

FORUM A+P 20

Periodik Shkencor për Arkitekturën dhe Planifikimin Urban

2018



DESIGN FOR AN
INCLUSIVE FUTURE



Future
Architecture



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founded by:

Future Architecture Platform Member



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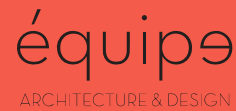


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Ky numër u mundësua nga Universiteti POLIS,
Future Architecture Platform & Co-PLAN,
Instituti për Zhvillimin e Habitatit dhe Erasmus

*A special thanks for the images of the Tirana Architecture Week
2016 -Tirana Design Week 2017 activities to the team and volunteers
Eranda Janku, Dea Buza, Enrico Porfido, Ina Shkempi, Aldo Hako,
Deila Tota, Vashila Loka, Xhesika Loka, and many others that were
part of the events.*

Future Architecture

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WHAT IS FUTURE ARCHITECTURE?

Future Architecture is the first pan-European platform for architecture museums, festivals and producers, bringing ideas on the future of cities and architecture closer to the wider public.

Our goals:

- **Think Future.** We will highlight the emerging generation of talents in various disciplines and explore and share their ideas about the future of cities and architecture.
- **Exchange.** 14 organisers from 13 countries will create a pan-European programme, visit emerging creators and present their ideas at exhibitions, conferences, lectures and workshops, in books and on the web.
- **Raise awareness.** The platform will make complex issues of architecture comprehensible to everyone, and promote a more sustainable living environment.
- **Build commitment.** A Future Architecture European Quality label will recognize organisers who work with aspiring emerging talents and show their commitment to the platform objectives.

The Future Architecture platform wants to introduce and celebrate innovation, experimentation and the ideas of a generation that will design the architecture and build Europe's cities in the years to come. It will promote European innovation, architecture, culture, knowledge and social capital through a single common platform.

Future Architecture



Future Architecture

COORDINATING ENTITY

Museum of Architecture and Design, Ljubljana (SI)

MEMBERS

Oris House of Architecture, Zagreb (HR)
Museum of Architecture in Wrocław (PL)
Belgrade International Architecture Week (RS)
National Museum of XXI Century Arts, Rome (IT)
House of Architecture, Graz (AT)
Copenhagen Architecture Festival (DK)
Tirana Architecture Week/Tirana Design Week (AL)
Design Biotop, Ljubljana (SI)
Lisbon Architecture Triennale (PT)
Ruby Press, Berlin (DE)
Swiss Architecture Museum, Basel (CH)
Prishtina Architecture Week (RKS)
CANactions, Kiev (UA)



MUZEJ ZA ARHITEKTURO
IN OBLIKOVANJE
MUSEUM OF
ARCHITECTURE AND DESIGN



Co-funded by the
Creative Europe Programme
of the European Union

Volume 2: The Studio »

A field guide to speculating upon the future of architecture



If you want to change the world, you need to start with great ideas. The focus of this volume in particular is on the cutting-edge thinking and wider theoretical questions and themes that underpin the series, from reflections upon what our ideas of “future” really mean to the changing role of the architecture profession as a whole. Comprising speculative visions, essays and texts, this volume serves as a theoretical backdrop for the practical approaches seen in Volume 3: The Site. This volume comprises speculative visions, essays and texts from contributors including: Ana Jeinić, Miloš Kosec, Clément Blanchet, Amateur Cities, Liam Young, Something Fantastic, Merve Bedir, Tomaž Pipan, Davide Tommaso Ferrando, Tiago Torres-Campos and Reinier de Graaf.



Archifutures Vol.2: The Studio, 197 pages, full color, 17 x 23 cm, ISBN: 978-84-944873-7-8

Volume 3: The Site »



This volume is a call to practical action, leading on from the theoretical approaches seen in Volume 2: The Studio. It presents a further selection from the Future Architecture platform call for ideas, and focuses firmly on the nitty-gritty of practice with projects and strategies that are on-site or site ready to shake up that future. These are the inspirational solutions and ideas, which could soon be transforming the landscape of architecture and our cities, reasserting the agency of what architecture in its widest sense can offer and mean. Contributors include: Aleksandra Zarek; Andrej Strehovec; Plan Común; Esen Gökçe Özdamar and Murat Ateş; Guerilla Architects; Ignacio Gias; Jack Self; Jan Glasmeier, a.gor.a architects; Jana Čulek; Lavinia Scaletti; Léopold Lambert; Linnea Våglund and Leo Fidjeland; Manon Mollard; Urbz; Natasha Reid; Sara Neves and Felipe Estrela.



Archifutures Vol.3: The Site, 210 pages, full color, 17 x 23 cm, ISBN: 978-84-944873-8-5



Archifutures Vol.4: Thresholds, 210 pages, full color, 17 x 23 cm, ISBN: 978-84-947523-3-9

Volume 4: Thresholds »



How can you navigate towards something when there are no fixed points, when you cannot determine your position? How do you know where to go, or even know when you have got there? This fourth volume in the Archifutures series investigates how architecture, traditionally considered to be a future-oriented activity, can best respond as we find ourselves on the threshold of a “post-futurist” condition, where the future is not necessarily ahead of us, but everywhere and – perhaps most especially – “now”. Contributors include: Nora Akawi, Florian Bengert, Filipe Estrela, Mariabruna Fabrizi, Nikita Gyawali, Ana Jeinić, Holly Lewis, Fosco Lucarelli, Brett Moore, Sara Neves, Paolo Patelli, Pedro Pitarch, Blanca Pujals, Benedikt Stoll, James Taylor-Foster, John Thackara and Andreas Töpfer.

TAW2016

Transformations That Matter

26 Sep - 30 Oct 2016



Besnik Aliqj
founder & rector



Sotir Dhamo
founder
& administrator



Dritan Shutina
founder
& executive director of
Co-PLAN

UNIVERSITY POLIS BOARD

TAW2016 CURATORIAL TEAM



Antonino Di Raimo
curator



Saimir Kristo
Future Architecture
platform project manager

Organisational Team

Gerdi Papa
Enrico Porfido
Dea Buza



TAW 2016 wants to invite everyone to look at Albania as part of a macro reality. We want to bring attention to the economical, political, social phenomena that affect and the architecture. Although they might seem distant from the discipline, these phenomena occur at every level, creating a significant temporal inertia. Therefore, we look at the globalization phenomenon as able to direct our gaze primarily on a geographical level. The so-called *Digital Revolution* mainly resulted in interconnections on the level of communication (personal and social), paradoxically in basic concepts like orientation, border, area, etc. which seem to reassume a crucial importance for the architecture. Therefore, the geography of the places, the people and their pursuit of quality of life still remain architecture's fundamental aims. We want to discuss architecture, design and planning experiences, which can place these

concepts at the center of the debate without assuming the rhetoric of the most consumed ideologies.

The event

POLIS University is glad to announce TAW – Tirana Architecture Weeks 2016. This is the unique Architecture Biennale created by Polis University since 2012.

The Tirana Architecture Weeks 2016 (TAW) is organized for the purposes of:

- 1) promoting the exchange of architecture and the knowledge of urban issues between professionals at a national and international level in order to increase the public's interest
- 2) promoting society in architecture and art design as a discipline which is closely connected to the contemporary development of the cities and the social realm;
- 3) raising the interaction level between the professionals and the

general public with the idea of increasing participation in decision-making and development processes.

In particular:

1. 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.

2. To promote the Albanian architectural culture and Art Design practices in the network of regional and international partners.

3. 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).

4. 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. The types of activities based on each specific discipline include artistic production, education, audience growth and development, capacity building, cultural activities, research and development, etc. and a more detailed description of the activities planned in each area

Activities

Tirana Architecture Weeks 2016 is framed into 4 main activity groups:

- Architecture events
- Art Design events
- Workshops
- Public Events.

Each of these consists of different kinds of activities like: conferences, exhibitions, competitions, workshops, open forums, etc. Through its

activities, Tirana Architecture Weeks aims at achieving: (primary group) the community of architects, urban planners, and related professions, national/international artists in Art Design; academics in the fields/disciplines involved in the scheduled conferences; community; students.

The impact and contribution on the fields of architecture and design in the Albanian cities' development processes transpire through the activities of Tirana Architecture Weeks 2016, built on the previous experiences and impact of TAW 2014 and 2012, and Design Weeks in Tirana 2013, on the POLIS University's experience portfolio, and are further amplified by the contribution of its partner organizations. This event is organized biannually. TAW – Tirana Architecture Weeks and all the activities which comprise this event are original creations and are developed in full compliance with copyright laws. The invitees include authors of scientific and artistic research work, etc., along with the entire body of lecturers, curators, moderators, and leaders of workshops which will be organized according to the relevant themes.

Supported by:

Ministry of Culture in Albania
 Co-PLAN – Institute for Habitat Development
 Italian Institute of Culture in Albania
 Embassy of Switzerland in Albania

MEMBER OF FUTURE ARCHITECTURE PLATFORM

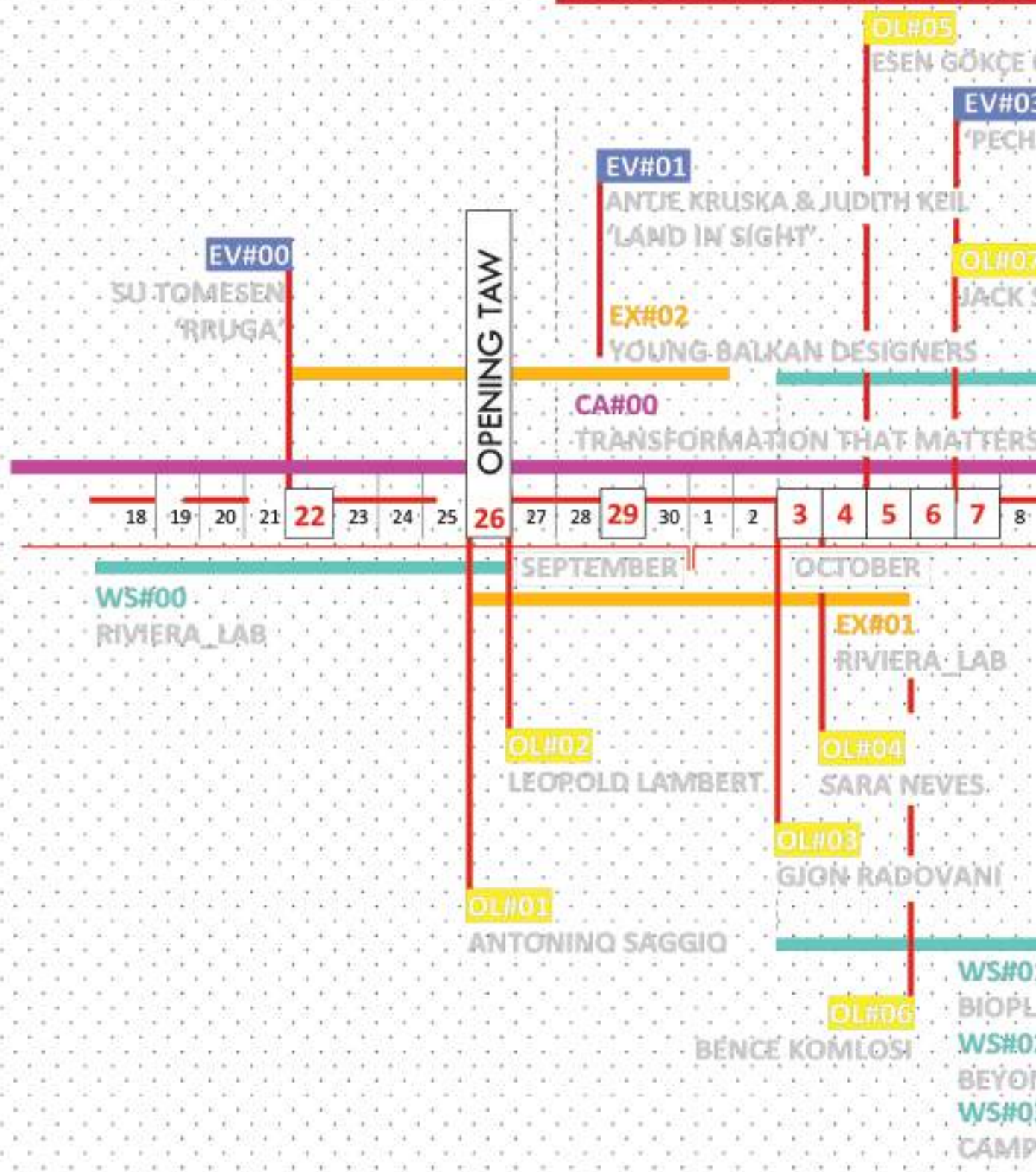
Co-funded by the Creative Europe Programme of the European Union

Tirana Architecture Weeks 2016
Curatorial Team

26th September - 30th October 2016

'LEAVE THE MATTER AND TAKE THE NIGHT SESSIONS DURING ALL TAW C

- Events
- Exhibitions
- Workshops
- Open lecture
- Calls





is a

Future Architecture Platform Member



Co-funded by the Creative Europe Program of the European Union

E TALK'

COMBINED WITH DEBATE, MUSIC, PERFORMANCES AND EXPO

FINAL CONFERENCE OF TEMPUS "DAPEWB PROJECT"

03 DZAMAR

03 A KUCHA' vol.3

EV#04

'FUTURE ARCHITECTURE PLATFORM WORKSHOPS'

SELF

OL#09

TOBIA SCARPA

WS#04

COMPLEX CITY

EX#04

EXHIBITION OF INTERNATIONAL TAW COMPETITION

OL#12

DANIELE BELLERI
from CARLO RATTI
ASSOCIATI

9

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27

28

OL#08

MICHAEL JAKOB

EX#03

THE SWISS TOUCH IN
LANDSCAPE ARCHITECTURE

OL#10

LINDA KRAGE

OL#13

ECOLOGIC STUDIO

EV#05

FONDAZIONE ALBINI
'IL CORAGGIO DEL PROPRIO TEMPO'

OL#11

JACOB BUUR

1 ARCH

2 ND FORM

3 ing IN TIRANA

TDW2017
Design for an Inclusive Future
 18 Sep - 2 Oct 2017



Besnik Aliq
founder & rector



Sotir Dhamo
founder & administrator



Dritan Shutina
founder & executive director of Co-PLAN

UNIVERSITY POLIS BOARD

TDW2017 CURATORIAL TEAM



Sonia Jajiç
curator



Joana Dhiamandi
curator



Saimir Kristo
Future Architecture platform project manager



Gerdi Papa
TDW competition

Communication
Enrico Porfido

Graphics by
Aldo Hako
Joan Leka
Xhulio Joka
Xhoel Leka

Website by
Julia Janku

What is Inclusive Design?

Can inclusivity be a design concept that could act as a **pro-active tool** to respond in contemporary social needs?

How can DESIGN be a tool to make a **city for all** and provoke changes in future contemporary society and enable inclusivity?

TDW2017 - TIRANA DESIGN WEEK is the very first event entirely dedicated to **design** in Albania and is created with the aim of tackling the manifestations of creativity, with a specific focus on the contemporary context. During the last 5 years, some very interesting phenomena are emerging in the **artistic debate**.

TDW – TIRANA DESIGN WEEK

is the first event dedicated entirely to design in Albania, a biennial event that brings a series of happenings in the city aiming to promote the exchange of knowledge between professionals nationally and internationally. TDW aims to raise the general public's interest in design, planning and architecture as disciplines closely connected to the contemporary development of cities, promoting participation in decision-making and development processes.

Tirana Design Week 2017, organised by POLIS University, is intended to promote the concept of Inclusivity for a better future through design. Tirana Design Week 2017 – “*Design for an Inclusive Future*” investigates alternative, bottom-up strategies toward an inclusive approach for Tirana. Designing for the few (for the ones in need or the ones that are difficult to satisfy) could well prove a strategy that would succeed in designing a better city for all. Design should be conceived as

a tool that can produce innovative and highly valuable solutions and establish or evaluate the value of design in terms measured not only in monetary means or scale but also by its ability to improve or contribute to improve the quality of life. Similarly, it should serve less “commercially-interesting” individuals, a scheme that could contribute to creating a shared guide or handbook for social improvement to new and innovative design opportunities that are more empathetic, towards equality for all society and a “city for all”. Inclusivity should therefore not only be manifested as a physical intervention and product, but rather as a thinking strategy that provides an accessible and a design idea for a “city for all”.

As in previous years, TDW 2017 continued with events such as lectures, workshops, debates and exhibitions led by prominent artists and architects from Albania and the rest of Europe, as Pippo Ciorra, Francesco Zurlo, José Mateus and others, as well as creative such as Future Architecture Fellows Erika Petric, Studio NO, Maciej Stasiowski and Anyla Berisha. The first act of TDW 2017 was the Empowering Inclusivity Competition launched in August, where designers, architects, engineers and planners were invited to propose designs that empower, advance, and often include overlooked individuals, in and from the design process. The deadline for applications was the 17th September 2017, with the winning proposals announced on the 27th of September.

Future Architecture Platform Fellows were featured prominently at this year's Tirana Design Week.

Workshops under the guidance of the creators selected from the platform were celebrated with a joint exhibition, where the final results were shown to the public; an exhibition at POLIS University unveiled the results of research on the Future of Architecture in Europe; and the informal setting of Pechakucha Night Tirana Vol. 04, organized by Saimir Kristo served as a forum for the vibrant and lively exchange of ideas on design, architecture, and the city.

An Array of Exciting Workshops

Tirana Design Week 2017 offered six different workshops held at POLIS University, each concentrating on a specific area of design:

*fashion design / product design /
 photography / sound design /
 landscape design.*

The first part of TDW 2017 (18–23 September) featured two workshops: "Fashion Design" led by Joana Dhiamandi, exploring and creating fashion for all ages through city patterns and design, while Erika Petric held an experimental workshop on photography in architecture and urban space entitled "Second Glance". The second part of TDW 2017 (25–30 September) featured three workshops under the guidance of Future Architecture Fellows. The Workshop "Tirana Learnscape Pavilion" by Miha Čebulj was a research project on open, inclusive and responsive architecture, that enables and promotes different uses of public space to facilitate social interaction and meaningful communication

between different social entities. The workshop concluded and resulted in a built structure – an outdoor pavilion created out of the process of experimental and innovative design and manufacturing. The "City Patch" workshop of Magda Sz wajcowska & Michał Majewski was patching “holes” in the urban tissue of the city with temporary architecture as a low-cost experiment with the potential to inspire longer-lasting actions. In her workshop "Sonique Illusion", Anyla Berisha used sound as a design tool to identify “good” architecture. The series of diverse workshops were complemented by Greg Andoni & Sonia Jojic's workshop focusing on "Industrial Design". Tirana Design Week took over the city of Tirana with its vibrant ideas and creatives involved, raising again important issues for the future of our cities. This gained experience will serve as a constructive model for further activities and urban interactions.

*Tirana Design Week 2017
 Curatorial Team*

PROGRAMME

18
SEPT.
to
02
OCT.



WSH THE CITY FABRIC ON YOU
WSH SECON GLANCE U_POLIS

MONDAY
SEP

18

TUESDAY
SEP

19

LAST DAY FOR
EMPOWERING
INCLUSIVITY
COMPETITION
SUBMISSION

SUNDAY
SEP

17

OPENING CEREMONY

U_Polis, Salla C1
11:00

FRANCESCO ZURLO

Lecture
U_Polis, Salla C1
11:30

OPEN STUDY
DAYS

by Équipe
Architects

OPENING PARTY
DaDa!
22:00

SUNDAY
SEP

24

MONDAY
SEP

25

TUESDAY
SEP

26

MIHA ČEBULJ

Lecture
U_Polis, Salla C1
11:00

ANYLA BERISHA

Lecture
U_Polis, Salla C1
11:00

OPEN STUDY
DAYS

by G&H partne

parallel event BIOPARCH at MA
by Esen Gökçe Ö

WSH SHELTER DESIGN U_POLIS
WSH SONIQUE ILLUSION U_POLIS
WSH CITY PATCH U_POLIS 9:00
WSH LEARNSCAPE IN TIRANA U

U_POLIS_9:00

9:00

JOANA DHIAMANDI

ERIKA PETRIC

WEDNESDAY
SEP

20

THURSDAY
SEP

21

FRIDAY
SEP

22

SATURDAY
SEP

23

DIO

PIPPO CIORRA
Lecture
U_Polis, Salla C1
13:00

SELITA
movie screening
10 Center
18:00

ERIKA PETRIC
Lecture
U_Polis, Salla C1
11:00

JOSÉ MATEUS
Lecture
U_Polis, Salla C1
11:00

PECHAKUCHA
Night Tirana, Vol. 04
20:00

SECOND GLANCE
CITY PHOTOGRAPHY
EXHIBITION
11:00

CATWALK
Fashion Show
National Museum,
20:00

WEDNESDAY
SEP

27

THURSDAY
SEP

28

FRIDAY
SEP

29

SATURDAY
SEP

30

A

MACIEJ STASIOWSKI
Lecture
U_Polis, Salla C1
11:00

**EMPOWERING
INCLUSIVITY**
*Winner Annoucement
destil*
20:00

NO! Studio
Lecture
U_Polis, Salla C1
11:00

**OPEN STUDIO
DAYS**
by landmark
communication

GREG ANDONI
Lecture
U_Polis, Salla C1
11:00

OPEN EXPO
WORKSHOPS
EXHIBITIONS
10:00 - 13:00

CLOSING PARTY
Sound installation
Reja
20:00

9:00

S_9:00

GREG ANDONI & SONIA JOJIC

ANYLA BERISHA

MICHAL MAJEWSKI & MAGDA SZWAJCWSKA

MIHA ČEBULJ

POLIS_9:00



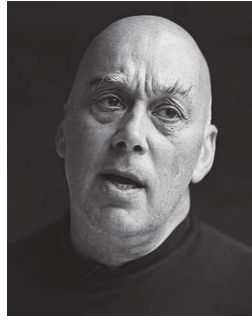
OPEN LECTURES_SPEAKERS



Antonino Saggio

[Full professor]

Antonino Saggio is an architect, scholar, professor, and author – and a key figure when it comes to shaping a new digital culture in architecture. E.g. he is the founder and editor of the international book series *Information Technology Revolution in Architecture*, which is very popular among students and scholars around the globe. Antonino Saggio holds the Architecture and Information Technology Chair at the School of Architecture Ludovico Quaroni at the University of La Sapienza, Rome. His website is essential when it comes to architectural debate in Italy.



Michael Jakob

[Landscape Architect & Historian]

Michael Jakob teaches History and Theory of Landscape at Hepia, and aesthetics of design at HEAD, Geneva. He is a visiting professor at Politecnico di Milano and the Accademia di Architettura in Mendrisio. He is, at the same time, Professor of Comparative Literature (Chair) at Grenoble University. Jakob's teaching and research focus on landscape theory, aesthetics, the history of vertigo, contemporary theories of perception and the poetics of architecture. He is the founder and head of COMPAR(A) ISON, an International Journal of Comparative Literature and the chief editor of "di monte in monte", a series of books on mountain culture (Edizioni Tarara', Verbania). He produced several documentary films for TV and has a longstanding experience as a radio journalist. Jakob is a curator of international exhibitions and the author of documentary films on landscape (*Chiappetti o il paradiso perduto*, RAI, 2014, and *Capri: a lezione di paesaggio*, 2016).



Tobia Scarpa

[Architect & Designer]

Tobia Scarpa is an Italian designer and architect. He is known for his furniture design that melds cutting-edge technology, ergonomic function, and cultural history. Born on January 1, 1935, in Venice, Italy, Scarpa studied architecture at the Università luav di Venezia, graduating in 1957. After graduating, he began working with his wife and collaborator, Afra Scarpa, with whom he produced numerous important designs. Scarpa has designed for many Italian and international firms, including B&B Italia, Flos, Benetton clothing, and Fabbian. The designer's career has been long and prolific, filled with significant honors, including the Compasso d'Oro Award, in 1969 and The International Forum Design Hanover Award, in 1992. His works are included in the collections of cultural institutions such as The Museum of Modern Art in New York, the Philadelphia Museum of Art, the Victoria and Albert Museum in London, and the Museum of Contemporary Art in Chicago. Scarpa currently lives and works in Venice, Italy.



Gjon Radovani

[Architect]

Radovani studied architecture and mathematics at the Universities of Heidelberg and Stuttgart. He graduated with a degree in architecture in 1997, with a degree in "Diplom Ingenieur der Architektur", then a "Master of Science" and "Freier Architekt", the title of many of the Chamber of Architects of Baden-Württemberg, in Germany. The architect from Shkodra is the founder and chairman of the humanitarian, artistic and scientific association "Demand for Dignity" and the artistic association "Union Art - Albania". In 1997, he created the "HAP SPACESIA -Architektur stadtplanung design" studio based in Stuttgart-Germany and is developing projects for the Presidents of Germany, Italy, South Africa and Albania. Radovani has drafted the Urban Plan of the center of the city of Shkodra and the design, management and implementation of several polyfunctional buildings in the center of this. Albanian architect Radovani has designed the church of the first non-clergyman of color in the history of the Church, dedicated to the Benedictine Samuel Tshiman-gadzo Daswa. This pilgrimage church was designed in Tchachanini, Limpopo province in South Africa. [4] As of December 2017, Radovani is advising as a UNDP advisor and coordinator on a "Memory to Control and Resolve" project.



Esen Gökçe

[Biolarch & Researcher]

Esen Gökçe Özdamar is Assistant Professor, founder and Head of the Department of Architecture at Namik Kemal University, Tekirdağ. She received her Masters degree (MSc) and PhD both from Architectural Design programme in Istanbul Technical University, in 2003 and 2011. Her PhD focused on an experimental approach to transdisciplinary methodology through re-reading housing areas in Istanbul, Vienna and Amsterdam. She was a guest researcher in Delft University of Technology, in 2007. Since her graduation, she has worked in several architectural offices, varying from large scale housing complex to public building, interior design and has attended various international competitions and art exhibitions. Her current research focuses on transdisciplinary methodology, contemporary housing, kinesthetic perception and haptic space. Some of her latest publications are "Unemployed in Summer: Pamphlets From the Waterfront" in Visual Communication (2016) and "Rooftop Architecture in Istanbul" in Lo Squaderno (2015).



Daniele Belleri

[Head of Communications / Editor at CARLO RATTI ASSOCIATI]

Daniele Belleri is a design journalist and communication consultant, interested in multidisciplinary readings and connections. As a writer, he has had his work appear on publications including Wired Italia, Domus, Corriere della Sera, La Stampa, IL Magazine (IT), Volume (NL), Afisha (RU), CoBo social (HK).

He has been teaching at Milan's NABA academy and he is currently a course curator at Moscow's Strelka Institute for Media, Architecture and Design, where he also graduated. From 2012 to 2016 he was a partner of Granger Press, a London-based strategic design agency whose list of clients includes cultural organisations and businesses such as the Institute of Russian Realist Art, Triennale Design Museum, Pandora, Santa&Cole. Daniele joined CRA in 2016 as head of communications and editor. He regularly co-writes articles and essays with Carlo Ratti for international media and institutions.



