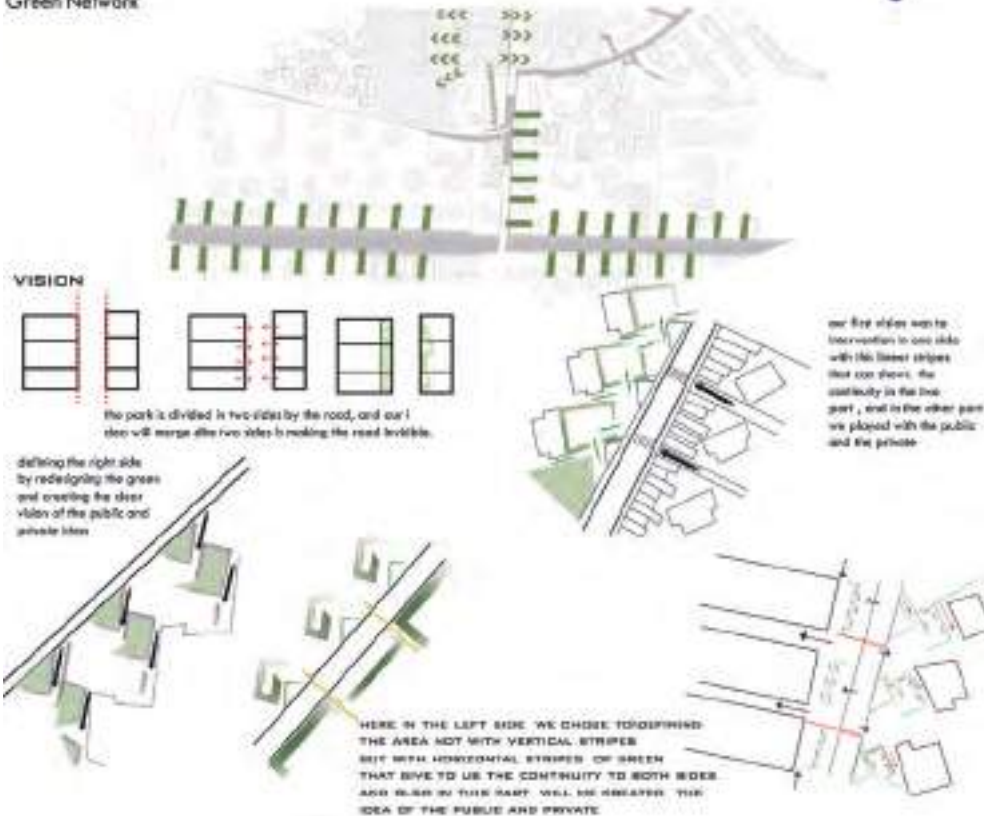


This workshop has demonstrated how from small actions can generate big reactions from the inhabitants. The square should be perceived by people like an extension of domestic life, a reactive platform sensible to different users and uses.

The four projects operating in public spaces through the implementation of real products, along with cost estimations and the master plan at the urban scale, were put together in order to formulate a document and a statement offered to the local authorities. The document should provide the local authorities with a well-grounded option for the future of the city and its citizens, which could help the entire community improve the quality of the spaces they cross in their everyday life.



Green Network



Reported by PhD Loris Rossi

Concept and Lead by: PhD Loris Rossi [U_POLIS]

Assisted by: Juljan Veleshnja, Endrit Marku, Lorin Cekrezi, Nevila Zaimi [U_POLIS]

External tutor: Rikard Dragcevic

Participants: Student of U_POLIS

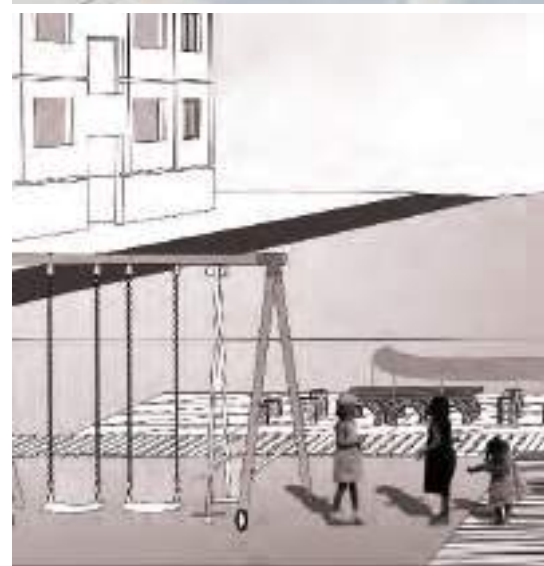
City for Citizens

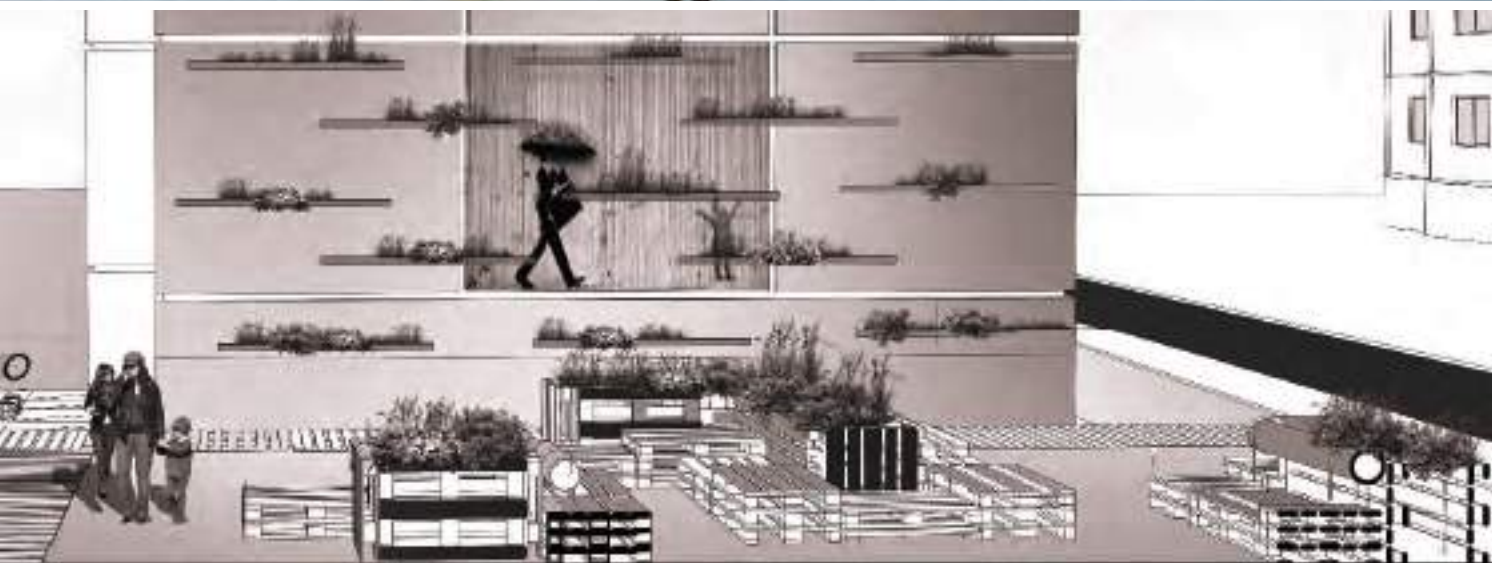
For over two decades we have used and misused our public spaces. The space and the its natural habitat, have been fragmented and broken into pieces so much so as a result of the pressure to develop that, no matter how much we pretend to stay outside, we continuously remain inside.... inside our homes, inside the coffee bars, inside the car, inside the parking lot ... Without taking a moment to reflect and understand the natural set-up/our natural surroundings, we are TAKING ALL OF THE OUTSIDE, INSIDE. These leftovers of public space, these unused pieces often in random, unappealing shapes, have been left unclaimed and forgotten...almost surrendered amidst the tall, exhausted apartment blocks. Such spaces are transitory. Nobody claims them. Nobody sees them.

As a result of the demographic movements of the early 1990s, the demand for housing grew beyond what our cities could offer. At first, we built because we needed housing. People dreamt of the city, a better life, a home, and of the freedom of choice. Then, we built because we could, because we could have a second home somewhere green or on the coast. We could build colorful, funnily-shaped towers, but often challenging the balances of nature. At this point we have done it for such a long time that we do not know any different. Now ... it's not us doing it, it's the culture doing it. The culture of the selfish "me I" prevailing over 'the common good ', where the notion of public space is dead, revived in the form of neighbourhood cafés, improvised

parking lots, or greedy additions. This culture that makes us energetic entrepreneurs, most often informally, BUT that makes us expect all common good solutions from the government. It has now become obvious that Albanian society is all the more oriented towards an individualistic approach. Yet, even among this urban growth and incredible transformation distancing us from one another and from nature, there is still hope. This hope is found in the several plots of land that could unite us again: forgotten and unused public spaces in the form of urban pockets, usually between buildings, created due to informal developments and high urban densification that has transformed Tirana and other cities in recent years. Today, they are often used as unofficial parking lots, improvised tips, or prone to someone's will to build yet another extension... but in fact, it is precisely in these spaces that we can see the potential for the regeneration of our cities and growth of social cohesion.

These spaces can be found almost in almost every neighborhood in the city, often varying in size, shape, or use. In most cases they are found among tall buildings, but not only. Many of these spaces can be found between large urban areas mainly used for parking. Known as urban pockets, they have become highly desired elements for neighborhood residents, remaining no longer transitional spaces, but places where children, youth, and the elderly, stop, socialize, and feel part of the neighborhood. With some good will and commitment we believe we can





transform these spaces into the most popular and frequented places in our neighbourhoods, and why not, in our city. Together with POLIS University and many willing citizens, we have undertaken a series of interventions and urban activism events.

Urban activism is a continuous process and the activities within the initiative happen throughout the year. Considering this, producing a conclusive/exhaustive list of results at this stage would not make for a complete representation of reality. The results achieved through the urban interventions that have been performed so far and which can be attributed to the initiative are:

1. Providing a model for communities so that they become able to independently organize and manage the process of problem identification, planning, and execution, namely the process of participatory planning. By having a clear methodology, working closely with the community members, and documenting the whole process, it is possible to 'expose' the community involved to the work process, and assist it through all the stages up to the end of the intervention. This almost 'legacy-like' output ensures that the community is in a position to independently replicate the process within the neighborhood as many times as needed.

2. Providing the know-how of the process to interested actors, and disseminating it through various media so other communities can potentially benefit from it and replicate it in their neighborhoods. In order to be able to share the methodology of the process, and the results that could be achieved, all the process stages are documented and packaged in various formats,

including multimedia outputs, such as short documentary movies, written guidelines, local/national television coverage of the interventions, etc. By doing so, we make sure that the theoretical part of the process along with the practical/tangible aspects are shared by numerous groups which can initiate such a process themselves at a later stage.

3. Initiating a discourse on the reclaiming of public space in the neighborhoods and the city. The focus of the interventions on public space comes as no coincidence. The physical neglect of the public space paired with the lack of institutional and media attention has led to the development of a high insensitivity when it comes to public space. By taking action and ensuring that the process and the results are widely shared, it will be possible to contribute to opening a discussion on the reclaiming of public space through joint community work. We believe the media can play a crucial role in this process, which is why several media channels are employed in covering and disseminating the process and the results.

4. Promoting community values in a context where the individual value system seems to prevail.

5. Strengthening the role of community in driving the neighbourhood development agenda.

6. Promoting local governance issues through the social and online media.

Reported by Elvan Dajko

Concept and Lead by: Elvan Dajko [U_POLIS]

Assisted by: Gjergji Dusniku [U_POLIS], Aida Ciro [Co Plan]

Participants: Student of 4th year of Architecture of U_POLIS





UrbaDebate Game



“**U**rbaDebate Game” is a game inspired by the The Making Of ® a concept ideated by Mr. Hans Venhuizen. The game explores the aspects of the urban environment of Tirana, involving as many people as possible.

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

people first have to acquire knowledge. With this knowledge we can then make good proposals and form opinions. The latter is what “Urbadebate Game” does. First of all, the “Urbadebate Game” collects the full range of opinions, wishes, initiatives, threats and necessary interventions relating to a particular changing situation and divides them into two groups. We call one group the Ambitions. Ambitions are what will cause changes in the future. They are necessary interventions such as, for example, building more houses or more roads, but they also include the aim to effect a desirable change in mentality regarding, for example, the use of cars. Ambitions set the spatial changes in motion. The other groups are the so called Phenomena. Phenomena themselves do not effect any changes but they lend color, direction and guidance to those changes. An important Phenomenon, for example in the case of “Urbanism Game”, is the culture or the history of the Pyramid in Tiran. Which has to be taken into consideration when changes are made. Another Phenomenon is the necessity of creating widespread support among the population for every intervention. Since there are so many things that influence spatial changes, Phenomena can be absolutely anything from pride in the car to expensive petrol, and from wealth to aerosol pollution. All

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

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

Final Game between five of the best groups out of 10 groups participating during the 2 weeks. The final debate game was held in the main hall of Polis University, Saturday 20:00. The groups had 1 week to prepare the final debate in order to win the game. Winning it was not an easy when there are five groups all aspiring to become the winner. All against all and the decision-making becomes really crucial and important for the game. Therefore a professional jury was assigned to take decisions when the groups did not agree among one another. The jury was composed of three members. An economist a jurist and an NGO representative decided on the results of the game when an agreement was not possible. Whilst the jury rejected the arguments, there was still a chance for that group to



become the winner. Along with the jury various people were invited who acted as lobbyists and had the power to vote for the rejection or acceptance of the objections. In the end the group aspiring to win the game not only had to convince the jury and the groups disagreeing with their ideas, but they also had to lobby with the audience in order to collect as many points as possible. The winning group was not said to have had the best project proposal but certainly they were the best when it came to present their project, confront the objections, and lobbying, of course.

Reported by Mario Shllaku

Concept by: Hans Venhuizen

Lead by: Mario Shllaku [U_POLIS]

Assisted by: Malvina Disha [U_POLIS]

Participants: Polis University students of 3rd & 2nd year of Urban Planning, 2nd and 3rd year students of Environmental Studies.



Design for ALL

A barrier-free environment_ Public Space for disabled people through recycled materials

Keyword: Social awareness, persons with disabilities, Recycling, Design for All, Barrier free environment

The design is present everywhere in our lives, he defines today our lives in cities, public spaces, wardrobe, accessories and practically creates a specific lifestyle. In this workshop the aim is to use design as a tool of social awareness. The aim is to create a public space dedicated to persons with disabilities, to raise public awareness for the importance of barrier free environment. At the same time to bring attention to the importance and value of the recycling materials we use. The intervention will be minimal but significant to highlight the necessity of persons with disabilities. The workshop focus was not only of technical nature but especially social.

Reported by Gjergji Dushniku

Lead by: Gjergji Dushniku [U_POLIS], Mimi Barushi [Albanian CAP Project]

Assisted by: Besnik Dervishi [U_POLIS], Lorin Çekrezi [U_POLIS]

Participants: Polis University students of 3rd and 2nd year of Urban Planning, 2nd and 3rd year students of environmental studies.

Creating a public space dedicated to persons with disabilities not only in terms of physical or technical side but also her social and metaphorical. The workshop deals with the creation of urban elements that will consist of recycled material. A space easily accessible and with a high pedestrian flow will mark the cause and the target for which the principle is established.

THE PROJECT "ALBANIA CAP"

The project "Albania CAP" is a humanitarian project that aims to create a line through the recycling chain where the plastic lids, enable wheelchair device for people in need of them. In this form could contribute to the effect of keeping the environment clean and equip persons with wheelchairs who cannot afford to buy them.

PLACE OF INTERVENTION:

Rr. Murat Toptani

MATERIALS:

Plastic plugs as a basic element, wood, cardboard, metal wires, fabric etc.

REALIZED DESIGN ELEMENTS:

Installation with plastic corks that functions as shades, sitting urban element, ramps, tables, illuminating elements, games for disabled children, etc.

The workshop begins with an introductory presentation including a conversation in a group of members of the association for persons with disabilities, students and professors, where participants informed about the order of the week. Presentation about the ways of design for all and a description of Albania Cap project and how persons with disabilities benefit from the collection of plastic caps. Than a brainstorming that every participant discuss different ideas of intervention and design.

The workshop continues on the site, exactly to the place of intervention. Students divided into groups where they start documenting, observe and bring ideas on how to intervene physically on the ground. Small templates or small modules of the whole intervention required in this step of a workshop.

The next step of the workshop was practical work in the field. Begin and implement ideas within groups divided into four major groups till the finalization of the objects, installations, and the whole public space for disabled people.

The workshop ends with a meeting of activists, volunteers, civil society and various guests, as well as the submission of a wheelchair to the community of disabled people from Albania Cap Project.



Building a Sphere.

A Fuller geodesic dome in Albania



EPISODE I

Trying to understand more about science/no-science of synergetic. The value is in the clash and in the merging of architects and engineers. We affect/infect them, they affect/infect us. Add this is so good.

First tranche of materials. Working together with our students... The adventure becomes reality

Sand-papering and soaking the first part of pieces... Tomorrow about 55 nodes are going to be manufactured by the smith...

BUILDING A SPHERE: A Fuller Geodesic Dome Timeline. Proces. Episodes

Abstract

The workshop 'Building a sphere: A Fuller geodesic dome in Albania', is a further deepening and direct consequence of the experience carried out during the 3rd year Architecture and Theory Studio at Polis University, during which students were introduced to the concepts of synergetic, systemic and ecological design. Students were asked to develop two projects: a self-sufficient LunarBase in the first semester and then, during the second semester, a small Astronomical Observatory to be built on the hills that surround Tirana. During the same year, students learned and investigated the conceptual value of the Geodesic Dome invented by Fuller; they also reproduced small mockups, focusing on the concept of geodesic geometry. Based on this information, they came to the workshop in order to design and implement a human-scale architectural prototype to be subsequently implemented as a facility for academic activities.

Within the notion of synergetic widely developed and explored by the American architect Buckminster Fuller (1895-1983) during the Seventies, a systemic approach was developing in architecture design and theory. Though Ecology itself has always constituted a root of the Modern Movement, synergetic could be developed only in a context of a richer awareness about energy crises and moreover within a new vision which was coming to light and becoming better understood only within the cultural and political debates coming out in the Sixties. As a full attempt to integrate architecture design into a more ecological vision and being meaningful systemic, synergetic emphasizes unpredicted behaviors as a complex result of an assemblage of many individual components. It also constitutes a cross-disciplinary approach ranging from geometry to engineering to architecture design, and is able to be approached within either the micro or the macro-scale. In the current renewed and sometimes rediscovered Fuller design approach which is becoming a font of inspiration for many researchers around the world, the workshop aimed to design and construct a Geodesic Dome, in order to make available a new facility, intended as experimental platform to host related activities. However, one of the main ideas of the workshop was to

EPISODE III

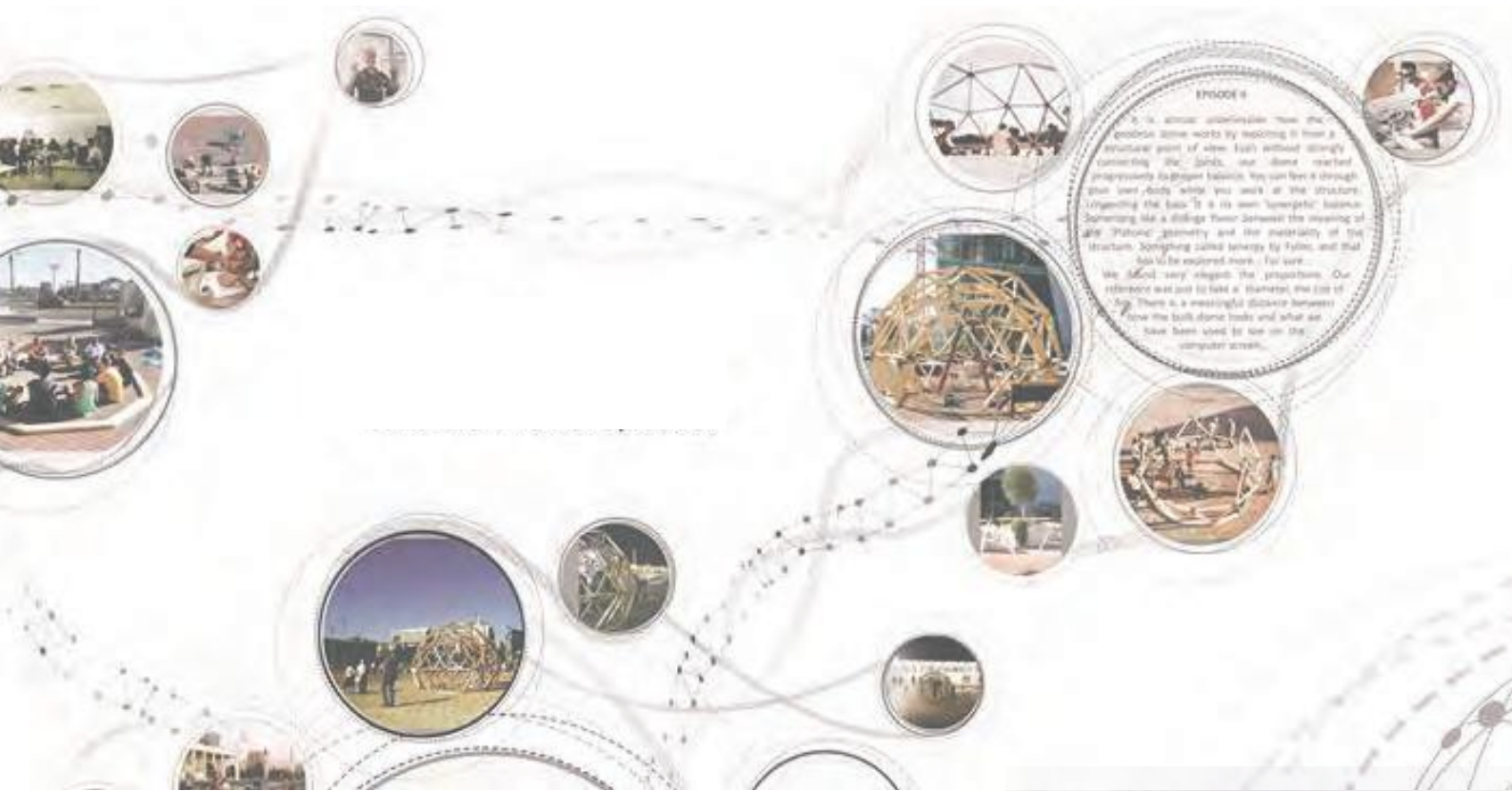
The geodesic double-dome is the core of Tirana city now... We found that it was strangely very well harmonized with the urban surroundings. It seemed, Tirana was somehow waiting for this touch of Fullarian within its proper, original, recent (but also ancient) urban history... The mosque looked at the dome, the same was doing the Opera... The dome was not intimidated by this major architecture, he (she?) found the way to stay there. It is a small statement, nevertheless significant...

So, many questions are going to be re-opened. Why an architecture which is not an architecture yet, not yet a historic monument, has this strange although meaningful strength? Is it about its platonic volume origin? Or is it about the proportion? Or, again is it about something related to its proper organization, that we cannot clearly understand, having in our mind the conventional categories of architecture thinking.

...Due to some changes in Tirana Municipality we had to move it from one point to another opposite the square. The intention to drag, worked well.

The structure not only was existing, closing the street and roofing, but it was as much light as resistant.





conceive of the Dome as an authentic architecture design experience, rather than the design of a simple vault. More than that, the workshop emphasized the Geodesic Dome as the first meaningful step in creating an experimental platform aimed to carry out several and further researches related to the environment and information technology. In the workshop, therefore, contemporary notions such as comprehensive design and integral design have been rediscovered and discussed as fundamental premises.

From a methodological point of view, this workshop emphasized the meaning of the geodesic dome, both according to the design approach and the peculiar geometry. Being that the dome mainly intended to be the core part of a future permanent installation at Polis University, called Sust-Lab focused on Innovation, the students had to solve the design problem by starting with the draft of possible activities to be hosted by the dome, and then by investigating the possibility of placing the dome within the Polis University premises according to possible future uses. The methodology therefore has been following the one adopted in a normal Architecture Studio. Nevertheless, the main architectural problem, rather than merely deal with an already drafted engineer solution, focused on the clarification of the deep

link between architectural design and engineering techniques: this link was emphasized to the participating students as one of the best factors able to accelerate and drive creative processes. Following this approach the Dome resulted in

- A double-involucre, giving rise to an intermediate space to be filled with useful elements to support the Dome indoor activities;
- The fundamental decision, to change the classic geometry of the geodesic dome, by choosing to cut the sphere geometry in three quarters, avoiding therefore the usual hemispherical shape of many built geodesic domes.

Being that the workshop was meaningfully driven by the idea of self-construction, a deep detailing of the project has been one of the main design problems. Technology of architecture, as a concrete problem, has been investigated especially regarding the connection nodes between the bars. Discussions about the form of the nodes, and their proper technology and materials, led all the participants to produce one-to-one drawings that were sent to a local craftsman who built them. The handcraft process, unavoidable



because of the local condition of Albania, rather than constituting a disadvantage, was one of the most important steps in the learning process. Students were able to understand the correspondence between the several dimensions that are normally kept separated in architectural design; how much an engineering solution can affect the architectural shape and vice versa was definitely learned. However, merging architecture problems with engineering solutions within a more unified vision and a more complete learning process drove the workshop to show a concrete structural check carried out in the SAP software, demonstrating how much the inedited architectural solution could respect the specific mathematic of the Dome. At this stage the engineers Eglu Luca and Erdi Myftaraga, provided a great support for the entire experience. The construction process then, in line with many of the contemporary educational experiences (self -construction), involved professors and students through the successive stages of assembly, gradually reaching the final dome as a first test, disassembling it, and again rebuilding it in the final location which was Skanderbeg Square in Tirana. An unexpected need, the necessity of changing the planned location of the Dome, demonstrated the structural stability of it: a group of students together with some people who were in the square moved the dome from one point to another by simply dragging it! Without showing the slightest sign of structural failures and/or localized tears the Dome stood and finally reached the location in front of the Opera.

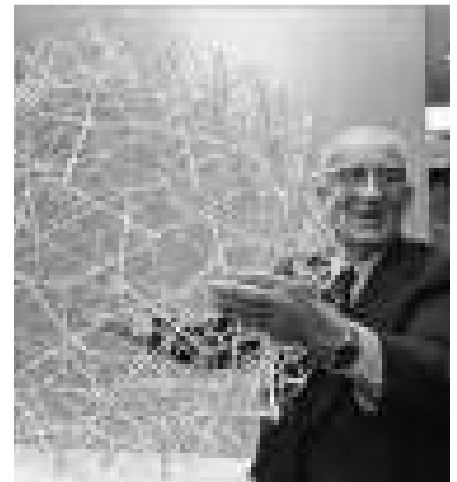
Finally, the Dome has been the set of the Faculty of Architecture 3rd year

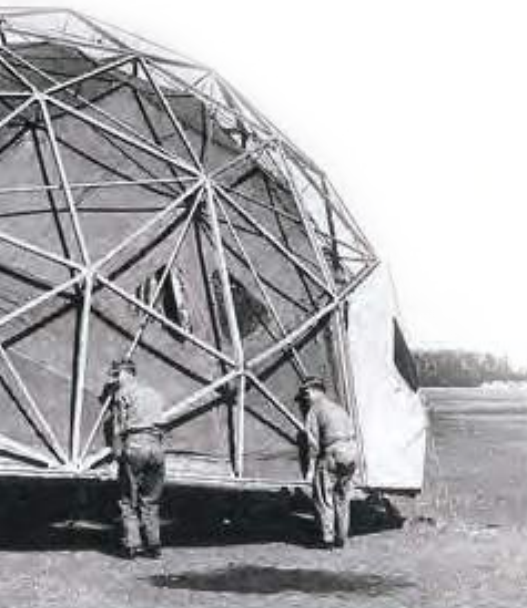
students Exhibition who covered many of the dome triangles, by exposing their designs of the Lunar Base and Astronomical Observatory.

One of the most important goals of this workshop also related to the spread of architecture design culture, mainly aimed at granting importance to the scientific dimensions of the project and its innovative and creative components. The Buckminster Fuller design experience, in fact, recently redefined and re-evaluated, has been simply neglected in Albania, and for this reasons, the workshop also helped to spread the seeds of a peculiar knowledge otherwise discounted in many of the Westerns academic circles. Another goal, which has more to do with the life of the Faculty of Architecture at Polis, regarded the construction of a connecting cultural bridge between the recently implemented in the curricula Information Technology and Parametric Design disciplines, with the pragmatic dimension of engineering.

Last but not least, the entire experience has been a crucial learning point for the students who started to know Fullerism, during the Studio, as a mean of generating architectural design ideas, and succeeded in building a real prototype.

Despite these academic achievements, the Dome has also contributed to present another image of Tirana and to suggest how much its urban environment could deal with contemporary architecture research. Being placed in Skanderbeg Square for 3 weeks, the Dome suddenly became a meaningful landmark, attracting many people who were also entering in the inside space to visit the exhibition.





The experience of the Dome is part of a broader academic ambition at Polis University, focused on the full integration and trans-disciplinary set of activities, emphasizing innovation in architecture, design, planning and engineering, at the level of information technology and ecology. The Dome in fact, back in Polis, is becoming part of a larger project, which is called Sust-Lab, intended as trans-disciplinary laboratory established to develop the related project activities. The Dome therefore, will become the main computational unit, within Sust-Lab. The skin of the Dome is designed within the Advanced Geometry Course, resulting in a collection of parametric and interactive panels that are going to be implemented during this academic year.

Reported by PhD Antonino Di Raimo

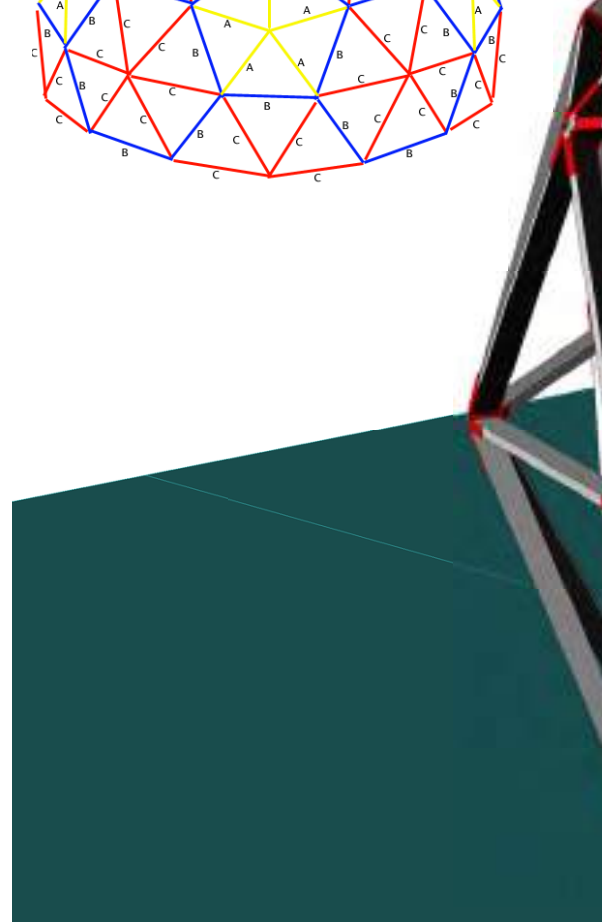
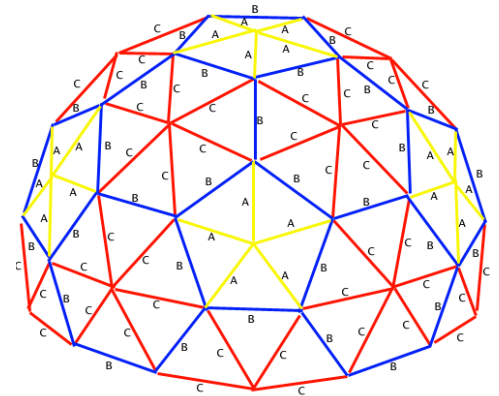
Concept by: PhD Antonino Di Raimo [U_POLIS]

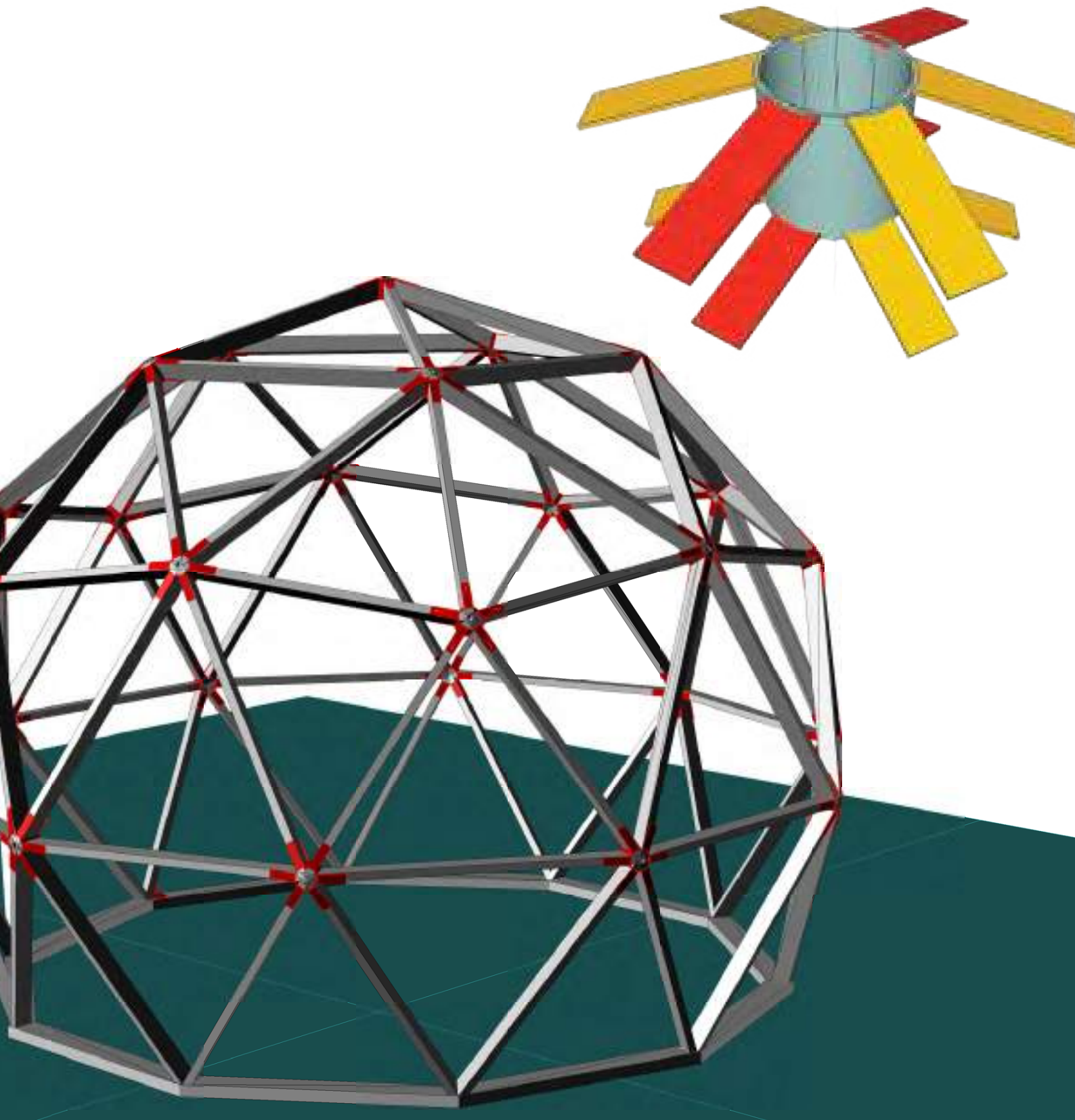
Lead by: PhD Antonino Di Raimo [U_POLIS]

Assisted by: Eglia Luca, Erdi Myftaraga, Renis Batalli [U_POLIS]

Participants: Student of the 4th year of Architecture Course, [U_POLIS]







VIRAL ECOLOGIES: the creation of a new image for the city of Tirana.

International Workshop:

POLIS University _ University of Tokyo



Kengo Kuma

[Architect]

Professor at the Graduate School of Architecture, The University of Tokyo, Japan

The main goal of the workshop was to provide operative tools able to activate repeatable strategies in the urban context of Tirana. The spontaneous relationship between uncontrolled development and human activity has generated the idea of this workshop: Viral Ecology is an alternative and provocative way to see the actual condition of the city. The viral concept shows how specific infective elements, apparently insignificant, but with a strong capacity to generate operative tools, can exist in the urban settlement. The creation of a new image for Tirana should be considered as a new possible scenario capable of connecting tradition and reinterpretation between the urban and the architectural scale.

This scenario will constitute a new urban ecology since it will propose new relationships between human activities and the constructed environment. Its characteristic is to be viral, hence easily spread. Confronting the Japanese approach with Tirana's reality and informality demonstrated how different methodologies can contribute to the definition of specific tools. The Japanese experience, the way architects and planners interpret the relationship between elements and activities, became an operative tool to

manage the multilayered characteristic of Tirana, following a bottom up approach.

The project area was located between Tirana Rinas Airport and the city: a wide area still under development with a strong informal component and with an interesting differentiation of land use. One of the main objectives of the workshop was the definition of common elements, spontaneous events with peculiar characteristics. These elements were meant to become the base of the strategies operated on both the urban and the architectural scale. The process starts from the observation of a spontaneous phenomenon and tries to exploit its potentially positive elements, to create a new model for the city. The differences and the repetitions, as mentioned in the heading of a book by Gilles Deleuze, are here considered as part of a creative process already present in Tirana's urban settlements but not yet discovered.

The starting point of the organization of the workshop was the site visit. All the students, POLIS and Tokyo University, divided in groups started to read the existing situation and to collect operative keyword in order to classify common elements present in the project area. During the

Reported by PhD Loris Rossi

Concept and Lead by: *Prof. Kengo Kuma*

Assisted by: *Ass. Prof. Ko Nakamura, Phd Loris Rossi, Phd Cristiano Lippa, Nikola Nikolovski, Dorina Papa*

Participants: *Sudents of 5th year, Faculty of Architecture and Design [U_POLIS] and Tokyo University students.*



First situation in 2 - 5 years development of the river site.
 - Closed bridge (to not put garbage)
 - Water purification



second step of the workshop there was an open debate, from which five main categories emerged:

- Limits - Borders**
- Public Space – Private Space**
- Orientation – Sense of community**
- Water – River – Channels**
- Access – Connections**

Those categories were not just simple keyword, but viral repetitions in Tirana's context. The important thing in this process was to stimulate students' capacity to discover hidden layers in the familiar informal condition and to see them as repeatable differences.

The five working groups were composed by Japanese and Albanian students. For all the groups a conceptual matrix was built by the tutors in order to guide them and better develop the final outcome of the workshop, which consisted in two A1 panels. The contents of the panels were the following:

Scenario: The idea of scenario was to identify and define within the area a specific environment characterized by a typical condition in the existing urban context. Considering the vastness of the project area it was crucial to find the right tools to approach such scale.

Strategy: Following the scenario the strategy was aimed at schematizing design actions with the use of diagrams and technical drawing specifying how design tools can be applied on a broad scale.

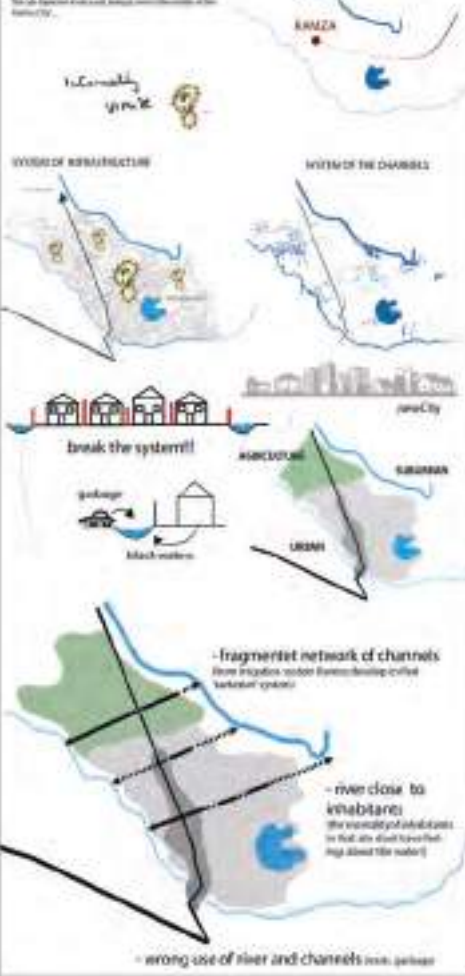
Elements: The scope of the elements was to deal with a smaller scale. These elements are existing conditions in the urban context that hold specific properties (constituting problems and/or potentials) that were grouped and classified under the above mentioned operative keywords.

Toolkit: This last step involved the definition of a catalogue containing repeatable and applicable solutions. During this step the students were meant to use the previously defined elements and find new operative tools to develop new settlement systems. The toolkit is a system that can easily become viral as it is simple and user friendly.

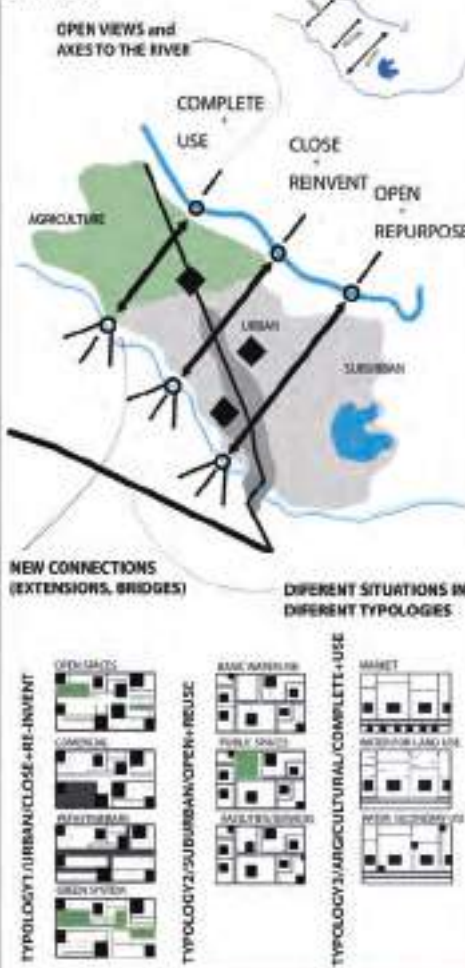
At the end of the workshop there was an interesting debate between Japanese and Albanian students, tutors and Prof. Kengo Kuma. Each group presented their work by going through the four topics proposed in the conceptual matrix and by rendering simulations. In the end all the projects attempted to reinterpret Tirana through a manual, through a collection of tools able to generate a new vision for Tirana.



