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FORUM A+P 16

Periodik Shkencor për Arkitekturën dhe Planifikimin Urban 2015

TAW 2014

Tirana Architecture Week

EDITORIAL

Allowing the Unknowable

The experience of Biosphere2

[EN]

Visioning Future Cities

"Reflecting today's challenges, inspiring tomorrow's growth."

EXHIBITIONS

ALBANIA UNFINISHED

12 Posters for BULGARIAN Architecture

COMPETITIONS

LOST ARCHITECTURE

DUTCH DESIGN

Botues: Besnik Aliaj, Sotir Dhamo, Dritan Shutina. Viti i Pestë i Botimit. Dhjetor 2015

Çmimi 1000 Lekë / 10 Euro

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BASHKIA TIRANË

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INSTITUTI PER ZHVILLIMIN E HABITATIT

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A special thanks for the images of Tirana Architecture Week Activities to Eranda Janku, Anduena Dragovi and Julia Janku that were part of Tirana Architecture Week Organisation Team.

CONTENTS

TAW_FORUM

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

[ENTER]

Besnik Aliaj
Rector, Polis University

Dear Reader /
Dear participant of Tirana Architecture Week,

Thank you for joining us fir the first event of TAW 2014. I believe that all together we are making almost an historic step towards Tirana's and Albania's architecture. In addition this is also a contribution for the region of Balkans and wider on…

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

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

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

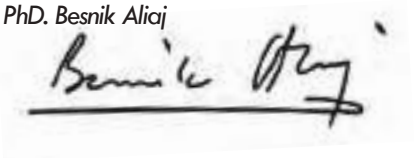
You will find here coexisting layers of rich architectural menu: some of the most formal architecture to the most informal one; from the real professional and contemporary one, to the most extravagant turbo-culture. But we are "forced" to live together and find ways towards a society where Architecture becomes not a sign of segregation, but a tool for giving hope to people; an instrument that builds new image and promotes the city, a societal language that bridges consensus within society and bridges partnership with the legal system.

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

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

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

Prof. PhD. Besnik Aliaj



The curatorial approach of Tirana Architecture Week 2014

Tirana Architecture Week

Saimir Kristo, Gjergji Dusniku

Tirana Architecture Week the first festival of architecture dedicated to the city of Tirana in order to romoting the exchange of knowledge between professionals at a national and international level in order to increase the public's interest in architecture and art design as disciplines which are closely connected to the contemporary development of cities; and to raise the interaction level between the professionals and the general public with the city as well as increase participation in decision-making and development processes.

As part of a series of thematic festivals that have been organized the last years by POLIS University and Co-Plan, Tirana Architecture Week 2014 raises on the experiences of the part events in order to enhance the impact of public participatory processes in the future urban development of our cities.

Under the theme "[En]visioning future cities, the shift of perspective in the curatorial approach was necessary in order to provide a clear platform for the participants for debate and discussion but also engage actively the public giving important feedback in order to create a clear vision for the needs of our future cities. The main objectives of Tirana Architecture Week in order to unfold its aim and topic were:

- To strengthen the role of Architecture, Art, Design, and Culture as key elements in the development and integration processes of the Albanian cities and those of the region.
- To promote the Albanian architectural culture and Art Design practices in the network of regional and international partners.
- To exchange national/ international experiences in the fields of Architecture, Urban planning, Art design, and conceptual theories of contemporary cities, focusing on dynamic contexts (the case of the Balkan context).
- To cultivate the culture of citizen participation in city-making processes by increasing the interaction level between citizens and the city through urban activation, public art, and the more complex and long-term interventions in the city.

Tirana Architecture Week 2014 reframed its original structure while establishing is conceptualized to include 5 main activity groups:

Conferences, Exhibitions, Competitions, Workshops, Open forums.

Through its activities Tirana Architecture Weeks aims at engaging the community of architects, urban planners, and related professions, national/international artists in Art design; academics in the fields/ disciplines covered in the scheduled

conferences; community; students.

Reframing its original structure the festival was conceptualized in four main fields of action: Open Lectures, Workshops, Public Events and Exhibitions and Competitions.

The main aim of the workshops, covering a large specter of the architects, designers and planners activity, was to be as present as possible in Tirana's everyday life, thus being a direct testimony of the need that creating clear vision for the our cities is emergent. Urban Provo[a] ctions, the "Solar Capsule", the Grid Shell Structure", the Tirana Urban Pockets, the Legible Tirana workshop, the Urban Gardening workshop, the public performances, debates, screenings and discussions with the citizens of Tirana brought a lot of energy that reflected many valuable ideas.

The Open Lectures and Conference were the mean used to articulate and disseminate the theoretical component of the cultural operation. Guests from different countries in the region but also Europe, United States, Africa and also Japan to the debate and the [En] Visioning Future Cities Conference, with a notable mention on the presence of Peter Eisenman holding the lecture "the discipline of architecture" and John Allen discussing on the experiment of "Biosphere 2" raising the theoretical impact of the discussion.

Attacking main issues on the cityscape of Tirana, was an issue that was addressed quite strong with the organization of the "Lost Architecture Competition – [En] Visioning New City Squares" with the support of the Ministry of Culture of Albania, putting the Pyramid Square into focus, inviting young architects and designers internationally in order to provide their visions for the Pyramid Square and its importance for the future development of the city of Tirana. A competition that had a huge impact also in terms of public debate that brought back the attention in this important landmark and public space of Tirana, engaging the authorities to organize and official competition under the theme "Park of Faith" in order to revitalize it.

"Inspired by Dutch" was another competition which in a smaller scale brought ideas inspired by Dutch tradition and culture bringing and other perspective for the participants but also the audience that had the chance to experience the exhibition.

Other important exhibitions that were organized were intended to bring together contemporary international experiences for the public of Tirana Architecture Week like "Projecting Albania", "Unfinished Albania", "Tirana Interrupted", "Box In A Cloud", "Young Balkan Designers", "Hungry Designers", "Complexity as a Self Regulation", "Tirana Footnotes", in order to bring a strong international experience for the public of Tirana.

Tirana Architecture Week 2014 – [En] Visioning Future Cities was finalized after a strong series of discussions, debates, work and happenings in the city having its closing event "Attack Free Space" an alternative and innovative experience provided to the city by radio on how we can re-use and attack our public spaces in the city, by creating a different itinerary in the city where people were asked to perform different actions while listening to their favorite radio station, acting out strangely while someone were not part of it, but once you would become part of the experience you could really understand the importance of public space. Finally everything ended with a great party and concert organized in the Lake Park of Tirana, enjoying nature, city and making the best out of it while envisioning for the future of our cities!

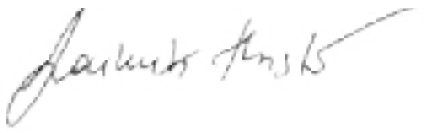
Curators of Tirana Architecture Week 2014

Saimir Kristo
[Architect and Urban Planner]

Saimir Kristo is an architect and an urban designer and currently lecturer and curricula manager of POLIS University in Tirana, Albania. In his professional experience he also collaborated in urban participatory processes, as a coordinator in urban planning projects for various cities in Albania. His scientific research is based on the paradigm of information technology in architecture and at the same time he is editor at Forum A+P, Scientific Journal for Architecture and Urban Planning and member of the editorial board of MAD Magazine. Currently he is curator of TAW – Tirana Architecture Week – [En]Visioning Future Cities.

Gjergji Dushniku
[Architect and Urban Planner]

Gjergji Dushniku is an architect and an urban designer. In 2012, he graduated from Polis University in Tirana, Albania, with a second Master in Applied Design in the field of parametric design. He has participated in many international conferences and workshops like the Tirana Architecture Week in Tirana, the Polis University. His experience in academic field at Polis University as an Assistant Professor and part of Innovation Factory department create the basis to co-fund Studioarch4, an architecture office based in Tirana, Albania, focused in innovation and research in the fields of Architecture, Urban Design, Engineering and Interior Design. He was the curator of TAW – Tirana Architecture Week 2014 – [En]Visioning Future Cities.



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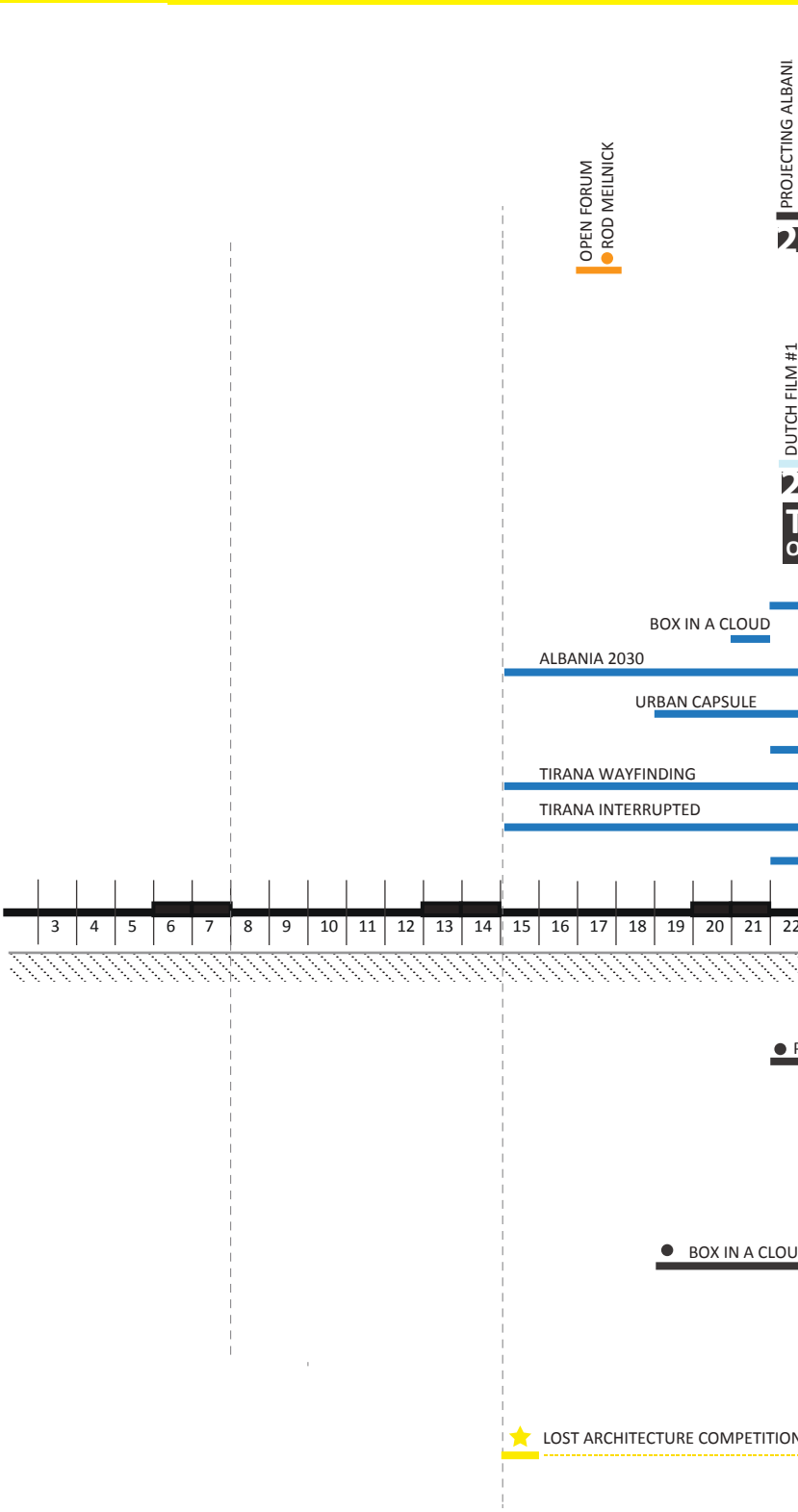
ART & DESIGN EVENTS: Sonja Jojic, Joana Dhian
Julian Veleshnja, Ardit Lila Ermal Hoxha, Figali Dardha, Kejt Dh

TAW 2014
www.tiranaarchitectureweek.com

PROGRAM

TIRANA ARCHITECTURE WEEK 2014



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*Any changes on Tirana Architecture Week 2014 Calendar will be communicated via the official TAW Website and Facebook Page

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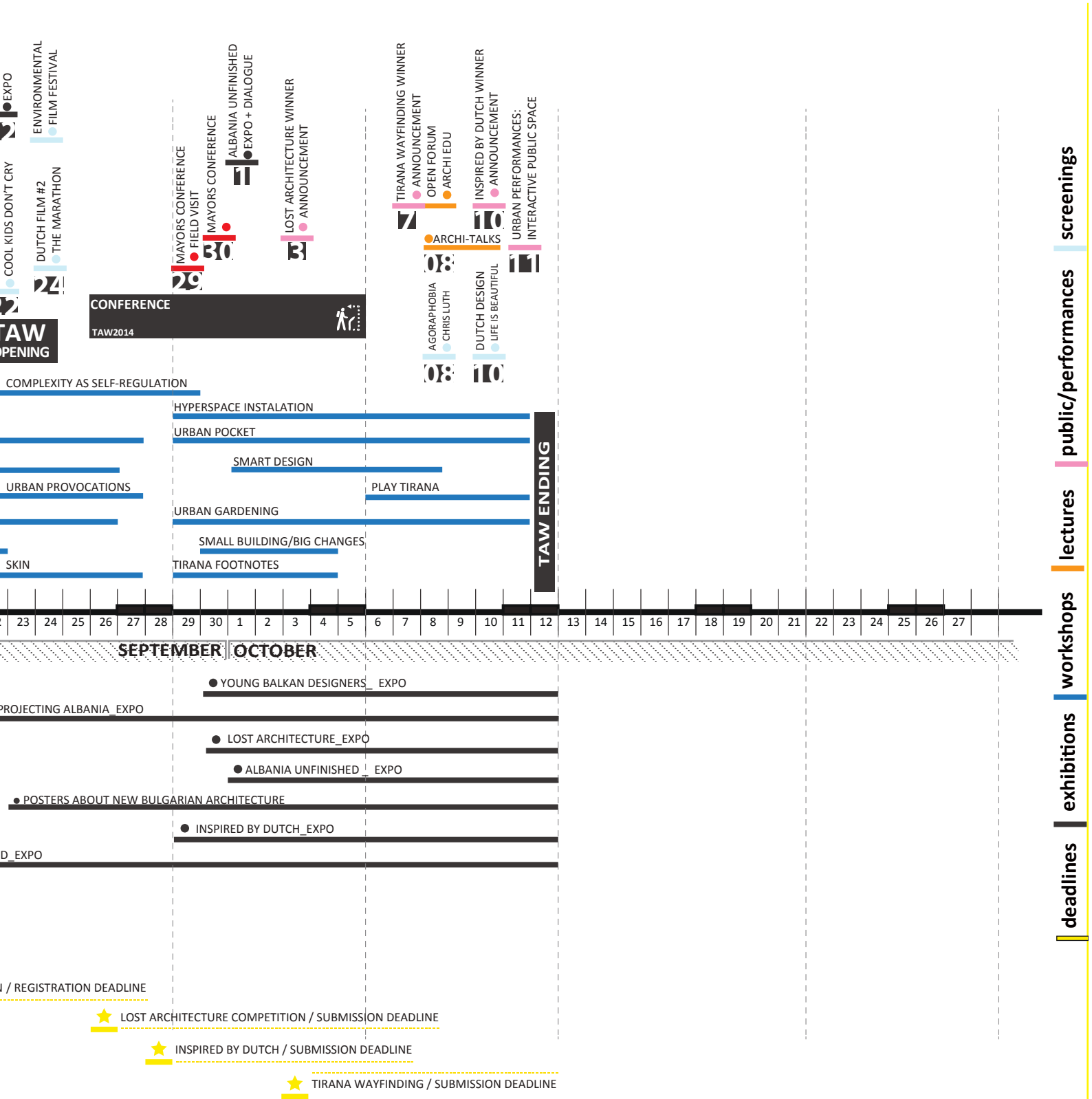
hutina. **GENERAL COORDINATION/CURATION**: Saimir Kristo, Gjergji Dushniku . **ARCHITECTURE EVENTS**: Lorris Rossi, Dorina Papa, Etlena Dobjani
mandi, Endrit Marku, Lorin Çerkrezi, Rezart Struga, Eranda Janku, Ermal Bezhani. **PUBLIC EVENTS**: Elvan Dajko, Silvi Jano, Nevila Zaimi, Roland Lleshi
hrami, Fiona Imani, Malvina Disha. **WORKSHOPS**: Antonino Di Raimo, Ledian Bregasi, Laura Pedata, Renis Batali, Erdi Myftaraga, Egla Luca, Dea Buza
TECHNICAL ORGANISATION: Floreta Aliaj, Alma Sustarova



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TAW 2014

TECTUREWEEKS

COMPETITIONS

EXHIBITIONS

PUBLIC EVENTS

Peter Eisenman during the lecture

Antonino Saggio in front of the poster of Sicily LaB Exhibition

John Allen during the lecture

Official Opening of Tirana Architecture Week

CONFERENCE_SPEAKERS

Peter Eisnemen

[Architect]

Eisenman is an internationally recognized architect and educator. The principal of Eisenman Architects, he has designed large-scale housing and urban design projects, innovative facilities for educational institutions, and a series of inventive private houses. He has taught at Cambridge University, Harvard University, Princeton University, Ohio State University, and The Cooper Union. From 1967 to 1982 he was the founder and director of the Institute for Architecture and Urban Studies in NYC.

Hitoshi Abe

[Architect]

Hitoshi Abe studied at the Southern California Institute of Architecture and acquired, in 1989, the Master of Architecture. During his studies he worked from 1988 to 1992 in the office of Coop Himmelb(l)au. In 1992 he founded the Atelier Hitoshi Abe. In 1993 he earned his doctorate at Tohoku University, in 1998 became associate professor at the Institute and in 2002 full professor. Since 2007 he has worked at the UCLA Department of Architecture and Urbanism of the School of Arts and Architecture in Los Angeles.

Jesse Reiser

[Architect]

Jesse Reiser received his Bachelor of Architecture degree from the Cooper Union in New York and completed his Masters of Architecture at the Cranbrook Academy of Art. He was a fellow of the American Academy in Rome in 1985 and he worked for the offices of John Hejduk and Aldo Rossi prior to forming Reiser + Umemoto with partner, Nanako Umemoto. Jesse is a Professor of Architecture at Princeton University and has previously taught and lectured at various educational and cultural institutions throughout the United States, Europe and Asia.

Gezim Paçarizi

[Architect]

Gëzim Pacarizi has graduated architecture at Geneva University, Switzerland on 1993. After extensive studies and visits on Le Corbusier and Louis Kahn he has developed a theory of his own, which has been translated into many buildings. On 2002 he opened GPAA practice in Kosovo. Until 2007 he has been the main contributor to the renewal of contemporary architecture in Kosovo. In this period he has build exceptional buildings and designed some of the most interesting projects in after war Kosovo.

Emilio Tuñón

[Architect]

Emilio Tuñón is a Spanish architect. He graduated from the ETSAM School of Architecture in 1981 and was with the Fine Arts Cultural Department (1982) and the Architecture Public Works and Urban Planning Department (1983). In 1992, Tuñón and Luis Mansilla established the architecture firm Mansilla + Tuñón Architects. The office is focused on cultural projects and is devoted to a confrontation between theory and teaching, and design and construction practice.

Antonino Saggio is an architect, scholar and professor and holds the Architecture and Informaton Technology Chair at the School of Architecture at Sapienza, University of Rome. He is the coordinator of the PhD program in Architecture Theory and Design which is one of the oldest and more relevant in Italy. The PhD program is offered by the Deparment of Architettura and Progetto of which Saggio belongs since 1986. He is the founder and editor of the international book series "The Information Technology Revolution in Architecture". The 35 books being published so far represent an important theoretical and cultural survey of the new digital realm of architecture.

Antonino Saggio

Sapienza University of Rome, Faculty of Architecture

Bostjan Bugaric

[Architect]

The work of Boštjan Bugarič is concerned with experiential implementation of different socio-spatial concept situated in the site-specificity of the new urbanity of the city. He has been the founding member and the leader of the KUD C3, which presents a platform for his spatial research, studies of modern urban trends in public areas, and as an applicative model for theoretic researches of public areas.

CONFERENCE_SPEAKERS

Matthias Bauer Associates, based in Stuttgart, Germany, is a multidisciplinary team of architects, engineers, interior designers and project managers. With more than 15 years of professional experience MBA/S is consulting, designing and master planning a wide spectrum of project typologies and programs for private and public clients worldwide. Based on research and creative investigations they address the core issues around which MBA/S projects evolve from alternative scenarios to synergetic projects.

Matthias Bauer
[Architect]

Bekim was educated in architecture at the University of Prishtina and in Housing and Urbanism at the AA School of Architecture in London. He is the founder and heads the Kosovo Architecture Foundation, the Prishtina Architecture Week and the Prishtina Office for Urban Regeneration. Bekim also serves as a judge and an external critic at numerous institutions and events in the region. In the past he initiated and served as the Commissioner to Kosovo's first ever participation at theArchitecture exhibition of the Venice Biennale in 2012 and is currently the assistant Commissioner to the 2014 entry.

Bekim Ramku
[Architect]

Artan Raça graduated from Civil Engineering Faculty of Tirana in 1987. He has worked until 1993 as an architect near the Institute of Construction of Urban Design Studies, Tirana. After that, he established the studio "raça arkitektura" and began his career as freelance in the field of architecture and architectural design. He takes active part in the architecture life and debate with several articles published in newspapers and periodicals on architecture.

Ivana Borovnjak
[Designer]

Ivana received her Master's degree in conceptual design at the Design Academy Eindhoven. After returning to Croatia they started working together on self initiative projects in product design and visual communications. Independently she works on projects in the fields of culture, art, the theatre and nonprofit organizations from Amsterdam, London and Zagreb. In 2011 the first table project for1or2 has been selected by Konstantin Grcic and exhibited at Salone Satellite, Milan within the Young Balkan Designers collective.

Artan Raça
[Architect]

Helena Casanova

[Architect]

Helena Casanova is a Spanish architect. Since 2000, she is registered as architect at the Dutch SBA. In 2001 she established in Rotterdam with Jesús Hernández the office Casanova+Hernandez architects, urban planners and landscape architects. The office has been awarded in different international competitions, such as the Marubi National Photo Museum in Albania, the Ceramic Museum in Jinzhou, China, the master plan for Lichterfelde Süd in Berlin, the Cooltower in Rotterdam, Europan 6 in Groningen and Europan 7 in the Hague. Between 2009 and 2013 she was member of the Architecture Commission at the Dutch Architecture Fund (SFA / Stimuleringsfonds voor Creatieve Industrie).

Riccardo Vannucci is a director of the Italian design group, FAREstudio, which attempts to balance a commitment to ethical practice with commercial sustainability. At a time when much design seems to be defined by both virtualization and celebrity, FAREstudio pursues a material and apparently humble approach to architecture, rendered explicit in the name of the office, an acronym of "For an Architecture of REality."

Riccardo Vannucci

[Architect]

Nol Binakaj

[Architect]

Noli graduated in architecture at the University of Prishtina and specialized in historic building conservation and management at Lund University in Sweden. He is the cofounder of the Kosovo Architecture Foundation and the Prishtina Office for Urban Regeneration. He is currently the deputy director of thePrishtina Architecture Week, the Cultural Heritage without Borders office in Kosovo and an architect at the Office of Urban Drafters +Architects, a research based multidisciplinary practice with a focus on architecture and urban design. Noli was also part of the Kosovo Pavilion team at the Venice Biennale in 2012.

Marco Clausen

[Urban Planner]

Marco Clausen's works focuses on developing and fostering sustainable and resilient urban communities. As the co-initiator of Berlin's urban garden, Prinzessinnengarten at Moritzplatz in Berlin-Kreuzberg he runs various agricultural, environmental and participatory urban projects and programs. His work focuses on how we co-create sustainable city features.

OPEN LECTURES_SPEAKERS

Loris Rossi

[Architect]

Graduated in architecture at "La Sapienza" University of Rome, Master degree in Architecture "Ludovico Quaroni". He was awarded a PhD scholarship in Architectural Composition and Theory at "La Sapienza" and he developed part of his PhD dissertation research at the Department of Architecture and Urban Planning of UCLA, in LA. From 2005 – 2011 he was co-founder of the ungroup Architecture office based in Rome, and since October 2011 he is a full time professor at POLIS University and technical director of Metropolis office l.t.d. His research is focused in urban design, in the specific on the relationship between informal settlements and new urban intermodality.

Jason Payne

[Architect]

Rob Melnick is Executive Dean of the Global Institute of Sustainability (GIOS) at Arizona State University (ASU), one of the largest research universities in the United States. GIOS, which includes ASU's School of Sustainability, is the primary vehicle by which the university establishes and pursues a comprehensive set of goals on sustainability education, research and practice. Dr. Melnick has authored, managed and contributed to nearly 200 funded policy studies on topics such as economic development, education reform, urban growth, quality of life, workforce development and sustainability. He is the principal author of two books - Urban Growth in Arizona: A Policy Analysis (Arizona State University) and Visions of the Future (International Publishing) and is co-author of Teaching and Media (Prentice Hall).

Rob Melnick

[Executive Dean of the Global Institute of Sustainability]

Jason Payne is Principal of Hirsuta and Assistant Professor of Architecture in the Department of Architecture and Urban Design, University of California Los Angeles. A leading designer in his generation, pushing in digital design and fabrication away from a focus on technique and process toward the celebration of product, experience, affect, and atmosphere. Prior to founding Hirsuta, Payne co-partnered the award-wining office Gnuform, best know for the NGTV Bar (206 AIA Design Award) and the 2006 MoMA/PS1 entry "Purple Haze" (young Architects Program Finalist Entry.) Payne has also worked as Project Designer for Reiser + Umemoto / RUR Architects and Daniel Libeskind Studio. Payne holds a Master of Advanced Architectural Design Degree from Columbia University.

Ivan Mirkovski is an architect, urban planner and lecturer in urban design studies at the UACS University – School for Architecture and Design in Skopje, Macedonia. He works and resides in Skopje where he is partner/owner at the architectural studio Smart Living. Ivan is the Founder of Skopje Architecture Week and Forum Skopje – international platform for urban planning, sociology and the contemporary thought. Mirkovski obtains his Master's Degree at the Technical University of Vienna where he is currently a Ph.D. candidate. His research field gravitates towards social morphology and responsibility as key issues between the built realm and its procreators.

Ivan Mirkovski

[Architect]

Ledian Bregasi

[Architect]

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.

John Polk Allen is a systems ecologist and engineer, metallurgist, adventurer and writer. He is best known as the inventor and Director of Research of Biosphere 2, the world's largest laboratory of global ecology, and was the founder of Synergia Ranch. Allen is a proponent of the science of biospherics. He currently serves as Chairman of Global Ecotechnics Corporation, and a director of Biospheric Design and of Institute of Ecotechnics.

John Allen

[Bioshpere 2, Ecologist]

The following article is a material prepared by Phd Antonino Di Raimo for the novel work of John Allen, as one of main contributor of the new era on Human Thinking.

Vice Minister of Culture Zef Cuni,
Floriana Paskali, Director of "Pjeter Arbnori" International Center of Culture
Rector of Polis University Besnik Aliaj

Gezim Paçarizi

Emilio Tuñón

Hitoshi Abe

Jason Payne

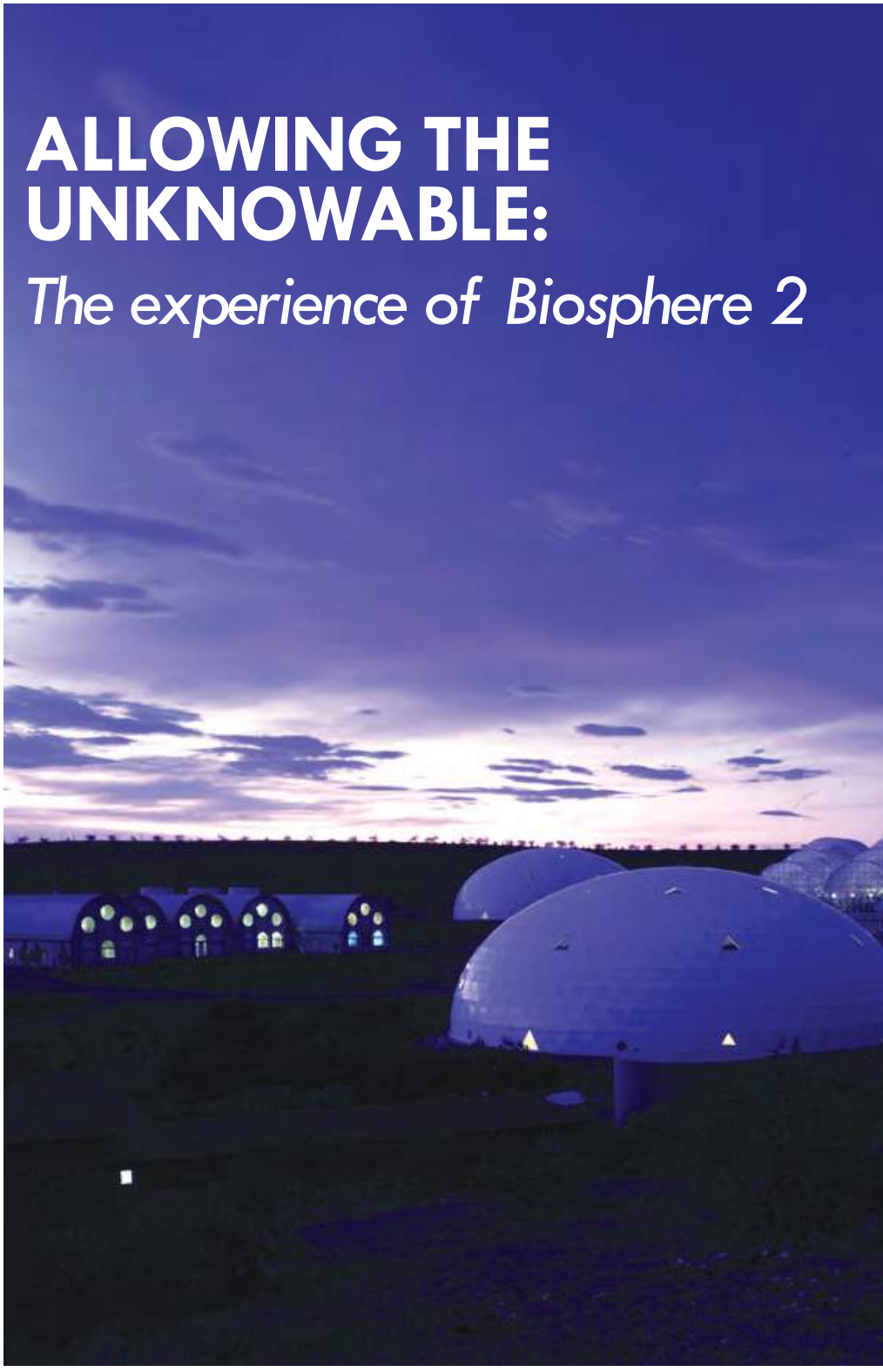
Helena Casanova

Matthias Bauer, Petrit Pasha

Richardo Vannucci

Antonino Di Raimo
[Architect PhD,
Dean of Architecture at
POLIS University]

ALLOWING THE UNKNOWABLE:
The experience of Biosphere 2



Architect with a Doctoral Degreee in Architecture Design by University of Rome, La Sapienza. His main area of research focuses on the relations between human body and architecture space, according to an information paradigm infused by embodied cognitive science framework. In 2012 he received the TRIMO International Research Award for his PhD research. In 2014 he published the book 'Francois Roche Heretical Machinism and Living Architecture of New Territories.com' in THE IT Revolution book series. Since 2012 he's Dean of the Faculty of Architecture and Design (FAD) at Polis University, where he also teaches architecture design.

Fig. 1

FIGURES OF OUR TIMES

A voice belonging to the recent history of human thought talks almost silently though solemnly about an experiment unknown to most. A vaguely sardonic vein that more than belonging to the scientist who professes, belongs to one who knows, occasionally emerges through the speech. John Allen, the inventor of Biosphere 2 and chair of the Global Institute of Ecotechnics, gives a talk to the audience of Tirana Architecture Week (2nd edition), focused on the *Envisioning Future of Cities*. One of the most significant and original achievements of the twentieth century - Biosphere 2 - an experience that only recently has been revisited by architecture circles (Saggio, 2010, 362-365), is told by its creator. Regarding future cities, Biosphere 2 (Fig. 1) comes from the past and it does not just represents the first attempt to build an architectural space through which to implement and study the web of life and the systemic phenomena that this implies, but it also resulted in being the first attempt aimed at creating an entire living system. But Allen (Fig.2) is actually a man from the past, a past related to the last century and too often easily confused with the ideologies of change dominated by the post-Hiroshima environmentalism (Kim et Carver 2009). Yet, biosphere is not about the crisis, nor ideology; it is mainly about a scientific paradigm shifting from Reductionism to Comprehensivism. Indeed, Biosphere is mainly dealing with epistemology and the way we know.

The Biosphere 2 experiment was rooted within a paradigm that is older than the crisis in environmentalism due to its origins in the research carried out by VladimirVernadsky (1863-1945) a Russian scientist, mineralogist and geochemist (Fig. 3). The word *biosphere* has been used by Vernadsky in order to explicitly refer to the Planet Earth by considering it as a whole system. In doing that, Vernadsky anticipated a

Fig. 2_Photos courtesy of Gill Kenny

Fig. 3

vision which would have become part of the collective imagination because of the planet's images within space disseminated by NASA since1968. Within the whole – Vernadsky claimed - the presence of living systems is crucial, because it would address a delicate balance depending on a continuous interaction between the living and the inert elements. Therefore refering to the Planet Earth as a sphere of life, something we should think as alive, is actually also a derivation of a broader school of thinking, not fully studied in the West yet, which is known as C*osmism*. This philosophical movement was developed in Russia by Nikolai Fyodorovich Fyodorov (1829 - 1903) who can be considered the founder, with Konstantin Tsiolkovsky (1857 to 1935), and finally by Vernadsky. Thought extremely complex, sometimes visionary, and interwoven for better or worse with the advent of Bolshevism, the Cosmism however was characterized by a significant faith in mankind's colonization of space and consequently by a number of pioneering investigations equally carrying out technical and philosophical beliefs. Tsiolkovsky especially, is known for his research concerning space ships projects, space-stations and even the development of the concept of *closed ecological systems*. The latter are means capable of operating in an extraterrestrial environment because of their proper ability to replicate terrestrial conditions. According to Vernadsky, the biosphere concept indicates the geological crust in which life manifests itself, it being inextricably linked with geology; yet, life constitutes the real driving force although laughable in comparison with inert matter. Furthermore, Vernadsky who considers scientific activity of a crucial importance in the biosphere's evolution, also announces the fundamental transition from the biosphere to the *noosphere*. The latter term indicates the realm of the human mind and its fundamental importance in awareness through scientific knowledge and consequently in the ability of biosphere to transform itself. However, the term biosphere is actually taken up by Vernadsky after meeting the geologist E. Suess, although it will be Vernadsky through his studies who will succeed ingraining general acceptance of it by the scientific community.

A way of thinking, then, which prepares the ecology and particularly that vision related to the planet as an enormous interacting system, in which the *biotic* directs the *abiotic* in the pursuit of developmental stages through stationary periods of fitness. This is *de facto* also the scientific proposal offered by the scientist J. Lovelock at the end of the Seventies: the entire planet, a homeostatic self-regulating system, as the *Gaia Hypothesis* claims (Capra 1997). Thus, the basic idea of the biosphere consists of considering the planet a single interacting system and, therefore, attempting a description of it in these terms rather than in terms of individual and divided phenomena.

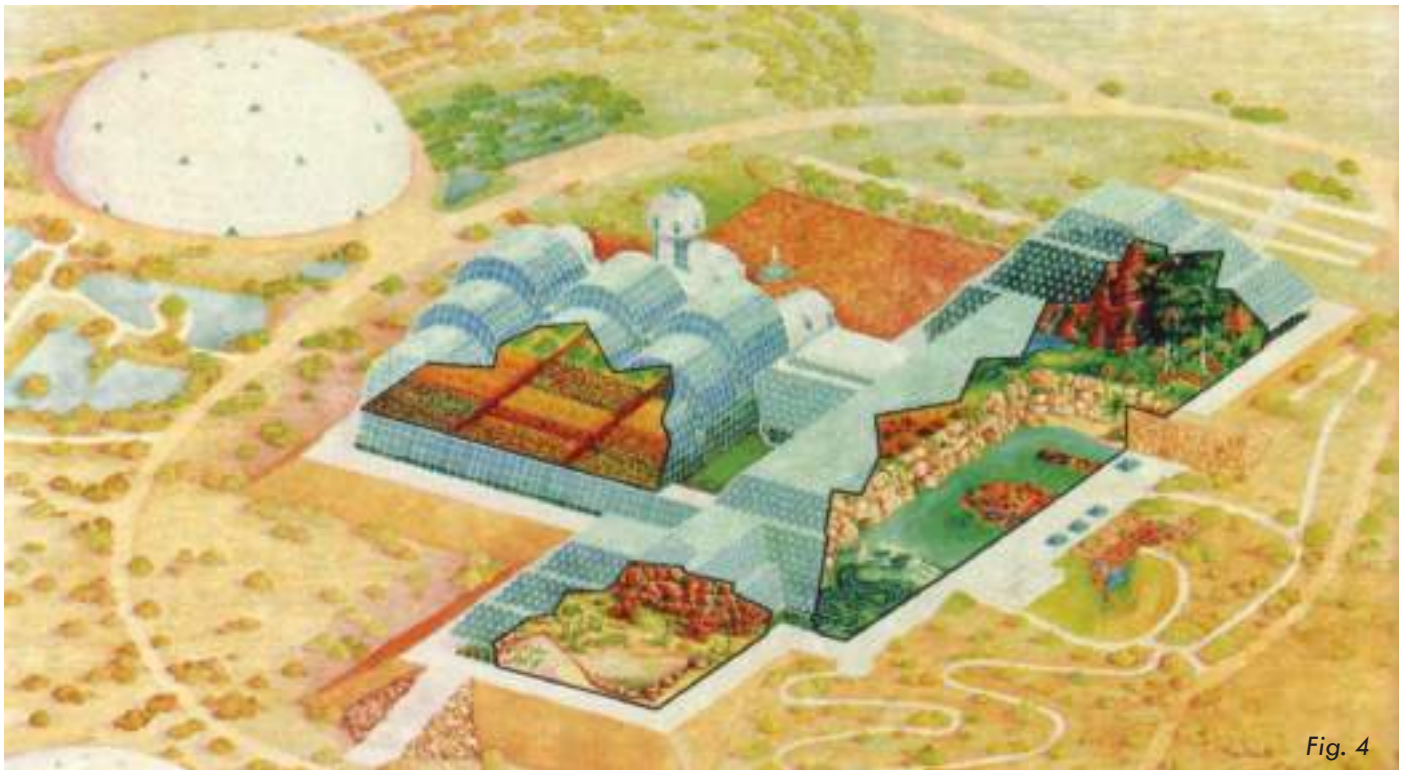


Fig. 4

BIOSPHERE

The importance of this approach which goes beyond the crisis and the so-called ecological ideologies is also the way in which scientific thinking moves from a reductionist approach to a systematic paradigm, the former being unable to grasp the relationships between the billions of interacting variables. As a matter of fact, it is important to critically highlight the central concept developed by Vernadsky and taken up several times in the twentieth century, particularly by Allen. This concept considers Earth a relatively closed system, specifically a shell characterized by life as emerging phenomenon. A system, therefore of an enormous complexity, order, and characterized by its self-containment. The envelope as the creators of Biosphere 2 write and as Allen reiterates in his lecture is first and foremost something that allows life; any system, then, designed for a similar purpose must be based on the same idea. Actually, the envelope is a mean of containment aimed to support a delicate and impressive interaction among billions of components, whereas the relations have an impact on each other and results in *self-regulation* and *self-sufficiency*. The abovementioned facts are the reasons of a formidable *Galilean experiment* never realized up to that point.

J. Allen, a charismatic leader, is also head of the Institute of Ecotechnics, a group founded in 1973 on the basis of a research effort aimed at combining technique with ecology. Ecotechnics are still active in various locations around the world, along with various research projects. On these bases and on the ideas of Vernadsky, Allen arrived at the fundamental step of Biosphere2, an experiment as ambitious as necessary: if you want to understand the Earth, you should attempt to replicate its conditions. Earth (called for this reason Biosphere 1), could be modeled through a system which first integrates the parts that are considered fundamental: the *7 biomes* (Fig 4). They are constitutive of the system along with the fundamental human presence (Allen 1991). The system then must be closed to the passage of matter while it may be open to the passage of energy (solar energy) and information (that related to communication between Biosphere 1 and Biosphere 2). You could think of a kind of bubble that can trigger, at a

Fig. 5_Photos courtesy of Peter Menzell

small scale and at a very low degree of complexity, the same conditions that support life on Earth through a heterogeneous interaction between the biome components and humans. In this way an implicit correspondence between the terrestrial sphere and the architecture, is established, as the both of them are based on the thought of containment.

However, Allen and his group's work also owes a part of its success to similar positions expressed by other researchers closer to architecture; such is the case for example of synergy, a terms proposed by Richard Buckminster Fuller who defines this approach in his book *Synergetics: Explorations in the Geometry of Thinking* in 1975. Others, like Herman Haken, devotes a lifetime to the development of this new science, which is nothing else other than the attempt to understand reality in more systemic terms rather than reductionist. In his texts, Allen directly references the research carried out by Lewis Mumford, while stressing that the synergistic or what he calls the science of the biosphere, or other denominations, are all synonyms. The important thing, he emphasizes, is that all of these definitions highlight *the exceptionality of the Earth phenomenon as a whole and uniquesystem* (Allen 1991). The need of studying the complex reactions by not isolating the components along with the need of understanding the emergent behaviors, consequences and unpredictable and unobservable events (not possible according to a classical approach), are certainly part of a scientific milieu which seems ripe to approach the observation of isolated phenomena together with those which are linked and inextricable. Allen, in other words indicates not only a paradigm shift within the scientific tradition, but one acting in the role of the scientific observer. Observing the planet as a whole, looking at it from a distance, although it results from a cultural climate created by the first space missions and the dream of a future colonization, has a meaning indicating the need for a deep epistemological change: *a thinking able to give an account of both the individual and the whole* (Morin 1994).

In 1984, Allen says, while simultaneously projecting some images that literally emerge from the repressed, the adventure of Biopshere 2 began, radicalizing a large number of premises through an experiment that resulted in the building of a complex architecture never before created on this planet: an architecture which would replicate the planet to the extent that it is able to contain and maintain life.

At the beginning it was decided to proceed with the construction of a test-module which would summarize the salient facts of the project. The site was chosen to be in Oracle, Tucson, Arizona. I would like to mention the name of this project's architect: a woman, Margaret Augustine, (Fig 5) who designed the first test module and then the same Biosphere 2 (Fig 6). Allen points out that only thanks to the observations expressed by architect Augustine they were able *to design this little micro-world in relation to the critical dimension of each main element of the program* (Allen 1991). This suggestion solved a fundamental dilemma about

Fig. 6
Photos courtesy of
Roger Ressmeyer

the dimensions to be selected for the biomes belonging to Biosphere 2 . The experiments conducted in the module gave very encouraging results, with Allen remaining in the closed module for 3 days, A. Alling for 5 days, and L. Leigh even for 21 days. These were meaningful results for the birth of a science aimed to study closed systems coupled with the human body and open to the passage of energy and information.

Then they proceeded in parallel with the design and construction of Biosphere 2 which in 1991 was ready for the most ambitious experiment: namely the accommodation of a crew of 8 members for two years.

Several specialists worked under the coordination of Margaret Augustine in the creation of about 13000 square meters, biomes sealed together through a transparent casing in order to ensure minimal losses of air. The complex involved a rain forest, an ocean, a marsh, a savanna, and a desert, complemented by appropriate transitional zones and a specific selection of species (in the number of 3000) resulting in different miniature sets of ecosystems, from the mangrove to the reef. The species were selected through the contribution of several experts. The system then was completed by an area dedicated to agriculture and livestock from which crew members will obtain the food resources. Additionally, a residential area and a control center were designed for the crew.