OPEN LECTURES Speakers

OPEN LECTURES_SPEAKERS



Jack Self

[Architect, Writer]

Jack Self (1987) is an architect and writer based in London. He is Director of the REAL foundation and curator of the 2016 British Pavilion at the Venice Biennale. His writing has appeared in *Architectural Design*, *The Guardian*, *New Philosopher*, *O32c* and *Dezeen*, as well as elsewhere (see press). Jack's first book was *Real Estates: Life Without Debt* (Bedford Press 2014), now in its second printing.



Léopold Lambert

[Architect]

Léopold Lambert is a Paris-based architect. He is the founder and editor-in-chief of *The Funambulist Magazine*, a bimestrial printed and digital publication that examines the politics of the built environment in relation to the bodies, as well as its two online platforms, blog and podcast. He is the author of three books, *Weaponized Architecture: The Impossibility of Innocence* (dpr-barcelona, 2012), *Topie Impitoyable: The Corporeal Politics of the Cloth, the Wall, and the Street* (punctum books, 2016) and *La politique du bulldozer* (B2, 2016).



**Sara Neves &
Filipe Estrela**

[Architects]

We work together since 2008. Both Portuguese, master in architecture by the Faculty of Arquitectura at the University of Porto, and until 2015 we kept in parallel our individual practices. In 2015, we created our studio. Think about the ordinary things of everyday life to make architecture from/for them. Currently working together in Portugal, India and São Tomé. We believe that deep technical knowledge is the most important, that interdisciplinary is the best, local framework is the key, collective conscious is the philosopher's stone, and to embody all this, rural is the way. Filipe Estrela worked 3 years in the Portuguese studio *Serôdio e Furtado Arquitectos*, in Porto, and in 2015, he went to India to collaborate on an affordable housing project to rural India, boosted by *Drishtee* - an Indian social enterprise focused on rural sustainability. Sara Neves was co-editor-in-chief of *Dédalo Magazine*, collaborated with the newspaper "Homeland" - the Official Representation of Portugal on 14th International Architecture Exhibition "La Biennale di Venezia", and in 2014, through *Ashoka*, traveled to India and collaborated during one year with *Drishtee*.



Jacob Buur

[Professor of User-Centred Design]

Jacob Buur is professor of User-Centred Design at the Mads Clausen Institute for Product Innovation, University of Southern Denmark, and research director of the strategic research centre SPIRE. With 25 employees, SPIRE aims to establish the theoretical foundation for 'Participatory Innovation' - a new approach to user-driven innovation that expands the notion of user and includes business modeling in the user collaboration. SPIRE is cross-disciplinary, uniting researchers from design-anthropology, interaction design, interaction analysis, business, innovation management and SPIRE collaborates with the theatre company Dacapo and Danish and international industries. Prior to Jacob's appointment at the university he was manager of the user-centred design group at Danfoss A/S for 10 years. Here he designed user interfaces for a range of professional products, including joysticks for excavators, electronic controllers for heating and refrigeration, valves and frequency converters. Jacob develops methods for studying and involving users in design, and in particular he has pioneered video techniques for bridging user studies and innovation. Jacob graduated with a MSc in Electrical Engineering and a PhD on mechatronics design.



**Zsófia Glatz,
 Bence Komlósi**

[Architects]

The dotlinearchitects is a community of architects, based in Barcelona, Budapest and Zürich. Our main focus fields are research, education, architectural design and real estate development on a local scale, while we continuously collaborate with partners on a global level. Co-design, co-production and sharing are the key elements of our work. The "Architecture for Refugees" project was initiated by Zsófia Glatz and Bence Komlósi. Zsófia Glatz, born in 1982, graduated at the Budapest University of Technology and Economics (BUTE) in 2007. After graduation, she started the DLA (Doctor of Liberal Arts) School at BUTE. Her research topic is "Social Housing in Hungary – Personal Presence". In 2010, she won a doctoral scholarship to the ETH Zürich. Her supervisor was Prof. Ákos Moravánszky. In addition, she took part in the first semester of MAS Housing Wohnforum. Bence Komlósi, born 1982, graduated at the Budapest University of Technology and Economics (BUTE), in 2009. In 2013, he received his MAS in Housing at the ETH Zürich Wohnforum. His research title was "Living Democracy – Bottom-Up Initiatives for Sustainable Housing Developments in Budapest – Housing Co-operatives as Potential Tools".



**Claudia Pasquero +
 Marco Poletto**

[ecoLogicStudio]

ecoLogicStudio is an architectural and urban design studio co-founded in London by Claudia Pasquero and Marco Poletto. In the past few years, the studio has built up an international reputation for its innovative work on 'systemic' design; ecoLogicStudio's method is defined by the combination and integration of systemic thinking, bio and socio-logic research, parametric design and prototyping. The work of ecoLogicStudio has featured in many international architectural books and magazines. The core innovation of the studio has been published in 2012 by Routledge, in a book titled "Systemic Architecture".



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Francesco Zurlo
[Industrial Designer]

Zurlo is PhD in industrial design and Full Professor in Industrial Design at Politecnico di Milano. He is responsible for the research in the Executive Board of the Design department of Politecnico di Milano, Scientific Director of the International Master in Strategic Design of Politecnico di Milano and Director of the International Master in Interior Design and Management. He is the scientific coordinator of the CREA Summer Academy project, financed by Horizon 2020. He was director of POLI. Design Consortium, a non profit organization operating in the applied research and specialized education in the design fields from 2004 to 2009. He is consultant for many companies for the new product development and among these, for Panasonic, Ecosolutions, Japan, since 2007. He yearly teaches at many Design School in Brazil, Mexico, Chile, China, Japan, France, Spain and Portugal.



Pippo Ciorra
[Architect]

Pippo Ciorra is the senior curator of architecture at Rome's MAXXI museum, a position he has held since 2010. Ciorra is an architect, critic, and professor of design and theory at the School of Architecture of Ascoli Piceno, University of Camerino, in Italy. He is the coordinator of the Villard de Honnecourt international PhD program and adviser of MVDR prize and the "Medaglia dell'architettura italiana." Ciorra is a member of the editorial board of Casabella, Gomorra, and Parametro and the author of a number of books including Ludovico Quaroni, Peter Eisenman, Young Italian Architects, and Nuova architettura italiana. He has curated and designed exhibitions and installations in Italy and elsewhere, including the Biennale in Venice, "Palazzo delle Esposizioni" in Rome, "Casa dell'architettura" in Rome, Mole Vanvitelliana, and Palazzo degli Anziani in Ancona.



José Mateus
[Architect, ARX Portugal Arquitectos]

Graduated in Architecture from Faculdade de Arquitectura / Universidade Técnica de Lisboa (FAUTL), in 1986. Together with Nuno Mateus founded, in 1991, ARX Portugal Arquitectos. Professor at several different universities until 2014. President of the Director's Board of Lisbon Architecture Triennale he was also Executive Director of the events Trienal 2007 and Trienal 2010. Member of Babel publishers's Editorial Board and a member of the Experts Group of the advisory board to the Art in the Lisbon's Public Space. He was the President of the Southern Regional Assembly of the Ordem dos Arquitectos (2008-2010). Mateus was Author/Coordinator of the magazine Linha (Architecture, Design and Landscape) of the weekly newspaper Expresso (2003-2006) and was also author/coordinator of the two television series Tempo & Traço for SIC Notícias Channel (2001-2003). He was a lecturer in Portugal and in several institutions around the world. He took part, among many others, in the jury of the Architecture Prize of São Paulo Biennial in 2003, European Spain 2007, ArchiFad 2011 and Experts Board to European Prize for Urban Public Space 2012 and 2013.



Miha Čebulj

[Architect]

Miha Čebulj graduated at the Faculty of Architecture in Ljubljana, Slovenia (2002) and completed post-graduate studies at the Berlage Institute in Rotterdam, the Netherlands (2005), on the topic of parametric design and manufacturing. He worked at OMA and Sadar+Vuga architectural office, where he was a project manager of large-scale projects such as Sports hall Stožice in Ljubljana, Sports hall Portoval in Novo Mesto, Air traffic control center at Brnik, School for the study of social work in Ghent and participated at several award winning projects. As a founder of architectural office MCA, he is focusing on open, innovative and critical architectural designs of different scales, from parametric lamps to the large scale parks. His projects were published in the architectural magazines like Archis, Architects Bulletin and Zeppelin. He has organized and participated at several international exhibitions, among others at IAAC in Barcelona, Venice Biennale, several galleries in Ljubljana, Rotterdam and the Hague. Miha is regularly lecturing at the Faculty of Architecture in Ljubljana.



Erika Petric

[Architect & Photographer]

Erika Petric was born and raised in Karlovac, Croatia. She graduated in architecture at the University of Ljubljana, Slovenia and gained professional experience as architect and project manager in Vienna, Austria. Since 2008, she has been working as an Assistant Professor and Lecturer at the Graz University of Technology (Institute of Architecture Technology), with the research emphasis on photography in architecture (Ph.D. Thesis). She studied photography at the Academy of Applied Photography in Graz. Since 2013, Erika has been organizing and leading international, interdisciplinary workshops and exhibitions on the research of architectural and urban space through photography, in Austria and abroad. In 2014, she co-founded “f.act – forum, graz < > gent,” a platform for research and practices on the borderline between art and architecture. Since 2017, she is the advisory member of the board for interdisciplinary projects at the Department of Culture of the City of Graz.



Tarek El-Akkad

[Architect]

Tarek el-Akkad, is an architect and professor with projects in both Egypt and the US. He holds a Doctorate in Architecture from the International University of Catalonia in Barcelona. He has taught design for over ten years at the American University in Cairo and has lectured across Europe on Mameluke and Andalusian architecture. Moreover, he has several publications on the topic of Neo-Islamic design.



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Anyla Berisha

[Architect]

Anyla Berisha graduated for Architecture from UBT University in Prishtina, with a thesis on “Music and Architecture: Philips Pavilion, Iannis Xenakis 1958”. She also studied music since she was 6, and played piano since then. Her research work deals with soundscapes and sonique attributes of spaces and buildings. Her most recent work includes a soundable Audioguide at the “Aufwind” Festival in Vienna, audio installation at “TAKE” Festival 2017, as well as the sound installation “Haptic Space” at the Ethnological Museum in Prishtina, which is now part of the permanent exhibition. She is the winner of the Young Professional Award category for “Frozen Music” 2016 and the 4th winner of the “MARIANNE-GRAF Award for Community and Innovation 2016”. She is also co-founder of the upcoming platform Sonique Perception based in Vienna.



Maciej Stasiowski

[Audiovisual Artist]

Graduated on film studies at the Institute of Audiovisual Arts at the Jagiellonian University, Poland. Doctoral thesis: The Mediatization of Speculative Architectural Projects. Master's degree in cultural studies (specialization – film studies). Thesis on experimental literature's role in Peter Greenaway's works, published as Atlas of all Things Inconstant: Strategies, structures and metafictional devices in the works of Peter Greenaway (Cracow: Nomos, 2014). The present research interest concerns the convergence of cinema and architecture in theoretical projects.



Greg Andoni

[Industrial Designer]

Born in Tirana Albania, Greg Andoni studied and graduated at the University of Design in Florence, Italy, in Industrial Design with a specialization in product design at the “Design Campus UNIFI”. Most of his works and thesis concentrated on automotive design, focusing on new proposals for the FCA group regarding new applicable strategies and history of Italian car design. Apart from his main focus on automotive design, Andoni has worked on different fields of product design, automotive, interior design, landscape projects etc. Nowadays, he shares his working experiences between Italy and Albania.

A two-person team from Poland, both architects with great passion in architecture, design and social aspects of architecture. Mainly focused in mid scale, we try to create things that can help to improve some places in real. We have experience in architecture and design work (also production site of product design process). As we like to say: we create spaces, design for a while and a little longer; we have fun working on serious things and we try to solve problems rather than create monuments.



studio NO

[Architecture & Design]





Albanian Universe. Design Between Vacuum and Energy

Tuesday 26 September 2017

Museum of Architecture and Design (MAO)

exhibition opening / talk

Curated by: Besnik Aliaj & Antonino Di Raimo

Despite its tormented history, the “Albania of today” finds itself undergoing rapid and widespread change. By the same token, it’s a compelling invitation for any number of reasons to get to better know Albanian society, become familiar with its hopes and ambitions. POLIS University, a research and development platform in the Western Balkans, together with its founding entity Co-PLAN, Institute for Habitat Development, (here) introduce some reflection on the subject of design after design based on the Albanian context of the past two decades.

Coordinated by: Tirana Design Week / POLIS University Tirana

Speaker: Dr. Besnik Aliaj (Rector of POLIS University); moderated by Saimir Kristo (Vice Dean of POLIS University)



CITY PATCH

Concepted & Led by: *Danica Karaicic [Flora Goticelli]*

Assisted by: *Keti Hoxha [U_POLIS]*

Participants: *Students of POLIS University 2nd year of Architecture*

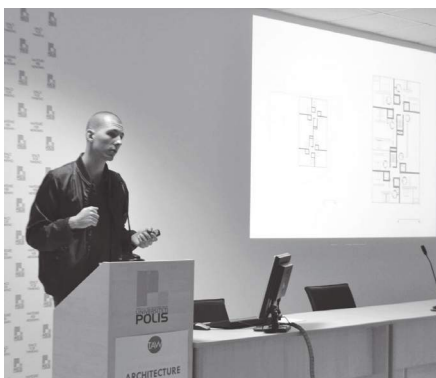
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Every city has places that are problematic, forgotten, empty or covered by infinite investments. Being closed to residents, they reduce the usable space of the city, while the city expands beyond its natural borders. The sad thing is that very often the only reason why they continue to stand unused is the lack of money. That is why we want to propose projects that are cheap, easy-to-construct, expand and quick to implement. City Patch is the idea of patching “holes” in the urban tissue of the city.



DERIVATIVE ARCHITECTURE

Jack Self
[PhD Architect-Writer]



“If debt is indeed central to understanding, and thus combating, neoliberalism, it is because neoliberalism has, since its emergence, been founded on a logic of debt [which] reduces the future and its possibilities to current power relations... The principal explanation for the strange sensation of living in a society without time, without possibility, without foreseeable rupture, is debt.”

Maurizio Lazzarato¹

In the spring of, 1973 a catastrophic collapse in the property markets wiped three quarters off the value of the London stock exchange. Lulled into complacency by steady capital gains during the 1960s, financial institutions lent unscrupulously to practically anyone that wanted to build a house. This bubble was able to grow quietly for over a decade because the banks only recorded mortgages as revenue and equity. This created a debt blind spot at the centre of their balance sheets — risk they couldn’t see, and a scale of exposure they couldn’t accurately gauge.

To prevent a cascading chain of failures, the Bank of England bailed out three-dozen of the smallest (so-called “secondary”) banks, saving the sector but failing to control inflation, which rapidly hit 25%. Within a year, Britain’s GDP had been contracted by 6%. This was a significant event in the history of British property busts, but it was also significant for another reason. It marks the statistical uncoupling of three previously interrelated factors: house prices, household debt, and wage growth.

Before the crisis, wage growth and house prices had risen together (associated with general increases in Post-War production), while household debt had fallen to historic lows (linked to cheap social renting). After the crisis, impacts on industrial output (like the 1974 Oil Shock), policy change (such as the abolishment of fixed rents), and ultimately the economic reform that accompanied globalisation (transition from industrial capital to financial capital), permanently stalled Western wage growth — which still hasn’t recovered.

Meanwhile, household borrowing started to go up. By 1975 it had effectively replaced wage growth. This is the origin of the UK's debt addiction, the beginning of the long-term property bubble that ended in 2007, and the foundations upon which a certain form of the neoliberal project was constructed.

For the last forty years, our "lifestyle" has been funded by credit linked to household equity. The value of this equity is calculated by subtracting a home's total liabilities from its total worth. As property prices went up, this number got bigger, since the debt on the property was still tied to its cost at the time of purchase. Banks issued personal loans based on a home's equity, believing that if the debtor defaulted they could sell the house and get back all of their money. This explains the connection between rising house prices and increased debt. However, in order to keep functioning, the system as a whole relied on infinite capital gains in the property markets, to perpetuate the extension of what was actually unsecured credit (fig.1). If that gain were to slow or stop, making a home worth less than the sum of its debt, everyone would be in deep trouble. And that's precisely what happened.

By July 2007, the sub-prime mortgage crisis, which had been devastating poor black neighbourhoods in the US for at least five years, finally crossed a line in the sand and started effecting the white middle class. On August 9, the French bank BNP Paribas issued a statement saying "... the complete evaporation of liquidity in segments of the US

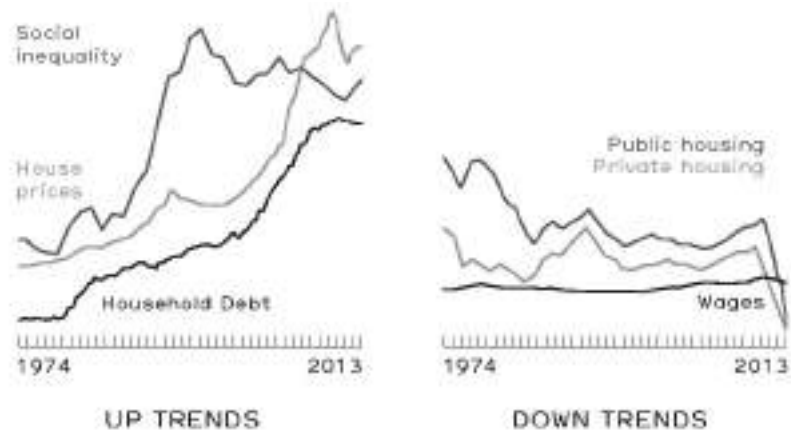


Fig.1 Up trends/Down trends, 1973-2013. Relative adjusted statistics

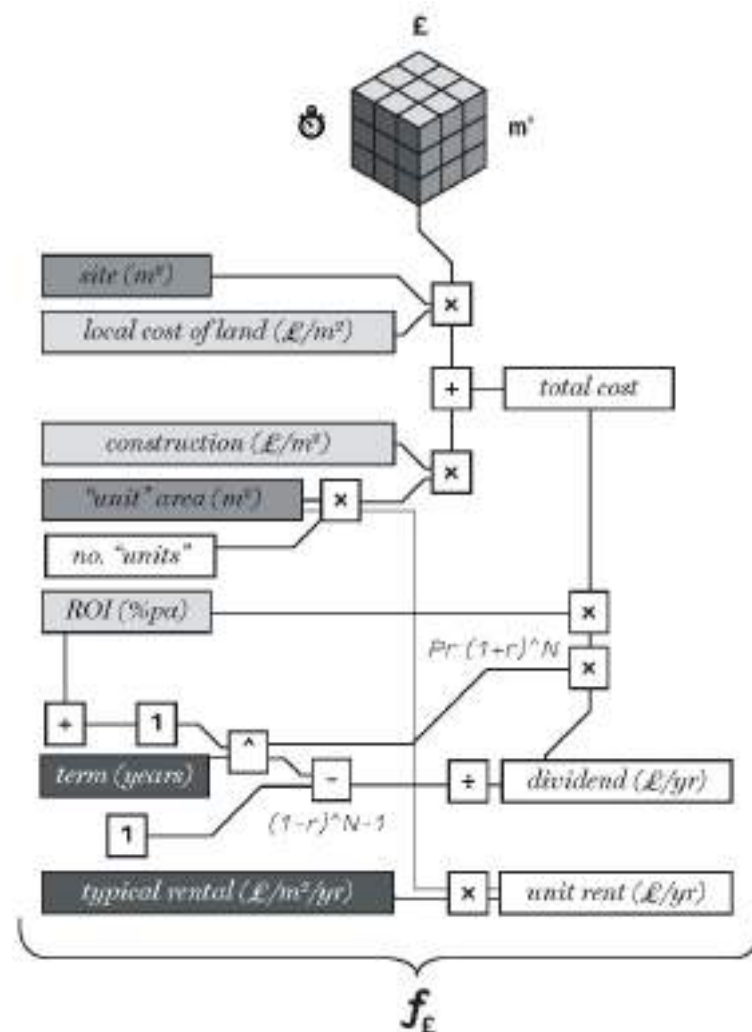


Fig.2 £boilerplate financial algorithm underpinning "The Ingot"



Fig.3 London rent for Living Wage workers (% of take home pay)

securitization market [read: those incorporating mortgages] has made it impossible to value certain assets fairly.” In other words, who knew how much these home loans were worth, if anything. They concluded optimistically, “The valuation of these funds will resume as soon as liquidity returns to the markets.”²

The liquidity never did return, in part due to the shockwave that rippled out from the press release itself, which precipitated a global credit crunch. Even before the repossessions could begin, large banks started getting bailed out. Property-related debt had been so finely dispersed within other products that even calculating what you had lost became impossible. In turn, this indeterminate debt triggered a crisis of faith in inter-bank lending, which stopped the constant flow of capital needed to keep the banks running. In this way, the bailouts were not inherently tied to problems in the property markets at all, but to blockages caused by a profound lack of confidence in the very system itself. This demonstrates clearly how real estate as a physical asset is not sine qua non the cause of property

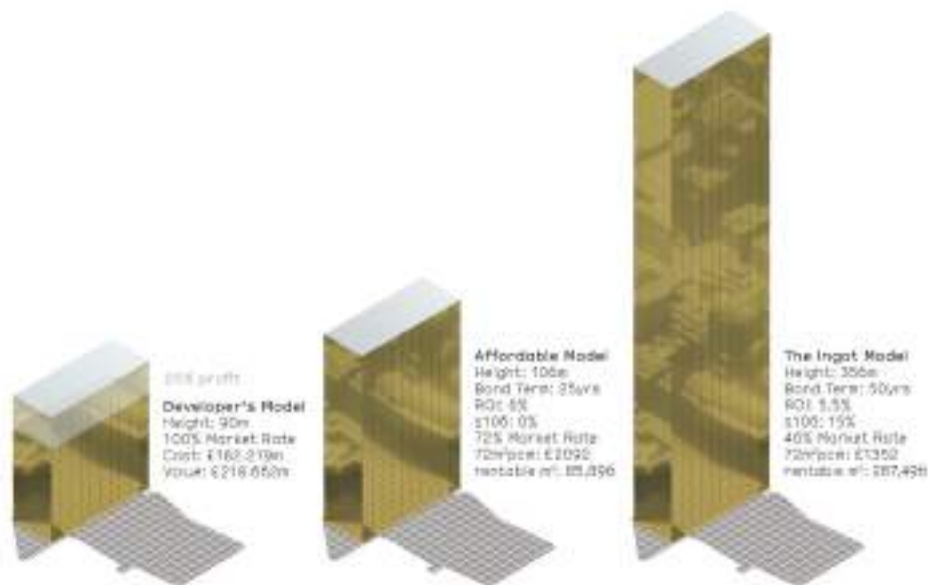


Fig.4 Formal permutations based on final conditions of debt

market crashes. Rather, it is the fiscal armature surrounding property that is crisis prone.

The nature of the bailouts exposed something deeply sinister about the power of the financial sector. Rather than let financial institutions fail, as the rules of capitalism dictated, everything was done to save them. Perhaps, the most obviously undemocratic solution to lack of liquidity has been “quantitative easing”, in which the UK printed more than £300 bn of new money and gave it to the biggest banks. These banks, instead of lending to small and medium-sized enterprises as asked, pumped it into the stock markets. Consequently, the markets became massively overvalued (because the extra money that flowed in wasn’t tied to increased production) and extremely fragile. In these moments, capitalism reveals itself as neither logical nor natural, but fundamentally flawed. It continues to exist only by periodically transcending itself —rule by planned inconsistency, rather than rationality by planned rules.

Parallel to these factors, there is a fourth parameter in the property-debt process, and that is social inequality.

In the early 1970s, Britain was more economically equal than ever before. Several decades of targeted taxation on the very rich, coupled with middle and working class welfare stimulus, had not so much redistributed existing wealth, as directed new wealth to the lower socioeconomic bands. Understanding why social inequality has since spiked upwards necessitates analysing where the credit came from: centralised financial institutions, controlled by a wealthy elite. In effect, the servicing of debt channelled any popular capital surplus to the top of society.

Some of this money might have come back down again, in the form of benefits, if taxes on corporations and the rich had remained high. But they did not. Sir Geoffrey Howe, in 1979, cut the top rate of tax from 83% to 60%, citing the “trickle down” effect. This suggested that lowering taxes for the rich would incentivize them to become more productive, thereby dragging up the standard of living for the less wealthy. As Thatcher maintained in her final address to the Commons in 1990, if we would give more to those who have the most, we will all have more



Fig.5 The Ingot

on the whole. There has never been any economic evidence to suggest this is the case, nor is it a morally justifiable position. It's not even an argument found in neoliberal philosophy — it's pure plutocratic invention. In 1988, Nigel Lawson delivered the mortal blow to Britain's social democracy, by cutting the top rate of tax to 40%, from which it has not much moved. The effect is stark: in 1979, the top 1% of society controlled 7% of all the wealth³. Today that figure is 21%⁴.

We can understand the Era of Austerity as an epoch defined by the management of debt. And we know that a lot of this debt stems from the financial infrastructure surrounding real estate. In fact, most personal debt stems from mortgages. We also know that the two biggest impediments to future growth are the housing shortage and the sluggish construction industry.

British architecture's specific goal must be to simply build more

housing. But not at any cost. Current government incentives — the so-called "right to buy" policy — assist first-time homeowners with a deposit, and use taxpayer monies to underwrite a portion of their loan. All this does is transfer the risk of default to the citizenry, leaving profits in the hands of the banks. (There is also evidence that the scheme is fuelling a new property bubble). The ambition of building more must not interfere with the aim of liberating people from the soul-crushing burden of debt, which "reduces the future and its possibilities to current power relations."

The more general goal must be to extract property from the chaos and danger of the market cycle, in which the decisions of a few dictate the fortunes of the many. We must examine how architecture might be used to reverse the historical trends of social inequality and disenfranchisement. Could the way we finance buildings act as a

barrier to wealth accumulation, aid the reconstruction of a welfare state and promote spatial (socioeconomic and geographical) justness?

There are a number of preconditions that already narrow the scope for possible answers to these questions. Foremost, this is not an intellectual thought experiment, nor an invocation for more paper architecture. Accordingly, we must operate within the bounds of reality as much as possible. This means that proposals for any post-neoliberal architecture must come from within the existing ideological, juridical and fiscal frameworks of neoliberalism itself. In essence, architecture of this sort must emerge from latent conditions that are already suitable for manipulation.

If the premise for an architecture capable of these things precludes ideological regime change (revolution, mass protest, dissolution of national and global order), then it must also preclude the gewgaws of "participatory" architecture. I'm profoundly sceptical of anyone with such limited vision as to think "grass-roots", "community", or "crowd-sourced" design could be agents for meaningful social change in the face of such a venerable, hyper-stable opponent. Nor should this architecture be based on charity, political exceptions, or fragile litigious loopholes. It must simply exploit or re-deploy pre-existing financial conditions for social ends. The only indisputable requirement, of course, is that this architecture capable of restructuring power relations must be financially profitable.

This might seem like a contradiction. Is profitability enough to force neoliberalism to unwind itself?



Fig.6 Protect me from what i want (gallery).