SCENARIO

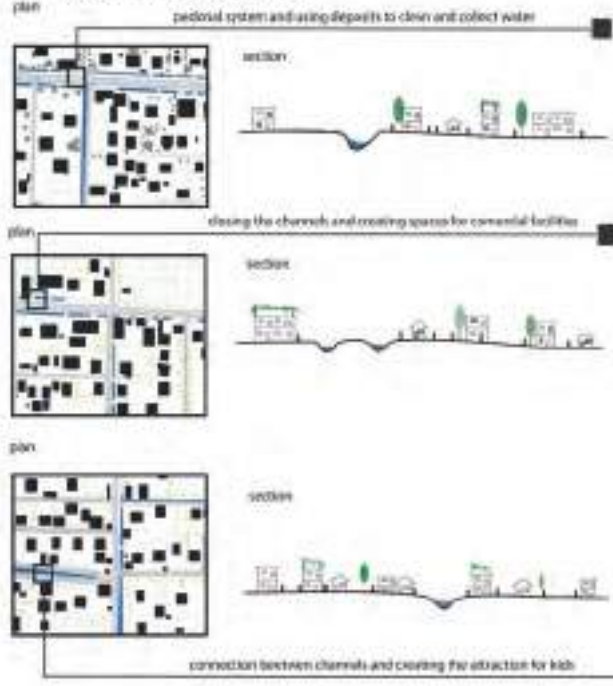


STRATEGY



ELEMENTS

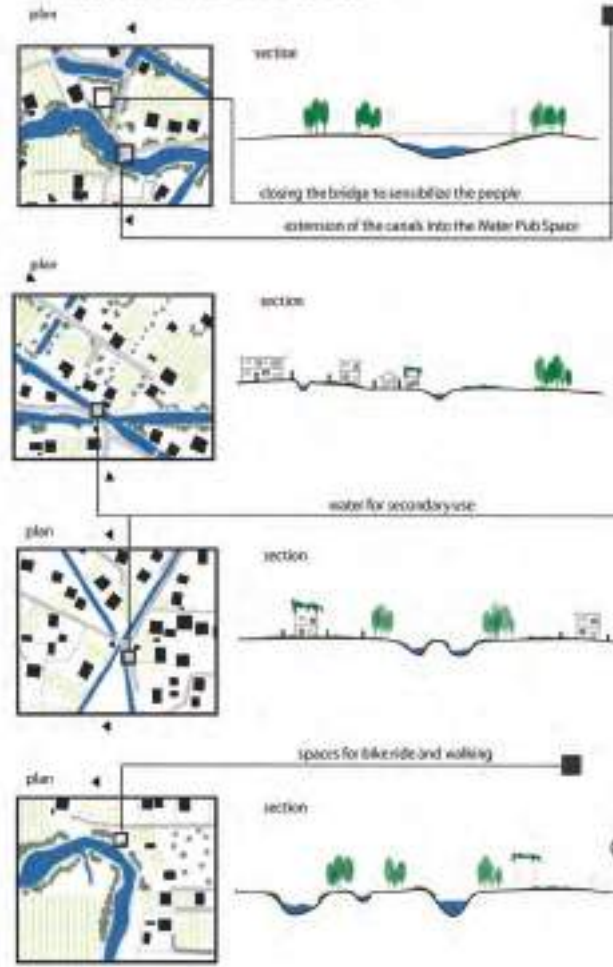
URBAN / CLOSE + REINVENT



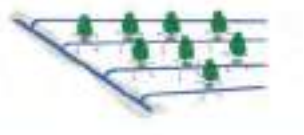
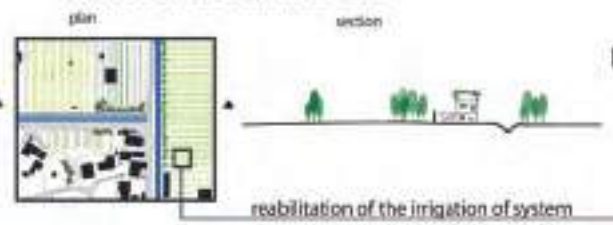
TOOLKITS



SUBURBAN / OPEN + REPURPOSE



AGRICULTURAL / COMPLETE + USE



SCENARIO

LEGIBILITY OF THE CITY



ELEMENT - EXISTING LANDMARKS



STRATEGY



LEGEND

NO	COMBINATION	COMBINATION
1	Water tower	Water tower
2	Water tower + Fruit trees	Water tower + Fruit trees
3	Water tower + Fruit trees + Bridge	Water tower + Fruit trees + Bridge
4	Water tower + Fruit trees + Bridge + Wall	Water tower + Fruit trees + Bridge + Wall
5	Water tower + Fruit trees + Bridge + Wall + Field	Water tower + Fruit trees + Bridge + Wall + Field
6	Water tower + Fruit trees + Bridge + Wall + Field + Path	Water tower + Fruit trees + Bridge + Wall + Field + Path
7	Water tower + Fruit trees + Bridge + Wall + Field + Path + Park	Water tower + Fruit trees + Bridge + Wall + Field + Path + Park
8	Water tower + Fruit trees + Bridge + Wall + Field + Path + Park + Street	Water tower + Fruit trees + Bridge + Wall + Field + Path + Park + Street
9	Water tower + Fruit trees + Bridge + Wall + Field + Path + Park + Street + Building	Water tower + Fruit trees + Bridge + Wall + Field + Path + Park + Street + Building

ELEMENT - HIERARCHY OF LANDMARKS



VERTICAL ELEMENTS

Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower

HORIZONTAL ELEMENTS

Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower

KEY ELEMENTS

Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower

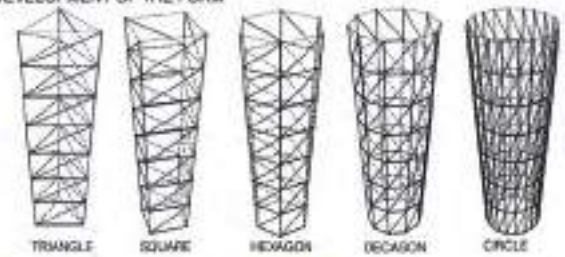
WATER TOWER



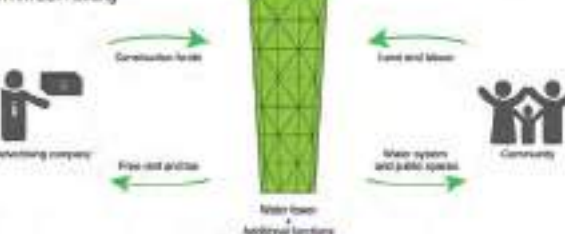
TOOLKIT: REVISION OF ELEMENTS

Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower

DEVELOPMENT OF THE FORM



STRATEGY: Leading



WATER TOWER - POSSIBILITIES OF COMBINATION OF FUNCTION

Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower
Water tower	Water tower	Water tower	Water tower

SECTION OF THE WATER TOWER



ORIENTATION / SENSE OF COMMUNITY : Landmark, Network, Water Tower, Vertical/Horizontal, Identity



ACCESS / CONNECTIONS : Shortcuts, Bridges, Functions, Increase Property value, Urbanizing

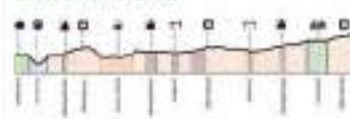
SCENARIO



- 1 - Lack of accessibility
 - 2 - Missing connection between the area
 - 3 - Unoptimized network of connections
- Dead end roads - Pedestrian crossing connection



SEGMENTATION OF TERRAIN



Section A-A



Section B-B



STRATEGY



Creating a bridge consider the walkway and the site entry way

The system of this corridor will be mixed like a public space and pedestrian friendly activities

Implementing a diverse multi-colored typology of building leads to make a difference between them and to give better light - design and their functions except for technology use



Scenario	1	2	3	4	5	6
1. New bridge	+	+	+	+	+	+
2. Connections / Access to the site	+	+	+	+	+	+
3. Creating a network	+	+	+	+	+	+
4. New building	+	+	+	+	+	+
5. New road	+	+	+	+	+	+
6. New public space	+	+	+	+	+	+

ELEMENTS



EXISTING AREA



SHORTCUTS



FUNCTIONS



3D EXISTING AREA



3D AREA PROPOSAL



PROGRAM OF PROPOSALS

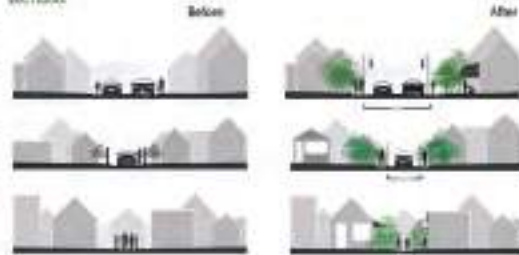
- Places for work (phase 1)
 - Employment location
 - Development and expansion of employment
 - Stores / Offices / Bank
- Public facilities (phase 1)
 - Facilities which attract large numbers of people
 - Local services
 - Green spaces / Water garden / Dead end road / Pharmacy / Laboratory / Hospital / University / Agricultural Pharmacy
- Parking and bus stops (phase 1)
- Tourism, recreation and leisure (phase 2)
 - Recreation in the area
 - Recreation of open space
 - Recreation of public space
 - Recreation of public space



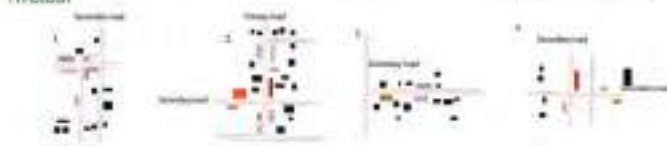
Movement and Access

- Pedestrian
- Walking
- Bicycling
- Car
- Cycling

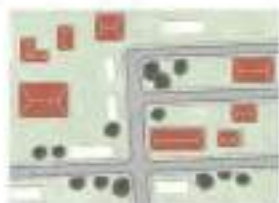
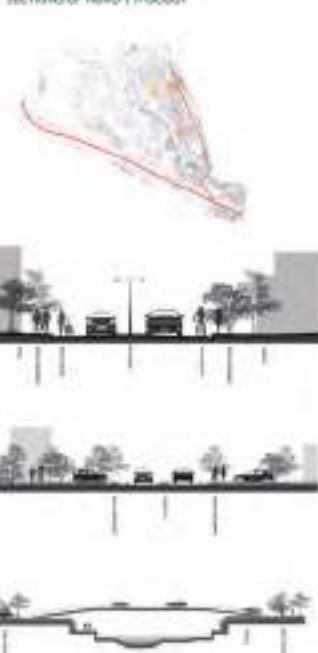
SYSTEMS



TYPOLOGY



SECTIONS OF ROAD TYPOLOGY





Intervention with functions/ activities in a pedestrian shortcut



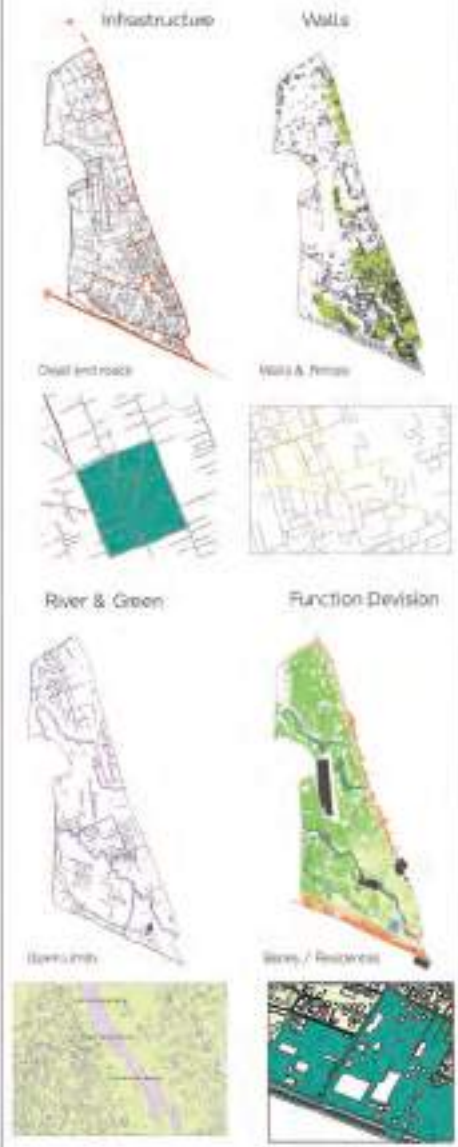
Functions / Activities implemented along the shortcuts and the connection with the agricultural land



BORDERS / LIMITS

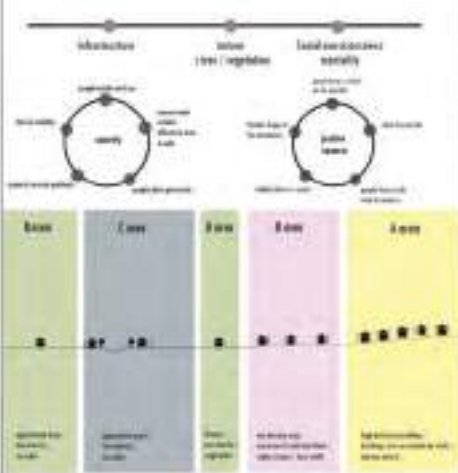
SECURITY : GREEN LIMIT / OPEN LIMIT : PUBLIC SPACE : LIMITS / BORDERS

SCENARIO



STRATEGY

LINE / BOUND



ELEMENT

TOOLKIT

The 'ELEMENT' and 'TOOLKIT' sections provide a comprehensive set of design tools and visualizations for each of the four areas:

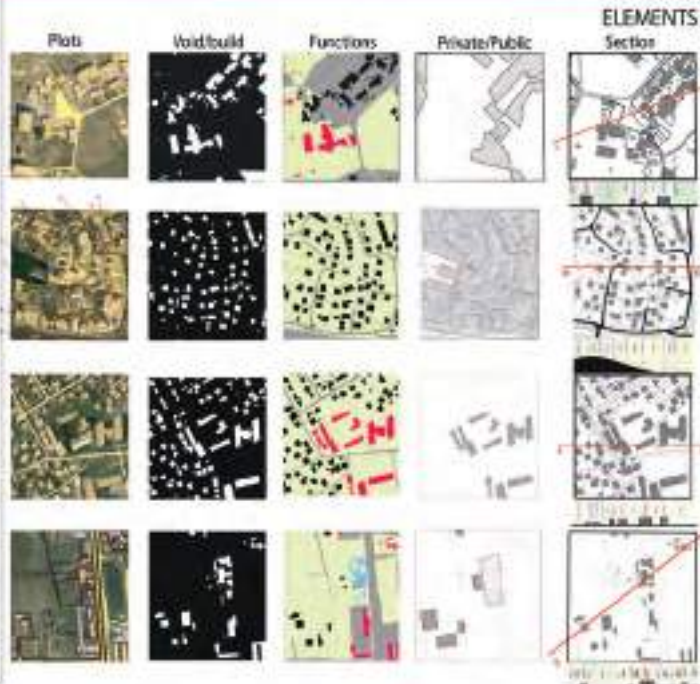
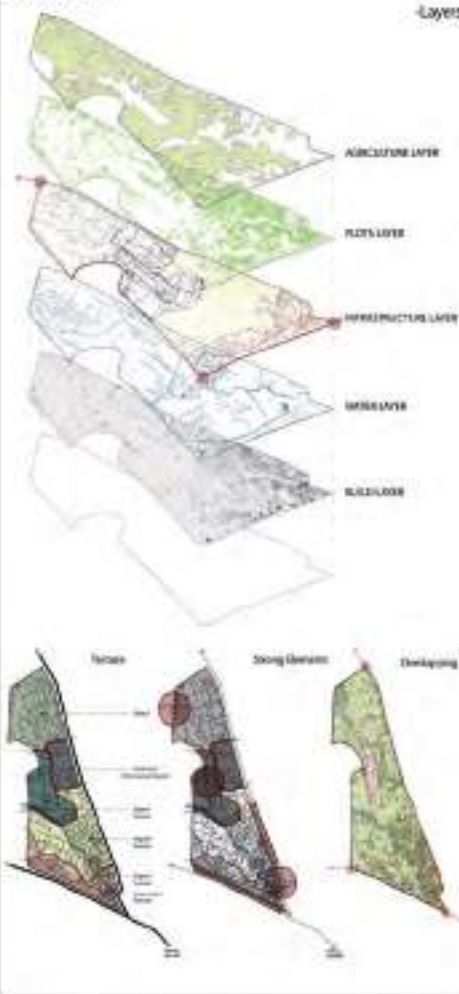
- AREA A:** Shows a grid of urban blocks with various building footprints and heights. The toolkit includes a plan view of a street intersection, a cross-section showing building profiles, and a color-coded site plan.
- AREA B:** Features a more organic street layout. The toolkit includes a plan view of a street intersection, a cross-section showing building profiles, and a color-coded site plan.
- AREA C:** Shows a complex, multi-level urban structure. The toolkit includes a plan view of a street intersection, a cross-section showing building profiles, and a color-coded site plan.
- AREA D:** Features a grid of urban blocks with various building footprints and heights. The toolkit includes a plan view of a street intersection, a cross-section showing building profiles, and a color-coded site plan.

At the bottom of the 'TOOLKIT' section, there are several diagrams illustrating different types of urban forms and their components:

- Type 1 - CDT:** A diagram showing a central 'infrastructure' core, surrounded by 'residence' and 'commercial space'.
- Type 2 - CDBB:** A diagram showing a 'local complex structure' with various building forms.
- Type 3 - CDBB:** A diagram showing a 'flexible edge' with various building forms.



SCENARIO



STRATEGY

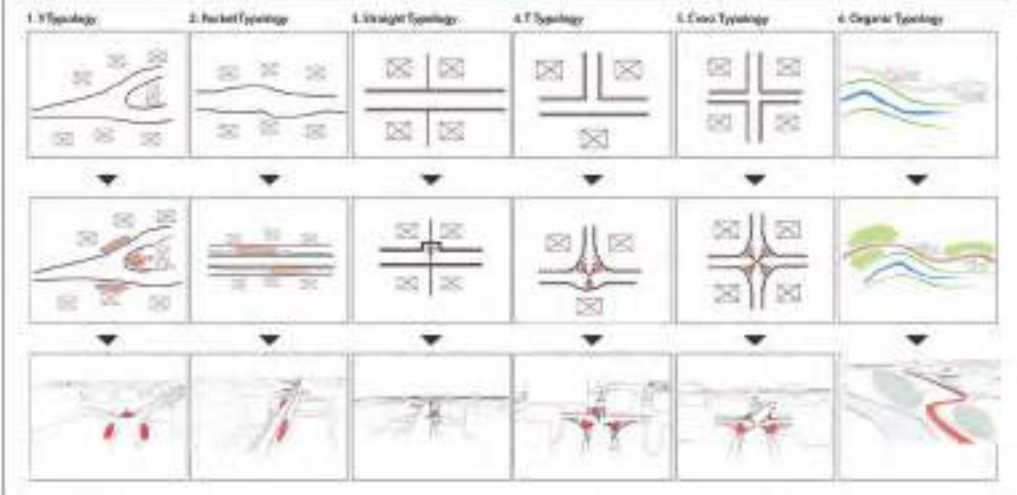
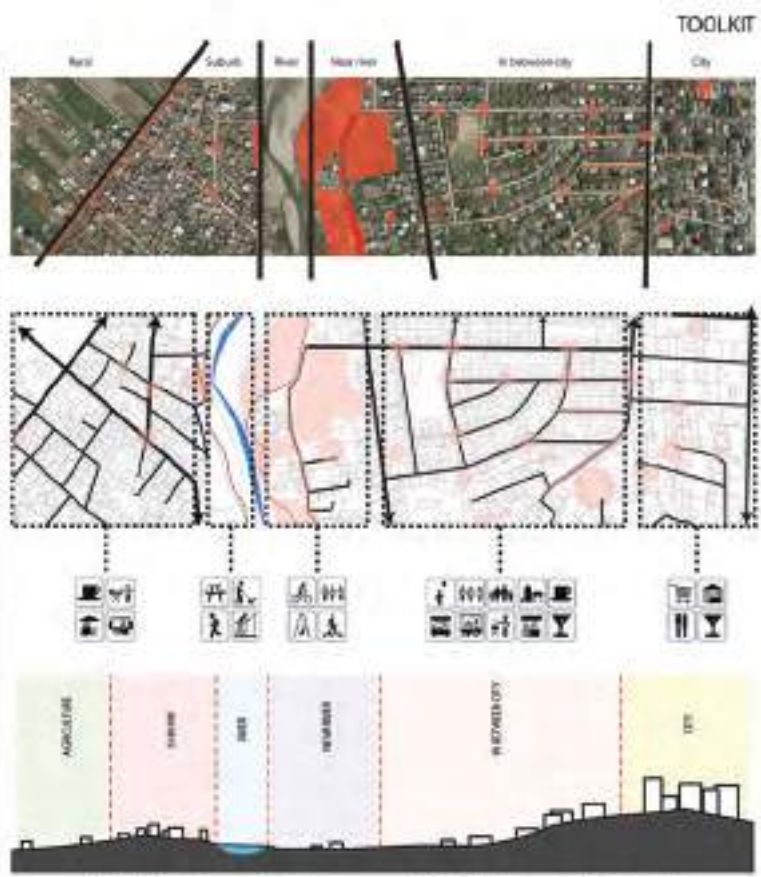
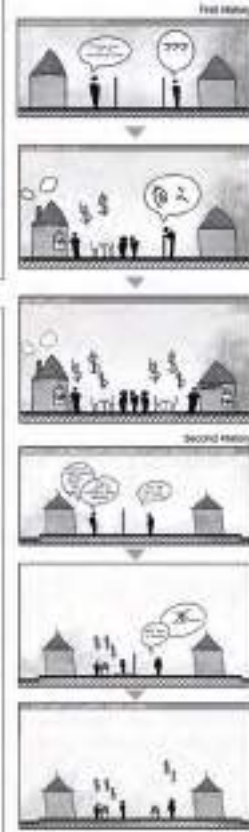
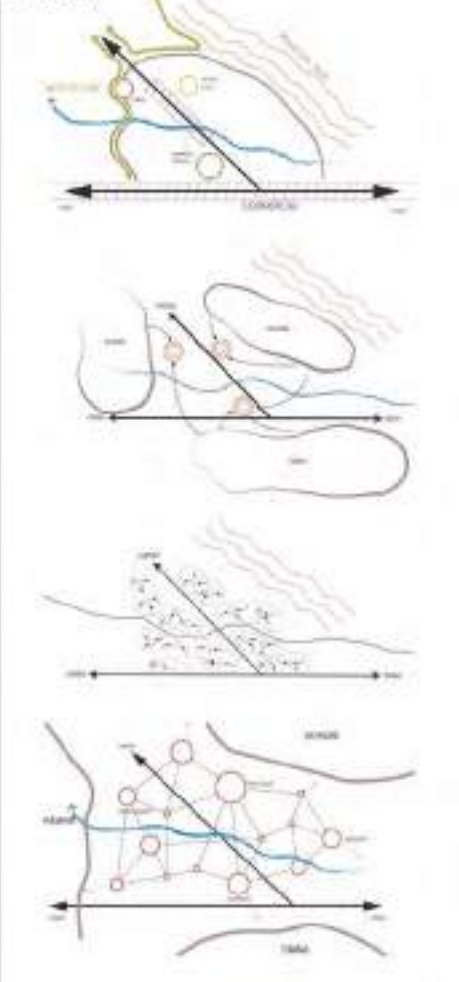


IMAGE OF KAMZA



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INNOVATION IN SET DESIGN

Castelli and his “bag of ideas”



Gaetano Castelli

[Set Designer]

Italian painter and set designer

Reported by Lorin Çekrezi

Concept & Lead by: Gaetano Castelli

Assisted by: Joana Dhiamandi, Lorin Çekrezi

[U_POLIS]

Participants: Polis University students of 3rd year of Art & Design, 1st year of Master of Applied Design

Abstract

This article is written keeping in mind the legacy that one of the greatest innovators in set designs can bring to a room filled of students. In sharing experiences details like nationality or where the sharing is happening become irrelevant- and that is exactly what happened in the workshop held at Polis with the students and Gaetano Castelli. Thus, this article is an attempt to describe the work of Gaetano with the students. First there will be some words on the style of Castelli and what he stands for and then a description of the workshop.

Keywords: Set Design, style, Festival, Light, materials, show, methodology.

Gaetano Castelli is one of the names that has remained in the memories of people regarding set designs. He is more than a set designer, being considered and artist that brings always innovation and inspiration. Castelli started his career as a simple set design artist, in 1964. Due to his artistic background, Castelli was able to think out of the box and try and promote designs that would make his style unique. One of his most famous quotes, says: “Set designers must know how to paint, sculpt and produce architecture.”. In the times when technology was not so advanced, set designers were required to experiment in order to achieve the best stage with the materials they had.

Castelli has a very colorful career, 40 years of experience and various stories to share. He started working on the sets of the first Rai serials. Then he was on his own and designed for various programs and was very successful. Castelli is a friend of innovation and he is not afraid to try out new things. It can be said that he revolutionized the field of set designing. He projected the content of the program in the stage and made possible that everyone could understand the program though a stage that had some of the characteristic of it. In 1970 he was specializing toward entertainment shows. Castelli has been behind the most significant programmes on Italian television: from Canzonissima to Luna Park, from Fantastico to the Sanremo Music Festival. If he were to talk about his work in those stages would be a historical event of its own.

Castelli is so motivational with his drive for innovation that can be a school of thought in his own. He spends even his leisure time travelling and informing himself with what is happening with stages around the world. Even though he is very experienced he never stops learning. It is well known this peculiar hobby of his. Thus, even after these years, he manages to present novel forms of innovation. In his travels he also takes his time in analyzing new technologies on



stage building. He also carries detailed notes of materials being used. Castelli makes a brief report of his traveling notes, so that he can use the information in the new projects he is about to take.

Technology, although very important it is in the command of the set building and design. However, Castelli is very innovative in how he “creates” space in the stage. He is very novel in architectonic approach of a stage. Castelli makes the most efficient use of space, while keeping it pretty for the eye.

The same innovation and professionalism Gaetano Castelli has showed in TV stages in Albanian television. Gaetano has worked on the projects of some very important TV shows in our country. To Castelli it is very important the image and how the stage is perceived. Thus, the materials that he utilizes must be distinct and innovative.

In accordance of the TV show, Castelli adapts with the materials and the various effects. For example in the TV Show of Roberto Begnini, Castelli as a set designer aims to center the attention at the actor. Thus, the actor is what comes immediately in focus and the stage itself is the second thing that comes to attention. The materials are very simple, mostly wood. The set is designed mimicking an amphitheater,

where everything is round and directed to the center (the actor).

Another thing is in TV shows that are about music have a different logic and atmosphere. Castelli in these cases offers a different dimension of time and of the set. The materials used in here are steel, ledwall, shiny surfaces and the set is designed with elements of advanced technology.

The other very important category is the conceptualization of the set as a space in three dimensions. In this category it can be seen the virtual reality, where the set has parts of the city, like roads and building and so on. The set is about depth and thus the actor or the singer needs to have a bit of a walk to be near the audience. The orchestra is made part of this space and occupies a very important role. This kind of set design Castelli has used in the concert of Adriano Clenetano, thus giving a whole new dimension to the live show. These three categories of the set designs make Gaetano Castelli one of the most innovative and experimental set designers.

SHARING EXPERIENCES

The workshop of Castelli held at Polis University had in its focus these three categories of set design. It was planned

Set Design of SanRemo 2012 by Gaetano Castelli

to be an intensive workshop of 7 days, where the students of Art Design and Applied Design would work on concepts of designing sets. The topic was free of choice, which made it more interesting for the three categories of set design. The workshop was held as a theoretical course with a lot of practical tasks. The first three days were a number of lectures by Castelli, where he shared his methodology and experience with the students. The rest of the days would be filled with practical work, where the students were divided in 4 groups and had to find a concept, visualize it in means of sketches and images in 3D. The set beside being a contemporary concept and innovative at the same time, had to comply with the standards of saltiness and had to utilize space in an effective way.

All four projects had their variety of details, due to the way they were planned and presented. Each project has a unique element, which made them nice to look at and inspirational. Besides the images and sketches the projects were all presented in a dummy model in 3D. In the 3D model was easier to understand the perception of the audience to the stage, the spaces dedicated to performances and the highest of the stage from the places where the cameras could have been placed, considering the best option.

Below are the descriptions of the projects conducted by the students throughout the workshop with Castelli.

Project: "Disc Jockey Concert Scenography Design"

Students: Julia Janku, Irida Guri

This project aims to conceptualize and design the scenography for a Disc Jockey Concert. As scenography itself relates to the study and practice of design for performances, the first steps taken by the students were studying the needs of a DJ while performing; the DJ's relationship with the people and the space and finally the relationship of all these with the music, so all of them can work hand in hand.

The idea consisted of an underwater themed space where the concert was to take place, inspired by the rhythm and tones of house music. Upon study of the underwater habitat, we concluded with the jellyfish as a main inspiration where the lightness of the animal and the floating feeling were the most important details taken into consideration.

The students studied the body of a jellyfish for inspiration, (Fig. 1,2) which turned to be a very interesting experience, as they shared in the workshop. From the studying they deduced that the tentacles started to induce the feeling of a close relationship

between lighting, space and movement. The body of the animal also gave rise to the idea of a floating "vessel" which could move gently through space. Taking in these feelings and inspirations, they decided that the main element of the project would be this floating structure that is able to transport the DJ while performing. The steel structure is made of led screens in the lower part and soft mesh flexible led screens in the upper part. Thus, the "electronic jellyfish" stand out and serve as the most important attraction. The tentacles of the creature are imitated by laser lights which move through space as the actual ones through water.

This object is backed up by big walls of led screens which cover also the horizontal space of the "stage". The vertical wall opens by sliding on the side to let the structure show itself on the "stage" and closes after the movement so to keep the backstage and stage separated during the performance. A crane realizes the movement and transportation of the structure.

To have a lively underwater atmosphere, there is a wall-like structure created to "hug" the entire front-stage and the space reserved for the public, entirely made of standard polystyrene panels which can stimulate the floating feeling though the programmed movement and projections with 360 grade projectors hanged from the ceiling. Projectors also add to the ceiling itself the look of a sea surface perceived through the eyes of divers, so as if the public is experiencing the entire performance while being in the bottom of the sea.

Another inspiration related to the underwater habitat floatation and Julia and Irida translated jellyfish tentacles



Fig. 1 Render of Disc Jockey Concert Scenography Design

into the implementation of silk dancers, performing while hanging from the ceiling in different heights. The whole scene is made “magic” by the use of stage tricks, such as smoke, lighting and sound.

All the elements are designed to work together harmonically and to give both the spectator and the performer an unforgettable experience.

Regarding functionality and accessibility, the students paid a close to the backstage, where rooms intended for the staff and performers are placed, having a very easy rich to both the stage and the outside space. This helps

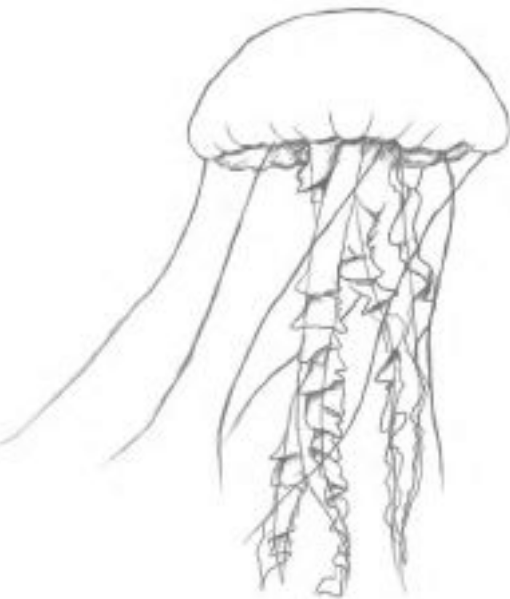


Fig. 2 Disc Jockey inspired by medusa

the staff go inside without facing public. As for the public, 5 entrances and exit points are planned, keeping so the flow of people organized and in cases of emergency, creating an easy and fast evacuation.

Project: "TV Show"

Students: Xhesika Berisha, Xhoi Musliaka & Klaudia Sorra

Their project started as an inspiration of a sitting element which is exposed in Polis University hall. Its construction really attracted their attention and they thought why not to start building a scenography concept starting mainly from this existing structure of the chair. Firstly, inspired by prof. Castelli works, in scenography field, which were detailed by a personal collection of video albums of all his life career in the workshop, the students were really motivated to create and design something new with all the knowledge achieved throughout our university experience.

So, as mentioned before, taking the chair as an input, they built a concept for their scenography project, using the main iron structure it was composed. The chair was formed by sections created by vaulted poles which went around the whole structure. They wanted to create something simple at first view, but that it could incorporate various technological

assets. At the same time they wanted to use transparency and play with the lighting to create the atmosphere responding to the needs of the show. The idea was to create a multifunctional scenography, usable for every kind of show and performance. What they did was to divide the stage in three levels. The first level was the main one and the lowest in terms of elevation from the floor level, even the largest in terms of surface. It was meant to be the host's area. Then in an upper level and a smaller surface was placed the second stage, which was meant to be the orchestra area. In the two sides of the whole structure, was placed the third level composed by two glass boxes, one for each side. That was the area for the dancers where they could perform independently from the activities happening in the other levels. The boxes were made by transparent durable glass, which transmitted the light and created nice atmosphere of colors and gave the idea that these boxes were weightless and suspended in the air. In the front of the stage was placed a big LED wall, which during the show, was going to have different displays. The floor of the stage was made from resin, a material which is very modern, and reflects the light, and offers the possibility to play with the lights if you want to use them under it (Fig. 3). The whole structure was made by iron poles or tubes which along their structure were permeated by some led stripes,



Fig. 3 Front view of the "TV Show" Scene



Fig. 4 Perspective view of '1 for 200' project

which transmitted the light through some small holes placed in the poles. Between the poles we had the idea to put some Plexiglas in order to spread and diffuse the light in the whole structure. They even thought about the backstage, to put all the security entrances and the exit ones.

Project: "1 for 200"

Students: *Hekuran Dylazeka, Red Deliallisi & Kristi Nikolla*

The students were given a surface, that is 30x40 meters, to design a stage for a certain show. The show this team picked is called "1 for 200" (Fig. 4,5). The idea is the show moderator stands alone in the middle of the stage while the 200 people from the public play against him. So in this case the public is active rather than just a watcher. This reminded the students of the coliseum where the gladiators are placed down and the public looks from above. Then this idea was reinforced and combined with the idea of the rose where all the petals revolve around the center. Those petals are manifested as those big vertical panels sitting around the stage.

The stage is basically an amphitheatre. People sit in the structure that mimics the stairs of this amphitheater, around the central podium where the moderator stands as a gladiator ready to fight. Those petals around, are illuminated by LED lights located beneath them to create a hidden/soft light that lights all their surfaces to create visual effects for the game. The lighting also helps the game to highlight the area where the question

for the moderator from the public is coming from. Apart from this, panels redirect the flow of people coming into the stage to avoid them to get stuck in a row at the front entrance.

The front entrance is archived by two or three vertical panels sitting behind of each other in a non-linear pattern. This is done to avoid a rectangle permanent hole at some wall because it is visually disturbing once its function as been fulfilled. So it's a much better idea to hide the entrance or give it another function just as it was done with the hidden light in the vertical panels.

So, after everyone is seated in, the game begins and it becomes easy



Fig. 5 Top view of "1 for 200" project

to shift the attention of the watcher where they want using lights from the panels or main lights from above for the moderator.

Project: "Music Live Show "

Students: *Monika Poreci, Kiara Hysa & Kibela Nasufi*

This group's project on scenography would be for a very famous singer, like Lana Del Rey. They thought that her live shows are the most interesting, and they felt that implementing a project for such a character would be more challenging. Space would be 30m x 40m where there will be perceived scenes, backstage and the public.

Inspiration comes right from the singer Lana Del Rey. Her concerts are always very special and full of effects. She uses a retro style like in color, images and sensations. Exactly, this is where their project starts. They take the concept of flower petals that Lana Del Rey is using so much, and from this they try to make a scenography that is contemporary and suits the character. Petals of flowers become very important elements of the scene to form a three dimensional space approaching exaggerated reality (Fig. 6).

Elements stand vertically on stage from time to time creating some pockets that at the same time it is a backstage where the dancers appear. The stage is 10m high, a height sufficient to establish all elements of the lighting and the sound systems. The elements in shape of the petals have in the central part Led Wall to broadcast

images, and to be able through design to create different sensations. The scene is a symmetric form where the singer stands in the center. The main focus will be in the middle where all the show happens.

The plan is divided equally between stage and audience. The audience is placed in arc order to have more visibility through different angles. The ranks of the seats are divided in the middle by a corridor to allow a better accessibility. The entrance is between the central hall, while emergency exits are positioned on the sides.

Students were very inspired, as can be seen from these very different and very diverse projects. Set designers are few in numbers in our market. However, these students by sharing their experience with Castelli, can perhaps see that their career can go in the direction of set designs. It was a workshop full of energy and great remarks from the students



Fig. 6 'Front view of "Music Live Show"'

Design for elderly people in Albania



Giuseppe Mincolleli

[architect & designer]

*Associate Professor of Industrial Design,
University of Ferrara, Department of
Architecture*

**Reported by Prof. Giuseppe Mincolleli, Joana
Dhiamandi**

Concept & Lead by: *Giuseppe Mincolleli [UNIFE]*

Assisted by: *Joana Dhiamandi, Eglu Luca [U_POLIS]*

Participants: *Students of 3rd year of Art & Design,
1st year of Master of Applied Design [U_POLIS]*

Abstract

This article documents an experience of research and teaching on Social Design and Inclusive Design developed through a cooperation between Polis University and the Department of Architecture of the University of Ferrara. A workshop about "Design for elderly people in Albania" has been coordinated by a team of Professors from both Universities. Keeping in mind that the number of older people all over the world and, specifically in Europe, is growing constantly, and that the social structure and behavior is changing, this workshop tried to explore design solutions and models that are proposing improved schemes of lifestyle by promoting independent, safe, usable and attractive design for elderly people.

Keywords: Social awareness, Social design, Design for All, Design for elderly people, Inclusive design

SOCIAL DESIGN FOR THE ALBANIAN SOCIETY

Design is a field of study of great success among young people worldwide. Its approach to the interpretation of human reality resumes all the main features of contemporaneity. Design thinking is able to decode complex, heterogeneous, non-canonical scenarios, through intuitive tools, that are as fast as modern life, though not superficial.

Design is one of the main drivers of the quality of a product, the main channel through which technology is made available in human terms. It strategically contributes to the success of a product on the market's battlefield, operating both on the economic-commercial field and on the communicative one.

Design humanizes technologies, makes them available to us, within the boundaries of our abilities, through the identification and interpretation of our limits, our needs, our desires.

According to this vision, the field of action of design is not limited to the manufacturing of products, to the development of services, to the definition of communication and commercial spaces: it's not related only to merchandise. Design approach is a powerful tool for social evolution, when it is applied to the definition of services, information, tools and devices of public utility.



Design in Albania has only recently become a discipline of study and a field of research.

The liberalization of market economy has led, since 1990, to a steady increase in the import of products from abroad; this fact has enhanced sensitivity and awareness of the role of design, especially in the aesthetic, functional, and communicative improvement of goods and services .

Such a rapid and pervasive diffusion of imported products and lifestyles has, in fact, limited the ability of the local industry to make a transition from the regulated model ruled by the state to the competitive market.

It was very difficult for Albanian designers to specialize and gain experience in the field of product design in the local industry, while it was easier for them to participate in the development of the economy through the practice of communication design and graphic design, disciplines for which there is a growth in social awareness.

In Albania the transformation of the socialist inspired economy, regulated by the state, into the current, distinctly liberal one, has been more than a phenomenon of historical transition, and has assumed the value of a cultural dialectic that is still strongly perceptible in social behaviors.

One of the most interesting challenges for design culture in Albania today is to promote the recovery of awareness about the value of the

public good, nowadays, is very reduced in terms of public perception because of the memory of the government's overwhelming and pervasive presence of before 1990. Another aim is to affirm the importance of design as a tool for promotion, innovation and social development.

The University of Brighton has recently published a research report on a study commissioned by the Arts and Humanities Research Council in 2013, concerning the mapping of research about social design in the United Kingdom entitled "Social Design Futures: HEI Research and the AHRC. "

More specifically, the study aims to highlight the role and future perspectives of Higher Education Institutions in promoting research on social design, especially at a time like the present during which the discipline of design is experiencing growing importance and recognition.

*"In the UK, and globally, we are currently witnessing a 'social design' moment. This has emerged from the confluence of several factors including the increasing visibility of strategic design or design thinking, social innovation and entrepreneurship, austerity politics and policy shifts towards open or networked governance"*¹

1. Leah Armstrong , Jocelyn Bailey, Guy Julier, Lucy Kimbell - "Social Design Futures: HEI Research and the AHRC" - University of Brighton

AN INTERNATIONAL WORKSHOP ABOUT INCLUSIVE DESIGN.

In recent years, on the basis of a cooperation agreement between the Department of Architecture University of Ferrara and the Polis University of Tirana that led, among other events, to the establishment of an International PhD in Architecture and Urban Planning, a great number of initiatives have been developed, both in Educational activities and research projects. Among these, two workshops, one in February and one in October 2014, had the goal of focusing on experimenting with specific design methodologies, based on Inclusive Design and on User Centered Design, applying it to specific issues of social interest for the Albanian society. The first workshop had as its theme "Design for Elderly people in Tirana."