The architectural form of the complex took the shape of a big T, with the short side hosting the most anthropic part. It is interesting noting

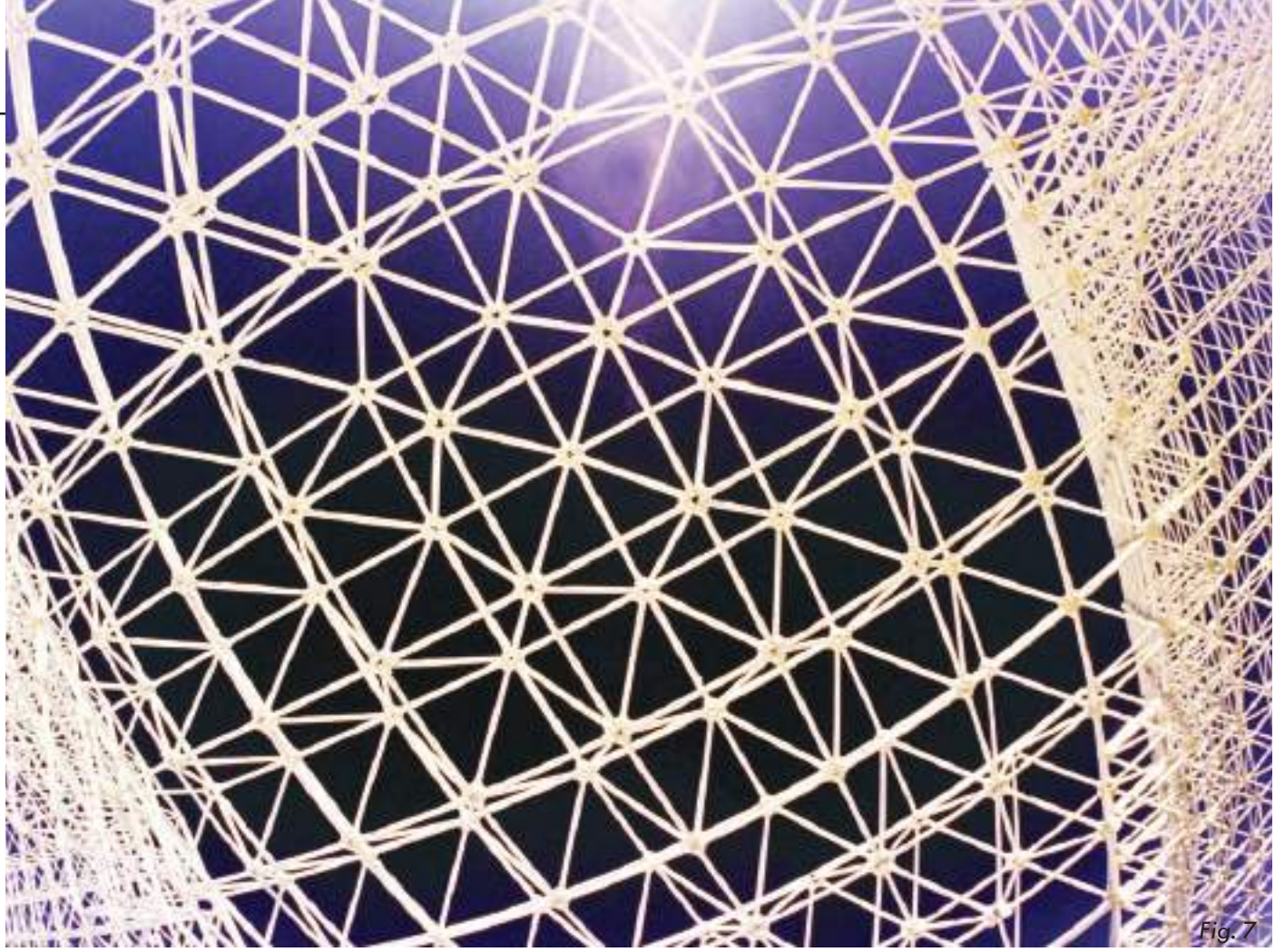


Fig. 7

that the overall volume, far from being *superficial postmodern (Kim et Carver 2009)*, finds instead its profound reasons within the Ecotechnic's vision of architecture; Augustine, the first architect in history designing this type of system, summarizes the idea of Biosphere 2 as inspired by several masterpieces left as a heritage to all humanity. In this sense, Augustine assembles two large pyramids at the ends of the complex, articulating them according to a volumetric progression inspired by minarets . The agricultural area is instead characterized by three architecture bodies gradually sloping, each of one featuring a circular vault. Attached to them stands the residential and the administration area with a tower from which it is possible to enjoy a view of the overall system. By using the archetypal forms, Augustine is able to articulate and to merge the biomes. The architectural theme, in fact, is developed from the requirement of the system sealing rather than from a language issue or a concern with quoting historical forms. The sealing is materially resolved through a technology that owns a lot to Fuller and his assistant Peter Pearce who ultimately designed the structure. In this case, an apparent linguistic problem turns into an opportunity to experiment with a new technique. It is therefore a composition that has nothing superficial and above all does not yearn to *create multicultural variations, capable of wrapping a universal nature*, as the hasty and poor conclusion by Kim and Carver implies *(Kim et Carver 2009)*. Rather, this should be intended as syncretic research still deriving from the co*smistic* cultural background, perhaps difficult to grasp, for that architects who are unable to associate the pyramid to nothing other than the festive Las Vegas. Peter Pearce known for his studies on structures inspired by nature, through the update of techniques learnt from Fuller, proposes a space frame (Fig.7) able to work not only for domes but also for the simultaneously articulation of different shapes. In this regard, it is worth to noting that paradoxically, similar architecture complexes built afterward such as the Eden Project designed by N. Grimshaw in Cornwall in the United Kingdom in 2000 or even the Bubble by Renzo Piano in Genoa in 2000, despite their reference to the Biosphere concept, do not have the same vision of complexity and radical experimentation that animated Biosphere 2.

They are not experiments but places which couple the encapsulation of nature with entertainment's program required by the contemporary city.

The first experiment was carried out through a mission that lasted two years from 1991 to 1993. This mission provided the first results: it is possible to study complex systems and understand the relationships which govern the whole set. Several results even confirmed the initial

assumptions. As in all experiments, this one also aimed to foresee and witness the emergence of problems and unforeseen events. The unexpected fluctuations related to the presence of oxygen or the uncontrolled growth of a species were some examples. As such, the experiment couldn't also result in unexpected problems? Are not the apparent failures, the unexpected surprises in the observation, the fundamental and turning points of knowledge?

A second mission began in March of 1994 and prematurely ended the same year as a result of a number of factors. The negative publicity that these events caused (the Biosphere 2 was always under the observation of the media, which in principle praised the project and subsequently demolished it), including some attempts to discredit the project, caused the dismissal of the first team. The main financier E.P. Low, then, passed the entire project to Columbia University (1995 - 2003) and later to Arizona University which has administered Biosphere 2 since then.

Since then, despite the availability of academic facilities, able to ensure the scientific value of the experiment, it has never recovered: the scientific research on biosphere that Allen and the Institute directed by him continued to develop was probably too dangerous for the powers that be. Still.

LEGACY FROM THE EXPERIMENT

Concerning the huge amount of elements put into place by the Biosphere 2 experiment, I would like to firstly highlight how relevant they are to the contemporary architecture discourse. I believe that among the different experiences that should be studied there is one which can be considered of huge importance as it directly influences two fundamental dimensions of contemporary architecture. I refer to Information Technology and therefore to the Cybernetics of Biosphere 2 and its proper ability to work in tandem with living systems contained within the Biosphere 2 architecture. The way in which these different systems were able to enter into conversation one with the other, also with Biosphere 1 (the Earth), is one of the most interesting technical and conceptual levels of Biosphere 2. In some of his texts Allen alludes to several themes belonging to the cybernetic science: as a matter of the fact Earth and Biosphere 2 as two systems where complex metabolic reactions occurred within, *resulting in chemical and physical changes of energy, and with simultaneous exchange of information* (Allen 1990). As embodied human agents, according to Allen, we can refer to these exchanges according to very simple levels. This means we can be mere observers who interact through the identification of patterns referring to behaviors, images or sounds, or according to a more complex level, we can refer to the use of scientific models of description and analysis. Allen was certainly aware of many of the issues carried out within the science of complexity. The information related to these two complex systems (the Biosphere 2 or the Earth and humans) is exchanged according to a velocity which is imperceptible by a human agent. Along with the human, the Biosphere 2 experiment, and in general the systemic and non-reductionist attitude, also trigger a continuous emergence of a

kind of a new knowledge, almost a new intelligence, what Allen called *noosphere* by explicitly referring to Vernadsky's work.

From the point of view of the technosphere and also of architecture what has been said, implied not only the need for monitoring the system and related subsystems within the Biosphere 2 project but also the idea that the system, in turn, had to be able to dialogue as much with the external world as with 'its inner world ', the latter consisting of the subsystems living in it (the human crew, flora and fauna) and the artificials. In this sense perhaps, Biosphere 2 is also the greatest cybernetic experiment ever made Its ability to be inclusive of the various components and to articulate them should still be rediscovered and re-discussed.

Consequently, another point of great interest which pertains more to the topic of interaction and then again to architecture, is the one related to the role of c*omputer science* in those aspects focused on Artificial Intelligence. This constituted a formidable bench test and a possible model regarding the question of control between different cognitive systems that are defined within an architectural space. It seems therefore very important to summarize the components of the whole system again, considering them as part of the architecture:

- Within the first experiment, 8 crew members who needed to be continuously controlled regarding their vital signs. A sudden overload of CO2 would cause alterations of these signs.

Thousands of plants and animal species to converse with, bearing in mind that each group included variations on the other;

HUMAN AGENTS

The human agent in Biosphere 2 is the fundamental factor of the whole system and in this regard Allen's words are emblematic. Indeed, he refers to this fundamental presence as *the agent within a more general condition of dynamic equilibrium* (Allen 1991). The embodied human agent thus plays a role of 'controller of the control systems' working otherwise in conditions of equality with it. This embodied condition in Biosphere 2 is indeed called by Allen when he also refers to the flexibility of the crew and its ability to play several roles simultaneously: as well as to specific occupational skills, was required to these people the ability to promote themselves as observers systemic. The ability to look not so much at the single species but rather at the emergent behavior of entire patterns of biomes is a prerogative of an embodied agent. The observer/ controller living in Biosphere 2, therefore, also constituted one of the most reliable performers. The system based on an elaboration of the computational information, i.e. through the artificial sensors, worked in order to monitor that information not directly perceptible by the human agent. It is no coincidence that the analogy chosen to describe this monitoring system (Fig 8) matches the most original ideas of cybernetics as it refers to a *nervous system* which consisted of a network of 2,000 sensors and various actuators that permeated the whole architecture of the Biosphere. This system called Biosphere 2 Nerve System, resulted from a collaboration between ecologists and engineers and was finally defined according to a basic law which required the system itself to *preserve the health of the entire*

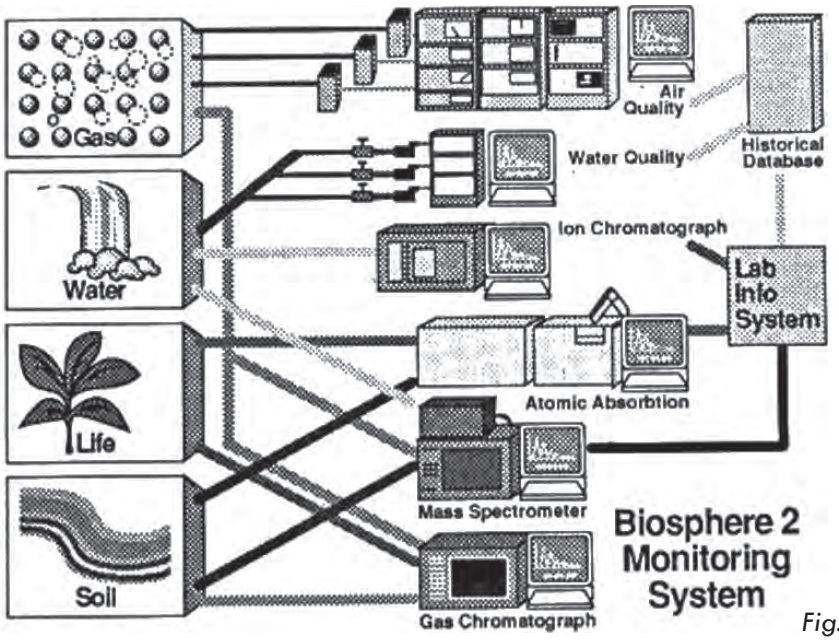


Fig. 8

ecosystem. Certainly, putting into play several sensors aimed at forming a large laboratory in order to solve gradually emerging and basically unforeseen problems, for which, furthermore, there was no literature to refer to has been another great achievement of the Biosphere 2 experiment. How can one create a device capable of detecting the information coming from the temperature measurement below the surface of a leaf? In this case, the gas concentration, behaved as a suitable sniffer, capable of monitoring the Biosphere's key points.

The control system also included an analysis laboratory. Thus, on another disciplinary level, the Biosphere 2 was also capable of self-analysis resulting in are presentation of its internal states. The purpose of the Nerve System then, was to collect this huge wealth of data in order to process them as information to be sent to Mission Control and to the same biospherians (Fig.9). They had access to this information through the monitors. It is worth noting that from a general point of view, the choice was to avoid a hierarchical centralized system of monitoring but rather follow the analogy of the neural network. The entire structure was made of a distributed network, capable of avoiding blocks of the entire system if any component had crashed. The network would trigger alarms if certain values had reached danger levels and, in these cases, would have triggered the actuators and called the the crew to attention.

I think it's important to reiterate that the wealth of sensors in Biosphere 2 was a dialogue system working between analog and digital conventions

Fig. 9

Fig. 10

and therefore able to work on issues related to mechanics, landscape, the health of the environment, and so on.
In this text, I would also like to indicate a further level of Biosphere 2 which I wish will be thoroughly studied as it is one for which the entire system could be seen as a robotic mind devoted to the maintenance of the complexity and richness of life (Fig.10, fig. 11). I do not hesitate to use the term robot, as in view of the fascinating *robotics laws* expressed by Isac Asimov (Asimov 1940), the Biosphere 2 was governed by a cornerstone rule that can be summarized in the following statement: *no operation of the nervous system of Biosphere 2 can damage life* (Allen 1990). On the second rung of the Biosphere's hierarchical behavior it was the second rule which required that all of the equipment should operate according to the criteria based on the highest efficiency as long as they were not opposing the first law. Compliance with these laws took place thanks to a special approach which provided a dual use of both human and artificial intelligence acting on different layers of the whole cognitive system. Rather simplistically, the idea was based on the consideration that computer and human agents constitute two types of hardware that work at different speeds and with different types of software, through interaction events rather than intense what and at different scales. If the development of computer-type management system for the ecological maintenance (never realized until then) entailed the adoption and use of expert systems, however, it had to integrate the knowledge only provided by natural embodied agents. Among these agents, there were primarily those human and then all the sets of the so-called ecological indicator species, such as complex cognitive systems that would provide measurements different from those provided by electronic sensors. The integration, therefore, involved the following data collection and processing of information:

The natural sensors plus electronic sensors in a permanent consultation of great complexity aimed to provide the information that the individual would never be able to produce and using an approach deeply systemic and hybrid in terms of analogical and digital information. Rather than pursuing ideological construction and the development of a completely artificial system capable of acting as a deus ex machina, the team of scientists created a realistic *dual-brained system* (Allen, 1990), providing that on each layer, humans would have been able to intervene, not leaving and not being able to leave the entire control to the exclusivity of the artificial system.

Considering much of the research under way, it is useful to examine the layers of this model as they constitute the meta-structure of the whole architectural design and the description of the different modes of interaction between human agents and artificial ones:

1_*The level of the touch*, or the physical contact with the world. The entire Biosphere 2 system elaborated information through a direct contact

Fig. 11

between bodies, occuring through the living systems and the sensors. Allen describes this layer as that related to the naturalist's trance or the cognitive level where, through the contact, the agents can reach a continuous flow of information due to a greater level of complexity and richness. This level, however, works through classic computational rules structured into tree and conditional statements. For this reason, it is supplemented by the human presence. Given the simplicity of the rules, the system was able to correct itself.

2_The level of the filter information which constituted a degree of information processing more sophisticated data than the previous one. This aimed to eliminate the noise with could affect data collected by sensors and by human observations. Data in this level were also modeled in patterns of information and analyzed according to several temporal scans (daily, monthly, and seasonal). This is a level in which parts of the system were able to model themselves.

3_At the third level, the information processing was treated in an even more *systemic and dynamic manner,* with a meaningful increase in complexity when compared to the previous layer. On this layer, information about an entire biome was processed. It also provided a mathematical function of supervision invoking the scrutiny of a human specialist if necessary. Another interesting element of the third level is that it enabled human agents to rewrite the rules of data processing on the basis of previous experience. So, it also had an evolutionary nature.

4_Continuing forward, *the fourth level can be defined as the narrative level*. The information here was modeled in order to trace a history of Biosphere 2, according to a global perspective. Significantly, while in the previous level only the observation of individual biomes was possible, here the relationships triggered among the biomes with respect to each other could observed.

5_At the fifth level, we find *the transmission of the experience coming from the whole cognitive system*. The team referred to this level as the *Inter-biospheric layer*, or the layer focused on understanding. Of course, it was a clear statement about the communication of the Biosphere 2 experience to the Earth (B1) or even to other biospheres. The idea was that this was just the level of the emerging noosphere that Allen and his team called explicitly.

But the existence of these layers should not obscure the enormous amount of functions and variables that were found at the base of the living system. By just trying to articulate the functions of the water system, for instance, we would get the following:

- water as the need of rain for each biome, with variations in the level according to the individual ecosystems present in the biome and its seasonal variations;
- water for the streams, such as for the connecting elements belonging to the hydrographic system of Biosphere 2;
- water for the requirements

of the intensive agriculture system according to its seasonal variations;
- recovered water by condensation carried out by artificial systems;
- recovered water by natural condensation;
- humidity levels as a whole;

and we could still go forward, keeping in mind that the management of these aspects needed to be carried out according to different temporal variables reaching values that ultimately were required by a sort of balance. The calculation was made on the basis of the same flexibility criteria simulating the state of the natural systems: for example, if the budget highlighted did not include enough water for the needs of the rainforest on a given day, but at the same time the system believed the demand available in the next two days, it simply proceeded to delay the release of water to the date on which it was fully available. It was a cybernetic system able to reason and proceed according to a debts and compensation criteria. Finally, it was similar to a budget sheet. But, in addition to the amount of water to be distributed on time taking into account every need, the system was also able to constantly monitor its quality according to the respective uses.

As for the living systems of a certain complexity it would be the unpredictability of the events that constituted the real challenge of an experiment that should have lasted 100 years in order to fully test the capacity of the system, produce food, oxygen, energy, in other words ordered and structured information: it would take at least 100 years, from its start and during these years we could collect information, observe the phenomena by choosing quantitative variables, and make assumptions that may lead to the theories which will turn to be refuted or confirmed (Allen 1991).

Just twenty years later, in our Envisioning the Future Cities Conference, the experience of Biosphere 2, resonates as even more valuable, perhaps because of its premature end. During his lecture, Allen very clearly shows a number of principles which now appear to the architects' community as still unaccepted but progressively necessary. Thus, Allen, based on his experience and on the history of one of the most important researches of the last century, sets out the principles of Biosphere 2 as design principles. Indeed, it is clear that a discipline like architecture, in turning the real, will increasingly look at it as a living complexity and not as an aggregate of inert materials. The project, then must firstly be *Sustainable and Co-evolutionary* as it should, while at the same time, feed aesthetic concepts such as those of Beauty, Sublimity and Picturesque, according to a more integrated conception of different human attitudes rather than their division. The criteria of *Micro-incisive action* along with the *Macro-comprehensive understanding*, would complete this set from the observer's conceptual point of view. Furthermore, Allen, by foreseeing the importance of computational processes, discusses *Algorithm for Creativity and Critique along with Transparency and Accountability*. Their guidelines insist on the necessity of a Conceptual Scheme, which is a *Complex Adaptive System* (not a rigid plan) also as a prerequisite for the understanding of what he calls *The Law of Unintended Consequences*. Architects who are focusing on the ecology should seriously consider these points beyond a shadow of a doubt. But, from a conceptual point of view and perhaps a more precise representative of the exceptional experience of the cognitive dimensions, Allen points out the Fundamental Design Elements as result of spending a lifetime on understanding the biosphere and the possibility of replicating it. It is about the conceptual spheres or, if you like, the dimensions related to human cognition and perception: *the Biosphere, the Ethnosphere, the Technosphere, the Geosphere, the Cosmosphere, the Cybersphere, the Noosphere and MicroCosmosphere*. Finally, an articulation of reality which seems to reaffirm the coexistence between dimensions which are very close, self-contained as distant, almost outside of the human cognitive domain. I think it is remarkable that at the end of his lecture, within a comprehensive effort, from which the current fragmentation of the architecture could only benefit, Allen added two more dimensions, namely the one of the *Unknown* and of the *Unknowable*.

A commitment, therefore, against any orthodox views in the sciences and any control expressed by the power, in order to continue the investigation of the *unknowable* through his teaching in the discipline of maintaining the opening of human curiosity, and especially our ability at allowing the Unknown to manifest.

Article Reviewed by Prof. Dr. Besnik Aliaj

A special thanks for the images to John Allen. The statement 'allowing the unknowable' used in the title come from the lecture held at TAW 2014 by John Allen.
We would like to thank Prof. A. Saggio for creating the link between John Allen and Tirana Architecture Week.

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The "Mayors' Forum" event is organised jointly by PLGP / USAID, POLIS University and NTPA. Moreover, these partners cooperated together to carry out all activities in preparation of the event (two-day-conference). At the end of the whole project/ process, all three will evaluate the event, discuss lessons learned and based on that review the approach for the next event.

PLGP/ USAID: *Peter Clavelle, Dritan Shutina, Zenel Bajrami*

POLIS University: *Dritan Shutina, Antonino di Raimo, Renis Batalli, Dorina Papa, Etleva Dobjani, Endrit Marku, Loris Rossi, Ledian Bregasi, Zenel Bajrami.*

NTPA: *Adelina Greca, Joni Baboci, Eno Kotmilo, Jonida Hoti*

Participants:

Deputy Prime Minister, Minister of Urban Development and Tourism, USAID Albania Country Representative, Keynote Local Government Units (Municipality of Berat, Durres, Himare, Fier, Lushnje and Shkodra), keynote Mayors (from Municipality of Berat, Pogradec, Burrel, etc.),international keynote experts, international and local donors and agencies, representatives from local universities and NGO's, students, etc.

Mayors' Forum on Urban Transformation

"Urban Renewal Projects - from design to city transformation projects"

Reported Zenel Bajrami

The aim of the Mayors' Forum on Urban Transformation was:

- To establish a dialogue platform that will allow the Albanian Mayors to discuss and exchange experiences on how to deal with different urban management challenges
- To enable Mayors/cities to benefit from local and external capacities in tackling specific problems of concern in their constituencies
- To establish a working collaboration between local governments and NTPA (Atelier Albania) in order to identify and develop projects for flagship urban transformative projects and mobilize finances to implement them.

In order for this first two objectives not to be a mere project activity, the event will be anchored as part of Tirana Architecture Week and will take place annually or biannually. For the third objective PLGP, working both with municipality and NTPA, can help establish similar such cooperation in which local governments are part of the national projects while retaining the local nature of their projects. Hopefully, processes like these will become standard practice.

Following the above, the first Mayors' Forum event took place in September 2014 as part of Tirana Architecture Week "Envisioning Future Cities" under the working title "Urban Renewal Projects - from design to city transformation projects". This was a two-day event with participation of local, regional and international experts. International and regional experts presented concrete projects they have undertaken as catalytic transformative projects. While partner cities of PLGP presented concrete projects, they intend to undertake and request feedback and comments for improvements. Lessons learned will be taken up by NTPA, Municipalities, Academic Institutions and professionals and will hopefully become reflected in their activities. The projects presented by local governments (all or part of them) can be taken up by NTPA which could support them in providing guidance regarding their improvement and, most importantly, formally participate in endorsing these projects to the central government or other potential donors that could potentially provide financial support.

The Mayors' Forum, along with the final conference is composed by three building blocks:

I. Identifying projects: Considering the urban development context and the topic for the Mayors' Forum "Urban Renewal Projects - from design to city transformation projects," the Mayors were invited to put forward a site-specific problem they wanted to tackle. From the applications, 3-6 projects were jointly selected by PLGP and NTPA based on agreed upon criteria; MoU between PLGP, NTPA and respective municipalities are signed where roles and responsibilities of each party are clarified;

II. Project development – The professional staff of PLGP/Co-PLAN/ POLIS University worked together with municipal staff to develop the project interventions, which included problem statements and proposed design solutions. Throughout the process they coordinated with NTPA so that the project met the interest and requirements of NTPA;

III. The organization of the "Mayors' Forum" event as an international exchange & problem solving conference. The conference combined experiences from other mayors, practitioners and offered an opportunity to discuss how similar situations are dealt with. The workshop spanned over two days and took place during the last week of September.

The first day consisted of site visits on the field (the Tirana-Durres region), which allowed participants to better understand Albanian cities and prepare them to discuss specific cases. During the second day, a conference format with four sessions took place:

- The first session set the context; Albanian challenges and the ways in which the government is using urban transformation projects to change the image of the country were discussed.
- The second session had 4-5 renowned mayors as well as mayors from the region who presented their transformative projects.
- The third session saw the discussion of specific challenges that the PLGP partner cities are facing and the proposed intervention presented was followed by a discussion on how flagship projects at a local level can be designed and implemented.
- The fourth session was reserved for conclusions and further steps regarding the role of the government and central institutions in supporting local governments in their endeavors.

As a follow-up to these activities, the PLGP with selected municipalities and the NTPA will cooperate to mobilize finances in order to implement the city projects.

The Mayors' Forum was initiated within the PLGP project but, from the outset, it was designed to be a self-sustained activity. Indeed, after the PLGP is closed, this activity will continues to be a locally supported activity whereby POLIS University continues to organize it as part of Tirana Architecture Week (TAW). More specifically, POLIS University commits to cover, within the TAW budget, both the costs for supporting the municipalities developing the urban design projects and the costs for organizing the Mayors' forum event. Depending on the relevance and its specific interest, the NTPA can collaborate in organizing the Mayors' Forum event and include the urban design projects developed in this framework as part of the projects.

Durres municipality project site

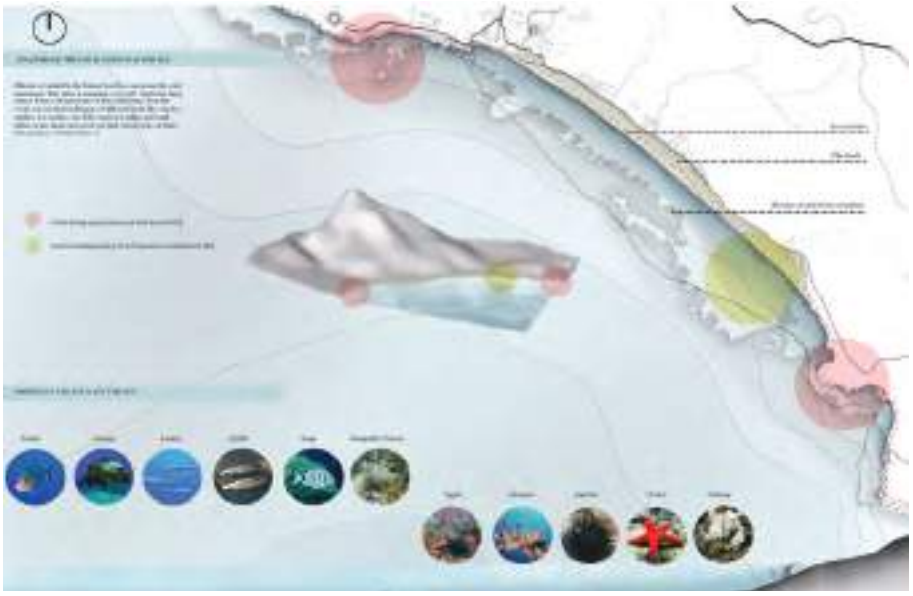
Tier Municipality- Ways of expanding the space

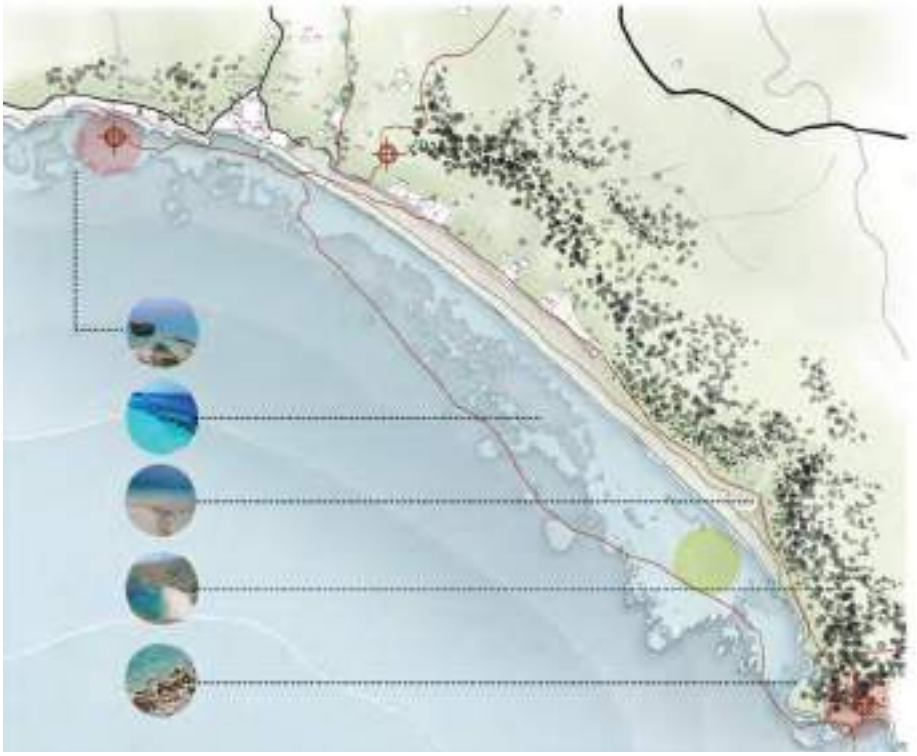
During October, just after the conference, a meeting was held between PLGP, POLIS University and NTPA to pinpoint and review the lessons learned from the first round of the Mayors' Forum. The participators at the meeting all agreed that the event had a generally positive outcome and the participation from outside the project was really significant. Some crucial conclusions, which will help the upcoming Mayors' Forum event, are listed as follows:

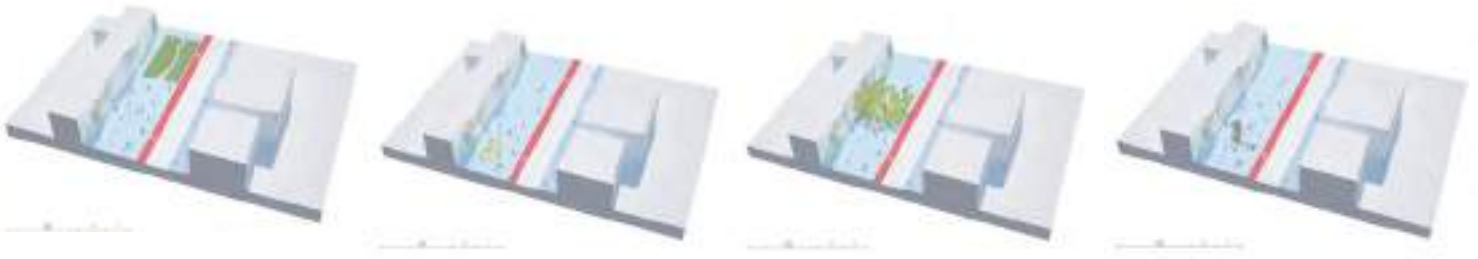
o The local units are eager to work and collaborate with the central government for such events that serve as an open debate platforms/ frameworks. Thus, if proper interest, seriousness and determination are shown from central institutions (e.g. NTPA) these type of schemes can really work and be productive at both ends.

o It is important to combine the dialog of experts on the panel with concrete examples and best cases. It makes the debate more grounded and accessible from a broader audience, not just professionals.

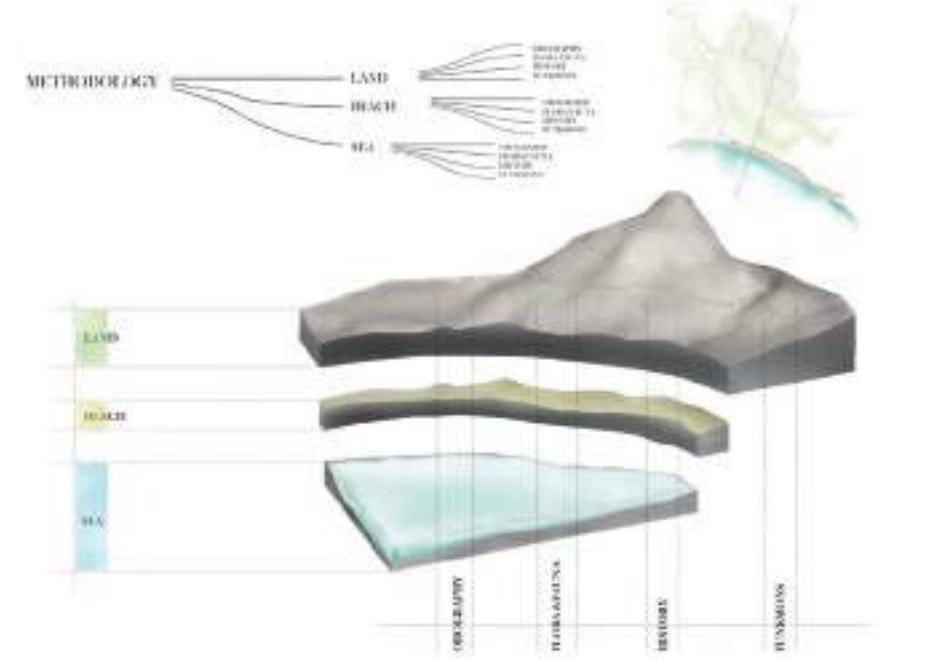
o Based on the interest shown by the different municipalities during this event, the participation with proposals from the LGUs will be much higher if the funding for the next project is certain. So if we can work on securing the funding scheme (not amount) the results will be: more projects and collaboration from the LGUs.







Tier Municipality-Ways activation of the area



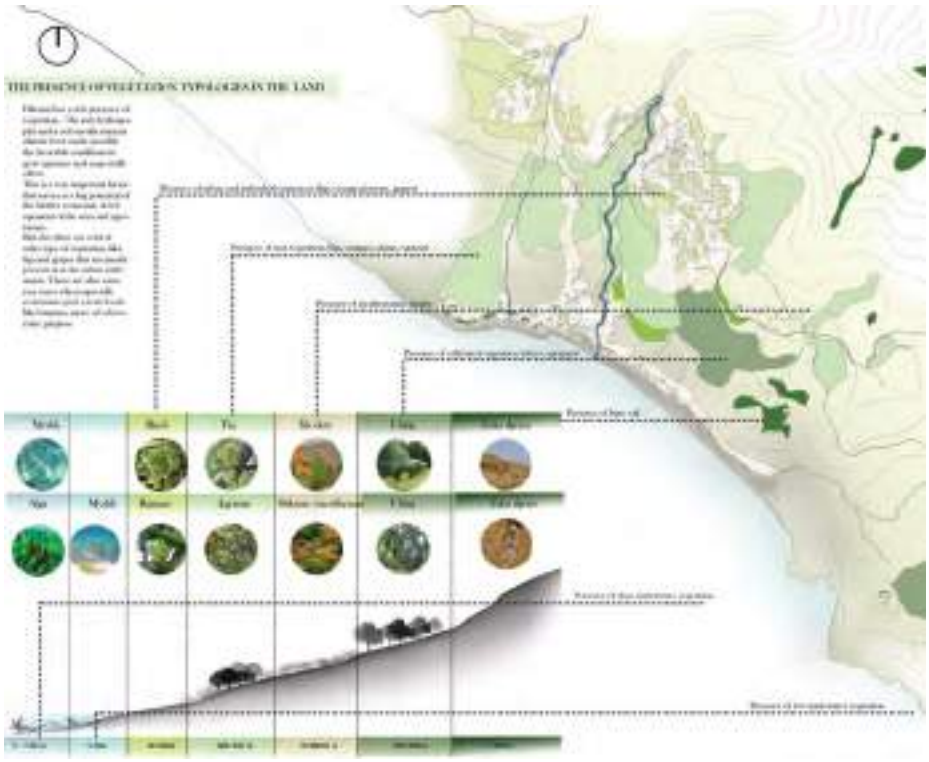


Fig. a,b,c :Himara municipality concept idea propsals

o If the event/ conference of Mayors' Forum will always take place in September, then the preparation of the site/ project selections should start as soon as February. It is crucial to have a greater amount of preliminary work completed ahead of the conference. This will help the debate on the day of the conference which, in this way, will be much easier to organize and much more fruitful.

o Mayors should really be at the core of the discussion during the conference.

o It is crucial that the site visit happen before the event.

o It is difficult to bring the Opposition Party (the representatives of LGUs are under the opposition party) to participate in such events, but the event's organizers have to work to make it quite neutral from the start in terms of spreading the invitation/ open call for site/ project selection.

o Media coverage is significant since you raise public awareness on topics like urban transformation.

o Regarding the logistics, perhaps 2 days are not enough for such a conference. Next time it can be extended one more day (3-4 days in total). The first day (or first two days) can work as an introduction to professionals and international experts, then the mayor event takes place with all the actors involved (more policy based) and the last day is reserved for the concrete cases and concrete solutions/ suggestions.


TAW
jesse
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september 29th | polis university
TAW
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ramku
KAF


TAW
TAW WORKSHOP #12
BUILD
CHANGE

TIRANA ARCHITECTURE WEEKS

2014 WORKSHOPS

SOLAR CAPSULE

Reported by PhD Antonino Di Raimo

Concept by: *PhD Antonino Di Raimo [U_POLIS]*

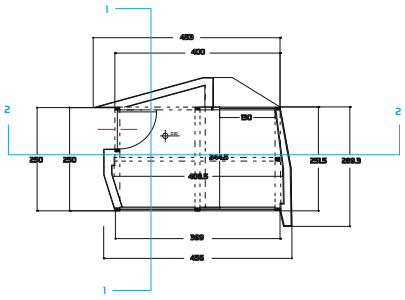
Lead by: *PhD Antonino Di Raimo [U_POLIS]*

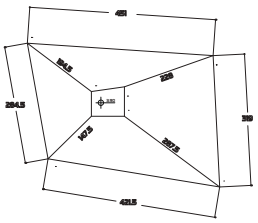
Assisted by: *Egla Luca, Dea Buza, Main contribution by students: Viktor Gjoni [U_POLIS]*

Participants: *Students from Polis University Architecture 3rd year program, Engineering 2nd year and Environmental studies 3rd year.*

Students participated in several activities developed within the workshop, ranging from the design to the physical implementation. Also the interaction with the representative of sponsor companies, provided students with important knowledge about the energy efficiency and environmental topics within contemporary architecture design.

The solar capsule workshop aimed to put students within a meaningful experience consisting of the design of a small-scale capsule by using an environmental approach and its physical implementation by using recycled materials. This main aim has been developed by the articulation of the topic of environment in the most relevant components of architecture design: technology and architectural shape. The first one has been highlighted in terms of energy efficiency criteria and technology; the second aspect is more related to the deconstruction of the architectural stereotype regarding the shape of a small house, a 'common phenomenon' in the Albanian built environment. In order to accomplish this challenge, we proposed to the students a didactic path consisting of a 'natural drift' within their preformed idea about residential units. Because of the physical implementation of the design, another important step of the workshop was the investigation and discussions with the students about the contemporary involucre technology, by further involving as supporters and partners companies like KNAUF, REHAU and FRAEB ltd. These companies showed a great interest in the operation both at the level of the possible dissemination of good practices, and at the level of sponsorship, considering their future presence in the Albanian market. In particular, KNAUF and REHAU donated materials for an amount of 1500EU and 600 EU respectively, consisting of aquapanels, structural elements, and special concrete. In addition, KNAUF donated one door and a window (λ = 0.9). Representatives of the companies also came to Polis University and delivered lectures to the students regarding the energy efficiency performance of their products.





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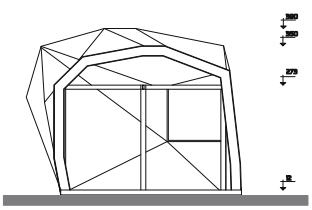

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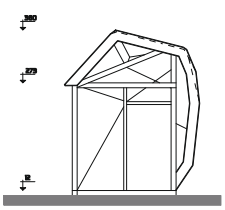


From a didactic point of view, this workshop was essentially aimed at to challenging three main objectives:

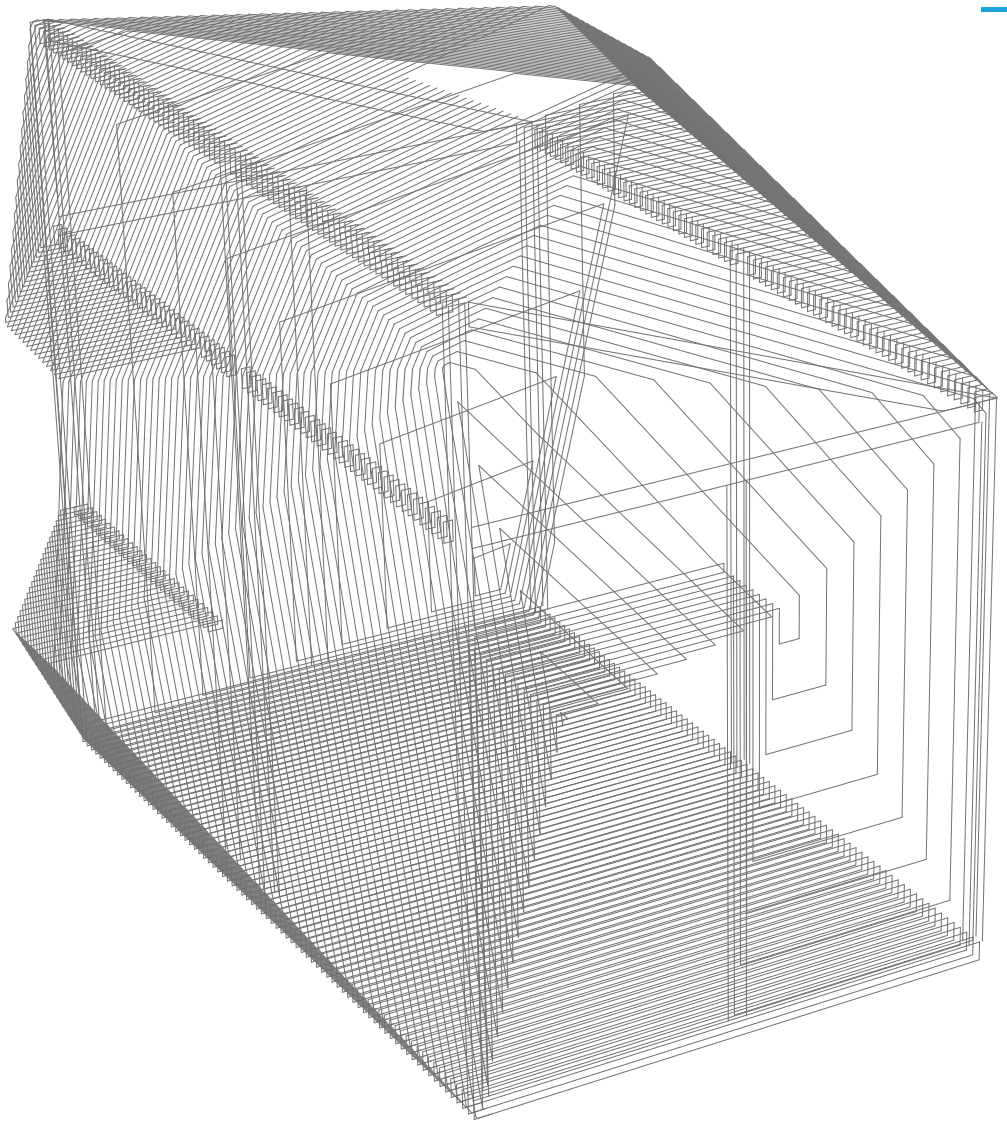
- Setting up a meaningful design framework followed by self-construction experience of a small-scale architecture artifact;
- To be able to use in the abovementioned artifact technological materials that are highly efficient energetically, in

PROJECT_

order to show how correct materials and proper insolation design can contribute to save energy and to reach a more environmental and sustainable approach in architectural design;

- To inject in the artifact other functions beyond the functional ones related to insulation in order to define a program of activities able to further accomplish several needs expressed by the students of Polis University.
- To intensify the relations between the university and private companies, especially those involved in the market of technological products focused on energy efficiency.

The above mentioned objectives have been reached during a period of two months, divided into different sessions according to the different operations which need to be developed. During the first period of the workshop, the interaction has been mainly between the students and professors. At this initial stage, work carried out in class concerned the design development of the capsule according to a program of activities that emerged through interactive discussions with the



students and to the need to avoid, as a precondition, the stereotypical shape of the house.

Other sessions, concerned presentations at Polis University, delivered by representative of KNAUF and REHAU, to aimed at making students aware of technological solutions available in the market which would be able to handle the energetic issues of contemporary Albania's development. Students, therefore, learned about the physical implementation of the proposed technologies and integrated their knowledge on the physics of the building involucre.

A second stage, the construction phase, started by collecting materials available at within the university's premises, and by analyzing how these materials could be implemented in order to reach the desired results. Once the implementation session started, some workers were employed in order to help the students. In addition to this professional support, students clearly showed a greater openness in imagining the assemblage of the structure in a coherent way with the proposed design.

The final product, which can play different roles has been used by Co-Plan to carry on several promotional activities related to the Polis University's Energy Efficiency Program. The capsule has been moved by using two forklifts, placing it on a truck, in order to park it at the nearby QTU center: many people were following the event, and the capsule, although made of recycled materials, kept its rigidity which showed how much care students had shown in the assembly stage.

In conclusion, the workshop showed at least two elements which are of a great relevance. The first one is related to the process of the self-construction experience, led by professors but carried out mainly by students. As the students became aware of the possibility of physically implementing their design, they suddenly showed a great interest and desire to participate in the daily activities. The awareness of being able to develop a design until the construction stage caused an atmosphere of euphoria and willingness to pursue a better result which, at the end of the experience, made us think about the possibility of seting up similar experiences within the academic life. In this way, in fact, some students, less skilled in design but more in technical work, had the opportunity to get continuously and passionately involved in the workshop. Another item of relevance is the design itself, which has been pushed very far from the conventional idea of the house toward a contemporary shape. In this way, students could even have the experience of a non-regular surface and the consequent problems that followed its implementation. Finally, the last important aspect is in the interaction between the academia and private companies currently operating in the construction field, especially in selling technological components. Because of this partnership, private companies offered a significant amount of materials in exchange for the possibility of advertising their products, by making presentations and discussion with students and professionals. However, some gaps between the academia and the professionals daily involved within the Albanian context, needs still to be filled, especially in the contemporary discourse on architecture. This last observation could be a fundamental element to be kept in the organization of similar experiences in the future.