Very possibly, as long as none of the conditions that let this architecture exist can be construed as excuses for transcending its own rules. After all, global capitalism often paints itself into corners that later turn out to be in conflict with its ruling elite (hence the bailouts) — undesired results caused by pursuing the absolute logic of neoliberalism to its most illogical endpoints. As Žižek notes, “Wherever the globalist system is forced to violate its own rules, there is an opportunity to insist that it follow those rules. To demand consistency at strategically selected points, where the system cannot afford to be consistent, is to put pressure on the entire system.”⁶

When volumes of mortgages are traded in the markets, the entity being bought and sold is not, strictly speaking, property. Rather, it is a financial abstraction with no intrinsic worth, whose value is derived from estimating the asset value of the underlying real estate. This is possible because market agents “trust” the institutions that issued the loans to have taken due diligence in minimising the risk of default. Of

course, it’s not faith alone that permits for this; there are diverse regulatory requirements as well as other means of independently calculating the integrity of the mortgages.

The power of abstracting property loans into revenue streams is namely this: the separation of creditor (investor) and debtor (homeowner) by some managing institutions liberates the anonymised occupant from certain ethical assessments. The investor has no interest, or say, in the aesthetic qualities of the home, its manner of occupancy, or lifestyle of its inhabitants. Their only concern is fiscal, that a given sum be paid throughout a given period. The moral dimension of debt is instead the concern of the financial institution, which, like some capitalist Ammut, is charged with weighing the debtor’s heart against a feather. The source of agency in the perpetuation of neoliberal power relations is almost exclusively the financial institution. This is what makes the architect so potent as a figure of social change; they do not even negotiate the terms of debt directly with the source of the capital,

but through several tiers of bankers, developers and other corporate bureaucrats.

In order for the architect to exercise the kind of agency necessary to pursue our general goal, they must mediate between “end-user” (occupant/client) and “investor” (free market equity) directly — they must leverage the power of property in such a way as to become both the monetary fixer of debt and its moral evaluator. This vision does not at all correspond with that of the architect-as-developer. Quite the contrary, the general goal demands a bypassing of the entire development profession — eliminating its greed and monopoly and operating in parallel. This is the image of the architect-as-financier. The Ingot, a project for a tower in the City of London, might be considered a first attempt at this prospective “derivative architecture”, characterised by a total separation between financial form and social function.

There is a sophistic contradiction at

the core of how the London Assembly defines “affordable” with respect to property and ownership, one that has major implications for the city’s demographics. On the one hand, the term “affordable rent” is described as being less than 35% of a worker’s total take home pay. Instead, “affordable housing” is defined as 80% of the market rate. The disparity between these two figures — real wages and market value — means about two-thirds of the UK are priced out of the capital. Workers on the minimum wage are effectively locked out altogether, since they cannot easily rent (except in conditions of poverty or overcrowding), and the cost of transport from elsewhere precludes commuting. A worker on the living wage fares equally poorly, though at this level a Spartan lifestyle in the outer suburbs becomes just about achievable.⁷

The specific goal of the Ingot project was to find a way to make high-quality, sizeable apartments affordable for living wage workers in or close to the City of London. Regardless of where on the political spectrum one sits, this is a desirable ambition — even hardcore neoliberals recognise that macroeconomic growth depends on low-paid workers living close to their places of work, and maximising their disposable income for increased consumption. A site was selected adjacent to London Bridge, directly on top of the ruins of the ancient Roman forum. This colossal structure, that for 400 years remained the largest building north of the Alps, was the civic heart of the provincial capital and the main reason why London became, and remains, a global

economic centre. The desire was very much to minimise occupation at ground level and open up a terrain that could be the City’s only truly public square.

Subversion of a system first requires mastering an understanding of how it works — for this reason the starting point had to be an imitation of how a standard developer would approach the project. They would begin by conducting a “surplus land value assessment” to determine the potential profit on a building at market rate. This process is not so dissimilar from calculating the surplus equity in a normal home — add up all the costs (price of the land, demolition and construction) then subtract this from the maximum value of a potential structure. Unless developers can extract 20% profit, they rarely bother and sites go undeveloped.

Property development is a constant negotiation between three critical factors: time, space and money — to get closer to the required profit figure, developers are always working towards the highest feasible density at the lowest possible cost in the shortest turnaround time. The result of the land assessment showed that a 20% profit margin was achievable, making the land viable⁸ for standard redevelopment (*fig.4*). There was a major problem with this, however: no fiddling of the factors could reduce the purchase price very much below market rates — the developer’s profit precluded it — making it several fold too expensive for workers on the living wage (who lack equity to buy in any case).

In order to make an impact on end price, a parametric algorithm was developed to manipulate these factors

individually (*fig.2*). One important financial precedent for the algorithm was how universities raise equity for constructing new buildings (specifically at UC Berkley and Queen’s College Cambridge). These institutions issue long-term bonds, often 50 years or longer, to fund new dorm rooms or science blocks, while the interest on the bond is secured against future tuition. The university ends up paying quite a lot for the investment capital, but does so over such a long period that the repayments are manageable. Schemes like this are highly attractive to entities looking for stable and predictable returns, and investors often include insurers, banks and sovereign or pension funds. If we replace tuition with rent and dorms with housing, the basic model holds the developer as a source of finance becomes unnecessary. Of course, in theory almost any company can issue a long-term bond — in practice, the rate of interest on such a bond is relative to the trust the markets have in that company. A well-respected international university has leverage where an architect certainly does not. To address this trust issue, the building itself becomes the security underwriting the bond, which can be sold at market rate if at some point the mechanism fails. The market wager then becomes on whether the architect is capable of delivering the building on time and budget (although popular perception of architects’ tardy extravagance might prove problematic).

Security also lies in the fact that if this architect-bank was providing apartments at 46% of the market rate (which is what would be necessary to make it affordable for the living

wage worker), there would have to be a 54% drop in London property prices before it would become unfeasible. The worst housing slump in British history (1914–1922) was caused by a combination of World War One and the introduction of industrial manufacturing techniques in construction (oversupply in the markets); it saw prices fall by around 35%. So, given the current climate of unprecedented shortage, probably only a cataclysmic environmental disaster could produce such an effect. To insure against this event, we can also add security into the material of the building itself. There is a direct correlation between economic instability and global gold prices, because of its perceived international fungibility. The Ingot's façade would be electroplated with some 170 kilograms of gold. In a worse case scenario, the Ingot is itself a fungible commodity, a hedged bet against crisis, functioning outside the property market.

In order for the Ingot to be funded by a 50-year bond, a number of parameters have to be true. The building certainly cannot be sold within the period of the bond, which means inhabitants must accept the idea of never owning the property, but nonetheless retaining usufructuary rights. To amortise the debt at the bond's maturity, the annual payment (interest plus 2% of the principal) must be equal to or less than the income gained from rental. In other words, there is a fixed ratio between construction cost and rental revenue that will determine what the annual surplus from a living wage

apartment would be, in turn dictating the massing of the building and its total rentable space. Since the debt is issued, and held, by a company also responsible for the construction, maintenance, letting and management of the building, the company itself is the location of the moral dimension of the debt obligation (thereby liberating the renter). Needless to say, there are more than several complex interrelations to this calculation.

Resolving these parameters required working backwards — starting at the face value of the bond and thereby determining the rate of return. This figure was estimated at 4.5% per annum, which included 2.5% in interest and 2% in principal repayment. For comparison, over the last century, the mean capital gain on a property was just 2.4% per annum. The interest dictated how much surplus an apartment had to generate in rent each year, which fed backwards into how big it could be, or how much it could cost per square metre.

Once the viability of the scheme had been established, the next process was to maximise the possible density of the building. To do this, the Ingot exploited the same planning rule (Section 106) that allowed the Shard to extend its maximum height envelope from 65 metres to 310 metres. Section 106 was originally intended as a form of tax on new development. If a developer were to build 100 new homes on a green field site in a small town, the added pressures on local infrastructure and public services would be considerable. So the developer would negotiate a one-off sum to be put towards specific projects

(new school buildings, improvements to police, fire, health, new roads, etc.). Over time, this concession became flipped into a type of local governance bribe by developers to permit increased density.

The total construction cost of the London Bridge Quarter was about £1bn (of which the Shard tower made up £350m). In exchange for an added height of 245 metres, the developers contributed £50m (5% of the construction cost, or 2% of the final market value) to the refurbishment of London Bridge Station. Since Section 106 is negotiated individually in each case, it wasn't an easy factor to include parametrically. Expressed as a ratio, it became: every 1% of construction cost translated to a 49-metre height extension. This was converted into floor area within the tower, so that rather than a cash injection, the City would simply receive an allotment of rent-free space (intended to relieve pressure on local services, which suffer from space shortages). Because there is no intention to profit from the Ingot, this produced something of a recursive feedback loop, in which added height gave higher s106, which gave higher envelope. The scheme was capped at 350 metres, based on the moment at which building height and foundation cost for the London clay became fiscally untenable (not for any reasons of governance, which would have likely seen a cap around 320 metres). The final optimised concession to s106 was 15% of the building's floorplate, or 43,000 square metres (fig.5).

This, in a nutshell, is how the optimised form and volume of the Ingot was arrived at, and how it redeploys

commonplace financial mechanisms to achieve its specific goal. It has been described as form following finance, although it might be more accurate to say that it is function following finance, where the form is not intrinsically relevant.

The Ingot answers the general goal of derivative architecture in a number of ways. A long-term bond is a self-contained financial instrument, since once the principal has been raised, no new funds are required and the repayment rate is fixed. This insulates the building and its residents from the boom and bust of the markets, as well as fluctuations in property values — it amounts to rent control.

However, one could say that the most important aspect of the Ingot's social function occurs after the bond has matured — when rental revenue might be further lowered until it matches only the operational costs of the building, or maintained at a low rate and the surplus that was paying off investors redirected towards welfare and amenities to residents. As a debt-free asset, it might be refinanced to fund the construction of other buildings (thereby creating a network of low-cost housing), or sold for a symbolic sum to the residents themselves.

This is just one scenario of one particular model. Certainly, there are others. It is motivated by what I see as a general poverty of aspiration in architecture today (a reluctance to position the architect as a figure capable of meaningful social change), as well as a lack of pragmatism (inasmuch as our utopian vision for urban transformation surpasses our actual political influence and economic

power). If architecture is to exist as anything more than the ornamental resolution of facades, or the sculptural expression of domesticity, it must clearly articulate a new position with regard to the role of property and ownership in the global economy.

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BUILT AS RAIN

Film analysis of unbuildable architectural speculations – a case study of Instant City (1968, Peter Cook and Ron Herron) and The Zero Theorem (2013, Terry Gilliam)

Maciej Stasiowski

The introduction of time-based media into the design stage opened up a new understanding of architecture and represented space as a dematerialized, dynamic, and user-dependent concept. Unbuildable architectural projects always relied on specific techniques and media. Additionally, their radical nature usually channelled innovative artistic currents and visualization tools, like collage and pop art aesthetics in the works of Archigram, for example. Cinema is yet another ground for such deliberations. Visionary architectural projects – especially speculative endeavours that visualize spatial ideas in cinematic form – can also be analysed not just as unbuilt structures or failed schemes, but as literary, graphic and para-cinematic works that critically examine current socio-technological changes, urbanistic trends and politics. Speculating – as process and practice – is typically associated with either scientific suppositions or a prime mode of science-fiction literature, which constructs narrative-driven thought experiments helping us understand the outcomes of today's lines of pursuit, interpreting them in visual terms of futuristic cities and buildings, “animated” by the trajectory of filmic plots.

With *Instant City* (Archigram's Peter Cook and Ron Herron) and *The Zero Theorem* (Terry Gilliam) – which make up a dual case study intended as the second part of the article, after a theoretical and methodological introduction – the problem of dematerialization is being channelled by architectural/spatial proposals that involve a range of literary tropes, cultural texts, and filmic intertexts, in

order to create a rich embroidery of references that forward a new look upon architectural production as a practice of creating protocols for dynamic and all the more elusive imagery. Aiming at a presentation of the speculative endeavour as a “vector field” of theories, reflections, and criticism, this article’s central objective lies in the task of reframing a discussion on iconicity, media façades, and buildings’ mutative skins, so as to include modes of cinematic portrayal that are not just contents of architectural messages, but also their media.

“When it is raining in Oxford Street the architecture is no more important than the rain is in fact the weather has probably more to do with the pulsation of the Living City at that given moment.” (Cook, 1999, p. 20) However, upon taking the turn from Oxford Street into Regent Street, we might find ourselves facing a starkly different setting, a dazzling display of vivid imagery at Piccadilly Circus. We may ask ourselves, ‘where has all the architecture gone?’ With that in mind, picture Piccadilly Circus, or Times Square, or the Shinjuku junction. Picture a post-socialist city, where art deco façades fight off a surge of neo historic buildings from around Nicolae Ceaușescu’s regime, each blushing in its faded beauty; otherwise, generously covered up by scaffoldings, giant ads, and displays. As they linger on in this Cristo-like gestation for weeks, months, and further on, the memory of buildings underneath becomes reinscribed into the cityscape as accentuated absences. Urban space has already been colonized by commerce, bringing historical architecture into the role

of coat hangers, treating the city as nothing short of an advertising platform.

OBJECTIVES

Remaining with the image of glistening advertisements, wrestling traditional building fronts, I would like to bring together two texts of visual culture, which came to recognize this trend as a primarily architectural conundrum. Each, in its own way, addresses the media façades paradigm, but – more importantly – each develops a critical response to visual pollution of urban landscape, as well as to the progressive employment of electronic media in architecture.

But, let us inspect the texts now. First one is an unrealized architectural proposal that conveys a kinetic, transient and inherently time-weary feel in not just its structure, but grounding its polemics in a ‘critical essay’ on technologically-driven urbanism. This is Peter Cook and Ron Herron’s *Instant City* (1968-70), architects mainly associated with the 1960s experimental group, Archigram. Not merely city of commerce, but city-as-commerce, habituating an educational agenda as well, although in a confusingly gaudy manner, like a platform for personalised visual ads. We’ve seen this already in the harrowing verticality of *Blade Runner* (1982, Ridley Scott), or *Minority Report*’s (2002, Steven Spielberg)¹ intrusiveness into personal space.²

1. While also, for example, we need not underestimate Archigram’s influence on the Cannon Fodder segment in Katsuhiro Ôtomo’s *Memories* (1995), or the glowy look of the *Pleasure City* in Steven Spielberg’s *Artificial Intelligence* (2001).

2. “The Smithsons’ *House of the Future* [...],

Yet in this case, it accommodates the language of novel forms emergent in the 1960s. Incorporating cutting-edge advances in cybernetics, it treats that discipline as a repository of patterns, models, (but) also because of its structural semblance. At the same time, it displayed an up-to-date awareness of what is currently in vogue, like in the instances when “Archigram borrowed the incipient computer jargon to stress contrast between tangible, touchable objects, and the notion of systems that could be transmitted but not touched.” (Cabral, 2013, p. 418) The same would nowadays amount to no less than a network, a scheme of interconnections that trace a spatio-temporal plan of our online itineraries.

But while *Instant City* embarks on a positivist mission of picturing technological utopia³ as a prototypical smart city ‘frosting’ on a small town ‘cake’, the second case study – Terry Gilliam’s *The Zero Theorem* (2013) – gives Archigram’s technological apologism a cynical twist, due to the prospected city’s saturation with utterly commercial services, turning citizens into constant consumers – the more inert, the better. Such collation provides a double look on the issue of treating urban environments as merely an interface.

Buckminster Fuller’s Dymaxion House (1927-9) and his prefabricated bathroom system of 1938-49 [...] were beacons to the young suggesting a light-weight, modular and daring future.” (Spiller, 2007, p. 72)

3. “Banham argued that architecture should not simply be about the look of the machine but about its facts, a shortcoming of modernist architecture earlier identified by Fuller. [...] Archigram transformed Fuller’s *Design Science Revolution* into the sci-fi fantasies of ‘Walking’, ‘Disposable’ and ‘Plug In Cities’ (1960–1975), which in turn, influenced the carefully detailed exoskeletons and visible service assemblies of high-tech architecture.” (Coleman, 2005, p. 81)

UNBUILDABLE AND UNBUILT: DEFINING (THE) PROBLEM

Both cinema and “paper architecture” can be seen as platforms-in-themselves, prone to indulge into polemics on architectural discourse, urbanism, formulating speculations on future forms and potential application of specific resolutions investigated these days. This positions us to reconsider the purpose of unbuilt projects, while distinguishing them from unbuildable ones, even though the terms are often seen as interchangeable. Nerma Cridge pinpoints this problem by considering ‘true unbuildables’ as thought experiments that don’t necessarily resolve construction problems per se, but interrogate alternative modes of habitation, or defining architecture, writing that “[t]he unbuildable remains external to the construction of the physical object and operates within the purely visual realm, but, importantly, it can and does remain architectural. [...] The unbuildable and its forms of representation have the propensity to get ‘caught up’ between architecture and art, and more specifically, between architectural drawings and pictorial images.” (Cridge, 2015, p. 8)

As architectural discourse is always contextual, and – in this matter – involves representation techniques that strive for keeping track of change and temporality; essentially, the dynamics that are typically absent from plans and blueprints, itself transforms the definition of architecture as a discipline that’s primarily concerned with static monuments. An opportunity like this has been brought about by

an alliance between buildings and technology, or technology and the city, that “...it is necessary to construct novel ways of seeing architectural and urban spaces that incorporate change, self-organization and time as enabling spatial qualities. Such practices require the recognizing and sensing of qualities of incrementality inherent in urban space, leading to a dynamic understanding of urban spaces (Shepard, 2013, p. 223).” (Konomi, 2017, p. 168) Additionally, this change has been propelled by yet another 20th century agent – cinema. By collating them with unbuilt projects, which often serve as backdrops or philosophical references (utopian fictions) found in films, one is able to examine speculative architectural proposals in action – be they cyberspaces, wearable environments, or intelligent houses. Especially, the ways in which they might affect us, considering how such impact would have involved the emergence of new discourses on (urban) space and our role/place in it.

PARASITES OF VISUAL CULTURE

However, in this scenario, ‘things to come’ take on the form of an add-on architecture, of an excrescence, which Cook and Herron see as a symbiotic and temporary plug-in that is meant to give historical town a metropolitan glare, whereas Gilliam’s reserved standpoint classifies it as a parasite, voraciously obliterating concrete and stone from one’s visual field, in favour of vibrant media façades seeking attention in every glance of passers-by’s. Created more than 40 years

apart, the texts react to a specific architectural tendency, evidencing façade’s deepening emancipation from building’s body (Venturi, 1966, p. 86)⁴, an engineering possibility turned into a signifier of complexity and contradictiveness in classic architecture, making Robert Venturi compare the façades of Baroque churches to present-day billboards; but first, taking note of how “[t]he concave facade in the Baroque church accommodates spatial needs that are specifically different on the inside and the outside. The concave exterior, at odds with the church’s essential concave spatial function inside, acknowledges a contrasting exterior need for a spatial pause in the street. At the front of the building outside space is more important. Behind the facade, the church was designated from the inside out, but in front it was designed from the outside in.” (idem, p. 84) In his argument, media facades express this disparity too, while replacing cathedral portals with a flickering screen – all in all, the new *Biblia pauperum*. No wonder that contemporary pilgrims (circa 1969) have found their ‘neon bibles’ in enormous add-ons to what has been termed in the Venturian dictionary a shed, beaconing them to casinos, motels, and strip joints.⁵

4. “Designing from the outside in, as well as the inside out, creates necessary tensions, which help make architecture. Since the inside is different from the outside, the wall - the point of change - becomes an architectural event. Architecture occurs at the meeting of interior and exterior forces of use and space. [...] Architecture as the wall between the inside and the outside becomes the spatial record of this resolution and its drama. And by recognizing the difference between the inside and the outside, architecture opens the door once again to an urbanistic point of view.” (idem)

5. “This architecture of styles and signs is antispacial; it is an architecture of communication over space;

ICONICITY + IMAGEABILITY

Visual ads, glittering media façades, not to mention billboards, are to be regarded as basic forms of communication. The Instant City and Zero Theorem's future London make interesting comments on the contemporary drive towards smart cities, which – in theory of collating online and offline activity – suggests to treat the city as Manuel Castells urges us to. Henceforth, as a material interface or platform linking individual urbanites with the collective (de Wall, 2017, p. 52), assuming that "...our urban world is now both virtual and physical, and our analysis of both social and spatial network behaviors can help us design and measure the effectiveness of our plans as they relate to life in the urban space. The way we utilize space in our cities directly informs our social relationships." (Stimmel, 2016, p. 229) This way, we neither neglect what is intuitive for cyberspace, nor what we, the urban dwellers, have all become accustomed to regard as such, convincing public opinion, that "Smart cities essentially require augmenting a city's existing infrastructure with an advanced command and control network to control the flow of resources." (Song, 2017, p. 100) This concurs with the opinion that, "[t]he identity of any city today is as much composed of the media content shared in that city via social networks as of its infrastructure

communication dominates space as an element in the architecture of the landscape [...]."(Venturi, 1972, p. 8), and later on, he develops that thought: "Symbol dominates space. Architecture is not enough. Because the spatial relationships are made by symbols more than by forms, architecture in this landscape becomes symbol in space rather than form in space." (idem, p. 13)

and economic activities...." Indeed, Kevin Lynch's notion of imageability⁶ becomes increasingly intermeshed with Instagram contents, just as it turned ambiguous when city skylines came to be advertised on postcards, television, and in cinema.

"Contemporary architects can thus come to be iconic on the basis of 'paper architecture', which is typically unbuilt (even unbuildable), yet well-known through frequent reproduction in the architectural and popular media." (Carmona, 2010, p. 127) Therefore, the city is more often encountered – and 'digested' – visually, via media – an imperative that propels both the Instant City and Zero Theorem.

ENTER ARCHIGRAM

But if architecture is likely to be reduced to a graphic message, which has to fit the purpose of effectively conveying contents of its "speech bubble", then what exactly is this material residue that acts as a container for any kind of indoor activity, outweighed by its own ornament? Has the city too fallen victim to black box thinking, amplifying the role of interface and software, while distinguishing structural 'hardware'? Such issues were addressed in the 20th century's post-war years, with numerous experimental architectural groups, taking stage in the 1960s. And it was "[a]round the middle of the 1960s [that] Archigram expanded the concept of an architecture in transition to include a search for an 'architecture

6. Being the "...quality in a physical object which gives it a high probability of evoking a strong image in any given observer. It is the shape, color, or arrangement which facilitates the making of vividly identified, powerfully structured, highly useful mental images of the environment." (Lynch, 1960, p. 9)

of absence' [Robert Smithson's term], following its dematerialisation thought he use of media [...]. Such visions were based on the confidence in a limitless availability of technological means and political structures, of information, time and space." (Wilhelm, 1997, p. 52) Precisely, this double look, – first, conceiving of architecture treated as a temporal shelter suited for nomads, something foldable and inflatable, moreover, something that provides infrastructure and flow of media, while dematerialising when necessary; and second, i.e., regarding it as a marketable commodity: mass-produced, flooding the market with its updated versions, but, most of all, meeting consumers' needs, just like vacuum cleaners, refrigerators, or television sets do – these building blocks came to distinguish Archigram in the midst of brutalist deluge in the UK, while smuggling in radical ideas, more fitted for communal nomadism, and either breaking away from the city as we know it, or transforming it into a configurable assembly kit, with graphic design circa Swinging London.

Concepts that exhorted to abandon static, structural, and formal understandings of architecture, to the benefit of mobile, transformative, and time-dependent perspectives on built environment, tells us that "...embracing time in architecture means embracing change. That is, acknowledging that buildings are not fixed, static objects rooted to a single moment and impervious to change, but mutable subjects much affected by every day use, intentional intervention and unavoidable material decay." (Franck, 2016, p. 10) Furthermore, Archigramers were in awe

of the discipline's 'next of kin', that is: the makeshift, vernacular constructions, technological gizmos, and temporary structures of either Universal Expositions, or seaside provenance – from Brighton or Blackpool piers to Expo pavilions and geodesic domes. Taking the thought a step further, from tents/marqueses (Millennium Dome), we turn to carnival rides, that were meant to animate any small town community through atmosphere-generation – manufacturing audio-visual displays, that wouldn't seem out of place in George Dunning's Yellow Submarine: the Audio-Visual Jukebox, Hologram Scene-Setter, Enviro-pill. Each meant to enhance mundane experiences of typical city dwellers by introducing metropolitan-sized events/locales to cloistered communities, imposing it on them, if necessary, although never presented as a forceful invasion in the collages Cook and Herron.

ARCHIGRAM'S PAPER POLEMICS

Here, a second 'face' of Archigram's endeavour should be commented upon – essentially, its reliance – dependence, even – on image-based media. "Architecture as a vehicle of communications dramatically increased the reliance of the discipline on the visual domain outside of modern graphic strategies. Images of consumer culture were drawn upon to generate the atmosphere of transience and circulation, or even equate lifestyle and architecture. Architecture as a web of imagery implied that building was not of the essence after all. Representation was architecture in itself." (Steiner, 2009,

p. 22) Archigram's foremost means of communication was the "Archigram" magazine (short of 'ARCHItectural teleGRAM') – ten yearly issues in total (the last one was tagged 9½, misleadingly), published in a style reminiscent of Amazing/Astounding Stories magazine, while evidencing a make-do, inventive and unapologetic attitude, spawning a wide array of visionary projects, from floor plans to drawn-over collages – a lesson taken after the Smithsons, as well as group's first exhibition – The Living City of 1963, where visitors would be thrown into a swarm of visual documents, photographs, drawings, gathered from a variety of sources. Some came from 1950's science-fiction classics; others, from microbiology. Their total meant to give off a culturally diverse and interdisciplinary juxtaposition of potential forms as candidates for architectural morphogenesis. And so, fellow Metabolists' projects – Kiyonori Kikutake's Marine City (1958), or Kisho Kurokawa's Helix City (1961) 'recycled' organic forms (deriving from biology, natural environment), as inspirations for their city-sized megastructures.⁷ So did Archigramers (re)employ theories and concepts taken from cybernetics (i.e. circuit boards, signal processing schemes) as layouts or 'working manuals' for unbuildable speculations, with his Plug-In City (1964), Michael Webb's Rent-a-Wall (1966), Ron Herron's Tuned Suburb (1968), Herron and Cook's Instant City among them, yet, most of all, the Monte Carlo competition

7. This issue of formal patterns as generators for visionary structures will resurface in Instant City's treatment of cybernetic organizational models, as well as in Zero Theorem's portrayal of the parasitism of 'media façades'.

project, which literally hid architecture away under a tel. The city was set to disappear, yes, but before vanishing, it was meant to leave an unfamiliar web of interconnections behind; a blueprint of circulation that is nearly an exact opposite to the functionalist city zoning paradigm, while it closely resembles cybernetic models 'cannibalized' for their flow efficiency.