The absolute and relative number of older people all over the world and, specifically in Europe, is growing constantly. This fact is going to radically change social behaviors, behaviors, expectations in the near future.

Although the Albanian population is among the youngest of Europe (the average age of the population was, in 2011, 35.3 years), as in the rest of the world, it is rapidly becoming older (the average age was, in 2001 30.6 years). Another major change in the transformation of this nation, in accordance with what is happening at the same time in the rest of the world,



is the increasing concentration of the population in urban areas. These data and considerations are derived from the analysis conducted in the interesting "Albania 2030 Manifesto," by Besnik Aliaj, Eranda Janku, Ledio Allkja and Sotir Dharmo, published this year by POLIS University.

Urbanization, resulting in the rapid and disorderly growth of cities, along with the gradual aging of the population, causes new compatibility issues related to the quality of social life. The transfer from the countryside to urban areas of entire families may result in traumas and various problems for their weakest components, those with less propensity to adaptation and to mutation of lifestyles. This is a potentially disabling and marginalizing condition, made even more problematic by a rapidly changing urban environment, which is still not equipped with facilities and services that could inclusively support and help new citizens.

According to the definition of ICF, the International Classification of Functioning, Disability and Health, sponsored by the World Health Organization (WHO), Disability is seen as a result of an interaction between a person (with a health condition) and that person's contextual factors (environmental factors and personal factors).

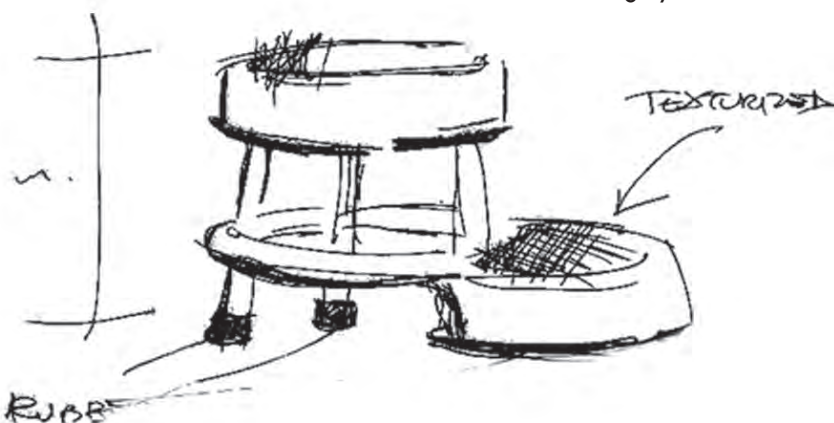
In other words, the discomfort and the level of a citizen's disability, are largely determined by the level

of support offered by the services, infrastructure and tools available in the urban environment and by the characteristics of the environment itself (buildings, streets, architectural barriers, climate, etc.).

In Albania, elderly people will go on living in their homes, not willing to change their lifestyle, also because their purchasing power is going to grow more than before: therefore, they will demand a high quality of life, independence, and freedom. Ageing causes disabilities and lack of functionality: this represents a challenge for designers and manufacturers in regards to conceiving and producing products inclusively: products that are easy to understand and use during all of their lifecycle, from package to waste.

Students of Polis University, under the supervision of the team of teachers (Giuseppe Mincoelli, in collaboration with Joana Dhamandi and Egla Luca) have produced detailed and original proposals, both in the analysis and the project results, applying methodologies related to disciplines such as Inclusive Design, Design for All and Universal Design, to issues of growing importance in social sensitivity, and related to the urban environment of Tirana.

The topics range from the reduction of perceptual and motor capabilities and the impact they have on domestic spaces, to the maintenance of traditions, such as culinary, in the new urban environment of contemporary Tirana.



APPLIED METHODOLOGY



THE DESIGN WORKSHOP RESULTS

In a short time-lapse, the expected result was to build a well-grounded proposal that would create the terms of reference for design solutions that are investigating a different design approach. The main focuses were:

- 1) Emerging problems and critical issues related to the specificity of elderly people/users
- 2) A very preliminary conceptual design project

Five groups composed by 3rd year students of Art & Design and 1st year students from the Master of Applied Design worked together to conceptualize and develop original proposals for the needs of this target. The students started by choosing real people from their familiar environment as case studies to explore the design issues. The methodology applied was used as a guideline, to provide a safe and functionally appropriate environment regardless of the target groups' physical conditions or limitations. At the conclusion of this five-day-long workshop, the groups presented their ideas with sketches, plans, sections, and renderings, illustrating the results of brainstorming, scenario building, interviews and concept developments. This participatory design model is proposing an improved scheme of living by promoting independence, safety, usability and attractiveness.

BRAINSTORMING



WHAT ?



YELLOW TEAM

Students: Xhesika Berisha, Kreshnik Ilazi, Durim Hoti, Ana Hoxha

“A house that is inadequate for the needs of the people living in it, never becomes a home.”²

Using as a person for the study a 75 year-old lady named Nazmie and her husband Faik, the yellow group worked on the re-appropriation of the interior domestic space of an apartment. The age of the couple and their physical skills resulted in difficulties regarding house maintenance, even for simple operations like changing the lamps (Fig.3); the composition of the washing sink (Fig.1) and the height of the cupboards (Fig.2) renders difficult and almost impossible an independent daily routine for the couple.

By studying not only the persons but also the stakeholders of the family environment, the students tried to focus on the issues and needs and finally they defined a design-brief that aimed to let the elder couple be able to promote and maintain an independent living. Frustrations, feeling of uncertainty, unnecessary judgment, feeling inferior for not being able to do things on their own, a lack of attention, the lack of dependence, were the driving factors in developing the list of goals on which the proposal of a new design model is based.

2. Universal product design involving elderly users: a participatory design model Oya Demirbileka, Halime Demirkanb,*pp 1.



Fig.1 Sink Design Proposal adapted for washing the dishes while seating or with wheelchair

CUPBOARD



Fig.2 Cup Board Design Proposal.

SKETCHES

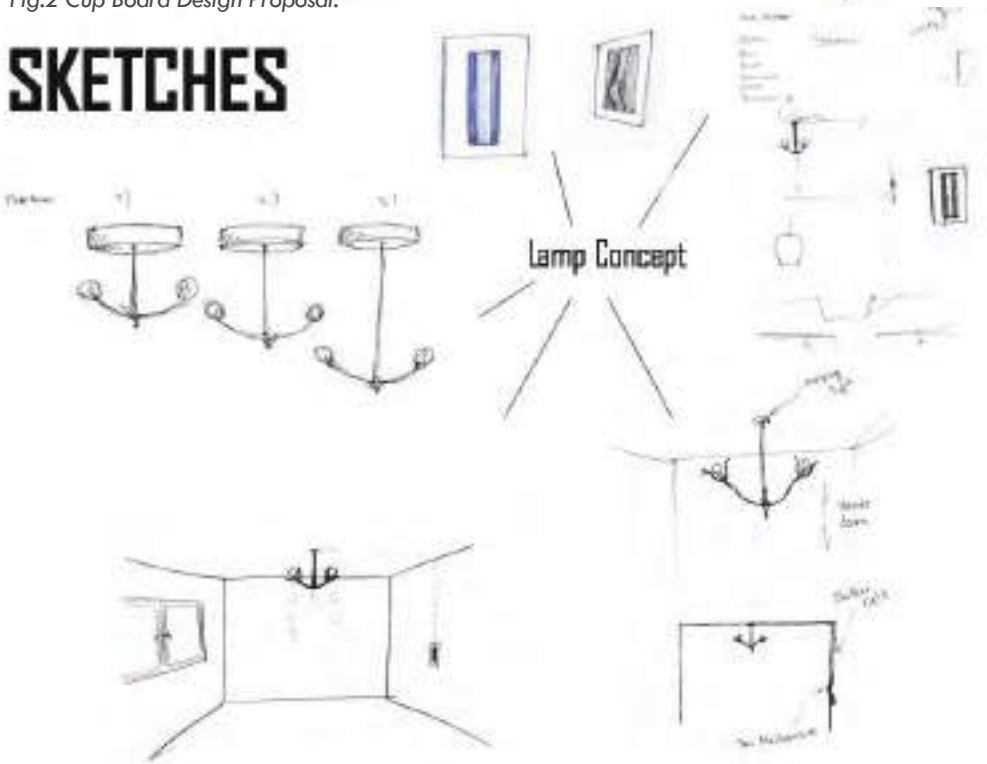


Fig.3 Changing the Lamp was one of the problems that the persona was facing. The proposed patent is a system where the lamp could get up and down controlled by a switch to be changed.

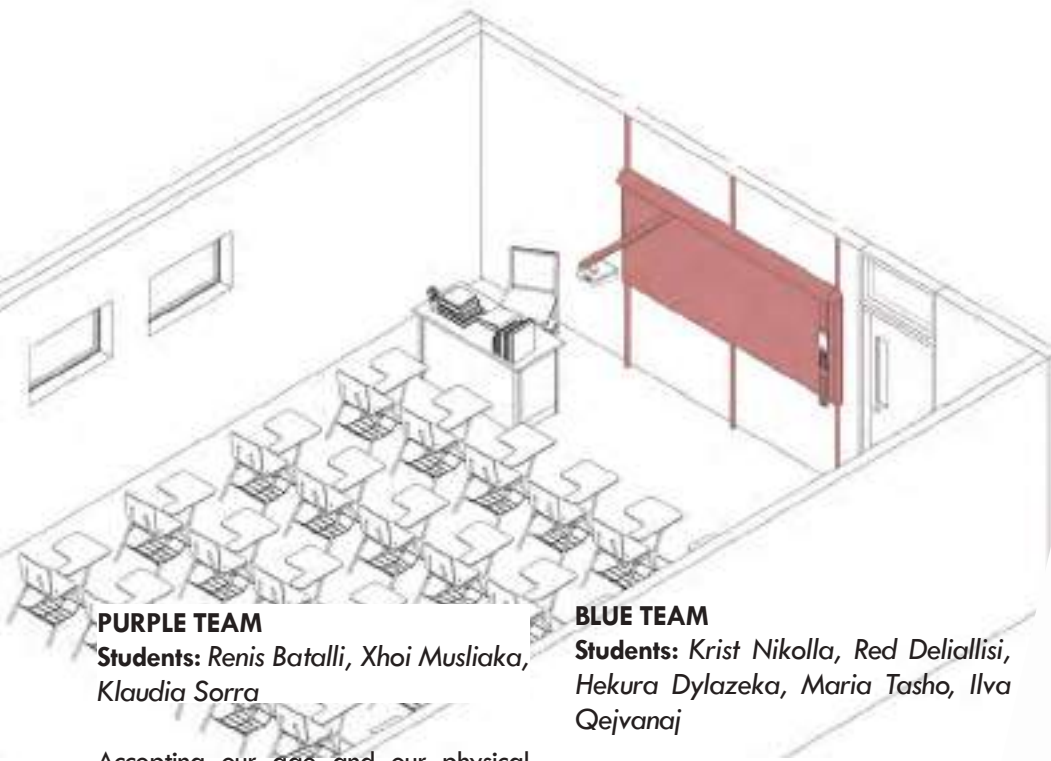


Fig.5 A Writing Board with a projector integrated, that has the function of a screen for projecting at the same time.

PURPLE TEAM

Students: Renis Batalli, Xhoi Musliaka, Klaudia Sorra

Accepting our age and our physical disabilities is a very common issue, even more amongst elderly people. Pride, and the need to keep our individuality and independence, make us want to deny that the natural aging process is causing any reduction of our capacities. Questions like: how can a design purpose seduce the minds and convince people to desire something that until now has been seen as negative? How could we destroy the wall of prejudice related with these kind of users? How can a device strongly connected to the life of the elderly become cool and transform itself into an accessory for everyone? Vera, the person chosen from the Purple group is strictly related with the previous questions, physical evidence showing that being elder does not mean being incapable and depressed. A very active and important person on the field of Academia, after a surgical operation on her knee is facing difficulties on her daily pedagogical routine so that she is not being able to attend to her class as she used to. The concept proposal tries to suggest beautiful and desirable tools so as to provide a coherent support for everyday activities (Fig.4) (Fig.5).

BLUE TEAM

Students: Krist Nikolla, Red Deliallisi, Hekura Dylazeka, Maria Tasho, Ilva Qejvanaj

Shpresa is the character in focus for the blue group: she is a 82-year old chemist married with Hysen. Their everyday difficulties are related with their weak physical condition, with her lack of good hearing and weakness in everyday household practices. Activities like cleaning the windows, the need of standing up or cutting the footnails were the toolkit for the design proposal. The first product concept was a service lighting system that would visualize the signals of ringtones and door bells through led light in different places of the house. The second product was answering the need of cutting footnails by introducing a double-function walking stick, with an integrated nail-cutter (Fig.6).



When pulled, the trige activates the nail clipper

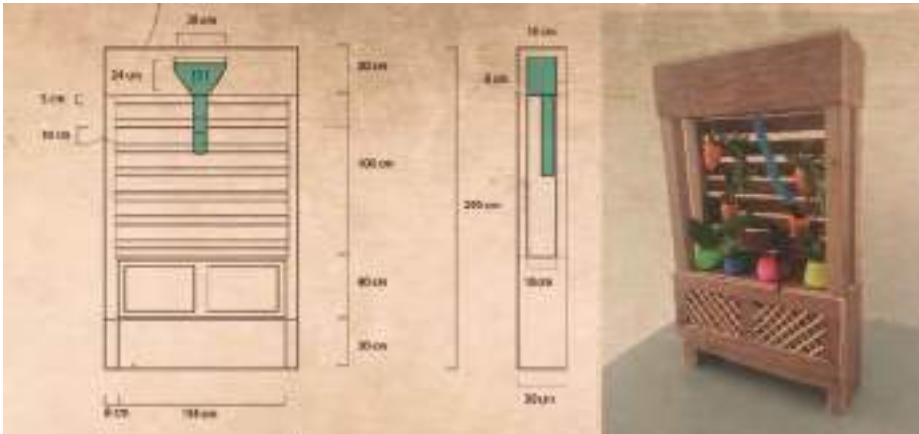
Registration holes to adjust for different heights

Nail clipper

Fig.6 Footnail Cutter Proposal integrated to a Walking stick.

Fig.4 A gadget that has the functions of a pen, USD, and laiser that could be extended the moment that the person needs to write on the board still seating.





ORANGE TEAM

Students: Irida Guri, Kiara Hysa, Kibela Nasufi

Each one of us has a daily routine. Love of nature and gardening are interests that make people happy while releasing stress. Most of us are victims of aches and pains at some moments of our lives, felt during little efforts or movements while practicing hobbies. Even in the case of the urban environment of Tirana, where the only private garden can be conceived in the balcony of an apartment, this could be an issue for elderly people. A source of inspiration, in this case, are wild animals: the orange group's students ironically refer to the lost primitive nature, showing how it can be able to teach us mechanics and systemic design. The "Proboscis" project is a design solution driven from the understanding of the elephant's feeding system that in the case of the Orange group is applied to provide a watering solution for the flowers of Keti's balcony. An outdoor furniture where a water reservoir is positioned on the upper part of a cabinet, that through "Proboscis" becomes a watering tool (Fig.7) and provides space for drying herbs, a very important part of the cooking process for the Albanian tradition.

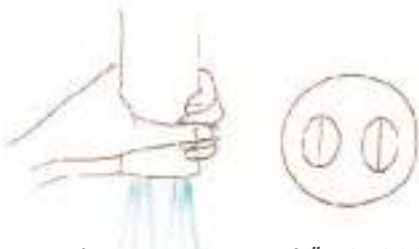


Fig.7 The watering system of "PROBOSCIS" is inspired by the elephant's tusk, that is a long flexible snout as of an elephant's, that when its tighen the water is released.



GREEN TEAM

Students: Julia Janku, Monika Poreci, Arlind Braka

The need and satisfaction for social interaction in human behavior is an act of sharing. Aspirations and concerns affect personal feelings, needs, emotional states, body language and tradition are part of the communication skills that a person employs in order to interact on a social level. An elder due to physical or mental limitations starts decreasing his/her amount of social interaction. For a great number of the elderly, cooking is a way to share and interact with their loved ones, but sometimes, for some of them, it can become a quite painful activity. In this case Ismete is the user, a woman that the Green group students have analyzed, who perceives cooking as a daily ritual that allows her to share her personal state of happiness. The process of food preparation is a time-and-effort-consuming ritual, that can cause, at the same time, frustration and physical pain due to the lack of anthropometric-based tools available in her domestic environment. For her, the ritual of preparing traditional foods (f.e. byrek) is a need and focus point for the Green group, according to which they propose effective design solutions: a working top with an integrated bowl (Fig.9) to work the dough and a rolling pin to prepare the layers of byrek (Fig.10).

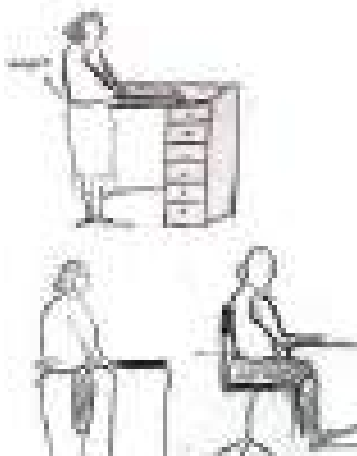
NO NEED FOR PRESSURE



Fig.8 A rolling pin that the flour is integrated in the inner part of the pin, while the flour could be spreaded the moment of the preparation of the layers.



Fig.9 Table design proposal which is design to prepare the bow and the finishing of the table has a chanel collecting the flour efectivly.



This workshop draws an alternative bottom-up approach for inclusive design. The method counters the concept of exclusiveness but at the same time refuses to design for an average user. This approach attempts to show that designing for the few (for the weakest or the most difficult to satisfy) can be a strategy to succeed in designing for all. This workshop has been conceived to let students experience a design method based on user's needs, able to produce innovative and highly valuable solutions. And even more, to establish that the value of design is not measurable through a monetary scale only, and that the ability to improve life quality, even mostly for the commonly less commercially-interesting people, can contribute to creating a shared treasure for social improvement, and even create new and innovative business opportunities which are more equitable and sustainable.

REFERENCES

- Leah Armstrong , Jocelyn Bailey, Guy Julier, Lucy Kimbell - "Social Design Futures: HEI Research and the AHRC" - University of Brighton
- Universal product design involving elderly users: a participatory design model Oya Demirbileka, Halime Demirkanb,*pp 1.

Study sketches of the working position during food preparation

Competition for the Lifeguard Towers of the Albanian Coastline

AIM & NATYRE OF THE INTERVENTION

The National Agency for the Coastline, aiming to promote public safety and health, and also the identity and culture of the coastline areas, organized the competition among the universities of architecture for the design of the lifeguard towers along the Albanian seaside. This competition aims to integrate the departments of planning and architecture in all the universities in Albania in order to engage and develop the young talented students during the construction of this seaside elements in the Albanian territory. The nature of the proposals will deal with all the phases of design offering a complete project proposal ready for implementation.

LOCATION

The sites of the interventions will be: The seashores of Velipoja, Durrës, Golem, Vlorë, Orikum, Dhermi and Saranda. The geographical length of implementations will be planned during the phase of construction, on which the exact number and range of lifeguard towers will be decided.

EXPECTATIONS

LOCAL CHARACTER APPROACH: All the students are expected to know to local character/ identity of the selected areas, as the main basis of the concept-ideas. With the assistance of the research and the typologies of other areas, the proposals must be adapted to the local identity with contemporary concepts of an original product.

MATERIALITY/ MATERIALIZATION: The proposed materials must be ecologic and sustainable. The project must be clear in the schemes of assembling and dismantling, in order for these structure to be stored during the winter period or transported along the coastline when is necessary.

SECURITY STANDARTS:

Every proposal must conform with the Blue Flag standards.

PROJECT CONTENT

PROGRAM

- 1) Space for two lifeguards
- 2) Space for the lifeguard equipment
- 3) Space for the radio equipment
- 4) Minimal Space for a wardrobe/ storage and dressing room

Based in their research the teams can propose changes in the program if they are accompanied with convincing arguments. All proposal must conform with the Blue Flag standards.

GRAPHIC PANELS

- 1) Four technical views from each side of the structure
- 2) Two technical sections
- 3) One structural plan
- 4) Renders, photocollages
- 5) Technical report on the project-idea and concept
- 6) Report on the materiality of structure
- 7) Cost estimation report based on the manual of prices
- 8) Mock-up and 3d model of the structure

Every team must deliver an A3 document of six (6) pages horizontally oriented, where all the above materials should be included. This document must be accompanied with an one (1) introduction page with the title, subtitle, authors of the project and a sketch image that presents the concept of the project proposal.

EVALUATION CRITERIA

A jury comprised by architects, designers, and field specialists will select 7 winning projects. Every project will be adapted one the sites that are mentioned above.

*HYPERNATURAL VLORA_
by STUDIO METROPOLIS*

AKB

AGJENCIA KOMBETARE E BREGDETIT



LIFEGUARD TOWERS COMPETITION

VLORA-FLEXIBOX

WINNING PROJECT

Flexibox is an efficient structure designed as a permanent or temporary facilitator of services for the Vlora Waterfront. This smart structure's primary function is that of accommodating the Albanian Coastal Agency lifeguards, addition to becoming an important symbol for the territory of Vlora. Taking into consideration the analysis of the territory of Vlora City and Bay conducted for the recent competition for the Vlora Waterfront, the positioning of each lifeguard tower could be located where every vector line resulting from the intersection between the landscape and urban form of Vlora would lead to the sea.

These focal points could be used in the future in order to position the lifeguard towers, easily distinguishable from afar through their position, form, and, of course, their distinct color. The close connection with the forest and local wood materials are two strong points for regarding the structure's construction and image. The rigid but functional frame serves as a series of guidelines that every added frame or element will use in order to organize space and functions.

Flexibox uses modular proportions and elements in order to create the space necessary space for the lifeguards but also to provide minimal comfort and structure for secondary functions.

Apart from the area where the lifeguard will sit and rest or observe the allocated territory of the coast, he/she will have the possibility to use a private changing room and the stationary equipment. In At the same time, the people close to the lifeguard tower will be able to

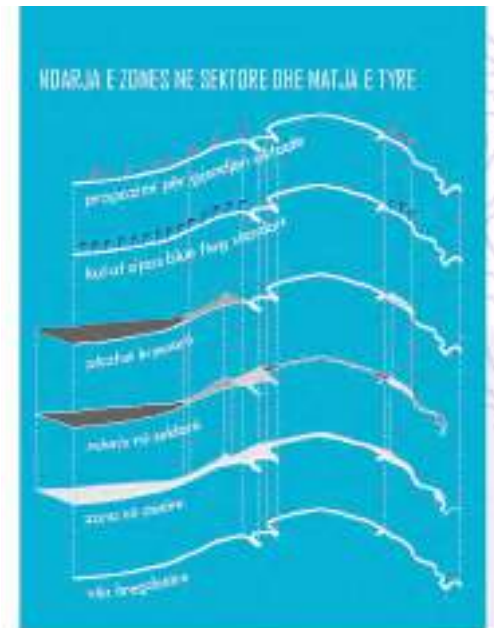
obtain important information and services regarding the functioning of the beach and touristic activities in the Albanian Riviera through the installed info point.

Inspired by the Soda Forest Silhouette, simultaneously integrated and distinguishable as a strong element in the coastal territory through the vivid colors identifying the form, Flexibox also establishes a strong connection with the Naval Academy of Vlora.



Reported by Saimir Kristo

Participants: Egla Harxhi, Jesuida Zemani, Xhesika Berisha, Greta Kukeli



GJIRI I VLORES NE PROJEKTET FITUESH		
	VLORA	BEKRI FOLLI
PYLLI SHKREJ	PYLLI SHKREJ I SHKREJ Gendëris në sporte të rinj për të rinjtë për sporte ujorë	ZONA E PËRITJE Brenda dhe jashtë i tij është i gjatë për të rinjtë
HANI GATJE	KOMPJUZIMET Për të gjithë ditën dhe natën Restorant me dhjetë qelbra	PLAZHI I VJETËR Rikonstruksion i tij i ri për të rinjtë dhe të rinjtë të rinjtë në qendër të qytetit
HANI	W.C. E POSHTE Shërbime gjatë ditës gjatë ditës	PORTI Drejtë i rinjtë në qytet, të rinjtë për të rinjtë të rinjtë në qytet dhe të rinjtë të rinjtë
INTEKSTRA	SHKREJ BREJ I MONTYTOR PLAZHI I REZE TE BANE Gjatë ditës dhe natës, gjatë ditës dhe natës	SHKREJ I RI Drejtë i rinjtë në qytet dhe të rinjtë të rinjtë
HANI I RI	KLASIFIKIM I RI Më shumë si zona e rinjtë, gjatë ditës dhe natës, gjatë ditës dhe natës	PLAZHI I RI Rrethë i rinjtë për të rinjtë të rinjtë
HANI I RI	KLASIFIKIM I RI LINDJA MË I RI Shërbime gjatë ditës dhe natës, gjatë ditës dhe natës	SHKREJ I RI Drejtë i rinjtë në qytet dhe të rinjtë të rinjtë



KONCEPTI

PEMA



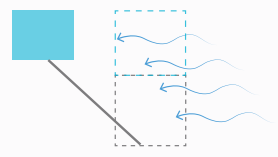
Pema e pishës merret si element nga pylli i Sodës. Kjo pemë është karakteristike për zonën dhe veçori të saj janë një trunq i hollë dhe një kurorë e dendur, por gjithashtu arrin një lartësi të konsiderueshme duke lejuar vizibilitet të madh dhe hije.

ABSTRAGIMI



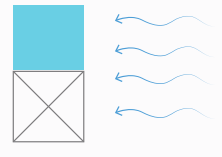
Në marrëm karakteristikat kryesore, thjeshtësinë e strukturës dhe reagimin e pamës ndaj fenomenit të trapizimit. Standi që kjo kullë vrotimi do të ketë në disa sektoare, kushtëzohet nga kushtet natyrore në të cilat gjenden pemët.

TROPIZEM



Përballja e tyre me një forcë të madhe të erës i detyron që për të pasur një ekzistencë më të lehtë, të vetë inklinohen mbrapa duke krijuar një panoramë unike të një pylli të përkulur.

KUNDERVENIE



Në kërkim të kontrastojmë këtë fenomen, pasi nuk duam që struktura të bëhet njësh me panoramën, por të identifikohet në mënyrë që të jetë një shenjë dukshme në territor. Përballë një strukturë të përkulur të vendoset një strukturë statike, e qëndrueshme e cila qëndron e palëvizshme, prandaj zgjidhëm element të drejtë dhe statik të cilët sigurojnë qëndrueshmëri.

PROCESI I MONTIMIT

1 LIDHJET VERTIKALE



Elementet vertikale janë 4 kolona druri me seksion 15x15 cm të cilat ngrihen në lartësi 5.80 m për të arritur kuatën e optimale për vrotim. Ata zhyten në rera në formën e pilotis duke krijuar një hapësirë 2.5x2.5 m e cila krijon dhe konturin e kullës.

2 ELEMENTET HORIZONTALE



Elementet horizontale përbehen nga trare druri me seksion 15x12 cm të cilat lidhin kolonat në një-rre-tjetren në kuatën 0.00 m, 3.00 m dhe 5.80 m duke bërë strukturën rigjide. Në këto mënyrë kulla ndahet në 2 hapësira funksionale, pjesa e sipërme kulla e vrotimit dhe pjesa e poshtme struktura mbajtëse.

3 STRUKTURA BAZE



Në kuatën 3.00 dhe 5.80 m vendosën panele në formën e platformave të drurit të cilat krijojnë shteten e hapësirës së vrotimit si dhe strehën e kullës.

4 TRARËT HORIZONTAL



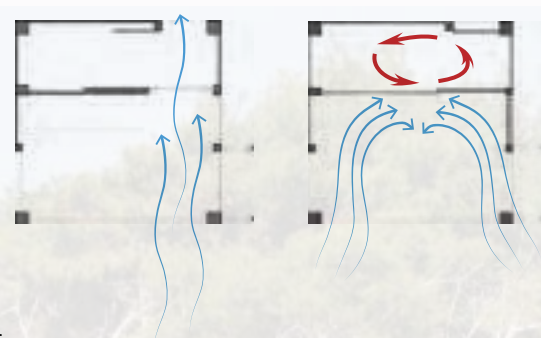
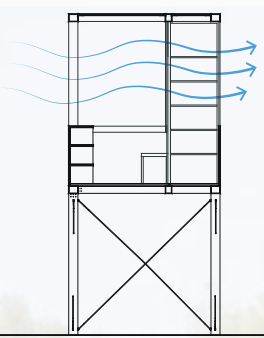
Trarët dytësore horizontal prej materialit të drurit me seksion 8x10 vendosen në kuatën 3.95 m, për të ngritur 0.95 m nga saleta për të kthyer në parapetin e kullës. Ata kapen në kolona dhe krahas aspektit funksional këto trare shërbejnë edhe për të rritur rigiditetin e strukturës.

5 TRARËT VERTIKAL



Në fasadën e hapësirës së vrotimit të kullës vendosën kolona dytësore druri me seksion 12x10 dhe shërbejnë si performancë vertikale të cilat shërbejnë për të rritur shtetësinë e strukturës si dhe pika mbështetje për panelet ndarese.

VENTILIMI



VIZIBILITETI



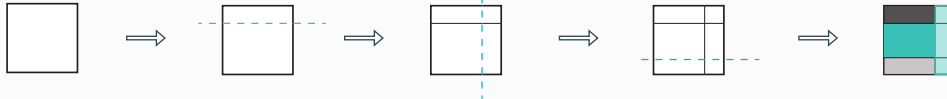
FASADAT



FUNKSIONET



- 1 Hapësira e nevojshme 250X250 cm
- 2 Hapësira e nevojshme për depo mbrapa dhe dhomë zhveshje
- 3 Hapësira e nevojshme për lidhjen midis shërbimeve dhe vendqëndrimit
- 4 Shpërndarja e funksioneve
- 5 Organizimi i hapësirës



- korridor akses
- dhomë zhveshjeje
- vendi i vrojtuesit
- hapësire për radio
- shkallet

PROCESI I MONTIMIT

- 6 KONTRAVENTIMET
- 7 HAPËSIRE SHËRBIMI
- 8 SHKALLET
- 9 ELEMENTE NDIHMES
- 10 MODELI FINAL



Per te arritur stabilitetin maksimal te struktures ne pjesen e pasme vendosen kontraventime ne formen e tirantave kavo celiku me diameter 10 mm. Ne kolonat dytesore mbeshitetet nje panel druri i cili ndane hapësiren e vrojtimit ne 2 ambiente te ndryshme. Njera pjese funksionon si vend depozitimi dhe garderober ndersa pjesa e mbetur eshte vendi ne te cilin qendron vrojtuesi.



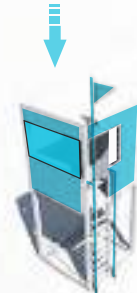
Per te patur akses ne hapësiren e vrojtimit vendosen shkallet vertikale, me material druri dhe gjeresi 0.75 m. Paralel me shkallet vendosen tuba alumini me seksion 40 mm te cilat shërbejne ne rast nevojje per dalje te shpejte nga kulla, ne te cilat vrojtuesi mund te rreshkase.



Elementet ndihmes te cilet vendosen ne brendesi te kullës perbehen nga rafte druri si panele druri qe krijojne fasaden dhe mbyllin kullen ne pjeset e nevojshme, panel i cili vendoset per te plotësuar parapetin dhe krijimi i ulësas per vrojtuesin e cila vendoset ne pjesen e parme te kullës.



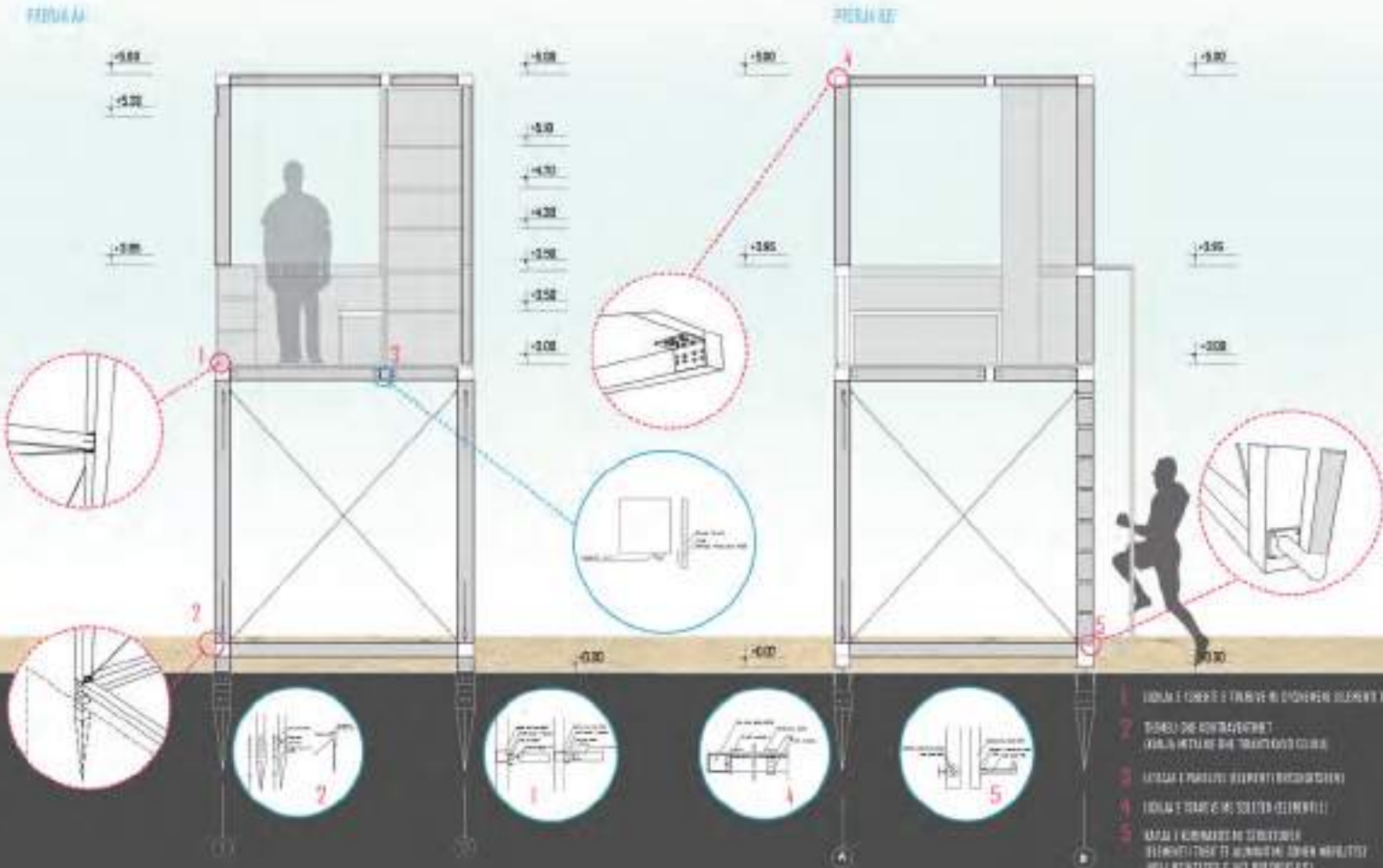
Imazhi perfundimtar i kullës eshte nje kuti e cila ka fleksibilitet per te ndryshuar konfigurimin e fasades sipas nevojave te funksionalitetit te kullës.



Panelat e levizshme bejne te mundur hapjen dhe mbylljen e kullës ne varësi te kërkesave. Prakticiteti ndertimit dhe perdorimit te kullës eshte realizuar ne menyre te tille qe te lehtësoje procesin montim/montimit si dhe qendrimin ne kulle me shume-pardorshmerine e saj.

SHKALLA

PROJEKTI



- 1 HAPËSIRË E TRAJTËSISË (EJENRILLI)
- 2 HAPËSIRË E TRAJTËSISË (EJENRILLI)
- 3 HAPËSIRË E TRAJTËSISË (EJENRILLI)
- 4 HAPËSIRË E TRAJTËSISË (EJENRILLI)
- 5 HAPËSIRË E TRAJTËSISË (EJENRILLI)

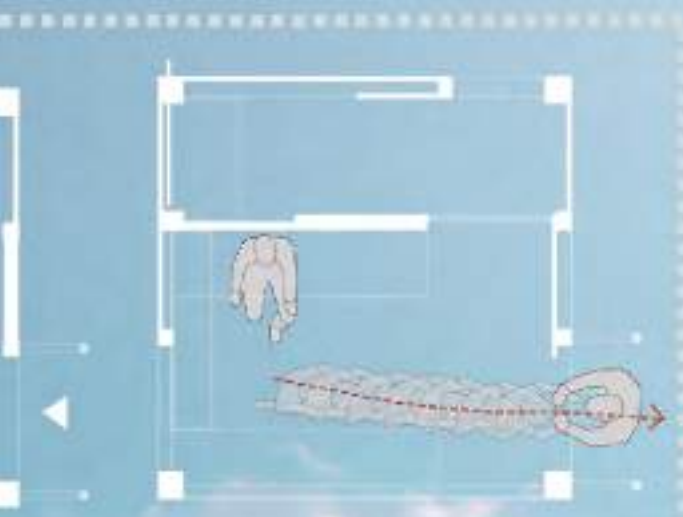
AKSESUESHMERIA



*FLEXIBOX PROPOZDHEHET NE DY VARIANTE. I PARI ME MATERIALIN E DRURIT TE PISHES NATYRALE ME NGJYRE BLU MARINE, TE INSPIRUAR NGA ATMOSFERA DETARE E QYTETIT TE VLORES.



PREVENTIVI



INSPIRUAR NGA FYLLI I SODES DHE I DYTI

ELEMENTI	CMIMI/NJE SI (LËK)	SAGJA	VLERA BËN	
IMPRONJANT (DLAK)	KUTI	750	3	2250
MARSETA PER KAKO	COPE	45	12	540
KUNJA PER NDUKJE NE TOKE - 15*15*38 cm	COPE	700	4	2800
BINAT DRIU PISHE - 15*15*600 cm	COPE	4800	4	19200
NYJE METALIKE 1*10*10 cm	COPE	100	40	4000
NYJE METALIKE 7*37*14 mm	COPE	700	8	5600
DRIU PISHE PER STRUKTUREN - 30*400*1200 mm	COPE	1800	12.5 m ²	5000
DRIU PISHE PER PANELET - 18*400*1200 mm	COPE	1200	17m ²	4358
KARD CELIKU - ϕ 4cm	METRA	70	19.5	1365
RROTE FIKSUESE E NIDEL - ϕ 82, h-40 mm	COPE	46	12	540
PRIFILE* L* TE VEGJLA - 5*5cm	COPE	16	35	540
TIG MASIV ALIAZH ALUMINI - ϕ 40mm, h-1m	COPE	3500	2	7000
VIDAORURI	COPE	250	2	500
KEMBE KOLONE	COPE	200	4	800
PUNIME TE PAPANASHIVJARA	10 %			5620
TOTALI				10700

*Cmimet i referohen cmimeve te shqyrtuara nga IPT



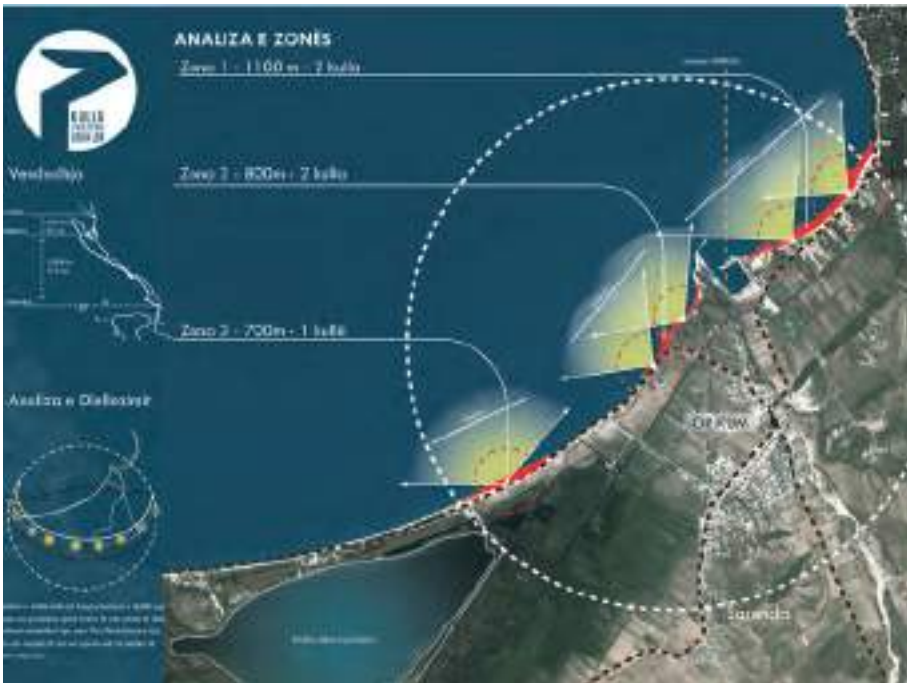
LIFEGUARD TOWERS COMPETITION

ORIKUM WINNING PROJECT



The city in question, Orikum, is located in the southern part of Albania and lies between two strategic points, Saranda and Orikum. The closest distance from both countries, Albania and Greece, makes it very accessible and favored by tourists. The process starts with research work on different typologies (of what?) in the world, always keeping in mind the Blue Flag standards. After the information on climate, temperature, wind, humidity is collected, work moves to the next step of the process. The following stage is the analysis of the area and the local context. This analysis helps us to define the allocation of towers and their number on the terrain. It was noticed that the Orikumi coastline is fragmented into three large spaces of different dimensions: 1100m, 800m, 700m. Two of the key Blue Flag standards state that the distance from tower to tower should be 200m, and the radius of visibility that the observer should have is 160 degrees.