ALBANIA 2030:

A National Spatial Development Vision & Risk Assessment Analysis"

Reported by Eranda Janku

Concept and Lead by: *Prof.Dr. Besnik Aliaj*

Assisted by: *Eranda Janku, Ledio Allkja*

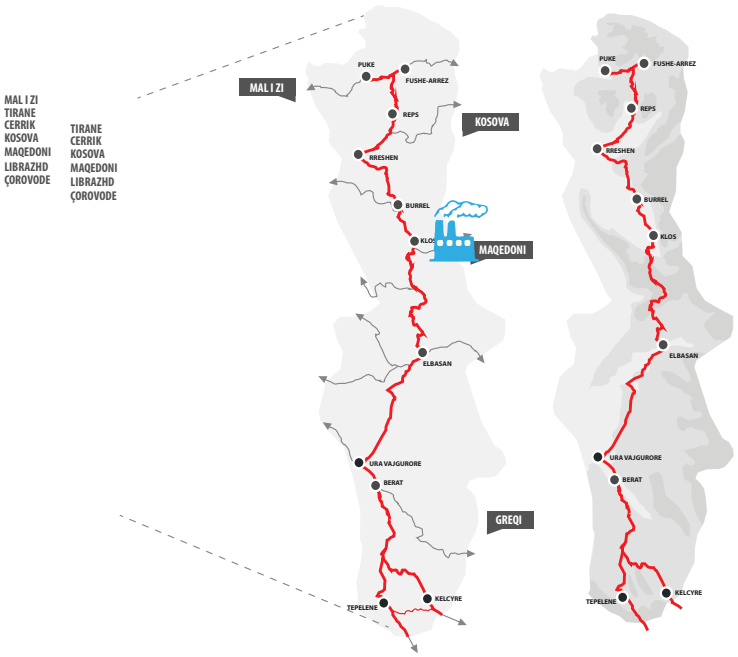
Participants: *Students of Urban Planning Program, 4th year - Iva Tavanxhiu, Alda Subashi, Fatbardha Hyseni, Lorela Beshiri, Kristi Myhedini*
Students of Urban Planning Program, 3rd year - Sokol Baki, Greta Kukeli, Hamez Trezhnjeva
Urban Planning Program 5th year - Regina Veshi
Architecture Program 5th year - Ada Lushi
SPG Master Program, 1st year - Eneida Çela

The workshop aimed to support the finalization of certain unclear aspects of the innovative study that was undertaken in the framework of the research units of POLIS University, namely: "IF, Innovation Factory" and "R&DI, Research and Development Institute". It tries to summarize for the first time in Albania several theoretical-practical bases, and concrete ideas over the issues of spatial-territorial visioning, planning and development. Even in the most developed countries, territorial planning is a relatively new science, and is mainly related to the historic processes and consequences of industrialization and urbanization. Meanwhile the field of "National Development Spatial Planning and Policies" represents a newer and unexplored science of application, even for the most powerful economies of the world. However, it absolutely represents an innovative and very powerful instrument for a country's modernization, its economic performance, and for good governance. In this aspect, such a document represents a unique, and almost historic moment for Albania, considering the fact that the national authorities finally understood its importance and have already undertaken similar initiatives, most of which are still under process. The "Albania 2030" Manifesto" might serve as a first milestone for drafting such an ambitious plan, based on the 'feedback' that POLIS University and the Co-PLAN Institute are offering today, answering several relevant and critical questions like: What does spatial planning represent? Which are the visualization instruments that relate to it? And, above all, which are some potential analyses and inspiring projections for the development of Albania in the coming 2 decades?

The main objective of workshop was to analyze specific corridor development and natural-cultural itineraries for local economic development and tourism. These analyses were followed by the proposals on how to develop such territories/ corridors of the country, as part of the national spatial development vision developed previously by the academic research staff of Polis. A selection of ideas and analyses where integrated in the Albania 2030 visionary document. Through this process we aimed:

- To train and educate students of the planning program to develop capacities for analyses and visioning at a regional national scale
- To integrate the academic process with practical and research activities of the Polis staff
- To produce a document that will be useful to authorities and society and open a public debate

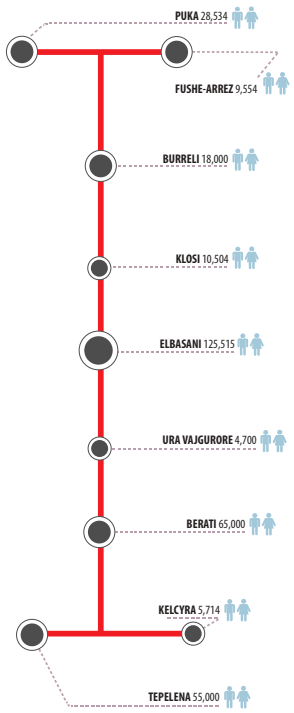
A public presentation was organized at the Polis main hall upon the workshop's completion. Afterward, Polis' staff members participating in the workshop drafted the Albania 2030 document. The manifesto was later published, send to all institutions and authorities, and broadcasted and debated on national TV and online medias.



Pozita gjeografike

Korridore te rendesishme kryqezues

Relievi



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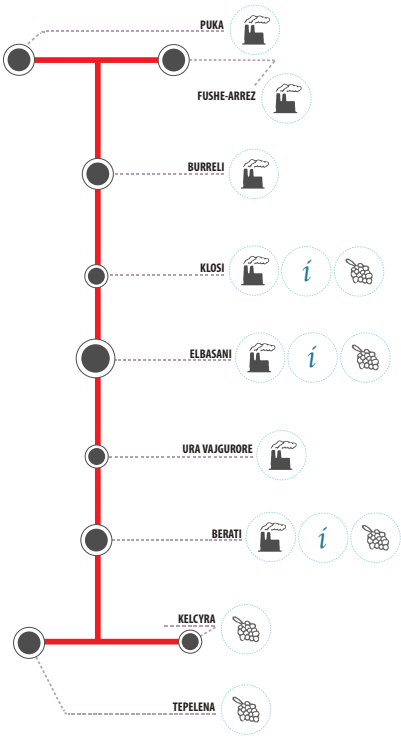
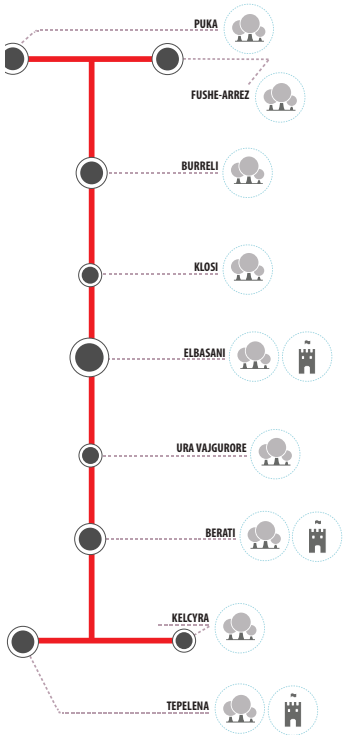
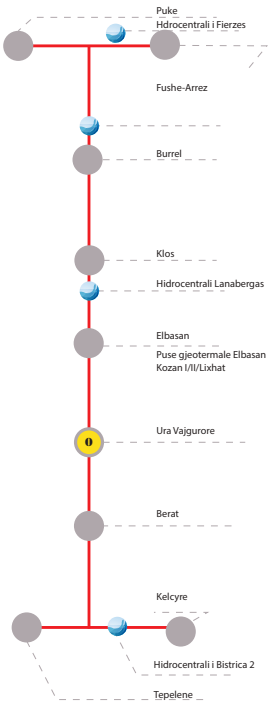


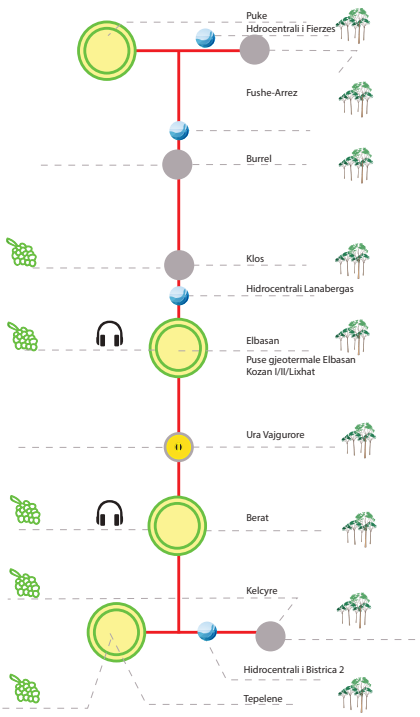
Drejtimet kryesore ekonomik ekzistues

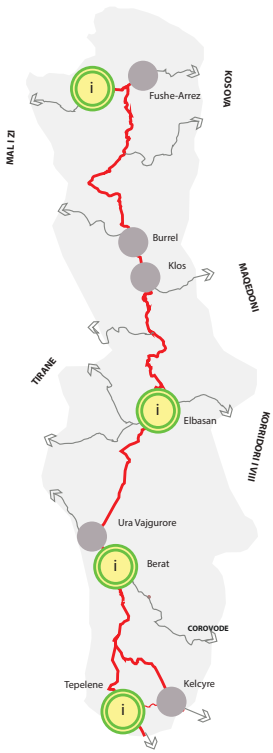


Drejtimet kryesore turistike ekzistues



Potencialet energjitike te rajonit





ALBANIA 2030 — NGROHJA GLOBALE: NGRITJA E NIVELIT TË UJRAVE DHE PËRMBYTJET

Ngrohja Globale është rritja e temperaturës mesatare të atmosferës, oqeanove dhe mbulesës së Tokës. Planeti është ngrohur dhe ftohur shumë herë gjatë 4.65 miliardë vjetëve të vet. Një nga dukuritë që vjen si rrjedhim i ngrohjes globale është dhe PËRMBYTJET.

Shkaku: - shkrirja e akullnajave

- çrregullimet e rreshjeve në periudha të caktuara të vitit

Çfarë janë PËRMBYTJET?

Përmbytjet janë rreziku më i zakonshëm mjedisor në të gjithë botën, pas sëmundjeve dhe aksidenteve automobilistike.

Përse ndodhin?

Për shkak të përhapjes gjeografike të gjerë të fushave lymore (që përmbyten) dhe brigjeve detare të ulëta.

Tërheqjes së njerzve për krijimin e qendrave të banimit pranë tyre.

Shkalla e rrezikshmërisë nga përmbytjet varet nga:

- Thellësia dhe shpejtësia e ujit
- Kohëzgjatja e përmbytjes
- Prurjet e ngurta (sedimente, kripëra, mbeturina, kimikate) të mbartura
- Ndërtimeve informale

Harta e morfologjise se Tokes

Harta e baseneve ujore nentokesore

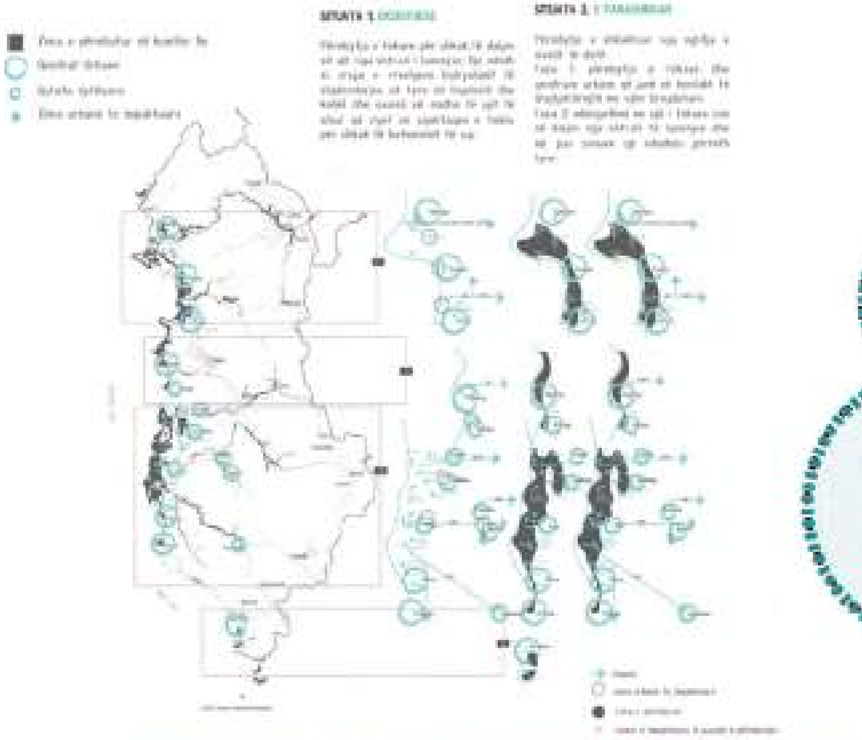
Harta Sizmike

SIMULIMET KOMBETARE

KUFIRI I ZONAVE TE PERMBYTURA TE SHQIPERISE (1-5m)

zonat e impaktuara

Si ndodhin dukuritë?



IMAZHE DHE IDE PER QENDREN E NDERHYRJES SE

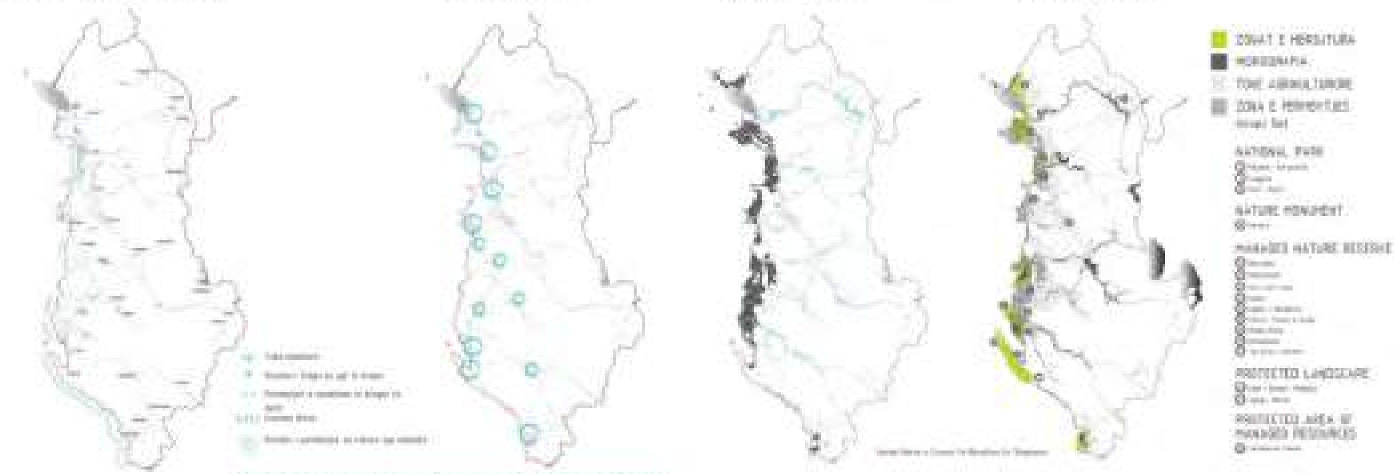
punim diplome: Ows Baza - "IMPLEMENTATION OF ROBOTS ARCHITECTURE

Harta e Rrezikut Gjeologjik

Qendrat Urbane

Lumenj dhe Liqene

Zonat e Mbrojtura

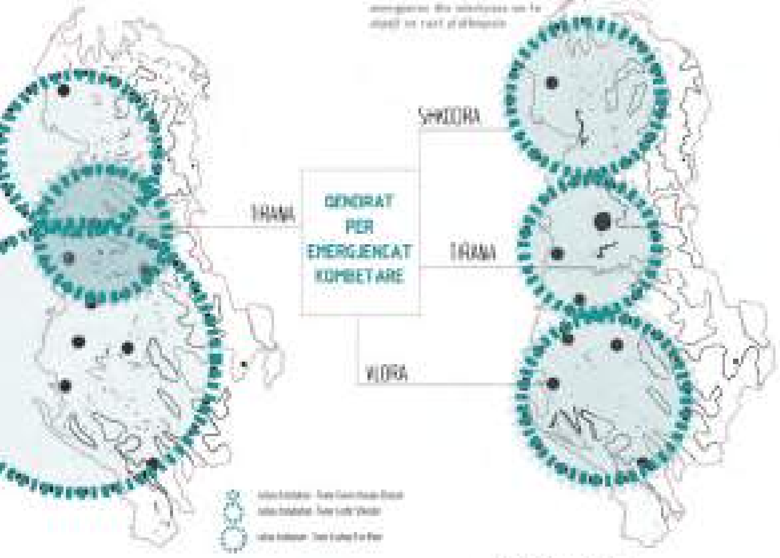


Në Shqipëri, gjatë 150 viteve të fundit kanë ndodhur 6 përmbytje të mëdha.
Nga të gjitha përmbytjet e ndodhura falë në lumenjtë e Shqipërisë, më të mëdhatë konsiderohen ato të vitit 1962- 1963, si dhe janar - shkurtit e dhjetorit 2010, të parë në këndvështrimin e sipërfaqes së mbuluar me ujë, kohëzgjatjes dhe dëmeve të shkaktuara prej tyre.

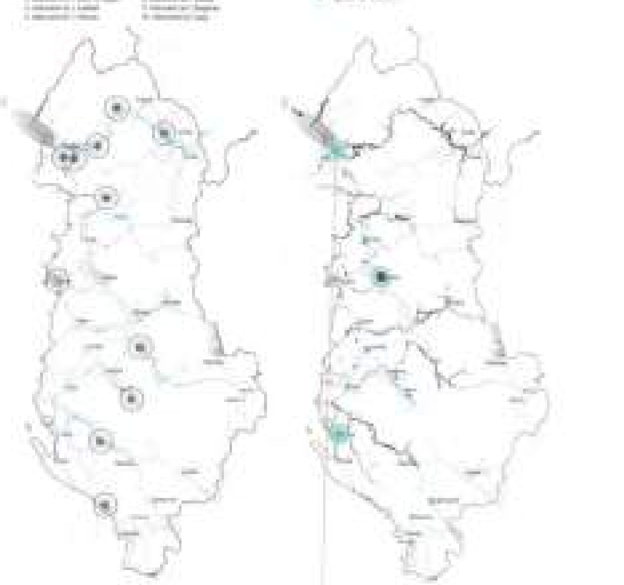
STRATEGJIA KOMBETARE

SITUATA REALE

SITUATA E PARASHIKUAR



Qendrat e Emergjencës



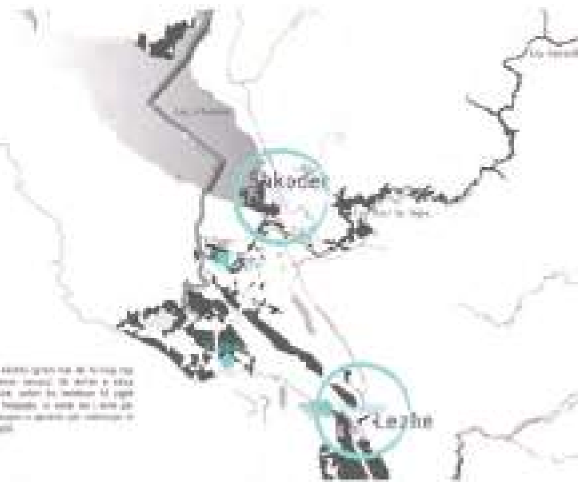
SKEMA E FUNKSIONIMIT

SHPEJT

... IN THE CENTER FOR RAPID INTERVENTION IN THE CASE OF FLOODS

Simulimet të rajonit të Shkodrës

RASTI STUDIMOR: Shkodra



SMALL BUILDINGS – BIG CHANGES

[En]visioning futures of social equity, through architecture

Reported by Eljor Kerciku_FAREstudio [for an architecture of reality], Ardit Lila [U_POLIS]

References:

FAREstudio – website: farestudio.it

BUILDaCHANGE – website: buildachange.org

Lead by:*Riccardo Vannucci [FAREstudio]*

Local tutors and coordinators:*Ardit Lila and Etleva Dobjani [U_ POLIS]*

Assisted by:*Giovanna Vicentini, Erika Trabucco, Eljor Kerciku and Flavio Giaccone [FAREstudio]*

Participants: *Elona Golemi, Evina Hasimi, Suer Bedeni, Rovena Plaku, Evni Kocani, Mikel Tepelena, Greta Kukeli, Besmir Seriani, Jonian Remacka, Beralt Zeko, GledisHoxha, Joni Margjeka, Frenkli Kau [U_POLIS]*

The main idea of this workshop was to transmit to students the idea that the architect must become, as in the past, the real head of the building process. Sometimes the design programs are vague, not well determined or even wrong and a wrong program leads to a wrong project. If it's true that architects serve approximately 2 or 3 % of the world's population than they are not having a great influence in the development of our built environment. According to our perception, the problem is that formalism has become the rule. Therefore, the proposal of this workshop was to restart from the bottom. Working on small buildings gives architects the opportunity to expand their role beyond the design process. The design program is not an abstract entity: it depends on an external agenda, an internal agenda and circumstances.

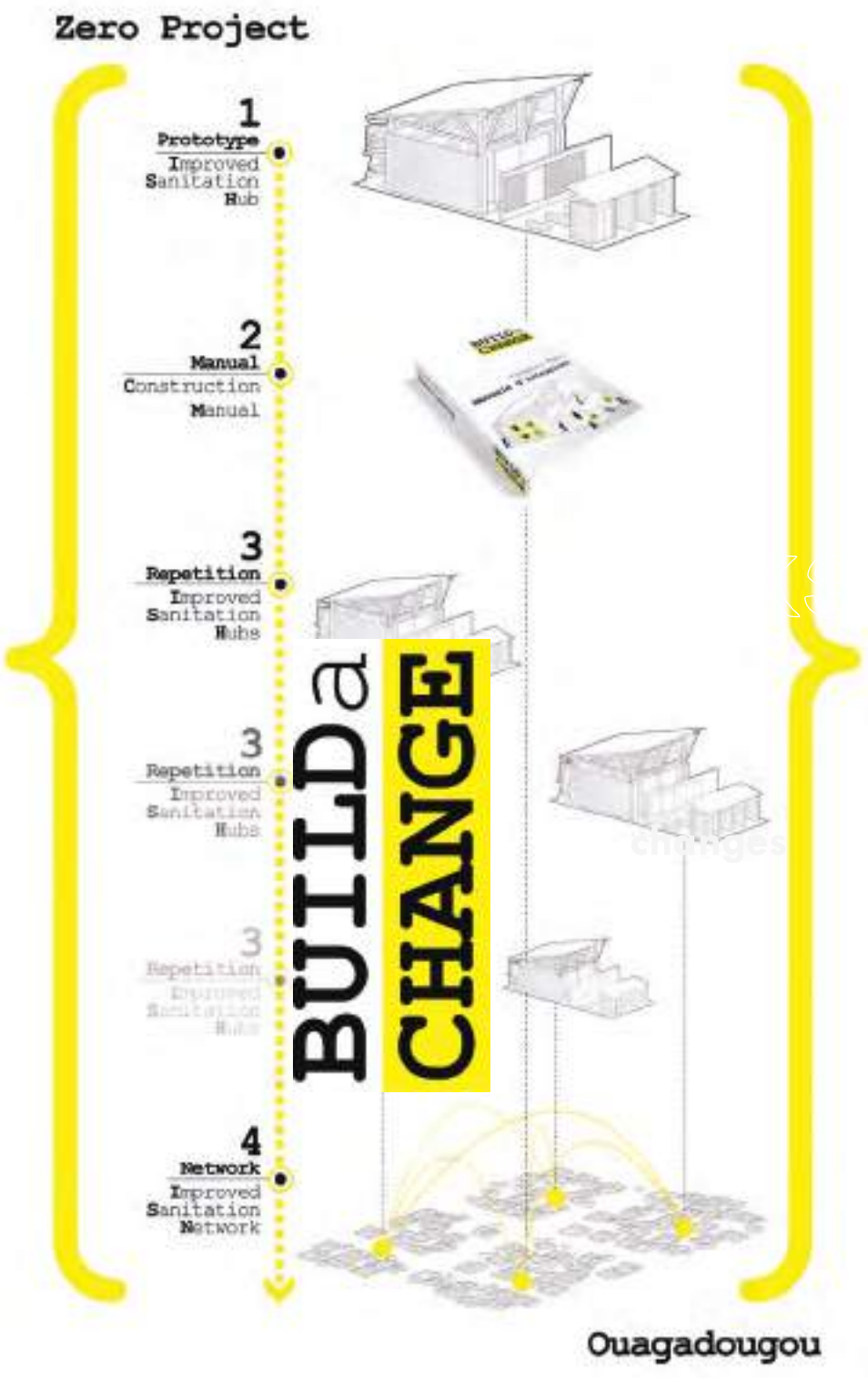
The design process is not only about form; architects should pass from function to form through the appropriate technologies. This concept is crucial because it does not concern only technological choices strictu sensu, but it mainly concerns the principles, which should inform and lead the whole design process. The appropriate technologies can be defined through a series of main principles, which are particularly crucial in developing countries due to their lack of resources, but which can and should be used in whatever area of the world.

The idea of appropriate technologies stemmed from the need of filling the gap between high tech solutions and vernacular techniques, in contexts where the first ones were not sustainable and the second ones were no longer applicable. Each particular type of technology is itself a political and social shaping agent with far-reaching sociological consequences. The choice of a particular technology is not a neutral act because it has economic consequences on the context. The building process has social implications related to work issues and as a consequence it also has political effects. Therefore, the workshop aimed to shift the focus from the act of design to the analysis of how deeply the building industry can influence socio-economical dynamics of a specific context.

The appropriate technological approach is basically to use materials and technologies that can, directly or indirectly, cope in an efficient and sustainable way with the local environmental constraints, boost the economic growth and the social development of local communities, and help the communities to become self-sufficient. In other words, a technology, to be appropriate, must be respectful to the environment, socially sound and economically favorable. It must then be compatible to with what is commonly defined as sustainable development, a framework of principles defined during various UN Conferences and Congresses since the '80: the *«development that meets the needs of the present without compromising the ability of future generations to meet their own needs». « Brundtland Report ».1987*

Another important argument treated during the workshop was the comparison between capital concentration and widespread development. Some conventional development strategies bring economic growth through industrialization, which comes with capital accumulation and use of capital-intensive technology especially in countries that are short of capital and endowed with surplus labor. This phenomena creates small islands of high productivity (core urban centers), no development in peripheral areas which are the most populous segment of the economy and migrations from rural to urban areas (overpopulation, unemployment, poverty, unbearable living conditions).

The solution is to intervene by creating workplaces in the areas where



people are living now, rural and peri-urban areas, and not primarily in metropolitan areas into which they tend to migrate. The construction industry needs to modernize and grow so that it can undertake work as carried out in developed countries by foreign contractors in developing countries. In these contexts, limited technical competence and scarcity of materials make the application of the same standards used in developed countries quite unrealistic because requiring these standards means excluding small companies from the market and privilege foreign contractors instead of local ones. (Shumacher)

A way to independence might be through the materials. The production methods employed must be relatively simple, so that the demands for high skills are minimized, not only in the production process itself but also in matters of organization, raw material supply, financing and marketing.

Simplicity, intended as a vector of independence, should be applied at three levels: used materials, used technological and typological systems and used production processes.

One of the main factors causing imbalance in developing countries is strictly linked to the effects of colonialism and globalization and consists in the intensive import of materials from foreign countries. The consequences are the increasing costs of construction (materials, transportation) and management (spare parts, maintenance). It also creates dependence from foreign markets and the slowing down of local industrial development and might be not related to the local conditions (climate, environment, society). For example the formalism which imitates modern aesthetics but does not cope with local climatic constraints produces hermetic buildings which do not 'breathe'. The extensive use of concrete is really extremely expensive as it is the extensive use of metal sheeting for roofs which creates an unbearable internal temperature.

According to Robert C. Wicklein ('Design Criteria for Sustainable Development in Appropriate Technology', University of Georgia) in order to be appropriate a technology must have, among other factors, an evolutionary capacity in order to continue to develop and expand beyond its originally intended function. In addition, it must have the capability to expand and be reconfigured to accomplish a higher volume and new activities; and specific multiple purposes in order to maximize the specific construction 'accident' at the advantage of communities deprived of all services.

Always according to Robert C. Wickle in the appropriate technology design must take into consideration the culture in which the technology will be used in order to provide the best type of technology for that society: needs, priorities, capacities and objectives. Nevertheless, a community is not only a passive beneficiary of a service or a good. To build a successful intervention, communities must be involved as active subjects in the whole process, with the aim of providing them not only with physical assets and practical services but also with intellectual tools, critical experiences and new competences to enable them to assess, adapt, manage and develop technologies in the future.

We already mentioned that, according to Schumacher, for a technology to be appropriate, it must be cheap enough so that they can be created in large numbers without this calling for an unattainable level of capital formation and imports. In a developing country saving money and using a technology that does not produce development/innovation brings low expenditures and low strategic benefits but sometimes a higher initial investment can produce considerable management economies in the long term (for example photovoltaic panels have less expensive maintenance costs). However, some strategies used to save time and money may not take into account the long-term sustainability of the initiative and make it unaffordable for local communities to keep the facility operational after the external investment is over. This way, economy does not necessary mean economic sustainability and immediate benefit has to be compared to duration, self-preservation to future growth.

Another main goal of this workshop was to explain to the future architects of the country the concept of urban acupuncture: small-scale, bottom-up interventions to transform the larger urban context.

Urban acupuncture is a design approach that works by viewing the city as a living organism and then identifying areas in need of repair. It proposes a minimum input for a maximum result, with an intervention at one particular place (or node) will have a ripple effect throughout the community.

This kind of intervention goes through the process of sites selection through analysis of aggregate social, economic and ecological factors developed through a dialogue between designers and the community. This is a participatory method because of the citizens'idea of installing and caring for interventions, focused on local resources,

small, subtle and bottom-up interventions that harness and direct community energy in positive ways (alternative to large, top-down, mega-interventions).

Urban Acupuncture is viewed as a possibility of providing a means for people to unlock their creativity. The advantages, for example, innovation and entrepreneurship concentrating on parts of the city, i.e. communities provide opportunities to those areas, which do not have the sort of infrastructure that is found in mainstream cities. This approach can provide a more realistic and less costly method for city planners and citizens as an effective way of making minor improvements in the communities in order to achieve a greater good in the cities.

The workshop's overall objectives were: the context analysis and basic needs assessment; functional and design agenda within each building and between different buildings;the definition of short and long-term strategies according to global sustainability principles (Economical, Social and Environmental); the definition of design's principles and functional diagrams; the representation of the project's ideas [sketches, collages, drawings, models, renderings, graphs and diagrams, videos, etc.] and the definition of the connecting strategy of the envisaged network.

The workshop's specific objectives addressed to each group of students were to decide the functional program of the project [for the geographical area] starting from sanitation facilities. In addition, simultaneously while designing the project the students were advised to take into consideration: appropriateness; small scale and manageability; economic, social and environmental sustainability; adjustability and flexibility; capacity building and transferability; simplicity, replicability and modularity; cost effectiveness; identity, recognizability, interconnection and networking.

Through this workshop, we tried to teach students that being creative is really important but they should try to be it in a feasible, replicable and sustainable way.

"Architecture cannot be about aesthetic alone:it deals with the social and ethical. It has to be alert to the context."

Under this perception, a concentration at just a few scales (especially large scales) is more vulnerable to shocks and the smaller scales that make up and support the larger scales facilitate regeneration and adaptation. When the small cells of a larger organ are damaged, it is easy for that damaged tissue to grow back.

"If we start thinking that every line on a piece of paper is an act of social responsibility, then every line assumes significance." Jeremy Till.

SMALLbuildings | BIGchanges workshop
Tirana Architectural Weeks_Tirana_29.09-05.10

students' names
rovenaplaku
evni kocani
mikel tepelena
greta kukeli

project title

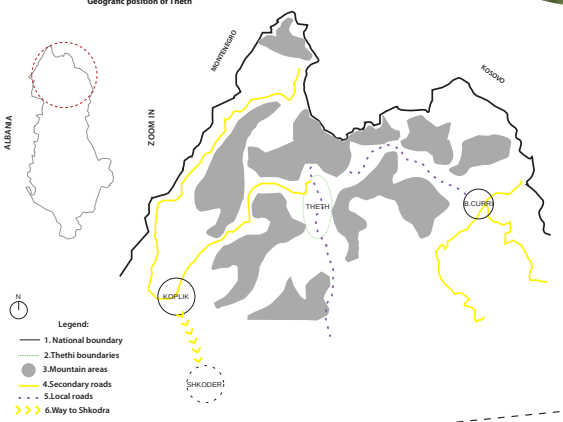
INFOPOINT IN THETH

1 TERRITORIAL ANALYSIS

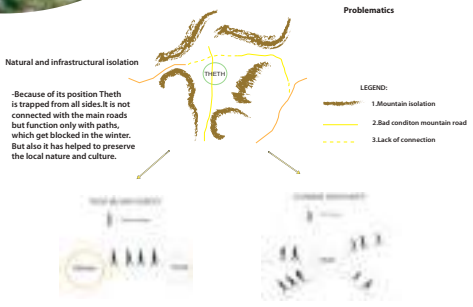
DESCRIPTION OF THETH

-It is a village in the north of Albania, located 2500 m above level.
-Because of this condition the weather is extreme with temperatures that goes -20C and snow level from 1.5m to 5m.
-Summer is a very short season from 60 days to 160.
-The population of Theth goes from 200 in winter to 1200 during summer.
-Average age in Theth is 35 and it suffers from young people migration.
-Because off the bad weather and no communication most of the population moves to Shkodra in winter.
-And in summer together with the inhabitant come a great flux of tourists.
-Inhabitants have different skills but are mostly kin on handcrafts and agriculture products.
They do everything by their own and also they are good engineers because they build their own houses.

Geografic position of Theth



Problematics

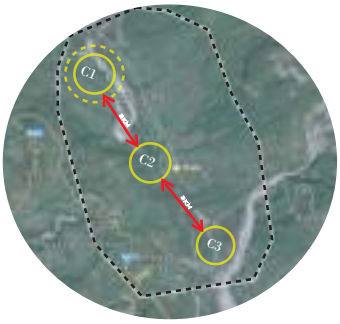


No Guiders, Infopoint the Solution !

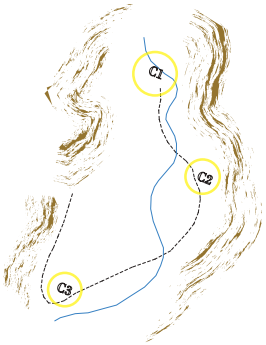
2 TERRITORIAL PROPOSAL

-This village is a main attraction for tourists, but because of the natural isolation and lack of communication. it doesn't have human and physical condition to serve them.
-Signs of orientation, a health centre, turist guides and most of the time even electric energy are basic needs.So moveing around for a turists can get pretty rough.
-Our proposal is to create three main instalation along the tourists path of 10km to Theth with a 3km distance between them.
-The main building is in the entrance of Theth, will be permanently and functions for infocentre,**education and entertainment for people who live there and also for the tourists.**
-The second and third building will be temporary only for summer time. Their function will be to serve as information points and complete basic needs.

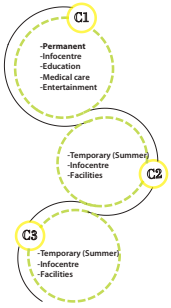
DISTANCE BETWEEN EACH CENTRE



THE LOCATION OF THE CENTRES ALONG THE TOURIST PATH



FUNCTION OF EACH CENTRE

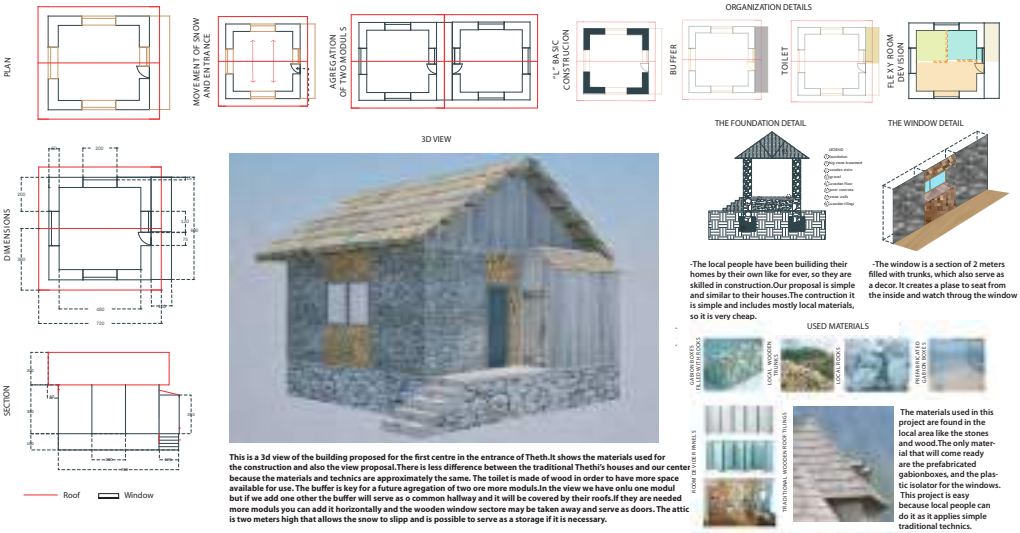


-The first center C1 is the most important because it will serve not only to the tourists but to the inhabitants too. The to others are temporary only for tourists and are not useful in the winter.

Unclue Theth!

3 ARCHITECTURAL PROPOSAL

-Our main object is to create an easy modul that can be created by the locals with local materials as much as possible.So this is why we designed an "L"shape form with gabion boxes filled with rockes.So people take this prefabricated boxes and fill them to create various buildings that are easily arrangeable acording to the needs.For other parts of the building will be used wood as for the floor, windows,doors and for the tilings too. For example the batherooms walls are made of wood because this way is easier for agregation of the models.
-The focus is the main buliding witch will be permanent.We have decided that in this case we will use the "L" modul not with gabion boxes but with real stone walls.
-Because of the snow there is an 1m high stone basement 720x600cm.The building it is 6x6m and it has a tipical Theth roof to avoid the snow.
-Each fasede is divided in three sections by 2 m each that will be 2 stone section and in the middle a section with stumps that will hold a window.The wall thickness will be 60cm and 3m high.The roof is tipical 2m high, constructed with a capriate and will be used as storage.
-There is also a buffer zone where it is located the toilet and the entrance.In case of aggregation an other modul will join to the buffer, which will become a common hallway.The roof gets out with 60 cm so it covers only half of the toilet this why the toilet has a second roof with a little inclination.
-The inside it is a single space and thanks to some panels can be devide acording to the needs.This panels can be of wood ore any other materials and if they are not needed you can just assemble them and have the full space free.To prevent the cold comeing in from the holes of the stumps in the winter it can be used a thin plastic isolator.



This is a 3d view of the building proposed for the first centre in the entrance of Theth.It shows the materials used for the construction and also the view proposal.There is less difference between the traditional Thethi's houses and our center because the materials and technics are approximately the same. The toilet is made of wood in order to have more space available for use. The buffer is key for a future agregation of two ore more moduls.In the view we have onlu one modul but if we add one other the buffer will serve as o common hallway and it will be covered by their roofs.If they are needed more moduls you can add it horizontally and the wooden window sectore may be taken away and serve as doors. The attic is two meters high that allows the snow to slipp and is possible to serve as a storage if it is necessary.

-The local people have been building their homes by their own like for ever, so they are skilled in construction.Our proposal is simple and similar to their houses.The contruction it is simple and includes mostly local materials, so it is very cheap.

-The window is a section of 2 meters filled with trunks, which also serve as a decor. It creates a plase to seat from the inside and watch throug the window

USED MATERIALS

The materials used in this project are found in the local area like the stones and wood.The only material that will come ready are the prefabricated gabionboxes, and the plastic isolator for the windows. This project is easy because local people can do it as it applies simple traditional technics.

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SMALLbuildings | BIGchanges workshop
Tirana Architectural Weeks_Tirana_29.09-05.10

students'names
elona golemi
evina hasimi
suer bedeni

project title: **FORMA_AL**

RECYCLING GAME



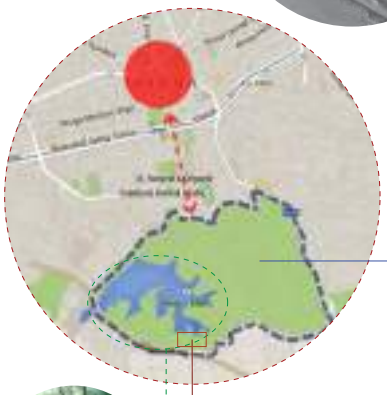
1 TERRITORIAL ANALYSIS

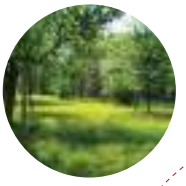
DESCRIPTION OF THE AREA

Use:
- 50% park
- 10% informal buidings
- 10% Sport activities
- 25% Lake
- 5% Coffee _ restaurant

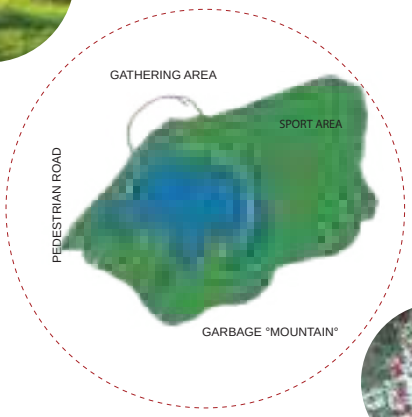
PROBLEMS -Polution of the lake
-Garbige mauntion
-Lack of using during night
-Impassability in the zone

NEEDS -Related garbage
-Mainten path
-Gathering with different characters
-Generate tree

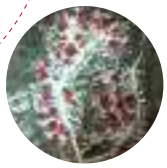




zone_LAKE OF TIRANA




pedestrian road and running road for all in the park


containers zone & river
(pollution root _problem)

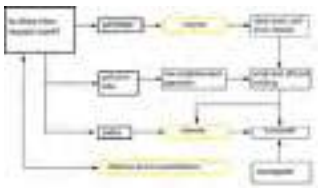
2 TERRITORIAL PROPOSAL

"learn from yesterday, live for today, hope for tomorrow"

Our vision is to operate the root of the problem of throwing the garbage in and out of the lake and add trash garbage at the big park.
Make aggregation with different funcions and different colors of the facade. Aim of the process is gathering different characters and maintain path.

Territorial plan to show how to conect path and how to recycle in relationship with_ park _ people in _and_ out of the area to join and work in it !

PROPOSAL DIAGRAM



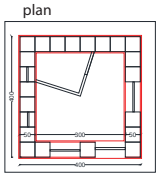
pay attention to neighborhood

3 ARCHITECTURAL PROPOSAL

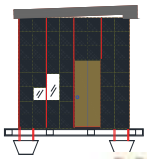
We, S_E_E , belive that architecture and desing is as relevant for brands as it is for physical spaces:
"Good thinking, good desing and good business are not at the opposite ends of the spectrum, they belong togwther . They exist in human dilema.

We are planning to build a new module with the same concept and the same technology. The stategy is to keep the same form and to change the color of the facade by recycle and clean materials of the park area and to inform people why and who to recycle. Who to make products with recycle material for sale.

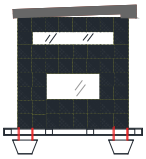
plan



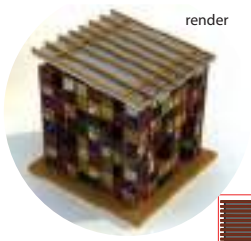
fasade front



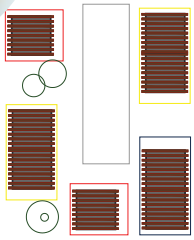
fasade back



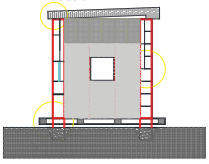
render

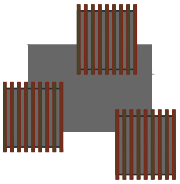


aggregation

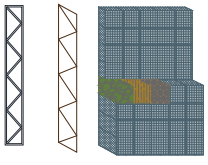


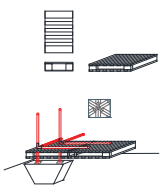
section





details for construction





roof_1

roof_2

territorial section

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SMALLbuildings | BIGchanges workshop

Tirana Architectural Weeks_Tirana_29.09-05.10

students'names
besmir seriani
jonian remacka
beralt zeko

project title: **LINKED QEPARO**

1 TERRITORIAL ANALYSIS

Qeparo is located on the south part of Albania and is divided in two parts. The old and The new Village.
Te first village created is the old one and than the population moved a little further down, in order to be more close to their fields, and in 1957 the village was split in two parts, the old part and the new part.
The problem is that this split of the village left a Big Void in between, that the old village became so closed in itself, that no one wold go from the new to the old part...
Then comes the Black Era of Comunism, and the village was totally isolated from the rest of the World...
In 1990, the Post-Comunism Period bringed a lot of informal buildings build near the bay almost in a way like they are imposing themselves above Nature...

SHARING.....

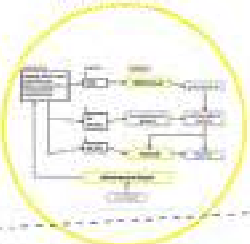
2 TERRITORIAL PROPOSAL

Since our problem is this lack of harmony, our proposal consists, basically, in merging the two villages into a homogenious and harmonious whole...How? Well, this is the ultimate question in Architecture. Always...
Point 2 of our proposal is the logic of Global-Local. What it means is the idea of local places becoming so enclosed in themselves that no one that is not from the village can penetrate. Hillier (1996) in his book, Space is the Machine explaines this idea of Global-Local, and his proposition is putting some global Cores into this local areas...