Among prime examples of megastructures disintegrating into kits-of-parts, is the Instant City, communicated by means of models and colourful collages, like this one, in a "...typical nighttime scene montage, 1968. Instant City entertainments roll around the clock for the brief period of its existence, images and text blown aloft by pneumatic tubes and dangled from balloons. Ambiguous perspectives, puzzling shapes, and "all-over" composition convey the vibrancy. In all, it is not the sort of scene normally associated with the political upheavals of 1968." (Sadler, 2005, p. 182) To follow this idea through, Instant City project is comprised of not just a collection of models, drawings, collages, and perspective renderings, but also of a series of drawings revealing phases of the city's implementation – storyboards, of sorts, or technical manual illustrations. (Steiner, 2009, p. 209)

INSTANT CITY IN PHASES

So, what does an Instant City do? The project by Peter Cook and Ron Herron proposes the idea "...of a 'traveling metropolis', a package that comes to a community, giving it a taste of the metropolitan dynamic – which

is temporarily grafted on the local centre – and whilst the community is still recovering from the shock, uses this catalyst as the first stage of a national hook-up. A network of information – education – entertainment – play – and-know yourself facilities.” (Cook, 1972, p. 125) Henceforth, it is a perfect enactment of the disappearing structure concept, additionally portraying an image-imbued urban space of unprecedented scale, that does not only base its premise around temporary event-structures (places, but conceived as a kind of garden follies), but itself acting like an intermediate urban layer. An evolving existence dependent on ‘gestation’ phases – a symbiont, or a parasite (it’s for us to determine). This feature becomes emphasized in the description to the project, where expressions like ‘a mysterious creeping animal’, ‘leech truck’, or an itinerary of ‘bugging the whole town’ (idem, p. 127), stand out in the text. In this architectural happening’s ‘crescendo’, the city is supposed to “...dissolve [...] from the simple mechanics or hierarchies of ‘structuring’ and like-objects. Just as did the Plug-in City: it sow[s] the seeds of its own fragmentation into investigations of a gentler, more subtle environment tuning.” (ibidem)

But what exactly would have happened, if we dialled Archigram’s office back in 1968, ordering a ‘single portion’ of an Instant City – the complete package? First, components would have been loaded on trucks, or carried to the destination by balloons, blimps, aircrafts. However, prior to their installation, the town ought to have been surveyed by a ‘team of

electricians’, setting up a relay station, and accommodating the structures so they become media-event-friendly; this is an equivalent of assuring that USB ports are present. In the next stage, “[t]he ‘City’ arrives. It is assembled according to site and local characteristics. Not all components will necessarily be used. It may infiltrate into local buildings and streets, it may fragment[,]” (idem, p. 126-127) while subsequent unfoldings promise that an “...overhead tent, inflatable windbreaks and other shelters are erected. Many units of the ‘city’ have their own tailored enclosure.” (ibidem) After this, the ‘city’ “... stays for a limited period”, before it “...moves on to the next location.” (ibidem) In other words, Instant City inseminates local townships with a bundle of electronic gadgetry, which altogether form a chain of terminals for an urban network, establishing an agglomeration operated through electronics; decentralized, employing ‘computing power’ of the sum of local communication nodes. Or, as Cook and Herron augured, “[e]ventually by this combination of physical and electronic, perceptual and programmatic events and the establishment of local display centers, a ‘City’ of communication might exist, the metropolis of the national network.” (ibidem) The cybernetic paradigm(s) explored in the mid-1960s by Cedric Price (Fun Palace) or Gordon Pask, were heavily influenced by both – the study of intelligent artificial systems (Norbert Wiener), grand military and university-based projects, like ARPANET – Internet’s predecessor – coming into existence via network of servers.

Translating this model into urban terms was, of course, a characteristic *modus operandi* of the post-war generation of tech-geeks, however, from today’s vantage point, the fact that Instant City’s model – especially the final stages of its implementation – so closely resembles Smart Cities, nearly borders with the uncanny.⁸ Cook and Herron intended for the structure to be much more than merely mobile. They wanted to tap this mobility into a programme of electronically-transmitted attractions, increasing city’s ephemerality unto a manifested disappearance of architecture.

DISAPPEARANCE OF ARCHITECTURE

As soon as the programme is installed from the ‘flash drive’ – we could say – the USB stick can be disposed of, acknowledging the fact that “[t]he most profound technologies are those that disappear. They weave themselves into the fabric of everyday life until they are indistinguishable from it.” (Weiser, 1991, p. 94) Considering that architecture-as-technology is supposed to vanish, whereas architecture-as-image ought to remain as an afterimage on the surface, ‘conditioning our emotions’ with environmental ambience, the future of our habits is effectively working its way towards a fork in the road of, either: (a) radical individualism of personalized settings, or (b) commercial harassment under the guise of consumers’ presets. Luckily, we live in times that allow to

8. Although so can *Computer City (1964)* by Dennis Crompton and Cedric Price’s *Fun Palace (1961)* be considered as partial models, in terms of replicating cybernetic networked infrastructures or systems of flow.

have both, while abandoning even incremental ambitions for infotainment and educational implementation of the Instant City paradigm for the sake of product placement and advertising, as for among “[o]ne of Archigram’s accomplishments had been to reorient architecture toward changing social and ideological patterns, recognizing that individualism and consumerism were the prevalent postwar European and American social movements.” (Sadler, 2005, p. 194)

ZERO THEOREM’S COMMERCIAL ‘STRIP’

However, Terry Gilliam’s film takes this notion into overdrive, in a nightmarish vision of the ‘city’, preying on its citizens along alleys turned into miniature Las Vegas Strips, harassing them with a battery of flashing displays, personalized ads, newscasts mixed with commercials. At the same time, drawing their attention away from actual surroundings that deteriorate beneath the generic Piccadilly Circus façades. Upon reviewing *The Zero Theorem* (2013), the critics eagerly pointed out film’s schematic dependence of Gilliam’s previous affairs with science-fiction genre, principally in terms of their retro-futuristic, scrapyard landscapes of, consecutively, *Brazil* (1985), and *Twelve Monkeys* (1995).

Still, by treating his latest film as a final instalment in a trilogy of dystopias, we somehow miss the point, when considering this director’s oeuvre through the lens of a former cutout animation artist. One who successfully made transition into live

action feature films, while retaining his creative approach, best described as assembling found objects – be they photographs, drawings, or literal objects – repositioning them in unexpected combinations mostly to the viewer’s awe and bemusement. Yet, such ‘uncanniness’ becomes evident primarily in films whose premise is based on a suspension of disbelief, i.e. science fiction cinema.

THE SETTINGS OF GILLIAM’S CINEMA

Architectural and urban settings in Gilliam’s films are invariably a complex ‘affair’. While *Brazil*’s mise-en-scene comprised of ductways and pipes, cascading and coiling out of and around buildings, the post-apocalyptic Baltimore, together with fellow Philadelphia, become witnesses to the inception of vast underground rat mazes, furnished with electric bric-a-brac, composed of lightweight and portable objects carried down to the sewers when the epidemic hit both cities, and the remnants of mankind barricaded themselves from the deadly virus. Whilst *Brazil* presents us with a dysfunctional city of circulatory systems put on view, as if to take note of every illogical flow of media and information being passed around without citizens’ exact knowledge of their contents or their purpose, *Twelve Monkeys* evidenced a makeshift abode, sustained on the notion of a hidden city, in which the discrete infrastructure is really all there is.

In contrast, the London of *Zero Theorem* – co-created by the production designer, David Warren –

deliberately obscures its true shape, robed in colourful displays, billboards, and luminous signs, as if mocking the transformative logic of an ‘Instant City’ in its final stage, portraying Cook and Herron’s ‘add-on’ as a surgery performed on the city, which had left the patient in bandages, clueless about the outcome of the operation.⁹ By perverting proposal’s original intent, the city in *Zero Theorem* is rendered neither ‘smart’ nor responsive, only strident. As with Gilliam’s other dystopias, the transformative potential is exercised in purely symbolic terms, relating to the film’s semantic layer by means of set design (and also, art direction, as such, due to heavy use of CGI for set extensions, digital mattes, touch-ups, and post-production work), visual intertextuality (which conjures up specific concepts, along with architectural and graphic objects [re] presented on screen), and by engaging in the same conversation as Cook and Herron did, focusing on a deepening reliance of architecture on techniques and media of visual representation.

COLLAGE AS TECHNIQUE (CREATING CONTEXT THROUGH CLASHING)

Evoking his background as animator, but just as much the strategy of creating stark contrasts in juxtaposed

9. Bucharest’s original architecture is one of historical eclecticism, with the ‘national’ style developed out of regionalisms (Brâncovenesc style, otherwise called Wallachian Renaissance) in reaction to previous influences of the École des Beaux-Arts (late 19th century), “...assimilating the craftsmanship and ornamentation of the folk architecture.” (Sennott, 2004, p. 336) Modernism brought in new typologies of bourgeois habitation – apartment buildings, social housing, villas (idem, p. 337), supplemented in the communist era, by rationalism and Stalinist architecture.

imagery, the director touches upon Surrealist understanding of collage. In his recent 'pre-posthumous memoir', Gilliam writes, that: "[t]he idea of taking images out of their original contexts was at the heart of what I was doing, and the new technique I'd hit on more or less by accident quickly began to generate its own momentum. [...] I'd find people in serious situations – soldiers in war-time, politicians on the campaign trail – and liberate them by putting them in a dress or making them do something ridiculous." (Gilliam, 2015, p. 115) The new context that is brought about by clashes of imagery, appears as instantly – however discretely – in debt of the original sources. While conjoining disparate objects into a seemingly united whole, the proverbial stitches manifest themselves, wherever we become aware of the latent rhetoric in such imagery, because it is precisely the disparity between a 'picture book' and a 'cutout' that sparks our amusement, amazement, or aversion.

The same goes for Archigram's body of work created back in the 1960s, when "[c]ollage and photomontage were established modes of breaking normative sensibilities, and the [...] group consciously drew on these strategies for individual images as well as overall publication layout. By placing disjunctive imagery, no matter how banal its original context, in proximity, attention was drawn to the process of representation at work within the image and then to its overall fabrication." (Steiner, 2009, p. 97) With pictures coming from comic books, archival photographs, and lifestyle magazines, the resultant

collisions were indeed verging on the banal, given the futuristic, original look of Archigram's landscapes. As Jennifer A. E. Shields observes, this strategic use of collage technique, as means to manipulate elements extracted from different sources, echoes Archigram's kit-of-parts tactics of assembling interchangeable modules, updating and expanding them at will, and/or reconfiguring them; in other words: "...Archigram invented prefabricated architectural units that could be inserted into the existing context. These 'Popular Paks' offered the opportunity to fine-tune the built environment." (Shields, 2014, p. 101)

However, while the group's use of imagery may be oblivious to their exact source – i.e., precise indexical and contextual placement, thus retaining only the trace of its previous 'setting', be it pop culture, archival photography, or historical documentation – Gilliam's craft relies on their 'genealogy'. The transition to live action feature films didn't force the former Python to altogether abandon his distinctive technique, only to update it for visual cues and references, spanning a wide array of disciplines, most prominently cinema, comic book history, and architecture. Architectural buildables and unbuildables just happened to be among the areas quite eagerly explored.

SAMPLED SOURCES

The Zero Theorem sees many more cut-and-paste creations of this sort, which – by change of context – benefit and transform the original in a significant way, for example, recreating, in the

first street scene, the famous Soft Sell project (1993) by Diller + Scofidio, a temporary installation at Times Square, New York, that used a large scale projection of a close up on woman's lips, ushering the passers-by to invest their desires into shopping spree, in a lengthy sequence portraying the protagonist, near to agoraphobic and recluse, Qohen Leth, as he hurries off to work, bursting through a rush of personalized ads and billboards, installed on buildings' fronts.

Perhaps it isn't accidental that this corridor of light attracting his sight from the ruin beneath the displays is, also, yet another voice in a discussion on architectural signage, dating back to Robert Venturi's *Complexity and Contradiction* (1966) – as well as its 'sequel', *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (1972), co-written by Denise Scott Brown and George Izenour (heralding victory of visual signs over buildings' forms, relegating numerous projects built at the time to 'mere' decorated sheds). Additionally, three years after *The Zero Theorem*, Keiichi Matsuda released his crowdfunded *Hyper-Reality* (2016) – an animated short, depicting one's stroll around urban space infested with augmented reality holograms in a similar sequence. Here, unlike in Gilliam, the digital 'logorama' of a surplus projected layer, overlapping streets and architecture, appears as a result of a Google Glass-type of device. It allows the main character to immerse in a glowing, intangible environment, while hardly noticing the moment when she gets stabbed for real.¹⁰

10. However, it is not unlike *Zero Theorem's* sequence, where various 'realities' the main character

Intertextuality, as a practice of encrusting a text of culture (filmic, literary) with references to other works of the past, while not necessarily acknowledging them as essential to the plot, usually can be seen as a distinctive feature of post-modernism, creating a textual patchwork. It has been a common practice in cinema to project psychological 'space' onto characters' surroundings, and in doing so, frequently seizing the opportunity to tap the potential of experimental architectural projects. This characteristic of Gilliam's production design has already been pointed out in Brazil's prominent display of buildings' 'intestines', like air ducts and sewer pipes. Electric cables, fashioned after the Centre Pompidou project (1978), still fairly recent and controversial at the time. As Peter Cook remarked in his *Architecture Workbook: Design Through Motive*, Richard Rogers and Renzo Piano's crown achievement came heavily indebted to actual precursors of the circulatory systems style, and could be channelled back to such projects as Michael Webb's Furniture Manufacturers Association Headquarters (1957-58), or Archigram's Monte Carlo project of 1969.¹¹ "One obvious influence on the ducts in BRAZIL was the famous external inwards of the Georges Pompidou Centre in Paris, but inspiration also came from closer to home. I'd started to notice all these beautiful Regency

traverses are treated equally, while bleeding into each other unnoticeably.

11. The architectural backgrounds, or spaces as such, function in the plot mainly to eke out character's inner world, but also parallel and comment upon his place and role in the invented world, reflecting his confusion, angst, or just communicating his personality more eloquently than he himself would ever set out to do.

buildings in London, where people were just smashing through all the ornate cornice work to put plumbing pipes on the outside." (Gilliam, 2015, p. 173)

Such relationships are echoed in Zero Theorem's architectural eclecticism, with its 'bugged-in' buildings and narrative's central locus – the Gothic cathedral adapted by Leth into an arguably cosy house. Mutilated stucco angels, with digital cameras where their heads should be, the visceral wiring, branching out down the nave, or the LCDs hunched overhead like gargoyles, casting their visual emesis on streetwalkers – Gilliam's intrusion of the hi-tech into a post-socialist city, signals fissure at the heart of commercially-debased Instant City. In the extras portion of Blu-ray release of the film, we can see brief memos for each scene and setting, for example: "...the city is full of light, sounds and colors (clothing, cars, graffiti) in stark contrast with Q's character and world...",¹² through which we are able to "...perceive his uneasiness." This collaging aesthetics engages shock tactics to communicate its argument concerning the practical side behind application of smart city infotech (the concept, as well as technology, application of the services, and general promise), in a situation when such projects proceed without recognition of citizens' actual needs, site specificity, or historicity of towns targeted by the developer.

COLLAGING AS METHODOLOGY

Using photomontage and collage

12. The Zero Theorem (2013) Blu-ray featurettes: location breakdown.

as design methods, positions them as a kind of mirror to the concepts reflected, which – in Gilliam's film and Archigram's project – comprises of the material city (historic foundation) and its (post)modern touch up – aesthetically alien to the infrastructure in situ. This way, the 'found footage' of photographs has been drawn over with a vivid palette and enriched with playful shapes 'erected' upon the 'layer' of greyish brutalist urbanism. Even more evident are contrasts in terms of colour, form, era, as the "...collage-making materials and techniques employed in this series of collage-drawings by Ron Herron for the Instant City reflects Pop Art collages such as Robert Rauschenberg, who appropriated images from pop culture media. The images selected contain an identity bound to 1960s and 1970s British culture, clarifying the correlation between consumerism and architecture." (Shields, 2014, p. 103) The Zero Theorem strives for a similar effect of embedding imagery of ad campaigns into buildings' fabric, creating urban materiality that wears a collage-like quality on its sleeve, feeling at once surreal, while at the same time thoroughly commonplace. Indistinguishable, really, from a day-to-day fight with predatory pop-ups and hyperlinks that take us just about anywhere in the virtual world. Except in Gilliam, where the amusement park experience of Archigram's compositions turns into a graphic squall, causing oversaturation with imagery; such stance is conveyed on equal terms by a visual disparity between the LED display downtown, and the dimly lit cathedral turned into Qohen's dwelling.

ARCHITECTURE AS SOFTWARE; SOFTWARE THAT CLOAKS

Actually, all the more present in Gilliam's film is his ascription to Archigram's vision of architectural hardware/software role in the emerging reality, although tainting it with an interpretation that is considerably disillusioned. He confirms that the contemporary experience of "[p]lugging in [...] defines an attitude, not a style; a way of thinking that shows a shift in interest from the building to the device. A shift from aesthetics to the way portable hardware restructures our behaviour [,] [...] and architecture ceased to carry any symbolic value and has become irrelevant except maybe as a technology of containers of some sort." (Steiner, 2009, p. 203) Without explicitly referring to Cook and Herron's work, Gilliam views Zero Theorem's city as altogether consisting of either boxes/containers or flat surfaces/screens.

Even the great supercomputer, Neural Net Mancive, which is fed data crunched by Qohen and other employees of the Mancom corporation, is eventually revealed as a shell protecting nothing but a black hole. What displays similar behaviour are the cubic landscapes of Leth's workspace, an environment created out of blocks constituting an alternate reality in which our protagonist spends the better part of his day. Instead of merely 'updating' historical buildings – as Instant City was set to do – The Zero Theorem's metropolis only deepens the rift between building's façade/skin and its body. Thinking in terms of collage when assembling the world of the film, Gilliam is able to comment on

various notions of urban experience – for instance, façadism, in the way he portrays the tinted fronts of historic buildings and stresses their detachment from interiors they guard. The hyper-reality of networked life, as it 'creeps into' existing structures, imposes itself on the designs; or – though on a more metaphorical level – describing the historical city's silent resistance, its frenzied eclecticism that echoes a similar schism in the introverted character of Qohen. This way, the film's central theme is epitomized both visually and spatially (film sets, CGI), while remaining relegated to the function of 'mere' filmic background, i.e. this revelation does not disrupt the plot's unravelling.

Moreover, Zero Theorem's take on Instant City notions adds a twelfth point to the project's programme, specifically, to Archigram's practice of introducing novel typologies into architectural vocabulary – which were previously treated as anti-forms – thus reaffirming Archigram's "... anti-thetical legacy as form-givers, tethering domes, inflatables, pods, and billboards with wires, gentries, tubes, tracks, trucks, and logs...[.]” (Sadler, 2005, p. 8) The difference is that, now it recognizes LED displays, computer screens, iPads, and other hi-tech 'altars' as modern trophies to be incorporated into the group's wunderkammer. It makes us notice that architecture has not really dissolved into imagery and software, but is now mediated via hardware terminals of arguably kinetic buildings. Monuments of the past are now scaffoldings on which we support and by which we frame our access to the intangible experiential space.

A CASE AGAINST SMART CITIES GOING VIRAL

If we take Instant City – along with a plethora of responsive environments postulated by Archigram – as prototypes for smart-city-induced thought, the future London of Zero Theorem poses one significant problem against such classification – it cements a top-down model of organization, favouring a unilateral case of visual communication, involving the corporate messenger just as much as the passive receiver. In other words, Gilliam's city is a broadcasting platform, whereas both smart- and instant- cities came in as an apotheosis of online models of participation, bottom-up initiatives, even benign cases of hacktivism. On the other hand, urbanists like Adam Greenfield urge us to “[c]onsider that the smart city offers a conception of urban citizenship delivered and received like any other consumer product. It constructs an urban subject active only to the extent that he or she shoulders responsibilities the public sector has withdrawn from, and is otherwise fundamentally passive.” (Greenfield, 2017, p. 25)

While illustrating concerns about relinquishing control to corporate forces from this bottom-up model of management, this mainly concerns 'open access' technologies in city planning, governance, and event organization. Depicting current trends, while extrapolating them into larger-than-life proportions (as any decent science-fiction text does), Gilliam's film formulates a poignant critique of Archigram's modernist utopianism. But instead of rebuking the architectural

group's concept, it laments its hijacking by commerce. In essence, along with Archigram, the reliance on modern graphics increased, while subsequent developments in the field witnessed numerous architects and studios experimenting with style, technique, and media. Precisely, this shift is 'wreaking havoc' in Zero Theorem, with its encrustation of historical façades – from art deco to communist neo-historicism – with displays.

In a similar fashion to Archigram's Living City exhibition, which delighted in immersing visitors in an image-saturated setting, Gilliam's dystopia too, verges on bullying its citizens into cooperatively meeting their own needs. But as Neil Spiller observed in his *Visionary Architecture: Blueprints of the Modern Imagination*, in the first place, "Instant City was about special event when the normal infrastructure of an area could not cope with an 'instant' yet rare occurrence – a music festival for example." (Spiller, 2007, p. 88) Precisely by extending this emergency situation into a 'permanent intermediacy', does the Instant City eventually fail – it does not dissolve into a network, it ceases to provide infrastructure, it overcomes its target market, instead of supplying it with a requested media hub. It breaks in and takes over, turning a 19th century or Modernist technological utopia into an intolerable theme park traumatic to pass through, let alone live in it.

CONCLUSION

On conclusion, one begins to wonder, whether the urbanized world of Zero Theorem's London is just as

much an event-in-itself, in which lack of participation ceased to be an option? Indeed, architecture has nearly disappeared, deterritorialized by virtual worlds and the bling of commerce, having 'dissolved into imagery' due to a number of artistic techniques, ranging from director's background in cutout animation, collage-making strategies, and the use of CGI in multiple scenes, literally tinting up the ran-down look of a post-socialist city. In an ironic 'twist', Archigram's vision is animated in a medium that adapts Cook and Herron's concept into narrative, just as it provides a cinematic immersive experience to exercise the project cognitively, dynamically, to be investigated, or, at least, 'lived through' on the 'big screen'. All in all, it is on film that Archigram's working methodology's prime denominator – metamorphosis¹³ – can be inspected at length. Gilliam, while definitely not subscribing to the group's 'social redemption through technology' viewpoint, succeeds in forwarding their notion of "...an architecture without architecture, organizing experience without incarcerating it." Acknowledging – just as Simon Sadler did – that this "...would be an architecture to parallel other modern instruments for the organization of spatial experience – the reproduced image, the telephone, the computer – delicious in their flows of fast edits but incapable alone of sustaining human occupation." (Sadler, 2005, p. 197)

13. Or, by their own definition of the term, a "... continuous evolution from one state (or arrangement of forms, values, incidences or whatever) to another. Always alive but never the same. Always complete but always in metamorphic transience." (Crompton, 2003, p. 216)

Perhaps, architecture is there for us not only to be rendered habitable, but just as much to provide temporal shelter, or to be simply passed through; at all times – to be enjoyed, even when IT is raining on Oxford Street.

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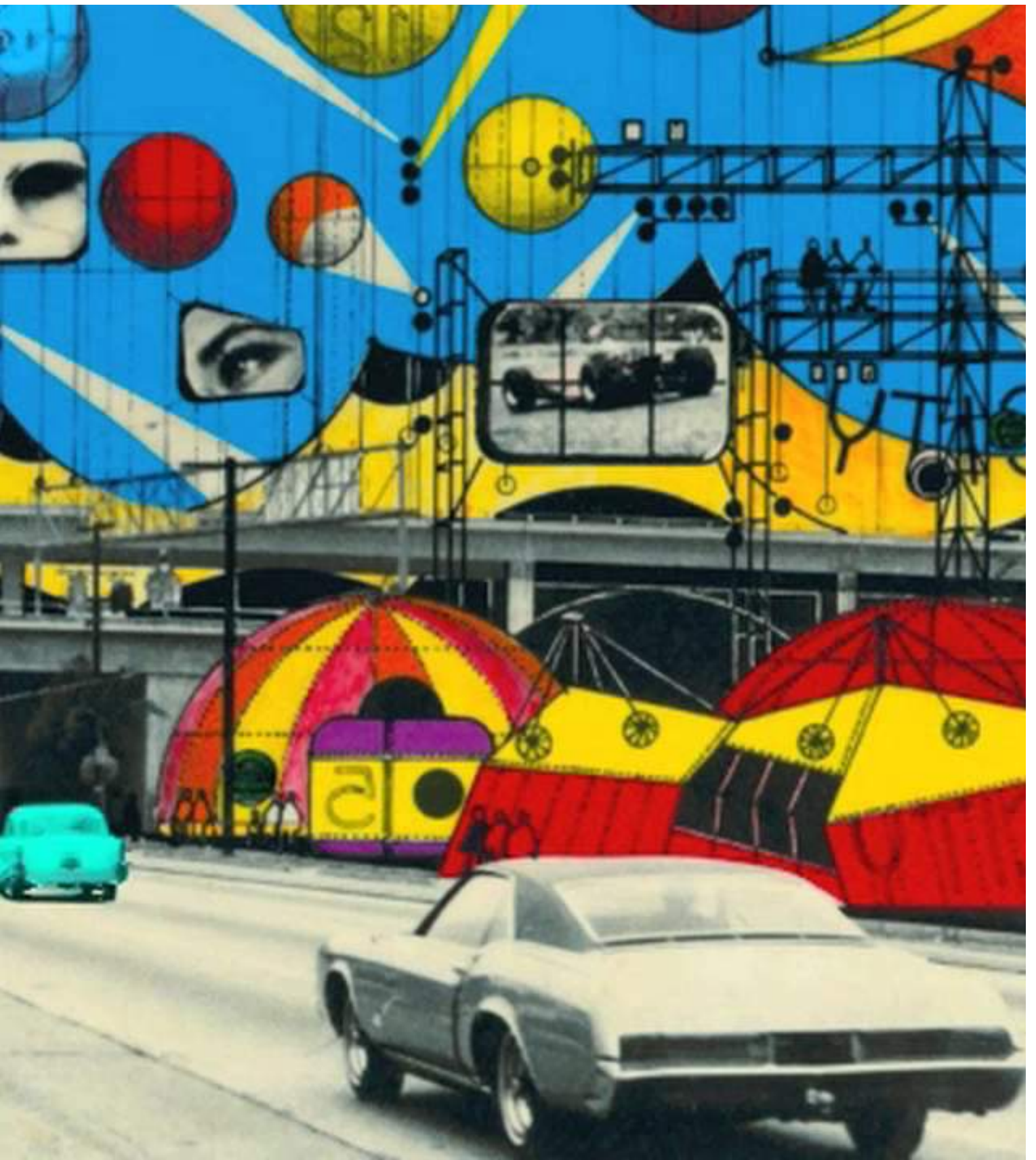
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RESPONSIVE AMBIENCES

MCA - Miha Čebulj Arhitektura

Architecture operates in the field between people and the environment. It fundamentally relies on the cultural context which is always embedded within the natural context. Nature is not understood in a romantic way of picturesque landscapes, but in the sense of operational and highly influential physical, social and psychological processes that define our life. Responsive ambiances investigate the connections of cultural and natural contexts to establish a dialectic dialog. They seek for mutual relationship of people and environment to enable natural and artificial systems to interact, and possibly, periodically, change according to each other, towards more sustainable and fulfilling habitation. Tendency is not to mimic nature but to create intertwined realities of new living environments, respecting and including multitude of different influences to provide sustainable and circular oscillation of ontological necessities.

The work of the architectural office MCA is focusing on the understanding of architecture as a dynamic system of spatial entities that enables meaningful and inclusive relation to dynamic character of people and environment. It creates spaces that try to enable, catalyze and guide dynamic processes of habitation.