By taking these into account, we came up to with the conclusion that the beach which had a 1100m coastline needed 3 towers, and the two others needed 2 towers. Once the previous analysis was completed, the context had to be studied, in order to know what kind of structure Orikum needed, what structure would better adapt to that terrain. In Orikum there are two different type of contexts. On one hand, there is the ancient city of Orikum and, on the other, is the new city is located along with the beach area. An element which has characteristics of both existing contexts best fits Orikum. This element, which has to be designed, must be simultaneously old and new, simple and unique, beautiful and functional, quiet and silent and, above all, in harmony with the surrounding nature and context. The main materials that were observed on terrain as details to be evaluated were canebrake, from which our concept takes the element of verticality and also



straw from which it takes the element of flexibility and ability to adapt. The final concept is based on four elements:

VERTICALITY, VISIBILITY, MULTI-FUNCTIONALITY & LANDMARK

1. VERTICALITY is inspired by the “kallamishte” element and provides sufficient altitude for good visibility

2. VISIBILITY and safety which provide the observer with adequate protection, sufficient comfortable space and minimum coverage of visibility under the Blue Flag standards.

3. The concept is considered **MULTI-FUNCTIONAL** because in addition to the sufficient comfort in accomplishing the primary function, the proposed element uses the lower space for alternative function(s). This function can vary depending on the allocation of each tower and preferences of

each beach season. An interesting alternative function is the use of space as an Information Center, as one of the principle Blue Flag standards. Depending on each tower the alternative function can change, thus making towers distinct from each other.

4. LANDMARK because the space of Orikum beach looks the same all over and the proposed element will serve as a strong element and an orientation point for all people attending the beach.

The proposed structure is materialized by a simple scheme of installation and dismantling which is favored by the ecological materials used for its construction.

Reported by **Argita Perpunja**, reviewed by **Joana Dhiamandi**

Participants: *Anisa Siminxhiu, Klaudia Sorra, Argita Perpunja, Kristi Nikolla*

KONCEPTI



- Vertikaliteti i çili inspironet nga elementë i kalonimit dhe siguron një lartësi të rrafshësme për shprehjet e tyre.



- Vertikaliteti dhe siguria të cilat i sigurojnë vizuesit mbrojtjen e duhur, hapësirën e rrafshësme konode dhe nivelin minimal. Vertikaliteti sipas standardeve Sue Flag.

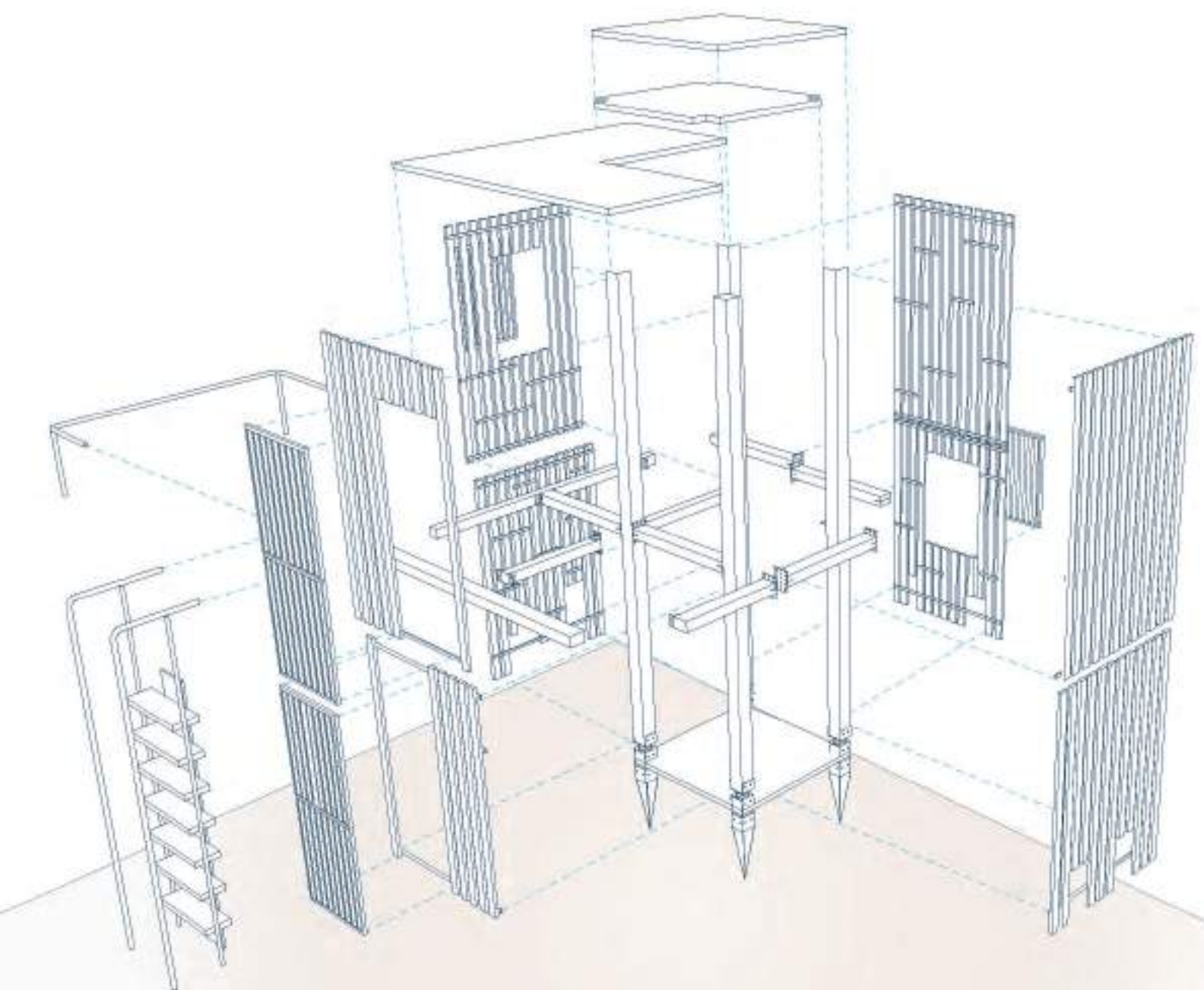


- Multi-funksionale bëjnë përmes komoditetit të rrafshësme për përmbajtjen e funksionalitë primare, elementë i propozuar shprehjet hapësirës e pozitës për funksion alternativ. Në varësi të çdo kullë mund të ndryshojë dhe funksion alternativ duke i bërë kullat të dallueshme nga ajtra-tjtra me identitet të veçantë.

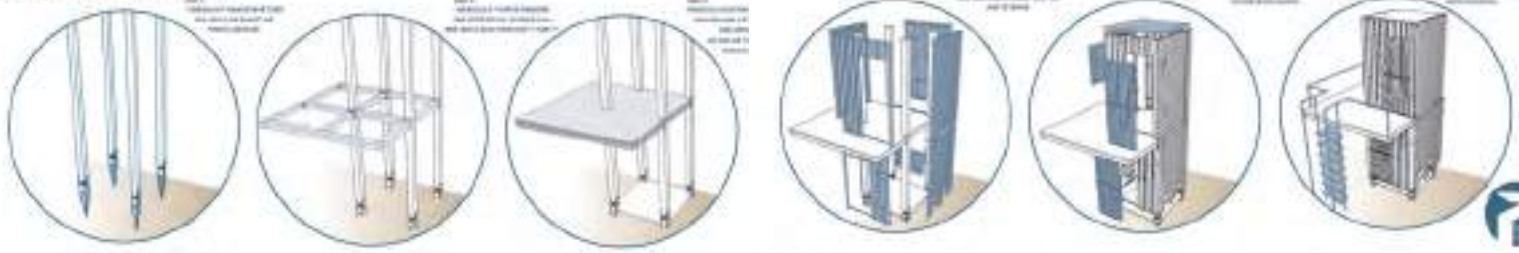


Landmark sepse elementë do të shprehëjë si një element i fortë dhe një pikë orientimi për të gjithë.

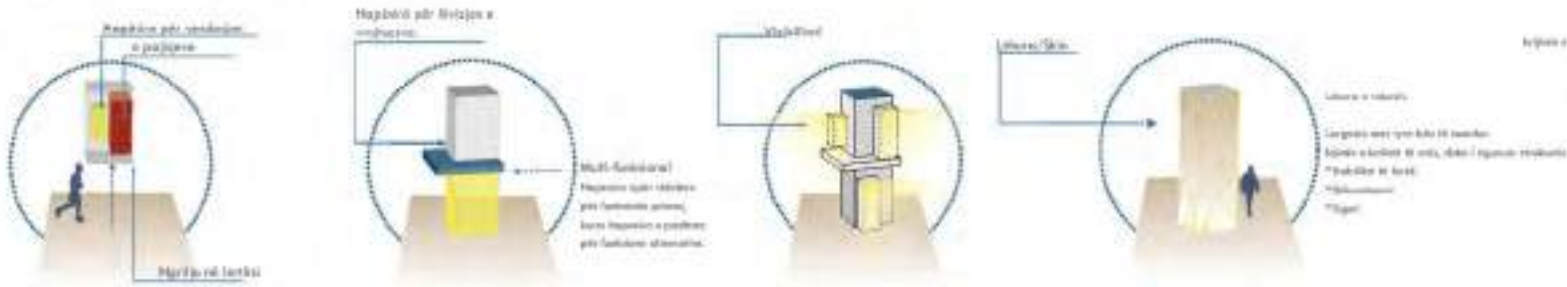
SHPERTHIMI AKSONOMETRIK I STRUKTURES



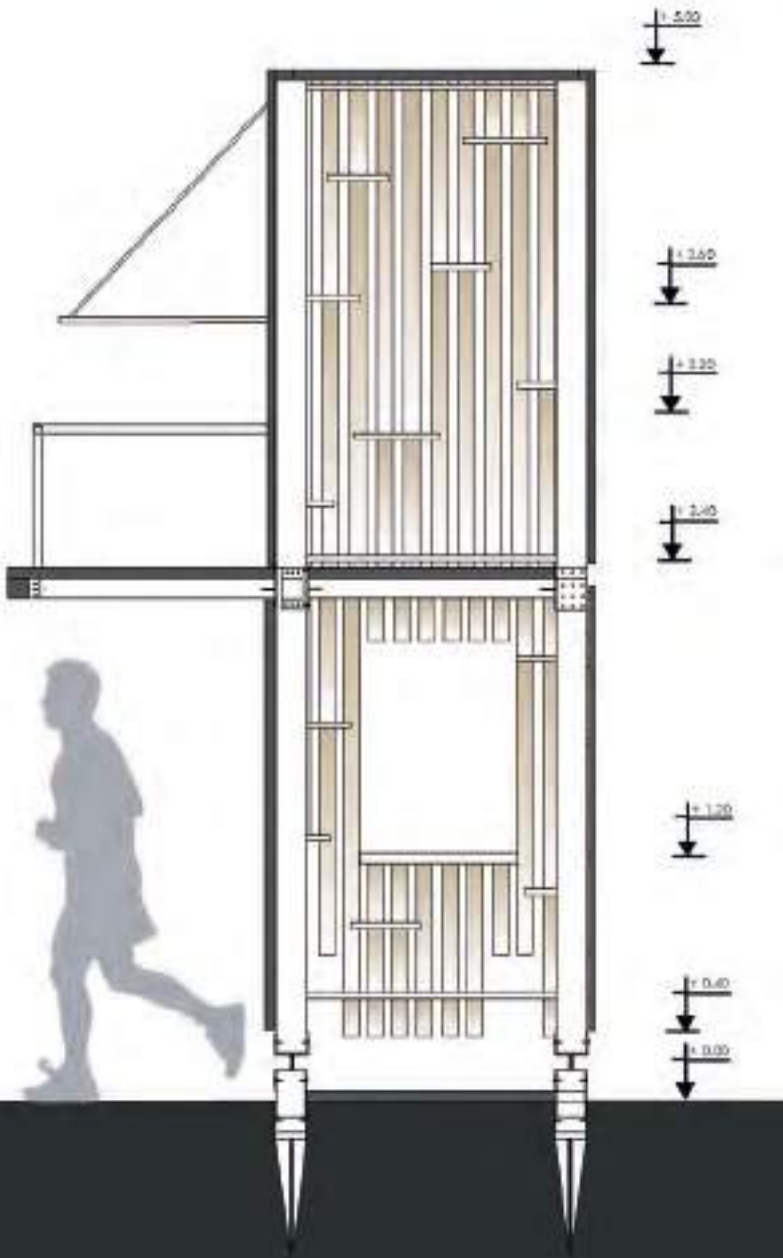
PROCEJI I MONTIMIT /CHONTIMIT



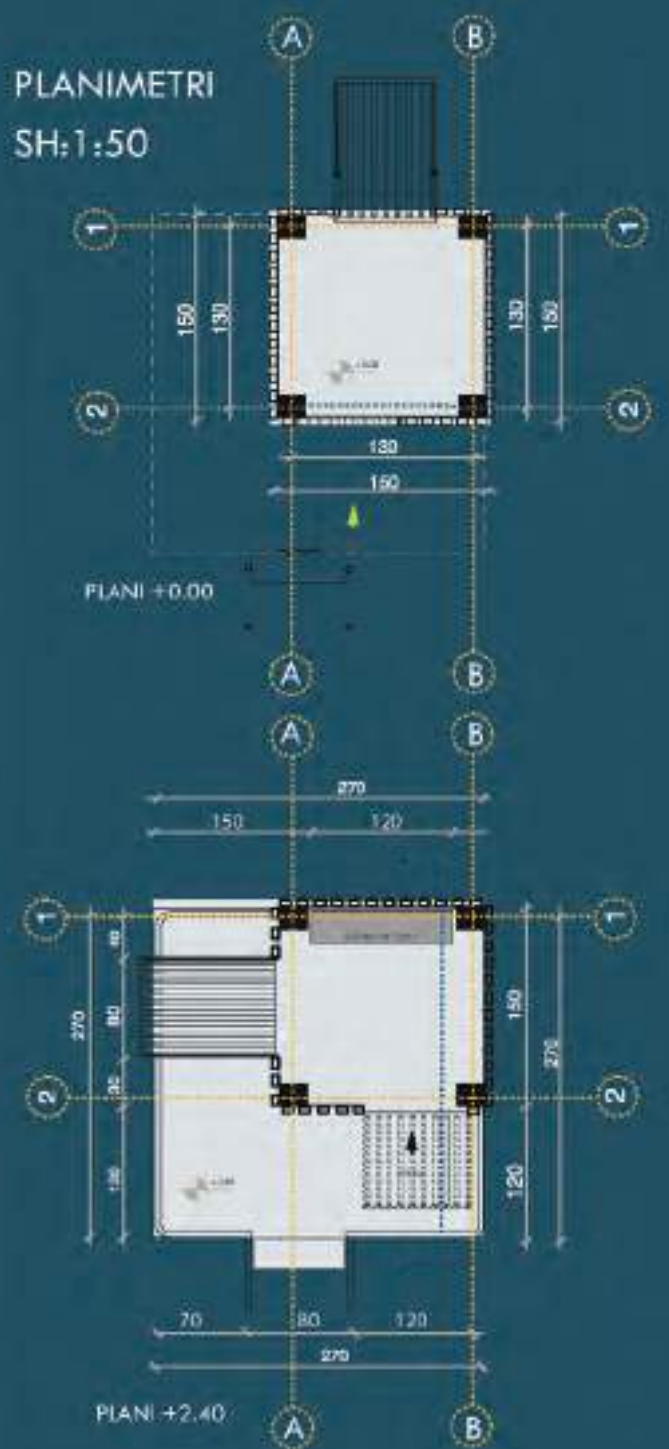
EVOLUCIONI I FORMES



PRERJA B-B / SH:1:50



PLANIMETRI SH:1:50



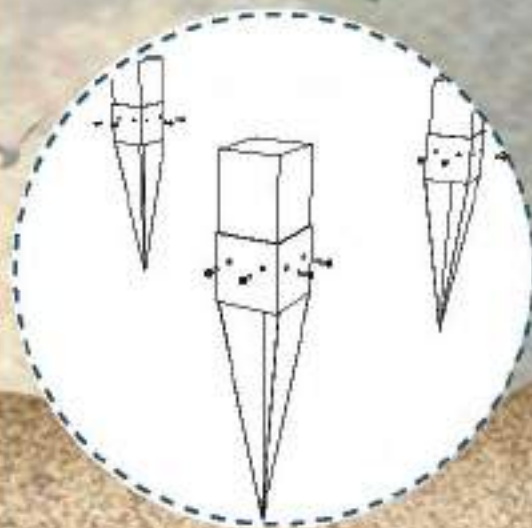
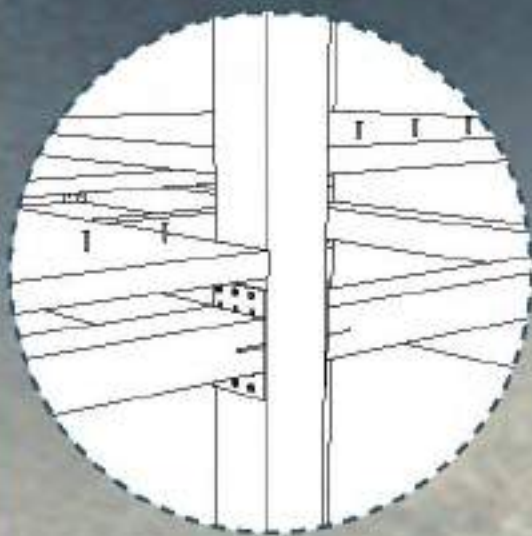


PRERJE E DETAJUAR A-A''

SH: 1:50

Detaj 2.

Vendosja e dyshemesë në pjesën e sipërme bëhet me tavan druri 18 mm, me përmasa 2.7m x 2.7 m. Çmim tregu 1900 l.



Prerje A-A

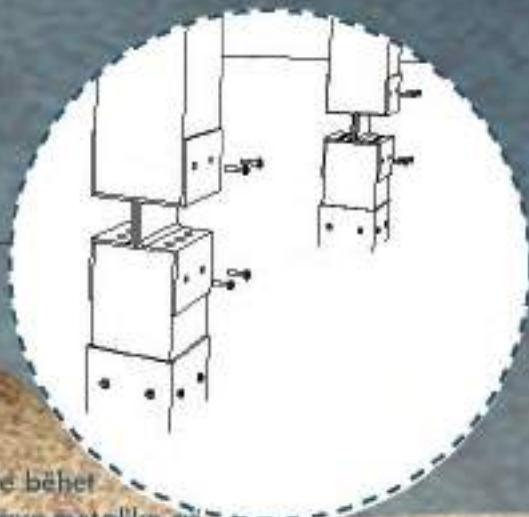
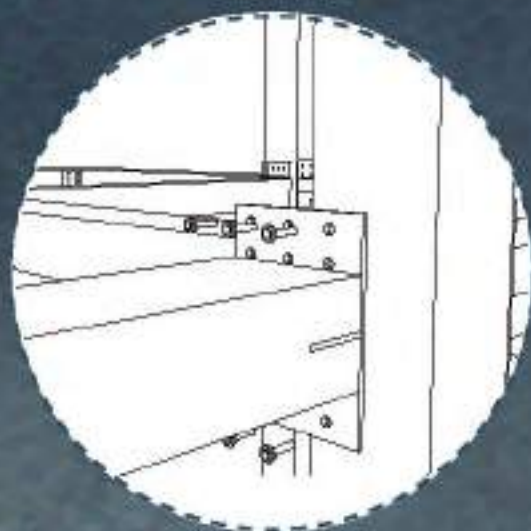
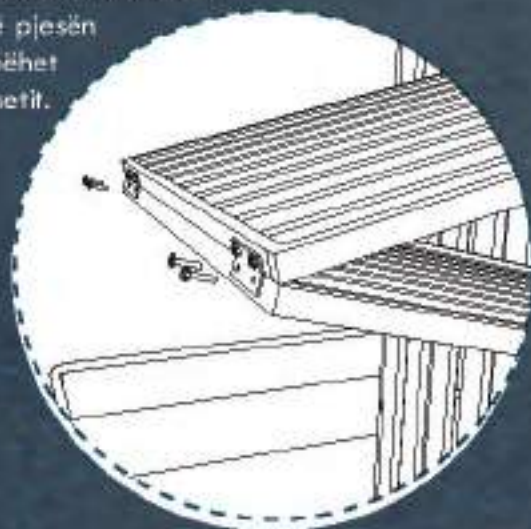
Detaj 4.

Lidhja me token do bëhet me anë të elementeve Suport për Binaret me përmasa 15x15 të cilët hyjnë 100 cm nën tokë.



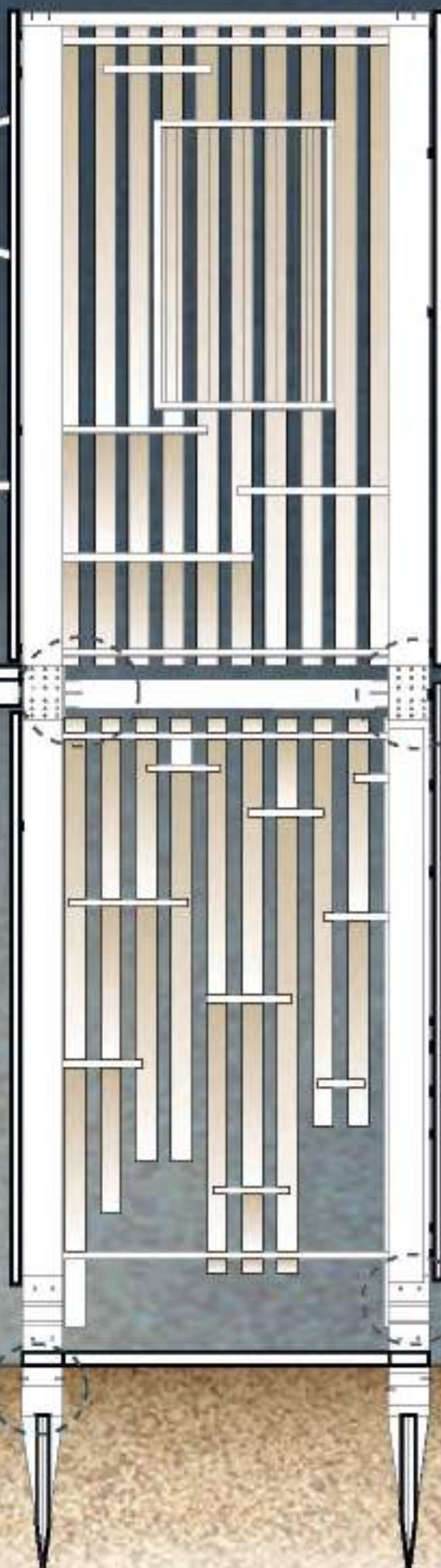
Detaj 1.

Lidhja e elementeve rreshqitës të derës bëhet me anë të menteshave dhe fiksimit i dy moduleve në pjesën më të sipërme bëhet me anë të magnetit.



Detaj 3.

Lidhja e binareve bëhet me anë të profilave metalike që shërbejnë për ngritjen e drurit nga toka dhe për të eliminuar kontaktin me lagështirën.



LIFEGUARD TOWERS COMPETITION

DURRES

WINNING PROJECT



The entire project was realized after a careful study from a feasibility point of view including the social, economic and management aspects, while also considering social welfare within public service so as to achieve a final result that will not be a dream, but a reality. During the intervention three main objectives were established:

- A. Public Service - Social Welfare**
- B. Tourism development**
- C. Environmentally- friendly - wood as an eco material**

A. PUBLIC SERVICE - SOCIAL WELFARE

The main purpose of the Baywatch construction is primarily in the public interest and then in the interest of economic development, tourism, etc., which has as its main objective the preservation of life of the individual. This solution can give a new empowerment in terms of touristic development and also raise the public's awareness.

B. TOURISM DEVELOPMENT

Tourism development is part of the primary strategies of Albania, a country very rich in well-preserved natural resources. At this point, qualitative interventions that will empower tourism may be undertaken. The construction of Baywatch towers will boost the development of domestic and foreign tourism improving the general

performance of the beach and increase safety. The existence of landmarks makes holidaymakers more informed about the city and helps them orient themselves in the city. The treatment of the watchtower as a landmark would be a very good tool for marketing and the promotion of culture and coastal tourism.

In this project, the program provides at least 12 watchtowers, with a minimum distance from one - another of 200m, in a coastal strip with a length of 3 km.

The concept idea is about creating a strong and unique relationship among the design and the city of Durres city. Durres stands out as a city with a great historical significance, coastal, port, tourism, with a massive and continuous development for many years now. A few of the landmarks in Durres includes items such as the castle, amphitheater, mosaic, and the torre (tower)

Landmark sites in Durres are important points of the city, but the need for new points of reference is clear; points which would unify the entire beach, turning them into attractive features of the city, Therefore the purpose of the concept is to turn the watchtower itself into a landmark of the Durres coastline, which can a new face to the whole city and beyond.

The design is inspired by the Torre, one of the first objects that comes to mind when one thinks of Durres. The watchtower has a simple shape (pyramidal shape; easy to the eye,





and one of the best forms regarding sustainability), which is not only easily built but may fulfill the main goal, that of its functioning as an observational structure that is aesthetically memorable as well.

Regarding the exterior of the tower, the white color and a minimalist design were chosen to create a clear contrast with the background (long belt housing complex with very colorful stories with the clear intention that it not merge with the built-up area in front of the sea but rather with the coast itself.

The tower is characterized by a great height as it was deemed necessary to enable observers a much wider view, and adapting to the Durres' shallow coast, where accidents in water occur at a great distance from the coast. Along its height, the tower is divided into 3 floors: the ground floor with the main function as an information point service with general info of the beach, daily information on the purity

of water, sand, etc. The second floor is reserved for observers and enough space for clothes changing and, thus, is private and closed at night. The third floor, or the terrace, has observation as its main function, with enough space for two persons, ergonomic chairs, and it is shaded by the cover.

Considering the Durres coast which is characterized by a shallow water that becomes deeper at a relatively large distance from the sand, observers need to be positioned as high as possible to achieve a better view and to keep the sunbathers safe.

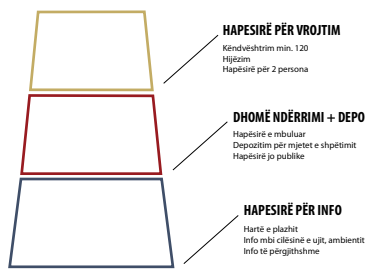
C. ENVIRONMENTALLY-FRIENDLY - WOOD AS AN ECO MATERIAL

The material to be used for the watchtower is local pine wood. The reason for using wood is the fact that wood is an ecological tool which is recyclable and low cost. The aesthetic of the wood is eternal.

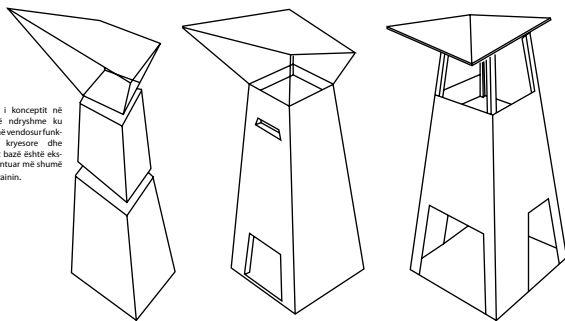
Of a pure form and minimalistic, the watchtower is accompanied by a simple graphic design. The means of intervention at the bottom of the tower is inspired by the silhouette of the city of Durres, while along the height of the body a number is placed for each tower attributing a distinctive identity on each one and turning it into a point of orientation on the beach.

Reported by **Gjergji Dushniku**

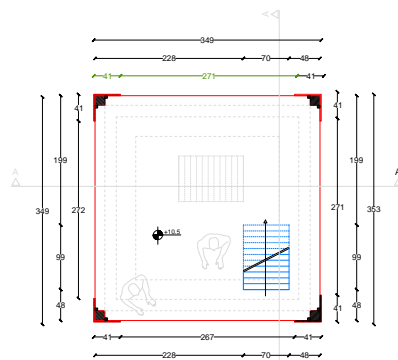
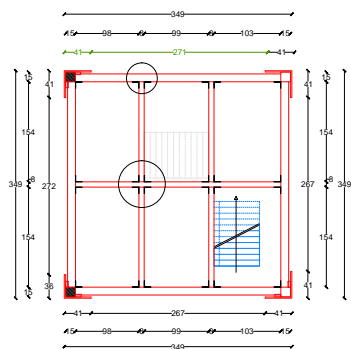
Participants: *Fatos Elezi, Julia Janku, Kladiola Dervishi, Kreshnik Ilazi*



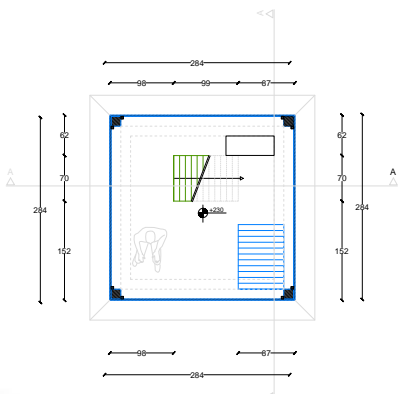
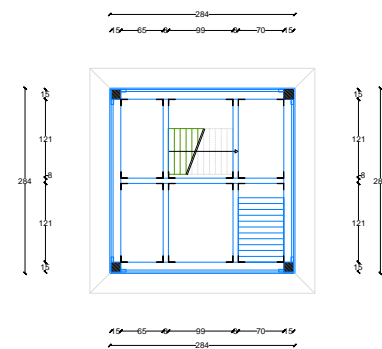
Evilim i konceptit në fazën të ndëryshme ku pas janë vendosur funksionet kryesore dhe kriteret bazë është eksperimentuar më shumë me dizajnin.



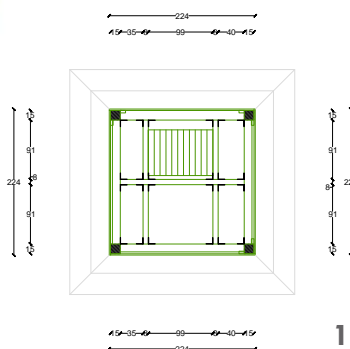
PLANIMETRI E KATIT PERDHE SHK 1 : 50



PLANIMETRI E KATIT PARE SHK 1 : 50



PLANIMETRI E KATIT DYTE SHK 1 : 50



Mbulesa

2 panele druri te presuar me trashesi 4 cm. njera brinje e saj si dhe diagonalja mbahet tek traret kryesor te kulles.

Dyshemeja

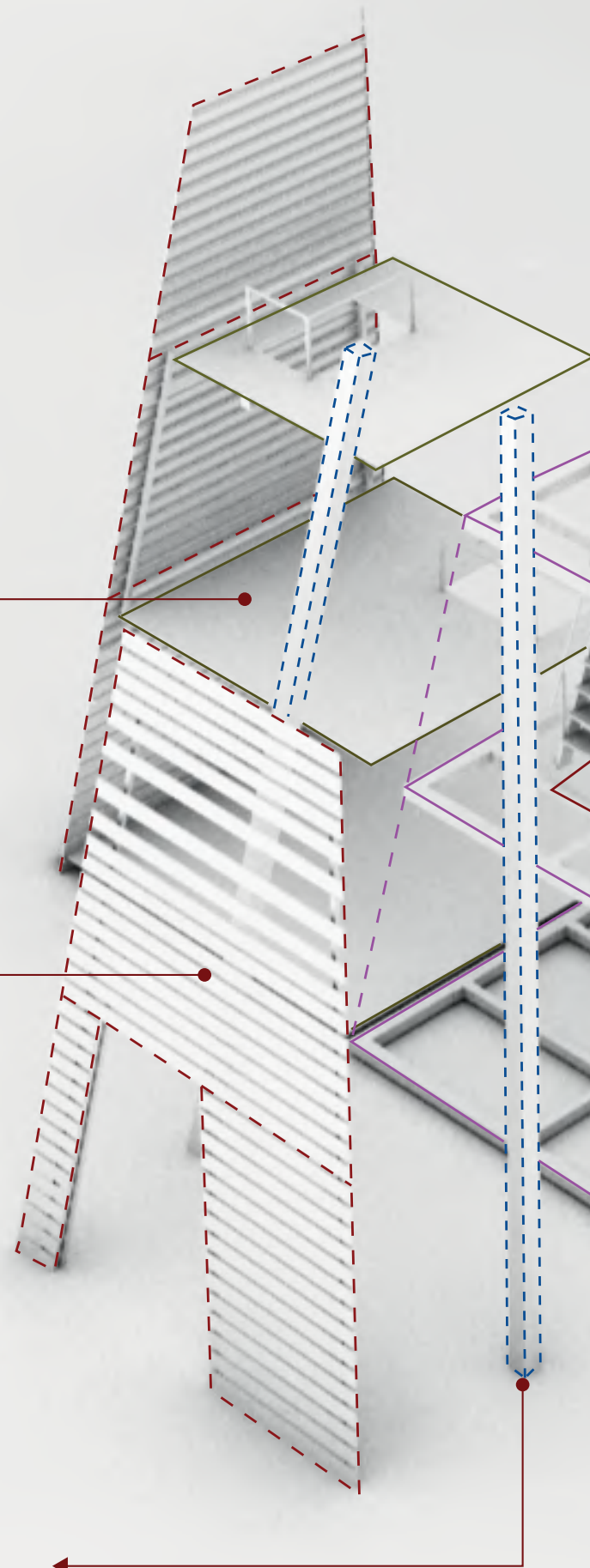
Panel druri i presuar me trashesi 4 cm. Vendoset i panelizuar sipas struktures se soletes.

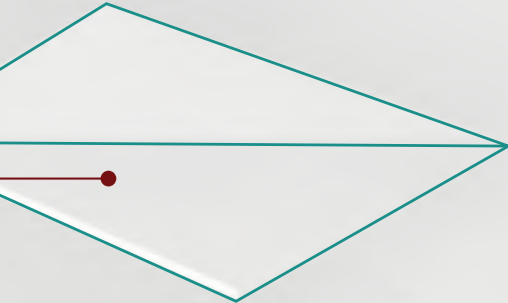
Veshja

Ristela druri 20cm x2cm, te lyera me ngjyre te bardhe mat si dhe llak mbrojtës. Vendosi ne panele per lehtesi montimi dhe cmontimi duke shmangur vendosjen element per element sa here qe cmontohet apo montohet struktura.

Kolonat

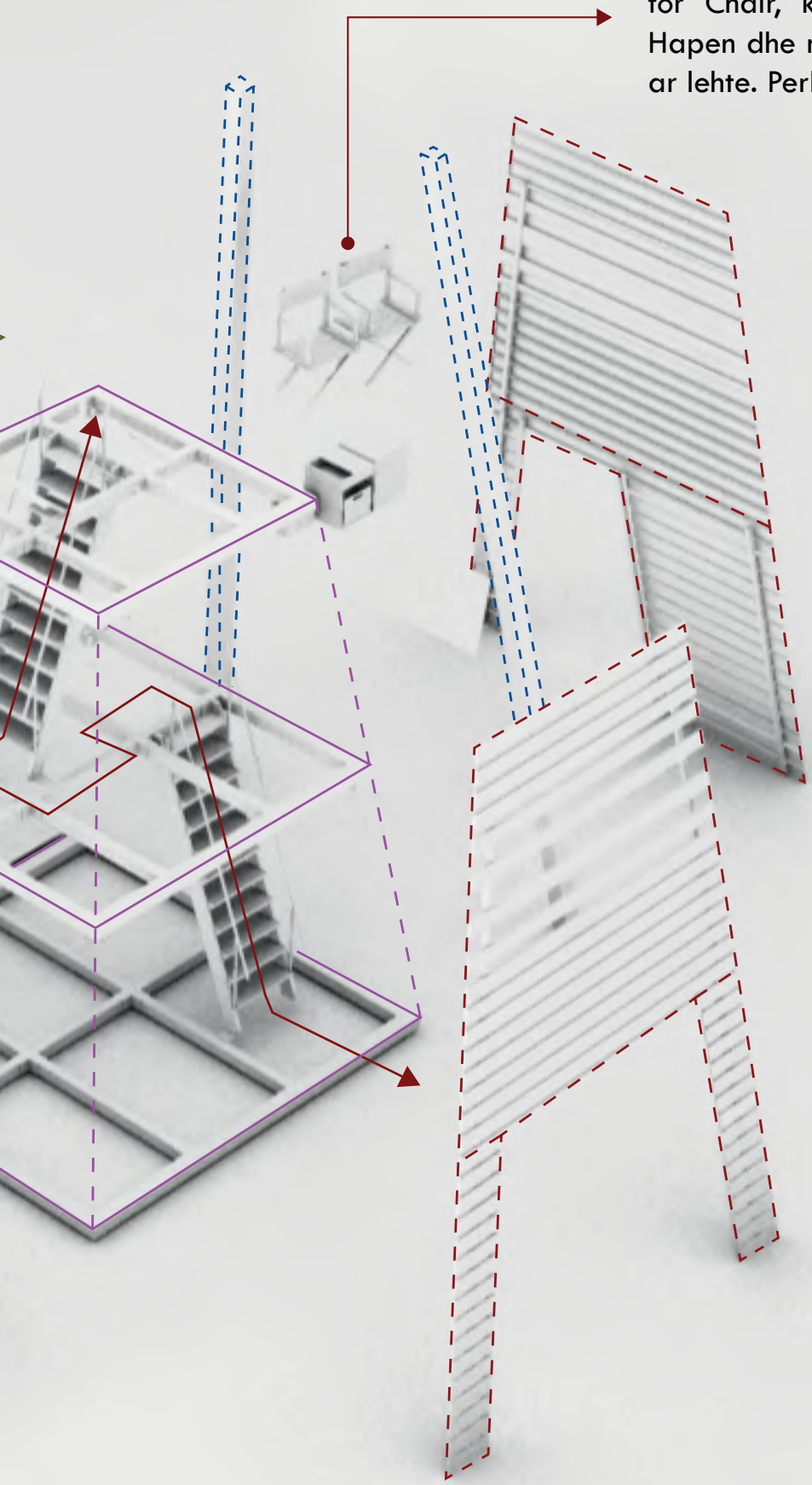
Dru 15cm x 15cm ivazhduar nga toka deri tek mbulesa





Mobilimi i brendshem

2 karrige per vrojtuesit te tipit Director Chair, ku perdoren sipas rastit. Hapen dhe mbyllen per tu transportuar lehte. Perbehen prej druri dhe textil.





Final implementation of the Lifeguard Tower - Golem Beach



GOLEM

WINNING PROJECT

Lifeguard towers are used to monitor swimmers in such a way to prevent drowning and other hazards. Main features of the Golem area :

- Washed by the Adriatic
- Sandy beach
- Mediterranean climate,
- Ex-wetland area, drained in the 60s
- Most frequented during summer.

Given that Golem washed by the Adriatic, the tower's height should be 2-2.5 m due to shallow water depth . Also the placement of the tower will be determined by the tidal movements of the sea. In the lifeguard towers, the main thing is the ability of observers to see how much to save who might be in danger. Also an important issue is that people easily identify the tower, a reference point on the beach . Patches of visibility are what define better the tower, and this can serve as design lines of this object. However , during the design process, are also considering other elements as sunshine and winds. Since observer needs comfort, it is important to have shading, as temperatures get too high. Natural ventilation will add comfort and therefore, is playing with the canopy to ensure the passage of wind tower .