The existing Global movement that pass through Qeparo. The National road

Our proposal of Spreading this Global Core throughout the entire village

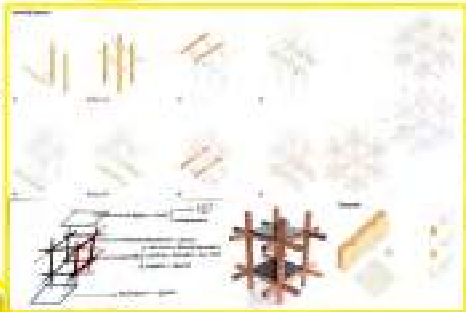
Area of influences with the objective of reducing the gap between the different parts of the villages

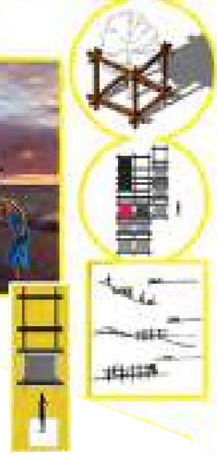


The Simplest Way With No Waste....

3 ARCHITECTURAL PROPOSAL

We were strongly influenced by the Japanese toys (Chidori Toys) and the architect Kengo Kuma in our project. What we did is that we saw these beautiful toys which connects with each other as is shown on the image, and what you get is a module, which we choosed to be square 250x250x250cm.
After creating these module you can create another module and connect them and is up to your imagination then to create as many configuration as you want, with different caracters, different forms and you can materialize them with materials which best suits your purpose and location of these structures.
We proposed some very conceptual configurations related to the pictures above, located from the beach to the mountains, and the configuration varies, whether you are in the mountains above or the bay below you get different experiences and different functions such as plazzas, infopoints, panoramic decks etc...





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Tirana Architectural Weeks_Tirana_29.09-05.10

students' names
Gledis Hoxha
Joni Margjeka
Frenkli Kau

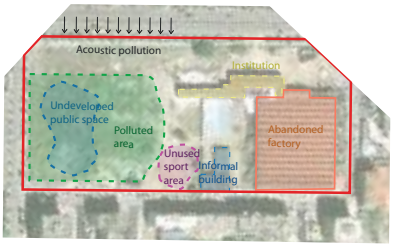
project title: **RECREATIVE INDUSTRY**

1 TERRITORIAL ANALYSIS

DESCRIPTION OF THE AREA

Addres: Rruga e Kavajës, ish-Uzina Mekanike, Hyrja 203, Tiranë, Shqipëri
Coordinates: 41°19'25"N 19°47'57"E
(1.65 km from city center)
Fabric square - 22.000 mq
Public area sqauare - 14.000 mq

The structure has inherited a favorable position near the geographical City center. Located 1.65 km from Skanderbeg Square, along Rr.Kavajes, between intersection 21Dhjetorit and palace with arrows. In 50-60 years it looked as an area Industrial for Tirana. The new center that we propose would be in function of the area of the residences and the city in general. We will propose a open structure and comprehensive.

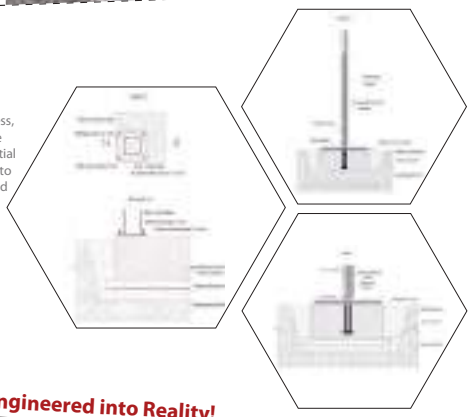


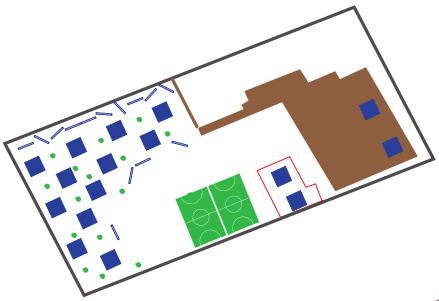
Creating spaces for people

2 TERRITORIAL PROPOSAL

Elder people spend their free time playing games like chess, domino, cards etc. In absence of the urban area they have improvised their own space at sidewalk using circumstantial materials founded at the area. They need an orientation to convince the community to collaborate with them to build an sustainable structure for their needs, which will be maintained by them. This structure will be useful for the next generations.

Based in the urban problems, our propose is to create some recreative structures that can help Reducing acoustic pollution and serves as functional objects that can be used from the third age and youth. Inside the abandoned factory we propose to revitalize some of interior parts that can Have functions like (shops, bar-cafee , industrial exhibition or museum)



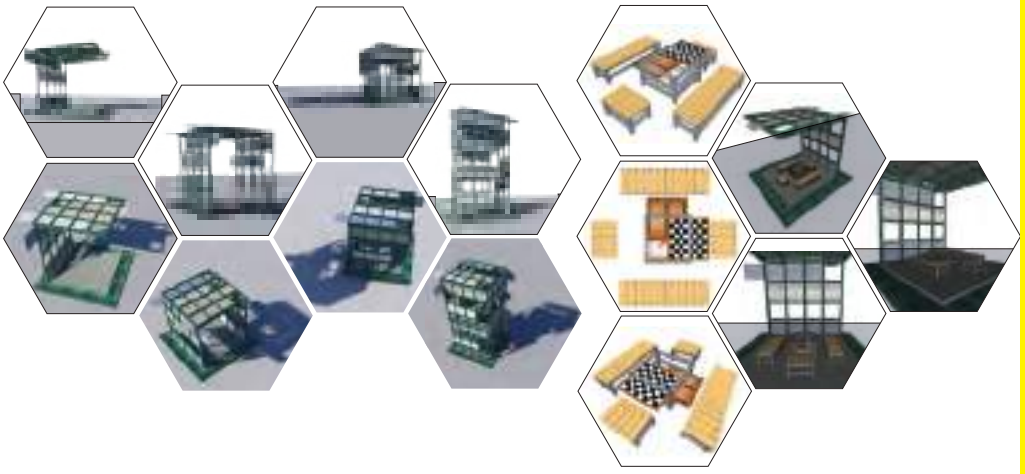


Ideas engineered into Reality!

3 ARCHITECTURAL PROPOSAL

Recreative sound barriers that serve to reduce noise and can be used as rotatable panels for graffity or other recreative purposes.

Flexible objects constructed with recycled metallic materials founded in the area of the fabric using low-tech engineering. Inspired by the " Rubik's Cube" to design cubic structures, covered by mobility metal panels. This opened structure can be accessed by community as resting and recreational Space, using the interior and the exterior of the object.



BUILD CHANGE FARE

POLIS UNIVERSITY_Tirana | FAREstudio_Rome

SMART DESIGN

Design for life quality improvement in Tirana
New proposals for public spaces and services based on citizen's needs

Reported by Prof. Giuseppe Mincolelli, Joana Dhiamandi

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

Assisted by: *Joana Dhiamandi [U_POLIS]*

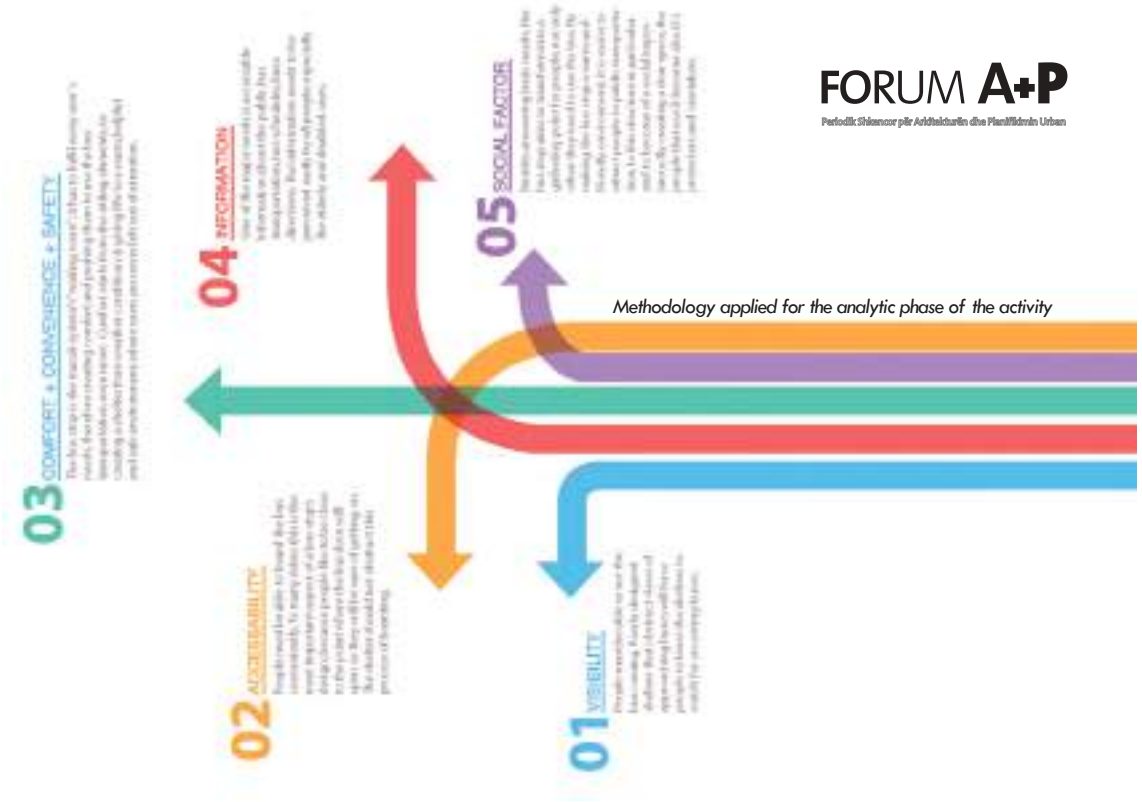
Participants:: *Students of 3rd year of Art &Design, 1st year of Master of Applied Design [U_POLIS]*

Taking as a starting point an analysis of Tirana's urban services and environmental quality, the design research will focus on developing inclusive solutions for accessibility issues, conceived to contribute to the definition of a strong visual identity for the city as a whole while allowing the individuality of discrete areas within. By contributing to the character of the place and by answering its inhabitants' social needs, products like urban furniture, lighting, signage, bus stops could effectively work both as visual landmarks that state the character of urban space and as an instrument of social inclusion. The workshop will try to define design solutions able to develop a balance between function and visual identity, providing qualitative accessibility, comfort, and facility of orientation, for the greatest part of Tirana's population. Each student team (3-4 persons) selected a specific user for the study and proposed and developed design solutions at the end of the workshop.

Keywords: intelligent city, social behavior, city needs, design solutions, life quality

During the Tirana Architecture Week, held in Tirana, Albania's capital between September 15th and October 12th 2014, Polis University promoted many initiatives and events aimed to increase social awareness about the value of planning and design and its effectiveness in solving urban issues. One of these initiatives consisted of the following workshop, conceived and prepared by Giuseppe Mincolelli from the University of Ferrara and Joana Dhiamandi from Polis, the topic of which was: "Design for smart cities: accessibility and identity of the city of Tirana", open to 3rd year students from the Art & Design program and1st year students from the Master of Applied Design of Polis University.

The purpose of the workshop was to allow students to reflect on the meaning of the words "smart city", while practicing the activities of urban analysis and of architectural, product and service design developed at diversified scales, focusing both on the space of the city and on the objects that inhabit it. Students tried to clarify the meanings that this definition assumes when evaluating the design of a city starting from the needs of the citizens, specifically the most important one: its accessibility.



Methodology applied for the analytic phase of the activity

There is no single definition for this concept, which is determined by very different issues and various ways in which, from time to time, these issues can be addressed through innovative methods and tools. A global phenomenon, which can be observed, at varying intensity all over the world is urban growth. The world's population is constantly growing, progressively aging, and increasingly aggregating in urban areas. Cities are becoming more populated all over the world and this growth is not just due to the increase in births. Great masses of people move from one area to another of nations and continents, and once they arrived at a destination they concentrate in cities.

Cities are expected to host more and more people, coming from different backgrounds and cultures, with different needs and problems. The smartness of a city is its ability to respond to these needs and problems using technology, planning, information, design. Obviously, universally applicable smart tools for city design simply do not exist since each one is a distinct case, with singular geopolitical, social, administrative pecularities economic and cultural resources, or infrastructures and services.

The role of the designers, their contribution to the smartness of a city is divided into various fields:

ANALYSIS
PLANNING
IDEATION
REALIZATION

The value of the instruments through which a smart city is developed, the success of a city that aims to increase the quality of life of its citizens can be measured by how many of them will remain excluded. The accessibility to the services and to the opportunities offered by an evolved and innovative city is a key factor for the effectiveness of every policy of containment and solution of social problems.

The design of spaces, objects and services aimed for public use in urban areas is one of the most powerful tool available to the admnistration in the construction of a smart city.

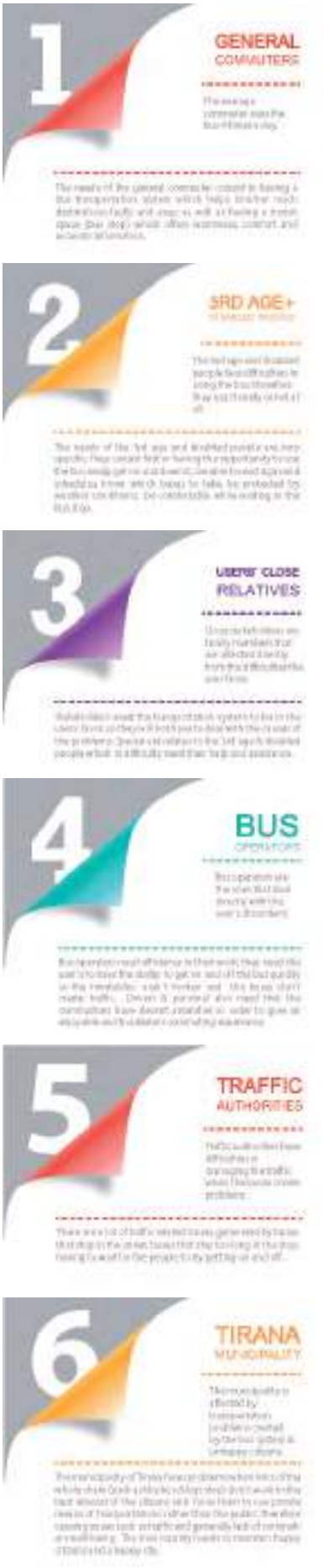
Like many other formerly socialist (communist) European countries, Albania, coming from a long period of economy determined and controlled by the State has achieved, during the last twenty years of free development, a new asset of market-oriented economy where private initiative is taken in great consideration by public opinion. As a reaction to the former overwhelming and oppressive presence of the State in every day's life, public services are perceived as less valuable than they should be.

The design of new public services, spaces and devices is an opportunity to modify the perception of their importance for the citizens of Tirana, promote their use, suggest more respectful behaviors, grant their accessibility to a wider range of citizens.

Taking as a starting point an analysis on urban services and environmental quality in Tirana, students were asked to focus their design research on developing inclusive solutions for accessibility issues, conceived to contribute to the definition of a strong visual identity for the city as a whole, whilst allowing the individuality of discrete areas within.

By contributing to the character of the place and by answering to social needs, products like urban furniture, lighting, signage, bus stops could effectively work both as visual landmarks that express the character of an urban space and as instruments for social inclusion.

The workshop's aim was to define design solutions able to develop a balance between function and visual identity, providing good accessibility,



comfort, and easiness of orientation, and a stronger perception of the presence and value of public services for the greatest part of Tirana's population.

The smart design workshop has been an attempt to draw a methodology process of designing and shaping the city of Tirana through inclusive design methods. Where as architecture focuses on individual buildings, this product design course address the administration of larger scale groups of buildings, of streets and public spaces, whole neighborhoods and districts, through the use of a landmark system that make the city readable. These smart products can lead to a better understanding of the city andbe used as a pleasant navigator within Tirana.

Urban Navigation: In conveying information to guide or assist people's movement in or around an environment, consistency and continuity are hugely important. These features can act as the glue across a city describing and connecting places physically and mentally. This consistency relates not only to graphics, nomenclature and product positioning but also to the canvas on which the information is displayed.

Urban Comfort and Double Function: The design should express the approach of functional design blended with the modern landscaping. A game with the environment in order to enjoy relaxation, creativity while ful filling necessary urban services. Intelligent materials and engineering are crucial whether the style is contemporary or not.

Nodes and Edges:Urban nodes and edges in the city are important elements of the city's image and structure, referring to Kevin Lynch. Nodes as the focal points and traffic intersections need to be considered by designers since they can facilitate human fluxes. Nodes like "21node", "Sheshi Wilson", and connecting bridges are important for the distribution of people within Tirana where the lack of services and the non-human scale are quite present.

The process was ideated according to three main phases of research strictly connected with each other: The starting point of the process is *Research* including the observation of the city and interviews with the people, during which students have to understand the general context and create an overview of the critical issues and services of Tirana.The *Analysis* is focused on ''*User needs*'', with the students having to create a persona that is realistic and represents the image of a non-average person in the city that is facing problems regarding the services provided. The user's behaviors should lead to the comprehension of crucial needs and problems for which the student should propose design solutions.

The Ideation phase is the final moment of the exploration of ideas while by generating solutions and defining details the usage patterns is going to determine a vision of usage and strategic placement of icons of industrial design products within the city. Three groups composed by Design students worked together to conceptualize, develop and detail four strategic visions for the main services of the city of Tirana.

User need's analysis of Urbani Group

PIKA Group design application_ The concept of the bunker for the design of the Tirana's Kiosks

PIKA

Enxhi Hurdhri, Kristela Gjoka, Eva Alimehmeti, Egi Troqe

How we can create an identity of the image of Tirana by managing the private advertising?

PIKA, referring to the Albanian definition of the word point, will be a multifunctional kiosk and a point of orientation, information, and communication for the citizens of Tirana and tourists. It will be placed in the most important areas of city. A good idea regarding the creation and development of this product would be the engagement of private companies for public services. Companies such as Vodafone could use these kiosks to provide the services specified above, including their own. The Bunker is a symbol of the period of social¬ism in Albania. By dematerializing it, trans¬forming its shape, and giving it a color, the people will no longer see it as a reminder of a sad time. It will create a new identity for the bunker and the city of Tirana. PIKA will be a place of orientation for people which provides different services as part of a wider network of ''folies' spread in Tirana as tools of a sensibilisation system for healthy food policies and safety issues.

RUBBISH BINS

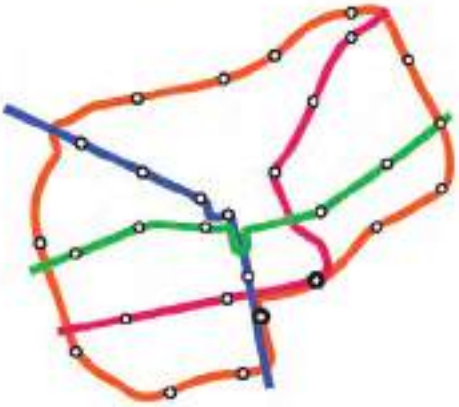
Klaudia Sorra, Xhesika Berisha, Enxhi Ceka

How could we increase social awareness of public waste management in Tirana?

The main issue addressed by the second group is a strategy of the waste management system, namely the designing and placement of garbage bins on the most frequented roads. This problem affects not only the citizens but also the tourists that come to visit the city. The shape of the city's skyline, and the use of four colors for each of these materials (plastics, glass, paper, organic), would create social awareness regarding the issue of recycling. In this case, the garbage bins serve two functions. Part of the proposed strategy was to divide the bins in four parts toenable the disposal of garbage in different bins (plastics, paper, glass, organic), marked by different colors and heights. This would facilitate the identification of plastic, paper, glass, organictrash. The use of different heights would not onlyhelp identify the object but simplify the process of throwing the garbage into the bin. Also throughthe lights inside the bins, the product is more visible for people with sight problems, especially for elderly people. The design of binsis part of the iconic image of the city since it is inspired by the architectural phenomena of Tirana's context. By creating shapes and using colors that are easily identifiable the product is fulfilling a need and serves as an icon in Tirana's streets.

The rubbish bins design approach_The composttion of the volumes is based on the amount of the trash during the day.

Vision for the public service strategy for Urbani group



USING COLOURS AS BUS LINES ID

SPECIFYING BUS STOP LOCATIONS

3RD AGE USER

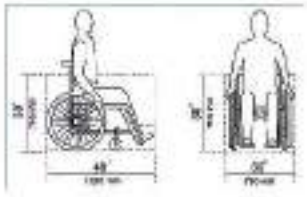
EMERGENCY BUTTON

WI-FI SERVICE

BUS TRACKING APP

EOPLE / CT

ROAD BUMP + WEIGHTS SENSOR



PLATFORM RISES WHEN BUS STEMPS ON THE BUMPS

URBANI

Julia Janku, Franceska Kaceli, Fatjona Nexhipi

How we could create a better image for Public Transportation by creating social meeting points?

The project deals with issues created by the difficulties that the users face while using the public bus transportation in Tirana. The main focus is creating an easy and understandable system for all people and answering to their needs. A big attention has been payed to the bus stops, and the creation of a user-friendly system of stops, signage, and the creation of a whole brand which will change the way people see public bus transportation in Tirana. A good bus stop is an essential part of any successful urban mass-transit system. What constitutes "good," however, depends from different users` needs. From the perspective of the city agency that is responsible for its management, a good stop is one that has low maintenance requirements and is vandal-resistant. From the commuter's point of view, an ideal shelter is one that allows visibility and easy access to the bus, is comfortable and convenient, providesclear information, and is safe.

This workshop aims at a better image of Tirana and a new identity that would make the citizens feel safe as a result of the services received from the city. The program required that each of the service strategies would provide accessible wheelchair-friendly design solutions suitable to disabled people's needs. Street industrial products that fulfill a function could also reinforce the identity of a place and can over time become a part of the place and eventually start to represent it in some way becoming an icon for the area.

Design Application of Urbani Group

"SKIN"

Transparent and Translucent building skin as Multilayered, Multipurpose and Filtering system

Reported by Laura Pedata

Concept &Lead by: *Laura Pedata [U_POLIS]*

Assistance by: *Letizia Martinelli, Erdi Myftaraga*

Participants: *Students of 3rd year of Architecture; 2nd year Engineering; 3rd year Environmental Management*

"The building's envelope can be considered quite literally as a complex membrane capable of energy, material and information exchange. It can be designed to operate as part of a holistic building metabolism and morphology..."

M. Wigginton, J. Harris, "Intelligent Skin"- Biological terminology in conceptualizing architectural design

Keywords: greenhouse; advanced glazing systems; high performance glazing units; thermal mass; passive energy storage; smart materials; Phase Change Materials (PCM); sun control & shading.

In a sustainable approach to building one aspect that plays a major role in the energy efficiency of the building is the building envelope and its capacity to serve as an intermediary between unstable outdoor conditions and the needs of the relatively stable indoor environment. 50% of the energy consumed in a house is a result of its skin (horizontal and vertical - roofs, walls and floors).

Just as the skin of animals and its layers act as mitigating elements to protect them from climatic conditions, the components of a building's skin can be designed with a set of elements that respond to a variety of - sometimes contradictory - thermal, hygrometric and lighting requirements.

Building envelopes contribute to both qualitative and quantitative measures of a building's sustainability while still guaranteeing the required comfort standards. An efficient thermal envelope minimizes the heat loss in the winter and the heat gain in the summer. Most of the solutions can be found combined together and integrated in the facades or cladding elements.

This workshop intended to investigate a set of strategies, components and technologies that lower environmental impact while improving indoor thermo-hygrometric comfort, concentrating on innovative and integrated cladding materials that optimize the energy performance of a building's skin.

"*We need natural sunlight but we must control heat gain.*"

The focus of attention was on transparent and translucent cladding elements. Thanks to the greenhouse effect Transparent and Translucent building skins – windows and advanced glazing systems – can gain heat and quickly release it inside the building while, at the same time, optimizing the access of natural light. Clear glass is transparent to visible light and short–wave radiation and opaque to long-wave infrared radiation. But the glass alone has almost no thermal resistance, so to prevent heat loss in winter and excessive heat gain in summer, we need to add air, gasses, films, and low-e coatings that resist the flow of heat or integrated solar shading devices that can regulate sun radiation (protect the building from direct sunlight in summer but still guarantee heat gain during the winter). When we need to minimize heat loss or heat gain, we need high performance windows. We must also remember to consider the frame (wood, plastic, aluminum, and combinations) and edge spaces that need to have thermal breaks.

Among other energy efficient strategies applicable to the building skin, energy storage components integrated in the building envelope (also in glazing units) like Phase Change Materials can substitute thermal mass by making use of the latent heat of a substance, storing and releasing the energy of the phase change of a substance.

The aim of the workshop was the development of multilayered integrated glazing systems for the building envelope using different technological solutions to modulate natural light and heat gain. The theme of the Workshop was the design of modular compound glazing systems that can be integrated into the building envelope. These high performance glazing units were designed to fit the cladding module of the new Greenhouse that will be built in the POLIS outdoor premises next year. The panels were designed and made by the students during the workshop.

The students had the possibility of adopting a mix of technological solutions for the glazing units but, in substance, the panels had to be composed of one or a combination of the following elements:

1.An aluminum frame

2.Two exterior containment sheets of (Plexiglas)

3.An air gap between the Plexiglas sheets that could be filled with intermediate layers of various materials like:

- Integrated thermal energy storage materials (PCM)
- Metal grills
- Metal mash
- Wires
- Plastic
- Wood
- Encapsulated liquids
- Forex

The size and section of the panels and the material of the frame will guarantee the possibility of fitting them in the greenhouse envelope and reproduce them serially. The workshop was articulated in three phases:

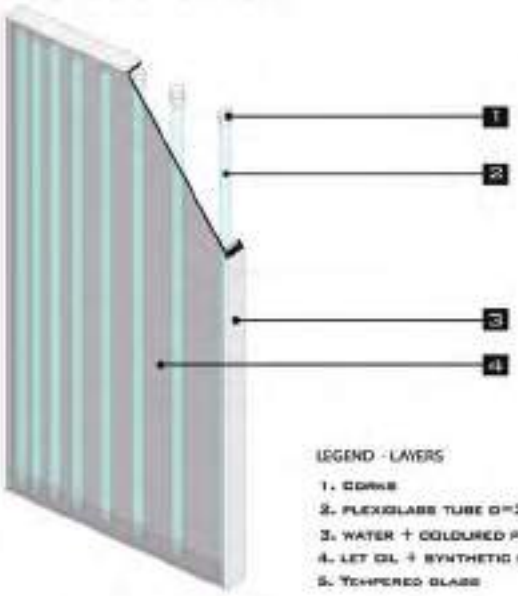
• The first phase was characterized by a number of lectures given by instructors, which laid out the motivations of the workshop and explained the project for the New Greenhouse; during this phase the students were given the project guidelines and the list of requirements for the panels.

• The second phase consisted of the production of design solutions for the glazing units and study of assembling techniques.

• During the third phase the students built and tested their prototypes. The students also reproduced assembling instructions graphically on a poster, to guarantee the reproducibility of the glazing units.

The result of the workshop was the design and production of four high performance glazing units that were mounted on the prototype aluminum structure module of the new Greenhouse that will be built in the outdoor premises of POLIS next year. The next step will be the development of the new Greenhouse project, also based on the lessons learned during the workshop. One of the panel prototypes produced by the students might be serially reproduced and become the cladding element of the testing unit capsule integrated in the greenhouse.

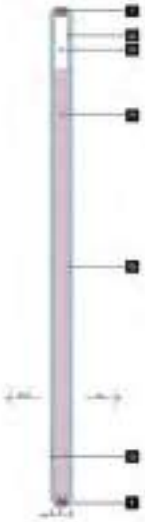
AXONOMETRIC VIEW OF THE GLAZING UNIT



LEGEND - LAYERS

1. CORKS
2. PLEXIGLASS TUBE D=31 MM
3. WATER + COLOURED PIGMENT
4. LET OIL + SYNTHETIC SOLVENT
5. TEMPERED GLASS

SECTION - LAYER



REFERENCES





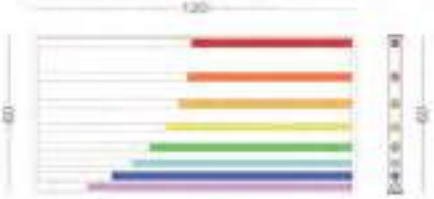
Brandhorst Museum in Munich, Germany (Herzer Douglas Ferrando)

DESCRIPTION OF THE GLAZING UNIT

80 % / 20 %	75 % / 25 %	70 % / 30 %	65 % / 35 %
60 % / 40 %	55 % / 45 %	50 % / 50 %	45 % / 55 %

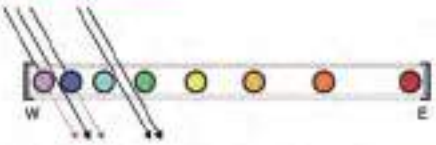
The different density of water and bit of alcunds this two liquid to stay separate from each other.
Each tube was filled with both liquid and no matter how we put the tubes the liquid will always stay separated.

ELEVATION + PLAN DETAIL - SCALE 1:10



CONCEPT DIAGRAM

SUMMER - AFTERNOON

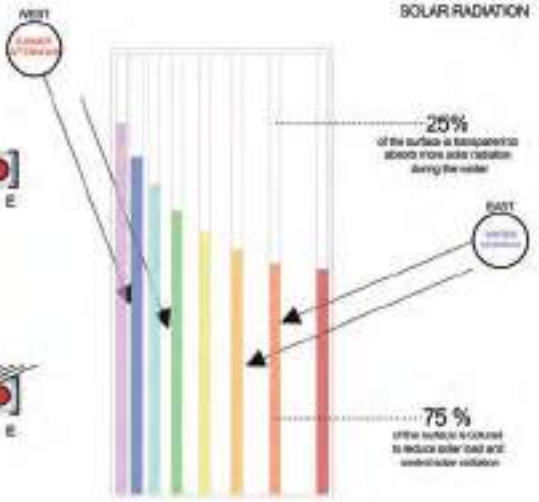


During the hot summer afternoons the densification of the tubes lowers the amount of direct solar radiation.
The tube across tinted colour glazing and reduce solar load.
The cool colour contributes to a sense of cool.

WINTER - MORNING

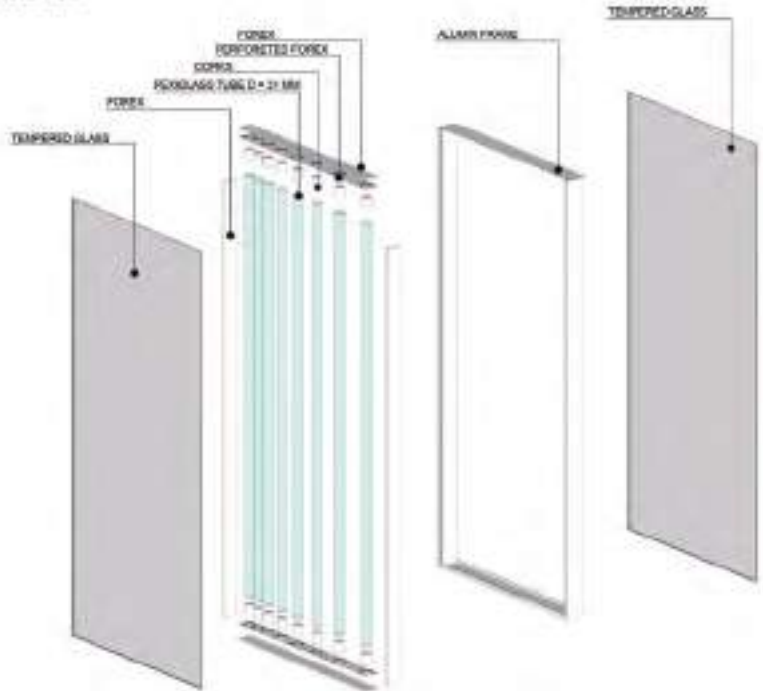
During the cold winter mornings, the sun is allowed to enter by the bigger gap that is created between the tubes contributing above to passive heating.
Warm colour are used inside the tube to achieve a sense of warmth.

SOLAR RADIATION



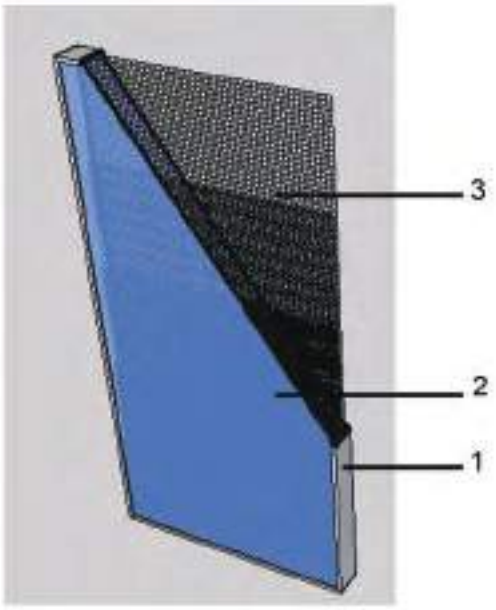
SECTION DETAIL - SCALE 1:10

3D EXPLODED VIEW

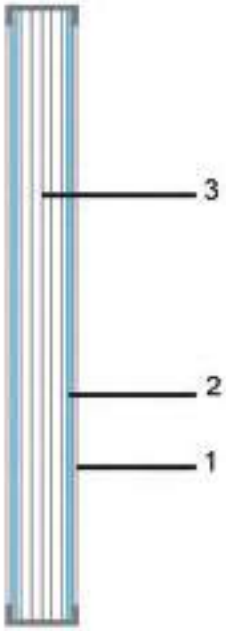


ASSEMBLING INSTRUCTIONS \ PHOTOGRAPHS

AXONOMETRI



SECTION WITH LAYERS

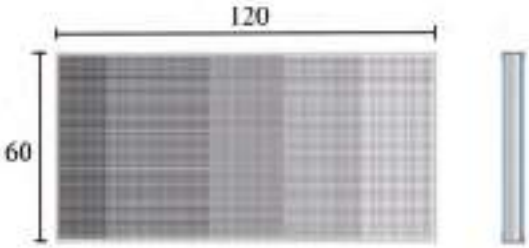


LEGEND - LAYERS

1. FRAME D ' ALUMINIUM
2. TEMPERED PECIGLASS
3. STRAIGHT LINES

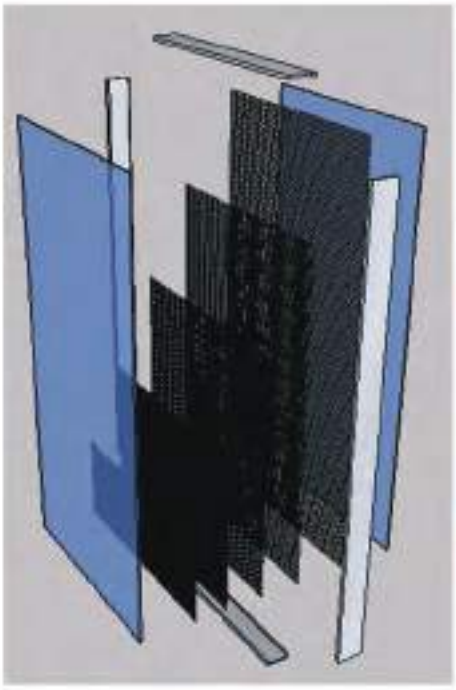
REFERENCE

DESCRIPTION SUN EFFECT

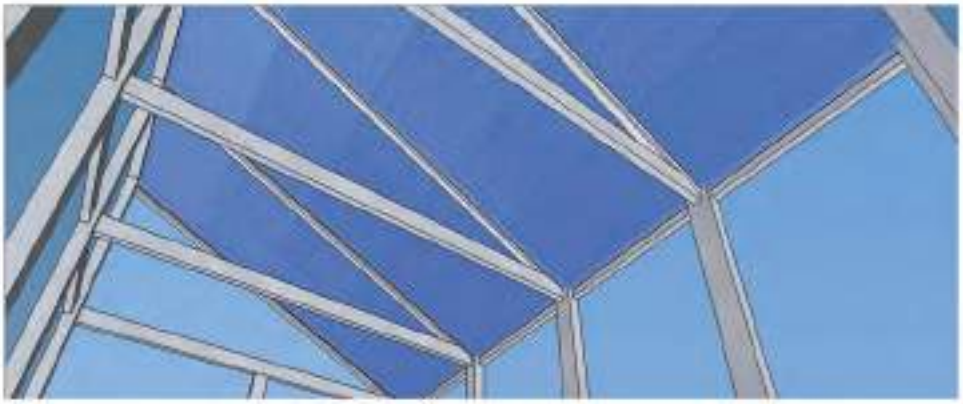


ASSEMBLING INSTRUCTIONS

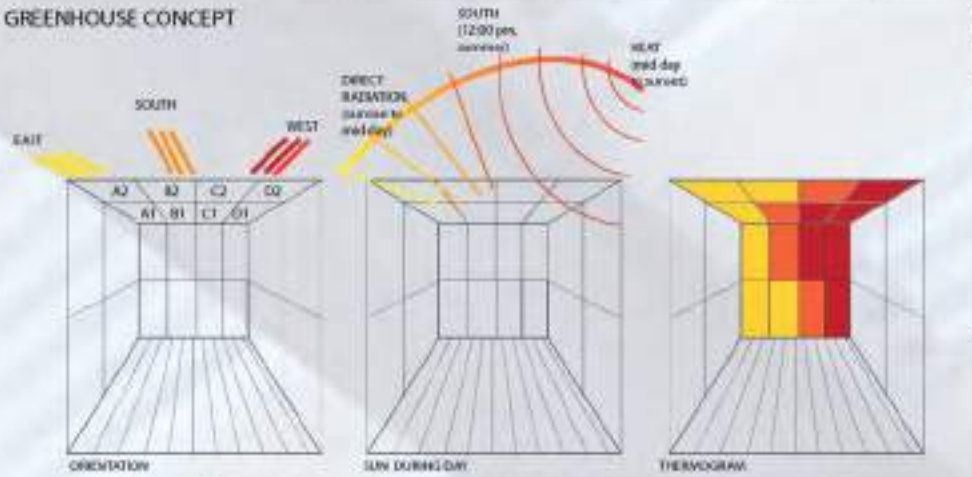
PAMEL CONCEPT



EXPLODE DETAIL



GREENHOUSE CONCEPT



ORIENTATION

Greenhouse exposed to direct sunlight during all day.

Facing South-East.

SUN DURING DAY

Greenhouse exposed to direct radiation, from morning to mid day.

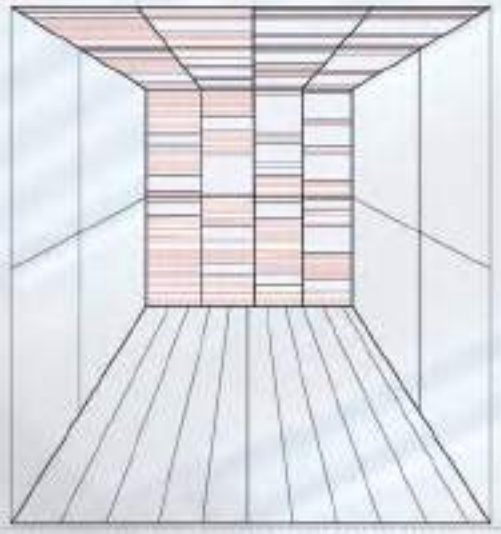
After mid day, main concern is heat.

THERMOGRAM

East to South, DIRECT RADIATION affects the greenhouse need to REFLECT light highest concentration of LOUVRES)

South to West, greenhouse exposed to HEAT (need to ABSORB heat - highest concentration of PCM)

OVERALL SCHEME OF PCM & LOUVRES DISTRIBUTION
(based on THERMAL and RADIATION study)



PANEL CONCEPT (extract C1)

PHASE CHANGING MATERIAL (PCM)

A WHOLE PANEL OF PCM

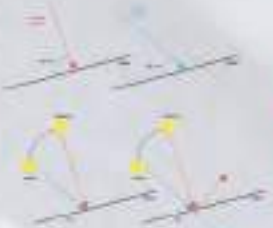
DISADVANTAGE: No transparency
ADVANTAGE: Diffused light, high thermal performance

REMOVING ROWS OF PCM

DISADVANTAGE: Direct, sharp light
ADVANTAGE: Transparency

SOLUTION:

LOUVRES
to reflect direct light

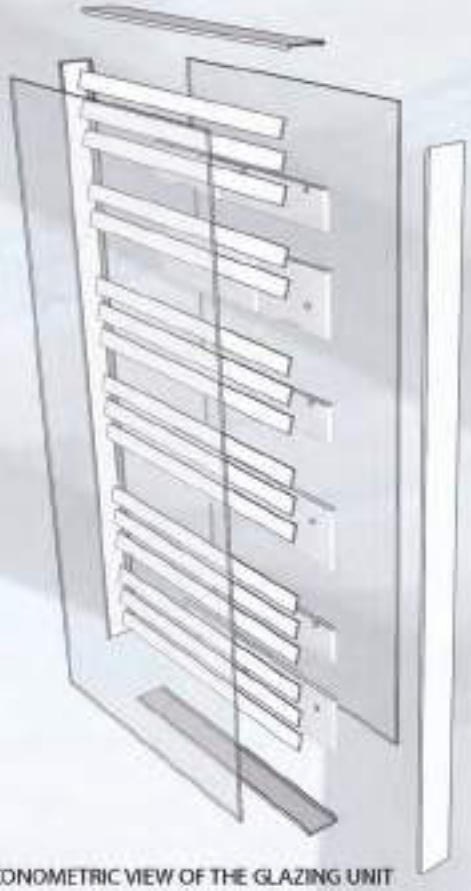


ADJUSTING the angle of LOUVRES

Result: 45 to panel surface

PANEL CONCEPT

Responding to direct light - Louvres
Responding to heat - PCM



AXONOMETRIC VIEW OF THE GLAZING UNIT

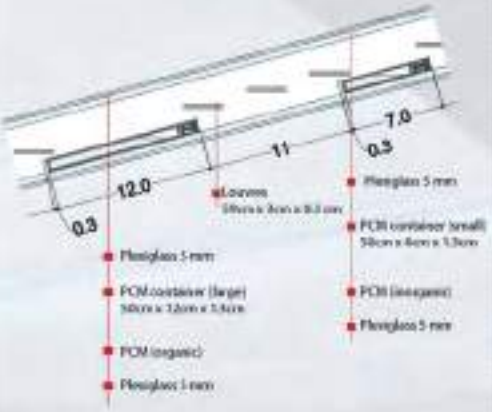
GLAZING UNIT

ELEVATION DETAIL
SCALE 1:10

SECTION DETAIL
SCALE 1:10

PLAN DETAIL
SCALE 1:10

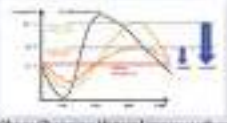
SECTION WITH LAYERS
SCALE 1:2



PHYSICAL PROPERTIES OF PCM

Element thickness: 36mm - 38 mm
Minimum fold width: 33mm - 40 mm
Storage temperature: 25 °C - 28 °C
Light transmition
Liquid PCM: 4 % - 55 %
Crystalline PCM: 0 % - 38 %
Average 8 hours till heat transferred from outside to inside & vice versa
Total energy transfer ratio of direct radiation
Crystalline PCM : 33 % ± 4 %
Liquid PCM : 37 % ± 4 %

THERMAL PROPERTIES



Phase Changing Material improves thermal performance drastically inside the greenhouse.
The alterations of temperatures during a day decrease significantly.
Thermal storage capacity to absorb internal and external heat loads.
Thus, the energy wasted decreases.