The article starts with an understanding and defining responsiveness in architecture. Four projects are presented with an explanation of how the tendencies of achieving responsiveness of ambiances is conceptualized, articulated and in some cases materialized. Projects are critically evaluated through the idea



Miha Čebulj (on the left) during his lecture at POLIS University.

of responsiveness, trying to understand what are the benefits and obstacles for architectural design process and practice put forward by the concept.

AMBIENCES

Spatial ambiances are rooted in the understanding of the space as a specific and non-abstract entity. Although superficially perceived as empty, space is practically always filled with tendencies and forces of different characters, trying to consolidate energy into more stable time-based materialization. Ambiences focus on users experience of the space - not only on visual and semantic level, but they focus also on tactile sensation of the space, which we experience through/by/with our bodies. Therefore, spatial scale is given high importance in thinking about architecture in terms of appropriation to the human body scale. Ambiences construct space from the users towards larger scale spatial entities. This bottom up approach tends to be sensitive towards given spatial specificities in the opposition to top-down imposed spatial systems, which tend to be too simplistic to provide operational, meaningful and intriguing answers to the complexities of our habitats. Creation of the ambiances is dealing with questions how people operate in space - how they dwell, how they work, how they enjoy their leisure time. They try to connect the world of thoughts with its eminent contrast of factuality of our bodies. Trying not to underestimate either of them but to understand both in their reciprocal relation as a way to create meaningful and emotionally sensitive habitation.

RESPONSIVENESS

The concepts and examples of dynamic architectural objects are not new. Nomadic yurtas or Japanese dwellings with movable partitioning and facade panels are well-known, evident historical examples of adaptable, movable and changeable architecture. Flexible floor plan was one of the major focus of modern movement in previous century, being relevant even today, to cope with ever changing habitation demands. Development of cybernetics in 1960s was a trigger for a more radical proposals of dynamic architectural entities, like Archigram's Living pod (1966) and Walking cities (1964) or Cedric Price's Fun Palace (1964). Jean Novels's Arab World Institute (1988) and Enric Ruiz-Geli's Media-TIC building (2011) are more recent examples (of architecture) dealing with responsiveness in architecture.

Architecture, as a negotiating and resolving entity between users and its habitats, should respond to fundamentally dynamic character of the two systems. Nevertheless, majority of buildings are designed, built and maintained as to avoid being adaptive. Buildings are perceived as spatial artefacts to resist the time and remain unresponsive, exhibiting no signs of vitality. Yet, we have all experienced that buildings change through time. But, change is very rarely considered as an integral component of the building design, which could contribute to functionality and furthermore to the poetic and ethic potential of architecture. The goal is to challenge the understanding

of architecture in a way to considers dynamics and change as one of the essential dimension of the build space.

Nowadays, a variety of architectural concepts are being developed and tested, associated with architecture that is adaptable, flexible, intelligent, transformable, interactive, movable, etc. Many fresh ideas are propelled by accessible advanced digital technologies, transforming the way we design and build architectural objects. We can imagine and anticipate the upcoming of many new possibilities, redefining the way information, energy and matter is organized.

Responsiveness in this article is defined as an interactive reciprocal two-way relationship between environments and users, conducted via architectural entities. Architecture thus becomes user and environment sensitive, not neutral and superimposed to the cultural and geographic context. Ecologically connected with its surroundings, it works with and responds to social challenges and stimulations of a specific place. The aim is to find synergetic and dynamic mutual relations of natural and artificial systems, towards the understanding and creation of operational processes to provide balanced, beneficial and inclusive futures.

Cyclical and renewable interchange of information, in the form of energy and matter in time, could benefit from responsive elements which could become integral and poetic part of architecture beyond mere fascination with electronics and mechanical systems. The attention should be shifted from technical

issues to psychological, sociological and cultural aspect of the concept of responsiveness - towards ecological, poetic and ethic built environment, overreaching sustainability as abused term of fashionable technique of advertisement.

We propose the concept of responsiveness in architecture to be considered on five different levels, ranging from quantitative entities to qualitative entities.

First, we have to understand and define scales, dimensions of space and time, in which changes occur. Secondly, it is evident that responsiveness can be applied in different stages in architectural production process - from design stage, construction phase to maintenance process and act of disassembly. To achieve responsiveness we need to understand materials and energy as an interlocked source of change. Within built environment as one of the most complex human product, control of responsive elements is paramount. The last level is concerned with the tendency to understand responsive elements as integral means to create poetic and culturally significant architecture.

Italian Futurism is an example of the effort to bring the notion of dynamics and poetry of kinetics into the architectural production and objects. The concept of responsiveness could be further connected to the expression of cultural values of community, beyond aesthetics. Responsiveness as meaningful and goal-oriented interaction between people and the environment, could lead to dynamic balance between domination and anarchy of elements of natural and

artificial systems combined into coherent inclusive entity.

HOUSE NB

Single family house NB is built in the village Podgorje, near Slovenj Gradec, in Slovenia. It is positioned on the rim of the green plateau with beautiful panorama to the surroundings. One of the starting point of the project was to keep a strong relation of the site to its broader environment. On the other hand, the morphology of the settlement was continued with the size and orientation of the building. This means that the house critically responded to specific cultural and natural context.

The house is understood as a hybrid between landscape and the object. It participates with the location from which it inseparably grows. According to the precise analysis of the exposure to the sun, wind direction, views, etc, the program of the house got distributed on the existing terrain, which was predominantly maintained. Inhabited terrain, as a continuation of the site into the building, is duplicated to provide a second floor of the house.

The project deals with the essential question of what are the basics of a dwelling? What do we really need to live in the environment? How to reclaim evolutionary established connection to the natural elements while providing modern way of living? The house on the higher ground maybe needs only minimal shelter to provide place for family to gather around fire.

Hard and strong shell was therefore articulated to provide soft interior. It rises from the ground as it

has always been there. Borders are porous, providing smooth transition from exterior to interior. The house provides specific answers to the ontological necessity of separation and connection of people and its surroundings, being physical or psychical. Geometry of the house is pragmatic. It has a canopy to protect main entrance from the rain. Higher fence protects terraces from the wind. Available terrain slope is used to access the upper floor. The sun is respected as the main source of life. House dances with and nurtures the natural light which is penetrating through the double height central void. On the other hand, the balconies are pragmatically used to prevent overheating, following the strategy of multi-functional use of single architectural elements.

Architectural elements are therefore being rethought. What is the window? What is the facade? Where do they come together and how do they intertwine? Instead of discrete elements, we tend to use fields of gradients. Building envelope is operating in hybrid mode, simultaneously enabling interaction and providing distinction of exterior and interior.

The house should provide a possibility to evolve into a home where we feel good. A warm, healthy shelter becoming a secondary womb. Space in a function of a human touch providing inclusive and meaningful environment.

With this in mind, a fire place became a pivot point of the house. Micro-ambiances were articulated around it to provide different degrees of privacy within a continuous space.

HOUSE NB
2017

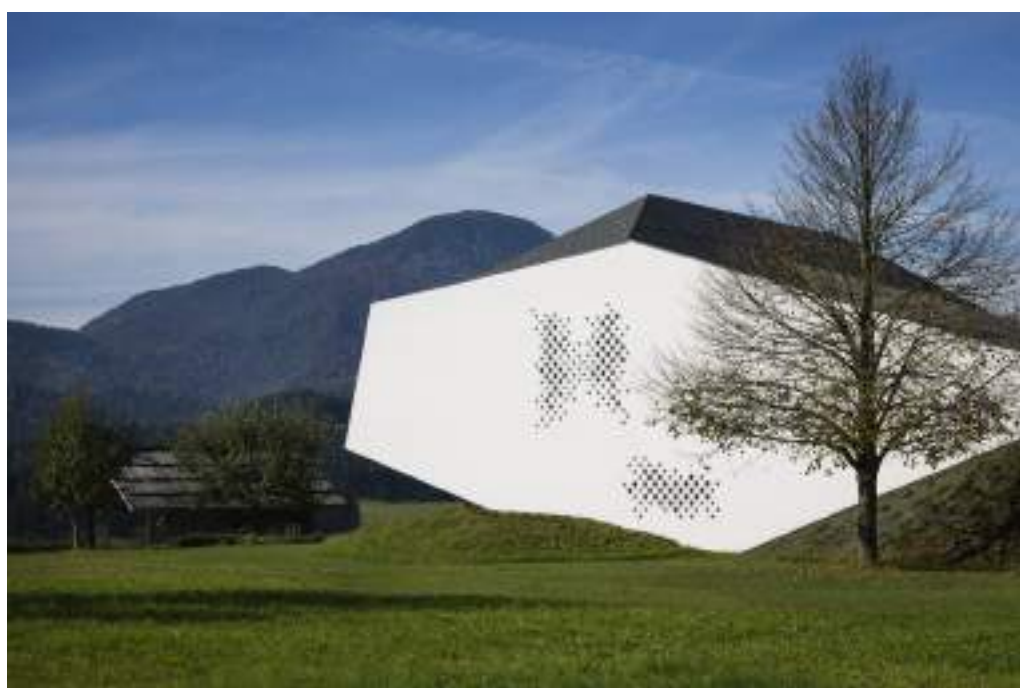
location: Gradcu, Slovenia
programme: residential
bruto floor area: 250 m²

Central open space promotes social engagement of the family. Space is structured in a fractal manner of self-similarity across scales. The same organizational principles are repeated at different spatial scales. The central part of the house is being gradually transformed into the most private part of the house with different degrees of visual, audio and tactile interaction.

Interior was designed in a way to enable corporeal appropriation of the space. The aim was to promote experience with all the sense, not just visual reading of the space. Human body scale and ergonomics were applied to the design and execution of the house with rigor and sharp precision.

House NB considers time as important design issue. When designing responsive elements it is important to develop sensitivity towards time scales. Time scales definition seems straight-forward by division into seconds, minutes, hours and years. When thinking about responsiveness, we propose not to focus on time as an abstract uniform category, but to understand qualitative characteristics of time. In respect to the environment, we should focus on diurnal (day-night cycle) and seasonal time-scales, which are inherently connected to the specific geographical location of the site. To achieve truly responsive habitats, we would propose to add sensitivity to human-life phases, which should better inform the life cycles of the building.

House NB, therefore, does not focus on abstract time division of seconds and hours, but is primarily concerned with how the space functions through the days in different





PARK HMELINA
2015

location: Radlje ob Dravi, Slovenia

programe: park

bruto floor area: 8.700 m²

yearly seasons. The geometry of the house envelope is consequently designed to prolong possibility to use outdoor spaces throughout the year. Outdoor terraces act as extensions of the interior. They are positioned and designed according to detailed analysis of the specific insolation of the site, understanding micro climate conditions provided around the house by the house.

Responsiveness in (architecture) can work on different levels of architectural activities. Design phase for the House NB was based on the understanding of dynamic constituencies of the space. Especially,

the envelope reacts to the internal and external parameters. Sometimes demands for the same spatial element are opposite, according to different parameters. Negotiating geometries have to be developed to achieve desired spatial effects.

For example - we created a perforated facade area where we needed the light to penetrate the wardrobe, but at the same time protect from the unwanted views from the neighbours. We could not find existing product on the market to meet this requirements, therefore, we developed our own solution. Facade perforation was made out

of digitally controlled cutting of the styrofoam, combined with the use of prefabricated sewage plastic pipes, providing buildable solution. Hi-tech and low-tech techniques and materials were integrated to create innovative poetic architectural element as a result of the bottom up and performance orientated design process and manufacturing.

Nevertheless, the idea of the responsiveness in this project remained predominantly at the level of the design phase. Understanding of the dynamics informing the house was imprinted mainly within pragmatic and playful geometry. Responsiveness

of the built house remains on the level of basic functionality and does not become integral spatial organisation within the building life cycle. The house does not incorporate transformative structures which would be able to change or move in space and time.

PARK HMElina

Park Hmelina is a sensory park area in front of the retirement home Hmelina, in the city of Radlje ob Dravi in Slovenia.

The design of the park is based on the question of what elderly people would need to be able to spend more time outdoor. Different ambiances were articulated along the looped, never-ending path.

Ambiances are designed to host different activities which were defined through close collaboration and participation of retirement home dwellers and management, understanding the work process and space implication of the living habits of the residents. Amfiteater vis a vis entrance to the park, outdoor fitness on the lawn, garden patches at adjusted heights, zen garden area, wild birds observation spot, aromatic garden, etc., are carefully positioned within the existing terrain to benefit from the understanding of the insolation of the site, being protected from the noise and providing different degrees of privacy. Activities were located in a way to provoke motivation to move through the park.

Inclusion of retirement home residents with dementia to use the outdoor facilities was of great

importance. The design of the park builds upon the idea of using primal natural sensations to trigger and nourish brain activity, for example a remembrance of the smell of specific flowers from individuals youth.

Responsiveness requires extended understanding of the design process which would extend to the life-cycle of the built phase of the project. Park obviously changes through time. At minimum, plants have to be maintained and replaced throughout seasons. This has great impact on the spatial effect of the park in a functional and aesthetic way. Furthermore, we witnessed that the park activities were being adjusted and developed through the years according to the needs of the residents. It is getting understood as an ever-changing spatial entity. Changes are nevertheless realized in a way to preserve structural coherence and spatial identity of the park by respecting proposed spatial system of circular enclosed ambiances along continuous loop. Park has a clear hierarchy of elements enabling dynamic development of spatial entities while remaining its identity.

Maintenance of the park is promoted as a design phase, following oscillation of design phase and built phase in repetitive cyclical manner and not as one time "design and build" event. This changes perception of how the built environment is produced with its consequent implications on the monetary and organisational issues.

The idea of cyclical maintenance, which is obvious in the natural systems, was proven to be a novelty. To be

successful at oscillating rebuilding of the same space requires new attitude towards creation of the space.

FLET KET

The Flet Ket project is a proposal for renovation of a small apartment in Ljubljana. For the limited size one-room apartment, a solution of a dynamic separation of space into micro ambiances was proposed. Movable furniture as working table that folds into the closet was used to create a clear open space. Furthermore, we proposed to create a less abstract solution with spatial ambiances to define a specific identity of the apartment, regardless of its small floor size. Different ambiances are established through time with the use of two textile curtains, which are folded under the ceiling. When both curtains are lowered, room gets divided into working and lounge/sleeping area and the space between two ambiances. Adaptable height of curtains provide different degree of connection or separation between ambiances.

The size of the responsive elements (in this case curtains) are directly connected to the energy needed to move or change them. There are many examples of architectural projects with different sizes of moving parts of the building. Very common movable parts of the buildings are facade elements. We can find projects where there entire rooms or even larger parts of the building (for example roofs) are subject to movement. Already mentioned, Archigram's utopian project

Walking city (1964) are speculating with the idea of movable parts of the city.

Movement of the elements can rely on different types of actuations being mechanical, pneumatic, hydraulic, material-based or manual. Different actuations use different energy sources like produced energy (electricity, hydraulics), environmental energy (heat, moisture) and human activity.

Nowadays, there is a variety of architectural projects dealing with automated responses to different conditions (especially environmental) with an aim to improve ecological performance of the building, focusing on the rational use of the energy. The relation between human interaction and computation (emergence, artificial intelligence) becomes a profound issue.

A fundamental question of control of the movement rises when movable and adaptable building elements are introduced. It seems straight forward that different tendencies within space, regarding human interaction or responding to environmental parameters like weather, lead indispensably to the necessity of negotiation about desired spatial conditions. The possibility of user override of automated response is paramount to nourish human ontological complexities allowing for a gradient between rational and emotional behaviour.

The Flet Ket project proposes use of low-tech manually actuated lightweight foldable curtains. The reason reason for this was to increase feasibility of the project and to focus on spatial, psychological and social



Miha has organized a International workshop at the Stožice site in Ljubljana.

effect of responsive changeable elements in regard to users of the apartment. Not to be seduced by fashionable technologic features, which are subject of becoming instantly obsolete and quickly getting boring and tiring.

TOUCHY TENTACLES

Recognition of the importance of sustainability and expanded development of accessible technologies are redefining the relation between information and matter as two main constituencies of architecture. The consequence is an increased interest in architecture that can respond dynamically to the changes within object's context, in accordance to external environments stimuli and adapt to internal oscillating patterns of use.

Touchy tentacles is a movable and interactive spatial structure, trying to achieve reciprocal relation between

organism and its environment. The idea of understanding space as semi-organism is investigated through the use of foldable vertical elements, which react to the outdoor weather conditions and to the presence of people.

Organisms are capable of performing homeostasis, response to stimuli, growth, development and reproduction. If we do not go as far as to think about our houses as our pets or even partners, it is certainly interesting to critically reflect on the possibility to except built environment as semi-organism, as something between living organism and a non-living matter. If animalistic utopia of self-adaptive and movable objects of habitation is being proven to be far reaching and ethically questionable, we could think of our habitation as an entity on the gradient somewhere between plants rooted in the specific place and the dead assembly of molecules.



INTERIOR KET
2014

location: Ljubljana, Slovenia
phase: preliminary design
programme: flat
bruto floor area: 35 m²

Touchy tentacles behave in a way to seduce people to interact with them, but never letting to be touched. They move in a way to simultaneously adopt to people's presence but stay physically inaccessible. Thus, providing people to an experience of the interaction with semi-emotional para-object. Sensing the weather factuality would actuate an irritable and aggressive movement on rainy days and provide playful and sensitive movement of tentacles when weather is more favourable. Tentacles hung from the ceiling, driven by mechanical actuators connected with indoor visual sensors and outdoor humidity sensors, could totally fill the space (to dominate the people) or disappear when retracted under the ceiling within a thin layer.

Touchy tentacles project is testing the ground for architecture and built an environment that would adopt some of the living organism properties to correlate living and non-living, static and dynamic to be able to better cope with challenges of dynamic contexts we live in.

LEARNSCAPE

Learnscape project was a collaborative and inclusive effort of different participants to provide an outdoor classroom for Valentin Vodnik primary school in Ljubljana, Slovenia. The project started with the "design & prototype" of the architectural workshop held at the Faculty of architecture in Ljubljana, on the topic of outdoor pavilions. To test possibilities of using advanced design techniques and computer aided prototyping, and to develop public space structures, we collaborated

with RogLab which is an open digital fabrication laboratory in Ljubljana.

Proposals for the Learnscape pavilions were designed as open-ended, inclusive, adaptable outdoor structures, that could be build by local resources and materials through time. Pavilions would become a place for innovative school processes, a social space of interaction, enabling physical activity and permitting kids to interact with its environment. Learnsapes are outdoor classrooms, libraries under tree canopies, grow your own lunch gardens, open-air theatres, pergolas to shade outdoor activities, hidden kiss-me spots, etc. A workshop for Valentin Vodnik elementary school children was organised to enable the participation of the future users in a design process. Children presented their ideas on designing the pavilions. They were additionally introduced to the topic of building simple outdoor structures with digitally controlled fabrication.

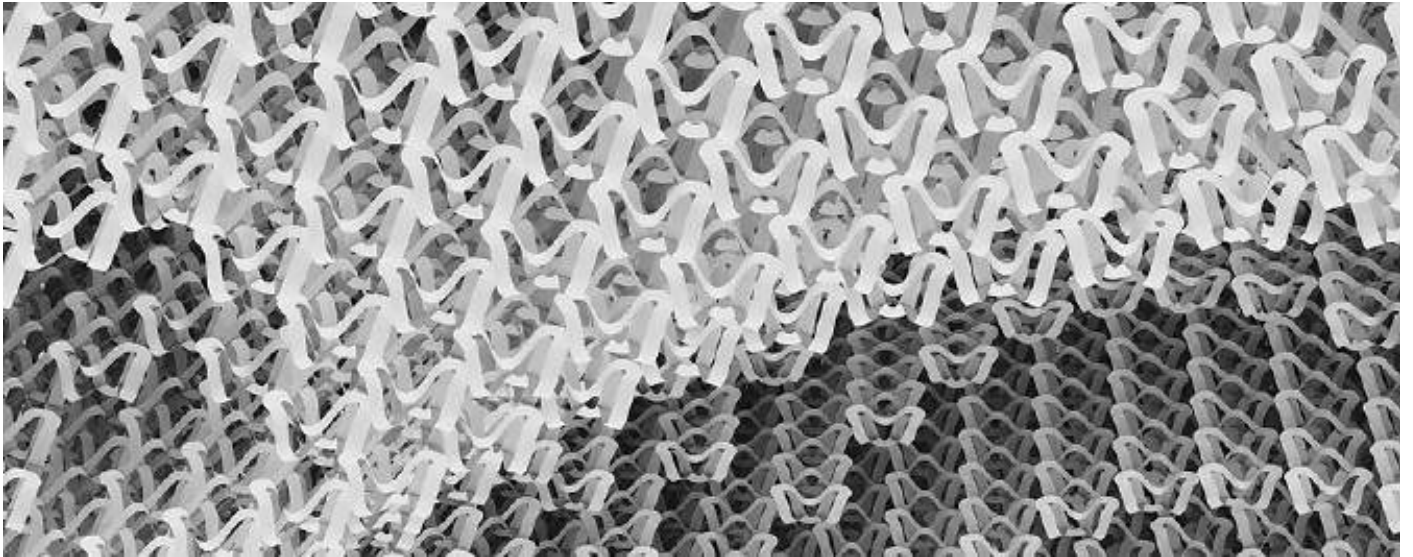
The project was publicly presented at several exhibitions and fairs to include broader audience into the project. The topic of easily buildable, inventive semi-public structures would be used to bring learning process from indoor classrooms into the realm of local playgrounds was well excepted by architectural profession, school management, children, their parents and local community representatives.

After favourable responses, the implementation plans were prepared. Parts of pavilion were prototyped in the scale of 1: 1, where digitally controlled robotic hand was used to prepare wooden elements of the pavilion, which could be simply assembled on the site. This was done in collaboration with Biotechnical faculty in Ljubljana.

Today's architecture is increasingly based on the participation and inclusion, which means that the process of planning and even constructing involves users. The city is therefore built from the bottom up, with initiatives from local communities. The Learnscape project included many different participants, form architects, landscape architects, experts in digitally supported fabrication, users, teachers, parents and local community representatives. Learnsapes actively respond to cultural and environmental context with the aim to investigate a responsive and dynamic design methods and production techniques supported by digital manufacturing. Local users are empowered by inclusive design process and up to date technology to create outdoor semi-public structures as catalysts of social processes for the school and the wider community.

CONCLUSION

Presented projects are focusing on the attempts of MCA architectural office to design, build and test possibilities to think about responsiveness in architecture, with an aim to bridge the gap of seeing architecture as isolated social construct on one hand, and understanding of built environment as a result of given economical, environmental and others determining parameters on the other hand. We work towards envisioning our habitats as catalysts of ontological process between people and the environment to find functionally, aesthetically and ethically balanced future of new possible realities within dynamic relation of natural and artificial.



TOUCHY TENTACLES
2017

WORKSHOPS





Tirana's Learnscope final presentation.

TIRANA LEARNSCAPE PAVILIONS



Model-works from the workshop



Model-works from the workshop

Reported by Miha Čebulj

Concepted & Leded by: Miha Čebulj [MCA]

Assisted by: Gerdi Papa [U_POLIS]

Participants: A mix group of Students of Engineering and Architecture.

Tirana Learnscape Pavilions workshop was a research project on the topic of open, inclusive and responsive architecture, which enables and promotes different uses of public space to facilitate social interaction and meaningful communication between different social entities.

The workshop aimed to scale physical models of outdoor pavilions, derived from the process of innovative design and manufacturing, supported by the idea of constructing more complex 3D structures from simple 2D elements through definition of constraints and relations of spatial elements via systematic detailing.

The process was based on the experimentation. This was enabled by a precisely defined work method to ensure the focus on the goal of experimentation, while providing and intriguing open consideration to novel ideas.

The design process has been made explicit and visible. All ideas and proposals had to be visualized to become accessible to the whole group of students involved in the workshop and also to communicate with people who visited the workshop (school

management, students from other workshops, etc.). Diagrams, posters, sketches, models, etc. were used to consolidate and articulate each step of the process.

The world of ideas was instantly tested within the material world. Designs of the pavilions were constantly checked and evaluated by the development of the physical models, following the continuously looping (process iteration) within work matrix of "Content - Geometry - Physical Model - Spatial Effect - Content". Content and materiality are intersected within the operational tool of geometry with an aim to create spaces to respectfully affect people, their behavior in space and their understanding of the world.

The design process was based upon specific site analysis, pavilion program definition, iterative development of plans/sections/digital and physical models, material research, development of assembly system and evaluation of spatial effect (social, visual, functional, etc.).

Th work dynamics were triggered by daily presentations of work process, where students articulated



and communicated their ideas. The development of the evaluation criteria for the pavilions was essential for the effective iteration of looped process of work.

Students were divided into three groups. In each group, students of different disciplines were working together to focus on the topic through lenses of different disciplines, and consequently finding consensus to develop a better and more informed solution. While structural engineers were contributing to thinking about structure of the pavilion, focusing on defining elements and joints, designers were contributing to the consideration of ergonomics and human scale function of the pavilion. Architects proved to be good at understanding and proposing general evaluation of the project, linking the project to the broader social, cultural and other contexts.

Students started with finding a specific site in Tirana and defining the program of the pavilion. Several underdeveloped, degraded areas, within the city of Tirana, were investigated. The selection of one site per group has been based on the

analysis of immediate surrounding area in order to understand de facto the challenges of the specific location. Pavilions should address and contribute to the resolution of different issues within the urban environment.

The goal was to promote different uses of public space, and to facilitate and promote social interaction and meaningful communication between different social entities. Meaningful communication is based on the interchange of different kinds of relevant information in a respectful manner to enhance understanding against ignorance, and improve functional and emotional use of public space.

Next to the cultural and social context, environmental sensitivity and specificity were studied. The pavilions as small scale urban structures, were aiming to respond to the present specific urban conditions and tested possible improvements for its immediate surroundings.

As indispensably temporal structures, pavilions could be understood as an urban tool to metabolize fresh ideas of urban life and people interaction. The pavilions

as urban experiment, intrigue and change the way we live in, the way we think about and the way we build our cities. Built small intervention as a catalyst of the articulation and experience of social empowerment.

The pavilions were developed as a system of repetitive but modifiable spatial elements. Repetitive elements with specific degree of constraints and gradual ranges of modifications are connected through design of adaptive joints. The system of elements and supportive joints are closely connected with materials and structures being used for the pavilion.

As above mentioned, constitutional parameters of the pavilions are deriving from cultural, social, environmental and material context. Pavilions are built upon understanding of the ergonomics to provide desired spatial effects. These promote corporeal use of space where all senses are activated within the notion of the space. Tactile sensation and sensation of space directly through our bodies are supporting communication of architecture on the level of ideas, values and responsibility. The system of the elements resembles natural

organizational processes. Poetics of gradualism and poetics of process-based materialization is the pursued, tested and evaluated through the designs of pavilions.

The workshop output was a proposal for three pavilions on three different sites. Through the above described design process, the topic of learnscape, which is focusing on learning society, and public spaces, to convey different types of information and knowledge, was extended and modified to be able to answer to specificities of selected locations and its relevant issues. Proposed pavilions were focusing on the topics of recreational sports in the public area, the use of parks for outdoor office activities and playground, where people of different age groups could use the same space in safe, interactive and comfortable manner.