Reported by Lorin Çekrizi

Participants: Ada Lushi, Irida Guri, Liburn Halili,
 Aristeia Dinaku, Hamez Trezhnjeva



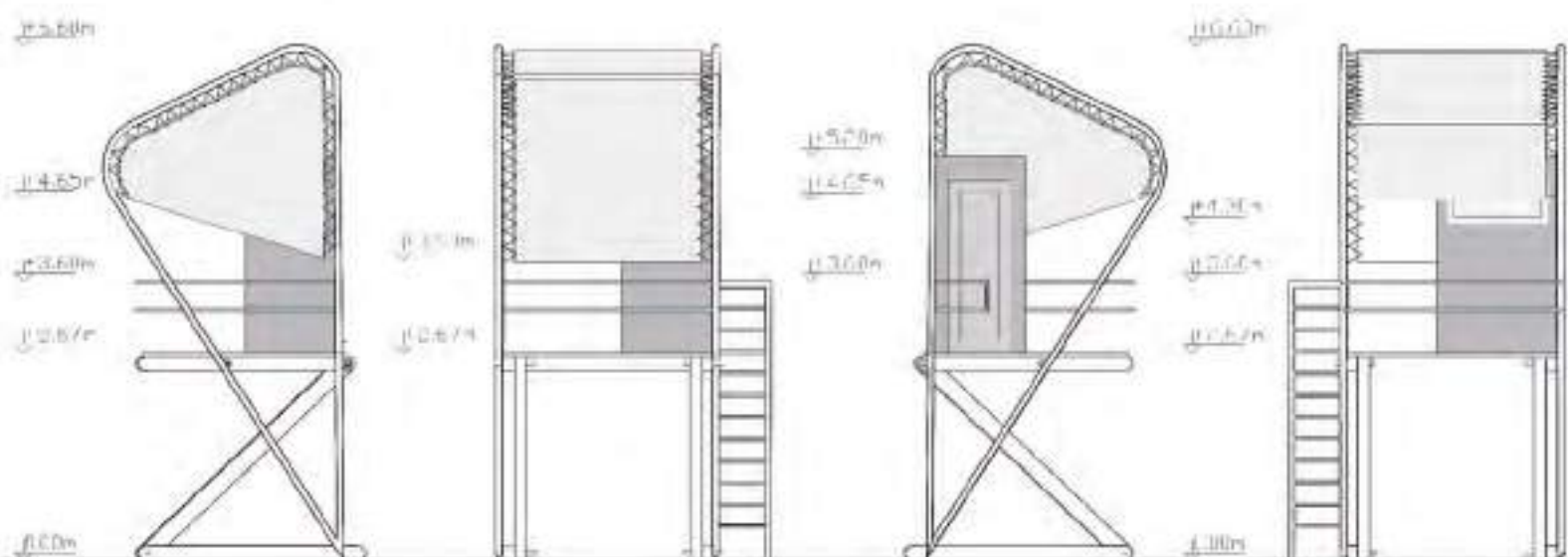
Final model of the Lifeguard Tower

PANJE JUGORE

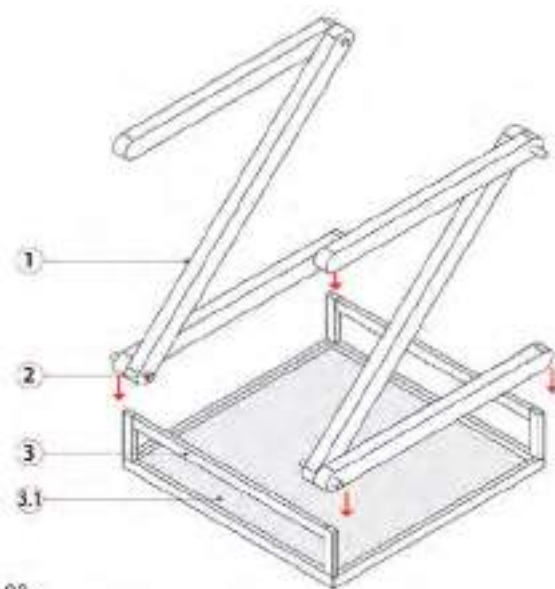
PANJE LINDORE

PANJE VERIORE

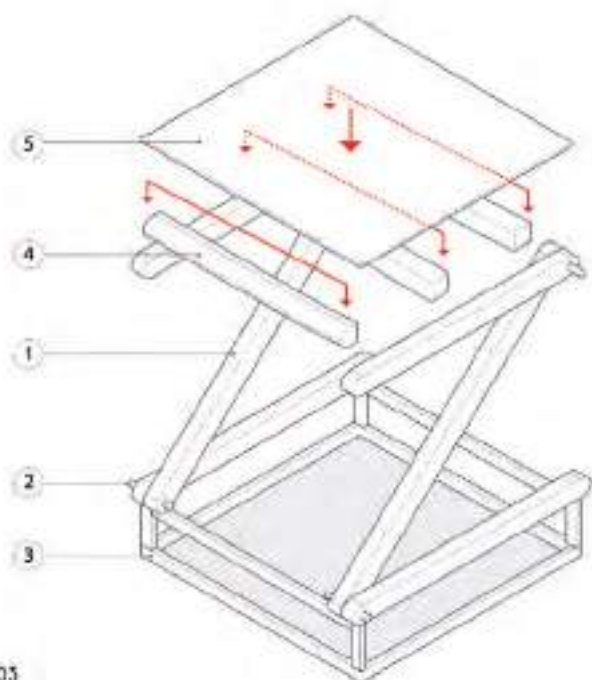
PANJE PERENDIMORE



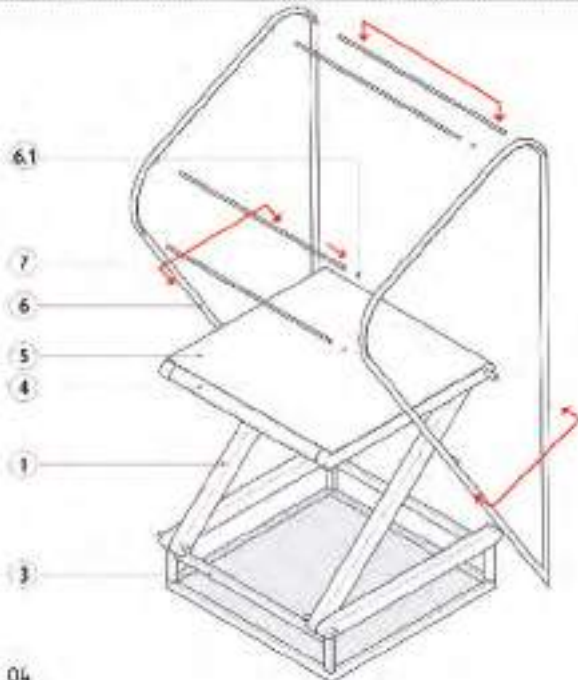
HAPI 01



HAPI 02

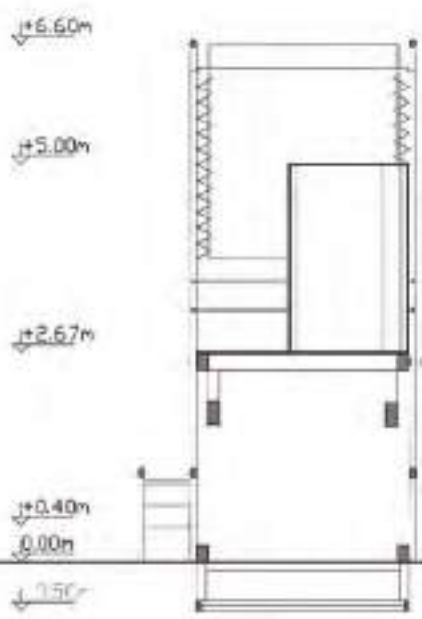


HAPI 03

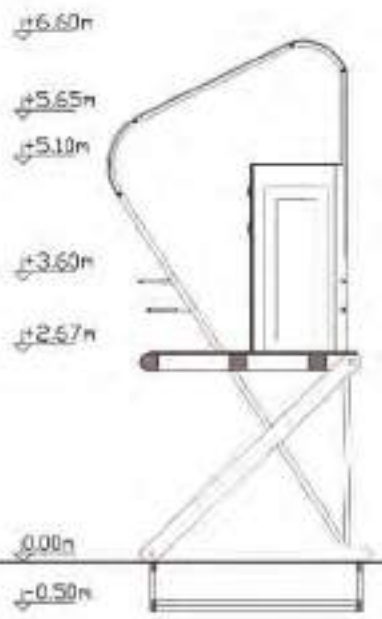


HAPI 04

PRERJAJA 1-1
1/50



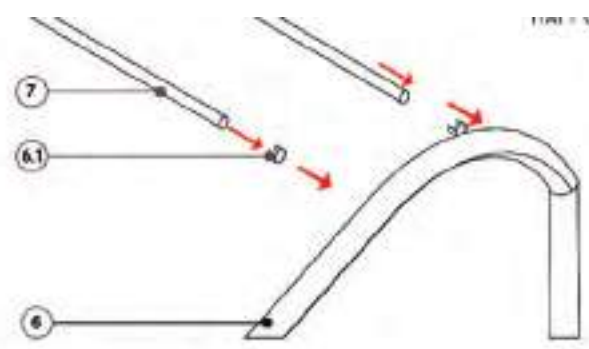
PRERJAJA 2-2
1/50



PLANIMETRI
1/50

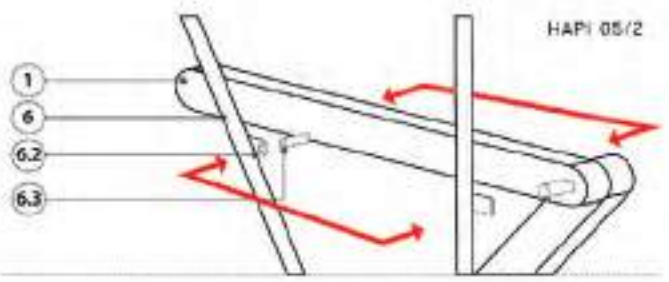


HABI 05/1

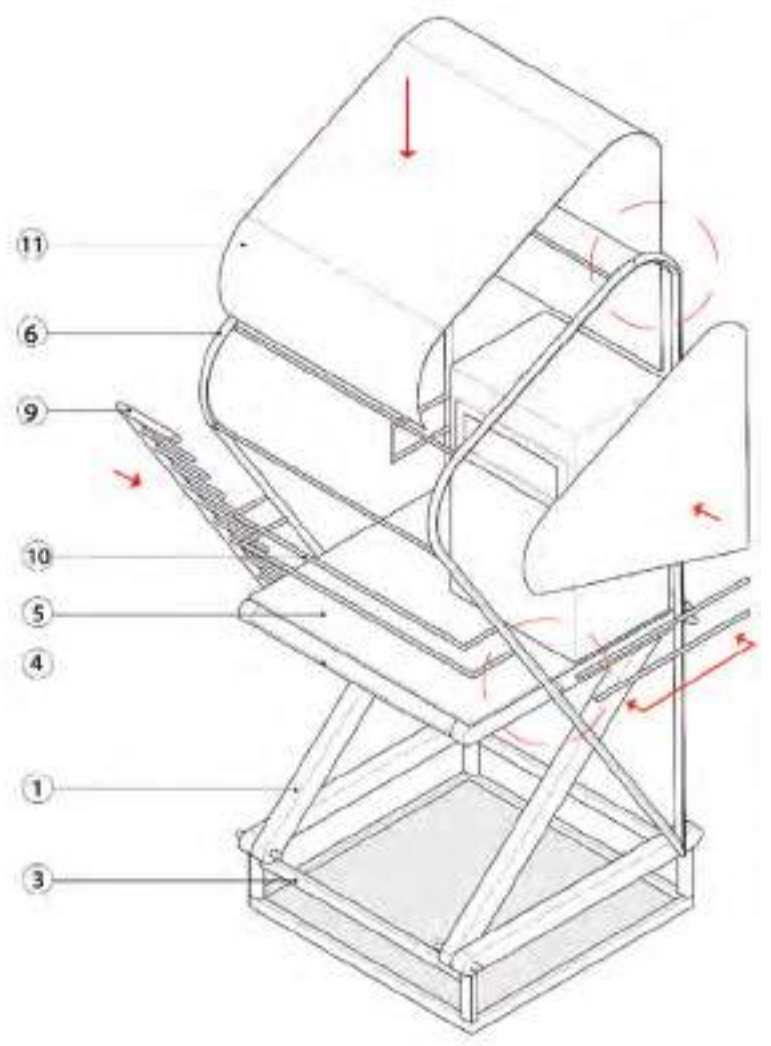
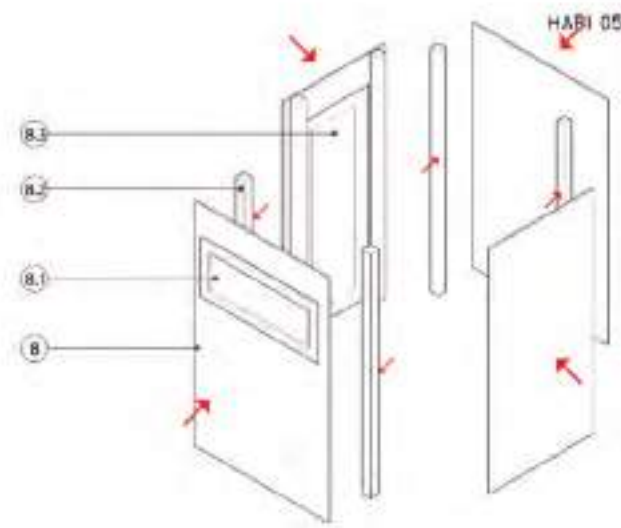


HABI 05

HABI 05/2



HABI 05/3



DHERMI

Dhërmi is the second village of Himara region, which appears in the eye of the traveler immediately after passing the Llogara Hill slope and its National Park. Located at the side of the Ionian Sea and "Vetetima" slopes between green olives and citrus plantations, the village has a magnificent beauty. It lies at the end of a beach more than five km long, which ends with a hill upon which the monastery of St. Theodore is.

We would characterize Dhërmi as a place where the beautiful sky, the purity of the Ionian Sea, the presence of fresh air and healthy mountains meet together, giving this place many reasons to attract large numbers of visitors.

Our visit in Dhërmi, besides fatigue from the long road, was an adventure and a pleasure to go in a season where the sea and the place looked completely untouched, able to stop and gaze at every natural miracle. Besides these attractive views, Dhërmi has beauty also in its surfaces covered with stones and thin gravel, all surrounded by greenery. Dhërmi beach is among the most frequented by tourists, because once you visit for the first time, you cannot resist a second return. This is proved by how many tourists return to the village, a feeling shared by us as well.

Specifically our recognition of Dhërmi's character would be the main basis of our concept ideas. With the help of research and typologies in the area, our proposal was important to adapt the home character with contemporary concepts for an observation tower to achieve an original, ecological, sustainable result, also in conform to the Blue Flag standards.

Lifeguard tower, for us, had to have these characteristics: to enable a better visibility's Lifeguard (2 Lifeguards), have space to set equipment for the observers, radio equipment, interconnection, changing room and wardrobe / warehouse as and at the same time to be a representation of the context.

The concept of the tower in our case is the natural concurrency mountain meets the sea. During the site visit, Dhërmi beach was for us like a junction of two very strong emotions, driven by the high mountains and the more rigid rocks and trees, which give a unique background to the beach, and the beach, with white stones intersecting at some points with massive rocks, gently rhythmically touched by the waves of the sea.

We had three inspiration focuses: Mountain, rocks and sea. For this reason we decided that our tower to represent these three emotions, the rigidity of solid matter and the fluidity of sea water. At the same time, we wanted to create an easily transportable tower, and does not occupy too much space that belongs to the beach. What we came up were a few frames that fit inside each other, with the shape reminding the viewer of the basic and magnificent natural elements, that were the inspiration for the project. We chose a hexagon shape frame since hexagon itself it is a very organic shape and may represent at its best our inspiration. Also when you see this lifeguard tower on its hexagonal shape gives you an impression of a rigid form with a low impact on the beach. By repeating these frames and following one another we thought that this

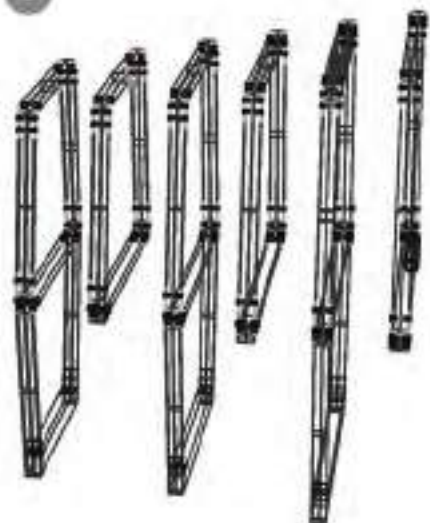




2



3



4



LIFEGUARD TOWERS COMPETITION

03

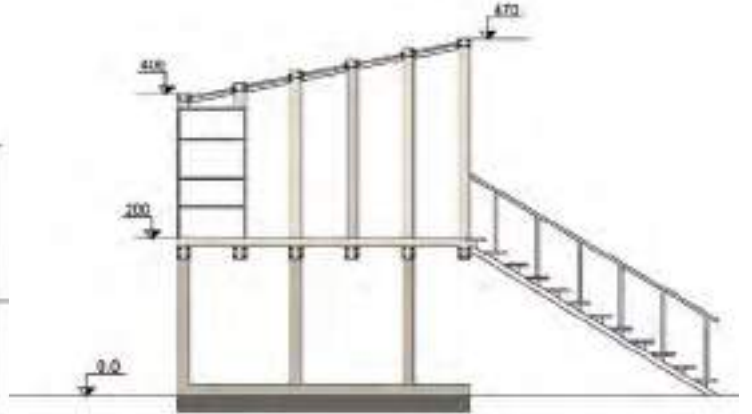
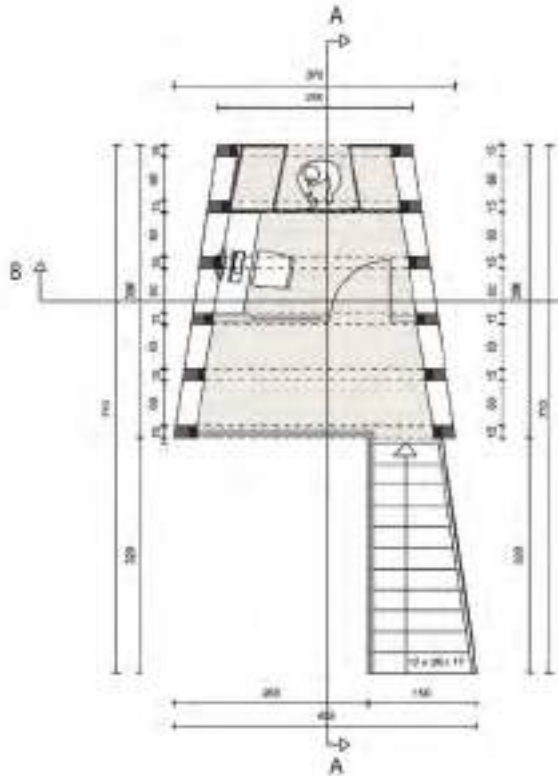
follow up it gives us a feeling of a movement as the sea waves. By these peculiarities our tower will represent its context and become an important part of the beach. Another inspirational form for us was also an old camera for two reasons . the first reason it is that the 19th century camera it is made by wood and leather it is placed also in a wooden box from which only the lens part comes out by widening the tucked leather. These peculiarity we used by making these frames each smaller then another so they can fit to each other if demolish and transport is needed to make it easier since Dhërmi's beach it is attended only 3 months per year. Another inspiration it is the shape that comes and becomes smaller till the optical lens, we saw this as an opportunity to direct it to the sea so it will look like the lifeguard tower it observes the sea and it is opened toward the sea.

At the ground level of the lifeguard tower we wanted to be used also from the tourists by placing a hammock and providing a place for surf boards and canoe. During night by placing a telescope in the tower we thought of a more romantic atmosphere since Dhërmi has a very clear air the stars in the sky catch every person's attention that walks on the beach.

Reported by Zaimira Abazi, Reviewed by Laura Pedata

Participants: Zaimira Abazi, Romir Nazari, Xhoi Musliaka,

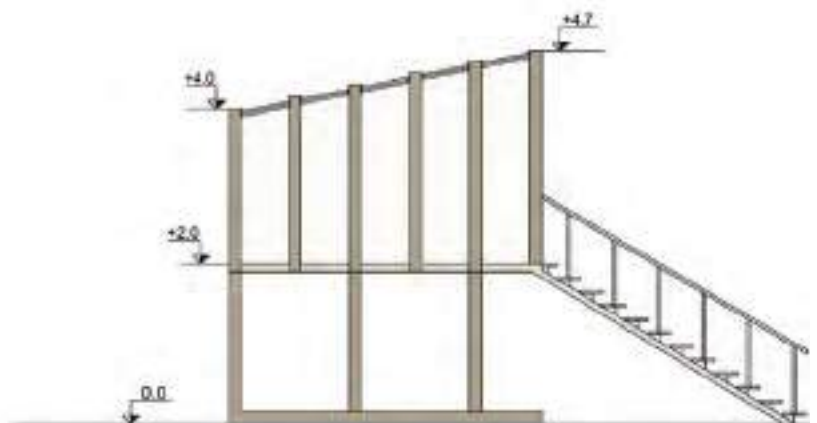
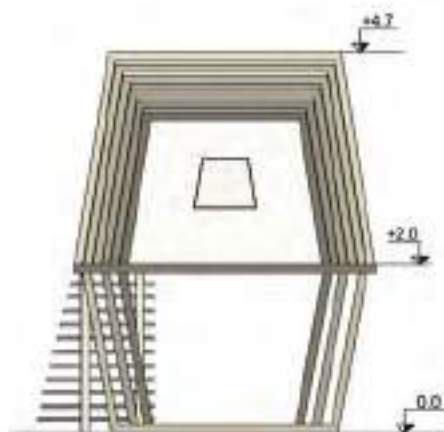
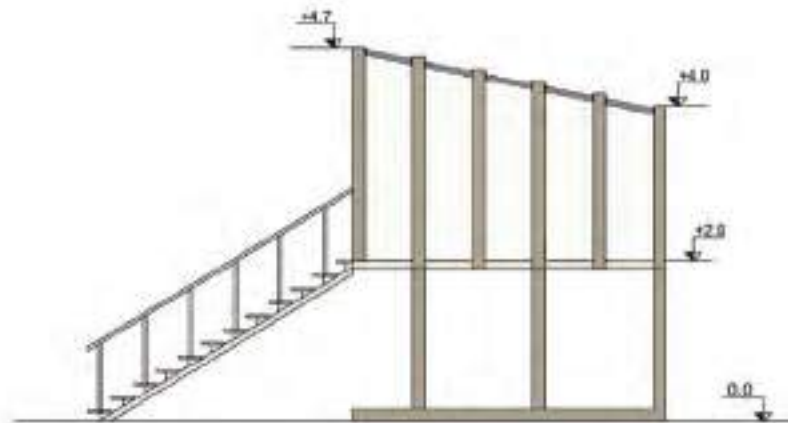




PRERIE A-A



PRERIE B-B



5



Vendosen trare perimetral (pergjate bazes se struktures)

6



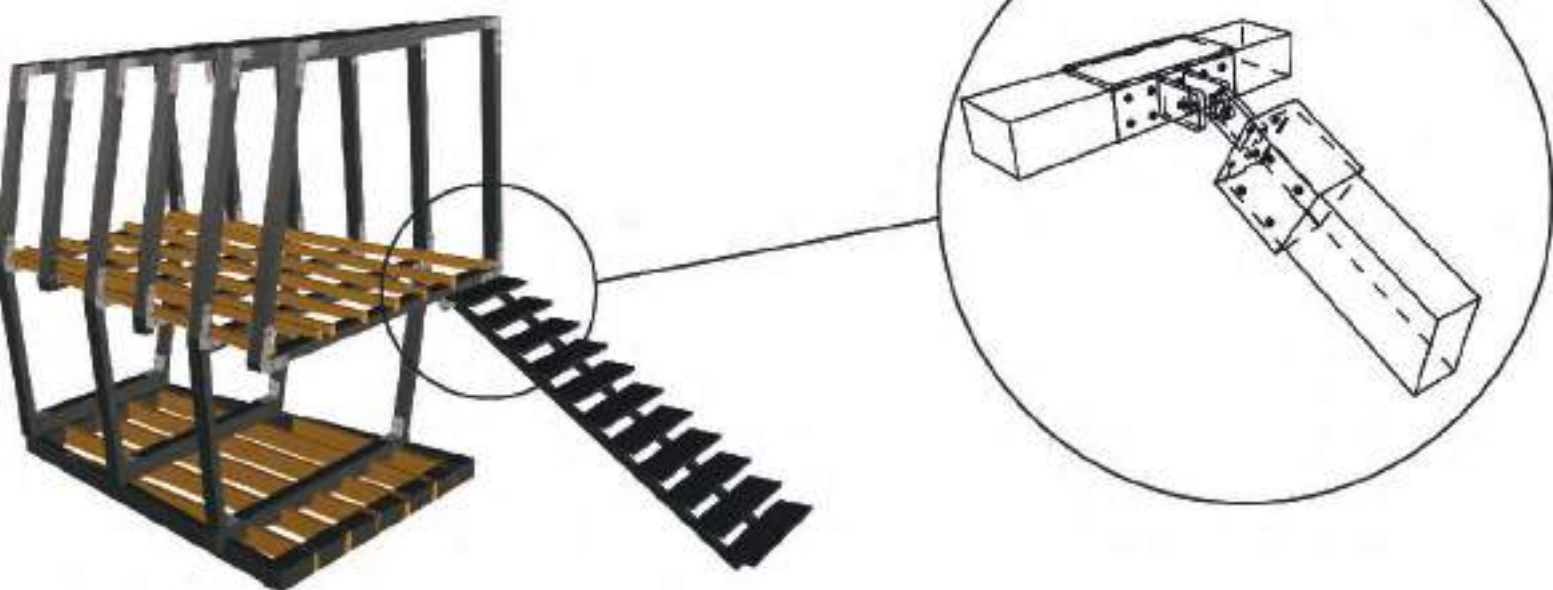
Vendosen trare dytesor dhe platforma sipër dysHEME

7

8



Vendosja e derrasave ne dysHEME



r që do të shërbeje si

Profil metalik për lidhjen e shkalleve me objektin
(është bërë kjo lidhje në mënyrë që shkallët mund të levizin në varesi të pozicionit të gureve)

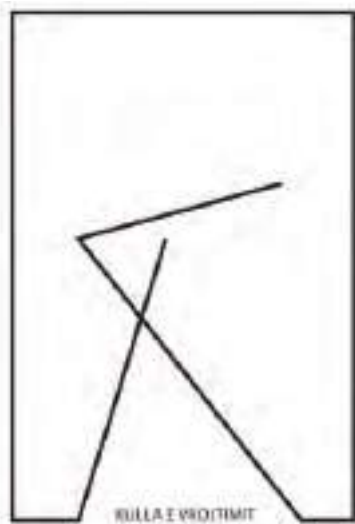
9



Vendosja e mbulesës material tend PVC montimi i tendës bëhet me anë të ngjitjes së materialit me velcro (push-ferre). Gjithashtu në pjesën e përparme do vendosen panele me kashte që mund të hapen në rast nevojë për hije

LIFEGUARD TOWERS COMPETITION

VELIPOJA WINNING PROJECT



In the framework of the student competition held by the National Coast Agency, three groups of students from different universities participated in the design of several lifeguard towers along the Velipoja coast. The winning group was comprised of the following students from POLIS University: Arnold Pulaj, Anduena Dragovi, Durim Hoti, Koli Baku and Shkëlqim Hoti. The competition required that the proposal made by the students touched and explored all the design phases thus offering a full project proposal as specified by the Blue Flag standards and ready for implementation. Students also studied the adaptation of the lifeguard project with the activities of the area and the connection with the road network; the past year some new roads were built to facilitate the transition from the major transport axis to the secondary coastal roads. Obviously the center of the village was the main point where all activities took place and where the holiday homes transformed into hotels, the police station, and the medical center were located. The location of the lifeguard towers was very closely related to these tests, especially the center's main functions and the connection with the coastline.

The aim of the concept idea was to have a product as original as possible, something which was supported by the local character of the area. The work was specifically based on the use of

some wooden elements connected to each other in the upper extremities. Afterward we placed a cloth or reeds to hedge the exposure to direct sunlight.

In the area this kind of wooden shelter is known as "Kacafiku". This element was pretty present in Velipojë, until a few years ago. Nowadays it is brought in another form by undergoing several transformations, but still retaining the original concept of timber materials and coating fabric. Taking into account the wind contribution, the supporting elements of the proposed structure of the project are intersected for purposes of stability.

The main functions are located in two different levels: the repository is located at the bottom of the tower and serves as a small changing space/ wardrobe and in its upper space, there is place for 2 lifeguards and their equipment, achieving, this way, a more efficient use of the space taken into account.

The proposed structure is lighter and simultaneously open at the upper level, while at the bottom where the repository is an enclosed space was proposed which will be used by lifeguards as a small space for changing/wardrobe. This way it's more protected even during the night.

One of the most important points of the structure is the choice of access elements such as the stairs (placed on the back as part of the structure) and

the utilization of the slider located at the front of the tower that helps the lifeguard have access to a faster exit way when needed. Another function of the lifeguard tower is that of providing information. The covered part of the repository serves to inform and advertise various events, the benefits of which can be used for the maintenance of the lifeguard tower.

The main material that was proposed for the building of the lifeguard tower was pine wood as a material that is easily found in the area and that is part of the range of environmental products, durable and aesthetically pleasing. In terms of coverage, the material used is pvc fabric, which is water resistant and creates opportunities to be printed in the form of various advertising banners.

Special attention was paid to the structural side disassembly and reassembly schemes, so that the elements during the winter season can be stored or transported along the coastal zone, if necessary. This disassembly or assembly will become possible with the use of metal connector elements which being threaded throughout the length of the rod provide convenience in solving all the joints of the structure.

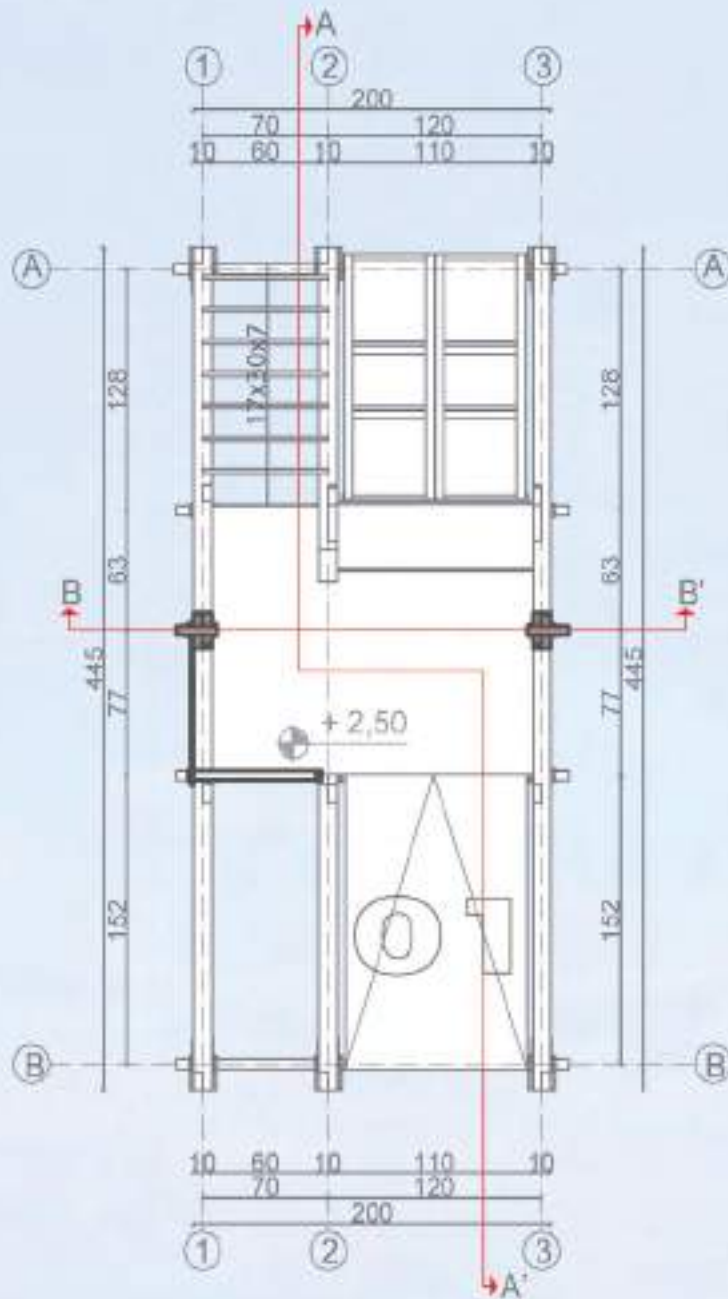
Reported by Ardit Lila

Participants: Arnold Pulaj, Durim Hoti, Shkelqim Hoti, Koli Bakiu, Anduena Dragovi

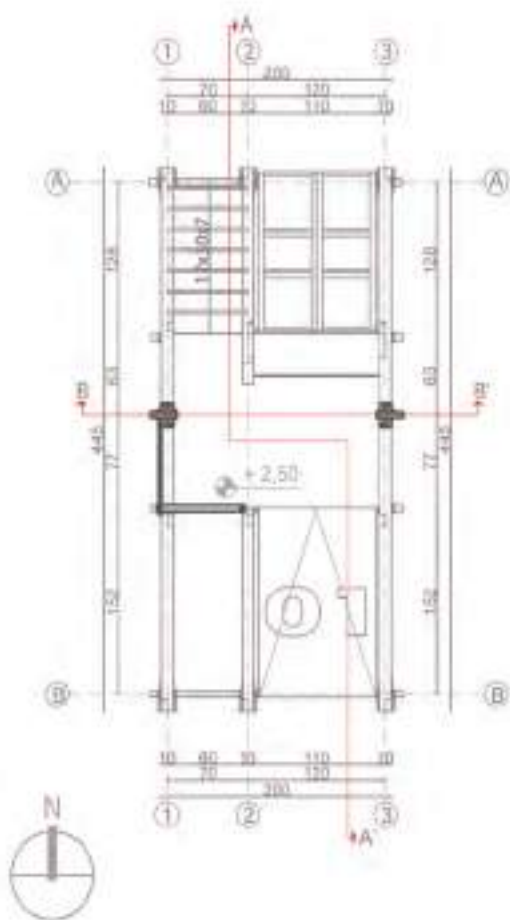




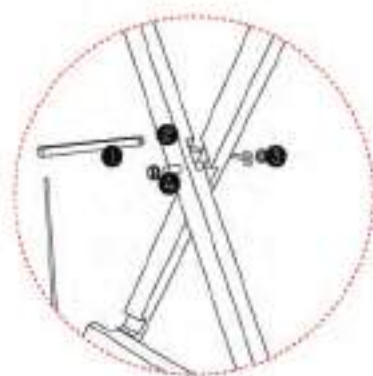
PLANIMETRI
SHKALLA 1:50





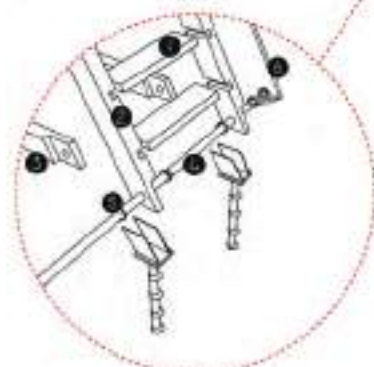


PLANIMETRI
SHKALLË 1:50

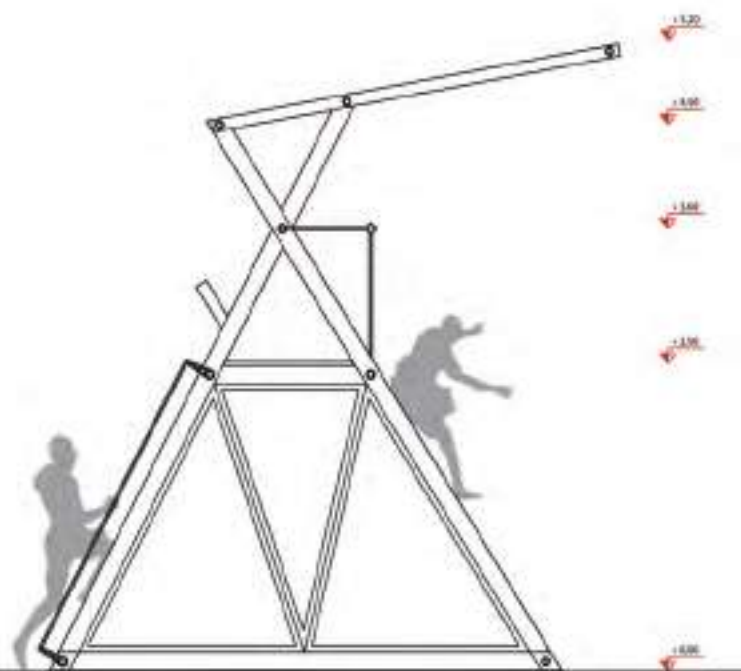


1. PARNAX DRURI 30X50X750MM
2. ELEMENT DRURI 100X150X450MM
3. DADO
4. BULLON 50X250MM

PRERJE B-B'
SHKALLË 1:50



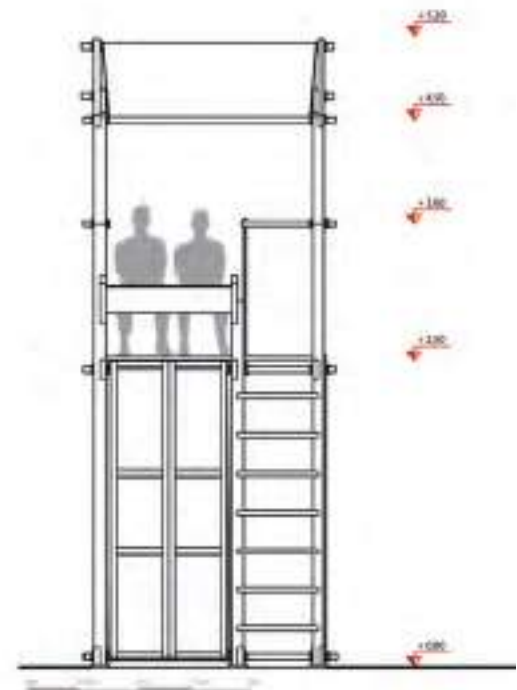
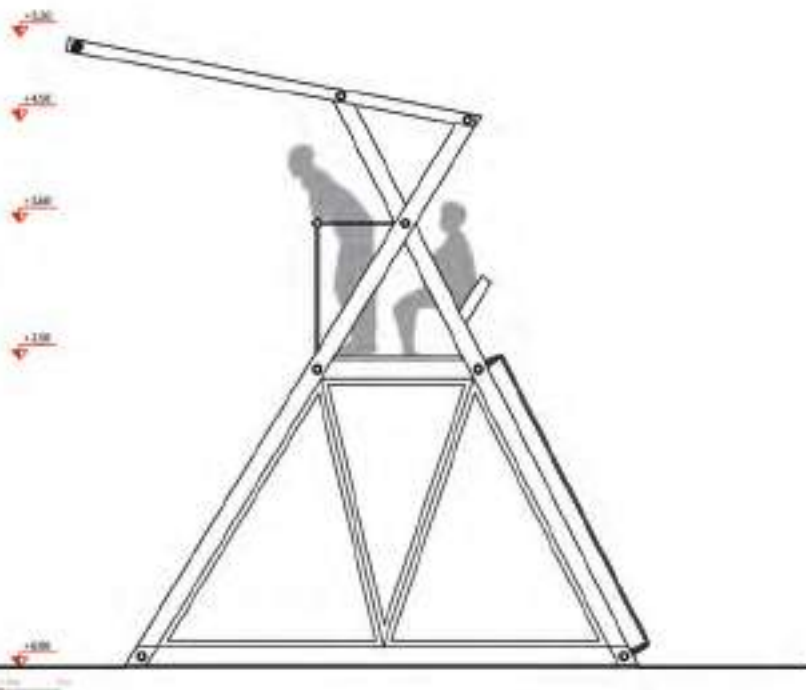
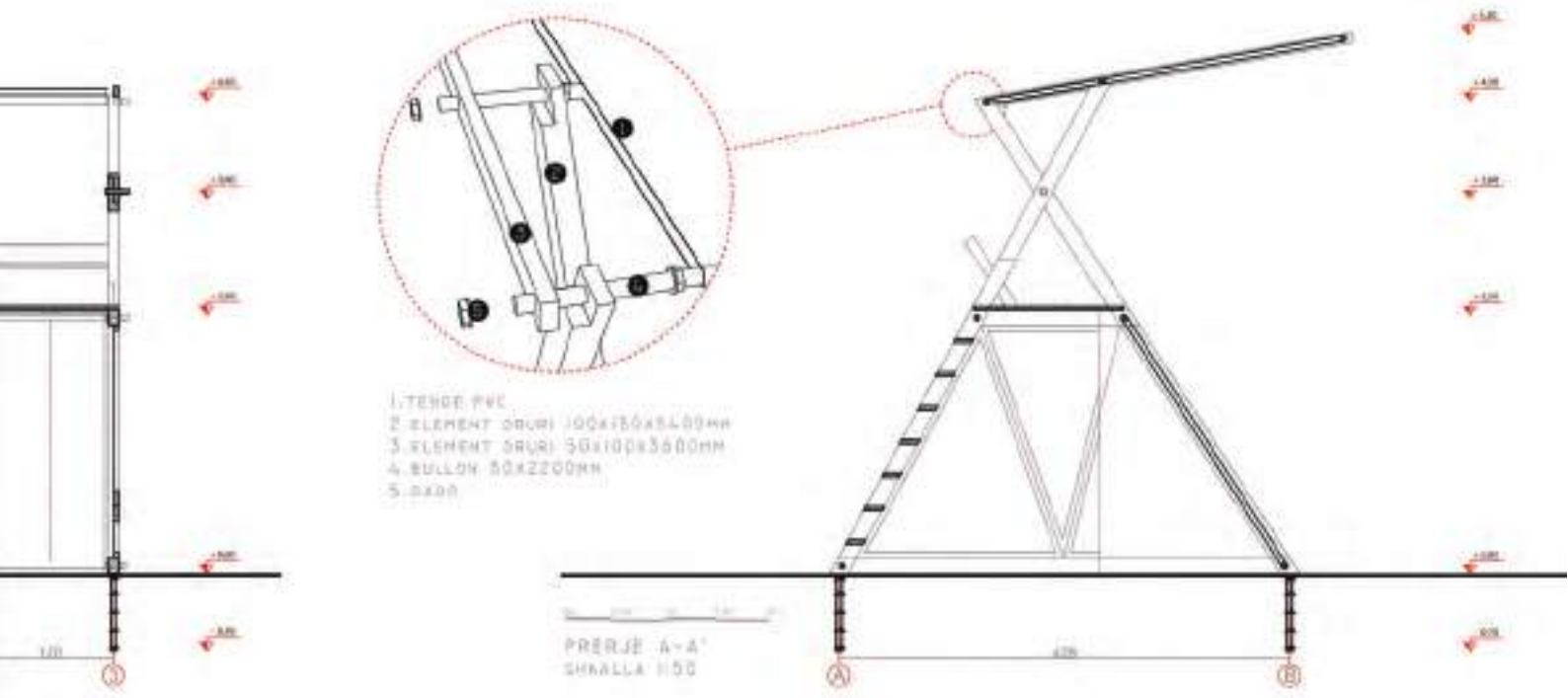
1. ELEMENT DRURI PER SHKALLË 30X170X700MM
2. ELEMENT DRURI 100X150X560MM
3. ELEMENT DRURI 100X150X4450MM
4. BULLON 50X2200MM
5. DADO
6. PARNAX METALIK



PANJE PERENDIMORE
SHKALLË 1:50



PANJE JUSORE
SHKALLË 1:50



PANJE LINDRE
 SHKALLA 1:50

PANJE VERIORE
 SHKALLA 1:50



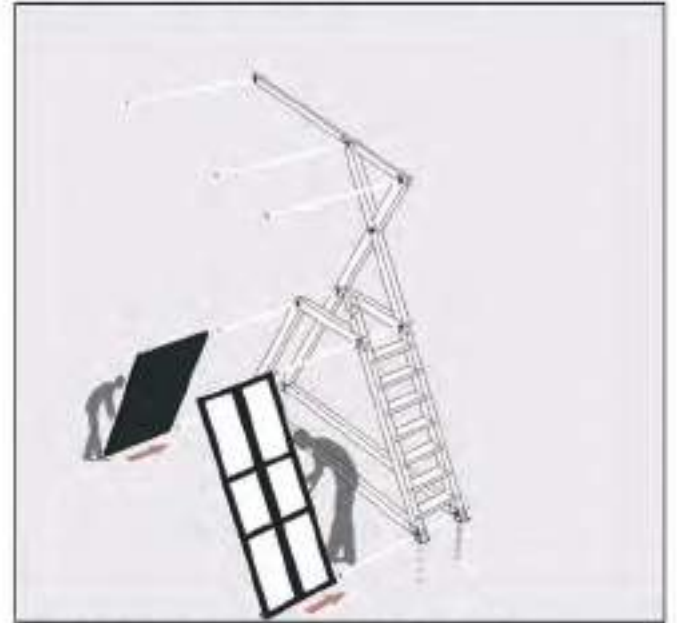
1. 2 ELEMENTET KRYESORE TE DRURIT VENDOSEN NE RERE.