VISUAL PROPERTIES

Translucence for a pleasant daylight atmosphere inside
Seasonally variant shading
Diffused light

ASSEMBLING INSTRUCTIONS

fill small containers with PCM (inorganic)

fill large containers with PCM (organic)

insulate the gum with silicone

close the container

glue together two containers

assemble the frame and plexiglass

assemble the louvres

put the louvres inside the panel

install the PCM containers

TIRANA INTERRUPTED

Urban vision to inspire the future

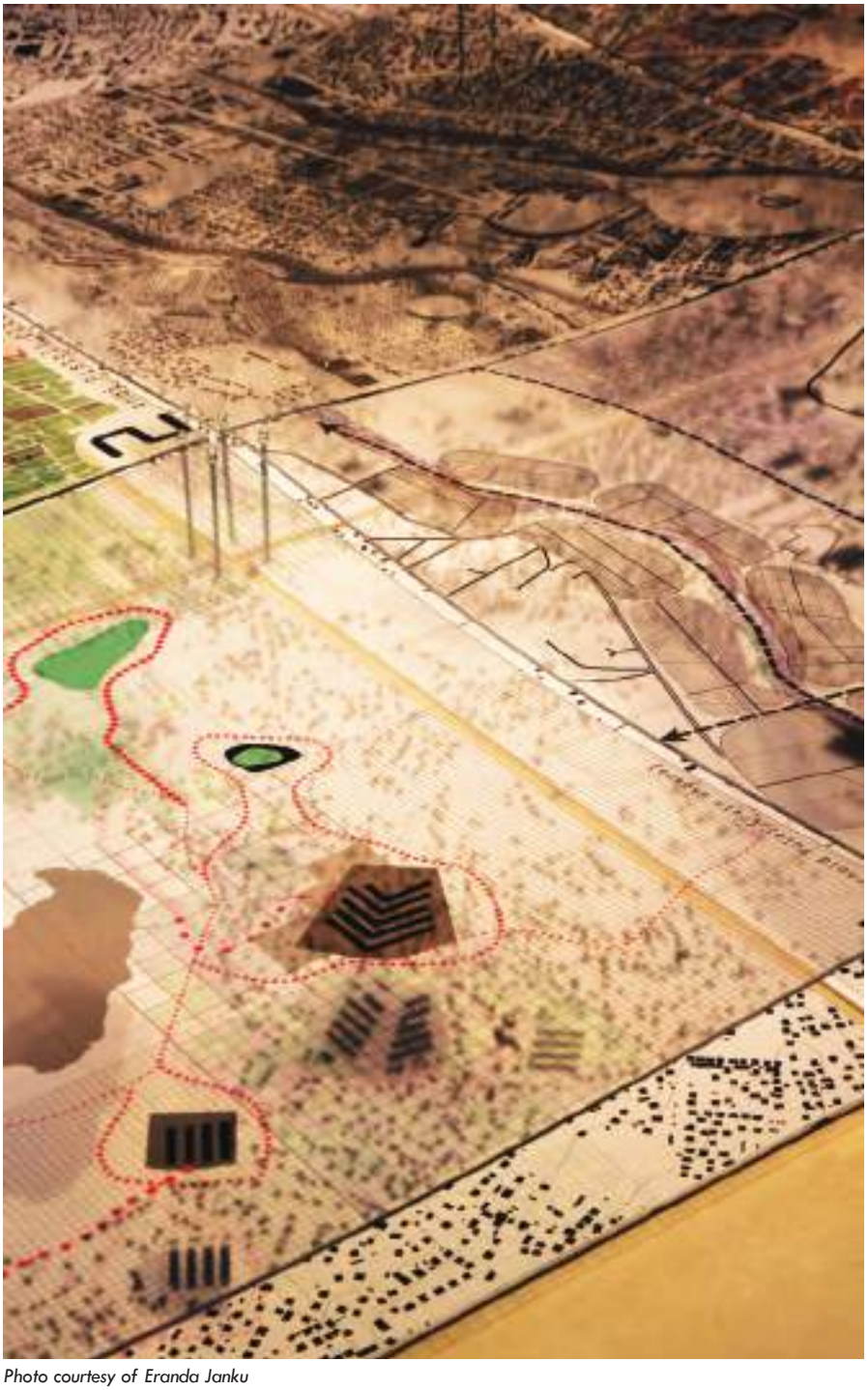


Photo courtesy of Eranda Janku

Reported by PhD. Arch. Loris Rossi

Concept &Lead by: *PhD. Arch. Loris Rossi*

Assistance by: *Lorin Cekrezi*

Participants: *Students of Architecture 4: Arnold Pulaj, Ervin Ukperaj, Andi Pistoli, Oltion Xharo, Alba Kokomani, David Kodhell, Bruna Arkaxhiu, Jesuida Zemani, Julian Bala, Kleidia Vlashi, Irisha Minaj, Berald Zeko.*

The idea of this workshop is to draw inspiration from one of the most important moments in the history of Rome during the 70's, when 12 architects gathered by Piero Sartogo[1] started to work on the idea of Rome interrupted. The main objective was to delete two hundred years of history characterized by speculation, reconfiguring an image for Rome starting from the plan drawn by Giovanni Battista Nolli in 1748[2]. Through this concept, Piero Sartogo froze the beauty of Rome exactly in the moment when Nolli, in the 18th century, offered to the Pope Benedetto XIV the first plan for the center of Rome. A fascinating image, as well as a contradictory one, that still today inspires many contemporary architects (Fig.1).

"E' più facile progettare la città del future che quella del passato. Roma è una città interrotta perché si è cessato di immaginarla e si è incominciato a progettarla (male)" Giulio Carlo Argan Mayor of Rome, 1978.

[TRANSLATION]: It's easier to design the city of the future than the city of the past. Rome is an interrupted city because people stopped imagining it and started designing it (badly) (Fig.2,3)

1. The architects invited were: Piero Sartogo, Costantino Dardi, Antoine Grumbach, James Stirling, Paolo Portoghesi, Romaldo Giurgola, Robert Venturi, Colin Rowe, Michael Graves, Robert Krier, Aldo Rossi, Leon Krier.

2. Giambattista Nolli (Como 1692 – Rome 1756) was one of the most important engravers and surveyors of the 18th century. From the begin he was involved as surveyor for the land registry in Milan then he moved in Rome to work on the first topography map of the center of Rome. Nolli map was the first scientific survey of the center of Rome; its importance came from the fact that in the previous period (baroque) mostly of the graphical representations of Rome were ideals and at bird view like in the case of beautiful engravers of Giovanni Battista Falda in 17th century. The new Nolli map besides being an exact scientific survey, in that time was considered also an innovative graphical representation. A new image of the city to show at all the world where urban paths and the inner spaces of the most important monuments of the city seems to be continued and never interrupted.


Fig. 1

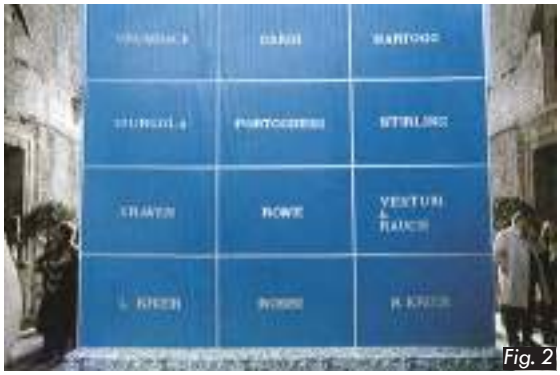


Fig. 2


Fig. 3

Fig. 1 Giovanni Battista Nolli the new plan of Rome 1748 (source: http://nolli.uoregon.edu)

Fig. 2 Rome interrupted exhibition 1978, the twelve sections with the names of the architects (source: AA.VV., Roma interrotta. Dodici interventi sulla Pianta di Roma del Nolli, Johan & Allevi edition, Italy, 2014, p. 211)

Fig. 3 Rome Interrupted map 1978 (source: AA.VV., Roma interrotta. Dodici interventi sulla Pianta di Roma del Nolli, Johan &Allevi edition, Italy, 2014, p.238)

Starting with this background as main frame of work, the idea of this workshop is to elaborate the value of the past of Tirana considering its uncontrollable attitude to develop through spontaneous processes, always interrupting the main Unitarian vision of the city. The urban design concept that anticipates the construction phase has been contradicted several times through put the history of Tirana. For this reason to inspire the future means to create a new urban paradigm where the city will no longer be considered through a unique design action, but rather through apparently separate fragments, connected by a an underlying, "hidden frame."

This workshop will serve as an experience to investigate on the possible ways in which the city of Tirana could grow in the future: possible scenarios for the city should consider changes in the spatial, infrastructural, natural and social environment.

The students will be asked to intervene in different areas of Tirana, proposing possible urban scenarios as a projection of a future image for the City. To inspire future growth, the students will need to inject new processes in the urban organism, where the city is imaged and not designed; in others words, the meaning of the city will be turned upside down.

CONTRADICTING PATTERNS

Historical background

The history of Tirana's urban development has been characterized by a mix of intentions; each tentative, done in a different period, overlapped with the previous one, generating a disorder map. The city as we see it today, appears to have imprecise boundaries, where all the underlying meanings are still waiting to be concluded. For the purpose of the workshop we will try to go through some key moments of Tirana's development; each tentative of urban design will be crucial to understand the logic behind the city's present day condition. The history of Tirana's development should be read as a recipe book in which only some ingredients may be useful for future experimentations[3].

URBAN DEVELOPMENT PHASES

The first city structure was established during the Ottoman period, in the 14th century; at that time Tirana was considered a strategic transit hub between Christian Europe and Oriental Turkey. The main urban connotations were the Mosques, around which the first villages were built (5-6 isles).In this period the city increased its commercial and economic activities thanks to the important families present in the town.

Thanks to its central location in the country, between mountains and sea, in the 1920's Tirana was declared capital of Albania. In 1923 Austrian Architects developed the first regulatory plan. The main strategy of the new plan was to combine a new orthogonal grid with the existing road system. From this moment on a new kind of approach is undertaken, where the concept of regeneration tries to combine and integrate the new urban vision with the traditional settlement. The next important shift occurred in 1926, when a well know Italian architect, Armando Brasini[4], was asked to design the second regulatory plan. This marked a crucial moment for the city as the image of Tirana capital started to be defined. The idea was to design an Italian colony, crossed by a boulevard (35 m wide and 2 km long) running from north to south. Besides giving a strong identity to the city, the new regulatory plan introduced a new vision for the future develop of Tirana: for the first time in the history of Tirana the city was not just designed but also imaged.

In 1928 the third regulatory plan was designed by the Austrian architect Kohler. His idea, following the first Austrian plan, was to develop a quadratic system for the future expansion of the city.

The fourth city plan was drawn during the King Zogu reign, in the 1929. The boulevard was extended to the stadium and most of the important, still existing, buildings were built.

In 1939 the city fell under the Italian control and in 1940 a new city plan was designed to meet the demands of population growth. The new plan concerned also the additional municipalities surrounding the existing city. The road system was improved and new ring roads were planned to connect all the main parts of the city with the new development areas surrounding the original settlement. The new plan was designed by architect Gherardo Bossio, his vision of the city was clearly centered on the need to meet the demands of the increased population. Like in all the Italian colonies, even in the case of Tirana new public and

3. The urban evolution of Tirana is thoroughly described in: Besnik Aliaj, Keida Lulo, Genc Myftiu, Tirana the Challenge of Urban Development, Cetis edition, Slovenia, 2003, p. 11-126.

4. Armando Brasini (Rome 1879 – Rome 1965) was one of the most important Italian architect who worked for Mussolini, in his buildings it is recognizable a strong eclectic component.

Fig. 5
Plan of Existing Situation 1917 _ Regulatory Plan 1923 _ Plan of Existing Situation 1957 _ Regulatory Plan 1942 _ Regulatory Plan 1957

administrative buildings were built, most of them were concentrated along the main boulevard. Still today, passing on the main axis, the Italian identity remains an important dominant layer of the urban fabric, the boulevard marks the past and the future development of Tirana[5].

Between 1945 and 1990 Albania witnessed one of the most difficult periods in its history: as soon as the Italian fascist occupation came to an end, the communist regime established itself and Tirana was under Enver Hoxha's dictatorship for 45 years. The reforms introduced by the new government invested most of the financial and human resources in the public sector, completely ignoring the private sector; the main aim of the dictatorship was to control all the Albanian territory: roads, housing, factories and agricultural land, all suffered from the rearrangements introduced by the regime. Since everything had to bend the new party's will, during this phase even the landscape was substantially modified. The agricultural landscape (still visible today) was indelibly marked by the new centurions, following a new organized and rigorous organization of the land. Another important choice made concerned past history; the continuity with the tradition was interrupted, in the willful attempt to re-write history, creating an element of discontinuity between past and future. This operation impacted the citizens both physically and psychologically. The city plan was conceived in different phases and implemented through several projects, to mention only few: the completion of one of the ring roads and the ambitious project for the northern extension of the boulevard. (Fig.4,5)

After the death of Enver Hoxha, in 1985, Tirana was faced with a new challenge, a transition period that still persists. Following the Nineties Tirana became one of the singular cases in the world where a total absence of the development plans and policies encourage processes of spontaneous construction and informality. Occupation of public land and extreme urban degradation are the main characteristic of this period. More than 70 percent of the new buildings erected during Nineties were built without a permit. In 10 years of speculation Tirana's shape changed and the opportunity to reconfigure it with a uniform vision was lost once again.

Fig. 4

Fig. 4 The Ethem Bey Mosque
(source: BesnikAliaj, KeidaLulo, GencMyftiu, Tirana the Challenge of Urban Development, Cetis edition, Slovenia, 2003.)
Fig. 5 Evolution Phases of Tirana City

5. An interesting study on Tirana and its possible develop was done by Berlage Institute: AA.VV., Tirana Metropolis, The Berlage Institute, Rotterdam, 2004.

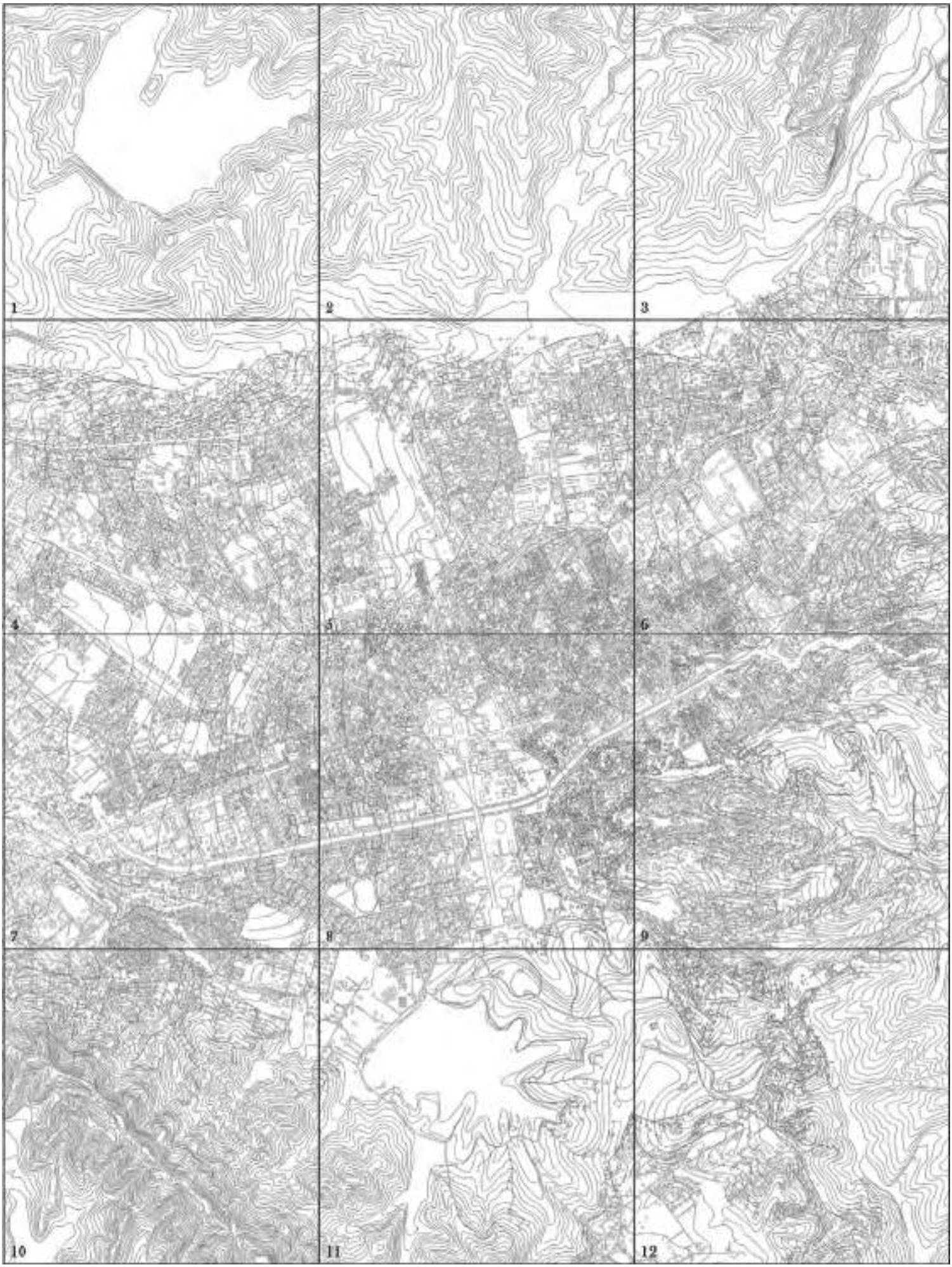


Fig.6 Tirana in 12 sections, scale 1:2000

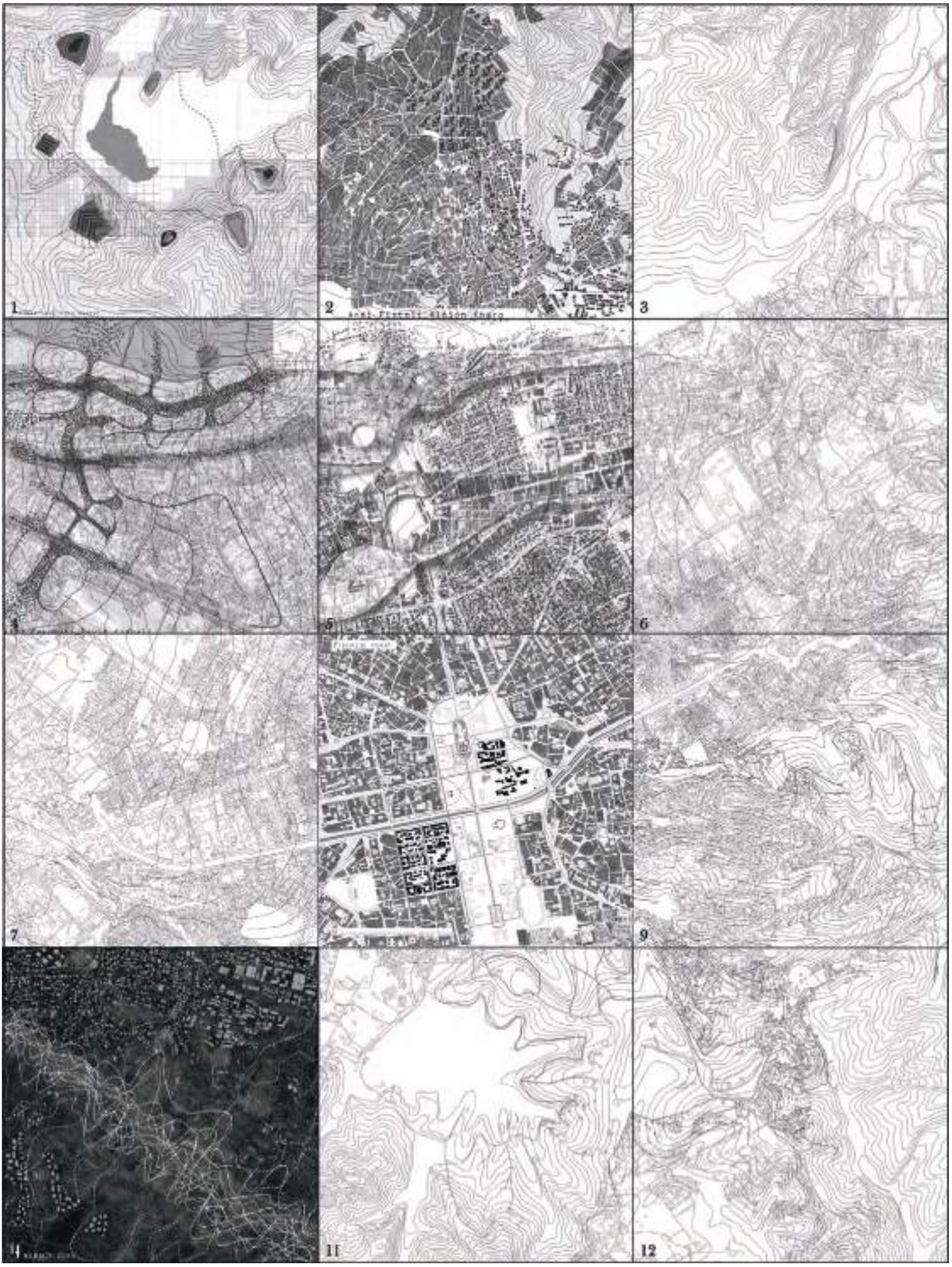


Fig.7 Tirana in 12 sections_The new map of Tirana, students results. 1 -Arnold Pulaj, Ervin Ukperaj; 2 – Andi Pistoli, OltionXharo; 4 - Alba Kokomani, David Kodheli; 5 - Bruna Arkaxhiu, JesuidaZemani; 8 – Julian Bala, KlediaVlashi, Irida Minaj; 10 - BeraldZeko

Fig. 8

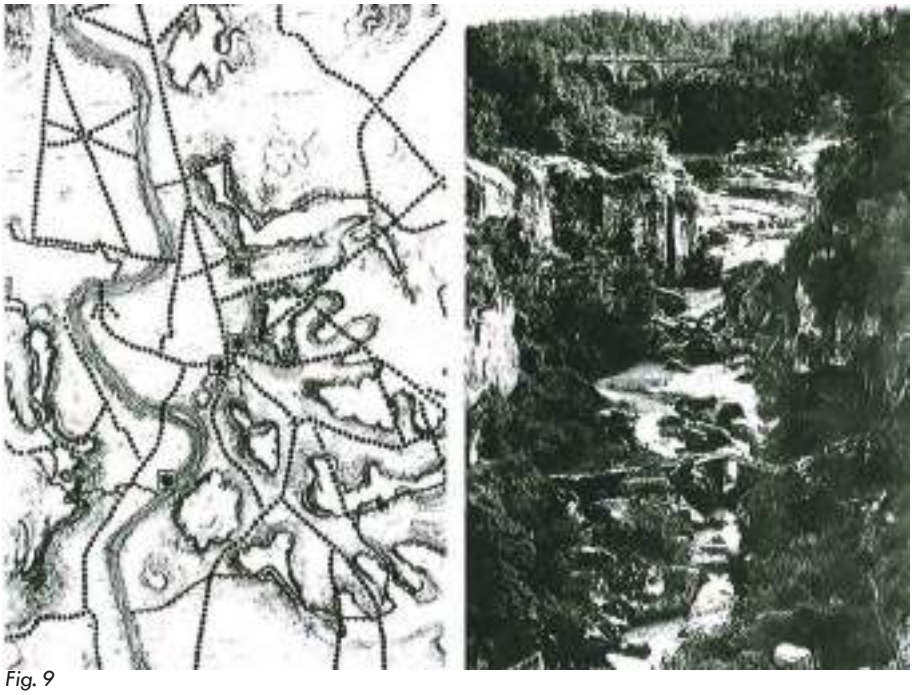


Fig. 9

HIDDEN FRAMES

A hidden frame is an act of interpretation whereby, through certain representation methods it is possible to make visible, forces that are not[6]. Like in the case of Nolli's map, where he used the technique of representing the city from above to underline aspects that would have otherwise never been known, the urban disorder of Tirana cannot be represented through traditional representation means, we must find a new tool capable of disclosing energies which are hidden or interrupted. A hidden frame is a subjective and visionary value that plays the role of intermediary between past and future; to address it we must start exploring different scenarios considering the use of diagrams that can support the logic related to the variation of forms and concepts. To investigate on a hidden structure also means to import from other disciplines a similar behavioral logic, where processes of phase change become creative constants to be repeated in our case study. The future urban development of Tirana is waiting for a new vision in terms of representative processes as well as architecture visions. The aim of this workshop is to track down, within the existing building fabric, hidden characters that can be highlighted and designed in terms of possible future scenarios.(Fig. 5, 6)

FROM ROME INTERRUPTED TO TIRANA HIDDEN. IMAGES OF A CITY TO BE DISCOVERED

The idea of the Rome Interrupted exhibition (1978), as already mentioned, came from the architects Piero Sartogo with an important contribution by Giulio Carlo Argan, one of the most important figures in contemporary art criticism and at that time mayor of Rome. The meeting between an architect and an art critic justifies what we can define as one of the most interesting intellectual operations developed in the last century. In fact, a apart from the "design exercise" itself operated by the 12 architects invited - Piero Sartogo, Costantino Dardi, Antoine Grumbach, James Stirling, Paolo Portoghesi, Romaldo Giurgola, Robert Venturi, Colin Rowe, Michael Graves, Robert Krier, Aldo Rossi, Leon Krier - it's important to underline the theoretical framework in which the architects operated. As a matter of fact what was thought in relation to processes was much more important than what was elaborated as a final result.

The exhibition done in Mercati Traianei in Rome in the 1978 compared two images; the first one was the 1748 map by Nolli - which emphasized creativity from the past - the second one represented Rome dissected into 12 fragments presented, like G. C. Argan himself explains, as images of unrealized desires. The 12 images were intellectual tools that operated on a the theoretical level and not

6. Gilles Deleuze in his book on Francis Bacon, gives an interesting interpretation starting from a Paul Klee's famous formula -"Not to render the visible, but to render visible". Deleuze focused on the idea that some forms of art such as: music and painting must be able to make visible forces that are not; In this way the forces are strongly connected with the sensations; in Gilles Deleuze, Francis Bacon: the logic of sensation, Continuum, London, 2003, p. 56.

Fig. 10

Fig. 11

Fig. 8 Paolo Portoghesi e Vittorio Gigliotti, Urban Morphology as a natural Persistence, source: : AA.VV., Roma interrotta. Dodici interventi sulla Pianta di Roma del Nolli, Johan &Allevi edition, Italy, 2014
Fig.9 Paolo Portoghesi_ Interpretative diagram of the gorges, source: : AA.VV., Roma interrotta. Dodici interventi sulla Pianta di Roma del Nolli, Johan &Allevi edition, Italy, 2014
Fig.10 Noli map detail 1748, source:http://vm136.lib.berkeley.edu/EART/maps/nolli.html
Fig.11 Alberto Burri Cretto 1984-1989_ source:http://vm136.lib.berkeley.edu/EART/maps/nolli.html Gibelina, Italy, source:https://it.wikipedia.org/wiki/Cretto_di_Burri

solely on a practical one; in order to inspire the future development of Rome this operation challenged the contemporary way of conceiving urban development.

Nolli's map represented how the urban development of Rome was closely connected to a series of historical meanings until the 18th century; until that moment Rome was not interrupted but just under a hidden frame.

Analyzing carefully Nolli's map we can observe how his idea to link the voids created by the roads system with the interior space of the main public buildings, was an interpretation of the state of historical origin.

We can consider this operation a pure act of reiteration of creative constants drawn from the past. Rome was interrupted when the persistence of meanings attributed to the sense of belonging to a place started to be destroyed from the speculative actions that dominated the urban scenarios for the following 200 years.

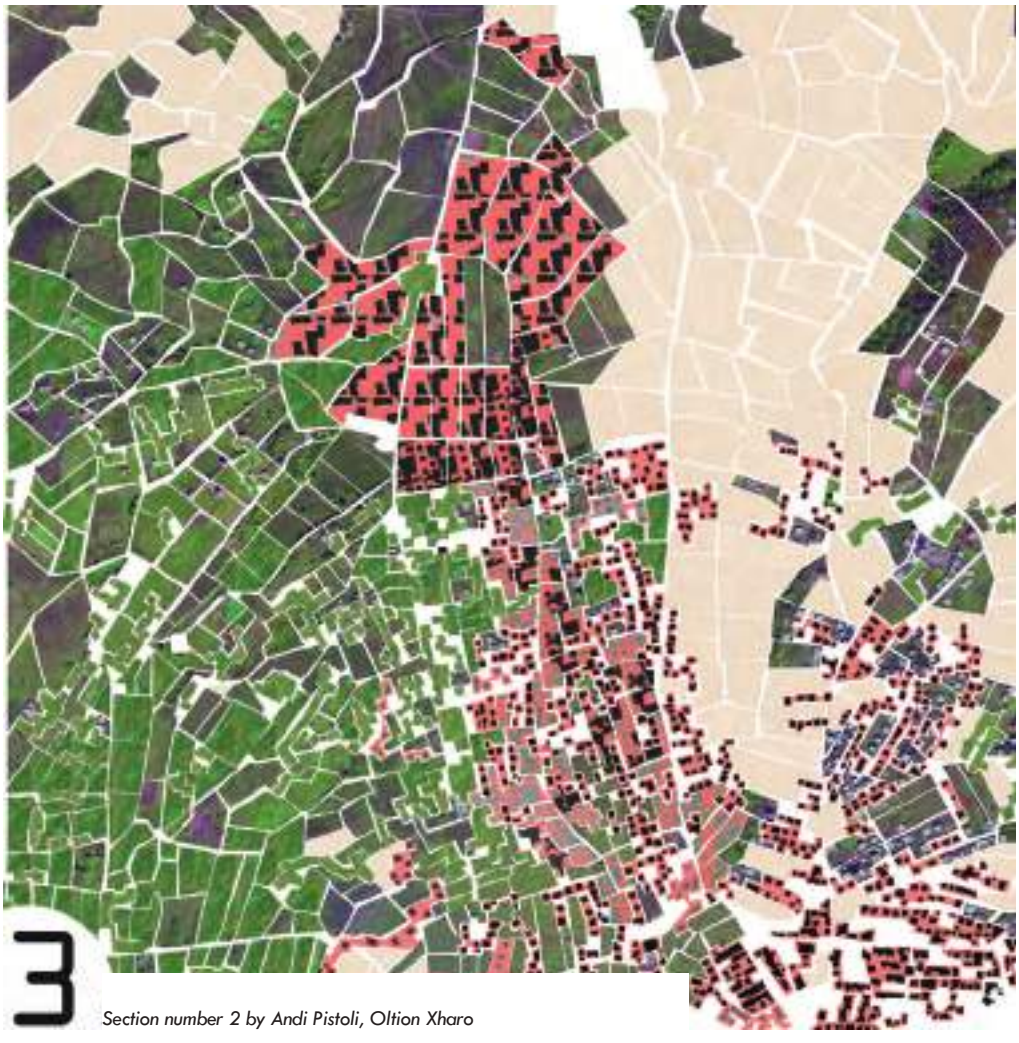
The Norwegian architect Christian Norberg argues that, the genius loci[7] of Rome doesn't come from geometric abstraction, Rome shows a strong attachment to nature. All the roads, like the ones represented on the Nolli's map, are the representation of an image from the past made of volcanic rock that has been furrowed by streams of water over the centuries, forming the famous "Forre"[8]. "Rome before Rome" was a city built on top of the ancient Etruscans ruins, which in turn had been built on top of layers of limestone sedimentations. The "Forre" can be considered as a road network that is till perfected on the morphology of Rome. Nolli's map was nothing more than a reinterpretation of a past that was waiting to be reactivated. Some creative representation techniques may bring back to the surface hidden frames and become tools that are able to reveal a hidden reality.

A hidden frame can also be seen as a creative constant that can be traced through a migration of terms. The meaning of a migration

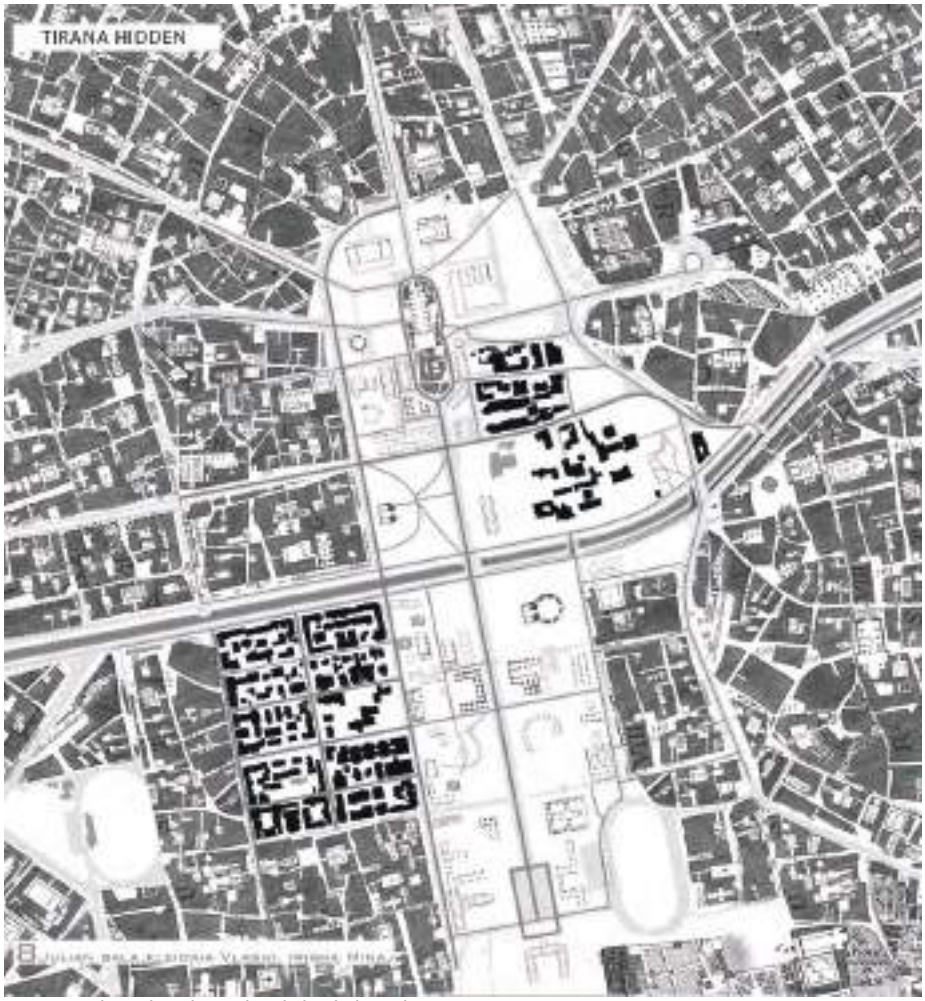
7. Christian Norberg-Schulz, Il genius Loci di Roma, in Roma interrotta. DodiciinterventisullaPianta di Roma del Nolli, Johan &Allevi edition, Italy, 2014, p.25-31.

8. Forre in English Gorge: A narrow valley between hills or mountains, typically with steep rocky walls and a stream running through it.

Photo courtesy of Eranda Janku



Section number 2 by Andi Pistoli, Oltion Xharo



Section number 8 by Julian Bala, KlediaVlashi, Irida Minaj

lies the fact that certain processes can be considered a common base of creative structures that belong to different disciplines. The image of the ancient forre can be combined to Nolli's map just as it can be combined to the sculpture for the city of Gibellina by Burri. They are geometries that activate meanings; this process activates a series of creative reiterations that offer interesting operational modalities.

Rome has never had a dominating road system; the city is a result of a sum of events that, over the years have left a trace on the urban form.

The example of Rome interrupted can be used as a paradigm for a city like Tirana. Tirana, like Rome has a hidden structure that ought to be rediscovered. To rediscover it we must not erase the alterations caused by several years of speculation, but accepting it as it is today instead.

The challenge of this workshop is to experiment on an informal city by means of a new plan and an image, avoiding to consider the whole city at once, but through a set of fragments instead.

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PLAY TIRANA _ Envisioning the city of 2100

Play Tirana is an interactive learning activity inspired by a variety of international contributions in the field of urban gaming (The Making Of, Play the City, etc.). Following the series of "Urban Debate Games", held in at Polis University during the TAW 2012 and TDW 2013 events, the main scope of this workshop was to foster communicative and debating skills, and to encourage team work, by simulating a competition for ideas on a particular subject. This year, the main objective was to envision the image of Tirana in 2100, by focusing on a specific development scenario. Thus, the outcome of the game was based on the argumentative skills of the participants, as well as the elaboration and visualization of their futuristic image of the Albanian society in 2100.The workshop was phased as follows:

Reported by Fiona Imani

Concept &Lead by: *Juliana Veleshnja, Ermal Hoxha [U_POLIS]*

Participants: *Students of 2ND year of Art &Design, 1st year of Master of Applied Design [U_POLIS]*

In the different Urban Provo[actions] participated students of the second year of architecture, Staff of U_POLIS Juljan Veleshnja, Ermal Hoxha with the help of Hekuran Dylazeka and Anduena Dragovi, also with the participation of the citizens.

CREATING TEAMS OF MIXED EXPERTISE: At first, the participants were divided into 4 teams, each member of which had to choose his/her role in the process (warrior, expert, craftsman). The warrior would engage in the debating process and present the team work. The expert would visually elaborate the group's ideas. The craftsman would create the 3D elements of the game.

CHOOSING A DEVELOPMENT PRIORITY: The teams had to decide on a field or sector they wanted to analyze. This was achieved through a brainstorming process, during which the participants argued on Albania's future development priorities of Albania. As a result, the teams focused on Urban Development; Economy and Industry; Environmental Issues; and Technology and Innovation. Colors and team logos were chosen accordingly.

SETTING UP THE STAGE AND GAMING ELEMENTS:The main event of the workshop, the game, was played in a game field, where each team had their "battle horse" and would move it forward to the center for each argument they won. Thus, the next step of the workshop was to build the game field and the battle horses of each team. This process was carried out during the entire workshop by the "craftsmen".

CHOOSING A FUTURISTIC SCENARIO :The following step was to choose a global scenario of the situation in 2100. which was based on 2 main principles: utopian models and realistic models. If the teams chose to develop a utopian model they would build their idea on a strong concept, doctrine, or a model already explored in the present. If they chose a realistic model, they would focus on researching the development field, based on scientific predictions. Furthermore, they tried to position the case of Albania in the overall framework of these global scenarios

STUDYING THE EXISTING SITUATION IN TIRANA

The next step was to focus on the city and analyze the existing aspects of territorial, demographic and economic development, in the context of the given scenario.

ENVISIONING TIRANA'S SITUATION IN 2100: Finally, each team created a general vision of the city in 2100,represented by a diagram, a series of sketches, a montage or a rendering.

PUBLIC PRESENTATION AND DEBATE: The workshop was finalized by a public game, in which each team presented their vision and argued for or against each-other's ideas in a structured urban debate. The game results were influenced by the arguments of the teams, the participation of the public, and the lobbying skills of the players.

In conclusion, this workshop's aim was twofold: during the week, it focused on facilitating the process of vision-formation and fostering creativity, in order to create futuristic approaches for the city. In the main event the focus was on the debating game, the most important factor of which was the way the visions were presented, marketed and lobbied for.

Play Tirana was a comprehensive workshop that sought to integrate, both creative, methodological thinking and argumentative and counter-argumentative skills in the learning

process. Some key aspects of the practiced methodology are: the division of specific roles in teams, the process of envisioning and linking abstract concepts to territorial development, the integration of the idea of "the far future" in the process of decision-making, having strong arguing skills and elaborating a proper visual representation as a means of better communicating the idea to the public.

The following is a brief description of the outcome of each group in the final event of Play Tirana.

Blue Team_*Energetic Hub*
Members: *Artan Ndregjoni, Enea Haxhihyseni, Florian Hoxha, Jordi Shqypi*
Direction: *Economic Development*
Approach: *Realistic*
Global Scenario: *In 2100 the need for agricultural land and reliable water resources will be high*

The Blue Team's approach was to focus on the future economic sectors of Albania and to argue how it the country could become competitive in a regional context. They concluded that the main economic potentials of the country are the following: the presence of abundant water resources and the vacant agricultural land. Given these potentials and considering the relatively young population and the presence of a good working force, the team creates a strategy of how to make Albania a leading export source of water-based energy, thus becoming an energetic hub for the Balkans. Furthermore they focus on the efficient use of the agricultural land, which is vacant at the present, and emphasize the need to turn Albania into an important agricultural distributor in the region during a time in which bio-products will be in high demand. This strategy is based on the theory of economic cycles, and predicts that in 100 years the countries that rely on natural resources for economic development will be on recess and the countries in development today will have the strongest economic impact in Europe.

Red team_*Tesla's Towers*
Members: *Dritan Premto, Enian Spahiu, Enkli Dedja, Euglen Ismalaj,Moris Misja*
Direction: *Technology*
Approach: *Utopian*
Global scenario: *In 2100 energy can be transmitted everywhere through wireless networks*

The Red Team focused on the problem of energy distribution and consumption and concluded that by 2100 all types of energy will be provided by renewable sources, like solar and wind power. Since technology will have an upper hand, the distribution of all energy will occur through wireless networks and the use of earth as a condenser. This result unfurls new ways of organizing the cities and new methods of transportation, with electric cars and high speed trains. Their group's idea, inspired by Tesla's theory on alternating currents, and the concept of Atlantis, the lost city, is focused on the presence of towers in the city which will distribute wireless energy throughout the space, thus creating the urban agglomerations of the future. These towers will then become a strong element of Tirana, containing the main organization and administrative structures and transportation hubs.

Yellow team_*Vertical Tirana*
Members: *Aldo Sulaj, Fransuaz Andoni, Kristis Nikaj, Marinela Bako, Mario Gjimaraj*
Approach: *Realistic/Utopian*
Direction: *Urban Development*
Global scenario:*In 2100 the city population will grow in a high rate, causing land consumption*

The Yellow Team addressed the issue of overpopulation and expansion of cities, taking into consideration the current development tendencies of Tirana.They offered a simple yet effective solution to the problems of land consumption: verticality. Studying the existing dynamics in the city, the way extensions are built informally, etc, they argue that the way to develop these towers is step by step, in an incremental way, by first building individual towers along the ring-road and later linking them together with several air-structures and networks.

Green team_*Eco City*
Members: *Dea Rogova, Erisa Poleshi, Roki Pepa*
Approach: *Utopian*
Direction: *Environment and Infrastructure*
Global scenario:
In 2100 Pollution in cities will be the main problem faced by societies

Supporting the role of Environmental Radicals, the Green Team focused on environmental issues linked to the Tirana Durrës Region as the most polluted region in Albania. They concluded that by 2100 the pollution inside this area will be so

problematic that drastic measures should be considered. Thus, they implemented a biosphere which would cover the whole 'Durana' region. This biosphere has 2 main objectives: to prevent pollution from being further distributed throughout the country and to create a new rehabilitated environment inside the biosphere through green technologies and a new lifestyle. Through this biosphere, the team aims to protect agricultural land, to implement vertical greenery in Tirana and Durrës, to prevent the urban expansion of both cities, and to create an innovative and conservation hub in Vora related to ecosystems. The main rule of the biosphere: what is in cannot go out, and vice versa.

These ideas were presented in the final event of PLAY TIRANA 2100, in which the main indicator of a team's advantage was the way teams argued against each other's concepts and marketed their own idea. The structured debate was an interesting experience as an approximation of a real life event where several factors are important, not just the main idea: the visual representation of the concept, its presentation, "the right" comments and counterarguments, and, at last but not least, the ability to win over the audience.

This workshop came across some interesting results, both in terms of visionary ideas about the future development, and in its emphasis on the learning and communicating process. It was an intensive period of team work and resulted in an interesting final event. The following is a brief summary of what we can learn from such an experience:

- The debating and urban games are always a good way of expressing a message and concentrating attention into a particular subject. Thus, these kinds of games should be used to provide feedback in the general framework of 'hot topics'.
- Further attention should be focused on the graphic representation of the works so they become tools not only for purposes of the debate but also to further develop other subjects
- When dealing with futuristic concepts and ideas, it is better to work in mixed groups of different expertise
- It is an encouraging technique to make teams evaluate each other's ideas as it raises the competitiveness and is a good learning strategy
- Events like this should be organized with more students, and should have full participation required, because of the interdisciplinary nature of the event.

TIRANA WAYFINDING

Reported by Sonja Jojic

Concept &Lead by: *Tirana Busness Park, Sonia Jojic [U_POLIS]*

Assisted by: *Rezart Struga, Ermal Bezhani*

Participants: *Fourth Year Architecure Students / Thirdh Year Art & Design Students*

In the framework of Tirana Architecture Week – [En] Visioning Future Cities, POLIS University and Co-Plan financed by Tirana Business Park Albania, organized an Open Call for Design Ideas of the Wayfinding and Signage Strategy System of Tirana Business Park. The purpose of this workshop was to create a comprehensive informational design system of orientation of TBP, aiming the accessibility of the interior of the given space and the connection of it with the city center, rather than creating additive elements within the project.

Each design provided clear continuity of the project design idea, deepening their research from a macro scale concept signage system which started from the city center of Tirana till Tirana Business Park Complex. However, the most important part of the design process was the focus given to the micro scale concept of the wayfinding strategy within the inside and outside space of the complex, which seamlessly integrated into the architecture.

Students of Art&Design and Architecture had the chance to deepen their knowledge regarding information design and especially wayfinding basis, design principals etc. During the course of the workshop in developing a concept design idea for TBP Wayfinding System, each group had the possibility to create a clear planning strategy for the implementation of the signs, highlighting also different categories of signage with their content of application. Apart from the design aspect of the final product focus was also given to the applied typography, layout, colors and the legibility of all of them together. At the end of the workshop students were able to submit a variation of panels presenting their work to the judges of the competition by introducing more effectively their concept for the project.

Panels included their inspiration for creating the TBP Wayfinding System, Analyses of the site, Outdoor / Indoor strategy of application, Signage proposal for the interior and exterior, examples of the signs outside / inside and also a minimum of two models.

The aim of this project was not only to create a comprehensive informational design system of the Tirana – Rinas Coridor and the Complex itself, but also continue a step further in branding the area even more.

Wayfinding can be described as the process of using visual information to orient ourselves through a complex environment. Landmarks, signage, pathways and environmental cues help first –time visitors navigate and experience a site without confusion. The key objectives of Tirana Wayfinding were to enable individuals to form a mental map of a site or the environment, were clarity

TIRANA BUSINESS PARK

in the distribution of signage and information was the key component for a good wayfinding design, which required a mental engagement and attention to the environment from the students to understand better the navigation process.
Each group of students had to focus in creating a wayfinding design process that highlighted:

- The location of signs where they could have been clearly visible.
- Take in consideration individuals with low vision
- Create wall mounted signs for each building.
- Eye level signs.
- Position signs where the reader will not obstruct circulation paths.
- Take in account the used materials according to visibility during the day/night and weather condition.

All the groups were composed by three students, two architecture and one student from art & design, were they not only had to take in consideration the implementation process and materials, but also other issues from the design point of view such as the legibility of the font used for the information design of the signs, legibility of background and typography in height and width, and most importantly legibility of overlapped colors though out the site.

At the end of the workshop students were able to submit a variation of panels presenting their work to the judges of the competition by introducing more effectively their concept for the project. Panels included their inspiration for creating the TBP Wayfinding System, Analyses of the site, Outdoor / Indoor strategy of application, Signage proposal for the interior and exterior, examples of the signs outside / inside and also a minimum of two models.