The ShellTir pavilion is located at "Reshit Collaku" street in the residential area surrounded by a 4-storey housing blocks, next to the local bar cafe. The pavilion was set to improve possibilities for outdoor recreation in the city. Tirana's climate is hot in summer. By providing shadow and dispersed water moist the pavilion will create a local microclimate with cooler atmosphere. This will invite people to be active in the pavilion during the whole year, in the summer as well. The pavilion will host outdoor fitness devices, climbing walls and playground for the children made out of the recycled car tires. Additional to the recreational programme, the pavilion provides ambiances to relax in the shadow, with different ergonomic benches and tribunes being part of the pavilion structure. Ergonomic design of

specific urban furniture enables the use of space in different body postures to enhance the range of spatial experience.

This pavilion is designed as a system of separated folding shells providing desired shadow with small roof overhangs. Shells are positioned in the space in a way not to obstacle the existing paths that people already use. Gaps between the shells allow the flow of the wind to additionally cool the pavilion.

Physical models of different scales were developed to evaluate pavilions' spatial performance and structural stability. The pavilion in scale 1:2 was build out of cardboard panels. The size and shape of elements were defined according to the material structural stability by testing different options. Part of one folded shell was erected for the final exhibition of the workshop. In order to provide more durable solution for the outdoor pavilion a test of one element of the pavilion shell was done in metal with laser cutter, being manually folded and welded.

The pavilion adopts dynamic expression of some public sculptures and new buildings in Tirana with playful geometry and lines. It would therefore contribute not only to add functionality of the site, but would possibly also contribute as a public space art.

The Officescape pavilion is located in the small green patch along Zhan D'Ark boulevard, in the proximity of "Spiro Moisiu" street. It is surrounded with many office buildings next to the river. Therefore, it could be used for outdoor office activities. Programme like meeting rooms in park, relax zones,

lunch break corners and tribunes for cultural event has been proposed.

The main idea was to provide canopy roof over the park, enabling the use of the space in different weather conditions. It follows the idea of the public space pergola as typical urban element in the Mediterranean region. The roof is supported by a system of columns which simultaneously define and enclose ambiances, within the park. The number of columns and distance between them define the size and permeability of the specific ambient. Where you would need more closed ambience you would control physical and visual porosity of the ambience envelope with the v-shaped columns size, position and orientation. Variable height of the columns responds to the existing sloping terrain and provide continuous space of different heights, defined by different activities.

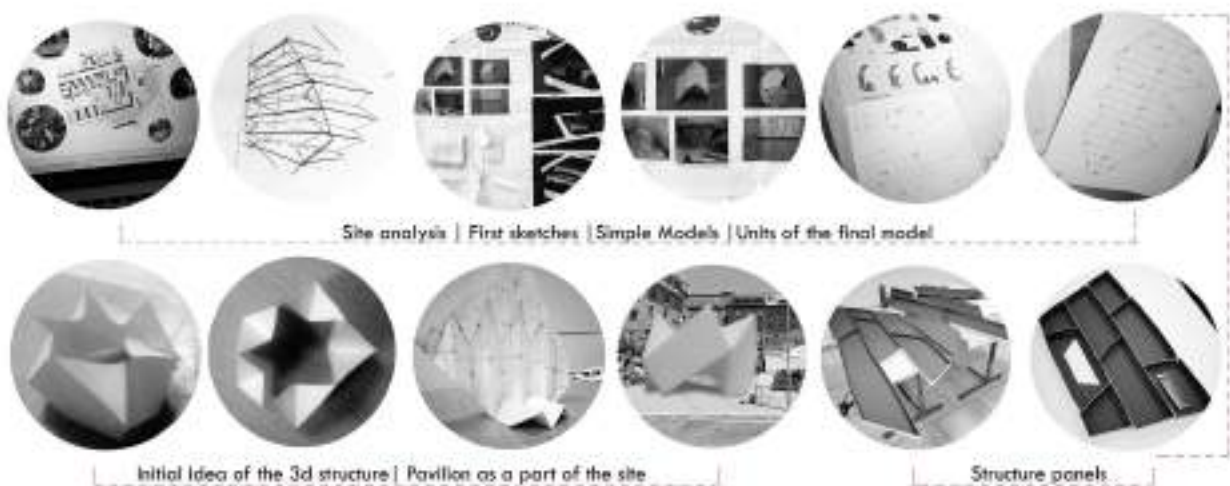
The pavilion tests the idea of using different structural performances within one continuous element, transforming itself from the v-shaped column at the ground to the intertwined belts at the roof. Tests were done on physical models at a scale of 1:20 where it became obvious that the to 1:1 scale would increase result in non-sufficient structural stability when constructed with materials, like wood or steel. It was skeptically speculated that use of large scale printed materials with different structural performances, could be used to build a pavilion in its final scale.

The braided pavilion is located at the junction of "Sami Frasheri" street and "Margarita Tutulani" street, in the proximity of Petro Nini Luarasi High School and University of Law and



WORKING PROCESS

starting from a lot of sketches and models we come to one conclusion: let's create a friendly space for everyone, especially for those who love outdoor sports



MASS STUDIES

we've been sharing ideas about the content of our site (M/10.2 area), history and effects of various factors which affect the wellbeing of people in there

Workshop's working process



WORKSHOPS

Learndscape

Justice. The site is connected also to the residential area where people of different age groups live.

The pavilion proposes a systematic organization of surfaces of different porosities, enabling public space where people of different age groups with obviously different needs and tendencies would be brought together. While elderly people prefer quiet and safe ambiances, kids use space in very dynamic and oscillating way to point out the extremes. On the other hand, some elderly people need to socialize, but in a controlled and safe environment. Youngsters could learn from other age groups in a mutually beneficial social interaction. A range of different activities of social interaction between different age groups were investigated, with an aim to understand spatial requirements for each activity. For example, a vertical surface can separate an area of children playground and an area where elderly people can enjoy their outdoor activities. This surface can protect you from physical interaction but at the same time provide visual connection and regulate sound. The pavilion would define areas for interaction of different groups (for example playing chess). They would be articulated in a

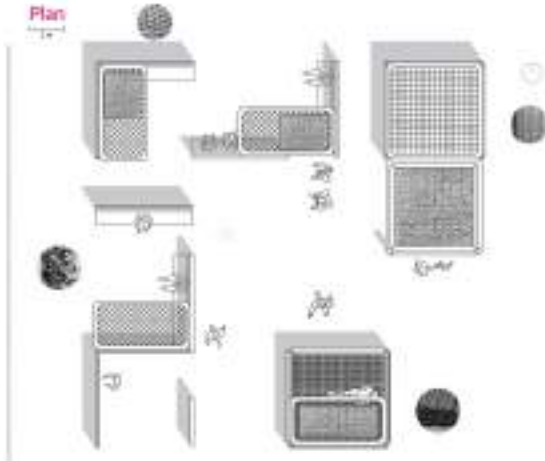
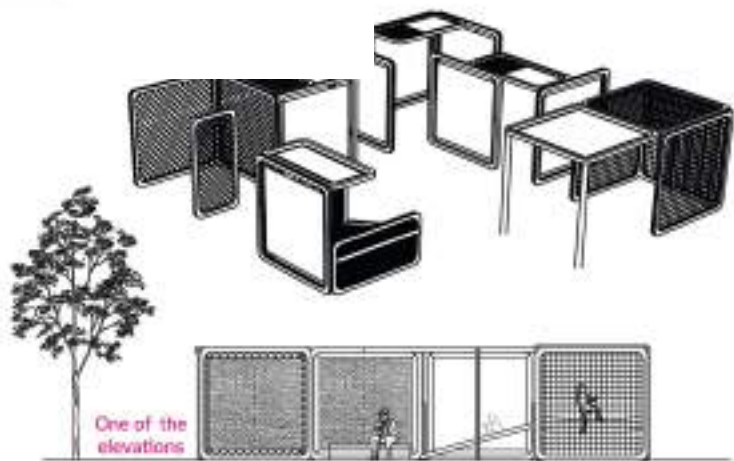
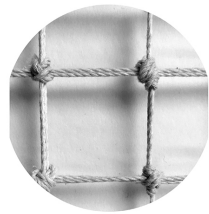
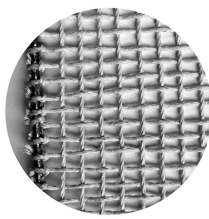
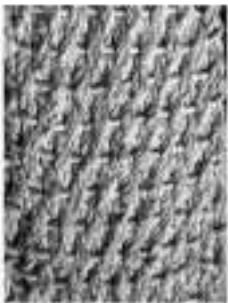
way that does not interfere with other ambiances but at the same time invite people from areas of other activities.

A matrix of different permeability parameters of surfaces was defined with precisely articulated spatial effects that each surface would produce. To achieve this, a system of braided ropes were proposed. Knitting was recognized as an important local activity, thus connecting the building method for the pavilion with the traditional activities in Tirana.

The 1:10 scale model was built using metal wire frames, giving a structure to different braided ropes to provide different surface infill. Surfaces were positioned on the site in such a way as to create areas for different activities and in-between spaces promoting social interaction.

The workshop result was an exhibition of the physical models and poster panels where the whole design process was presented. The ideas and proposals articulated through iterative design steps are namely as interesting as the end results, because they point to the relevant questions and possible answers for the improvement of the city public space. The workshop was concluded with two feasible projects for pavilions in order to enrich inclusive social interaction in Tirana public space. The next step would be to build pavilions and test if the ideas presented in this report would achieve envisioned effects, within the city and people living in Tirana.





Activity Corners



Kids Playground



Gardening

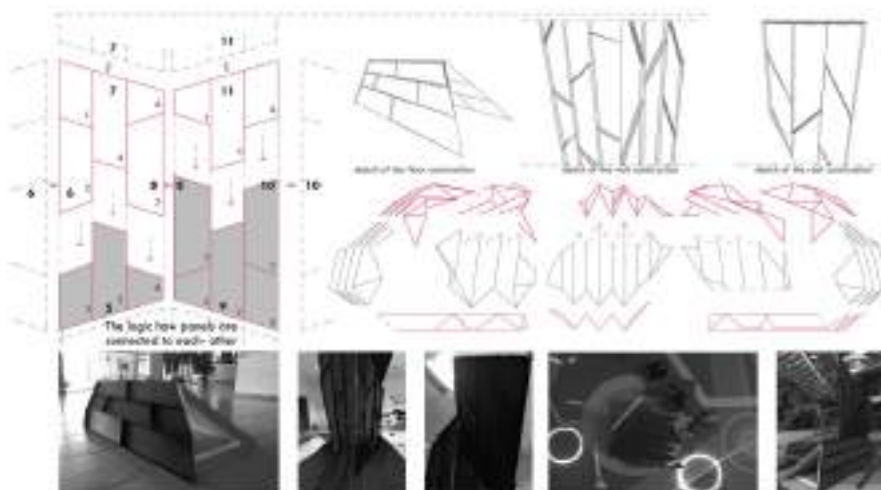
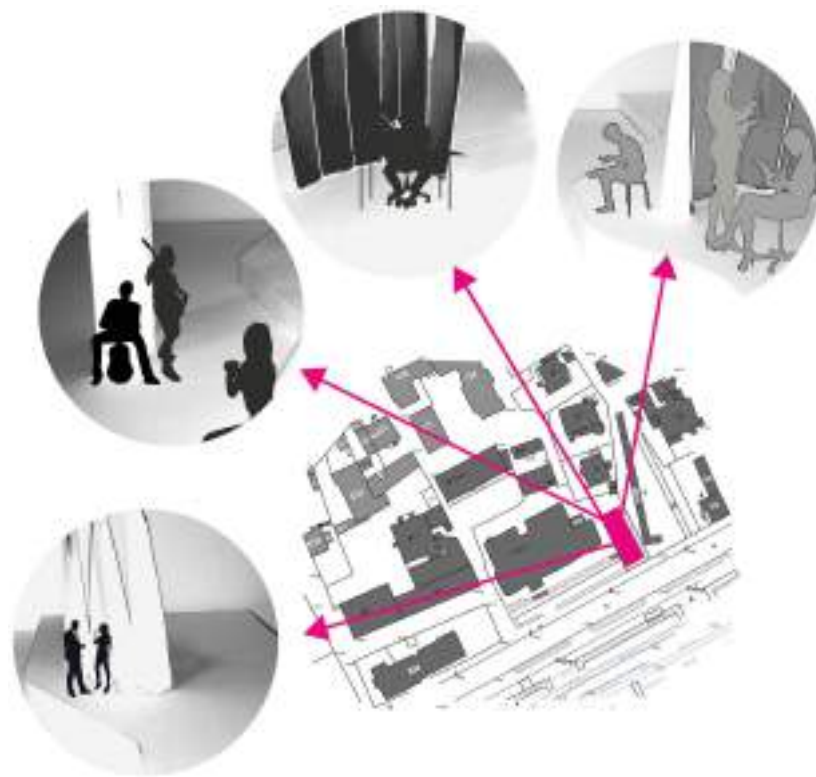
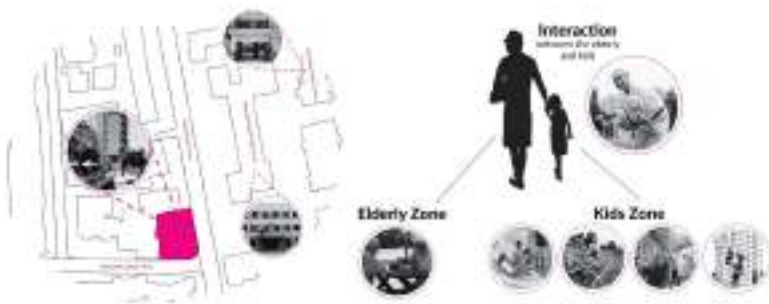


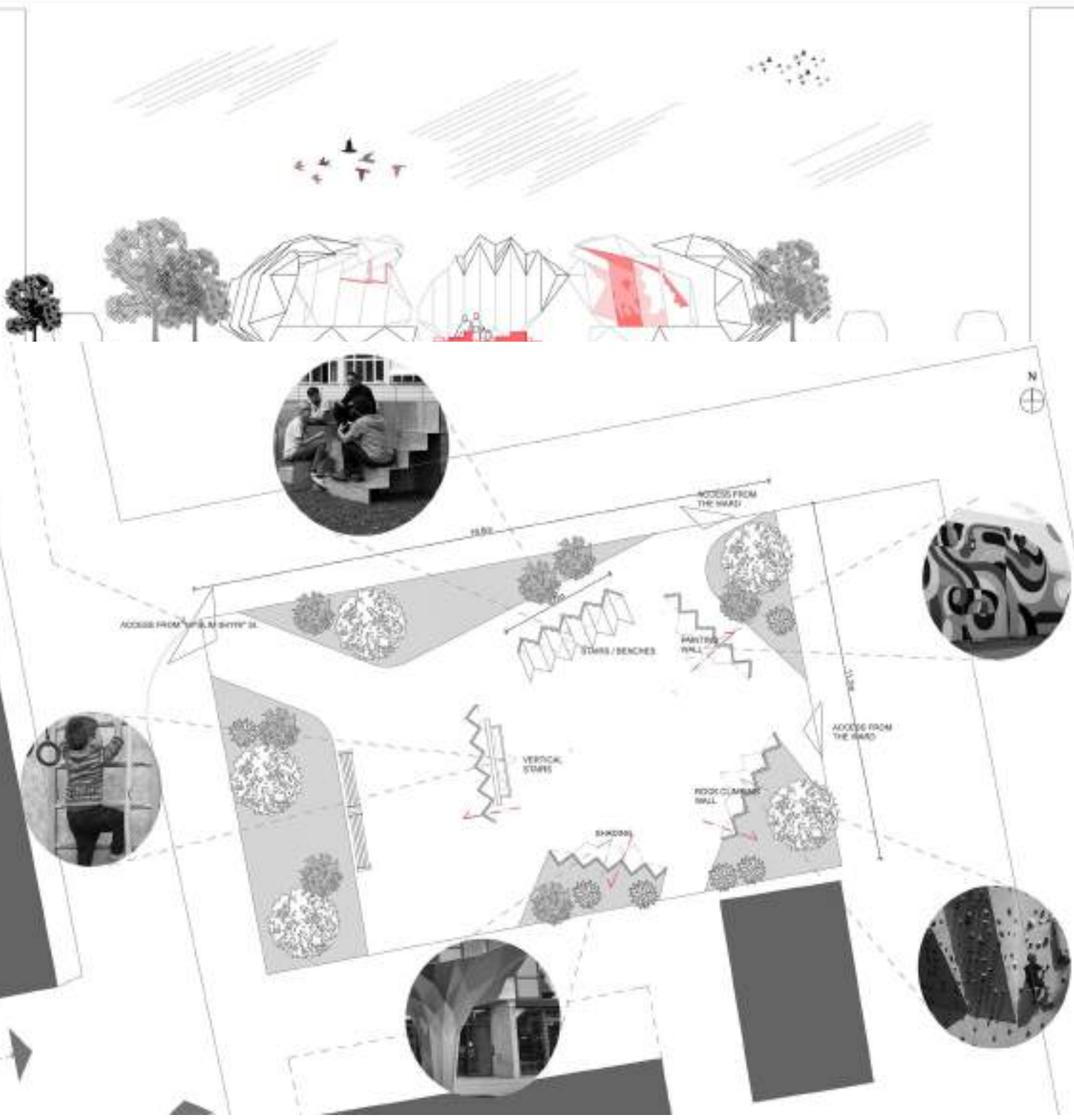
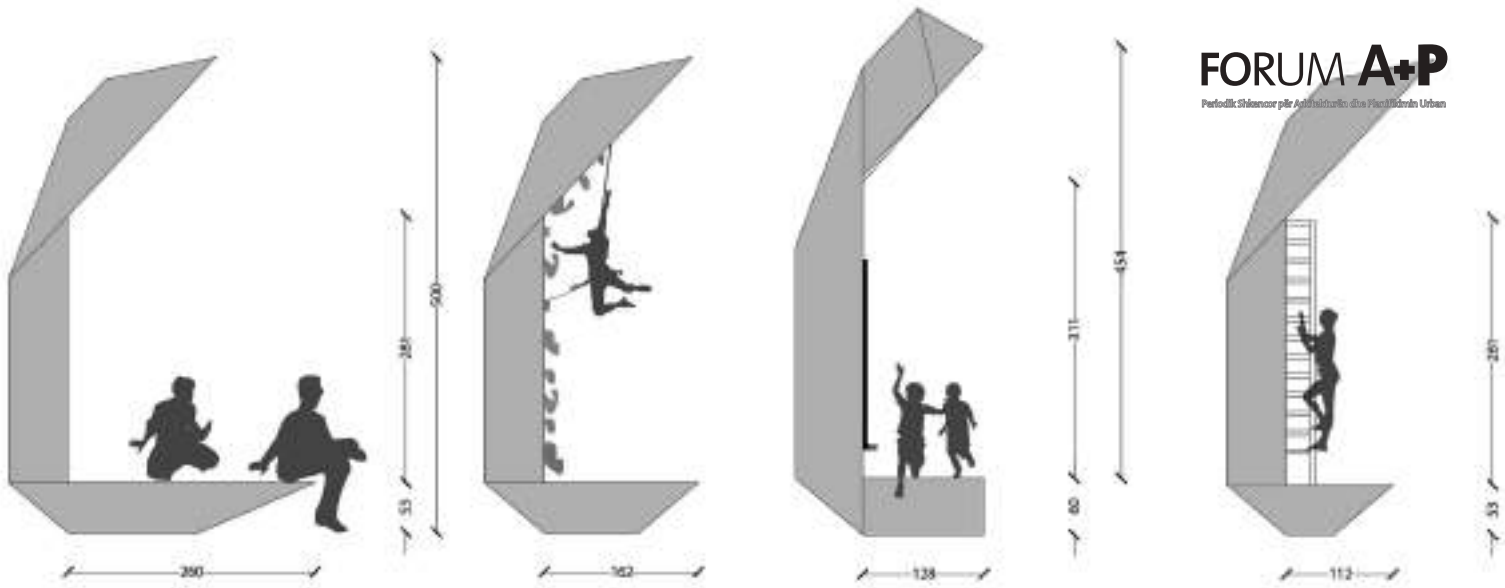
Lounge



Elderly Zone









SONIQUE ILLUSION

Anyla Bersha

Acoustics share an intimate relationship with architecture. As the famous Greek composer and engineer, mostly known as the right hand assistant of Le Corbusier, Iannis Xenakis writes: "We are capable of speaking two languages at the same time. One is addressed to the eyes, the other to the ears". The relation between sound and architecture has existed and evolved in parallel walk through time and periods influencing each other, creating preconditions for particular settlements, layouts, and forms. Certain materials have been studied and used for the purpose of creating custom environment parameters. Nevertheless, it was only in the second half of the twentieth century that architectural acoustics was established. And yet, it remains a huge gap in the education system of the Architect. Unless you have had a basic education on classical music, you would have not learned that each instrument reacts different to the sound. That, the way the sound is created in a violin changes from the one created in the brass instrument, and so on.

At the Architecture school you are trained to treat sound as a technical feature, only limited to the acoustic engineering and knowledge of the materials and their physical attribute on absorbing the sound. You are also informed about the physical parameters of sound; how it moves into space, which surfaces and forms impose a certain sonique condition, numbers and coefficients of each materials in regard to the isolating affinity, etc. so all the information needed to start designing

a concert hall, theatre or music venue. Nevertheless, the encounter with the world of sound ends here. It never gets treated as a sole and separate factor in Architecture space. Probably, due to its wave – nature which makes it invisible to the naked eye. But, being invisible does not mean it does not exist. And that is exactly how it has been treated so far. As non-existent.

In November of 2016, it was the opening of “Haptic” sound installation in the Ethnological Museum in Prishtina. A 200 years old house owned at a time by a rich family, was later given to the state with the aim to be turned into a Museum. The whole complex consists of three buildings and the garden, and ten rooms, each of them with a certain story.

On the opening night, visitors were invited to take off their shoes, get inside and follow the guide – The tour of the cicerone followed by the audible recordings playing in the background. Sounds were chosen in a way that would represent the actual noise and sounds as if people were still living there. Therefore, in the kitchen you would hear the sound of the bread being cut, the sound of the wood getting burned in fireplace, the sound of the spoon clinging the plate, people chitchatting and a cry of a child far away. In the bathroom, following the same principle, you could hear the sound of the water dripping and the sound of a person washing him/herself with an old bucket. To my surprise, I found one of my dearest friend sitting in the low ceiling authentic small bathroom, staring at the empty space and hearing the recording of the water sound played in loop.

The museum also had the “birth room” and the “death room”, something not very common for a museum or for a traditional house for that matter. In the Northern Albanian region, it was a tradition that the dead body of the family member was put on a certain room, and people would come, pay their respects and cry. It was indeed a certain cry, and it was “sung” by the men of the village. It consists of dancing moves, hair tweaking and loud cry, in a sort of indigenous pagan way. The information for this ritual was written, translated and slicked into a decent way at the entrance of the room. People would read about it, take a look at the room layout and the empty clothes, representing the dead body in the centre of the room near by the window, have a glance on the handmade carved carpenter and walk out. The old, not well lit building always gave you a strange feeling of wanting to run away.

On the opening night, anyhow it didn't. No one wanted to run away, or just “pass by” or simply “through a glance”. This time, people chose to stay longer. Except for my friend at the bathroom, I also saw an older man I know sitting at the hall, staring at the building listening to the sound.

There were no smartphones, cameras, pictures being taken, because there was nothing to show. You could only hear. And hearing requires a different set of skills and concertation, especially to the modern man. The big difference in the opening night was that, people wanted to stay longer. They didn't pass the rooms in a hurry pace that often characterize the modern visitor,

who gets easily tired and frustrated from the load of information served towards him, again, in a visual language. They were curious for the story behind. They didn't feel fed up or over imposed with information. Most of them even told me that they felt like they were visiting the Museum for the first time.

No wonder why the reason behind this fully engaging experience is the use of the sound. The echoic memory functions different than the visual memory, and it gets even more catchy and easy to accept when it consists of familiar sound that everyone knows and has experienced: the burning wood, the cracking floor, the working tool noises, kids playing around, etc. Their universal language is known to anyone and can either trigger old memories or inspire you to recreate imaginary stories and characters for the building.

Having seen this whole social experiment on the opening night, it was very clear what needs to be done in the future. Therefore, this year's TDW workshop, we decided to ‘honour’ this invisible nature of the sound and work with an empty space instead. The whole process started with the students exploring the city and recording sounds, potentially from their favourite or most frequented city sites. The second day followed new recording, where they were asked to collect and bring audio materials that represent the most their past in their city, let it be childhood songs, scenes from popular movies, interviews, stories or noises. The collage that was created, following some simple exercises with audible

software, was as rich in its variety and as heterogeneous at the same time, considering the cultural and historical contest. Even though each group had chosen different songs, stories, movies, still all of that reminded us that we came from the same country of origin, the same stories and memories we shared in our collective (audible) memory.

On the other hand, the location chosen for the installation is a hollowed structure, placed in a green area in the centre of the city. It was designed by the famous architect Sou Fujimoto as part of the Serpentine Pavilion in London and, two years later the same structure was built in Tirana. The architect wished to “[...] create something melting into the green”, which later on took the shape and was named as “the cloud”. Following his vision, the student additionally brought recorded rainy sounds from the city that not only fit perfectly with the “rainy cloud” metaphor, but also represent a strong image of rainy Tirana, which was heavily on these days.

While listening to the sound compilation made by the students, the space would change its nature from the rainy atmosphere and nostalgic songs to the cheering playground atmosphere, filled with children screaming and singing, proving in

this way that sound not only has the power to change the experience we feel toward the space but also the power of universality it holds since it triggered the same emotion in everyone present there.

With a non-visual project and without papers and prints, this sound installation aims to scream the sound off its invisible shadow it has been forgotten, and educate students/participants or even the visitors on importance of the sound as a key factor on the process of experiencing space and architecture, and show the practical side of the sound relation to spatial experience. Furthermore, it also aims to engage the visitors in this sonique experience using public space as the platform for social exchange. The last but not the least, there is a field to this concept that can be filed and might even be considered ground-breaking when it comes to a certain target group: people with visual impairment. Facing already a system full of barriers and boundaries, the majority of people with visual impairment remain distant to cultural program and organisation, unless these programs are offered the braille system. The rest is distant and unreachable. At least, with the sound there is the chance that art, space, stories, landscape and can be transformed in audio information,

which might not be the ideal and the true representation of the object itself, but at least, it is an experience, and that a powerful one. The rest can be left to the imagination.

What we did with the students of the second year of Architecture at POLIS University is that we went through a sonique materials and recordings that students were ask to register through the city on the first day of the workshop. The second task followed, requiring them to bring pieces of materials, songs, old records from archives, interviews and any other audio file that would represent strong memories from their childhood, living and growing up in Albania.

The materials that were presented in class encouraged debates and stories that more or less we are sharing in our collective memory. A sort of puzzled map of different times and periods, songs and children noises from the deepest neighbourhood playgrounds.