2. RROTULLOHEN ELEMENTET DHE FUTEN NE KLLAPA.



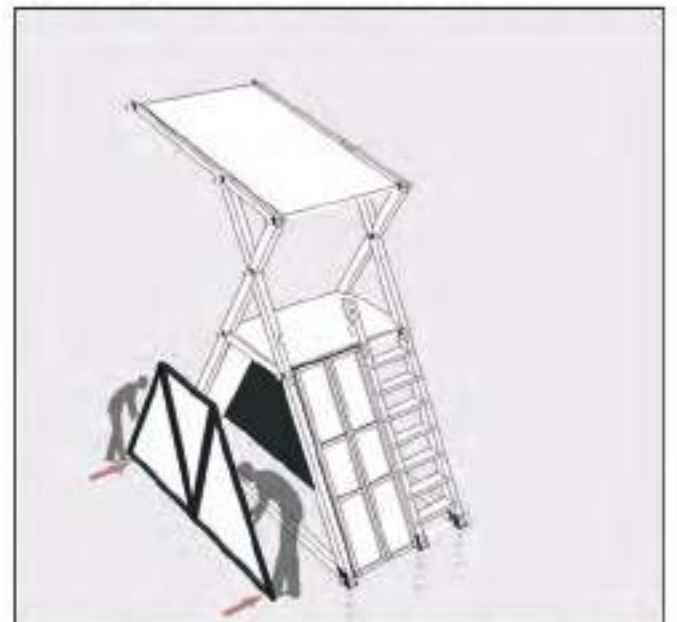
5. FIKSOHEN ELEMENTET E SHKALLEVE ME STRUKTUREN NE MES.



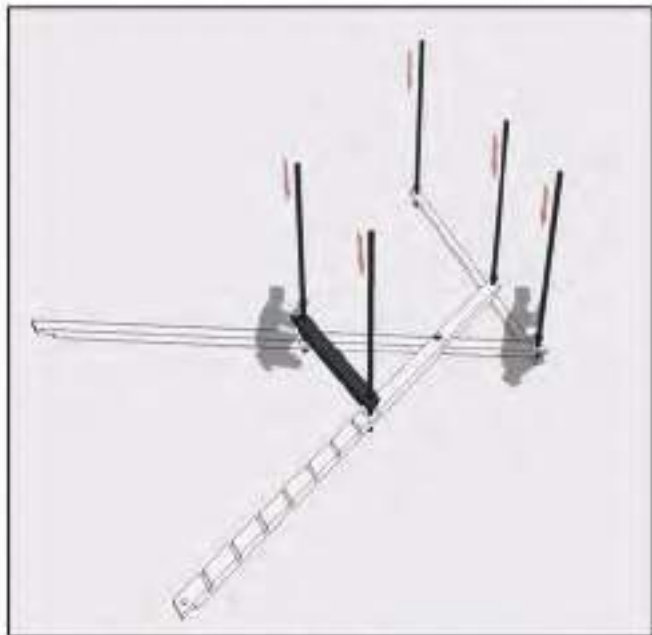
6. BASHKOHET ME ELEMENTET METALIKE DERA DHE RAMPA PARA.



9. MONTOHEN PANELET VESHES ME KOMPESATE DHE BANER PVC.



10. MONTOHET TENDA PVC DUKE E RROTULLUAR TE PJESET METALIKE.



3. VENDOSEN ELEMENTAT METALIKE DHE FIKSOHEN ME DADO.



4. NGRIHET STRUKTURA VERTIKALISHT DHE FIKSOHET NE PILOTA.



7. FIKSOHEN ELEMENTET E ANES TJETER TE STRUKTURES.



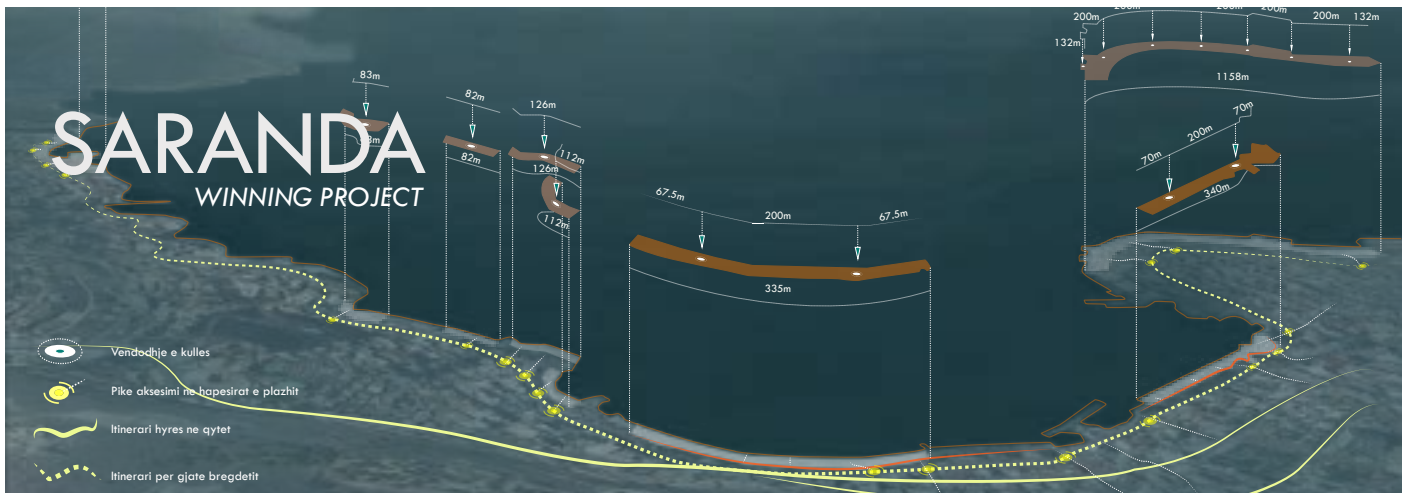
8. MONTOHEN DERRASAT E BAZES.



11. VENDOSIM ULESEN ME SHUFRAT METALIKE DHE COPEN MBAJTESE.

MANUALI I MONTIMIT DHE
CMONTIMIT

LIFEGUARD TOWERS COMPETITION



The watchtower design competition, promoted by the National Coastal Agency, asked for a simple yet effective idea regarding the accommodation of two lifeguards in the beaches of Saranda.

The design process started with field research, always keeping in mind the Blue Flag standards in terms of the quality and safety of the beaches. This research was also focused on analyzing the proposed area of intervention and the local context, thus determining so the best possible locations for the future structures.

Saranda is characterized by a fractured coastline which is further fragmented by the privatization of the public beaches. The city itself shows a double character that creates a complex context to deal with. On the one hand, the historic city, whose basic feature is the connection of the diverse heights of the urban tissue through stairways which lie perpendicular to the coastline. On the other hand the new city, identifiable by the presence of highrise buildings near the shoreline, can be noticed. The entire above mentioned situation make the access to the beaches difficult.

The proposal, aiming to find its natural presence in Saranda, should contain characteristics of both

characters of the contexts. So it focuses on the important and mutual relation between the city itself and the beach area, on the promenade that extends as a complementary system, parallel to the coastline, accommodating the people and their everyday life, closely linked to the sea. Given this context, the concept is based on a flexible and dual character of the watchtower that has to communicate with both the promenade and the beach. This concept taking into account the 'stairways' as a contextual characteristic of the historic city aims to give a solution to the problem of the minimal area of the beach in many cases.

Besides the primary function of the structure, (which provides enough comfortable space, visibility and coverage according to the Blue Flag Standards), its secondary goal is to maximize the use of the small space at any time of year. This is ensured by the proposed structure which reshuffling exposes the stairs of the historic city, turning into an element of urban furniture. In this way structure, not only meets its primary function but serves as a bridge or micro plaza allowing the experience of that particular place in every season.

More in detail the watchtower

comes in two variants, the lone standing and the juxtaposed to the promenade wall. The first variant is a compact watchtower accessible through a wide stairway, with a closed dressing room incorporated in the elevated body. The whole structure is based on wooden beams creating the main frame and wooden battens used for creating the external skin. The overall structure results being light, easy to assemble and disassemble during the succession of the seasons. The second variant, the one that needs to be attached to the promenade wall is composed of the same structural and formal elements but the final configuration is slightly different. The dressing room is placed on the ground level allowing so the closing panel of the back side to flip over and guaranty a connection between the promenade and the beach below. In conclusion, when the lifeguards are off duty, the watch tower becomes an integral part of the city which, following the vocation of that place, uses its stairway to connect the difficulty accessible beach and the rest of the city.

Reported by Ledian Bregasi

Participants: Drilon Shamolli, Red Delliallisi, Sadmira Malaj





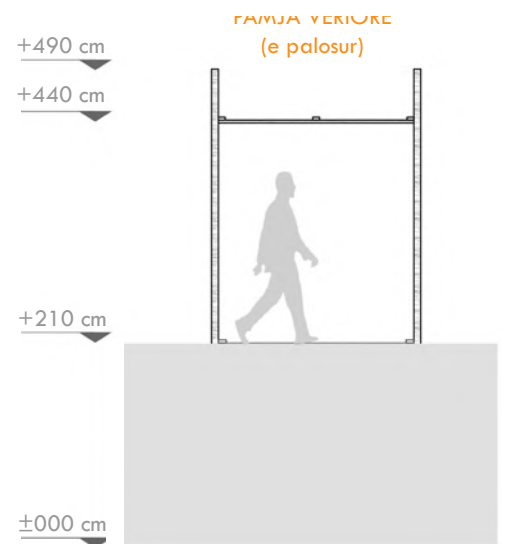
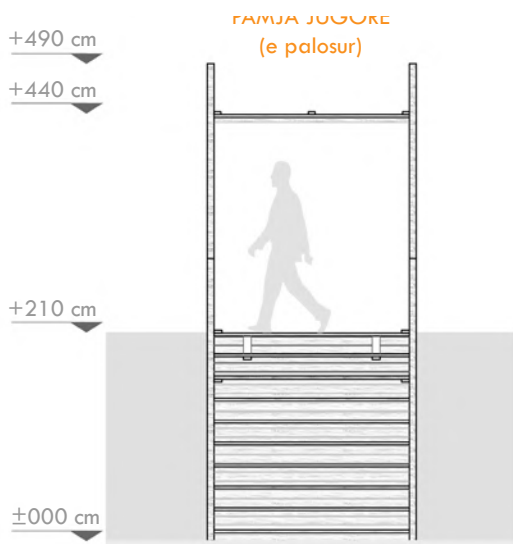
1

Montohen trarët si elementë kryesorë strukturorë bashkë me kornizën e themeleve dhe lidhen me profilet e hekurit.



4

Dhoma/depo e cila montohet në vend me secilën faqe paraprakisht e parafabrikuar me ristela druri me dimensione 8x3 cm me distancë prej 1 cm midis tyre dhe fiksuar me profile L dhe bulona.



2

Vendoset dysHEMEJA si element paraprakisht i parafabrikuar e përbërë nga ristela druri 8x3 cm me distancë 1 cm midis tyre ku fiksohen me bulona hekuri dhe profile L.



3

Vendosen shkallët në distancë lartësie prej 22.5 cm nga njëra tjetra ku fiksohen me profile L dhe bulona

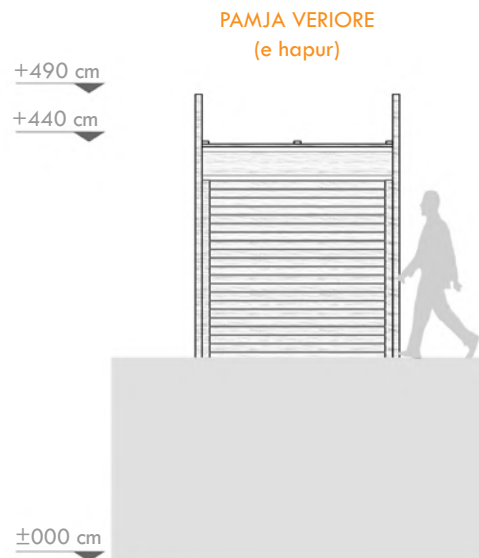
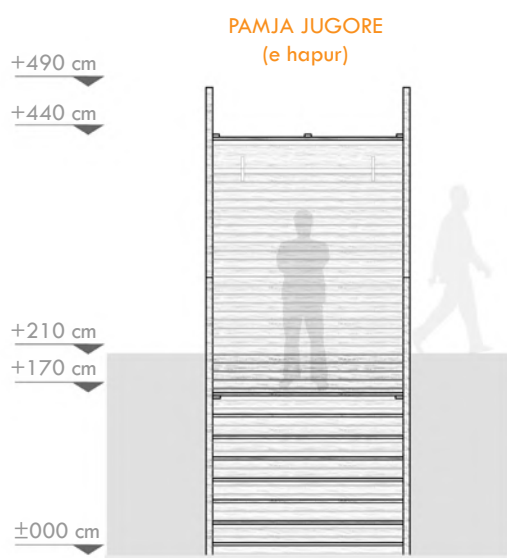


5

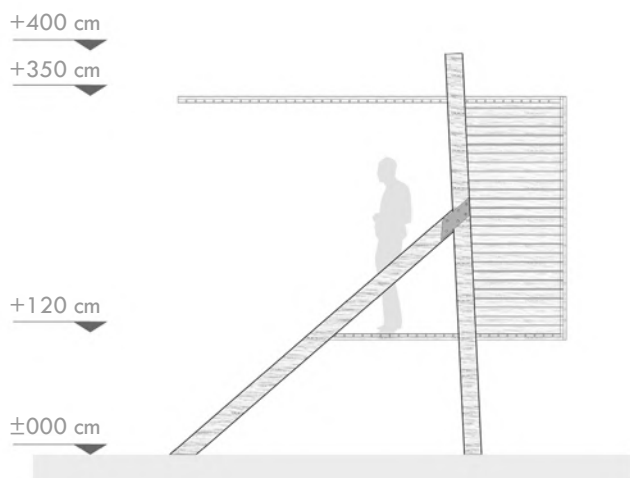
Montohet pjesa e murit e cila është paraprakisht e parafabrikuar e përbërë nga ristela druri me dimensione 8x3 cm dhe distancë 1 cm midis tyre dhe te fiksuara me profile L dhe bulona.

6

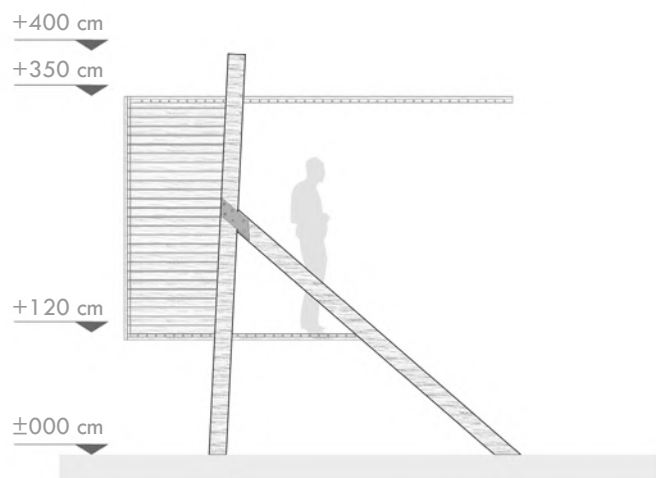
Mbulesa si element paraprakisht i parafabrikuar me ristela druri me dimensione 8x3 cm me distancë prej 1 cm midis tyre dhe fiksuara me profile L dhe bulona.



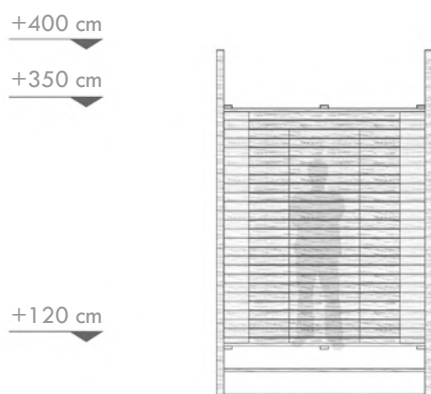
PAMJA LINDORE



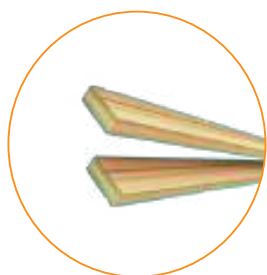
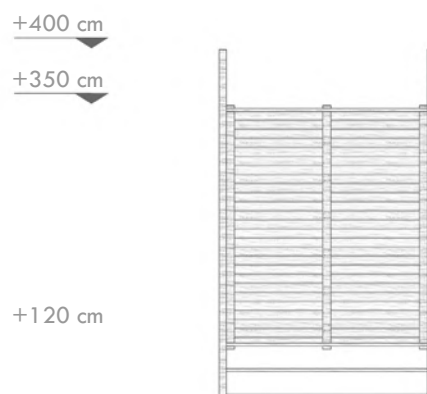
PAMJA PERËNDIMORE



PAMJA JUGORE



PAMJA VERIORE



1 - Trarë druri pishe si element kryesorë mbajtës të strukturës me dimensione 17x7 cm



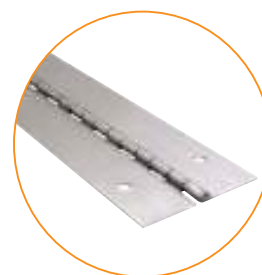
2 - Ristela druri si elementë të mbulesës, dyshemesë dhe veshës me dimensione 8x6 cm me distancë 1 cmc nga njëra tjetra



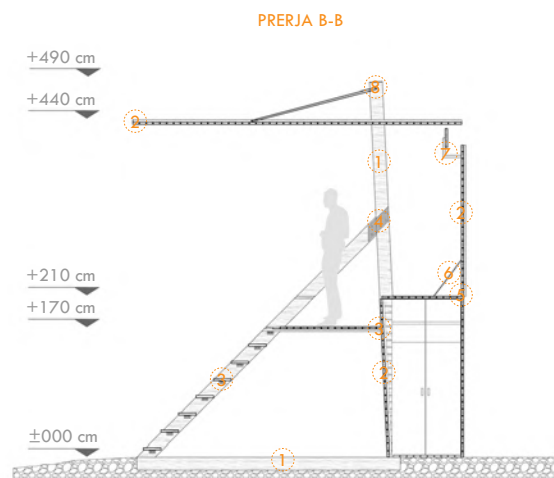
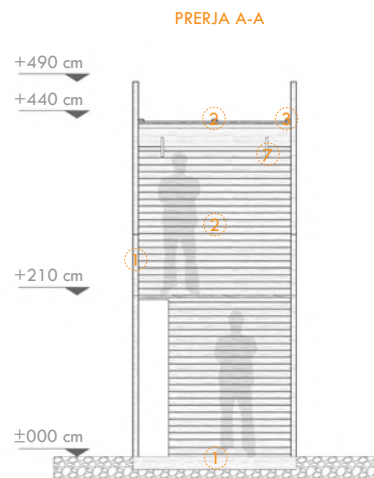
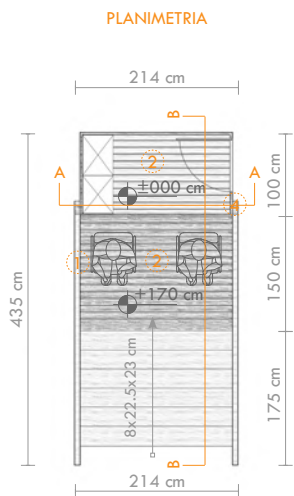
3 - Profile L hekuri me dimensione të ndryshme 4x6 cm, 8x6 cm, 10x8 cm e deri tek 14x12 cm



4 - Pllakë metalike e parafabrikuar si nyje lidhëse midis trarëve të drurit e fiksuar me buzona me dado.



5 - Nyje (menteshë) e vazhduar për ta bërë të mundur palosjen e platformës atëherë kur është e nevojshme



6 - Element fiksues 90° i platformës gjatë kohës që është e hapur për të ofruar stabilitet.

7 - Pas palosjes së kullës gjatë periudhës së natës apo dimrit elementi më sipër shërben si shkallë shtesë.

8 - Për të pasur një mbulesë sa më të qëndrueshme edhe në rast të erërave të forta kemi vendosur një tirantë.

PËRFORCIMI I STRUKTURAVE ME MURATURË

Përdorimi i materialeve me kompozite FRP

MERITA GURI

Departamenti i Shkencave të Aplikuara dhe Humane,
Fakulteti i Arkitekturës, Dizanjit dhe Ndërtimit, Universiteti POLIS, Tiranë, Shqipëri

Artikulli i rëgjësuar nga Prof. Lulljeta Bozo

Abstrakt

Prezenca e shumë ndërtimeve me muraturë në vendin tonë, ku hyjnë godina me vlera historike (Korcë, Tiranë, Berat, Gjirokastër, Shkodër etj), shoqërore (Shkolla, Spitale, Qendra social-kulturore etj) dhe godinat e banimit (1,2,3,4,5,6-kat të ndërtuara në periudha të ndryshme) ka nxjerrë ndër vite probleme të ndryshme strukturore. Disa nga këto ndërtesa kanë vuajtur nga efektet e akumuluar të teknikave të papërshtatshme të ndërtimit dhe materialeve, ngarkesat sizmike, erës, themele të dobëta, faktorë natyrorë të papërshtatshëm dhe janë strukturalisht mangët ose të rrezikshme për përdorimin aktual. Përveç këtyre faktorëve, ndryshimet gjatë përdorimit, kërkesat shtesë projektuese për aktivitet sizmik kanë rezultuar në shumë struktura murature nevojën për përmirësimin e tyre përmes përforcimit.

Në studim do të jepet skema për përforcimin e elementëve strukturore me muraturë dhe përshtatjen sizmike të strukturave të dëmtuara dekadat e fundit, duke trajtuar disa teknika përforcimi. Shumë teknika janë zbatuar

në dekadat e fundit, të cilat konsistojnë në rritjen e rezistencës ose të duktilitetit të mureve të papërforcuar, duke përfshirë përforcime me rrjeta metalike ose polimere të mbështjella me shotcrete, lidhje të brendshme ose të jashtme me tela celiku të paratensionuar, ngjitje të jashtme me kompozita polimeresh të përforcuar me fibra (FRP). Këto kompozita, të cilat janë prodhuar prej fibrash karboni (CFRP), xhami (GFRP) ose aramid (AFRP) dhe të lidhura së bashku me një matricë polimeri (epoksi, poliester, vinilester etj), ofrojnë për inxhinierin një kombinim të mirë të vetive, duke përfshirë rezistencë të lartë dhe ngurtësi në drejtim të fibrave, mbrojtje nga gërryerja, pësha të ulëta dhe një mundësi përdorimi në formën e laminateve, pjesë të prodhuara në fabrikën formë rripi me gjatësi praktikisht të palimituar. Në fund për secilën teknike do të jepen rekomandime se ku janë më efektive për t'u përdorur.

Fjalët çelës: përshtatje sizmike, rehabilitim strukturor, struktura murature, teknika përforcuese, materiale kompozite

HYRJE

Prezenca e shumë ndërtimeve me muraturë në vendin tonë, ku hyjnë godina me vlera historike (Korcë, Tiranë, Berat, Gjirokastër, Shkodër etj) (Fig.1), shoqërore (Shkolla, Spitale, Qendra social-kulturore etj) (Fig.2) dhe godinat e banimit (1,2,3,4,5,6-kat të ndërtuara në periudha të ndryshme) (Fig.3) ka nxjerrë ndër vite probleme të ndryshme strukturore. Këto probleme strukturore janë si pasojë: ngarkesave statike (Fig.4); veprimet sizmik (Fig.5); fenomeneve të bazamenti (Fig.6); fenomenit kohë (Fig.7)

Dëmtimet nga ngarkesat statike kanë ardhur si pasojë e ndërtimit të kateve shtesë (Fig.8), ballkoneve (Fig.9) dhe ndërhyrjet në katet e para pa kriter (Fig.3). Këto ndërhyrje në strukturë kanë sjellë ndryshimin e ngarkesave të përhershme, skemës statike të elementëve mbajtës strukturore, të cilat kanë pasojë në situata të aktivitetit sizmik.



Dëmtimet nga ngarkesat sizmike kanë shkaqe të ndryshme, po përmendim disa prej tyre si (Fig.10):

- Planimetria e çrregullt e godinave
- Parametrat mekanike shumë të dobta të materialeve të përdorura
- Cilësia e keqe e lidhjes së mureve ndërmjet tyre e soletës
- Çarje vertikale tek bashkimi i murit gjatësor me atë tërthor
- Shkëputje të murit me soletat tek niveli i kontaktit
- Përdorimi i llaçit me veti fiziko-mekanike të ulta
- Përdorimi i lëndës së drurit për realizimin e ndërkatit nuk kënaq kushtin e diafragmës horizontale të shtangët të lidhur mirë me elementët vertikal mbajtës
- Mungesa e brezave dhe kolonave antizizmike, ndikon në shpërndarjen jouniforme të forcës sizmike në elementët strukturore të objektit
- Duktiliteti i ulët i strukturave prej murature
- Fenomeni kohë ndikon në degradimin e materialeve

Për të evidentuar dëmtimet nga forcat sizmike duhet të kryhet inspektimi i dëmtimit të ndërtesës në të cilin futen:

Ekzaminime vizuale dhe matje të pasojave të tërmetit

Koleksionimi i dokumentacionit teknik të mëparshëm të ndërtesës duke kryer:

- studimin e projektit
- kontrollin e vizatimeve të konstruksionit
- provat llogaritore për verifikimin e aftësisë mbajtëse e dimensionimin e elementëve të dëmtuar

Evidentimi i dëmtimeve të elementëve kryesorë dhe dytësore mbajtës, marrja e fotove nga elementet e dëmtuar

Lokalizimi i gabimeve të mëdha të mundshme :

- në konceptimin e projektimit të ndërtesës
- gjatë fazës së ndërtimit
- gjatë fazës së shfrytëzimit

Duke hedhur një vështrim tek Historiku i Tërmeteve për qytetin e Tiranës, shohim se për shkak të uljes që pëson struktura grabenore e pellgut të Tiranës, ka shkaktuar gjenerimin e shumë tërmeteve, ku nga më të fuqishmit kanë qenë^[4]:

- Tërmeti i Krujës, më 1617 me $lo = 8$ (MSK-64)
- Tërmeti në Kepin e Rodonit, më 26. 08 . 1852 me $lo = 8$ (MSK- 64)
- Tërmeti në Urën e Beshirit, më 16. 05. 1860 me $lo = 8$ (MSK- 64)
- Tërmeti në Ndroq, më 4. 02. 1934, $M_s = 6.5$ e shkallës Richter
- Tërmeti në zonën e Vrapit, më 19. 08. 1970, $M_s = 5.3$ e shkallës Richter
- Tërmeti në Kepin e Rodonit, më 16. 09. 1975, $M_s = 6.3$ e shkallës Richter
- Tërmeti në Gjirin e Drinit, më 22. 11. 1985, $M_s = 5.5$ e shkallës Richter
- Tërmeti në Tiranë, më 9.01. 1988, $M_s = 5.4$ e shkallës Richter

Për 100 vitet të ardhshëm, pritet që tërmetet të kenë një intesitet deri në 7-8 ballë.

- Qyteti i Tiranës dhe periferia suburbane përreth saj ndahet në dy njësi të mëdha gjeomorfike:
- Njësia fushore e ndërtuar nga depozitime aluvionale të Kuaternarit (formacione te buta)

CV

Merita Guri, është diplomuar në Fakultetin e Inxhinierisë së Ndërtimit (FIN) në Universitetin Politeknik të Tiranës. Për 7 vjet ka qenë 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 përmblyëse 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 të aplikuar dhe humane në Universitetin POLIS.



- Njësia kodrinore e përbërë nga depozitime molasike të Miocenit të mesëm dhe të sipërm

Nga këto studime është hartuar Harta e gjeoreziqeve natyrore për zonën e Tiranës (Fig.11). Dëmtimet për shkak të bazamentit kanë ndodhur nga mosnjohja e mirë e sjelljes së bazamentit mosmarrja parasysh e bashkëveprimit truall-strukturë. Kontrolli jo i saktë i uljeve të themelit në funksion të modulit të deformimit të shtresave $f(E1, E2)$, përkuljen e tij në funksion të uljeve $f(S1, S0, S2)$, qëndrueshmërinë e pikave të ndryshme të bazamentit, krijimin e zonave plastike duke bërë kontrollin e sforcimeve tangenciale³ etj.

Dëmtimet e ndërtesave me muraturë nga fenomenet e bazamentit janë edhe nga mos zbatimi i Kushteve Teknike në të tre fazat²:

- Në fazën e projektimit
- Llogaritja e përmasave tërthore për elementet strukturore të pamjaftueshme
- Mosmarrja parasysh e shformimeve të mundshme të dherave
- Përcaktimi jo i saktë i rrafshit të rrëshqitjes së bazamentit
- Mungesa e Studimit gjeologjik
- Mosmarrja parasysh e veprimit të ujrave nëntokesore në fazën e zbatimit
- Ndryshimi i klasës së kërkuar të betonit pa marrë miratimin e inxhinierit
- Ndryshimi i klasës së kërkuar të celikut pa bërë ndryshimet përkatëse
- Seksioni tërthor i armaturës i mangët

Çarje të ndryshme pas ndërtimit në soleta, mure për tubacione gjatë kësaj faze në fazën e shfrytëzimit

Gabime teknike gjatë rikonstruksioneve (ndërhyrje në muret mbajtëse në katet e para etj)

- Ndryshime të kushteve të punës së strukturës (shtesa kati, ballkone, etj)
- Rritja e ngarkesës dinamike si pasojë e të gjitha shtesave të kryera pa kriter

Dëmtimet nga fenomeni kohë janë kryesisht nga degradimi i materialeve të ndërtimit, si pasojë e veprimit të agjenteve atmosferikë, veprimeve ciklike ngrirje-shkrirje (Fig.7) etj. Si pasojë e këtyre veprimeve ulët rezistenca e materialeve dhe e godines në tërësi, duke e bërë atë më pak rezistente ndaj veprimeve sizmike. Për ndërtesat që paraqitin këto probleme janë kryer studime dhe eksperimentime të shumta për riparimin dhe përforcimin e tyre. Disa nga këto teknika përforcimi do i paraqitim më poshtë.

TEKNIKAT E PËRFORCIMIT NË DEKADAT E FUNDIT⁵

Po përmendim disa nga teknikat e përforcimit më të përdorura:

- ndërhyrja prish-rindërto
- vendosje e brezave të betonit
- tirant metalik
- injeksione të armuara
- suva e përforcuar me rrjeta çeliku
- përforcimi i hapjeve me profile metalike në forme kutie
- injektim llaçi i cilësisë së lartë
- sistemi CAM
- FRP

“NDËRHYRJA PRISH-RINDËRTO“ (FIG.12) Qëllimi i kësaj ndërhyrje është rikthimi në gjendje të përshtatshme të një pjese të kufizuar të muraturës së dëmtuar ose të degraduar nëpërmjet heqjes së elementëve (prej guri ose tulle) dhe rindërtimin e saj me elementë të qëndrueshëm pa ndërprerë funksionin statik të komplet muraturës gjatë fazës së zbatimit.

KU MUND TE APLIKOHET

Është e zbatueshme vetëm për muret që kanë një cilësi të mirë, janë ndërtuar të drejtë dhe kanë dëmtime të lokalizuara. Ndërhyrja mund të aplikohet në faqe të drejta ose në pjesët lidhëse midis dy faqeve.

Avantazhet / disavantazhet: Kjo ndërhyrje garanton qëndrueshmërinë globale të strukturës gjatë riparimeve pjesore.

Efikasiteti: Ndërhyrja ka efikasitet nëse kemi elementë me rezistencë të mirë dhe nëse përdoren materiale të njëjtë në formë dhe përmasa me ato ekzistues.

Fazat e zbatimit

1. Përgatitja e faqes së murit nëpërmjet pastrimit dhe prishjes së suvasë;
2. Vendosja e skelerisë;
3. Prishja e pjesës së dëmtuar;
4. Përgatitja e sipërfaqes dhe tullave;
5. Rindërtimi i pjesës së dëmtuar të murit;
6. Suvatimi i pjesëve të dëmtuara.

VENDOSJE E BREZAVE TË BETONIT (FIG.13) Kjo ndërhyrje kryhet nëpërmjet realizimit të një elementi struktural me funksion brezi betoni. Mund të realizohet në nivel kati ose në krye të tij.

KU MUND TE APLIKOHET

Mund të aplikohet në ato raste kur mungojnë lidhjet efikase midis mureve dhe / ose midis mureve e strukturave horizontale të katit / çatisë.

Avantazhet / disavantazhet: Nxit sjelljen ose konceptin “kuti” duke krijuar një lidhje të vazhdueshme midis elementeve strukturorë (mure, dysheme-mure, mure-cati). Kur aplikohet në pjesën e sipërme të strukturës kufizon dobësinë/fleksibilitetin e mureve për shtytjet jashtë planit ku ai punon.

Në praktikën e zbatimit, në ato raste që janë përdorur brezat kufizuese prej b/a në pjesët e sipërme të strukturave bashkë me mbulesa prej betoni të lehtësuara me qeramikë janë verifikuar shëmbje jashtë planit të pjesëve të muraturës. Kjo ndodh për shkak të rritjes së madhe të ngurtësisë të gjithë strukturës që shkakton një forcë më të madhe sizmike dhe rritje të diferencës të rigjiditetit të mbulesës me atë të faqes së murit.

Efikasiteti: Përmirësimi i sjelljes “kuti” është vështirë të matet me numra. Ndërhyrja nëse realizohet mirë mundëson parandalimin e formimit të mekanizmave lokale. Nëse kryhet në pjesën e sipërme të strukturës zvogëlon gjatësinë e përthyerjes së lirë të pjesës së sipërme të faqeve të murit.

Fazat e zbatimit

1. Vendosja e skelerisë nëpër soleta ose mbulesë;
2. Nëse kemi ndërhyrje në soletë duhe të priset muratura ekzistuese;
3. Realizimi i bordurës dhe lidhje me strukturat ekzistuese;

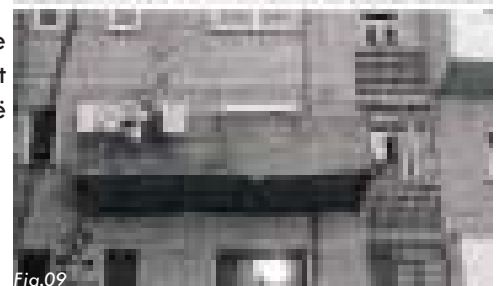
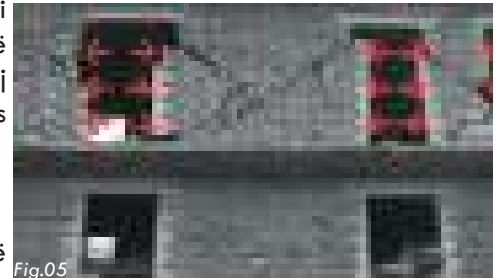




Fig.10



Fig.14



Fig.17

TIRANTE PREJ HEKURI TË PARATENSIONUARA (FIG.14) Kjo ndërhyrje realizohet nëpërmjet futjes së elementëve metalike të ancoruar në mure me qëllim që të garantojë një sjellje monolitike të ndërtesës.

KU MUND TË APLIKOHET

Është ndërhyrja e duhur në rast të lidhjeve të papërshtatshme të mureve ortogonale dhe të nyjeve jo efikase midis mureve dhe soletave, për të thithur shtytjet e pa kundërshtuara dhe për të evituar shembje jashtë planit të murit.

Avantazhet / disavantazhet: Përmirësim të skemës strukturore nëpërmjet funksionimit kompakt të ndërtesës. Ulje të shtytjeve horizontale të trasmetuara nëpërmjet mureve vertikale nga struktura shtytëse. Duktilitet më të madh. E nevojshme në rast ndërhyrjesh përforcuese të përkohshme.

Efikasiteti: Në lidhje me gjendjen e pre-shtytjes (përpara se objekti të hyjë në punë) dhe piashtë mbështetëse është thelbësore kapaciteti i elementit kundërshtues për të transferuar shtytjet e tirantit tek muratura pa shkaktuar gjendje tensionale të pa përballeshme. Nuk këshillohet gjatësi më të mëdha se 20cm pasi do të kishim deformime më të mëdha dhe për pasojë një ulje të efikasitetit të forcës përmbajtëse.

Fazat e zbatimit

1. Përgatitje e mureve;
2. Shpim i faqeve të mureve dhe/ose soletave;
3. Hapje të mureve për futjen e piasrave të ancorimit;
4. Përmirësim i mundshëm i karakteristikave mekanike të zonave të ancorimit;
5. Futje e tirantëve;
6. Tërheqja e tirantëve;
7. Mbyllja e zonave të ancorimit.

NJEKSIONE TË ARMUARA (FIG.15) Kjo ndërhyrje ka të bëjë me vendosjen e hekurave të armaturës nëpër hapësira që më pas duhet të mbushen me përzierje për injeksione me efekt lidhës.

KU MUND TË APLIKOHET

Kjo ndërhyrje mund të aplikohet në rastet e elementëve jo të lidhur, për shembull pjesët e cepave, lidhjet midis faqeve ortogonale, lidhje midis pjesëve të dëmtuara.

Avantazhet / disavantazhet: Rritja e rezistencës dhe duktilitetit të muraturës, sidomos rritja e rezistencës në shtypje falë cementimit të saj në tërheqje dhe praninë e armaturës. Në krahasim me metodën e konsolidimit me injeksion është vënë re një rritje më e madhe e duktilitetit dhe aftësisë shpërhapëse dhe një rritje më e vogël e rezistencës dhe ngurtësisë.

Efikasiteti: Normativat/rregulloret nuk vlerësojnë efikasitetin e kësaj tipologjie ndërhyrjeje, në lidhje me sa u tha më sipër, mund të përafrohet me ndërhyrjen me injeksion.

Fazat e zbatimit

1. Shpim i muraturës për vendosjen e armaturës (në përgjithësi vrimat janë të pjerrëta);
2. Pastrim i vrimave për të pasur një aderim perfekt midis muraturës dhe llacit;
3. Vendosja e armaturës (ndonjëherë është e nevojshme të realizohen ancorime për të

evituar rrëshqitjen);
 4. Realizimi i injektimit.

SUVATIMI ARMUAR (FIG.16) Kjo ndërhyrje realizohet me anë të vendosjes së një rrjete metalike në sipërfaqen e murit e cila më pas suvatohet. Në vend të rrjetës metalike mund të përdoret tjetër material me rezistencë të lartë në aderim që lidhet me muraturën nëpërmjet tirantëve prej celiku (5 çdo 4m² faqe muri).

KU MUND TE APLIKOHET

Është ndërhyrja e duhur për muret në gjendje shumë të avancuar degradimi (kur kemi të pranishme plasaritje komplekse dhe të përhapura) dhe në rastet kur është e nevojshme një rritje e ndjeshme e rezistencës.

Avantazhet / disavantazhet: Rritja e rezistencës dhe duktilitetit pa modifikuar ekuilibrin e murit. Lehtësi dhe kosto e ulur ekzekutimi. Ndërhyrja paraqet edhe disavantazhe: modifikim i rigjiditetit dhe të kundër përgjigjes sizmike; rritje të masës; ndryshim i paraqitjes së jashtme të murit.

Efikasiteti: Efikasiteti i ndërhyrjes është i lidhur ngushtë me kapacitetin e lidhësve transversalë për të trasmetuar/ndarë forcat. Nuk këshillohet aplikimi vetëm në një faqe të murit. Normativa vlerëson efikasitetin e kësaj tipologjie ndërhyrjeje me një faktor të ndryshueshëm midis 1.5 dhe 2.5 qoftë për karakteristikat e rezistencës qoftë për modulin elastik.

Fazat e zbatimit

1. Përgatitje e faqes së murit duke hequr suvanë dhe duke e pastruar;
2. Shpim i murit për të vendosur armaturën lidhëse (ose shembje pjesore në rast se lidhja do të realizohet me bordura të kafshuara/copëtuvara);
3. Vendosja e rrjetës metalike;
4. Realizim i shtresës lidhëse (në varësi të trashësisë së përcaktuar).

INJEKTIME ME LLAÇ TË CILESISE SE LARTE TË MATERIALEVE LIDHËS (FIG.17)

Kjo ndërhyrje ka të bëjë me ndërfitjen me presion ose me rrjedhje të përbërjes lidhëse, në varësi të gjendjes së degradimit të murit, në hapjet ekzistuese në mënyrë që të përmirësohen karakteristikat mekanike të murit.