Out of ten groups of student from POLIS University that participated in this competition, only five final groups were chosen to present in front of a jury for the final prices. At the end of this competition and workshop there were three final groups, were the winning group not only obtained the first price of the competition, but also their design concept of Tirana Wayfidning was taken in consideration to be implemented in the near future

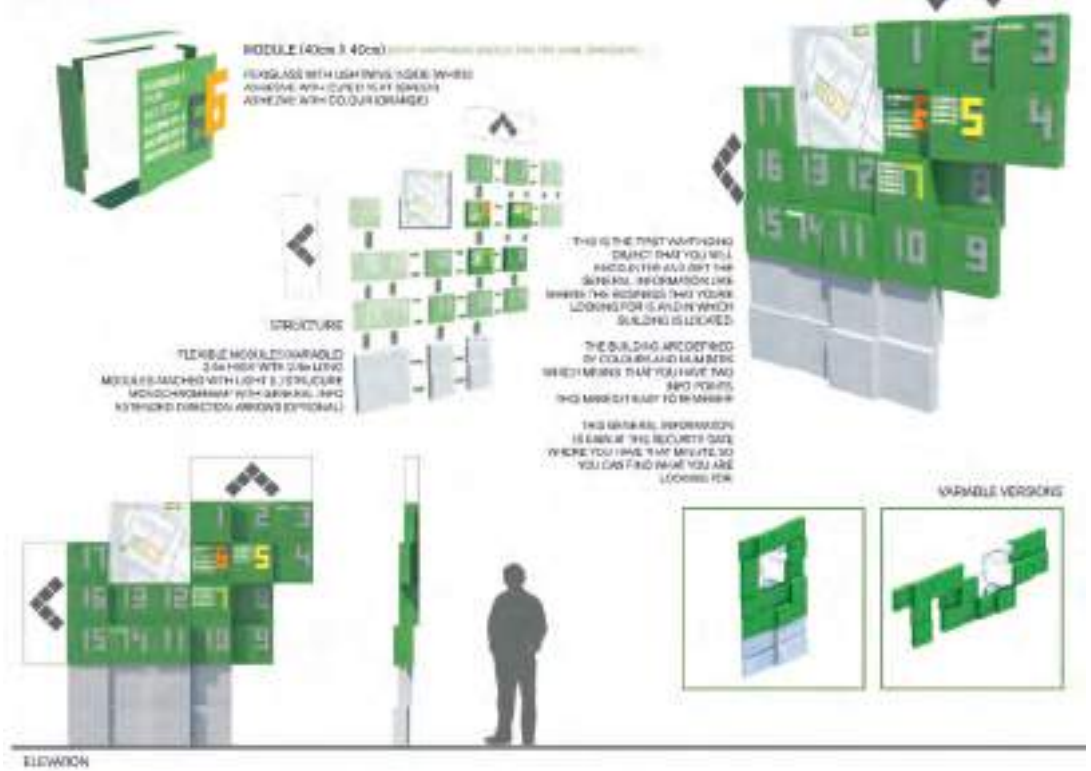
ON PROCEEDING PAGES

First Prize: *Xhorxho Kita, Rigers Murati, Enxhi Cerpia*

Second Prize: *Xhiliola Halilaj, Bush Bushaj, Sadi Ikonomi*

Thrird Prize: *Viola Deti, Shega Erebara, Merlin Tota*


PARKING WAYFINDING INTEGRATED TO THE LIGHTNING SYSTEL
STRUCTURE
PLASTIC MATERIAL
WITH CUTED SHAPES
LED LIGHTS INSIDE
ADHESIVE STICKERS
VARIABLE VERSIONS


MODULE (40cm X 40cm)
STRUCTURE
VARIABLE VERSIONS
ELEVATION

LIGHTNING LAMP

MONOCHROMEMAP

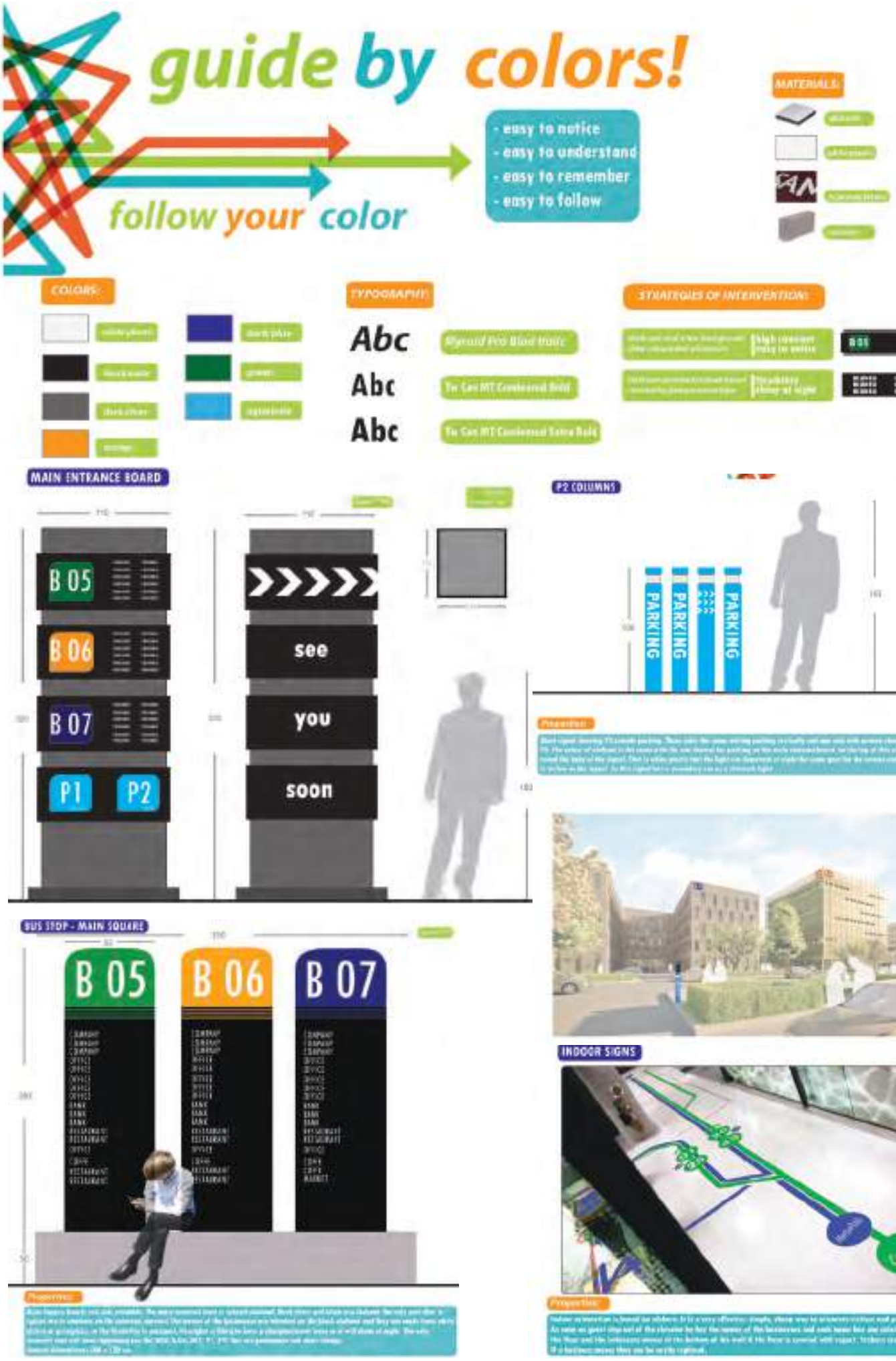
PARK WAYFINDIG SYSTEM

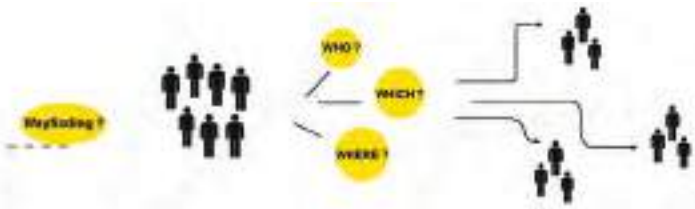
ACTUAL FLOOR ANDUPPER FLOOR
PLAN OF THE FLOOR
"YOU ARE HERE" INDICATION
OFFICE LIST AND POSITION

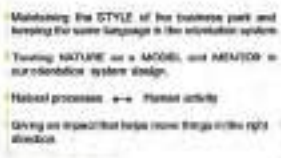
PICTOGRAMES

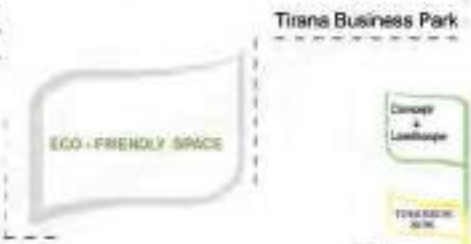
TRANSFORMATION OF MAIN
SHAPES WITH 90° ANGLE

DEFINING WITH A SQUARE
SHAPE BACKGROUND

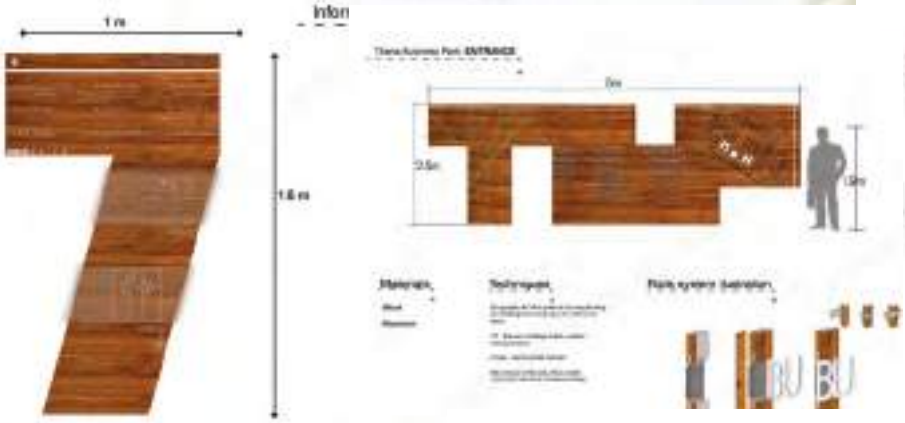

guide by colors!
follow your color
- easy to notice
- easy to understand
- easy to remember
- easy to follow
MATERIALS:
COLORS:
TYPOGRAPHY:
Abc
Abc
Abc
STRATEGIES OF INTERVENTION:
MAIN ENTRANCE BOARD
B 05
B 06
B 07
P1
P2
see
you
soon
P2 COLUMNS
PARKING
PARKING
PARKING
BUS STOP - MAIN SQUARE
B 05
B 06
B 07
INDOOR SIGNS


WHO?
WHICH?
WHERE?




Tirana Business Park
ECO - FRIENDLY SPACE


HOW ?
Materials

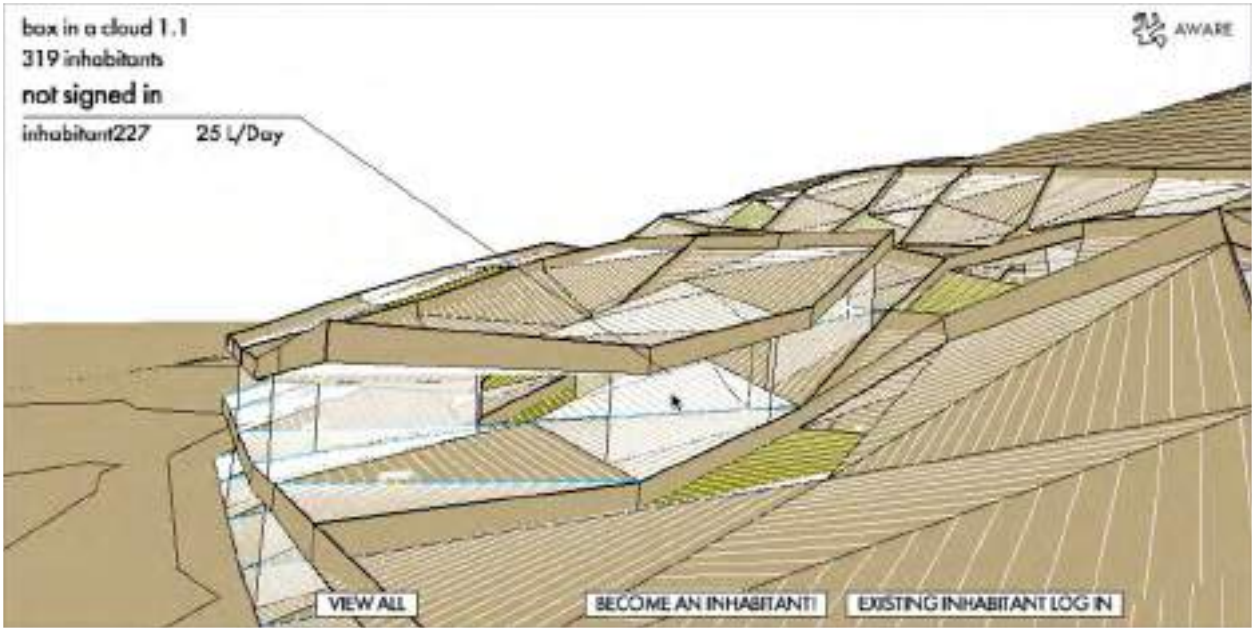

1 m
1.6 m
Infon


1 m
1.6 m


Bus Station
Building 4
Building 9
Building 6
Building 7


1 m
1.6 m

BOX IN A CLOUD



The project presents a hypothetical location in Los Angeles where 1000 inhabitants produce an environment capable of housing contemporary nomadic lifestyles. At the core of "Box in a Cloud" is an agile bathroom which creates a dynamic landscape. An interactive computer terminal gives visitors the opportunity to join other virtual inhabitants and follow as the "cloud" grows and develops. The project is built in part upon the precedent of Yona Friedman's "Flatwriter" (1960s) which allowed users to design their own home or redesign their neighborhood. Though decades old, we believe this is still relevant and is symptomatic of today's changing world where empowerment of the people through technology requires rethinking of the role of the architect. "Box in a Cloud" project was initiated at the MAK Center for Art and Architecture in Los Angeles. To create an interactive exhibition, combined with a workshop which gives to the student the possibility to get more closer and more in touch with the technology used to create "Box in a Cloud". The participation of the users in the creation process of an exhibition or activity makes them more involved and aware.

Reported by Renis Batalli

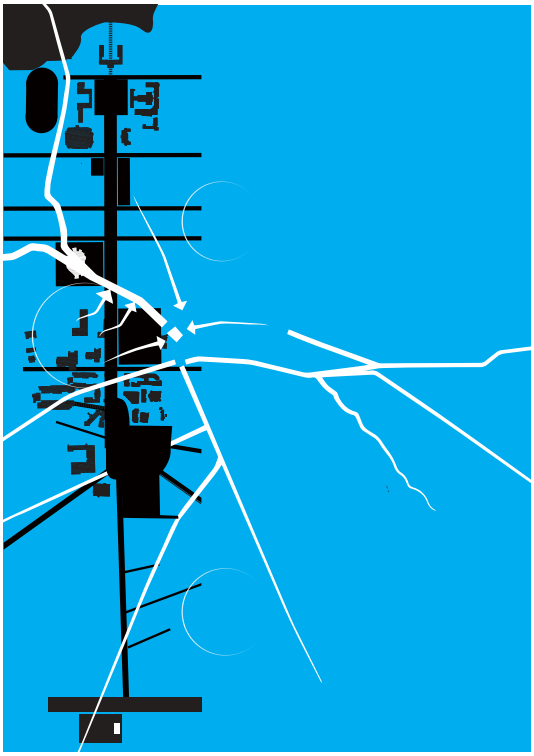
Curated by: *Anton Savov, AWARE CREATOR*

Assisted by: *Renis Batalli*

Participants:*Students of 4th year of Architecture*

TIRANA FOOTNOTES

The workshop first started by observing the space and documenting its social, cultural, and emotional values. The locations were chosen by teams of students according to their interests or reactions to certain problems. Solutions vary from a site specific guided tour experience (such as the Pyramid) and maps (Jungle), objects that evoke certain feelings in space (ZOO & Lake) or qualify as photo journals of the Albanian market (Market), to practical solutions (Square & Wooden structure) and initiatives (Communal Garden)Tirana footnotes is an attempt to motivate students to think about their immediate environment, focusing on the everyday of Tirana's neighborhoods. Together, the concepts form a booklet of impressions made by the students, thus telling a subjective narrative about the space we live in.



Reported by Renis Batalli

Curated by: *Ivana Borovnjak*

Assisted by: *Renis Batalli*

Participants:*Students of 2nd year Art & Design*

URBAN POCKETS "POCKET GARDENS"

The hidden potential of urban pockets and community participation as an engine of spatial revitalisation.

Lead, Concepted & Reported by: *Silvi Jano*
Assisted by: *Nevila Zaimi, Rezart Struga with participation of Marco Clausen.*
Participants:*45 students, 6 of which were international students and the rest, students from Polis University, participated in this workshop. Locals and students made sure that their needs were taken into consideration during the planning process.*
The main actors involved were the GOETHE INSTITUT (Petra Behlke-Campos), Co-PLAN (Silvi Jano) and POLIS University (Rezart Struga, and Nevila Zaimi), in leading the implementation and offering professional assistance to the locals, students and the private sector located nearby (beside sharing costs, they could be the maintainers of the sites) as well as municipality staff where necessary.

- *The locals were the decision makers as well as the "builders" along with POLIS students and Co-PLAN's professional assistance.*
- *The municipality helped out with any infrastructural needs and legal frameworks. (Greenery planting, lighting, etc.)*
- *Private sector. In most cases, they were willing to offer their goods, like gravel, benches, trees, plants and other parks amenities in exchange for putting their logo on them or they could maintain the parks and, in return, the locals along with the students would improve their facades.*
- *Students would also be the main negotiators between the private sector, locals and the municipality.*

The focus of this workshop was to create public places out of neglected and unused spaces by improving community interaction and participation. This project had two major phases; the first was the construction of the main focal point of the site which was the urban garden. The second phase was the accommodation of urban furniture and the transformation of the parking lot into big planters with sitting areas.
As the result of various presentations and discussions with the locals, they and the municipality have agreed to undertake the realization of the project proposed by the students.
5 major necessary steps:

1st STEP – "MAPPING IT"
Mapping of the potential sites of the interventions and drawing a map out of them for further expansion of the project. The students were expected to map out any natural or urban elements located on the chosen site.

2nd STEP – "SPYING" Students conducted several visits to the chosen sites. over a period of 1-2 days. They did not discuss anything with the locals during this step. Their motto: 'we will be undercover or spies'. Movements, interactions, usage of place, discussions, stop points and many other social elements were recorded by the students during this step. This was the only way of understanding the true usage of the place and know exactly what to offer the community beforehand.

3rd STEP – GETTING TO KNOW THE LOCALS. Identifying people with different characters (the speakers, the caretakers, the elderly, the students,

kids and mothers) and positions and getting them to be part of the process. The students started by having a few open public discussions with the locals to inform them of the project and see their reaction or interest level. This time marked the start of negotiations between private investors, municipality and the locals. Everyone's input was is crucial during this phase.

4th STEP – "PLAYING WITH THEM". After the presentations, the students took some time to create potential scenarios of designing the place together with professionals (Co-PLAN, POLIS stuff, GOETHE INSTITUTE) and represent these scenarios to the locals through open presentations; here, the students took their laptops, posters, projectors and present on the site where the locals could see what is going on and contribute directly to the the site's design. This was the longest phase since it involved a lot of trial and error in order to get the best results and, only after the locals and the students agreed on the typology or intervention, the implementation began.

5th – GETTING THE WORD OUT. This step was entirely the duty of the design students. The dissemination of this experience was achieved through documenting it and creating a short film. This film could be used for promoting these types of movement by making it available on the internet for everyone to watch. The students created a short film/documentary and a website for all people interested in following the same steps to improve their neighborhood through strengthening their community and improving their public places with very little help from the municipality.

PLAN I PËRGHITHSHËM (FAZA 2)

PLANI PËRGJITHSHËM PËRFSHIN GJITHË SISTEMIMIN E SIPËRFAQES SË LAGJES, NË NJË MOMENT TË DYTË MBAS PROJEKTIT TË "BUNKERIT

PROJEKTI 'BUNKERIT' (FAZA 1)

PROJEKTI PËRMBAN:

1. VENDOSJEN E DY SHKALLAREVE, NJËRA QË MBAN GJELBËRIMIN DHE TJETRA PËR AKSESIMIN BANORËVE NË PJESËN E SIPËRME TË OBJEKTIT PËR MIRMBAJTJEN E HAPSIRËS SË GJELBËRT.

2. HORITJA E PJESËS SË SIPËRME TË 'BUNKERIT', 1.1m, PËR KRIJIMIN E NJË MINI-HAPSIRËS TË GJELBËR PËR MBLEDHJEN E DISA SHKURREVE QË RRITEN NË LARTËSI DERI 4.4m.

3. MOBILIMI URBAN ME DISA STOLA QË NDJEKIN FORMËN HARKORE TË STRUKTURËS, SI NË PJESËN E SIPËRME DHE NË PJESËN E POSHTME.

PRERJE

SIPAS STINËVE: 1.VERË 2.PRANVERË 3.VJESHTË

THE ROLES

THE PLANNER

- Coordination & research skills
- Good community and group communication
- Analysis and time planning
- Terrain analysis
- Marketing skills

THE ARCHITECT

- Visual communication
- Computer programming skills

THE DESIGNER

- Visual communication
- Filming and documenting ability (a specific group would be chosen to do just this during all phases of the workshop)
- Marketing skills
- Knowledge on Color theory and its meaning
- Creative problem solving skills

ENVIRONMENT

- Terrain analysis
- Identifying natural systems within a site
- Botanical knowledge
- Ecological problem solving skills

The project is still ongoing and not completed yet and, so far thankfully, the participation level of all actors involved is at its highest. By the end of this project, the way public places created in Albania will take a whole new meaning.

COMPLEXITY AS A SELF-REGULATION

Complexity is difficult to define but the formulation below represents an attempt:

"The study of the phenomena which emerge from a collection of interacting objects"

Architecture is a broad field which has different types of interpretation and is related to the interaction between different types of actors. It could be the interaction between shapes, light, context, social behavior etc., but also the one between architect, user and the regulatory organs that control the building activity of a predefined area.

Referring to different historical facts, we can call [built] informality as a complex relation between individual citizens which build in a free piece of land, without any rules or interaction with a group of people with common interests. This type of activity, as demonstrates by the results in an informal area, is lacking spatial quality due to the lack of organization from the individuals who are part of the built system. We can say that the situation created is Complicated, as the definition of complication in medicine is:

"An unfavorable evolution of a disease, a health condition or a therapy"

So, the evolution of the condition of an informal area is something that we do not want to call unfavorable, as we think that there is much to learn about the way that this spontaneous architecture happened; to extract some hidden rules that were used to develop the general system composed by units created by individuals. Each unit has a relation with another and the way they interact influences the general composition. It is like a game in which if no one collaborates, nobody wins. In the case that one of them is willing to collaborate the winning chances are higher, while if they both collaborate the game is won by both sides.

"Homeostasis is the property of a system in which variables are regulated so that internal conditions remain stable and relatively constant"

Our aim was to create a workshop based on a platform, which is a simulation of an informal area, in which the participants are the ones that settle the rules of the agents' behavior which, in this case, represent each individual informal settlement. By defining these rules and characteristics of how the units will behave, the participant is able to control the future development of this system which will go on to grow, simulating the process of informality. The participants will work in the big scale of modeling the system, but also in the small scale to design the units to fit in their scheme.

During the workshop, there will be several lectures and presentations about complexity, informality, and different case studies in the world, the

Johnson, Neil F. (2009). "Chapter 1: Two's company, three is complexity". Simply complexity: A clear guide to complexity theory. Oneworld Publications. p. 3. ISBN 978-1780740492.

Balkans, and, more specifically Albania. These lectures will create the theoretical framework within which the design actions will occur. The participants will be asked to reiterate the process of urban development starting from different initial conditions and by applying a different set of rules. The study of the complex relations between the initial conditions, rules, and final spatial configurations will be the focus of the results' analysis.

After the deskwork phase, the workshop will be finalized with an exhibition of the results that emerged from the one week experience. This exhibition will include digital representation of the simulated complex systems (shown on screen) and also 3d models and panels that explain the work process. The workshop itself is intended to create an open-ended platform (digital and physical) which can serve as a starting point for future iterations.

Reported by Renis Batalli

Concepted by: *Ledian Bregasi*

Assisted by: *Renis Batalli*

Participants:*Students of 4th year of Architecture*

TIRANA ARCHITECTURE WEEKS

2014

CONFERENCE | WORKSHOPS | COMPETITIONS | OPEN FORUMS | PUBLIC EVENTS

LOST ARCHITECTURE COMPETITION

[EN] VISIONING

NEW CITY

SQUARES

Tirana Architecture Week and the Albanian Ministry of Culture invite architects and architecture students up to 40 years old in an open ideas competition for the Pyramid Square of Tirana. Positioned in an emblematic location, formally a symbol of Communist Heritage in Albania this space in the present day has no future and identity, placed where most of the significant historical periods of the city overlap the organic origin from the autoritarian regime through 20 years of transition. A solution for a harmonious coexistence is yet to be found. This document describes the objectives, the terms and conditions of the competition, and describes the characteristics of the site. All submitted projects shall be reviewed by an international jury, composed by representatives of the Ministry of Culture and experienced professionals.The jury shall select five finalist projects.

Resposible for the Organisation:
Saimir Kristo, Gjergji Dushniku
Competition Brief:
Joana Dhiamandi, Renis Batalli,
Reviewed in English: *Laura Pedata*

BACKGROUND

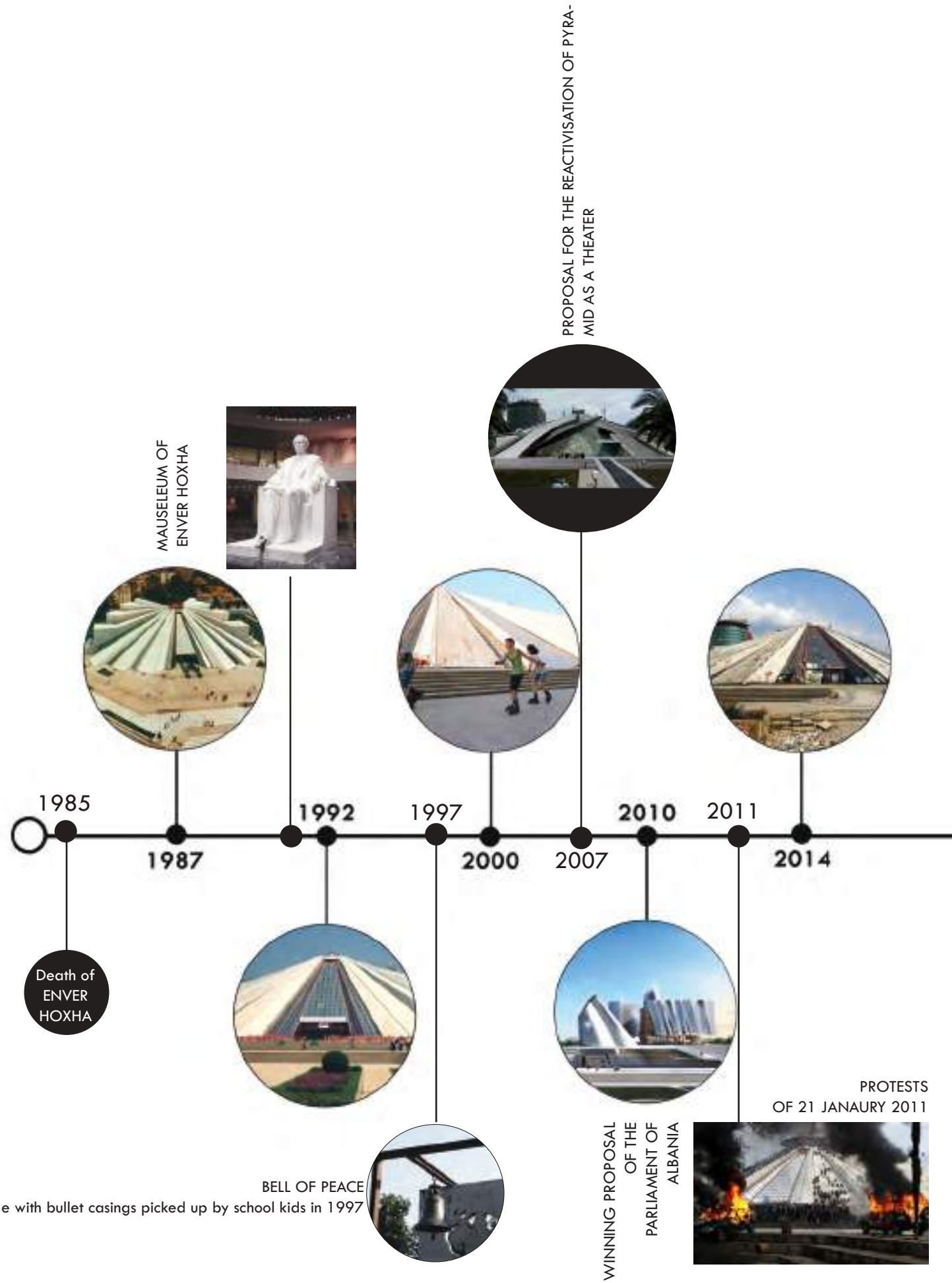
Like many other eastern european countries, during the mid 19th century Albania passed through a authoritarian regime that lasted for almost 50 years. During this period the construction style was similar to the soviet constructivism buildings. In 1988 Albanian local architects were in charge of building the museum of the Chairman of the communist party which was later named after him: "Enver Hoxha" museum. The result is what we call today "The Pyramid".

The building is raised on platforms and stairs which create a square that looks like a pedestal supporting the Pyramid. Around the square vegetation and trees made this area a pleasent space for people to use it as a public space. In 1992 the comunist period ended and this generated informality and chaotic spread of buildings in Albania. Also the meaning of the pyramid as a museum was lost and during the 90s it became the National Cultural Center, while the square in front of it started to be percieved as a public space used by the citizens of Tirana and it also became one of the main tourist attractions of the city.

The Pyramid currently has the status "Monument of Culture" but it is a politicized status. Its pyramidal shape creates the possibility to climb on its walls, and so has been done over the years with people of different ages climbing to the top and sliding on the marble tiles. The main function of the building after the communist period has been exhibition and fair center, while the square has often been ocupied by private inverstors for short periods of time and used for different activities.

In the begining of the years 2000 also a cafe and the studios of a local TV station were located inside the Pyramid. With the passing of time the space inside and outside were visibly lacking maintenence and the space started to be less frequented than in the first years of democracy. Many alternatives have been thought about its reuse in different ways. The building has passed through a process of reconstruction that never came to an end, and also an international competition was made in 2007 to transform it into a drama theatre and center of visual arts. None of the proposals was built.

In 2010 another competition was organized, but this time proposing

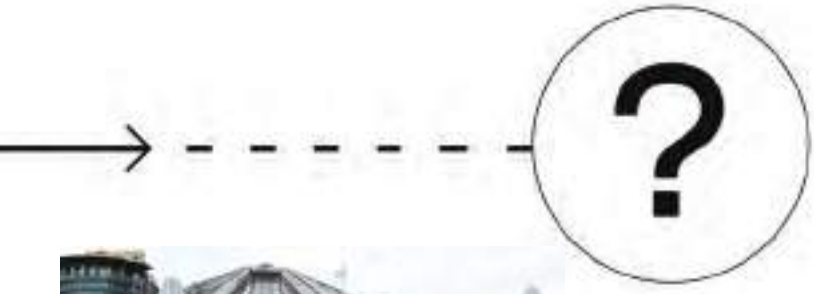

PROPOSAL FOR THE REACTIVISATION OF PYRAMID AS A THEATER
MAUSELEUM OF ENVER HOXHA
1985
1987
1992
1997
2000
2007
2010
2011
2014
Death of ENVER HOXHA
BELL OF PEACE
Made with bullet casings picked up by school kids in 1997
WINNING PROPOSAL OF THE PARLIAMENT OF ALBANIA
PROTESTS OF 21 JANAURY 2011

the demolition of the Pyramid and the creation of the new parliament of Tirana. This act opened a public debate and many protests and petitions happened in front of the building. It was one of the first times since many years that the Pyramid was occupied by a great amount of people while the quality of the space kept deteriorating.

In the present the situation is still the same, the building and squareare not mainained, no function or change has been implemented and the area is used only as a transit space for people.

SITE

The total surface is 4000 m² while the building itself is 1900 m². It is located close to the center of the city and is bordered by the main boulevard "Deshmoret e Kombit" on the west, Lana river and the boulevard "Bajram Curri" on the north, the "Leke Dukagjini" street on the east and the Prime Minister's office on the south. It is part of the complex of buildings of Tirana center along with the Ministries, the Tirana University etc.



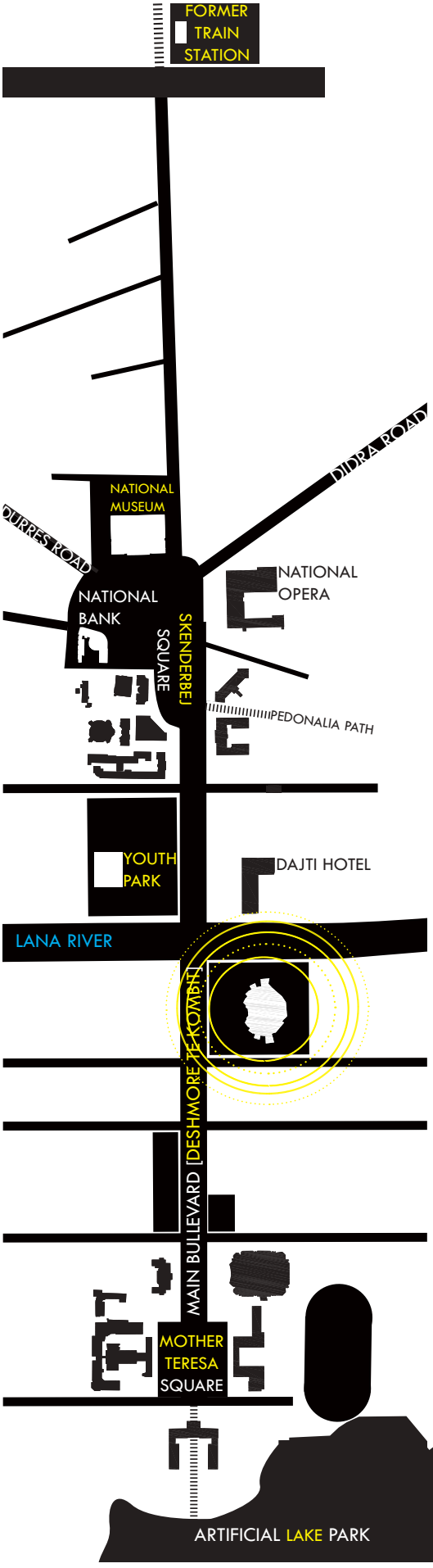
The Pyramid's position is strategic in terms of creation of a public and gathering space, since the two boulevards that surround it are two of the main axis that contain most of the pederstrian fluxes of the city. Also the proximity with areas like the city center, blloku or the artificial lake park makes it a place with great potential to become a social space encouraging interaction and different activities that can happen inside and outside the building.

BUILDING DESCRIPTION

The building has 5 levels:

- The first (underground) at level -4.65m where the cinema, offices, the place where there used to be a cafe, toilets, corridors, services and technical rooms are located.
- The second (ground floor) at level 0.00m. This area is accessed from the main entrance of the square and the travertine stairs in front of the Pyramid. This used to be the main hall where the fairs and exhibitions were organized.
- On the third, forth and last floor levels +5.40m, +9.60m, +11.40m there are radial balkonies which go around the atrium and comunicates with the main hall of the building. The itineraries on these balconies are uninterrupted to be used as exhibition spaces.

Some of the main qualities of the building are it's height and openness that give a sense of a continuous space and the manipulation of the direct and indirect light that guarantees the access of the right amount of light for exhibition or fair.



The square outside the Pyramid is a retangular figure, a combination of paths and vegetation aimed at creating an open space with clear visuals on the Pyramid. The radial axis of the building seem to guide the orientation of the paths horizontally and vertically, stairs of different dimensions raised from the ground level serve to reach the highest point, and create sitting places facing the city. In the western part, facing the main boulevard, there are two water platforms with benches. While along the borders of the rectangle vegetation is cut by regular geometric paths, in front of the building there is an open square with stairs that lead to the front entrance.

In the eastern part, the back side of the Pyramid, there is a more natural approach, where the back ramp that accesses the building devides the space in two parks with organic paths which are more close to the human scale and facing a residential area of the city.

AIM

The main characteristic of Tirana's city center is its monumentality so to represente the image of rebirth of the country. Administrative, institutional, cultural functions are concentrated along the boulevard. A pure modernist architecture is used to build the Pyramid, in order to function as Mausoleum of the Albanian Dictactor Enver Hoxha. After the hall of the communist party there have been many discussions about what the future of this monument should be: some wanted to change its function, some thought it should be demolished, some others decided that the monument should be preserved. The goal of this competition is to to provide a strategy for harmonizing all these layers of history into an actively functioning, attractive and distinctly contemporary space by re-envisioning the Pyramid Square as a part of an active system within the city. The international competition for Pyramid Square is also part of the strategy of the Ministry of Culture to re-activate the ghost spaces of the Communist Past.

OBJECTIVES

- Propose a concept design for the activation of the Pyramid Square by adding new functions. Participants should only present their conceptual solutions not technical ones.
- Provide access for pedestrians to the site and connect the area with the rest of the city
- Establish spatial and logical links between the site and its context (via underground or adove ground structures, information design, paving patterns or other). Physical or programatic connection to a wider system in the city.

MEMBERS OF THE JURY:

GEZIM PAÇARIZI-
CHAIR OF THE JURY

[Architect - Curator of the Kosovo Pavilion at Venice Biennale 2014]

LORIS ROSSI

[Architect and Technical Director of Architecture of Studio Metro_POLIS]

ARTAN RAÇA

[Albanian Architect - AUA AWARD - Albanian Architect 2014]

MATTHIAS BAUER

[Architect & Founder of MBA/S Architecture Urbanism Landscape]

ZEF ÇUNI

[Architect - Vice-Minister of Culture of Albania]

SOTIR DHAMO

[Architect & Urban Planner, founding member of U_POLIS and CO_PLAN]

LEDIAN BREGASI

[Director of AUA/Union of Albanian Architects & Urban Planners]

The jury was in charge of establishing the keypoints that this project needs to address based on the site, brief, and guidelines, and evaluate each project accordingly. As part of the design process we recommend that each team takes the necessary time to and guidelines site as well as other case study projects that might relate to the brief in hand to determinate what aspects of the project are the most unique and therefore need to be addressed and successfully solved to achieve a good result.Remember that this is an ideas competition, an opportunity for experiment and explore the limits of architecture.

Among 30 project submitted, the jury announced at the pyramid (QNK) three winners, and two Honourable mentiond prizes followed with an exhibition with every project submitted. We would like to thank for the support Albanian Ministry of Culture , QNK and POLIS University and all the participants which submit.

ON PROCEEDING PAGES

First Prize: *NX1030 Team: Seven(Xiru) Chen_ Landscape Architect, Naiji Jiao_Architect [CA]*

Second Prize: *SLN3333 Team: Edorta Larizgoitia_ Architect, Sara Navazo_Architect [ES]*

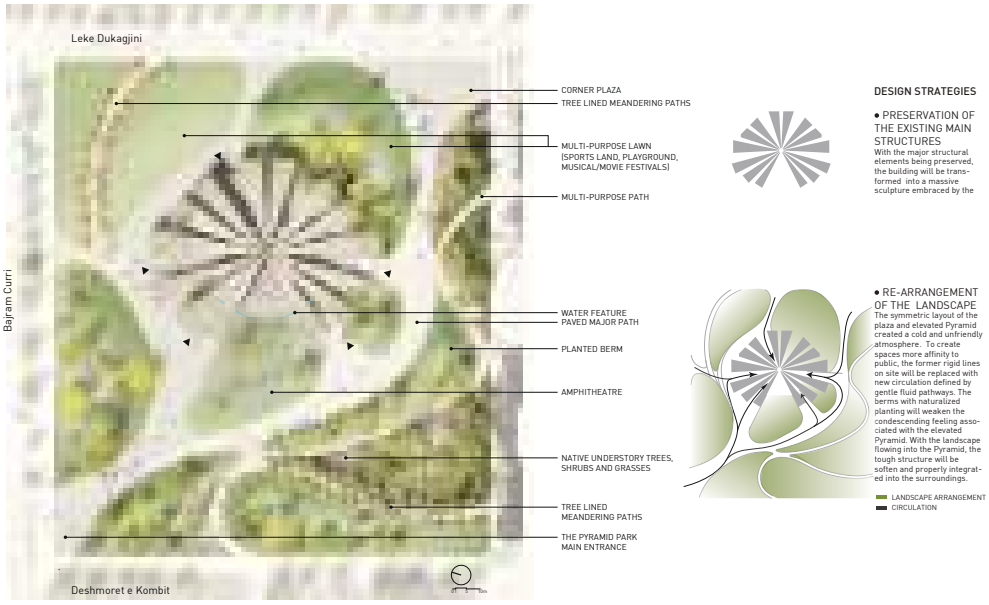
Thrird Prize:*BF0825 Team: Julie Ann Cormie_ Architect, Benjamin Fowler_Architect [DK]*

THE PYRAMID PARK

NX1030

The site of Pyramid Square as a whole needs an urgent redefinition, which will make it a civic attraction, rejuvenating the city center. The center of Tirana has experienced a successive developments under the impacts of different regimes. It has served as a means of expressing political visions and ideologies. With the political and economic transformations in the past decades, the role of Tirana city center needs to be transformed from a single community serving land to serve public in a multi-functional manner.

The strategy is to open up the Pyramid Square, including the building itself, transforming the symbolic yet solemn site into a welcoming city park – The Pyramid Park. This former exclusive site, a mystical land shrouded with memories, will be redefined as a people's parkland and exposed to public thoroughly in a way to celebrate the new urban lifestyle yet not to forget about the past. With the remarkable built form and historical value, the Pyramid itself will perform to public as a massive sculpture with the existing main structures being completely preserved. With the rearrangement of landscape, the former isolated pyramid will be embraced into a green land. The preserved existing structures will perform both as a sculpture and a multi-function activity center.



DESIGN STRATEGIES

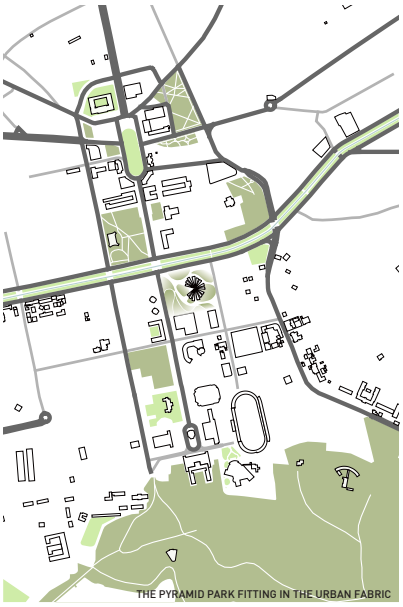
• PRESERVATION OF THE EXISTING MAIN STRUCTURES

With the major structural elements being preserved, the building will be transformed into a massive sculpture embraced by the

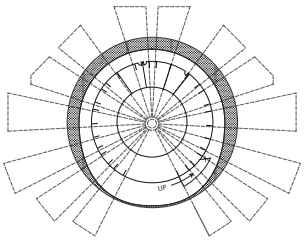
• RE-ARRANGEMENT OF THE LANDSCAPE

The symmetric layout of the plaza and elevated Pyramid created a cold and unfriendly atmosphere. To create spaces more affinity to public, the former rigid lines on site will be replaced with new circulation defined by gentle fluid pathways. The berms with naturalized planting will weaken the condescending feeling associated with the elevated Pyramid. With the landscape flowing into the Pyramid, the tough structure will be soften and properly integrated into the surroundings.

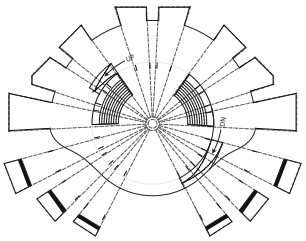
LANDSCAPE ARRANGEMENT
CIRCULATION



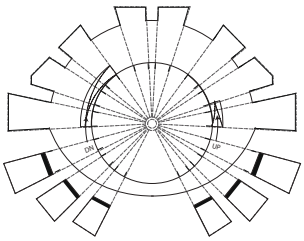
THE PYRAMID PARK FITTING IN THE URBAN FABRIC



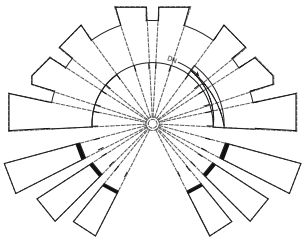
UNDERGROUD FLOOR PLAN 1:500



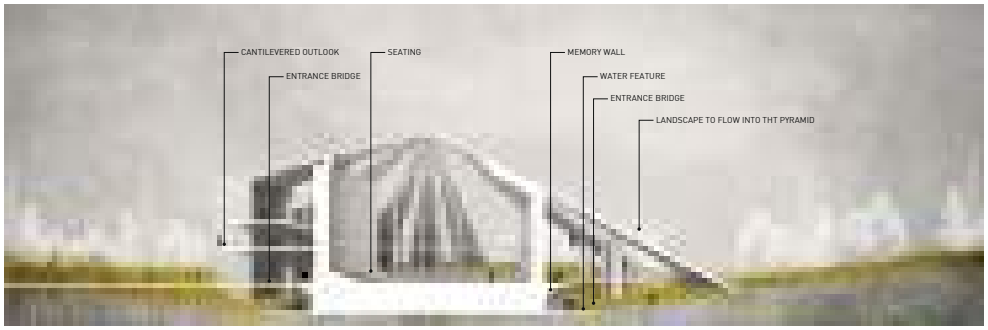
GROUD FLOOR PLAN 1:500



SECOND FLOOR PLAN 1:500



TOP FLOOR PLAN 1:500

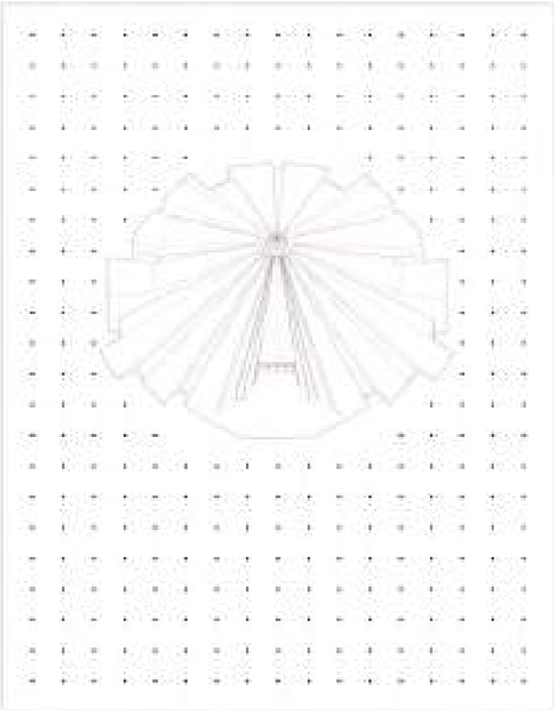


The underground level of the Pyramid will be exposed and redefined as a monumental space. With the amphitheater ramping down to the underground level, it can be easily accessed. The ground level will be used as an activity space for the major public gathering. The second and third floor will sever as a multi-purpose space.