After going through the materials, the students were introduced to the audio editing software and the first simple steps of editing and merging the audio files. Each group had a concept and a certain “sounds” or “noises” that were chosen from them. On the final day all the audio recordings were played inside the Sou Fujimotos Cloud installation.

THE CLOUD SOUND

Anyla Bersiha

Concepted & Leded by: Anyla Berisha [KS]

Assisted by: Keti Hoxha [U_POLIS]

Participants: Students of POLIS University 2nd year
of Architecture

The workshop lead by Anyla Berisha, assisted by Keti Hoxha. 'I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me'. – Juhani Pallasmaa We pass by the cloud of Sou Fujimoto every day, sit and observe as it merges with the surrounding. Now we want to bring a part of the city identity in its most original state through the sounds of everyday experience or pieces of memories scattered from the past. This way, the Cloud gains even more authentic features of Tirana. This is the final product of the one-week workshop "Sonique Illusion" part of Tirana Design Week 2017 "Inclusive Architecture". During this week we tried to capture the very core stories and sounds that reflect the real spirit of Tirana through the pattern of the live sound recordings, interviews, and memories shared by the students of 2nd year Architecture from POLIS University.

BIOPLARCH_

Experiencing Eco-materials



Fig.05

Concepted by: Esen Gökçe Özdamar
Leaded by: Esen Gökçe Özdamar, Ahmet Bal [TK]
Assisted by: Bioplarch Team: Esen Gökçe Özdamar (Architect), Ahmet Bal (Civil Engineering), Şermin Şentürk (Architecture Student), Supervisor: Murat Ateş (Chemistry), Julia Janku [U_POLIS]
Participants: Student of the 2nd year of Art&Design course, [U_POLIS]

Abstract

Bioplarch_ Experiencing Eco-materials the workshop is a research project that brings together bioplastic and architecture. The project aims to find out possibilities of starch based bioplastic and biocomposite as a construction material. Vegetable based starch is blended with different additives and biopolymers, natural fibers such as pellet (compressed sunflower, canola and other agricultural waste) and synthetic fibers, silica fume and fly ash, in order to improve a strength and durable material. The project aims to produce

a biocomposite material consisting of organic and inorganic materials that can be used as a surface and furniture. The research expands to the understanding of how organic and inorganic interventions can be made in order to increase the life span of the material, make it durable and resistant to humid and weather conditions (Özdamar and Bal, 2016).

Within the research, it is also suggested that bioplastic material can also be used, alternatively to the cement, as a connective material in concrete and provide a matrix for carbon, glass and aramid fibers. Bioplastic, produced from potato starch, is formed and molded firstly as a sheet and secondly as a three-dimensional the material and tested for vulnerability and durability, as well as for understanding material behavior under pressure, humid and different conditions (Özdamar and Bal, 2016).

The bioplarch workshop underpinned biomaterialism and sustainability issues in our age of consumption, a step towards understanding the nature of starch based bioplastic and biocomposite materials by inviting participants to be active users. Within the workshop, 40 participants from art and design and engineering disciplines, from Polis University and other universities, focused on production of hand-crafted raw bioplastic material. The participants applied and developed their own functional bioplastic and biocomposite materials and objects, initially through sketching, researching, finding appropriate additives for their designs and building their specific molds, within a 5-day intense work in groups.

Keywords: Bioplastic, construction material, biobased material, biocomposite design, agricultural waste, starch.



Fig.01

Friedrick Kiesler's Endless House (1950s) and Greg Lynn's embryological houses (late 1990s) have a common ground in the sense that they both represent an overthrow ontology towards Cartesian thinking and modernist forms. Based on organicist style inspired by evolutionary biology and biomorphological patterns, these two states of thinking have a coherence in terms of their form, material and program. The first estimates a haptic experience between architecture, body and correalism through experimental models, while the second approach evokes an evolution of pattern and digital computation interface. Kiesler and Lynn's experimental biomorphologic formations are not only an outcome of form, but become a quest for content,

context and a sensory environment. McGuire mentions Kiesler's space as something which becomes "a "generator for the individual," in which the sensory environments created by temperature, color, and material combinations worked together to enhance life activities" (McGuire, 2015).

Deriving from Kiesler and Lynn's biomorphologic and experimental approach, Bioplarch tried to understand how designers gain experience from indeterminate experimentations through materiality. Therefore, through questioning a relationship between form, program, process and content hapticity and material experience gained importance.

The Bioplarch_Experiencing Eco-materials workshop was part

of a research project which is under process and held at Namık Kemal University, Faculty of Fine Arts, Design and Architecture, Department of Architecture (2016-17). The research project is an interdisciplinary project, conducted by Esen Gökçe Özdamar, with the supervisor Murat Ateş (chemistry department and researchers Ahmet Bal (civil engineering) and Şermin Şentürk (architecture student). The project aims at understanding the nature of bioplastic materials by asking two important questions: How architects and designers interpret material knowledge and engage materials in our designs and deal with ambiguity of an unknown material?

The project aims to find out the possibilities of starch based bioplastic and biocomposite as a

BIOplarch
workshop #17
conductors: Esat Gökçe Özdamar / Ahmet Bal
03-09.10.2016
Tirana Architecture Weeks
26.09-28.10.2016

about Bioplarch
Starch is a naturally renewable and biodegradable polymer that can be used as a construction material. It is a natural polymer and is used in many different ways. It is a natural polymer and is used in many different ways. It is a natural polymer and is used in many different ways.

Goal
The main goal of the workshop is to provide a hands-on experience for participants to understand the nature of bioplastic materials. Within the workshop, it was estimated that the material engagement of designers and architects and related disciplines can be improved at an interdisciplinary level by haptic experience and hands-on experience.

What will you learn?
You will learn how to produce bioplastic materials using starch, glycerin, vinegar, water, and salt. You will also learn how to use these materials in different ways, such as creating a sheet or a three-dimensional construction material.

Production Time (2h)
From 10:00 to 12:00

bioplarch

basic ingredients (no salt or water adjustment)

ingredient	amount
starch	50 gr
glycerin	15 gr
vinegar	15 gr
water (distilled)	150 gr
salt	5 gr

additive

- coffee ground
- beeswax
- egg white
- paper
- corn fragments
- oak ash
- acetic acid
- fiber (cotton, hemp, combs, human hair, fabric, ...)
- coloring (ink, ...)

production process

Heating: Over a hot plate, just below boiling (95°C)
Biopolymer(s) + plasticizer(s) + additive(s)

↓
gelatin, starch, agar, glycerin

1 2 3 4

Fig.2a

and provide a matrix for carbon, glass and aramid fibers. The material can be tested for vulnerability and durability through combining with organic and inorganic additives, which can enable to improve material weakness to humid and different conditions. Vegetable based starch is blended with different additives and biopolymers, natural fibers such as pellet (compressed sunflower, canola and other agricultural waste) and synthetic fibers, silica fume and fly ash, in order to improve a strength and durable material (Özdamar and Bal, 2016).

Deriving from this background, the Bioplarch workshop, held at Polis University as part of Tirana Architecture Weeks 2016_ Architecture That Matters, was developed for participants at all levels from architecture, design and engineering disciplines and provided a hands-on experience to understand material sensation, and the comprehend the nature of bioplastic materials. Within the workshop, it was estimated that the material engagement of designers and architects and related disciplines can be improved at an interdisciplinary level by haptic experience and hands-on experience. Today, haptic experience can remind us of how to engage with natural and human-made materials, their values and effects on the environment in our world of consumption. This experience is therefore not only a finding out or invention of a new material or fetishize innovative materialism, but about rethinking on values, consumption practices and life cycles, and decaying and biodegradability of the

construction material. The research project derives on the understanding whether starch based bioplastic can be used as an architectural material, both as a facade material and as an interior space furnishing. Within the project, bioplastic is produced from potato starch firstly as a sheet and secondly, a three-dimensional

material specimen as well bare starch based bioplastic, with aggregate, starch based bioplastic with silica fume, starch based bioplastic with silica fume and polyolefin fibre are produced (Özdamar and Bal, 2016).

Bioplastic material can also be used alternatively to the cement as a connective material in concrete

material. Bioplarch workshop aimed at raising curiosity in sustainable and experimental biobased material design, by enabling an ambiguous and practice based design process from the perspective of different disciplines. Issues on sustainability, designing and sensing the unpredictable and searching for “new” materials for a greener and sustainable future were the main core of the programme. The aim was to encourage and support participants and inspire them to design their own handcrafted designs.

After lectures on starch based bioplastic and design, chemistry and material performance provided by the lecturers, participants were able to gain basic information to produce their own bioplastic and bio-based material design. Sketching, cooking, molding and drying of the bioplastic specimens were equally important as well as observation of making them.

During a five-day intense program, participants, from art design and civil engineering from Polis University and from other universities, were expected to experience the haptic sense at different levels from research to hold making, from finding additive and waste materials to producing bio-based materials. The participants tried to learn and develop design process, work with bio-based and biocomposite materials, and transform them into experimental haptic surfaces and functional objects. The workshop provided learning opportunities in “material experience”, observe material fragility and understand the relationship between the sources of materials, production and consumption.



Fig.03



Fig.06



Fig.07



Fig.10a



Fig.09a



Fig.08a

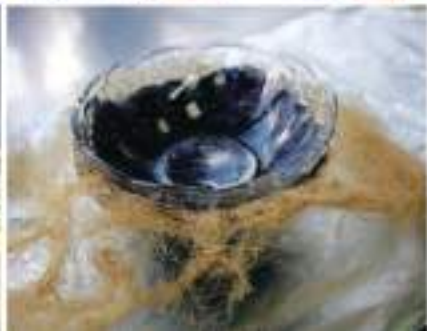


Fig.08b



09b



Fig.11a



Fig.12a



Fig.11b



Fig.13a



Fig.12b



Fig.13b

Fig.14



Fig.15

Fig.16

Fig.17

METHODOLOGY

Within this aspects and considerations, four assignment were expected from the participants. The students worked in small groups during the workshop and experience the making of bioplastic by molding, cooking and drying. They designed functional products such as a surface, a box, accessory, industrial object and everyday life objects, according to their proposed design. The workshop started with a lecture on bioplastic and its contemporary uses in architecture and design (Fig. 1, 2a, 2b).

The workshop focused on the understanding and producing biobased composite material design and bioplastic by several experiments. Through combining starch based bioplastic with agricultural waste such as pellet (compressed canola stalk or

sunflower stalk), straw, wood fibers, and other additives such as gum arabic, gum tragacanth, oak mesh, participants experienced making hand-crafted bioplastic by cooking and drying in ovens in small groups, making and designing molds (Fig. 3).

After making sketches and preliminary designs for a functional object, the participants were able to design their own molds and materials. The workshop was planned to finalize with a collaborative horizontal wall construction by modules and joints, or a patchwork of surfaces combined together. The final production would depend on the drying process and material performance. The students were expected to think creatively and build their own material. Innovative thinking, flexibility and embracing ambiguity are the key terms in the

workshop. The end product will possibly biodegradable within few weeks, months or years, depending on their ingredients.

A two-step process was followed: Firstly, the realization of an arbitrary design depending on participants' interest area of production such as a functional object or an accessory. Secondly, a patchwork surface made of bioplastic cube or three-dimensional modules by using 5x5x5 cm and steel molds in different sizes, combined with string. Alternatively, depending on the performance of the drying process, all the groups planned to design small three-dimensional modules of blocks for a wall with different colors, textures or additives. All together, these modules will be combined in order to build a lateral wall.

A basic bioplastic is formed by combining a biopolymer, a plasticizer and an additive (Stevens, 2002, 105). The basic ingredients for a raw-bare bioplastic are starch, vinegar, glycerin and water in many resources. According to Stevens, ingredients for the bioplastic are gelatin (agricultural protein derived from animals), starch (agricultural polysaccharide derived from plants and an important feedstock for bioplastics and can be derived from crops such as wheat, corn, potato, soy, and starch), agar, and sorbitol and glycerol (also called glycerin - makes a very useful plasticizer). Glycerol is produced by the fermentation of sugar, or from vegetable and animal oils and fats, as a by-product in the manufacture of soaps and fatty acids. It adds flexibility to the material. These ingredients are heated to just below

boiling point (95°C) on a hot plate or baked (Stevens, 2002, 166).

Starch is a polysaccharide, “generally extracted from the plant by wet milling process” and is used as a starting material for a wide range of green biomaterials. About 75% of all the organic material exists in the form of polysaccharides (Gupta, 2011, 189). Some of different sources of starch are corn, pea, oat, potato/sweet/white, water chestnut, wheat, chestnut, banana, rye, tapioca, etc (Gupta, 2011, 190). “Starch is used in its raw state or further processed by bacterial fermentation to produce biobased monomers, which are polymerized into bioplastics” (Karana, 2014, 202).

Potato starch is one of the most suitable resources for film formation and has a potential use for packaging (Muneer, 2014, 6). Food packaging has especially been one of the most quickly developed markets for starch based bioplastics (Stevens, 2002, 149). When heated, water disrupts starch molecules. Gupta explains this process as:

“When dried, the disordered polymer chains become entangled and a neat film is formed”. “The granules swell and burst, the semi crystalline structure is lost and the smaller amylose molecules start leaching out of the granule, forming a network that holds water and increasing the mixture’s viscosity. This process is called gelatinization. During cooking, the starch becomes a paste and increases further in viscosity. During cooling or prolonged storage of the paste, the semi crystalline structure partially recovers and the starch thickens, expelling water” (Gupta, 2011, 191).

The process of “heating, mixing and shear stress” breakdown starch granules, “making it a thermoplastics material with interesting tensile properties (modulus and strength) and gas barrier properties” (Muneer, 2014, 6). Vinegar (acetic acid) helps the gelatin and glycerin get together (Greenplastics, 2011).

In the workshop, Steven’s basic formula was referenced, however, different proportions and additives were tested to observe and compare the durability, flexibility and resistance to humidity of the outcome products. Due to the nature of hand-crafting and cooking skills, and the nature of experiments, the participants were expected to handle ambiguity. The trial and error method was the crucial core of the workshop. These ingredients were mixed and heated on a hot plate up to nearly 100°C at Polis University kitchen. Later, they were molded in a steel, balsa, glass or mesh mold of 5x5x5 cm or in varying dimensions.

The workshop focused on the participants experience and teach them how to create their own bioplastic materials/ accessories through interactive communication. Depending on the variability of different backgrounds of the participants, different group projects, ranging from industrial design, to accessory design are to be realized. The participants would be able to create their own bioplastic materials/accessories in small groups of 2-3 students. They were able to design and build a mold from simple materials and develop their own recipe, following on basic instructions. The group designs were discussed and presented before

the final production. Based on the students’ cooking skills, the samples will be dried in an oven for nearly a day. These products were dried for at least 4-6 hours (or a day) depending on the additives (Fig. 4, 5, 6, 7).

Since the workshop focused on the hand-crafted bioplastic production, participants were expected to discover and combine techniques of traditional arts and creating by cooking. Within this approach, they were able to handle ambiguity and decide and find out a methodology observed from a dynamic and ambiguous process. Materials used in the workshop were as follows:

- Potato starch
- Vegetable glycerin
- Vinegar (apple or white)
- Distilled water (or boiled water)
- Rock salt
- Waste food or agricultural materials (Food fibres: banana, corn leaf)
- Coffee Grout (both unboiled coffee and grout as a waste)
- Beewax
- Food color / ink /methylene turmeric, pepper or any spices)
- Sunflower seed oil (for oiling molds)
- Natural and synthetic additives.
- Molding materials
- Balsa, nail, silicon glue
- Steel cookie molds
- Equipment
- Drying oven
- Electrical oven or hot plate

GROUP 1: FOODLASTIC

Design: Truffle holder + bowl

Members: Kristi Janku, Kevina Sejati, Irida Guri, Hekuran Dylazeka, Behar Hysenaj, Redon Meshau

Additives: Food color, fibre

Cooking time: 2-3 min + 20 min

Mold: Wooden (ready-made and metal balls for the holes) + Glass bowl

Connection/Joint: None/solid

The design consists of two pieces: A truffle holder and a bowl. The truffle holder was formed by a wooden mold and the spherical volumes were extracted by using metal balls. Although the solid object was heavy, it was baked for at least 3 hours at 60-80°C. The pink bowl, made by using a ready-made glass bowl, contained bioplastic and wool fibre placed inside. The finalised object appeared stronger than the ones which did not contain any type of fibres (Fig. 8a, 8b).

GROUP 2: TIE-UP

Design: Necklace

Members: Kejsi Caushi, Xheni Sauli, Kristina Bella, Anxhela Muço, Anxhela Qyshka

Additives: Sugar, red color

Cooking time: 5 min.

Mold: Clay, handformed

Connection/Joint: Nylon string

After several trial and errors, a clay mold was built for the necklace in one solid piece and was later divided into several pieces to prevent cracking. The pieces were attached with nylon string (Fig. 9a, 9b).

GROUP 3 : AUTUMN

Design: iPhone Cover

Members: Prishila Gjeci, Flavia Hasanramaj, Anxhela Petko, Alda Brahimi, Vjola Ziu, Sara Trebicka

Additives: Acrylic color, cammomile red pepper, curry /// ocre: curry, pepper, tea ///

Cooking time: 6,5 min., 3,4 min.

Mold: Silicon, handmade

Connection/Joint: None/solid

The Bioplastic material can also involve sugar made from sugar cane, beetroot or refined sugar, making it a crystallised and transparent form. In the group 3 design, however, the outcome material was too fragile for functional used and the sugar melted in warm atmosphere. Additional fibres, natural resin and agar (a type of seaweed) could be used to prevent cracking. Alternatively, more glycerin would probably help the material become more flexible (Fig. 10a, 10b).

GROUP 4: DESIGN: UNFINISHED

Members: Amela Fejzo, Albora Ismaili, Ester Nuriu, Greta Dedaj, Raisa Myftija, Ledio Mino

Additives: Beewax, Acrylic color

Cooking time: -

Mold: Handshaped after

Connection/Joint: None

The group aimed at making a salt cellar (folded paper finger game) by beewax covered cotton fabric, which could be used as a material resistant to water.

GROUP 5: EVIL MASTER MINDS

Design: Triada Biolamp

Members: Suzana Mborja, Megi Kadiu, Ambra Ymeraj, Ani Doraku, Erim Fortuzi, Ledjon Tashi

Additives: glitter, pepper, color

Cooking time: 5-7 min.

Mold: 15x15x1,5 cm wooden mold

Connection/Joint: Separate pieces, wool and wooden structure

The design was inspired by a handbag with a tessellation pattern of triangles. The triangles were translated in to bioplastic using 15x15x1,5 cm wooden molds and cut diagonally into two pieces. The pieces were connected to each other by wool string and attached on a wooden structure and lit with sun power (Fig. 11a, 11b).

GROUP 6: DESIGN: BIO JEWELLERY

Group Name: Fire Proof

Members: Merilin Tota, Xhuljana Mjekra, Sara Topciu, Enxhi Sulaj, Tomas Vardhami, Jurgen Berberi, Kejdis Pjetri

Additives: Oak ash, colored ink, flower, coffee, sugar, glitter

Cooking time: 3,5-4.47 min.

Mold: Plastic mold (ready made)

Connection/Joint: Nylon string

The design consists of different colored rectangular and semispherical forms and formed into a necklace. Oak ash was into cubic modular and sheet specimens in order to increase the durability of the material (Fig. 12a, 12b).

GROUP 7: THE COLORS

Design: Necklace

Members: Lediana Cela, Elio Kasa, Remona Salicaj

Additives: Various acrylic colors

Cooking time: 3,5-6 min.

Mold: Plastic mold (ready made)

Connection/Joint: Separate pieces, wool string

Inspired by Van Gogh technique, 5x5cm square and triangular modules were decorated with acrylic colors (Fig.13a, 13b). After the group designs, cubic modules made by all groups were combined with string in order to make a tessellated surface such as carpet or for decorative use. Due to the process of long-hour drying, this surface was partially made. Additionally, three ceramic tiles were left open-air drying in front of Polis University, to observe the process of biodegrading within time (Fig. 14, 15, 16, 17).

CONCLUSION

In the Bioplarch workshop, participants were expected to experiment, design and produce their materials. Due to the nature of hand crafting and cooking skills, trial-error experiments and creativity, and group participation shaped end-products and bioplastic materials. The final evaluation of the designs were based on how the design sketches of the functional objects were developed into real-models through mold making, and how they performed for daily use. On a larger scale, the innovative approach of the participants showed that hands-on and haptic experience can enable and recall sustainability through

understanding material value and taking an action towards dealing with our excess consumption.

Currently, the production and the process of biodegrading bioplastic materials is more expensive than the conventional plastics. This is due to the complex biological processes in measuring biodegradability and material properties, such as tensile strength, indentation hardness, elongation, loss of volatile components, barrier to oxygen and moisture, oil resistance, ease of marring, fold resilience, tear resistance according to (ASTM) American Society for Testing and Materials (ASTM) (Stevens, 2002, 180). Despite this hard, yet surmountable issue, we need to radically change our consumption practices, recycle and minimize the amount of conventional plastic production. Regarding sustainability, lifecycle, life span of materials, the feedstock used for materials, the use and meaning value of materials, we need to understand the biological systems in relation to architecture and design.

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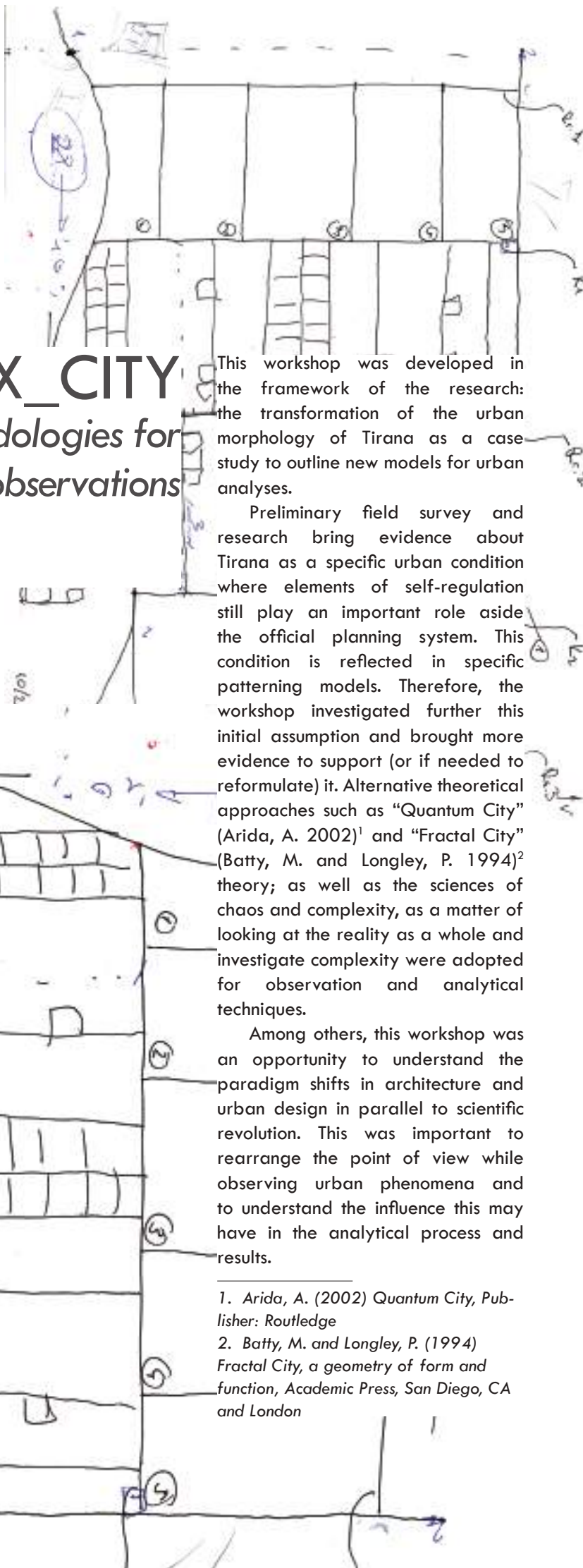
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Acknowledgement

Bioplarch is a scientific research project currently under process and conducted by Esen Gökçe Özdamar with researchers Ahmet Bal (Construction Engineering), Şermin Şentürk (Architecture student), supervised by Assoc. Prof. Murat Ateş (Chemistry) in Namık Kemal University and supported by Research Fund of the Namık Kemal University. Project Number: NKUBAP.08.GA.16.050.



COMPLEX_CITY

Exploration of new methodologies for urban analyses and observations

Concepted & Led by: Sotir Dhamo [U_POLIS]
Assisted by: Ledian Bregasi [U_POLIS]
Participants: Student of the 3rd year of Architecture, [U_POLIS]

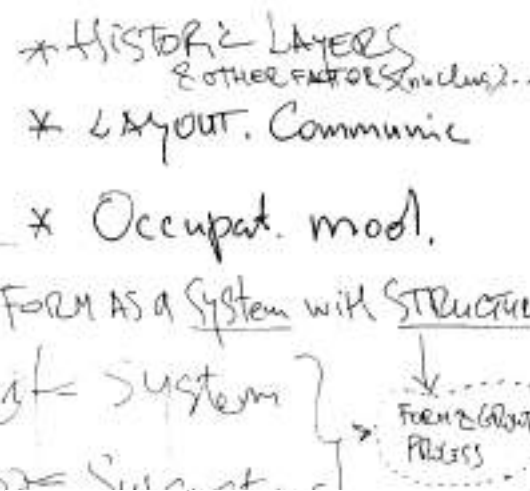
This workshop was developed in the framework of the research: the transformation of the urban morphology of Tirana as a case study to outline new models for urban analyses.

Preliminary field survey and research bring evidence about Tirana as a specific urban condition where elements of self-regulation still play an important role aside the official planning system. This condition is reflected in specific patterning models. Therefore, the workshop investigated further this initial assumption and brought more evidence to support (or if needed to reformulate) it. Alternative theoretical approaches such as "Quantum City" (Arida, A. 2002)¹ and "Fractal City" (Batty, M. and Longley, P. 1994)² theory; as well as the sciences of chaos and complexity, as a matter of looking at the reality as a whole and investigate complexity were adopted for observation and analytical techniques.

Among others, this workshop was an opportunity to understand the paradigm shifts in architecture and urban design in parallel to scientific revolution. This was important to rearrange the point of view while observing urban phenomena and to understand the influence this may have in the analytical process and results.

1. Arida, A. (2002) *Quantum City*, Publisher: Routledge

2. Batty, M. and Longley, P. (1994) *Fractal City, a geometry of form and function*, Academic Press, San Diego, CA and London



Given the time limitation and the complex nature of the workshop, the students' work focused on data gathering and field survey, to provide further evidences that could satisfy/verify the assumption made about Tirana as a specific urban condition for this students needed to:

- Conduct field survey in order to feed desktop analytical investigations;
- Conduct analytical work to detect and understand the hidden ordering principle/s or the properties which give life to the existing city;
- Observe and understand details related to the social life and anthropological principles affective the shaping process of the selected samples / neighborhoods (a questionnaire was prepared for this purpose);
- Sketch the final diagrams showing the analytical process and the understanding level of that moment;
- Explore and understand the applicability of theoretical concepts hired from the "Quantum City" and "Fractal City" theories.