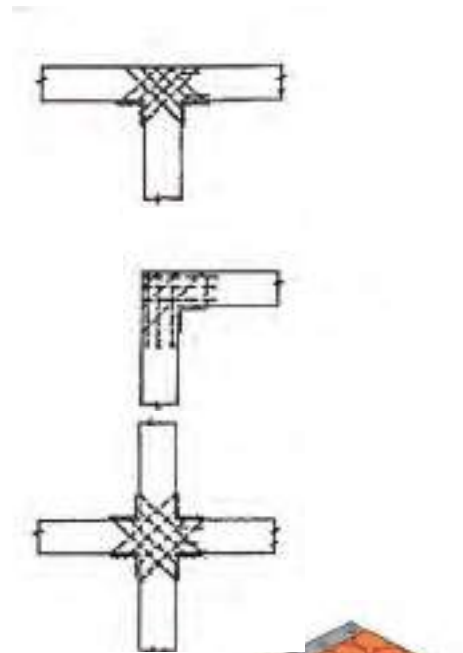


Fig.15

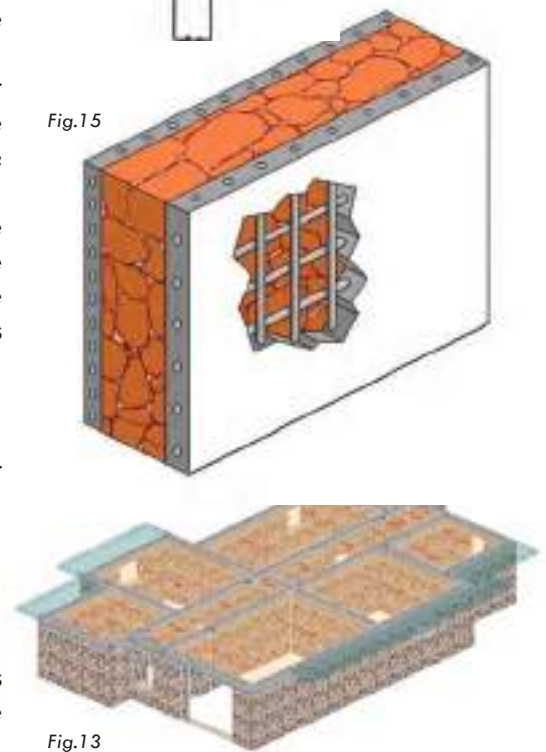


Fig.13



Fig.11

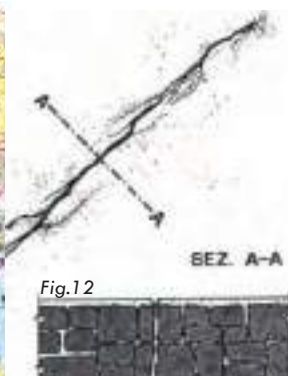


Fig.12





Fig. 18



KU MUND TE APLIKOHET

Mund të aplikohet në prani të krisjeve të përhapura dhe për mure që paraqesin boshllëqe të brendshme dhe karakteristika të mira mekanike të inerteve (edhe pse të thyera).

Avantazhet / disavantazhet: Ndërhyrje “pasive” që garanton një rritje të rezistencës dhe/ose përmirësimin e dëmeve lokale pa ndryshuar ekuilibrin dhe pamjen e jashtme të murit. Përmirësim të karakteristikave mekanike të murit.

Efikasiteti: Efikasiteti i ndërhyrjes është i lidhur ngushtë me aftësinë e përhapjes së përzierjes. Ndërhyrja rezulton e kënaqshme në rast të mureve që për natyrë janë shumë të penetrueshëm.

Normativa vlerëson efikasitetin e kësaj tipologjie ndërhyrjeje me një faktor që varion midis 1.5 dhe 2, si për karakteristikat e rezistencës ashtu edhe për modulet elastike. Është gjithësesi e nevojshme të kryhen prova mekanike mbi murin ekzistues në terren për të kontorlluar nëse materiali arrin vlerat e nevojshme të rezistencës se parashikuar të projektimit. Një kontroll i lehtë dhe i shpejtë mund të arrihet nëpërmjet provave ultrasonike (rritja e shpejtësisë është indeks i një efikasiteti të mirë të injektimeve).

Hapat e zbatimit

1. Përgatitje e faqes së murit nëpërmjet larjes dhe heqjes së suvasë;
2. Stukim i plasaritjeve dhe hapjeve në mënyrë që të evitohet dalja e përzierjes gjatë fazës së injektimit;
3. Shpime horizontale në fugat prej llaci (gjeometria e vrimave duhet të projektohet me kujdes në lidhje me rrezen e veprimit të përzierjes lidhëse);
4. Vendosje nëpër vrima të injektorëve dhe larje e mëtejshme në mënyrë që të eliminohen mbeturinat e mundshme dhe të njomet muratura që të evitohet thithja e materialit të injektuar.
5. Injektim i përzierjes sipas teknikës së përcaktuar: me presion, për gravitet, me thithje;
6. Heqja e injektorëve dhe mbyllja e vrimave.

PËRFORCIMI PËR HAPJET (FIG.18) Kjo ndërhyrje realizohet nëpërmjet futjes së elementëve prej b/a ose çeliku për të krijuar korniza nëpër hapjet e dyerve dhe dritareve. Kornizat punojnë paralelisht me muraturën dhe japin një rritje të rezistencës dhe të duktilitetit të mureve.

KU MUND TE APLIKOHET

Në rastet kur nevojitet një përforcim i për hapjet ose kur ka një insufiçencë/mungesë strukturore.

Avantazhet / disavantazhet: Rritje e kufizuar e rezistencës. Lejon stabilitetin ndaj mungesës së arbitrareve efikas. Ul përmasat e hapësirave, por nuk mund të punohet pa skala në murin ekzistues.

Efikasiteti: Rritja e efikasitetit është e limituar në raport me hapjet në fashaturën e plotë.

E domosdoshme për efikasitetin është lidhja me strukturat ekzistuese.

Hapat e zbatimit

1. Përgatitje e pjesës së murit përreth hapjeve;
2. Përforcim për ndonjë shembje të nevojshme që mund të dalë gjatë rrugës;
3. Përdorimi i elementëve metalik;

4. Lidhje e kornizës me murin ekzistues.

SISTEMI CAM (FIG.19) Kjo ndërhyrje ka të bëjë me Qepjen e armuar Aktive të Murit (CAM) (Dolce et al. 2002), që ka të bëjë, në fakt, me një “paketim” të murit me shirita prej çeliku inoks të vendosur në drejtim vertikal dhe horizontal, që kalojnë në trashësinë e murit, të mbyllur sërisht në pikën e nisjes nëpërmjet kapseve specifike mbas ushtrimit të një paratensionimi.

KU MUND TE APLIKOHET

Mund të aplikohet në ato raste që nevojitet parandalimi i shpërbërjes së thurjes së murit ose në rastet kur nevojitet një përforcim i përhapur. Adoptohet edhe si sistem sigurie i përkohshëm për shkak të shpejtësisë së realizimit.

Avantazhet / disavantazhet: Rritje të rezistencës dhe duktilitetit, në mënyrë analoge me ndërhyrjen me suva të armuar. Ndryshe nga kjo e fundit CAM nuk paraqet efekte anësore, madje ofron një ndryshim mase të pakonsiderueshëm, paraqet veprim minimal me impiantet dhe lejon një avullim të rregullt të ujit prej kapilaritetit. Rritje të aftësisë ndaj shëmbjes prej shtypjes falë aksionit përfitues të forcave bashkëvepruese. Për përshtatje definitive duhet të integrohet me ndërhyrje të tjera.

Efikasiteti: Normativa nuk vlerëson këtë lloj ndërhyrjeje që, lidhur me sa u tha më sipër, mund të përngjasohet me ndërhyrjen me suva të përforcuar.

Fazat e zbatimit

1. Përgatitje e elementëve që përforcohen, nëpërmjet heqjes së suvasë dhe stukimit të plasaritjeve të mundshme;
2. Vizatim i vendosjes së shiritave dhe hapje të vrimave;
3. Hapje të vrimave dhe të zonave në kënd;
4. Vendosje e shiritave të paratensionuar dhe mbyllja/ngjijtja e tyre.

PËRFORCIMI ME POLIMERE FRP (FIG.20;21) Përdoren këto lloje të kompozitave të FRP (polimere të përforcuara me fibra)¹:

- a. Lamine FRP: karbon (CFRP); aramid (AFRP); xham (GFRP);
- b. Rrjeta FRP-je xhami (GFRP);

Ç’janë këto kompozita polimeresh të përforcuara me fibra (FRP). Këto kompozita, janë prodhuar prej fibrash karboni (CFRP), xhami (GFRP) ose aramid (AFRP) dhe të lidhura së bashku me një matricë polimeri (epoksi, poliester, vinilester etj), ofrojnë për inxhinierin një kombinim të mire të vetive, duke përfshirë rezistencë të lartë dhe ngurtësi në drejtim të fibrave, mbrojtje nga gjërryerja, pesha të ulëta dhe një mundësi përdorimi në formën e lamineve, pjesë të prodhuara në fabrikë në formë rripi me gjatësi praktikisht të palimituar. Fibrat të tjera që përdoren janë: polivinil alkol; born; naylon; polyester; polietilene; polipropilene^[1]

Nje nga studimet më të hershëm që nuk a përdorur perforcim metalik te mureve me murature ka qënë Croci(1987), i cili testoi muret në prerje me përforcim vertical ose te inklinuar të prodhuar nga shirita propylene(të cilat nuk futen në klasat e larta të FRP kompozit)¹

Pak vite më vonë , Suedian(1991) shfaqti nëpërmjet zhvillimit analitik efektivitetin e lartë të nje sistemi FRP pas tensionimi për muraturën e paranderrur. Rezultatet

Aplikim përforcimi me lamine fida karboni (CFRP).



Aplikim përforcimi solet me lamine fida karboni (CFRP).



Aplikim përforcimi me rrjete fida xhami (GFRP).



Aplikim përforcimi mure guri me rrjete fida xhami (GFRP).





Fig.19

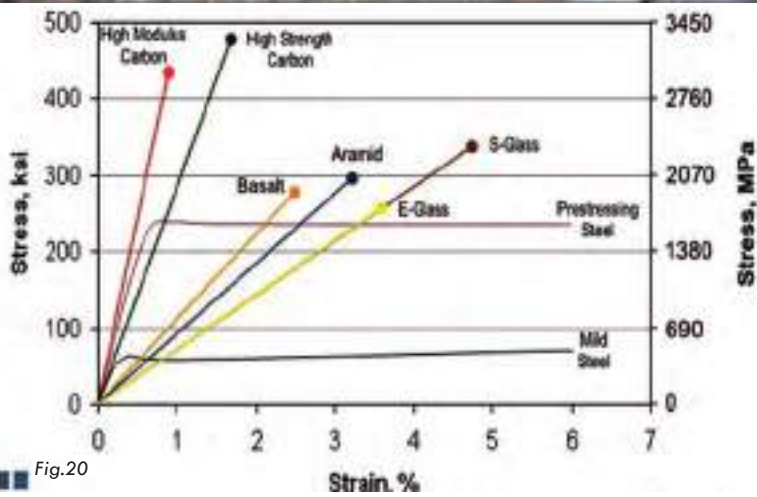


Fig.20



Fig.21

analitike dhe detajet mbi aplikimin dhe efektivitetin e FRP të aplikuara tek strukturat me muraturë historike janë dhënë nga Triandafilu dhe Fardis(1993,1997). Schëegler(1994a,b) ishte i pari që propozoi dhe studioi përdorimin e laminateve prej karboni (CFRP) si përforcues antizismik i elementeve të strukturave me muraturë. Laminatet ishin të lidhura me epoxy në sipërfaqen e muraturës, duke kryer rolin e përforcimit në tërheqje. Schëegler demonstroi efektivitetin e këtyre teknikave nëpërmjet testimit ciklik në shkallë reale në plan dhe jashtë planit të mureve të ndërtesës një kat, dhe zhvilloi modelin analitik për vetitë brenda planit të mureve të përforcuara me CFRP. Një nga aplikimet e para të kësaj teknike ishte rritja e aftësisë mbajtëse të murëve të një ndërtese banimi gjathtë kat në Zyrin (Schëegler dhe Kelterborn 1996)¹.

Punët e Saadatmanesh(1994), Ehsani(1995), (1997) janë fokusuar në studime eksperimentale të përforcimit me fibra xhami GFRP të ngjitura me epoxy në muraturat e papërforcuara nga ngarkesa statike, aplikimi u krye në muret e jashtme të një ndërtese një kat në Glendale, California. Një concept i ngjashëm me fibra karboni në një drejtim të lidhura me epoxy u studiua nga Laursen (1995), i cili performoi teste ciklike në panele murature në gjysëm shkallë. E njëjta provë u krye nga Seible(1995) për përforcimin e disa mureve murature në një shkallë të plotë të një ndërtese, dhe provoi (nëpërmjet stimulimit sismik të ngarkesave) të jetë efektive në rritjen e rezistencës, u reduktuan deformimet nga prerja, dhe u rrit duktiliteti strukturor.

Studimet në këtë fushë vazhdojnë nga shumë studiues e specialist të kësaj fushe, për të realizuar qëllimin kryesor për këtë kategori ndërtimesh, i cili është: Ruajtja e vlerave historike në godinat me vlera historike dhe duke rritur sigurinë dhe jetëgjatësinë e ndërtesave sociale e rezidenciale.

KONKLUZIONE

Më sipër shpeguam efikasitetin e përdorimit të secilës teknike në raste specifike, por për situatën e ndërtimeve aktuale duhet të kryhet:

- Studimi i detajuar i situatës së ndërtimve me muraturë në vendin tonë, përcaktimi i saktë i ndërhyrjeve më urgjente të strukturave me muraturë të dëmtuar
- Përdorimi i gjeneratës së re të materialeve polimere në dobi të përmirësimit të karakteristikave mekanike të strukturave me muraturë.
- Studimi i anës ekonomike për nivelin dhe teknikën e ndërhyrjes
- Metodika e përshtatja së strukturave me muraturë në përputhje me kushtet teknike europiane (EC-6)

LITERATURA

1. Triandafilou TH. *Mechanics of Materials*, 2010, 340 pages
2. KTP-N2-89, *Kushte Teknike te Projektimit antizismik*
3. Bozo L. (2008) *Gjeoteknika 2*, Themele
4. Sh. Aliqaj; S. Kociu; B. Muco; E. Sulstarova *Sizmiteteti (2010), Sizmotektonika dhe Vlerësimi i Rrezikut Sizmik në Shqipëri*
5. A. Biondi (2014) *Interventi Muratura*



Përforcim me fibra xhami (GFRP).



Përforcim me fibra aramid (AFRP).



Përforcim me fibra karboni (CFRP).



PLACE BRANDING

A logo and slogan design to brand Albania

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Abstract

Place branding is becoming increasingly popular among governors and policy-makers, and so is the body of articles and literature dedicated to this “emerging” phenomenon. Nevertheless the scientific community has still an important role to play in identifying, investigating and assessing various place branding approaches, even more so in transitional countries such as Albania.

This article intends to bring forward some new developments in Albania regarding place branding. It is divided in three parts. The first briefly introduces some theoretical concepts behind place branding, the second refers to the “Branding Albania” initiative recently launched by the Albanian government and the third summarizes some of the ideas explored together with students of POLIS University with such regard.

Finally the article draws some conclusions and findings from our experience with the Branding Albania initiative with a two-fold perspective: strategic and graphic. Special attention will be paid to the design process while drawing the logos and slogans.

Keywords: place branding, transitional countries, Branding Albania, logo & slogan design

LITERATURE OVERVIEW

Stereotypes die hard. And that applies to places as well.

You do not come across marketing communications inviting you to visit or invest in Germany, UK or France. Little or no marketing efforts are needed. There is an already consolidated image of these countries as places to visit, invest or live, even when this does not necessarily match the reality.

Indeed, there are very few cases when the image of a place is a truthful reflection of its reality. As indicated in the survey carried by Ernst and Young, out of the top 15 countries ranked in the

European Attractiveness Survey, 2006, the image and reality of the country match in only one of the cases.

Many other countries, not pertaining to this list, face the challenge of increasing their competitiveness and place branding is often considered instrumental in achieving such objective.

“Marketing communications are perfectly justifiable when the task is essentially one of selling a product — and the product can just as well be the holiday resorts or investment opportunities of a country as the products of a corporation — but there appears to be no evidence to suggest that using marketing communications to influence international public perceptions of an entire city, region or country is anything other than a vain and foolish waste of taxpayers’ money.”¹ (Anholt, 2008)

Such a strong statement is made by no less than the guru of place branding and public diplomacy, Simon Anholt. How to explain than the very existence of place branding and its ever increasing popularity among politicians and governors?

Indeed what an increasing number of authors emphasize is the diplomacy of deeds rather than that of words. So basically, the primary focus of the efforts

Countries	Ranking image	Reality (ranking of FDI)	Advantage
Germany	1	3	Image
Poland	2	4	Image
UK	3	1	Reality
Czech	4	7	Image
France	5	2	Reality
Spain	6	6	Reality=Image
Russia	7	9	Image
Hungary	8	7	Reality
Netherlands	9	13	Image
Romania	10	12	Image
Ireland	11	15	Image
Italy	12	18	Image
Belgium	13	4	Reality
Switzerland	14	11	Reality
Denmark	15	17	Image

Ernst and Young, European Attractiveness Survey, 2006

1. Anholt, S. (2006). Why brand? Some practical considerations for nation branding. *Journal of Place Branding, Issue 2*. Palgrave Macmillan.



ALBANIA

GO YOUR OWN WAY

undertaken by these countries must be to improve first and foremost their realities, rather than investing in image communication. Nevertheless, the same author does recognize that “there are certainly policy approaches that enable places to improve the speed, efficiency and effectiveness with which they achieve a better image”² (Anholt, 2008)

Indeed there are many countries that suffer a bad image, harming their ability to attract the targeted investors, visitors, businesses and talents, as well as the performance of their exports in foreign countries. The Central Eastern European countries pertain to the same category, often falling under the post-communist country stereotype. Indeed the place branding approach in these countries, mainly aims at distancing themselves from these stereotypes and associate to the “new” system.

“The Balkan cities faced and to some extent are still facing an “identity crisis”, which is something nearly every post socialist country went through after the regime changed. All of them reacting in their own way, but all aiming to distance themselves from the post-socialist city stereotype and come closer to the “European” city.”³ (Karafili, 2012)

2. Anholt, S. (2008) *Place branding: Is it marketing, or isn't it?*, *Place Branding and Public Diplomacy* 4, 1–6, Palgrave Macmillan

3. Karafili, E. (2012) *The “Greater” Balkan City*, 10th Edition, pp 142 - 151

While listing the functions of place branding in transitional countries Szondi (2006)⁴ mentions: To distance the country(ies) from the old (economic and/or political) system, which existed before transition; To change negative or false stereotypes or reinforce some positive stereotypes associated with the country and its people; To position the country as the reliable and eligible member of the new system, the transition is aiming for, or that of an international community; To position the country as the centre of the region and the leader of transition; Branding can also facilitate (re-) defining and (re-)constructing national identities as identity is also changing during transition; Country branding can boost self-confidence and can be an expression of being proud of the achievements of transition.

However there is more than one challenge in the attempt to accomplish such function: first and foremost the lack of coordination, continuity and brand maintenance, mainly due to insufficient financial and human resources, but also demining the role of branding into merely advertising.

“So far, obviously the most common

4. Szondi, G. (2006) *The role and challenges of country branding in transition countries: The Central and Eastern European experience*, *Place Branding and Public Diplomacy* 3, 8–20, Palgrave Macmillan



CV

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Sonia Jajic, an USA and Albanian based designer, is currently a Lecturer of Design and Fine Arts at POLIS University, Tirana. She earned her Master of Science Degrees from Wayne State University, Michigan USA back in 2010 in “Media Art, Communication & Digital Imaging” and in “Fine Arts” with a specialization in Photography. Besides being a full time lecturer in the Department of Design, she is also conducting her PhD studies in the joint program of doctorate between POLIS University, Tirana and the University of Ferrara, Italy, focusing in “Branding World Heritage Sites in Albania through Universal Design Methods”.

Former country brand of
Albania (xx-2014)



application of place branding focuses on the visual elements of branding such as the creation of a new logo, the incorporation of a new slogan and, at best, the design of advertising campaigns around those visual elements. Branding, however, encompasses other fields of activity and intervention that decidedly influence and form a place brand.” (Kavaratzis, 2007)⁵

BRANDING ALBANIA - THE CALL

Analyzing the most common mistakes of place branding in Central Eastern Europe, Szondi 2006, brings an example from Albania: “Image is more important than reality and the brand or the messages are not credible: Reality and image should always correspond otherwise the promotion becomes ‘perception management’ when the aim is to manipulate perceptions. Albania commissioned a PR agency in 2005 to promote a positive image of the country. With everyday electricity cuts and lack of infrastructure, however, a campaign can only be an example of perception management.”

Recognizing the failure of this initiative as premature and inconsistent to the reality, but also acknowledging that the reality has changed significantly, in May 2014, the Government of Albania launched an international competition for the design and strategy of a new nation-wide branding campaign that

aims to promote Albania’s image in the world as well as highlight the competitive advantage of the country as considerable international tourist and investment destination. “Through this open call, the Government of Albania is aiming to reach out to international and domestic marketing, branding, PR, and advertisement agencies”

These international / domestic agencies were provided with the Terms of Reference for the competition and a 10 page profile of the country, and were asked to design first a logo / slogan and afterwards the short-listed 5 companies were given 2 more weeks to come up with the marketing strategy for the country’s branding campaign.

Considering the frenetic and always busy contemporary society, the most effective way of communicating becomes the easy and quick ones. Hence, a good logo and slogan can play a role in passing the message across. But clearly this is less than insufficient if not part of a broader, integral and well-planned strategy, shared and supported not only by the government but also by other actors (i.e. private sector) that have an interest.

A good logo and a slogan can be a symbol that captures the essence of what the country has to offer, hence a final synthesis of the marketing strategy not its starting point.

“Often the intended image does not correspond to the received message of the place. The message comes through competing claims of other places which influence the process, especially if the

communication strategy is not fixed on the real core values and substance of the place sending it. This means that the choice of the core values, shaped to the core identity, will be decisive for the emerging image of a place. Even good marketing communication will fail to create an intended image if the basis at the level of the core values and substance is vague.”⁶ (Rainisto, 2003)

Nevertheless, Albania’s government, was clearly also trying to make a statement by exploiting the momentum of the power change and positive developments regarding the country’s image, especially in the tourism industry.

“Albania’s New Image: Unknown and unaware in the west, highly popular in the region “Last secret” still seems to apply for Albania when it comes to tourism demand from Western Europe. With constantly raising numbers of visitors, Albania’s tourism sector had a successful performance over the last years and has become very popular with travelers from the region. Between 2007 and 2012 Albania visitor numbers increased from around one million visitors to 3.4 million. Only between 2011 and 2012 the numbers of visitors increased at 26%. Tourism has a great potential for Albania’s economic development and this is the reason the Ministry of Tourism will increase marketing activities in the countries of the European Union.

5. Kavaratzis, M. (2009) *Cities and their brands: Lessons from corporate branding, Place Branding and Public Diplomacy* 5, 26 – 37., Palgrave Macmillan

6. Rainisto, S. (2003) *Success Factors of Place Branding: A Study of Place Marketing Practices; Helsinki University of Technology, Espoo. ISBN 951-22-6684*



Albania, as an attractive Mediterranean country need to be visited for its variety in cultural heritage, its unique nature, and the 450 km to a large extent still virgin coastline.

ALBANIA is a recommended Tourist Destination: 4th on "52 Places to Go in 2014" by New York Times; Top Destinations 2012- 'Frommer's Travel Guide'; The first of the 10 best places to visit 2011- Lonely Planet⁷ (Next Generation Albania, 2013)

BRANDING ALBANIA - THE PROCESS

POLIS University having a dedicated course in the discipline of city marketing foreseen in the curriculum of planning and a course on image campaign as part of the design curriculum, organized the students in teams to participate in the call. Initially they worked together in identifying what the country has to offer and trying to assess its distinguished features. Afterwards based on this commonly shared profile of the country, each group worked individually to design a logo and a slogan.

THE PROFILE

The stated focus is clearly externally oriented, with two main target groups: tourists and foreign businesses / investors. It is already quite a broad segmentation, but we intentionally wanted to add to the equation another target, which we retain crucial for the

7. <http://nextgenerationalbania.info/> (accessed May 2013)

success of any place brand: the citizens.

Not only because the best logos are first and foremost embraced by the citizens themselves, (let's recall the case of "I love NY", intended as a message to the people of NY to later turn into the most successful place brand thus far), but also because in the case of Albania, the Albanian people can play a decisive role in the success of the brand. There are over 1.5 million Albanians who emigrated abroad, and thousands of students that annually leave the country to study elsewhere. They can become true promoters of the Albanian values abroad.

So our aim was to design a logo and slogan catchy for foreign tourists and investors, as well as something Albanians can identify themselves with. Being locals we had the advantage of knowing the subject from within, so we tried to capture the essence of Albania, its seemingly messy and chaotic, but at the same time so vibrant and dynamic reality.

You can see here how a multitude of influences created a deep and multilayered culture, inherited traits of several civilizations: the ancient one, the Roman, Byzantine, Ottoman, the recent communist traits and the eagerness towards the EU; you can find a rich mixture of religions and beliefs, different reliefs and natural sites, a range of costumes, songs, dances, dishes, an unexploited terrain of business opportunities, young and creative people, a warm and friendly climate, as well as warm and friendly people.



Country brands of transitional countries



Winning Project of the Competition
BRANDING ALBANIA



NIKE LOGO

Sports footwear and clothing manufacturer, USA.
Designed by Carolyn Davidson, 1971; modified
by Nike, 1978, 1985.



London Underground

LONDON UNDERGROUND

Underground railway system, UK.
Designed by Edward Johnston, 1918.

THE LOGO DESIGN PROCESS

*"DESIGN ISN'T ABOUT DECORATION,
IT'S ABOUT COMMUNICATION."*

Steve Jobs

Design is basically giving form and visual meaning to a logo, based on its purpose. But before the design process can begin, it is necessary to have a full understanding of the logos and branding components goals, its intended audience, and where it will be published.

WHAT IS A LOGO?

To understand what a logo is, firstly it is important to recognize the main purpose of a logo. Logo designers must aim to make logos instantly recognizable for the public, stimulating trust, and admiration. Logos are one feature of a certain company, branding their identity with the use of shapes, colors, fonts, images or symbols, different from other logo in the same market niche.

Paul Rand, as one of the world's greatest designer's states in his book "Design Form and Chaos", "A logo is a flag, a signature, an escutcheon, a street sign. A logo does not sell (directly), it identifies. A logo is rarely a description of a business. A logo derives meaning from the quality of the thing it symbolizes, not the other way around. A logo is less important than the product it signifies; what it represents is more important than what it looks like. The subject matter of a logo can be almost anything."⁸ (Rand, 2009)

8. Palacio B., Vit A.. (2009) *A visual guide to the language, application, and history of graphic design*. Beverly, MA: Rockport publishers. Pg159.

WHAT MAKES A GOOD LOGO?

A good logo must firstly be distinctive, be appropriate, practical, and most importantly graphic and simple in form, where it can convey the intended message through a strong concept or "meaning" of it.

In the process of creating a good logo for branding nation, clarity of elements matter. The definitive design should be able to be printed at any size and, in most cases, be effective without color, thus displaying great concept and great execution.

THE LOGO DESIGN

In most of the cases there is a misconception that logos are fairly easy to create, generally influenced by the fact of their size in creation. So what can be the problem then? Most of the times, when you see the result of a designer's efforts, the final outcome can look rather a simple task. But it's not. When creating a logo there is a certain process that needs to be followed to ensure that the final design after all meets the "needs" of the client.

Still, it is important to conduct the research process of the industry itself, by going through different examples of competitors in the region, where importance is given firstly to the problem, and after to the design. Yet, designers should be aware of successful and unsuccessful cases, in preventing



ABC

Television and radio broadcasting group, USA.
Designed by Paul Rand, 1962



WWF

Charitable conservation foundation, Switzerland.
Designed by Sir Peter Scott, 1961; modified by
Landor Associates, 1986.



repeated mistakes. Trends should be also followed not for their own sake but rather to be aware of them: longevity in logo design is key.

Sketching and conceptualizing process of the logo is one of the most significant parts of the design, the time where the whole inspiration becomes one significant symbol in representing and branding a nation, business or individuals. As mentioned above, a good logo should always be distinctive, appropriate, practical, graphic and simple in form, conveying the intended message. Based on the five main principles of logo design it should meet the following criteria:

SIMPLE, MEMORABLE,
TIMELESS, VERSATILE,
APPROPRIATE

Nevertheless, design principles should also be taken in consideration, such as the use of a focal point for the eye to stop and read the intended information. Hierarchy, which can be achieved by determining dominance or emphasizing one design element over another. Balance, referring to the equal distribution of visual weight in the layout of the logo, either symmetric or asymmetric.

Proximity, which is determined by the placement of design elements together and apart from one another.

Rhythm, created by repeating visual elements and establishing a sense of movement from one element to the next. Rhythm, pattern, and texture are closely related in that, they are all aspects of repetition.

FEDEX

Courier service, USA.

Designed by Landor Associates, 1994.

- a) A sense of rhythm is established by the positioning of linear elements.
- b) It becomes a pattern
- c) it is perceived as texture.

Scale, in the size relationships between the various elements in a layout of the logo, which can be used to control emphasis and hierarchy. A sense of perspective, or the illusion of depth, is an aspect of scale. Spatial depth can be achieved by placing large elements in the front and smaller elements in the back. Overlapping shapes can increase the illusion of spatial depth.

Unity and variety in logo design, can be achieved by choosing and organizing design elements in a way that creates a sense of wholeness and harmony.

Nevertheless, the overall purpose of designing a logo as a tool to brand places is to inform, persuade the general public, sell the image of a place as better as it can, and most importantly represent as better as it can the branded place.⁹

9. Millman, D. (2008) *The essential principles of graphic design*. Ontario, ca: F+W publications.

COCA COLA LOGO

Soft drink brand, USA.

Designed by Frank Robinson, 1886; modified by Lippincott Mercer, 1968.



APPLE

Consumer electronics manufacturer, USA.

Designed by Regis McKenna Advertising (D: Rob Janoff), 1977; updated 1999.



LEGO GROUP

Toy manufacturer, Denmark.

Designed by DotZero (D: Rolf Lagerson), 1973; modified, 1998

BRANDING ALBANIA -THE IDEAS



Slogan: “An original experience”

Team: Durim Hoti, Egida Malshi, Regina Veshi, Jani Llazari

Conceptual values

Diversity, one of the main features of the Albanian nature, people and traditions as a synonym of Variety; Authenticity equal to historical values, civilizations and Culture ; Nature as a rich factor of impact in its landscape and architecture of high Contrast; Spirit in its people, aspirations, behavior, a youth population full of Energy ORIGINAL - A place formed by many diverse pieces (none equal to the other) but in the same time are staying together in a balanced and total harmony. As an artwork, a mosaic, a coral, a symphony.



Slogan: “Country of Youth”

Team: Kreshnik Ilazi, Oltion Xharo, Eda Geci

Conceptual values

“Energy” found in the wild Albanian nature, water resources, historic cities, culture, and mostly the energy of the youngsters “Youth” personification.

The specified Logo in this case falls under the category of “Linked Characters” logo type, different characters forming one word all together. Hand drawn by the designer, rather than expressing energy, vitality, youth, and joyfulness by the applied colors, it portrays more the differentiation of the Albanian terrain, not only by the height and width of each character, but also from the applied colors. The overall shape of the logo resembles two separate mountains attached at the top, forming the word “Albania”, expressing harmony and energy. The logo holds a meaningful slogan “The Country of Youth”.



Slogan: “Four Seasons Experience”

Team: Xhesika Berisha, Belisa Banaj, Besjana Sevo, Amanda Terpo

Conceptual values

Variety, Faith, dynamism, communication, expressiveness, novelty.

In this particular case, we are faced with three different components applied to the logo. Logos are either made up from only characters in forming one symbol, or just by pure symbols used to identify a place or organization. In the case of the following group, we can break the content of the logo in three parts: Formed by characters (forming the word Albania), the tulip symbol (trying to express four different seasons), and the applied slogan (trying to link it with the tulip symbol). Moreover, symbols used in place branding are either designed to loosen or reinforce a name’s links with place and culture; in this case the tulip symbol used might steer the general public, not fully associating it with Albania. However, the slogan used in this case expresses a very cheerful approach in attracting tourist and investors by expressing an idea of openness in all season. The logo bares blue tonalities, clear communication with the public, transmits confidence, expressiveness, balance and harmony.



four seasons experience



Slogan: "Colorful Moments"

Team: Klaudia Sorra, Vera Ukperaj, Ervin Ukperaj

The developed logo, very distinguished from the other examples, falls under the category of "Handwritten" logos, holding more personal values in the developing phase. Very light characters form the overall symbol, with the touch of the shaped heart added to it and the slogan. There is an immediate connection between the viewer and the designer through this example, creating a warm approach in exploring the place, thus associating it with hospitable and friendly people. The slogan embraces very dreamy and inspiring moments for visitors.



Slogan: "Out of the box"

Team: Xhoi Musliaka, Besmir Vokopola, Ray Koçi

The specified logo falls under the category of only one representative symbol and slogan. Although very abstract as a logo, it holds different elements once you puzzle it out. The symbol itself stretches horizontally and very symmetrical, portraying stability to the viewer. The designers' inspirations for the development of the logo are many, but mainly concentrated in representing Albania through traditional elements such as geometric forms in the most representative colors and shape found in the traditional Albanian culture.

CONCLUSIONS

This article tried to address the "Branding Albania" initiative recently launched by the Albanian government making reference to the theoretical concepts behind place branding and the design principles of a good logo and slogan. It also brings forward some of the ideas explored together with students of POLIS University with such regard.

We believe that if as a country we are to mobilize efforts and resources, we must consider all the determining factors to successfully brand Albania. "Success Factors of national branding include: commitment of the various players, wide level of participants, focusing on own resources, good formulation of the core-idea, different and unique positioning and identity, long-term financing, clear organizational structures and coordination, strong public-private partnerships, united and consistent message, and avoiding political elements to be dominant."¹⁰ (Rainisto, 2003)

The Branding Albania initiative's impact is yet to be assessed, but as wishful and supportive as we are for its success as citizens of this country, we remain skeptical on its effectiveness considering the singularity of this action

10. Rainisto, S. (2003) *Success Factors of Place Branding: A Study of Place Marketing Practices*; Helsinki University of Technology, Espoo. ISBN 951-22-6684

instead of it being part of a number of fine tuned activities, undertaken but more than one actor, all communicating a clear and coherent message.

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PROCESSES OF RE [CLAIMING]

Bunkers/Sacred/Underground

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Reviewed by PhD. Antonino Di Raimo

*In a spontaneous game of dualities, light and shadow, divine and irreligious, reappropriation of space and culture, hidden layers and textures of past are the traces towards the future. Unwritten needs and wordless statements are the ruins [bunkers] that shout to be enlightened. "Space, lines, light and sound" are the essential components of the architectural experience and the most profound buildings have captured these moments through thoughtfully orchestrated design"*¹

(Vinnitskaya, 2013)

1. Vinnitskaya, Irina. "The Traditional versus the Modern in Church Design", 2013



Abstract

Bunkers, concrete remains in the Albanian territory represent in the best way the authoritarian ideology that the country has faced for almost half a century. A past not fair enough to be considered history. This article attempts to bring to light projects and proposals that focus on the reclamation and reactivation of war bunkers located in urban situations or beautiful landscape sites in Albania. After the opening of the Cold War Bunker Museum "Bunk'Art" in Tirana, Albania, the public interest is raised, with a desire to develop that particular space, open for the public now. This text will try to analyze a series of interventions that have been conducted as part of the academic curricula of POLIS University in similar structures in Albania. The first study case is a bunker located in the Mamuras commune near the Fushe-Kruje area and considers an empty bunker on the landscape, an unused memorial as "the last of its kind" since it used to be part of a 4-bunker complex. The project envisions this structure potentially becoming a sanctuary honoring religious balance as a defining trait of Albanian identity. Integrated in the natural landscape, it offers a worship place for all religious believers in Albania. Differently, the second study case is strategically located in the heart of Tirana's Center. An underground labyrinth, part of a series of



interconnected rooms not only in a singular structure embedded in the terrain, but part of a wider underground tunnel system placed there during the authoritarian regime. Bed & Bunker is the third case study, an international project conducted as cooperation between universities, where the bunker on study was transformed to a backpackers shelter. Drawing an alternative story of the ethic of preservation, opening a dialogue with the divine. A collage of transplanted pieces inspires to make possible the impossible over the monumentality of the ruins a harmonious relationship built on principles, emptiness and heritage that recalls memories and open a future vision. Process of hybridization and adaptation, evolution based on ruins, evolution and revolution of thinking of new architectural and cultural approaches.

Keywords: Light, Shadows, Materiality, Space, Volumes, Divinity, Preservation, Frames, Re-appropriation, Systemic, Re-activating, Evolution





INTRODUCTION

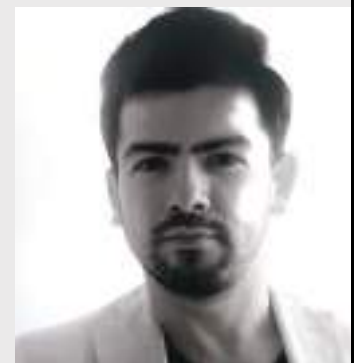
Lines drawn on blank paper as light draws shadows on the space, concrete creating plans on emptiness, shades of grey and white trying to be recovered with a remote sense of its cleanliness, coldness, detachedness, and an intimate sense of complexity, difficulty, and often filth. The world is found to be untidy rather than neat. Darkness is warm, rich and scary...and bunkers still represent a hot point in Albania, a testimony that is not far enough to be considered neither past nor history. Bunkers in Albania are the symbol of war created with the purpose of sheltering the army troops, erecting approximately 750,000 bunkers of different spatial typologies according to a strategic position in the territory, built across the country during the authoritarian regime in case of a potential invasion by enemies. Erected during the 1960s - 1980s in some of the most strategic areas of the country, areas that correlate to the most picturesque and beautiful points of the Albanian Landscape to protect its people from enemies that never came, a second irony.

Several projects and researches have been held having as a focus of re-activation of the bunkers by converting them while offering public facilities. The uniqueness of the projects consists in transforming an inherited symbol of war from Albania's authoritarian past into an alternative structure of tourism for future generations, by changing the function of the concrete dome into a livable space for gathering, understanding and appreciating the unique potential military heritage it has left behind.

ETHICS OF PRESERVATION

Edward Burnett Tylor writing from the perspective of social anthropology in the UK in 1871 described culture in the following way: *"Culture or civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society."* (Tylor, 1971)². What could be considered as

2. Tylor, *Primitive Culture: Researches Into the Development of Mythology, Philosophy, Religion, Art, and Custom, Volume 1*, pp78-80



CV

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value and what as history, testimony worthy enough to be preserved or to be rejected.

In 2014, after 32 years of transition, the prime minister of Albania decides to uncover the secret shelter of 106 rooms in the hills of Dajti Mountain, built in the 1970s with the aim of serving as a nuclear war shelter for the government officials of Albania, again opening the discussion for the future of those structures and putting under question the notion of heritage. Since the learning process is influenced by the place and the stories that are related to them, information, ideas and culture are passed as heritage through tradition, memories passed to generations. The identity of Albania is related with the past that has defined its culture and social comprehension.

This sophisticated military infrastructural system was not merely a concrete system on the landscape. Every square kilometer of the Albanian Land holds 24 bunkers³. The sophistication of those structures is revealed by the incorporation of technical elements that were ensuring their impassability. According to the different typologies of the bunker's use, their technical characteristics change according to the features of their location. In the case of urban situations, a network of underground tunnels for communication and transportation was connecting the center of the city with the satellite shelters on the hills of the mountain. As technological artifacts these systems represent the engineering creativity demonstrating an important evolutionary stage of Albanian Society.

3. Stëfa, Elian; Mydyti, Gylër (2009). "Concrete Mushrooms: Bunkers in Albania". *Politecnico di Milano*. p. 74.

SPATIAL VALUES & ARCHITECTURAL COMPOSITION

Light and Shadow are the first components of defining our surrounding world, components that are quite abstract but vital to our existence. Lao-Tse stated that "architecture is not four walls and a roof"⁴; it is also, and above all, the air that remains within, the space that these enclose". This is why the game of light and shadow- part of the spatial experience in sacred spaces- is the first tool to transform the structure of the rigid bunker. Light is so important that one of Bruno Zevi's most important essays addresses "light as an architectural form"⁵ while Le Corbusier went as far as saying that "architecture is the wise, correct and magnificent play of volumes collected together under the light"⁶. The cultural evolution of humanity is strictly related with the sense of light, as a strong demonstrator of the states and statements of the human being. Pantheon and its Divine "opus light"⁷ is part of our cultural codification. A synthesis that shows the established relationship of light and volumes. The first project aims virtually and visually to interpret the concept of "divinity" into a spatial experience. But what does divinity consist of and what do we consider "divine" in our living context, in Albania, a country that declares itself to believe in "Albanism"⁸. How

4. Lao Tse (2008), *Tao te Ching*, pp26-37

5. Bruno Zevi, *Architecture As Space*, 1974, pp64-70

6. Le Corbusier (1923), *Towards an Architecture*

7. Portela, C. (2009), *Light and Architecture* pp63.

8. Jacques, Edwin E. (1995). *The Albanians: an ethnic history from prehistoric times to the present*. McFarland. p. 424. ISBN 978-0-89950-932-7.

can this concept be contained in an architectural space if we can use the already existing structures (bunkers) as meeting and merging points of creating an inter-dialectic space among the three main religions in Albania. By transforming the bunker as one of the most important elements of Albania's communist heritage, architecture has to deal with crucial cultural and social needs, engaging the spatial design in order to create a duality of individual and communal worship spaces through the use of other dualities such as light and shadow, materiality and space, atmosphere and sense.

Fig. 1. Opus Light, Pantheon Rome



SPIRITUALITY & DIVINE

How God is animated?

Traditionally, spirituality was related with the sense of divinity, “animation by God,” but the spirituality has evolved and is now being defined as the process of a personal transformation according to a subjective experience towards to a psychological evolution. Spirituality is the sense of “being-ness” in an universal system where the connection between small and big is related with the human experience in the space, according to Peter Zumthor who states: “To me, buildings can have a beautiful silence that I associate with attributes such as composure, self-evidence, durability, presence, and integrity, and with warmth and sensuousness as well; a building that is being itself, being a building, not representing anything, just being”⁹. His contemporary approach is connected to the sacred space that breaks the rules and doctrines of religious architecture relating architecture itself with tradition and proposing a pure spatial experience based on meditation and contemplation regardless of creed, such as in Le Corbusier’s Notre Dame du Ronchamp, a modest Catholic Church built in the 1950 having as its primary character the architecture of pure space, detailed by light through the careful placement solids and voids.