The Pyramid Park is a great public destination. From daily uses to special events, the new park will accommodate variety of activities. The multi-purpose lawn in the park can accommodate events like music festival, outdoor film night, marketing events, and etc. While public speeches, monumental events, exhibitions can be held within the pyramid structure. Open spaces, amphitheater, playground, sports land are programmed into the park for daily uses.

Panel 1

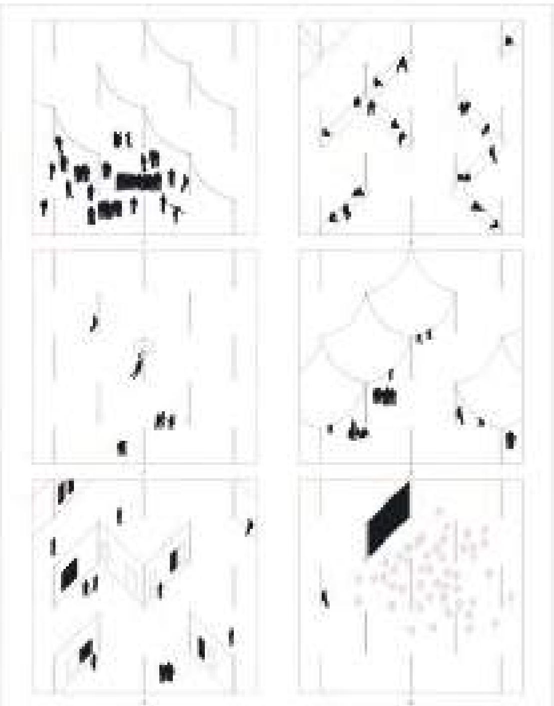
Competition for the Pyramid Square of Tirana



Site plan

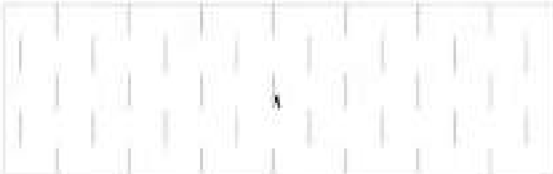
Panel 2

Competition for the Pyramid Square of Tirana

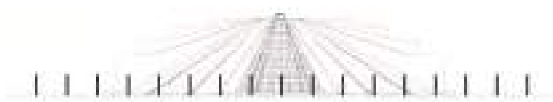


Axonometric views

Envisioning new city squares



Envisioning new city squares



Site elevation

WATER / LAND / AIR

20 YEAR STRATEGY

Year 2019

Cable car connection between the Piramida and the Dajti Express established. Rehabilitation of the Lana river, establishment of the constructed wetlands, bike path routes connecting the center of Tirana.

Year 2024

Further cable car stations are built in expanding communities on the periphery of Tirana. Waterbus service is established on the Lana river, and the Tirane river.

Year 2034

The expanding network of bicycle paths, waterways, and cable cars effectively connect a vibrant and green Greater Tirana bringing both locals and tourists easily and efficiently in, around and out of the city.

With increased mobility there is a potential for greater interaction and commerce. Cities need movement to promote and sustain growth. The Piramida's prominent central location in Tirana suggests an opportunity to promote alternative modes of transportation and infrastructure in the city.

Our proposal for a new use of the Piramida explores the opportunity to address several identified issues in the wider city:

TRAFFIC CONGESTION
POLLUTION
AMOUNT OF QUALITY PUBLIC SPACES

The Piramida will be converted into a market and central station for three proposed modes of transport that operate at different temporal scales within the city. With the external structure intact, the Piramida continues to operate as a monument and gathering place.

The proposed modes of transport which radiate out from the Piramida are: *the bicycle, the waterbus and the cable car.* Each mode inhabits a different topographical realm and allows for a different way of seeing the city. The Piramida is the space in which these realms intersect.

WATER

The Lana River in its current state is highly polluted, yet, with the introduction of a constructed wetland, water control device and flooding management system, the river will operate as one of the transportation systems.

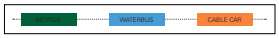
A network of waterbusses will offer a new perspective on the city from the river, and, in addition provide an efficient and direct link across the city. With cleaner waterways, more opportunities for recreation and increased amount of greenspace will improve the experience for both residents and visitors.

LAND

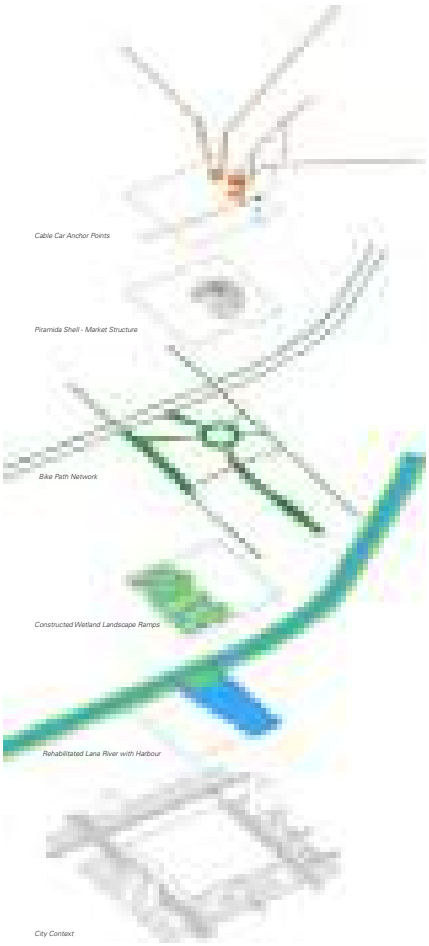
The second proposed system is a network of bicycle/pedestrian paths radiating out from the Piramida as its central node. Several of the interior shops in the market could sell, rent and service the bikes that operate on this network.

AIR

The third proposed system is a network of cable cars which link the surrounding areas to the center of Tirana. Inspired by the Dajti Express, the picturesque mountain top is first connected to the Piramida and the rest of the city. Over time the cable car system will expand and begin to connect other more distant areas of the region.



1:500 Site Plan



Exploded Axonometric

BF0825

Exploded Axonometric

Interior Visualization of harbour and market stalls on balconies above

Exterior visualization of the Piramida in context

1:200 Section Drawing

TAW COMPETITION
Inspired by Dutch

In the framework of Tirana Architecture Week – [En]Visioning Future Cities, Albanian Netherlands Alumni Association, POLIS University and Co-Plan financed by the Netherlands Embassy in Tirana, Albania organized a product design competition. The purpose of this Product Design Competition was to create a ***small, smart, and functional*** product designed and inspired by renowned Dutch Design. The winner was chosen and exhibited together with the 10 best finalist designs during Tirana Architecture Week – [En]Visioning Future Cities.

Resposible for the Organisation:
Saimir Kristo

Promoters: *Tirana Architecture Week - [En]Visioning Future Cities in collaboration with LEFUTUR and the Royal Netherlands Embassy in Tirana, Albania*

ON PROCEEDING PAGES

First Prize: *Irida Guri, Julia Janku [AL]*

Second Prize: *Aleksandra Shekutkovska [MK]*

Thrird Prize: *Ada Lushi, Zamira Abazi [AL]*

Honourable Mention: *Andreas Schuster [GE]*

Jenever Gin Bottle - Bas Oostrum

Paul Overy - De Stijl

Carbon Chair - Bertjan Pot and Marcel Wanders

Dutch Design Chair – World Cube

Paper Bags - Ivy Jacobs

INSPIRED BY DUTCH DESIGN COMPETITION

Tirana Architecture Week - [En]Visioning Future Cities

ORGANIZERS TAW TIRANA ARCHITECTURE WEEK · ANAA Albanian Netherlands Alumni Association

SPONSORS Kingdom of the Netherlands · POLIS · Co-PLAN

PARTNERS Albanian Union of Architects · MetroPOLIS Associated Architecture & Planning

Barstool | Jacob Nitz

World Cube

Lamp Idea - Jooz

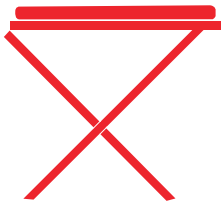
Mesmerizing Lamps - Paula Artoon

practical_sleek_modern

levamentum STOOL

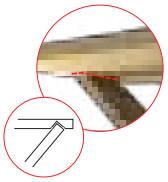
JULIA JANKU | IRIDA GURI

INSPIRED BY DUTCH DESIGN COMPETITION _ TAW 2014

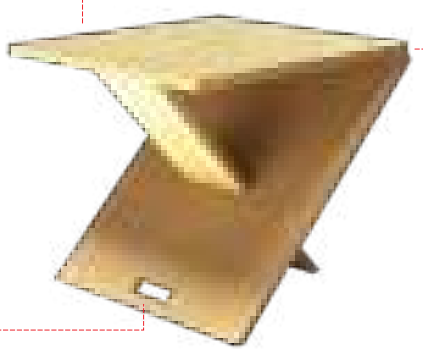


MATERIAL
Wood Panels

TARGET GROUP
Teenagers, Adults



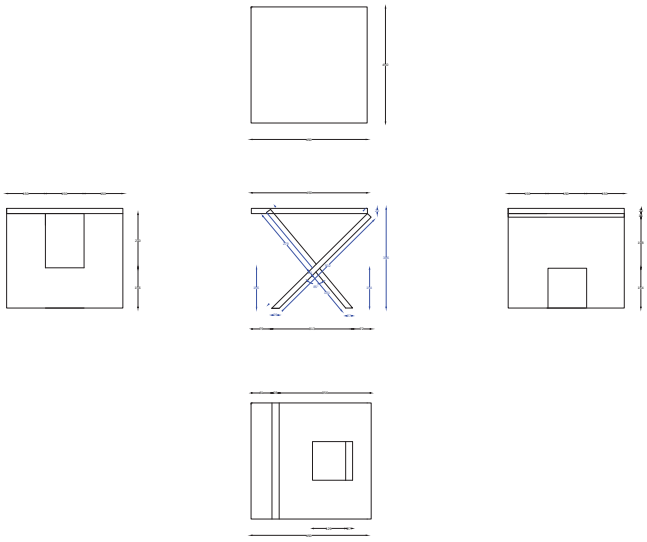
The sitting part rests fixed on the small third element



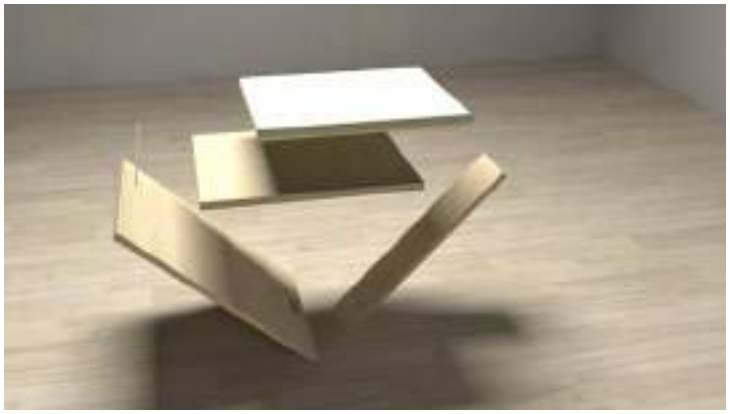
Two wood panels held together by metallic hinges

Space to handle the wooden panel

TECHNICAL DRAWINGS



EXPLOSION

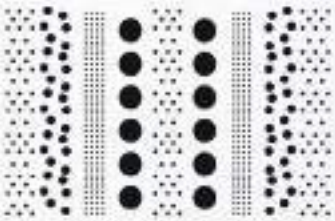


ASSEMBLING PROCESS

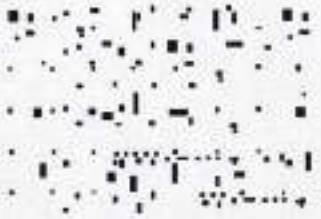
STOOL USED AS OUTDOOR FURNITURE

EXPERIMENTAL FIRST PROTOTYPE

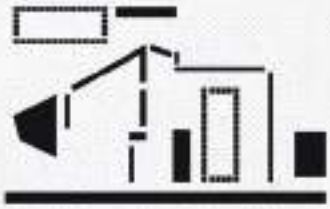
SURFACES



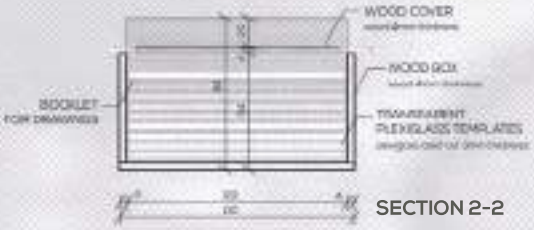
PLACES



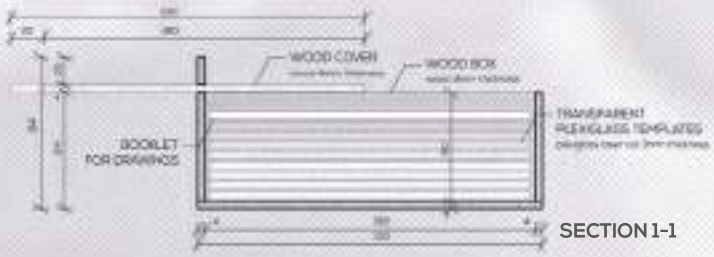
CIRCULATION



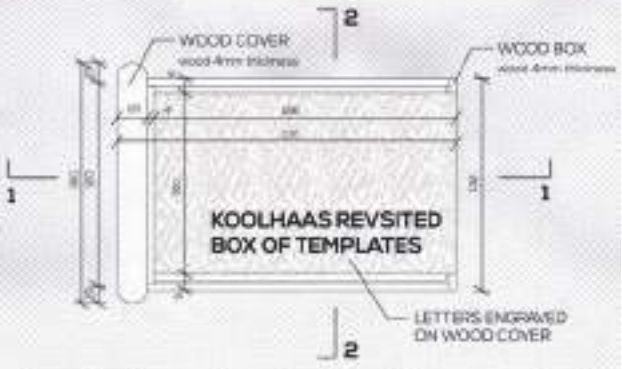
CUT OUTS



SECTION 2-2

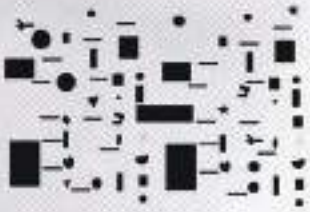


SECTION 1-1

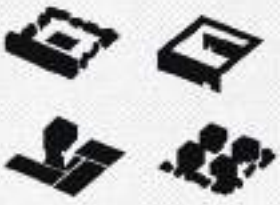


NEGATIVES

SYMBOLS



PERSPECTIVES



PATTERNS

Participants ZAMIRA ABAZI, ADA LUSHI, POLIS UNIVERSITY, TIRANA, ALBANIA

DUTCH DESIGN INSPIRATION

INFINITE POSSIBILITIES IS AN ART INSTALLATION BY DUTCH DESIGNER JOB KOELEWIJN. THE SCULPTURE ITSELF REMINDS OF THE INFINITE POSSIBILITIES OF BOOKS, BUT ALSO IMPOSES LIMITS. THE BOOKS AT THE LOOP ARE DIFFICULT TO REACH, LIKE THE BOOKS THAT WE WILL BE UNABLE TO READ.

PRODUCT

WHAT INSPIRED US WAS THE SENSE OF INFINITY AND IMPOSSIBILITY TO REACH EVERYTHING, TRANSMITTED FROM THE ARTIST. BUT UNLIKE THE SCULPTURE, WE WANTED TO CREATE A CHAIR THAT IS COMFORTABLE AND EASY TO USE, GIVING THE USER THE CHANCE TO SETTLE IN THE INFINITY.

OUR PRODUCT IS BASED IN TWO INFINITE SHAPES WHICH ARE CONNECTED TOGETHER BY SIMPLE PLATES THAT FOLLOW THE LOOP WHERE THE USER SITS. . WE WANTED THE USER TO FACE WITH THE INFINITE SHAPE FROM EVERY ANGLE POSSIBLE, TO REMIND HIM/HER THAT HE/SHE IS SITTING IN AN "INFINITE MOMENT", AND IT IS NOT OVERWHELMING, BUT IS PEACEFUL.

THE ONLY MATERIAL USED IS WOOD, TO ADD ON THE IDEA OF AN ENTITY, SIMPLE YET STRONG.

STITCHED SOFA

the project was inspired by marcel wanders' knotted chair (1996). the sofa was designed with reinforced 18mm synthetic felt and 8m coloured plastic rope.

due to the flexible materials, it can be rolled up to a package of 100x30x30 cm for transport. the inside of the sofa can be used as storage space.

the stitched sofa is designed for „modern nomads" who live a mobile lifestyle with minimal and multifunctional furniture.

TIRANA ARCHITECTURE WEEKS

2014

CONFERENCE | WORKSHOPS | COMPETITIONS | EXHIBITIONS | PUBLIC EVENTS

Exhibitions of Tirana Architecture Week 2014

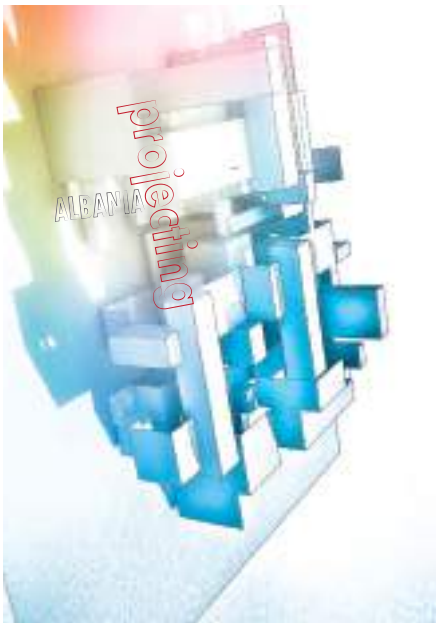
Tirana Architecture Week intended to create, during the one month of its activity, a permanent environment of expressing and sharing ideas, so the Exhibitions became one of the main components of the whole endeavor. Leaving the modesty apart, TAW managed to create the highest concentration of design 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.

HUNGRY DESIGNERS

Every year around twenty young Croatian designers are being asked to participate and undertake on creative research and a critical approach in questioning the sociology of tourism. Results come in form of objects, stories and scenarios, and are becoming parts of an imaginary brand that are all envisioning and commenting on the future of tourism, while at the same time relying on the existing heritage and tourist experience of the country. do – we will. ***"Because we don't print, we bring solutions"***

YOUNG BALKAN DESIGNERS '14

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 Architecture 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.



POSTERS FOR BULGARIAN ARCHITECTURE

In this project, 12 Bulgarian graphic designers interpret good examples from Bulgarian contemporary architecture from the last 25 years. Curator is Anna Simeonoff. The project is a joint production of ONE ARCHITECTURE WEEK and PLAKATKOMBINAT.COM and was exhibited for the first time in Bulgaria in Plovdiv during the last year's edition of the architectural festival.

UNIFINISHED ALBANIA

Unfinished Albania is an exhibition and public debate that intends to bring attention to the Albanian architecture of these last 100 years through the works of several important Albanian architects: Anton Lufi, Enver Faja, Petraq Kolevica, Koco Comi, Kristaq Saatçiu, Qemal Butka, Skender Luarasi, Valentina Pistoli as some of the most important Albanian Architects.

PROJECTING ALBANIA

In the framework of TAW (Tirana Architecture Week) 2014 has been organized the Exhibition "Projecting Albania" 2014. The idea of this exhibition was to show how the new Albania of the 2014 could be projected better in a territory and architectonic level. These ideas were represented by the diplomas of the students graduated in POLIS University in the past years.

Hungry Designers

Hungry **D**esigners, as the first in a series of curatorial concepts within the Design tourism platform, partly follows the methodology of the pilot project Croatian Holiday in terms of duration and design development, but with some fundamentally different elements. It is intended exclusively for the gastronomic sector of tourism and materialized through projects focused on food design and by-products.

Food design differentiates several different aspects: food as design material that can be transformed in its shape or content by rethinking taste, consistency, temperature, color, texture or innovative combinations of ingredients; design of everyday objects used for preparing, serving, packaging and communicating foods to end consumers, regardless of the context; design scenarios that create interaction between people and foods, and food rituals linked to location, season, time of day, type of consumption, etc. For years now, the Western European scene has been busy practicing the discipline called food design, which, unfortunately, is insufficiently promoted in Croatia and so new that it is often misinterpreted. One of its imperatives is an interdisciplinary approach that involves culinary art, nutritionism, visual arts, and graphic and product design with the aim of creating a better and more intense experience of the culture of eating.

Croatia is rich in naturally grown foods and, as such, follows the current global trends of promoting a healthy diet. On the other hand, the Croatian culinary heritage is an eclectic blend of influences from nearby countries, which makes it altogether a high-quality base for a creative and experimental approach to food.

Hungry Designers, as a food design collection inspired by tourism, consists of projects that are part of the mentioned categorization but each, in its own way, contributes to different semantics by introducing aspects of material and immaterial culture in previously unseen and unexpected ways.

Official Press Release Material

Curated by: *Ivana Borovnjak, Roberta Bratović*

Assisted by: *Renis Batalli*

Posters for Bulgarian Architecture

Yasen **Z**gurovsky is an artist and designer born in the russian city of Gubkin. Nowadays he lives and works in the Bulgarian capital Sofia. After studying math, geometry and drawing in a High School of Constructions he gravitates on to illustration. He has a degree in Animation from New Bulgarian University and illustrates for numerous exhibitions and the native and foreign press. He describes his style as queer trash and psychedelic pop. He works are parts of museums and private collections in Sofia, Istanbul, Athens, London, Paris, Brussels, New York and Seoul.

MILEN **G**ELISHEV visual artist
Milen has a Masters Degree in Posters and Visual communication from the National Academy of Arts, Sofia. He has participated more than 20 time with his posters in different international forums like the Milano Trienale, Istanbul Design Week and others. He is one of the founders and a creative generator of the concept and brand PLOVEDIV.

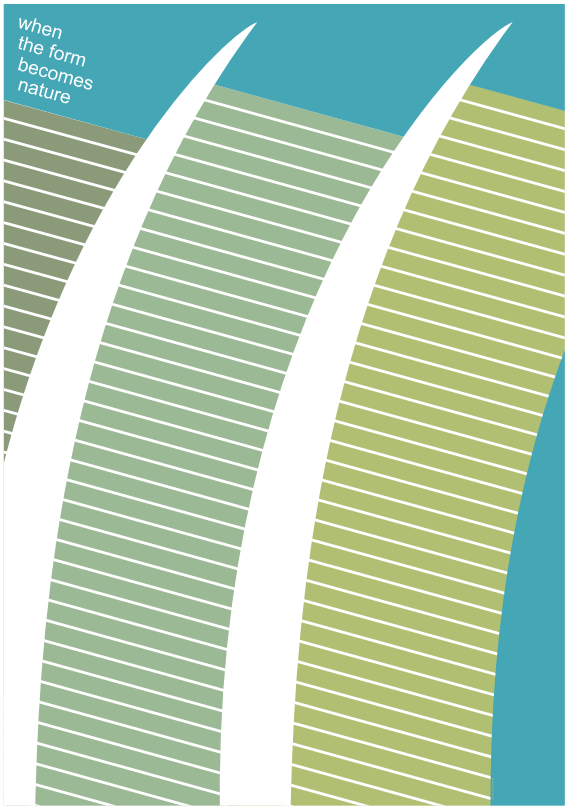
Milena **A**banos (born 26 Nov., 1976.) works in the field of posters, graphic design and photography. She participated in multiple native and international shows on poster art. Milena is also a member of the administrative board of New Vision International.

Anna **S**imeonova is an artist with a Masters degree in Poster and Visual Communications from the National Academy of Art, Sofia. As a graphic designer she has worked on a number of books, posters, logos, photo shoots, advertisements, magazines and even an aeroplane. She participates in a number of bulgarian and international poster exhibitions. In 2004 she won the prestigious national competition for specialization in the studios of Cité Internationale des Arts in Paris. She has also been awarded in the competition Posters for a sustainable world/RIO + 20 organised by the International Triennial of Stage Poster – Sofia. In 2013 she became a co-founder of the online platform plakatkombinat.com.

Maxim **M**okdad is an architect & graphic designer, who is from Bulgaria / Lebanon. He is working for more than 10 years in the field of public and industrial architecture, interior/graphic design, mostly where they meet. Founder of Design Aid Bureau and has done numerous collaborations with aEdes studio, DontDIY, Grimshaw Architects, Build Systems and others.

Prof. **N**ikolay**M**ladenov works in the field of graphic design and non-commercial creative posters. He chooses not to define his own style – except in his way of thinking. Nikolay is a professor in "Posters and visual communication" in the Bulgarian Academy of Arts and he also leads the advertising and information campaign of the Academy. He has a doctorate thesis on "Way of Poster thinking…".Nikolay participates and organizes multiple exhibits and showcases of poster art. Co-founder and main executive of NVIG.

Mariyan **D**zin, graphic designer
Born 1976 in the town of Stroumitsa, Macedonia, he has a masters degree in Poster and Visual Communication from the National Academy of Arts in Sofia. Mariyan has several solo exhibition - one exhibition of posters in Macedonia an three exhibitions of paintings in Bulgaria and Macedonia. He has also taken part in several group exhibitions in Bulgaria, Macedonia, Switzerland and Greece.



"Form follows function follows form…" Chosing to experiment with the building Dekko by Zoomstudio. It grabbed my attention with its interesting decision that the architects made when designing the building – form and function must be inextricably linked. I have always been interested in the exploration of "impossible" interference in the poster art. I try to experiment by combining different layers of meaning, always having the same goal – to create a new, surprising form. In this case the function of the building – a lamp factory, turned into form and the form – into function. Also transforming the famous thought by Louis Sullivan "Form Follows Function" which, if turned backwards, becomes an endless line which opens up new experimental horizon.

Stefan **C**hinov, born 1981, holds a degree in Graphics from the Academy of Music, Dance and Fine Arts. Nowadays he works as a freelancer in the field of graphic design. Stefan is an independent artist specializing in illustration and typography. With passion for details and bold colors he experiments with letter forms and shapes looking for a way to create a balanced combination when needed. Over the years he has been featured in numerous books and magazines around the web. His curiosity leads him to some well know results.

Filip **B**oyadzhiev has graduated from the National Academy of Art, with a BA in Design in Advertising and MA in Graphic Design for Non-print Media.
According to him, all designers educate the people around them and therefore must approach their work with great attention.
Co-founder of FULLMASTERS Design studio.

Motto: "In simplicity lies perfection"

Nadezda **K**omitska has a Master's degree in Ceramics from the National Academy of Arts – Sofia, Bulgaria, a PhD in the field of virtual ceramics and rapid prototyping, from the National Academy of Arts – Sofia, Bulgaria. She works as an Art director in advertising agencies.

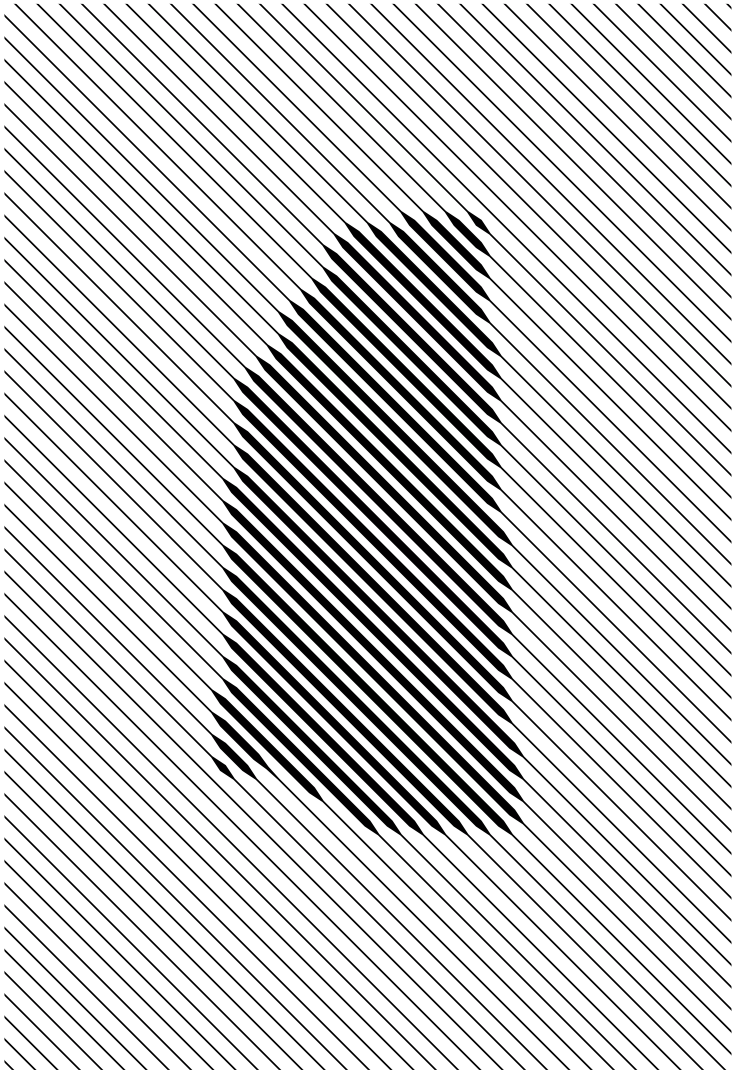
Theodor **L**iho (born 1966, Rousse, Bulgaria) is an artist and teacher in "Advertising design" in the National Academy of Arts. In 1993 he established the design studio THE EGGS (www.theeggs-studio.com) in collaboration with VassilSlavkov. Theodor has worked as a guest-lecturer in Mexico, Netherlands, Belgium and Germany. Lives and works in Brussels from 2006 to 2009. His main field of work is graphic design and contemporary art forms. He focuses on the social context and provocation.

Prof. **G**eorgi **Y**ankov (born Jan 1, 1964) works in the field of posters, graphic design, objects and installations. He has seven solo exhibitions and participated in over 30 group exhibitions. Since 1995, he teaches in the National Academy of Arts, in the field of Posters and Visual Communication. Co-founder and chairman of New Vision International Group.

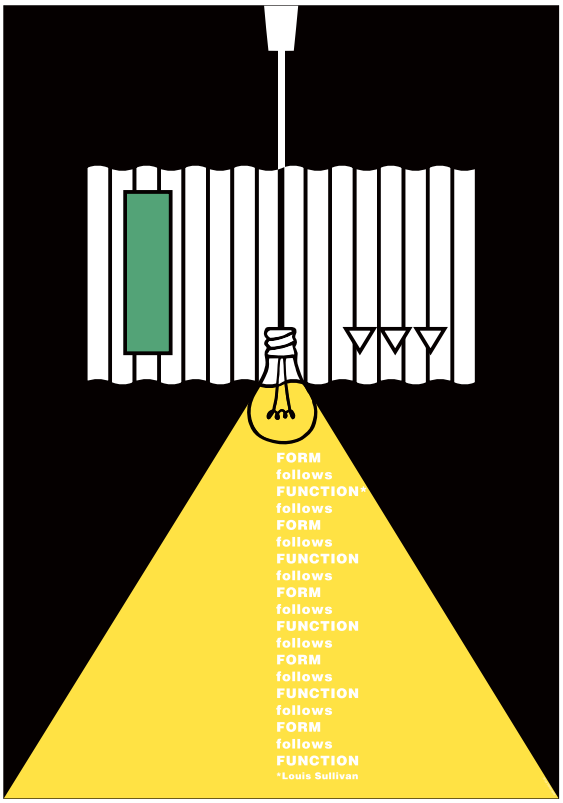
Official Press Release Material

Curated by: *Anna Simeonoff*

Assisted by: *Gjergji Dushniku*

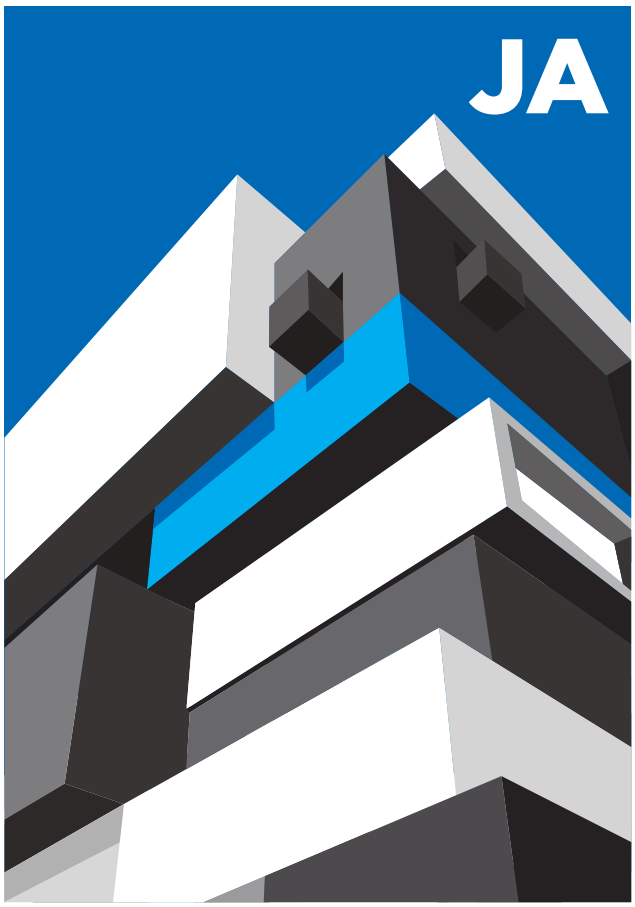


The series of posters is called SHAPES & PATTERNS and represents three randomly chosen shapes from existing buildings by I/O architects and aEdes studio. The pattern used in the building provides a basis for the construction of the form. The main idea is that architecture of the last 25 years is born in all kinds of shapes and that is where its charm is hidden. Similar to a building, the posters must be seen from a greater distance in order to involve the spectator and be fully perceived.



Paleontological Museum - Dorkovo
"When the form becomes nature"
The architecture of the museum in Dorkovo provoked me to experiment with it. As a result I combined two aspects of the museum in the project – the façade elements and the exhibits inside the building which represent nature and wildlife on Earth 5 million years ago. In the poster the form of the building turns into the silhouettes of the elements of nature of that era – trees and mastodon tusks. Thereby form becomes nature.

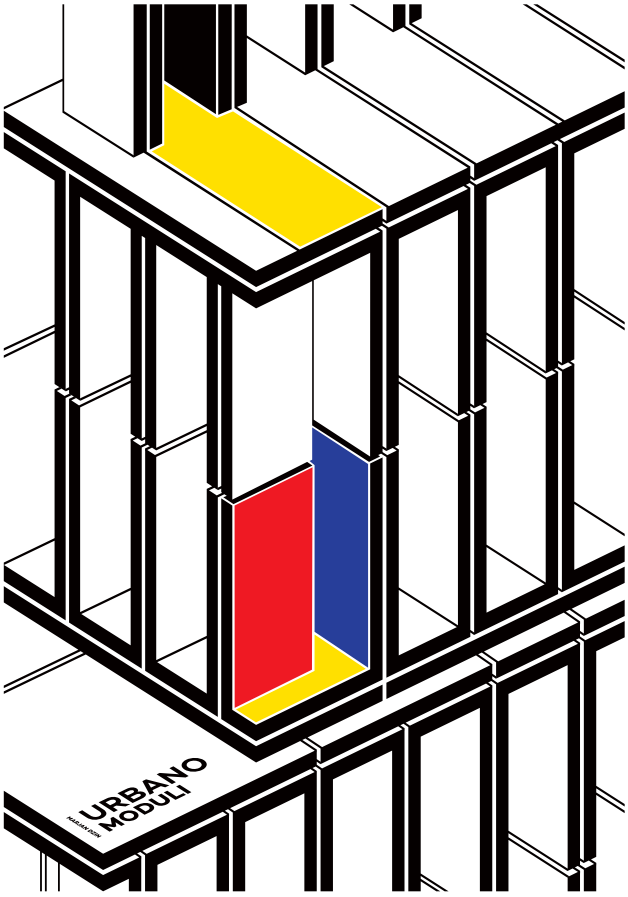
"I have been living very close to the building I chose and frequently pass by it. I like it because it is well-proportioned, properly scaled and in the style of the surrounding buildings. The combination of materials (concrete, glass and wood), give the building a distinctive and original vision. The idea in the poster is to show that the creative process in the different arts (including architecture) is a game, in which the author adds or removes, until he subconsciously reaches a good result.

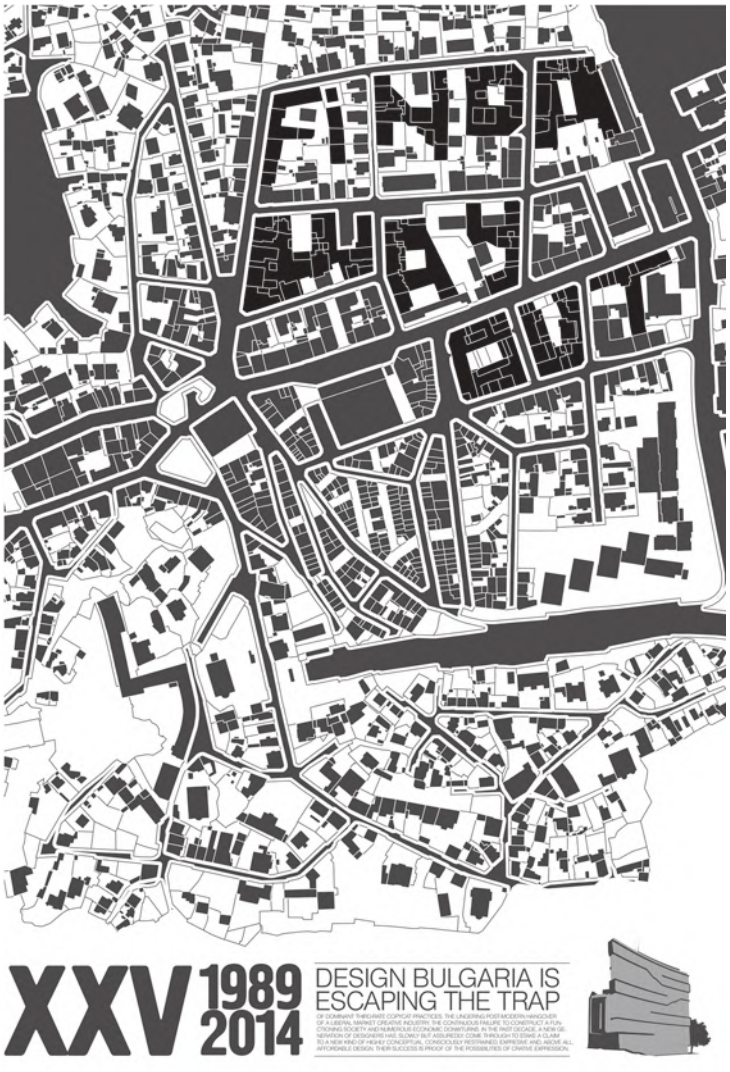


"For my work I chose two positive examples of good architecture - the buildings Jaclyn and Urbano Moduli. Jaclyn: Several years before this poster I had the opportunity to work for clients, who have an office in the building and from then on I was thrilled by its' vision, unique dynamics of its' form and the impact on its' surroundings. The building is so complex, yet so simple, grayish yet so colorful. I tried to express her purely graphically through the first poster (JA). I needed some colors afterwards, so I came up with (CLY). And the third version is an additive of these two (N). When I showed the posters to the curator Anna Simeonova, to choose one, it turned out to be quite a difficult task and so we came up with the idea of the triptych, who I hope shows my impression of a good architectural example. Urbano Moduli: I chose this work before I even had an idea, that the building was again made by aEdes studio. My idea intuitively developed into something close to Mondriane, without any kind of conscious decision.

"The given theme, a free interpretation, inspired by a positive architectural example from recent years was a challenge for me as a poster artist. For my poster concept I chose the building Urban Modul by aides studio, because it made an impression on me as an interesting, original architectural example from recent years. When I travel along bowl. Stamboliyski I inevitably see the building - asymmetrical, dynamic, contemporary, she gives the street a different, out-of-the-box and modern look. The old boulevard has lots of low-level buildings, mostly two-stories high residential houses from the beginning of the 20th century. However, the nearby neighborhood, Zone B-5, is filled with some of the highest panel-built residential blocks in the whole capital. Using this eclectic architecture as a canvas from the past century until today, the building Urban Modul is a logical contemporary urban addition to this palette.

In my poster I associate Urban Modul with a party-bite, made up of different fruits. Provoced by this years' ONE ARCHITECTURE WEEK theme - the "impossible possible", I experimented with the scale of the building and how it will be perceived, depending on the point of view and the internal condition on the viewer. It impossible this to be a gigantic surreal bite with the size of a building, but it's not excluded to be a normal-sized one. Depending on the context, this is a possible impossible bite, chosen by the viewer."



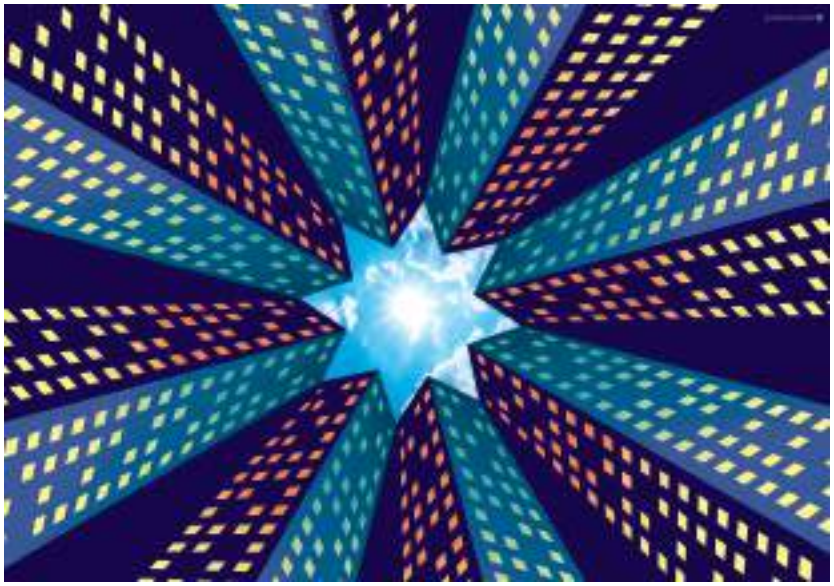


The concept behind the poster is inspired directly from the neighborhood Kapana, located in the middle of Plovdiv. Despite it's name (meaning "The Trap"), this zone is slowly turning into an epicenter and fabric of thoughts, which could accumulate and generate ideas and points to "escape" every artists' trap, be it creative, aesthetical, social or other. This way the Kapana neighborhood becomes the perfect antidote. The way out is inside Kapana, it's just a matter of fact who will find it.

Inspired by the Red Apple building by aEdes studio, the poster tries to combine the following elements into one graphic image (in a random order):

- *The distinctive building silhouette;*
- *The synergy/contrast with the nearby park;*
- *The parallel with New York, embedded in its' name;*
- *The surrealism of Rene Margritte;*
- *Classical American typography in poster design from the 70's and 80's;*
- *Any kind of visual reference.*

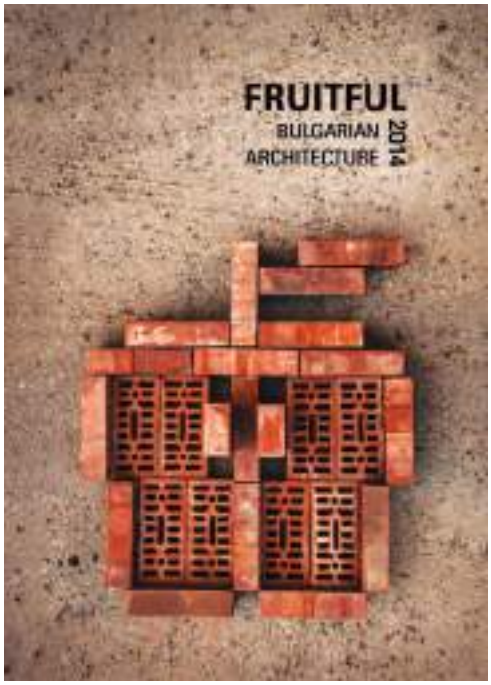
"Every building is a reflection of its' own time. Through it we can feel the life rhytm, the cultural level and the social interests for a given historical period. I believe, that we can follow the dynamics in the chosen building in Lyulin neighbourhood as well as the often different aestetical processes in our post-totalitarian society. These dynamics find a way in architecture from tired-out postulates to provocing ingenuity. The goal of my poster is to take the building out of context of the neighborhood and its' time, putting it in an unusual situation, to provoke the architectural public to a new, different view of the building."



The Possible Impossible– high, glassy, refracting and glowing – day and night – a kaleidoscope of everything that hasn't happened in the urban environment. Perhaps later?

"The poster is inspired by the architecture studio Aedes and their design for a hotel in Borovets II. Building on special locations involving nature and its' preservation is very important and precise work and despite the modernist style of the building, it is in harmony with its surroundings. Typographic illustration is for me is the best method for manipulation with already existing elements."

"Choosing the building by arch. VyaraZhelyazkova and arch.GeorgiKatov, I imagined how it is to live in a natural habitat. I really liked the green lawn, which kind of continues inside the house through its' windows and doors and brings life from the outside."



One of the best examples of the Contemporary Bulgarian Architecture is the RED APPLE building in Sofia. It is remarkable with its brick facade and interesting forms.
Inspired by its name I created a graphic symbol of apple and built it up with red bricks. The apple is half cut to reveal its inner space. It summerizes the idea of the fertile development of our architecture, the fruits of which we can gather in the city environment.

The Concept behind the poster is a building on the east entrance of Sofia, located on the main road to Plovdiv – TsarigradskoShosse. Currently the building is in a construction phase but still attracts the eye with its' dynamic triangulated NON-FINITO module, as well as the kinetic style of the cylindrical volume. The provocation in its' architecture is unquestionable – it will hardly remain unnoticed.
It is a good point for a starting debate. In the poster, the flexible raster of the façade is interpreted graphically and the rotation of the building continues the gravitational provocation of the chosen tilted form, making the architecture abstract. The play with typography, verbally and linguistically is also fitting the multi-layered perception of the theme.

Young Balkan Designers

The regional talent platform Young Balkan Designers 2014 is dedicated to identifying, promoting and developing the creative potentials of the Balkans in the field of conceptual and product design. Inspired by Ezio Manzini's view on design as a catalyst for social change, the Young Balkan Designers slogan for 2014 is EVERYDAY HEROES. It emphasizes the power of simple, incremental changes in social behavior as a way in which designers can contribute to their community, collaborate with the locals, vision and solve local problems and needs related to the economic crisis, limited resources, and the necessity for people to search for alternatives to inefficient public services. YBD was introduced by the cultural organization Mikser in 2010. Now, 4th year since its establishment, Mikser joined forces with Croatian Designers Association from Zagreb and Public Room from Skopje to broaden its impact. The two-year program consists of a regional design competition, an international touring exhibition of the winning projects and a series of residency workshops and practical trainings around the region. Winning projects come from Croatia, Bosnia and Herzegovina, Bulgaria, Macedonia, Montenegro, Serbia and Slovenia, and also from Greece, Hungary and Austria.

Exhibitions

D Day Zagreb (30.05-01.06 2014); Mikser Beograd (05.06-08.06 2014); Edno Design Week Plovdiv (21-30.06 2014); Skopje Design Week (23-28.09 2014); Tirana Architecture Week (15.09-15.10 2014)

Designers

3 IN A BUNDLE by Jelena Holec (Croatia); B LAMP by Andrea Pavićević (Montenegro); FAN SHIELD by Marijana Džambo (Bosnia and Herzegovina); FLEXI LAMP SYSTEM by Avgerinakis GeOrge, (Greece); GLASS PILLOW by Marko Oljača (Serbia); HOMELESS IN HEAVEN by Matija Čop, (Croatia); HOT MOUTH by Papadopoulou Gesthimani (Greece); KOTLIC LAMP by Studio Presek, (Serbia), KOZOLEC FURNITURE SYSTEM by Niko Crnčević, Lucija Ninčeno & Ana Šolić (Croatia); LOUNGE CHAIR by Tamara Švonja (Serbia); LULIA by Jasenka Džanković (Bosnia and Herzegovina); MOKSITO by Marko Gamser, Miloš Opačić & Nemanja Obradović (Serbia); NEPLUS FURNITURE SYSTEM by Niko Crnčević (Croatia); OUR WARDROBE by Draga Komparak (Croatia); PIKKPACK by Sara Gulyas (Hungary); PLYFUL by Tsvetan Stoykov (Bulgaria); ROŽONJ by Ivan Dorotić and Luka Borčić (Croatia); S3 by Octavian Badescu and Alexandru Ionita (Romania); STRIPE by Natali Ristovska and Miki Stefanoski (Macedonia); SUPERHANDLE, Nikola Krivokapić (Serbia); TERCA TABLE by Uroš Janković (Serbia); THE LAMP by Tamara Švonja (Serbia); TOY FOR A NEW HEROES by Milena Jovanović (Serbia); USEDI.SE by Darja Rant (Slovenia); ZIG ZAG by Snežana Jeremić (Serbia).

Jury

Aleksandar Velinovski, Ivana Borovnjak, Jelena Matić, Konstantin Grčić, Maja Lalić, Nikola Radeljković

http://ybd.mikser.rs/

Official Press Release Material

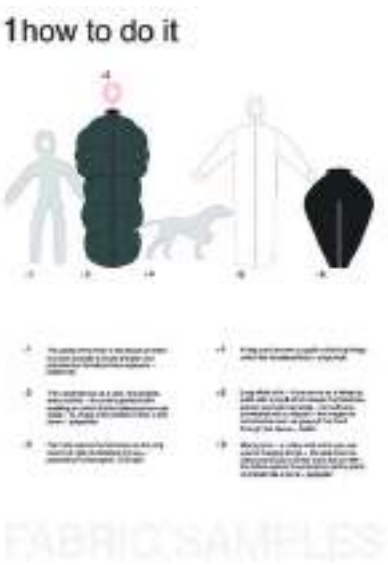
"The standard is pretty good and encouraging. I definitively see a growing confidence amongst these young Balkan designers, not only about their roots, but most importantly about their own interests, their own stories and concerns. Young Balkan Design has an attitude, and that means there is a future here! After all the effort and hard work from the talents it's very rewarding to see these projects. Well done Balkan Designers!"

Konstantin Grčić

TERCA TABLE
Uroš Janković
[SERBIA]

PIKKPACK
Sara Gulyas
[HUNGARY]

KOZOLEC FURNITURE SYSTEM
N. Crnčević, L. Nićeno & A. Šolić



HOMELESS IN HEAVEN
Matija Čop

FLEXI LAMP SYSTEM
Goerge Avgerinakis

MOKSITO
Marko Gamser, Miloš Opačić, Nemanja Obradović

GLASS PILLOW
Marko Oljacha
[SERBIA]

PLYFUL
Tsvetan Stoykov
[ROMANIA]

SUPERHANDLE
Nikola Krivokapić
[SERBIA]

OUR WARDROBE
Draga Komparak
[CROATIA]

KOTLIC LAMP
Presek Design Studio
[SERBIA]

NEPLUS FURNITURE SYSTEM,
Niko Crnčević
[CROATIA]

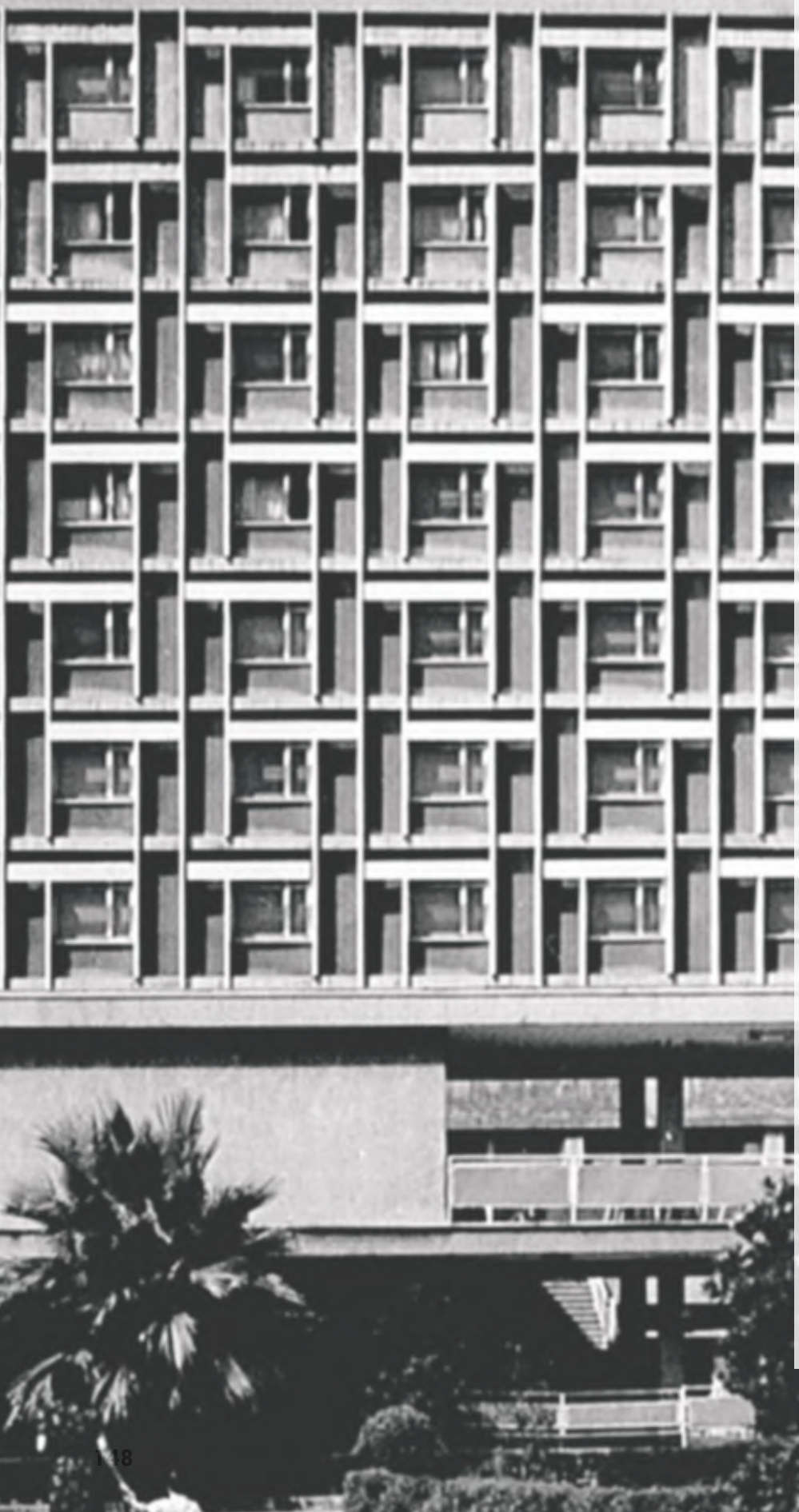
IN A BUNDLE
Jelena Holec
[CROATIA]

LULIA
Jasenka Džanković

S3
Octavian Badescu, Alexandru Ionita
[ROMANIA]

STRIPE
Natali Ristovska, Miki Stefanoski
[MACEDONIA]

LOUNGE CHAIR,
Tamara Švonja
[SERBIA]



A look upon the 100 years Albanian architecture.

Exhibition & Professional Debate

Curated by Dorina Papa, Elteva Dobjani

Professional Debate Participants: *Vera Bushati [U_POLIS], Arben Shtylla [U_POLIS], Ledian Bregasi [AUA], Elvan Dajko [U_POLIS], Etleva Dobjani [U_POLIS], Dorina Papa [U_POLIS].*

Moderator: *Bostjan Bugarich [Serbia]*

Location: *TEN Center, Tiranë, 1st November 2014*

ALBANIA UNFINISHED

Unfinished Albania is an exhibition and public debate that intends to bring attention to the Albanian architecture of these last 100 years through the works of several important Albanian architects: Anton Lufi, Enver Faja, Petraq Kolevica, Koco Çomi, Kostaq Saatçiu, Qemal Butka, Skender Luarasi, Valentina Pistoli etc.

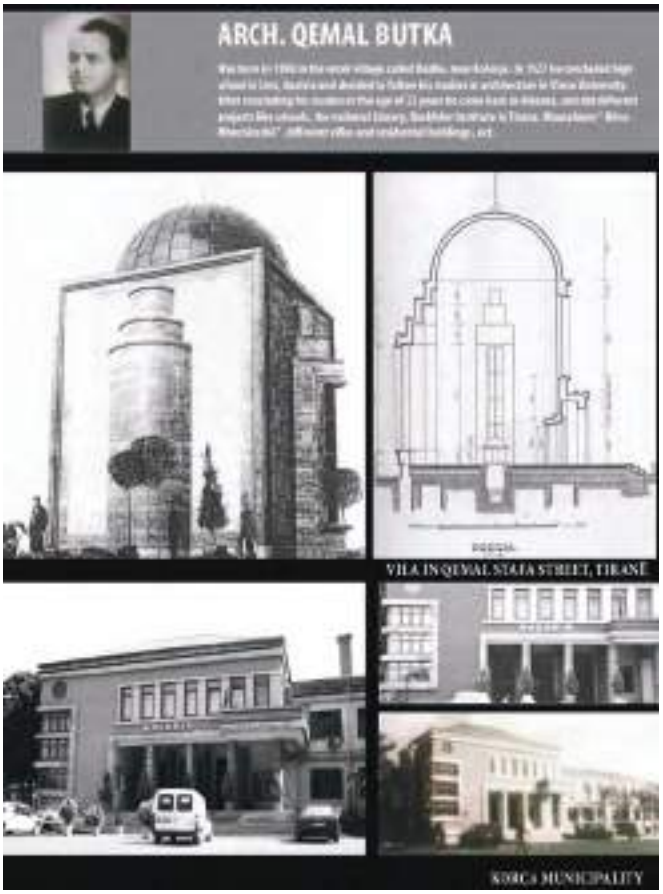
During the last 100 years Albania has gone through a lot of cultural, economic, social and political changes. These radical changes have affected the identity and structure of cities and, in particular, the character and architecture of buildings. In the beginning of the XIX century, from of the Ottoman occupation, Albania inherited shrinking cities with a traditional Ottoman urban structure which includes narrow winding roads and a traditional folk architecture represented by small, usually one or two-storey private dwellings, covered with roofs and fenced yards.

After the Albanian Independence, in particular during the King Zog regime, a process of transformation started through New Regulatory Plans, often designed by Austro-Hungarian or Italian architects. There was e tendency in this period to follow the neoclassical style in architecture but, for the first time in the 30s-'40s, during the Italian occupation, instances of modernist architecture appeared influenced by Italian modern architecture. For the first time there was a tendency to clean up and simplify architecture as opposed to the previous overly-embellished neoclassical style.

After the end of World War II, in the mid-40s, Albania passed into an isolated political regime for almost fifty years. As a result, architecture and urban planning principles were dictated by the state, which imposed strict rules and standards without leaving any room for architectural creativity. However, viewed retrospectively, it is possible to find that many Albanian architects studying abroad have succeeded in creating an Albanian modern architecture despite the pressure of the dictatorial regime which prohibited Western influences.

During the '90s, after the fall of the

communist regime, Albania passed from a total control by the state into a free market economy. This transition period found the Albanian state unprepared for the huge demand for new constructions, which led to informal settlements and illegal extensions in existing buildings. Particularly, some cities which suffered a large increase of population were transformed quickly without any regulation. In this time period the construction sector was the most profitable business and the investors' role exceeded that of the architect. As a result,



the architect for most of the buildings constructed remains unknown.

In conclusion, during this last 100 years, Albanian architecture has been subject to different dynamics because of cultural, economic, social and political changes. On one side, this has limited architectural production but, on the other side, it has favored interesting personalities that needs to be studied and documented.

The last 100 years of the history of architecture in Albania are almost unexplored and not evaluated in terms of architectural criticism. Although some articles were written in the press of the time, there are not proper studies. This exhibition and public professional debate is the first step to bring attention to modern and contemporary architecture in view of future studies and publications on this topic. "Unfinished Albania" not only aims to open a debate about modern architecture, but it intends to launch a critical debate about the approach to modern architectural transformation and contemporary architecture in Albania, extending it also to a regional, Balkan level. The main objectives of the exhibition and professional debate are:

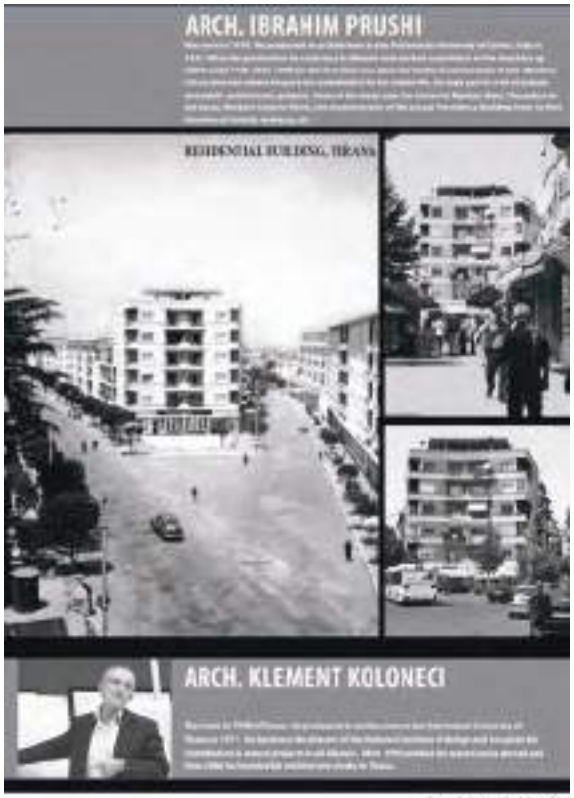
- To increase professionals and students interest in the study of Albanian Modern Architecture.
- To encourage universities and research institutes towards orienting

research studies and publications on this topic,

- To enhance the access of project materials from the state archives and to create a network that facilitates the access for researchers, who would then share projects materials through exhibitions and publications.
- To discuss the need for documentation, catalogue, selection, project description and critical evaluation of this period's architecture, in order to create continuity in the documentation of the History of Albanian architecture.
- To discuss the future of these buildings and the need for intervention. Given the rapid changes in our society and the always new user demands, the modern heritage suffers uncontrolled transformations, often even radical, that destroy the identity of the architecture, questioning even the existence of the buildings.
- To open debates and organize professional forums about different approaches of restoration, conservation, maintenance, reuse, transformation or even the possibility of demolition of these buildings' demolitions.
- To discuss the promotion of contemporary architects and the necessity to create a tradition in awarding architects.

EXHIBITION & ACTIVITIES.

First, we chose several active architects in Albania from the previous period, the communist regime like, Anton Lufi, Enver Faja, Petraq Kolevica, Koco Çomi, Kostaq Saatçiu, Qemal Butka, Skender Luarasi, Valentina Pistoli, presenting a short bio and their main projects.


ARCH. IBRAHIM PRUSHI
REHDENTIAL BUILDING, TIRANA
ARCH. KLEMENT KOLONECI
THE PYRAMID, TIRANA


ARCH. MAKS MITROJORGJI
ARCH. KRISTO SOTIRI
MARTYRIA MUSEUM, DURRËS

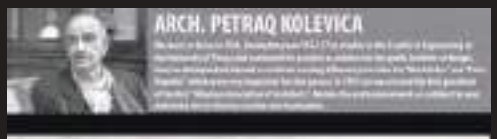
Secondly, we came across some works of two contemporary architects, namely Artan Raça and Skënder Luarasi, who were recently awarded the prize "Architect of the Year" and "Young architect of the year" by AUA.. Artan Raça, has also won other prizes with the "Yellow Palace", in the Hoxha Tahsin street, which was nominated for the European Award Mies van der Rohe 2013 in Barcelona. Then we exhibited some interesting projects built recently in Tirana by Dea Studio, B&L Studio, Atena Studio.

Following the exhibition, we organized a professional public discussion moderated by Architect Bostjan Bugarich (Serbia) which was conceived as a conversation about the legacy of architecture embedded in the local context. Since April 2014, he has travelled through Europe to engage architects from different countries in public talks: uncovering forgotten architectural gems, discussing perceived failures and trying to trace the evolution of local architectural practices from the early 20th century to the present.

This research is freely made available on Architectuul (http://architectuul.com/) which is an open worldwide architecture community that shares building projects and information about architects (from acclaimed to the forgotten) through an online catalogue.

This local experience became part of "Unfinished. The future of regional architecture" event in Serbian Pavillion, in Venice, in a public discussion about the relevance of regional trends and the way they will shape architecture in the next 100 years. The discussion was moderated by Ivan Rašković, the Serbian National Commissioner, and by Bostjan Bugaric and Christian Burkhard, editors of Architectuul. Here, local architects of different generations shed new light on the legacy and status quo of regional architecture.

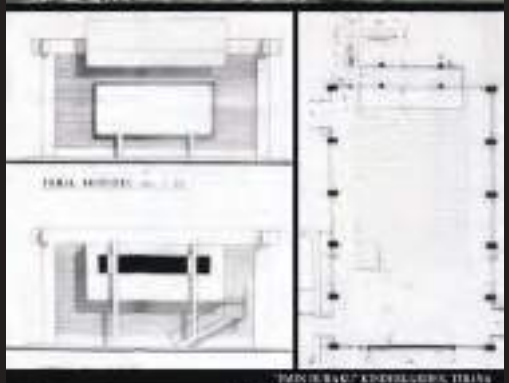
We participate posing short statements on architectural issues that are particularly relevant to our country. Topics include 'Small scale interventions - Large impact' (Etleva Dobjani, U_POLIS), parasite architecture (Renis Batalli UPolis), 'growing' flexible architecture, improvisations and user-enhanced design (Dorina Papa, UPolis), architecture of change (Saimir Kristo, UPolis), interactivity in public space (Gjergj Dushniku, UPolis). These ideas were shared in parallel sections and discussed with professionals of other Balkan countries during the Venice get-together "Unfinished" event: The future of regional architecture". This event represents a giant step towards the facilitation of cultural, economic and political exchanges in architecture from a local point of view with the hope of establishing the groundwork for a more nuanced locally rooted but globally informed architectural language.



RESIDENTIAL BUILDING, KORCE

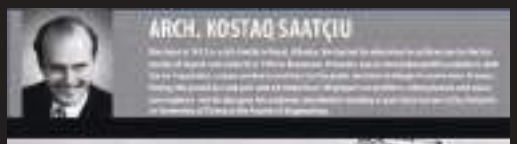
RESIDENTIAL BUILDING, PETER HUDAJ STREET, TIRANA

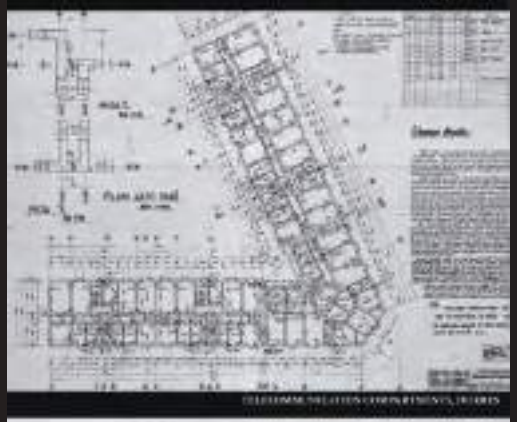
RESIDENTIAL BUILDING, DRAGOI STREET, TIRANA

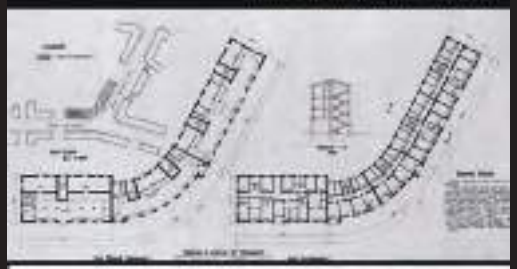


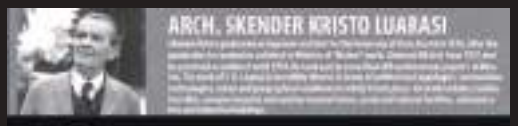
PARK OF BARUT KINDERGARDEN, TIRANA

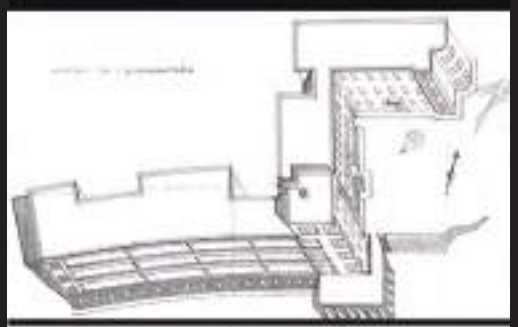
ITUR BUILDING IN DURRES BOULEVARD, TIRANA

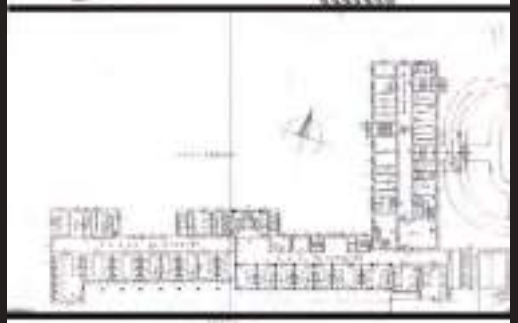

ARCH. KOSTAQ SAATÇIU

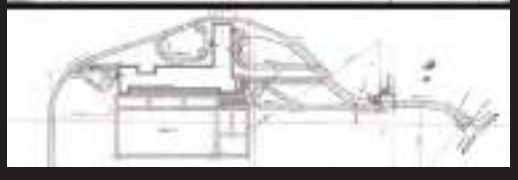





ARCH., SKENDER KRISTO LUARASI







ARCH. ARTAN RACA

ARCH. SKENDER PAVLLO LUARASI

ATENA STUDIO

b&l STUDIO

ideastudio

PROJECTING ALBANIA 2014

DIKO - POLIS

SAIMIR GRISTO

FACULTY OF ARCHITECTURE

CENTER FOR ENVIRONMENTAL RESEARCH

ARJOLA AJAZI

FACULTY OF ARCHITECTURE

SOCIAL HOUSING

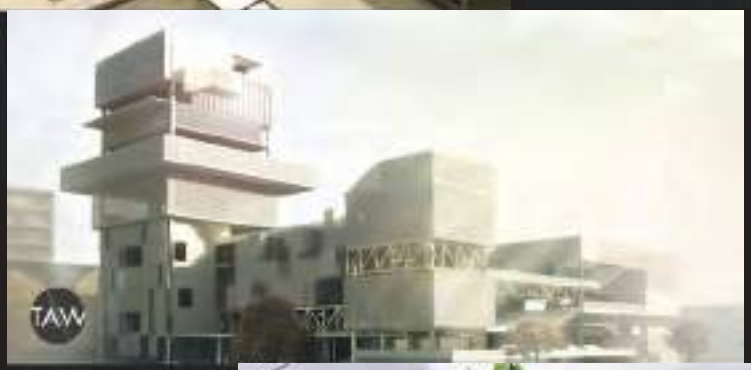
XHELADIN KOLKA

FACULTY OF ARCHITECTURE

LOW COST HOUSING

MONICA BURDA

FACULTY OF ARCHITECTURE



EXPERIMENTAL_HOUSING

FACULTY OF ARCHITECTURE

[CON]TEMPORARY HOUSING

BROKEN MODES

FACULTY OF ARCHITECTURE

INDUSTRIAL AGUPUNCTURE

ERMAL KOLKA

FACULTY OF ARCHITECTURE

SUPREME COURT

SAMUELA LALA

FACULTY OF ARCHITECTURE

FLEXIBILITY as a SOCIAL CONDENSER

MENIS BATALLI

FACULTY OF ARCHITECTURE

MUSEUM OF PHOTOGRAPHY

ENA SALILARI

FACULTY OF ARCHITECTURE

PUBLIC PLACES OF TIRANA

SILVI JANKU

FACULTY OF ARCHITECTURE

MENTAL HOSPITAL IN TIRANA

Kseh Hoxha

FACULTY OF ARCHITECTURE

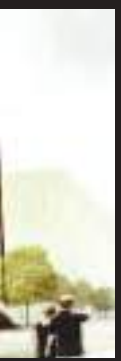
ALBANIA 2030

ERANDA JANKU

LIGHT & SHADOW

JONIA DHAMANDI

FACULTY OF ARCHITECTURE



DETENTION_FACILITY

ADRION TAGANI

FACULTY OF ARCHITECTURE

T.N.S

Fatjon Mulla

FACULTY OF ARCHITECTURE

Concepted by: *Saimir Kristo, Gjergji Dushniku*

Curated by: *Ardit Lila, Nevila Zaimi*

TIRANA ARCHITECTURE WEEK 2014

Attack Free Space, Public Event organased in collaboration with MAD Radio

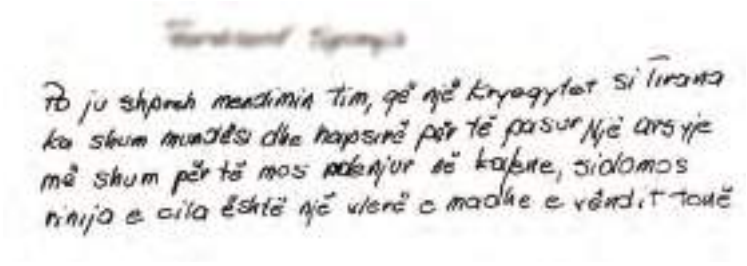
EEKS

PUBLIC EVENTS

ARCHITALKS

October 8, 9, 10 / 20:00

Urban Provo[actions] / '14

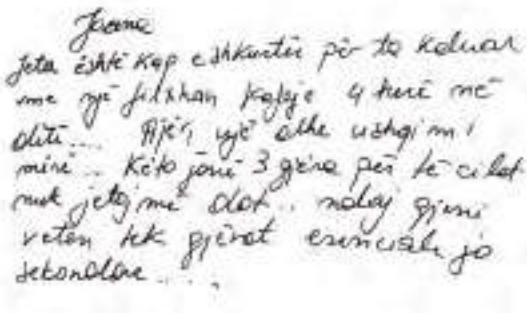


Reported by Julian Veleshnja

Concept &Lead by: *Juliana Veleshnja, Ermal Hoxha [U_POLIS]*

Participants: *Students of 2ND year of Art &Design, 1st year of Master of Applied Design [U_POLIS]*

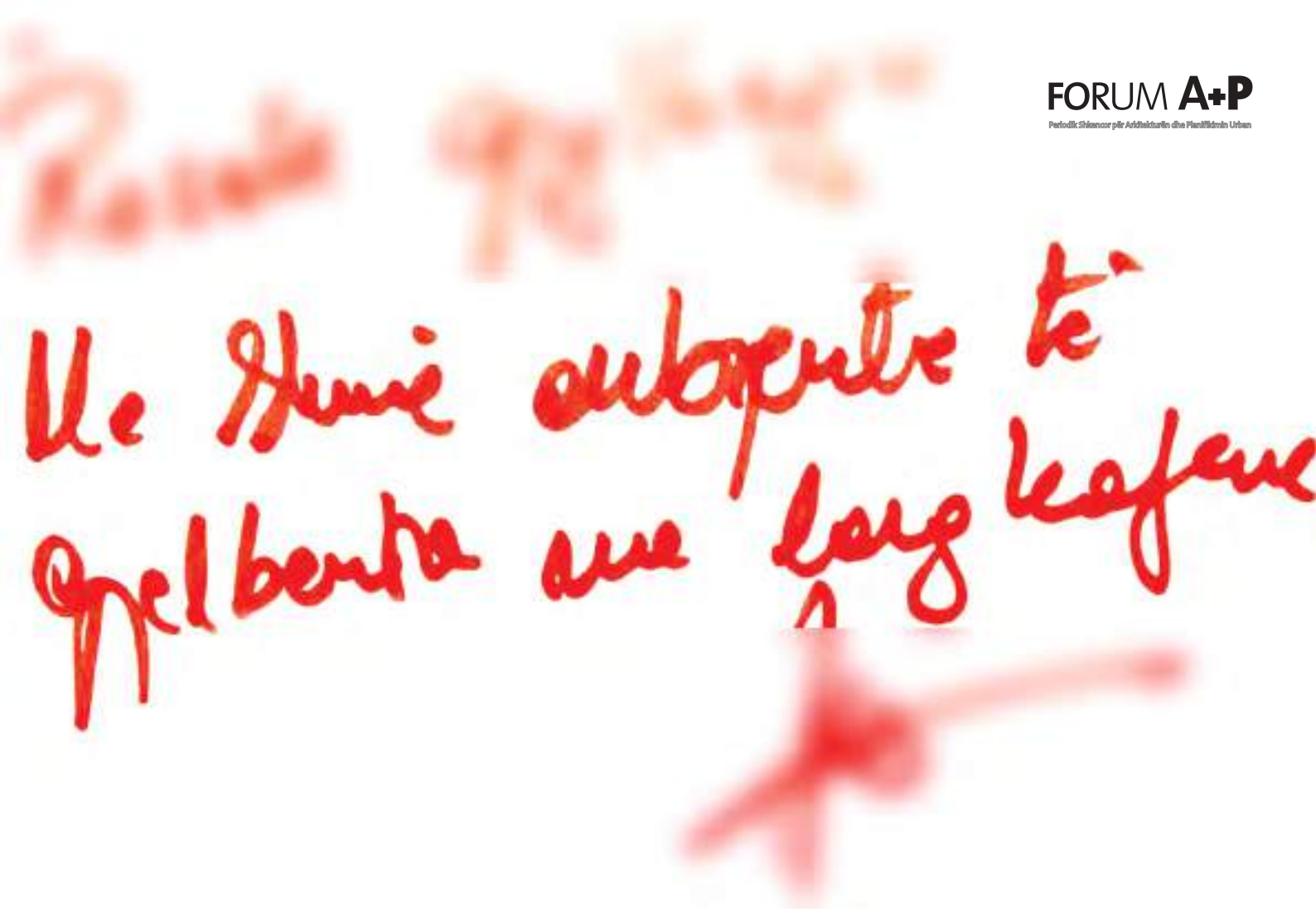
In the different Urban Provo[actions] participated students of the second year of architecture, Staff of U_POLIS Juljan Veleshnja, Ermal Hoxha with the help of Hekuran Dylazeka and Anduena Dragovi, also with the participation of the citizens.



Abstract

The main goal of the Urban Provo[actions] was to intervene through different actions in Tirana's public spaces and interact with citizens. Tirana has faced a rapid urban growth and an ever-increasing number of people are living together which is our reason for trying to make people part of our activities; we try to interact with them in public spaces, to make them aware, to make them part of our thinking and make them reflect about our common spaces. We try to make people conscious about how the behavior of all of us makes the city where we live more livable, we have to give a human dimension to our city. We are the city. Jane Jacobs was the first strong voice to call for a decisive shift in the way we build cities. As an educational institution, we think it is also important to raise the students' awareness and understanding about life in the city of Tirana, how people live in common spaces and how each one interacts with the space and with other citizens. As architects, we make projects and we build the city but we always have to keep in mind that we build for people. Jan Gehl mentions in his book, Cities for People that: "Throughout life we have a constant need for new information about people, about life as it unfolds and about the surrounding society. New information is gathered wherever people are and therefore very much in common city space". Cities are made by people, for people.

This workshop generated three different activities, each of them with a different focus, different place and different problems.



"Freedom is a state of mind".

The city can offer a social life not only in a bar!

Social activities include all types of communication between people in city space and require the presence of other people. If there is life and activity in city spaces, there are also many social exchanges. If city spaces are desolate and empty, nothing happens. Social activities include a wide spectrum of diverse activities. (Jan Gehl – Cities for people)

Making a survey about the social activities that mostly take place in the city of Tirana, we noticed that "having a short coffee for a long time in bars" seems to be the most preferred activity. Nothing against social interaction in a bar, but, when it is the only possibility of the social activity, there is something wrong. The focus of this activity tries to evidence this phenomenon, meeting each other only in bars. With this issue in mind, the organizers prepared an urban installation with different elements that could concern the sensitivity of a certain group of people. The place chosen to establish the installation was in a green area where people usually go to have a walk and run so as to have comments and ideas from people that already chose to experience something different from a "classic coffee in a bar". Asked spontaneously and caught off-guard, people brought up plenty of solutions.

At the time of the provocation, the organizers had a lot of interactions with people walking by, which shows a lot of interest in understanding the installation. The result was a lot of comments and suggestions written by people and those will be published in a blog. We think that it is important to have a continuous contact and exchange with citizens.

"The funeral of a park"

The disappearance of the green areas of the city!

In all walks of life, green space draws people outside and fosters social contact. In open green spaces people can congregate and have opportunities for positive social interaction and supportive friendly environments. Studies have found that residents living near green common spaces "had more social activities and more visitors, knew more about their neighbors, reported their neighbors were more concerned with helping and supporting one another and had stronger feelings of belonging" (Environmental News Network).

One of the ideas elaborated in this workshop was related to the current urban issue, public parks turned into multistory concrete surfaces. The result was a rather suggestive performance, the funeral of a park!

The funeral ceremony took place along the Murat Toptani promenade, ending in a small green corner which survived the destruction of Fan Noli Park. Thus, the students, all dressed in black, left flowers on what remains of the park. The park was destroyed, flattened, excavated and then a multifunctional building was transplanted in his place. This kind of construction cannot be the natural inheritor of the park's legacy. Many legitimate heirs are ready to give life to a new park, a new green space. This is the starting point of a student initiative, called "Give life to a new tree."

During the activity, a lot of people stopped to read the obituary of the Park. While the discussion sparked by the obituary was lighthearted in tone, it addressed a very serious issue: the lack of green spaces in our cities. Green spaces are very important for a better life in the city and everyone seems aware of it.

As a result of the initiative "Give life to a new tree." initiative, for about a month, POLIS staff and students were engaged to raise funds for the plantation of 1,000 saplings in the peripheral area of Sharra, where Tirana deposits its waste. This is another problematic area regarding environmental problems. As a result, at the end of the semester, staff and students went to Sharra and planted 1000 young saplings!

"White stripes"

Pedestrian crossing - more respect to each other!

Walking is the beginning, the starting point. Man was created to walk, and all of life's events large and small develop when we walk among other people. Life in all its diversity unfolds before us when we are on foot. In lively, safe, sustainable and healthy cities, the prerequisite for city life is good walking opportunities. (Jan Gehl – "Cities for people")

The main goal of the first activity was to bring to the attention of the pedestrians and drivers the importance of the white lines in pedestrian crossing roads. "There are white lines! Respect each-other!" is a slogan used not only to provoke, but more than that, to raise the awareness and consciousness of society. In Albania white lines signaling a pedestrian crossing are seen more as a "traffic barrier" as for pedestrians as well as drivers; this evidences a strange tacit pact between them that neglects the importance and purpose of the white stripes. The organizers were dressed in white (a metaphorical recall of the white lines) with the following word written on the outfit: CAREFUL, in order to reestablish the importance of this contact point between pedestrians and cars. The organizers of this activity also distributed flyers to pedestrians and drivers that were passing there in that moment to inform them about this activity and invite them to be part of this activity.

The result of this activity was heartily approved by the pedestrians but a bit less so by the drivers. People supported the activity and several of them stopped and had a conversation with the organizers, trying to understand more about the activity. People agreed that the white lines need to be respected from both pedestrians and drivers in order to have a better situation.

It is not enough to raise people awareness with an activity which only takes place on a certain day; Similar interventions are needed for a positive feedback.

2015

TIRANA DESIGN WEEKS

TDW

design now

14.09
03.10

FORUM A+P 17

The idea of the FORUM A+P 17 is inspired by a problem based on the reality of Tirana and Albanian cities in general: the lack of public transportation and contemporary infrastructure intermodal nodes. On this problem POLIS University organized several activities, including studios course works, master diploma theses, and an international competition in 2012 in the framework of Tirana Architecture weeks. The A+P editorial board used the preparation of this volume as an opportunity to do some research on this complex topic following specific requirements and needs presented by the Tirana Municipality; Within the framework of this publication, the contributions from some of the most distinguished young architects and students around the world trying to answer these specific issues will be included. The actualization of considerations through direct comparisons has allowed for a more careful redefinition of the urban phenomenon linked to great intermodal nodes and, in particular, for a sheltered spaces' revolution. The development of a new center for intermodal exchange creates the opportunity to link Tirana to Europe through urban and extra urban connections. In this context, a focal point of discussion becomes the dual character of intermodality represented by the two opposing realms of "machine" and "city".

All this will be illustrated by project ideas, research and key studies and an editorial written by PhD. Loris Rossi.

[NEXT]

POLIS UNIVERSITY

Co-PLAN
INSTITUTE FOR HABITAT DEVELOPMENT
INSTITUTI PER ZHVILLIMIN E HABITATIT

MetroPolis
Associated, Architecture & Planing sh.p.k.

POLIS_Press

Periodik Shkencor për Arkitekturën dhe Planifikimin Urban
Njohur nga MASH, Ministria e Arsimit dhe Shkencës
Vendim Nr. 153, Dt.08.10.2010

Standards for article publication on the periodical journal Forum A+P:

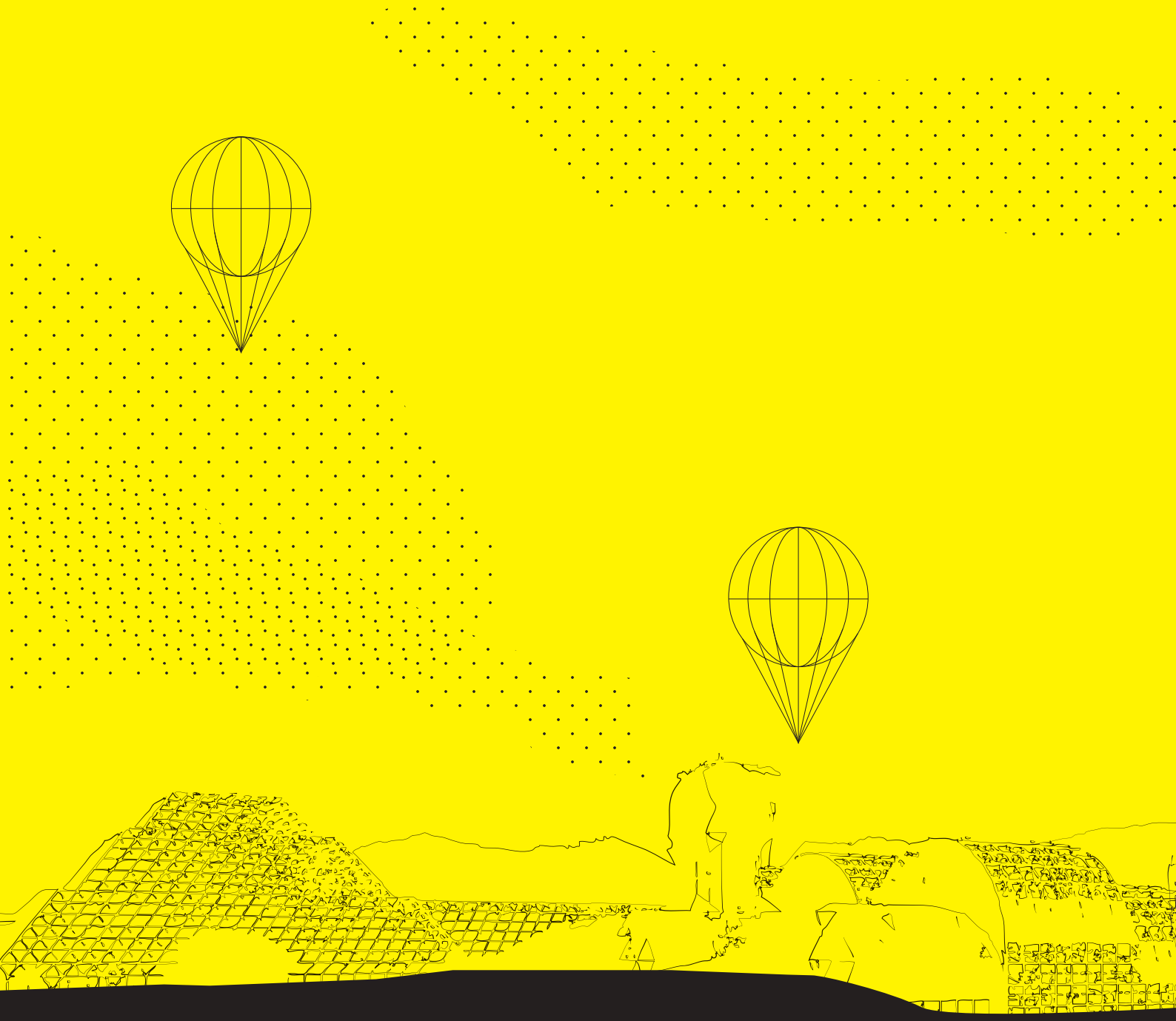
- Not more than 8 pages, Times New Roman 12, single space;
- Title, Times New Roman 14, Bold
- Subtitle, Times New Roman 12, Bold
- Author, (name-surname, capital, Times new roman, 12)
- Abstract in Albanian/English if article is in English/Albanian language, Times New Roman 10 (maximum 10 lines)
- CV of author/authors (5-10 rows)
- Photo of author (passport format)
- Literature (publications and websites), refer to Oxford and Harvard model
- Reference (footnote), Times New Roman 8, Italic
- Illustrations, send as much higher resolution pictures you can. Editor will select upon your priority

** The articles will by selected by the board.*

Standardet për publikim artikulli në periodikun shkencor Forum A+P:

- Jo më shumë se 8 faqe A4, Times New Roman 12, single space
- Titulli, Times New Roman 14, Bold
- Nëntitulli, Times New Roman 12, Bold
- Autori, (emër-mbiemër, Times New Roman, kapital 12)
- Abstrakt shqip/anglisht nëse artikulli është në gjuhën angleze/shqipe, Times New Roman 10 (maksimumi 10 rreshta)
- CV e autorit/autorëve (5-10 rreshta)
- Fotoportret i autorit (format pasaporte)
- Literaturë (publikime dhe website), referuar modelit Oxford ose Harvard
- Referimet (footnote), Times New Roman 8, Italic
- Ilustrime, dërgoni foto me rezolucion sa më të lartë. Botuesit do të zgjedhin në bazë të prioritetit.

** Artikujt shqyrtohen dhe zgjidhen nga bordi redaksional.*



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