9. Peter Zumthor (2006), *Thinking Architecture*, pp15-36



Fig. 2. Klaus Field Chapel, Peter Zumthor

BELIEF & CONSCIENCE

Belief in the Albanian Context

Albania finds its self in the crossroads of the three major religions in Europe: Orthodox Christianity; Catholicism; and Islam. According to the 2011 census, 58.79% of Albania is officially Muslim. The majority of Albanian Muslims are secular Sunni with a significant Bektashi minority while Christianity is practiced by 16.99%¹⁰ (Fig. 3) of the population, making it the 2nd largest religion in the country. The remaining population is either irreligious or belongs to other religious groups (Fig. 4). In 1967, during the authoritarian regime of Enver Hoxha, religious practices were officially banned in Albania, making the country the first and only constitutionally atheist state to ever exist. After the fall of state communism, in 1991, religious activities resumed.

As part of our cultural language and communication beliefs, rituals and the need of religious practice are revealing the identity of the Albanian society. Taking as a starting point its religious diversity and the need of the modern society to embrace the similarities of semantics and spatial structures of the religious systems, the hypothesis of creating a hybrid sacred space that is endorses the concept of multi-faithness by accommodating common values of each one of the four main religions in Albania to one singular architectural composition, is appears to be a necessity. The hybrid conception of space have been part of a systematic investigation on Mircea Eliade’s Books *Patterns in Comparative Religion* (1958) and *Sacred and Profane* (1959), while he is leading expert on the concept of

10. “Albania”. *International Religious Freedom Report 2009*.

“hierophany”¹⁰, where the multi-faith space is the tool to create a relationship between religions but also educate the public about Islamic values and serve as a beacon for religious tolerance.

With the visit of Pope Francis in September 2014 in Tirana, Albania the phenomena of religious tolerance and total balance between the pilgrim communities is a global issue. The example that Albania is showcasing in the wider region but also in a global level should be translated into a national effort to empower the communication and interaction in religious societies. Being in the verge of disputed religious and political based conflicts around the globe, this example can be proven as strong catalyst into resolving any past or future debates on this topic, offering a new hybrid belief system through the creation of a space of coexistence.

This study, part of a personal design thesis in Applied Design at POLIS University is a first point of investigating this topic not only in a clear architectural and design approach but also extends to the social values and impact that such an intervention in the Albanian landscape might contribute to.



Fig. 3 Religious Communities in Albania, Census 2011_Instat

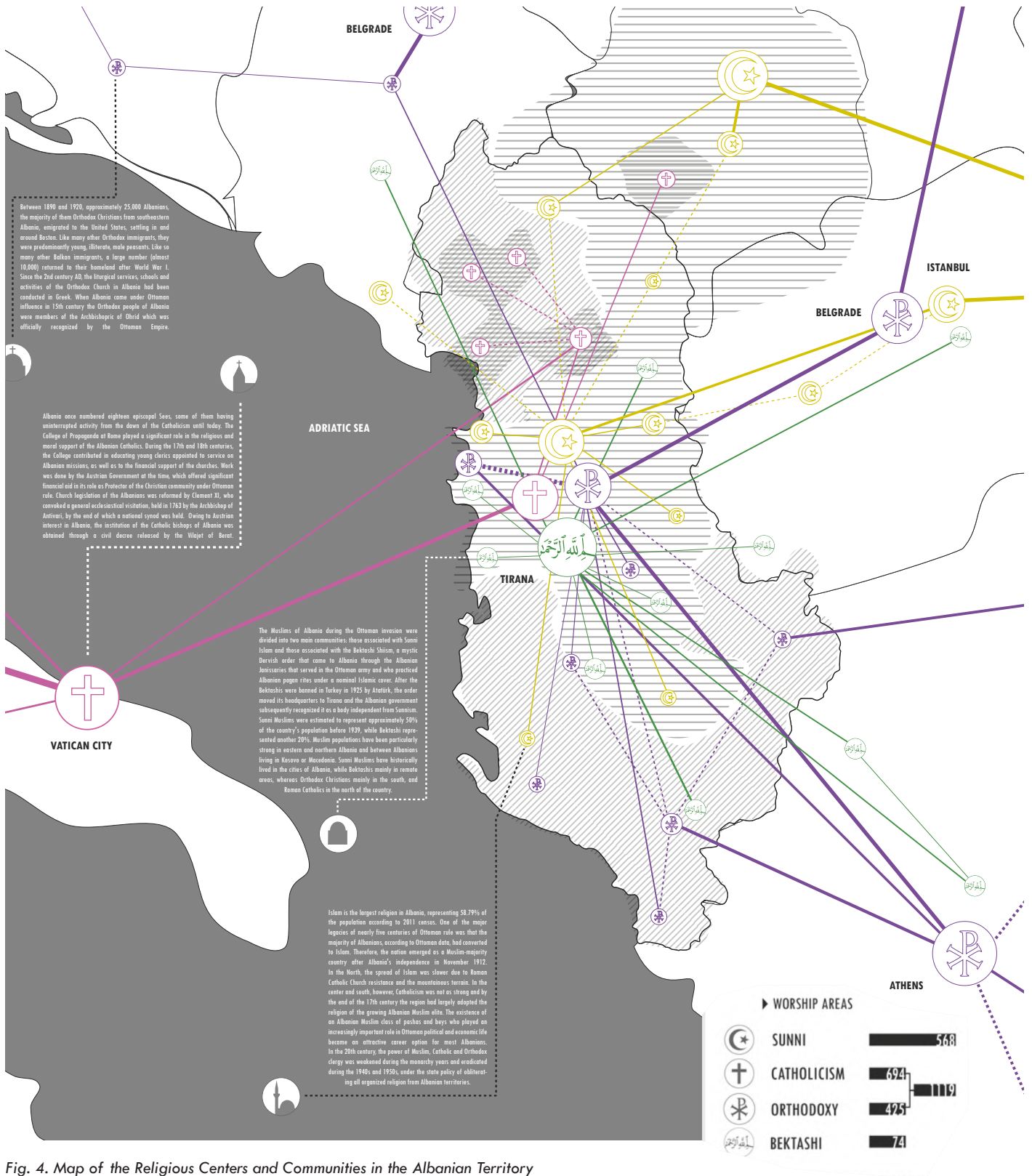


Fig. 4. Map of the Religious Centers and Communities in the Albanian Territory

STRUCTURE & SEMANTICS

Architectural elements and Symbols of Space

While analyzing the spatial typologies of three main beliefs in Albania we come to an understanding of the common features of their architectural structures.

The symbolic character of the dome as the symbol of the universe, a landmark on the territory as a symbol of orientation either focally or vocally as the place to praise, and the entrance as the starting point of the journey to the holy space, are a common axis of religious architecture, as tools that aim to deliver a process of spiritual connection with God. These elements are used as main structural points of approaching the sacred space by emphasizing how the logical semantics of the space are used in order to have a sense of reference for each religious tradition.

[MINARET OF LIGHT] Visual Landmark / Sound and focal points calling the prayers

Towers are a common element of religious architecture perceived as an attempt to reach toward heaven and the divine. Generally, are architectural free standing features are taller than the associated support structure. Islam considers the minaret as the point where the imam vocally calls the prayers and the number of minarets is a distinctive element showing its importance in relationship with the city, always oriented towards the Holy City of Islam, Mecca. In the case of Christianity steeples are used in order to notify people on time, calling people to worship for and about important social events and moments serving at the same time as element with a civil character.

Process of transformation of the bunker bunker to worship area, through the use of "Opus Light".

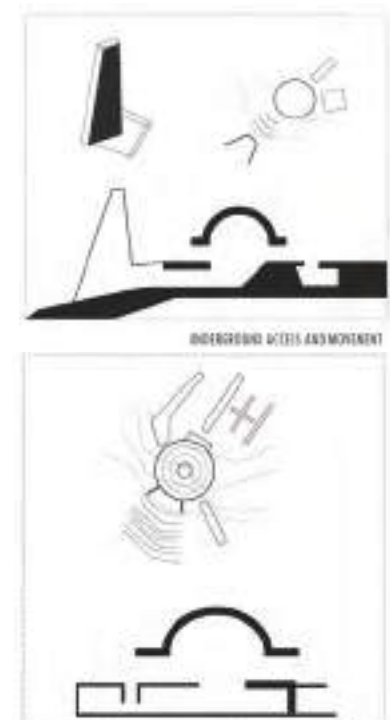


[DOME]PRAYERS HALL

The Dome is an universal architectural structure used in the religious spaces as the identification of God as the ruler of the universe for the Christian tradition but with a longer lineage of existence extended into pre-history, was and later borrowed from the Muslims as a purely decorative element of the religious space related with the prayer's hall, signifying the heaven and the sky. As the time progressed, the relationship of the dome with the whole architectural complex changed, while place and culture gave their own attributes onto the final composition, even the shape itself, to the case of the Catholic Church and the process of decomposing its silhouette by using the void and light, where divinity serves as a gesture that is rendered on the glimpse of the sun rays.

This approach is underlying the need of a purely symbolic and spiritual meaning for the shape and the monumental space that is created, enforcing the spiritual connection of the prayer with the holy. The dome of the bunker can accommodate this purpose, by repeating an ironical phenomenon of the spatial religious evolution under the traces of the past pagan ruins. In this never-ending process of adaption and evolution of the architectural elements highlighted, architecture does not consist of being a space or volume but

by having the spatial ability to facilitate different types of functions on a cultural attachment with the place. The spatial quality that the dome of the bunker inherits from the era of "paranoia for defense" serves for two reasons. First, as a symbolic tool that creates a central moment for the complex and identifies the divine element and second, as a confirmation that worship is a chain of a hesitant adaption, full with moments of cultural exchange that are essential and required in order to achieve success and communication.



Implementation of symbols and architectural elements of a sacred typology to the bunker existing system

LIGHT & SHADOW

We tend to think of light and shadow as polar and exclusive opposites, as we think of war and peace, but in the case of a mental world formed by subjections, "paranoia" and artistic imagery do not follow strict rules and conventional order. Alvar Aalto (1898-1976)¹⁰ argued that only by means of uniting opposites, then can artistic work can achieve mindfulness. War and peace are part of a synthetic system of visions, tools, innovations, hope and hopelessness, future and past. Light and shadow represent the old war of good and evil as the clearest articulation of aesthetics and culture for the universally rooted human.

"From "Menhir" to the cosmic complex of Stonehenge, worshipping light through the astronomic perception in Ancient times to the ornamented light of Egyptian architecture, the precise light of Classical Greek architecture, the light that is distilled as it passes from the exterior to the interior of Roman architecture. Let's

10. Aalto, A. (1972) "Taide ja tekniikka", lecture, Finnish Academy of Fine Arts, 03/10/1955, Otava Publishing Helsinki, pp.87-88

*us think again of the Pantheon, the divine light of spaces devoted to the liturgy, the protective light that inclines people meditating in Romanic architecture, the supernatural light through stained glass windows in Gothic architecture, the humanized light of the Renaissance, the sublime light of the Baroque period and the fluid light that allows us to use glass enclosures in contemporary architecture, which almost manages to eliminate the difference in light between interior and exterior"*¹⁷ (Portela, 2007)

This case study is an attempt to put in question the duality of light and shadow through and architecture research by design, giving a different context example with the case of Albania. The before mentioned typologies of light are the starting point of exploring multiple entries of natural light in the bunker (Fig. 5), combinations of effective ways that the light can create strong emotional impact to the visitor of the sanctuary. The journey starts from the underground entry with the use of gradients of light rays that shows glimpses of light and overwhelming darkness, continuing to the reflection of light in the water mirrors in which the visitor can experience the satin fabric of water stepping in at the end of the process of catharsis enforced

physiologically and purified spiritually from the strong light at the end of the corridor inside the rusted steel cone where the central "opus light"(Fig. 1) is reflected through the glass.

OUTSIDE & INSIDE

Dialectic of architecture and landscape

The human body, nature and religion are distinctive elements of the human being, starting from prehistoric times with fire and earth as important gods of every pagan religion and culture. Pantheism affirms earth and nature as the most important sacred temple; architecture and art neither in pagan religions nor in the monotheistic tradition are embodied in their nature manifesting spiritual planes of sacredness or the mystery of nature. The dialectic language between nature, body and spirit is rendered with architectural statements that enrich the spatial experience to a journey of spiritual purification and catharsis. The architectural statement in the case of the bunker is a result of a hybrid that introduces the gate, the path, the water mirrors, the cone of connection and the garden of Eden, elements and symbols that create a strong dialogue with the landscape.

GATE OF ACCEPTION:The gate will serve as another element of acceptance in this organized space. Albania is a country of total acceptance of religious beliefs and this gate's purpose is for people to re-accept and re-embrace this model, entering a place of being and believing.

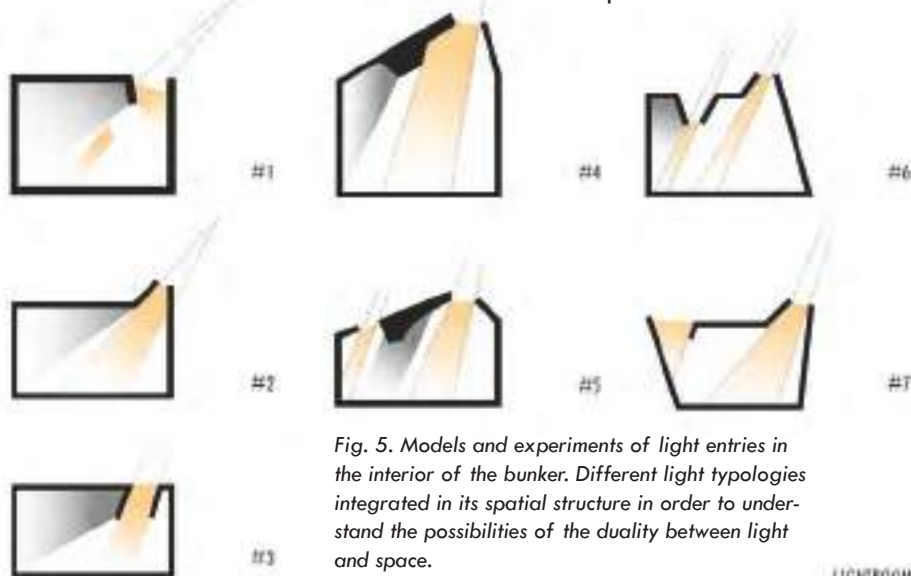


Fig. 5. Models and experiments of light entries in the interior of the bunker. Different light typologies integrated in its spatial structure in order to understand the possibilities of the duality between light and space.

PATH OF CATHARSIS: This path is the road that will initiate a journey through the real values of belief, that will have as a purpose not only to clean the souls in need but also to simultaneously test and protect the pilgrims seeking to cleanse themselves.

CONE OF CONNECTION: The necessary medium, in order to translate and transmit the purity of light in the sanctuary as a single but also as a unique life element, is the cone. This cone made of rusted steel gives the opportunity to properly manipulate the light element and emphasize it during day and night. This medium is a catalyst that will join and reinforce the connection between the pilgrim and his/her belief.

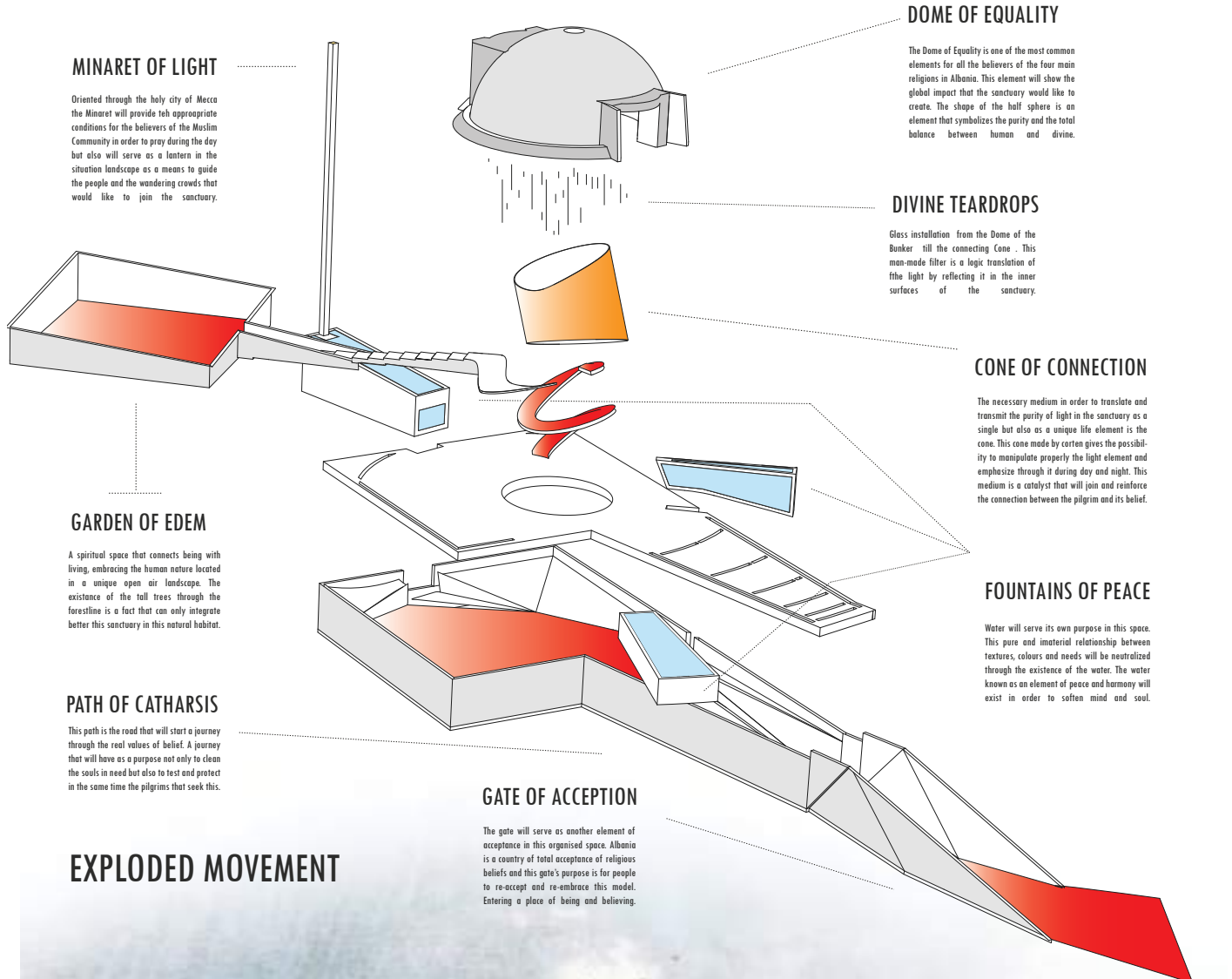
GARDEN OF EDEM: A spiritual space that connects being with living while embracing human nature, located in a unique open air landscape. The existence of the tall trees through the forest line is a presence that can only better integrate the sanctuary in this natural habitat.

FOUNTAINS OF PEACE: Water serves its own purpose in this space. The pure and immaterial relationship between textures, colors and needs will be neutralized through the existence of the water. Water, known as an element of peace and harmony, exists in order to soften the mind and soul. Having three functions within gives the opportunity to be the connecting line on the landscape of the hybrid piece. The fountain in the interior works as the medium of reflection of light, that in the water mirrors is a functional element for purification purposes.

[DIVINE TEARDROPS] - Horos

In Christian tradition above the nave and directly below the dome a circular chandelier hangs, called horos, as a depiction of the saints and apostles, now converted from a semantic element into a structural one. A glass installation hanging from the dome of the bunker creates the connection with the cone. A man-made filter from the logic translation of the light by reflecting it in the inner surfaces of the sanctuary. Coming to the end of this project, the main objective of this research by design is to create a new methodology of approach on sacred space; an architectural framework where architecture of religion and architecture of divine are distinguished by the need of a spiritual connection that is not ruled by doctrines and traditions but is a cultural practice. The architectural space would be the material bridge between divinity, body and space through the re-birth of important elements in the cultural background that define this new spatial experience through the use of light.

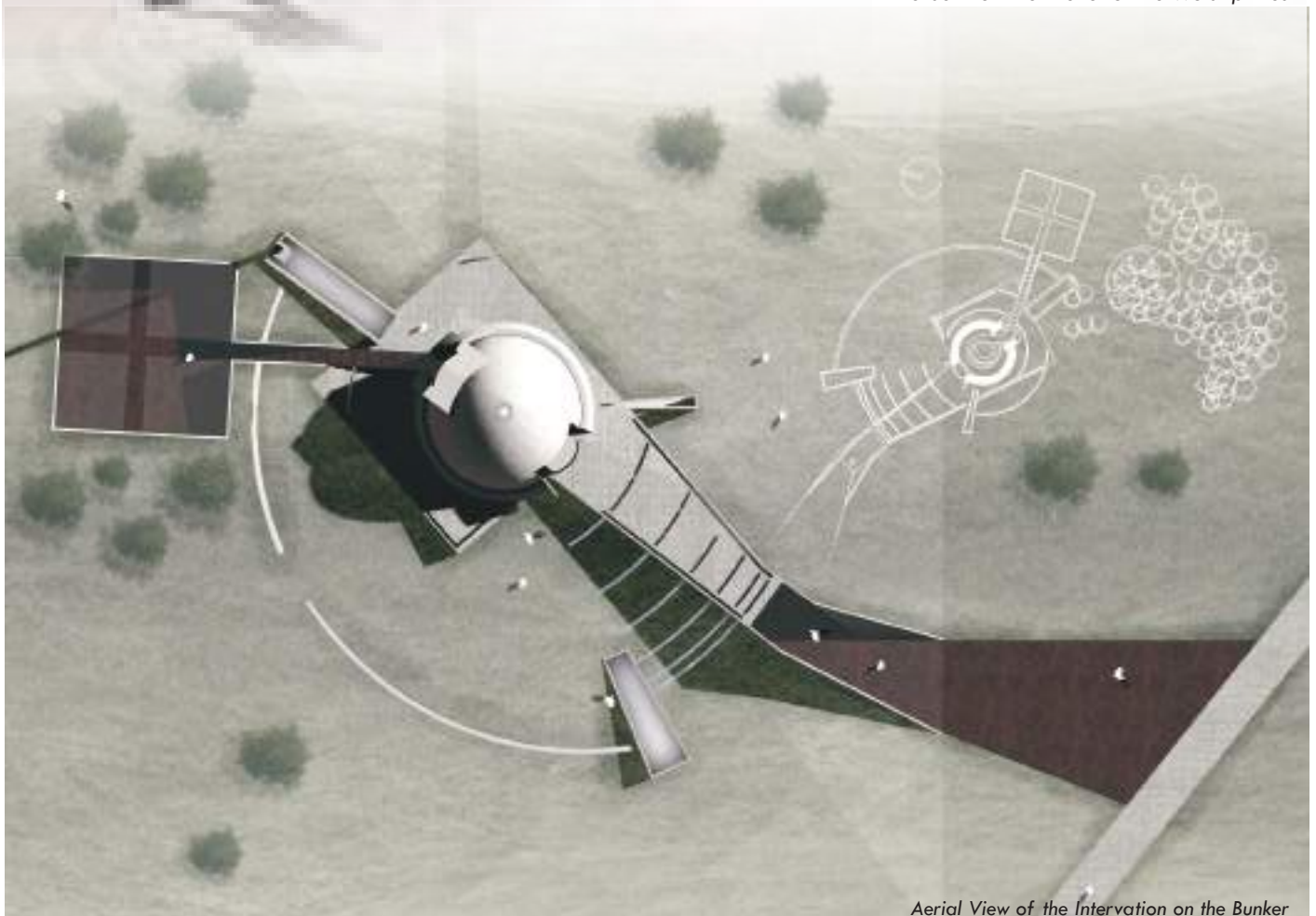




Section of worship Area /Connection of the Architecture respecting the landscape



Render from the Interior of the Worship Area



Aerial View of the Intervention on the Bunker

2. NOTES FROM THE UNDERGROUND

“Talking nonsense is the sole privilege mankind possesses over the other organisms. It’s by talking nonsense that one gets to the truth! I talk nonsense, therefore I’m human”¹⁴, therefore only but talking nonsense we could understand the psychedelic inspiration of Enver Hoxha about creating this massive network of concrete mushrooms around the territory as an underground city parallel to the city of Tirana.



¹⁴. Dostoyevsky, F. (1864) *Notes from Underground*,

An urban legend in the beginning, a rumor that have been always squeezed as unreal. Only in the last year sturning to be true. Similar to the case of Wieliczka, Poland one of the oldest salt mines, is an inspiration with the continuous operation for over than 800 years that created natural/artificial paths and art bridges carved on the salt surfaces of the mine. Over 1,000 feet deep, the mine even facilitated an airplane factory run by the Polish resistance during the 2nd World War.»¹⁵

Tirana has its own underground skeleton of the past that was discovered lately under the gardens of a well-known hotel along its main Boulevard. A paradox and irony therefore a reality, a possibility that these systems of defense could be enhanced as systems of opportunity and expression of freedom. A piece of hope that could shelter its spirit, where the previous system was enforcing by like and dislike, this system is empowering by belief and disbelief.

Under this framework during Tirana Design Weeks the workshop “Reactivating the Underground” was organized by POLIS University directed by Antonino Di Raimo, Endrit Marku and Joana Dhiamandi in collaboration with K.A.P.A. (Non Profit Organization for Cultural Arts) and Hotel Rogner - Tirana.

The project aimed to re-program the existing underground system of the city of Tirana by giving possible scenarios for the city’s cultural life and creating a new social-machine that will stir up Tirana’s social-cultural platform. Strategically located in the heart of the city, the bunker would feed on art lovers, while absorbing in pedestrians from the

¹⁵. <http://weburbanist.com/2007/10/15/7-more-underground-wonders-of-the-world-lost-caverns-and-cities/>

city surface, deep into the whirling rooms several meters below the ground level. This hybrid underground mixed music entertainment spaces can be Tirana's most prominent public/private system becoming the ultimate social condenser of the Albanian capital.

Having as main events linkages that transform into musical alternative venues, the programs are arranged according to different speeds, from high-speed to zero-speed programmatic spaces, carrying users through endless transitions of unexpected musical experience.

Three multi-disciplinary groups composed by architecture, design and urban planning students worked together to conceptualize, develop and detail three original proposals for the future image of this underground, former military structure along the main Boulevard of Tirana. Two of the groups where focused on the architectural and design solutions themselves, while the third group composed by urban planning students was focused on the programmatic correlation of the structure with a wide network of cultural events in Europe while introducing a strategic vision on integrating events from the Albanian Cultural Calendar in an international level. At the end of the five days long workshop the groups presented their ideas with sketches, plans, sections axonometric explosions and interior renderings.

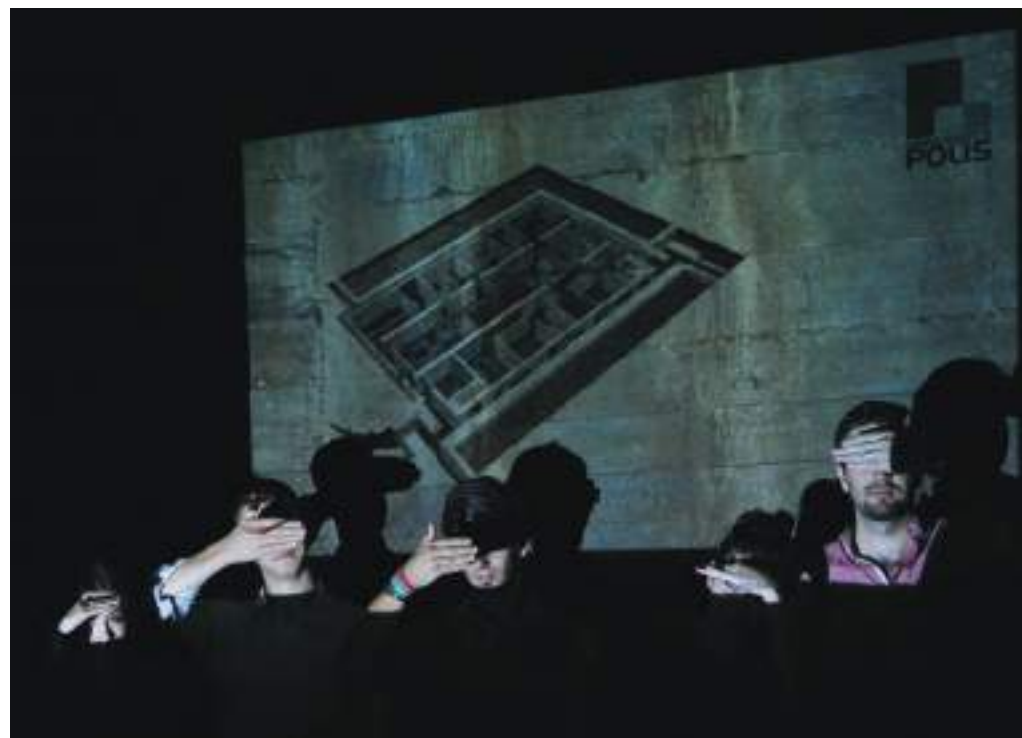
K.A.P.A, directed by Nikolaos Bilalis and Bashkim Rodoni is a group of artists and directors graduated from Marubi Film Academy defined specific spaces inside the rigid structure that either would be used with temporary or permanent functions, part of the initial design brief.

Light, texturing and materiality were given as main tools to the students that would keep the memories and alter the emotions. This jump would be realized by integrating the structure to a wider network of European Underground Cities by proposing a network of cultural events as an attempt to activate the military heritage value of Albania's Bunkers. The main focuses of the workshop were:

1) A preliminary architectural, applied design project with basic detailing;

which was characterized by the paths giving the dark rooms the feeling being part of a hide and seek game. Therefore the primary concept was the one of a playful labyrinth. The project aimed to emphasize the notion of space, which sometimes was perceived powerfully and others was merely visible.

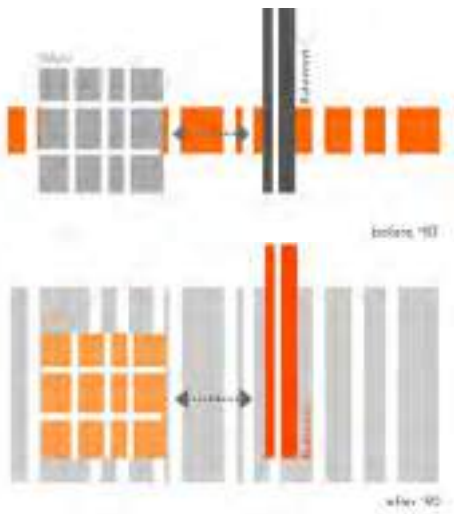
Reading the clear grid of vertical and horizontal lines of the plan, birth to another important concept was given; the diagonal. It seemed that breaking the dominant quadratic rule would be



2) Emerging problems and critical issues related to the specificity of the location that would be related with the local context and from the programmatic point of view to the regional context;

The site visit, analysis the first emotions and perceptions were the ones shaping the main concepts. This maze

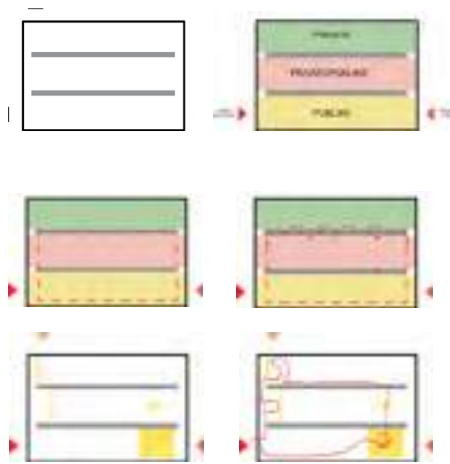
a key factor in releasing the hidden potentials of the bunker, and an almost non-existing route would now be the main itinerary around the bunker, or rather through it. Keeping in mind the past, the bunker is to meet its future, and finally leaving behind the era and the purpose for what it was built.



B[LOCK]-B[BOULEVARD] SYSTEM

Team: Iva Tavnxhiu, Rai Koci, Sindi Harxhi

An underground culture is a real factor in the European capitals. This culture often relates and intermediates with the historical and cultural identities of European cities, thus creating a ying-yang balance and perfect equilibrium. The combination of underground culture and historical and cultural focal points in the city is what we aim to bring in the project of this bunker. This will be a new destination which will work for many target groups such as those with an artistic interest, and those that seek an alternative cultural point in the city.



SEEK THE LIGHT

Team: Renis Batalli, Remzi Kutrolli, Perla Qordha, Xhoi Musliaka, Kreshnik Ilazi

Searching for a way that light could possibly transform the space without changing the physical structure of the underground shelter, the first group gave an applicable solution while respecting the materiality and atmosphere. The project consists of separating the bunker into three main parts. The main element that connects these three parts are the light cuts that are created along the movement enlightening and emphasizing the effect of continuity, with openings on the roof of the bunker will lead to the moving of the tennis court that sits above it. The public space will be a flexible area that changes due to the functions and needs of the artists by becoming a cinema or a gallery with different configurations. Respecting the original materiality of concrete and metal, the intervention gestures on the bunker will be the usage of wood as a complimentary texture that warms the rough character of the bunker environment.

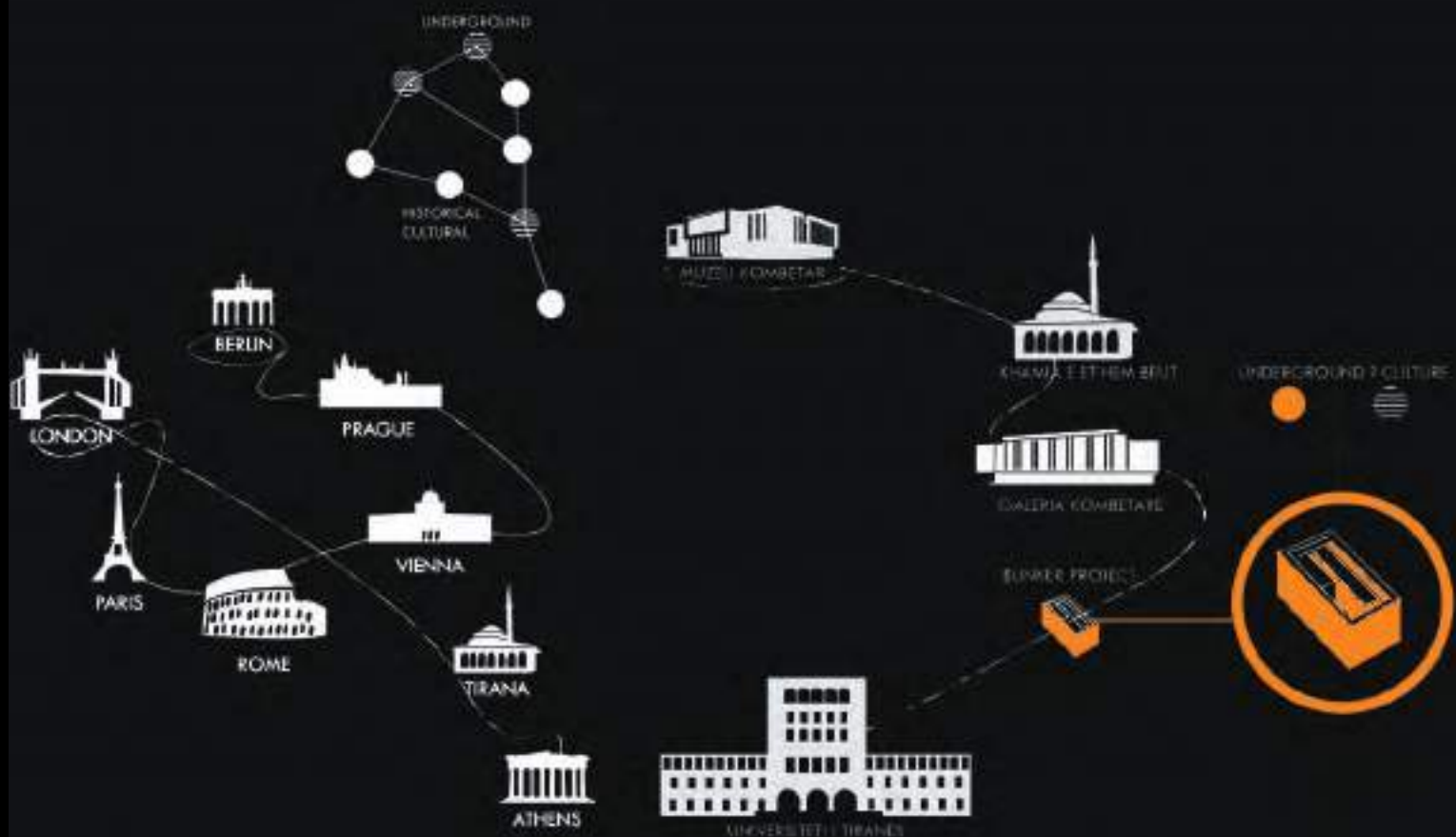


THE DIAGONAL

Team: Klaudio Ruçi, Gerti Struga, Ana Shurdha, Julia Janku, Xhorxho Kita, Xhesika Berisha, Durim Hoti

Going back in history, the hammer was one of the symbols of communism, while now it serves as a tool that dismantles walls and regimes, ideological and physical barriers. Just like the tearing down of the Berlin Wall gave life to a prosperous Germany, bringing down bits of concrete walls inside the bunker can bring in life, be it in the form of activities, art, people or even as a "living organism" inside the existing structure.

This living organism structure, which goes through the diagonal, will be the main artery, hosting both; still events and a never-ending movement. Light as the dynamic of spaces and the element of surprise which characterizes it will create a co-existence of old and new, private and public. The ruling grid system gave life to the diagonal itinerary as a break of this rule and a controversial response to the dominating quadratic system. The diagonal aims to host the new structure which would contrast with the existing materials and emphasize the relation between narrow and open spaces. The new addition which resembles a new "parasite organism", would be composed of a completely different materiality from the rough-feeling concrete and steel.



CONNECTION OF Bllok- Boulevard System CULTURAL AND ARTISTIC APPROACH





SEEK
THE
LIGHT.



DIAGONAL

Introducing art and new life to the buried





3. BED & BUNKER

War symbol from the past, peace symbol of the future!

Another attempt to represent publically the attractiveness of the bunkers by spreading ideas that might create the grounds for a safer future for these Albanian endemic building species, was the Bed & Bunker initiative.

While several studies indicate that over 750.000 of them were built¹⁶, their use was never necessary, waiting to be activated in an upcoming attack, never saw a battle occupying the landscape in strategic positions that today ironically correspond to the most beautiful and touristic attractive locations with a monumental presence. After the regime change, a rising trend to destroy many bunkers emerged as it was difficult for people to recognize these structures as something with historic and spatial value.

Bed & Bunker is an international project conducted as cooperation between POLIS University (International School of Architecture and Urban Development Policies) in Tirana, Albania and FH Mainz (University of Applied Sciences) in Mainz, Germany near the village of Tale in Lezhë and is nominated this year for the Mies van der Rohe 2015 Award¹⁷.

The aim of the project was to re-design and re-functionalize an existing bunker, a leftover from the communist period, by changing its fundamental function from a 'war shell' into a bed & breakfast hostel for backpacker tourists by generating value by design means, establishing a dialogue with the existing. A difficult dialogue, though apparently not impossible.

The bunker, a semi-spherical shaped fortified unit is probably the most well-known Albanian "Character" worldwide. Its negative stigmatization and precious steel bear on together with their locations so attractive for the developers, contributing to their mass destruction all over the country.

Students during the project were able to conceptualize, design and build by themselves a fully functional hostel room, inside an old bunker. The different materials represent both symbolically and functionality the different periods of the bunker, their first creation, in a time of war, and they new rebirth with a totally different purpose, transforming a former symbol of war into a present symbol of peace¹⁸.



Interior Views form Bed&Bunker Project, Tale, Albania, credits Bed & Bunker Team

16. Concrete Mushrooms. Reusing Albania's 750,000 Abandoned Bunkers. Gyler Mydyti and Elian Stefa, ISBN: 978-84-615-9870-0, August 2012, dpr-barcelona

17. Bed & Bunker, bedandbunker.org, Mies van der Rohe Award 2015 – www.miesarch.com

18. War symbol from the past, peace symbol of the future!, Saimir Kristo, A10 'new European architecture' Netherlands. English. ISSN 1573-3815, Issue #62 – 2015

CONCLUSIONS

Hydrisation as a process towards evolution of space and culture

This article draws an alternative portrait of the Albanian Cold War heritage. One can envision forming an underground city that welcomes the overwhelmed youth eager to express their flourishing energy and passion. Points and lines that form a space for praying, opening a dialogue with the divine. Concrete Bunkers placed distinguish for their diversity and cohesion of feelings, memories of the future that inspire possible identities. Identities from the past that need to be urgently re-appropriated.

A collage of transplanted pieces inspires the possibility of to making possible the impossible over the monumentality of the ruins, a harmonious relationship built on principles, emptiness and heritage that recalls memories and opens a future vision. Volumes expressed through bold geometries of rough concrete and rusted steel - a material palette appropriate to the duality of its context which includes both roughness and sophistication. Green roofs are sculptured within terraces on top of the structure containing both ground

and water. A process of hybridization, adaptation, and evolution based on ruins, evolution based on a revolution of thinking of new architectural and cultural approaches.

All these examples showcase the hidden potential in Albania's military heritage, a heritage that not necessary has to be turned into ruins in order to be appreciated. Its true value is hidden in the exact opposite direction, in the direct appreciation of the memories and identity that those structures resemble embodied in the relationship of the duals that are created taking in consideration each one of these projects. Duals that are related between peace - war, space - landscape, light - shadow, divine - religious and finally past with future. All elements that are considered opposites but are crucial for a harmonious balance in a non conventional order. Their integration in the needs of the contemporary Albanian society is not just a mere attempt to revitalize single structures apart, but should derive into a national strategy revitalizing them by hybridization.



Exterior view of the Bunkers, Tale, Albania, credits Bed & Bunker Team

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