METHODOLOGY

In order to understand the applicability of these theories in the field of urban design, participants should carry out, in due, time the following actions:

First, participants had to read and study in advance the reader and the recommended bibliography. The first day was dedicated to guarantee a common understanding of the objectives. In this concern, the

initial sessions combined lectures and discussions / brainstorming, to further improve the focus on the phenomena to be observed. In relation to that, it was explained the vital importance of combing desktop analyses with all interactions and details provided from the practical life.

Participants were divided in three groups, and each of them was given a specific pattern to be explored. Before visiting the field, the first step of the analytical work was to understand, according to a more traditional approach, the generation process of the analyzed samples, as an interlocked system (houses-unit-city); uncover historic layers, the pre-existing elements, permanencies, the activities and their transformation in time, etc.; understand the densification process in each of the selected samples, and how the initial aggregations were distributed within the neighborhoods; explore and understand the rational of the 'cul de sac' and the influence of this spatial conception in the neighborhood and city morphology; etc.

For this, the three samples, especially the historic ones, would be analyzed in three main moments: 1921, 1937, 1988, 2005, and in the current situation. This was conditioned by the availability of the cartographic materials.

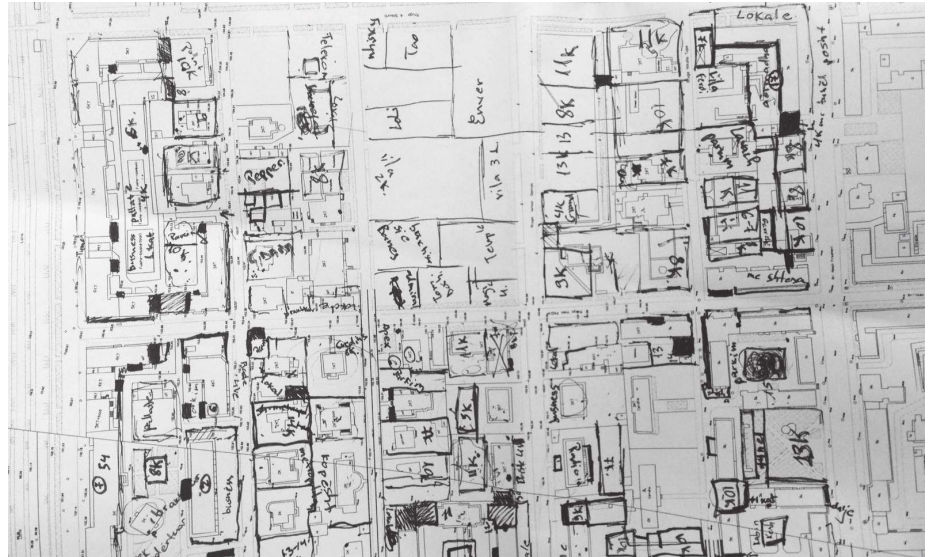
MAIN ACTIVITIES AND THEMES TREATED DURING THE WORKSHOP

First, the non-normative categories (the way people dwell spontaneously, additions, fill-ins, etc.), or the ones

that does not fit with the legislative frame, needed to be evidenced. Second, explore these non-normative categories in each of the samples and try to understand the 'hidden' ordering principles. Third, express or 'decompose' the ordering principles in a set of motives (the non-material aspects that trigger the human behavior). Fourth, understand how the behavioral actions (triggered by the motive/s) that were translated in space could be synthesized in a set of repetitive modalities, quantifiable and potentially measurable; and finally, explore how these behavioral actions were embodied across scales in each of the analyzed cases. This was a great challenge. Some questions to answer were the following:

- Can we identify an elemental space? What stays at the base of the elemental space? Are there any ordering principles?
- What are the relationships between the formal aspects of patterning models in Tirana and the specific human culture and/or historic circumstances? What are the community ties and interrelationships, group affiliations, improvisations, etc. that drive to the spatial patterns?
- Is it a specific attitude in relation to the public and private space? Are there some other indeterminate and in between categories?

Some of the main theoretical principles hired from the "Fractal City" (Batty, M. and Longley, P. 1994) Theory that were used during the analytical work were the following:



“organic city”; “hierarchy” and “self-similarity/self-affinity” across dimensions; “recursive” logic; trees and hierarchies; etc.

The desktop and field analyses (which are not reflected in details in this report), brought evidence about the replication of self-similar / self-affine elemental spaces according to a recursive logic across different scales. This logic was related to a specific behavior, triggered by particular local and historic conditions. The selected samples, as analyzed in the current condition, were considered as transformable realities emerged from the overlap of some initial/original conditions (defined from the historic analyzes), with some different interfering patterns (or the waive factor also defined from historic and social analyzes). Effects beyond the current spatial and temporal reality were considered as non-local-temporal effect (Zohar, D. and Marshall, I. 1994)³.

In a specific section of the workshop, participants reflected and argued on how this logical path and the data gathered may serve as a database for the creation of a model, through which we can generate a massive variety of urban forms. This can help to better understand the urban reality, or to use for design purposes.

This report reflects only some partial results since the research is still going on. Much more time and effort was needed to bring forward the research about some of the topics identified during the research. This was an important conclusion. In fact, the workshop was followed by a series of CompleXCity workshops carried out during the academic year.

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3. Zohar, D. and Marshall, I. (1994)

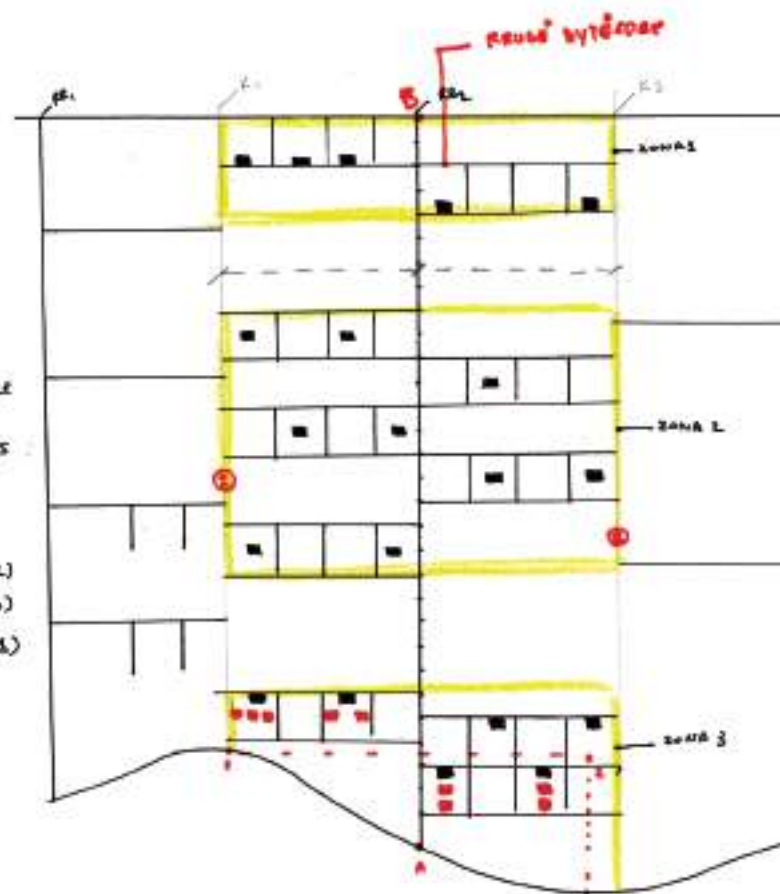


Old map of tirana, 1921

HAPET

DEF. LUMI ① DHE ②
 DEF. KANALI

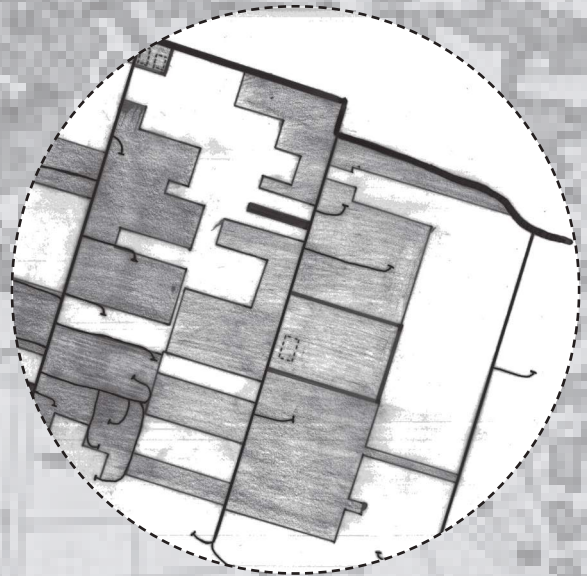
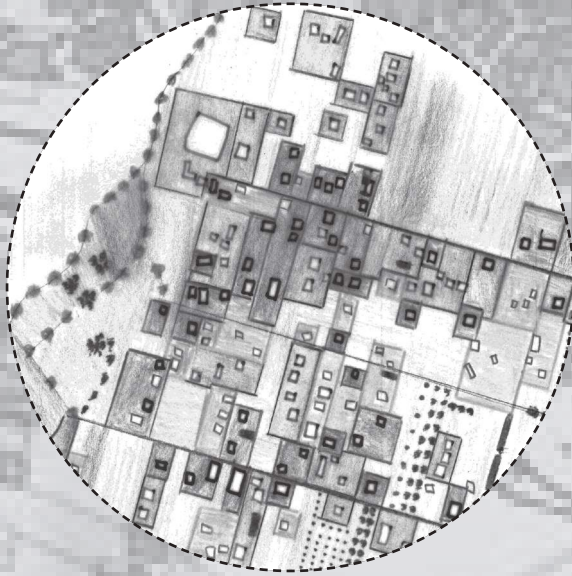
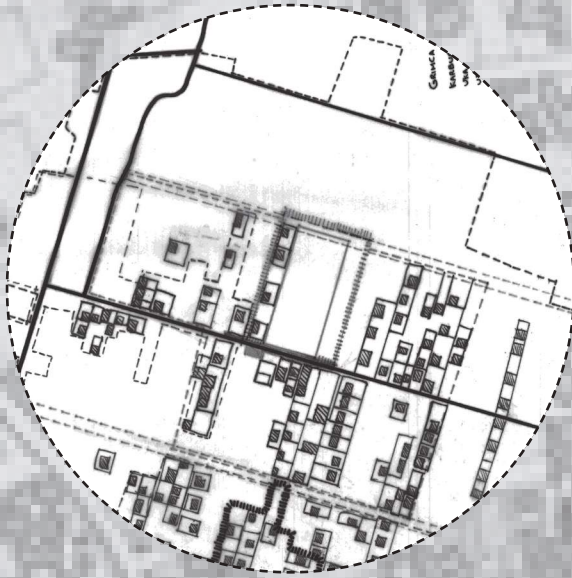
- 1) GJES RINËM MË TË LARTË DHE MË TË ULËT DHE LOGARIM MËSINË DHE KËTYRE DY PIRAMË 1''=1000' 2
- 2) NGA KDO PËRË A NGREJMU PËR LARTI PËR 23 NËNËI MËE KËJTO NJË PËRË B
- 3) NGA KDO PËRË KËJTO NJË LINDË PINGULE MË KANALIT REUGA KËNESHORË
- 4) EMËRTO KANALËT NGA E MASTA NË TË DËRTHË NË REND BRITËS (K₁, K₂)
- 5) GJES MËSINË E DY KANALËVE DHE HIQ NJË PARALELE MË TË DËRI SA TË PËRËKI LUMIN DHE RRUGËN
- 6) MË GJYSHËM E DISTANCËS SË GJËTUE MIDIS DY KANALËVE HIQ NJË PARALELE NË ANËN E MASTË TË K₁ DHE NJË PARALELE NË ANËN E DËRTHË TË K₂
- 7) EMËRTO RRUGËT NGA E MASTA NË TË DËRTHË NË REND BRITËS (R₁, R₂, R₃)
- 8) REUGA 2 NDARËT NË 28 PËRËSË NË MËNYRË TË BARABARTË
- 9) NGA KËTO 28 PËRËSË HIQ PINGUL SË 7% NË QËNDËR (ZONA L) ~~BARABARTË~~ PARALEL NË MËNYRË 20% NË LUMË (ZONA B) RANDOM DËRI TË PËRËN K₁ DËRI K₂ 20% REUGA KËNESHORË (ZONA S)
- 10) NGA R₁, HEQIM PINGUL VIZA QË KANË RAPORT 3/4 DËRI SA TË PËRËN K₁
- 11) NGA R₃ HEQIM PINGUL VIZA QË KANË RAPORT 1/2 DËRI SA TË PËRËN K₂
- 12) NGA RRUGËT DYTËSORË HEQIM PINGUL VIZA 100% NËNËI DËRI SA TË PËRËKI TË PËRËTËN NËNËI NGA RRUGËT DYTËSORË (VIZAT QË DALIN NGA R₁, QËJTOA RRUGË DYTËSORË)
- 13) POLICIONARI, BANESËS 70% NË TUND 30% NË QËNDËR → 30
- 14) RIPARCELIM, PARCELËS NË 40% TË 70%
- 15) RIPARCELIM, BANESËS NË ZONËN 1 TË POLICIONARËN 20% TË BANESAVE SA MË LARG RRUGËS NË ZONËN 2 TË POLICIONARËN 20% TË BANESAVE TË UJNOSËN NË QËNDËR NË ZONËN 3 TË POLICIONARËN 15% TË BANESAVE SA MË LARG LUMIT
- 16) RIPARCELIM, BANESËS NË ZONËN 3, 10% SHËRON PINGUL MË PËRËN 2 DHE PARALEL MË BANESËN RËGJISTRUËT.





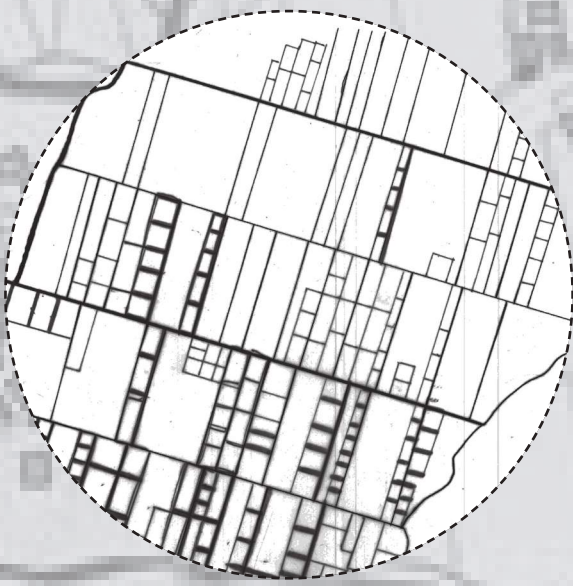
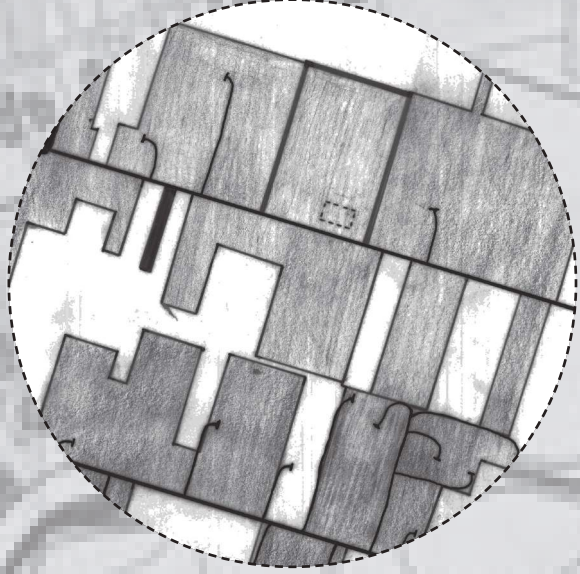
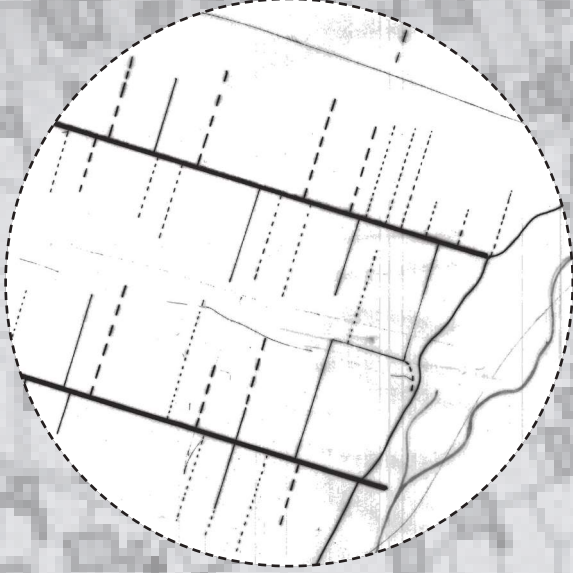
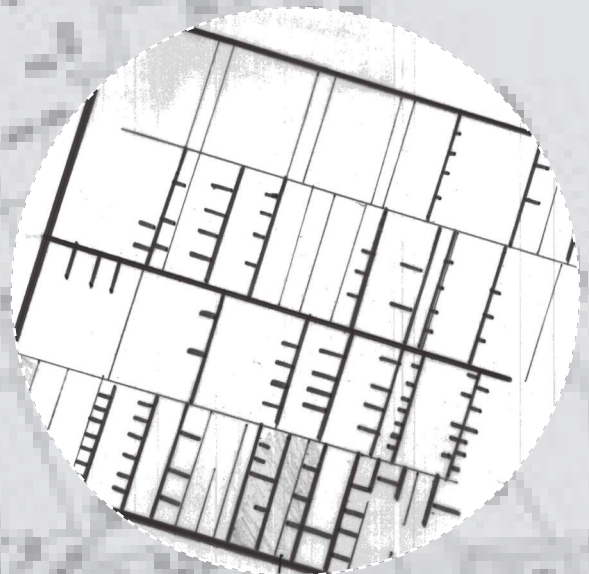
WORKSHOPS

Complexity



CITY PATTERNS

Students drawings during the working process of the workshop





BEYOND FORM

(fig. 1)

Sara Neves, Filipe Estrela

Concepted & Led by: Sara Neves, Filipe Estrela [PT]

Assisted by: Julian Velesnja [U_POLIS]

Participants: Students of the 4th year in Architecture

Location: Tirana, Polis University

What makes people appreciate a building? What makes a better building?

Can we appreciate a building if it isn't safe, useful or beautiful? It is consensual that we don't.

But, can we appreciate a building if its creation and construction process are not socially equitable, economically viable, if its materials don't come from responsible sources, if its construction and functioning aren't environmental responsible?

Can we appreciate a building if its existence is irrelevant and no one use it, even though the building itself, isolated from its context, works perfectly?

We all are now beginning to question it, seriously.

Today, the massive and superfluous production, and the disclaimer of liability by its creators and producers are not anymore peacefully neglected by citizens. The consumption patterns are gently changing and architecture is not an.

There are unquestionable principles in architecture that (almost) any architect or architecture student have in mind while creating. The Vitruvius triangle – *utilitas, firmitas, venustas* – is for us a clear and future-proof way to summarise them, but its crystalized rationality is somehow disturbing. Has this triangle any link with the social, economic and environmental impact of such durable, functional and aesthetic buildings?

Even assuming “to put the triangle” in a particular context and relates to that, it prompts us to a mere physical relation, circumscribed to its place, and releases the architects from the liability for the broader impact of construction on the society and nature. Can architecture be so rosy?

Even though architecture all in all is material, it is also exactly why it demands a huge amount of resources – human, natural, technological. We wonder if it is anti-evolution to believe that today the challenge is to respect that resources, while safeguarding the quality of space (utilitas, firmitas, venustas), rather than continue to break all their limits.

Moreover, we recognize that to create usable, durable and beautiful buildings is a huge challenge, and never even think architects should change their technical approach to the discipline but rather, they should reduce their valid options. To chose is probably the main tasks of an architect – to chose the materials, to choose the techniques, to choose the technologies - and these complex decisions bring with them many consequences, not only for the usability, durability and aesthetics of a building, but some of them not even visible on a building at its end. Not at all. So, how could the conditions and consequences behind the form of a building not be considered as a pillar of the building creation?

Sustainability is nowadays a hot topic yet, the word has been cheapened, become a flagship of everything (including when it is not), or often used just as synonym of the “green polices”. However, the true essence of sustainability is very

complex and powerful, capable of the direct impact on today’s consumption paradigm. Sustainability, “like all valuable words — freedom, fairness, beauty, justice, security, sufficiency, democracy — (..) is nearly impossible to define, nevertheless possible to sense (or to sense their absence)”. (Donella Meadows) And, furthermore, like all value words, it entails a set of objective principles and actions possible, yet difficult, to take forward.

To design a complete and ended list of principles and actions that define the sustainable architecture is a hard and maybe theoretical or utopian task, however, the search for it will definitely take us closer. Possibly, it will be an extremely fallible list – like in democracy, justice... - but still unquestionable necessary. And, as soon as it fails, the better it will be!

At the very beginning of this naturally pursuit there are more questions than conclusions. But is it at every time an architect is under pressure to choose – choose a place, a client, a problem, a material, a supplier, a technology... - that there is the opportunity to value these questions and transform them into attempts to create sustainability.

BEHIND FORM, THE WORKSHOP

The Behind Form invited the students to immerge in the city and search for a specific circumstance that they consider to be in need of the architects’ intervention.

The workshop sought to convey to the students that architects could (or should) look to their city critically, diagnose and self-

propose interventions, urging them to approach their technical knowledge as a tool, and not as an object, and mix it with their social knowledge, as citizens of Tirana. Therefore, Behind Form, essentially, asked students to choose: choose a place, choose the end-users, choose the problem and/or opportunity, and then choose a path for its resolution, choose the program, choose the conditions and resources...and use form as a tool to materialize, to communicate and to commit with all their choices.

FINDING THE CLAIMS OF TIRANA

Informal settlements are one of the most expressive manifestations of people’s needs. If we pay attention to these self-created and managed movements, sometimes glaring and sometimes quieter, we can find precious tips of how architecture can meet the citizens’ needs.

Citizens of Tirana seem to be particularly free in expressing their needs and wills troughout informal construction. There are a lot of striking examples around the city, but the informal street markets are probably the biggest collective ones. Under this name can be found a lot of different ways to claim the space, to use it and adapt it, diverse parallel economic models, several types of products, sellers and clients... But, besides this featured-rich reality, most of the markets are suffering from the lack of basic conditions for public health.

Because of the short duration of the workshop, and the wide range of options to address, Behind Form ended up being a search for the meaningful solutions to improve the informal commerce of Tirana.

METHODOLOGY

The students were invited to choose a specific street market in Tirana, make a transversal survey on it, define a strategy with its causes and consequences, and design a small intervention.

Not being possible to deepen a long-term strategy, the workshop encouraged the students to an equal division between observation and creation, and not to fear the time spent on the problem's understanding.

Considering local interaction and participation as the key elements for the reflection, decision and action, the students were encouraged to have a direct approach to the sellers, clients and bystanders of the markets. The idea of the pre-existence would then be based not only on the physical structures of the place, but also on the capacities, needs and desires of those who live there and adapt to it continuously. It warns of the importance of the observation and the recognition of its difficulty. *"We must always say what we see, but above all and more difficult, we must always see what we see."* (Corbusier, 1961)

The workshop was an invitation to refuse abstract principles or generic processes. Asking the students to bear in mind the immutable human need for personalized forms, it urged them to the employ of their architecture's base concepts (like scale, proportion, light, ventilation, program relationships, interior/exterior, etc.) as tools to achieve the citizens' demands, and not just as mere objects of speculation. A call for architects committed with the process' options, creating forms that carry out all those decisions and

searching for usable, safe, beautiful and sustainable forms. The challenge was to:

Find a local market and:

question the inhabitants' knowledge about the place and activity, as well as their needs and aspirations on that do a physical survey of the place and its close surroundings

- plans and elevations with dimensions and available infrastructures
- services and activities schemes
- accesses and itineraries schemes
- detailed and general photos of the place and people
- search historical information and data on local markets of Tirana;
- search for references: each student has to choose one reference under the workshop subject

Explain and justify:

Why did you choose that market?

Explain the 5 highlights of:

- the inhabitants' needs
- the inhabitants' aspirations
- the space's problems
- the space's virtues
- historical information & local data

Why did you choose that reference?

FIND A PURPOSE: DESIGN:

What are you proposing?

- *What are the consequences of your proposal? What is the value proposition of your project, and how will be the benefit delivered and experienced by the customers?*
- *How will you address that prepositions? Don't argue, design!*
- *Put the purpose into program and the program into form.*

Use form to find the purpose!

THE FINAL SYNTHESIS: SIX PROJECTS

The workshop led to 6 different projects. All of them have embodied the conclusions of the markets' diagnosis and have considered both the place and their users as the containers of all the indicators to understand the problems, discover the opportunities and create the solutions.

The 'Day & Night' approaches the market's structures as potential multipurpose spaces. Dritan Premto, Erazmia Gjokopulli, Konstantinos Liçka, Sonia Budini and Xhoana Kristo (Figure 1) chose an old metallic cover as case of study, a space that is unusable but, nonetheless, people gather around the structure and keep using the same place to sell. Taking this interesting happening as a motto, a manifestation of attachment and resilience, the 'Day & Night' proposes to restore the damaged structure, keeping its original identity, and re-design its floor to embrace the market activities again (during the day), as well as other cultural activities (during the night). For this purpose, was designed a modular floor that turns into multiple market stalls, or becomes a plan floor, totally free to house multiple programs and broad the range of users.

The 'Double Dimensional' have sought to resolve the disaffectedness noticed amongst young people for the informal forms of shopping in Tirana. During their journey observing local markets, Asdren Sela, Agon Dalladaku, Ardita Sylaj, Gent Shehu and Ilda Kurti (Figure 2) found that a lot of sellers have the same customer base for 20 years, and decided to design a completely new structure capable to engage with a new group of clients.

In parallel they identify the lack of the covers as the main necessity of the street markets around. So, in order to meet these challenges, the designed project presents a double dimensional plan: a roof for sell – as a shading device containing all the necessary structures and infrastructures for a catchy presentation of products - and a floor for stay – designed in order to offer an appealing and modern public space.

The 'Changing the Same' rises from the perception that the Kavaja Street's informal market basically works and just needs a few small and strategic changes to enhance its actual functioning. The coexistence of cars and costumers in a very narrow space, had been identified as the major problem, yet, even this problem is being naturally bypassed by the inhabitants, because cars avoid the street in the market-time. Ardit Dula-Enri Hasa-Ylli Malja-Miraldo and Ruka-Marindibra proposes to re-design the street section including car traffic changes and storage tactics, through a very discrete intervention. The 'Changing the Same' undertook to improve the daily routine of Kavaja's Market of its existing users, without trying to change it or them.

The 'Fast and Fresh' proposes to create better conditions for the sellers of "Abdyl Frasher" street informal market – a paved platform, tents and stalls - but additionally stands out for the designing of a juices shop inside. J.Hyka, S.Hajrullaj, A.Shpani, E.Pojani and K.Bregu identified the need of the individual and ready-to-drink/eat products in the informal markets, taking into account that usually students don't want to buy 1 kg of apples. The

'Fast and Fresh' sells juices made with the fruits and vegetables available in its own market, proposing a different way of selling and marketing the available products, to bring new clients, and increase, regularize, the informal economy.

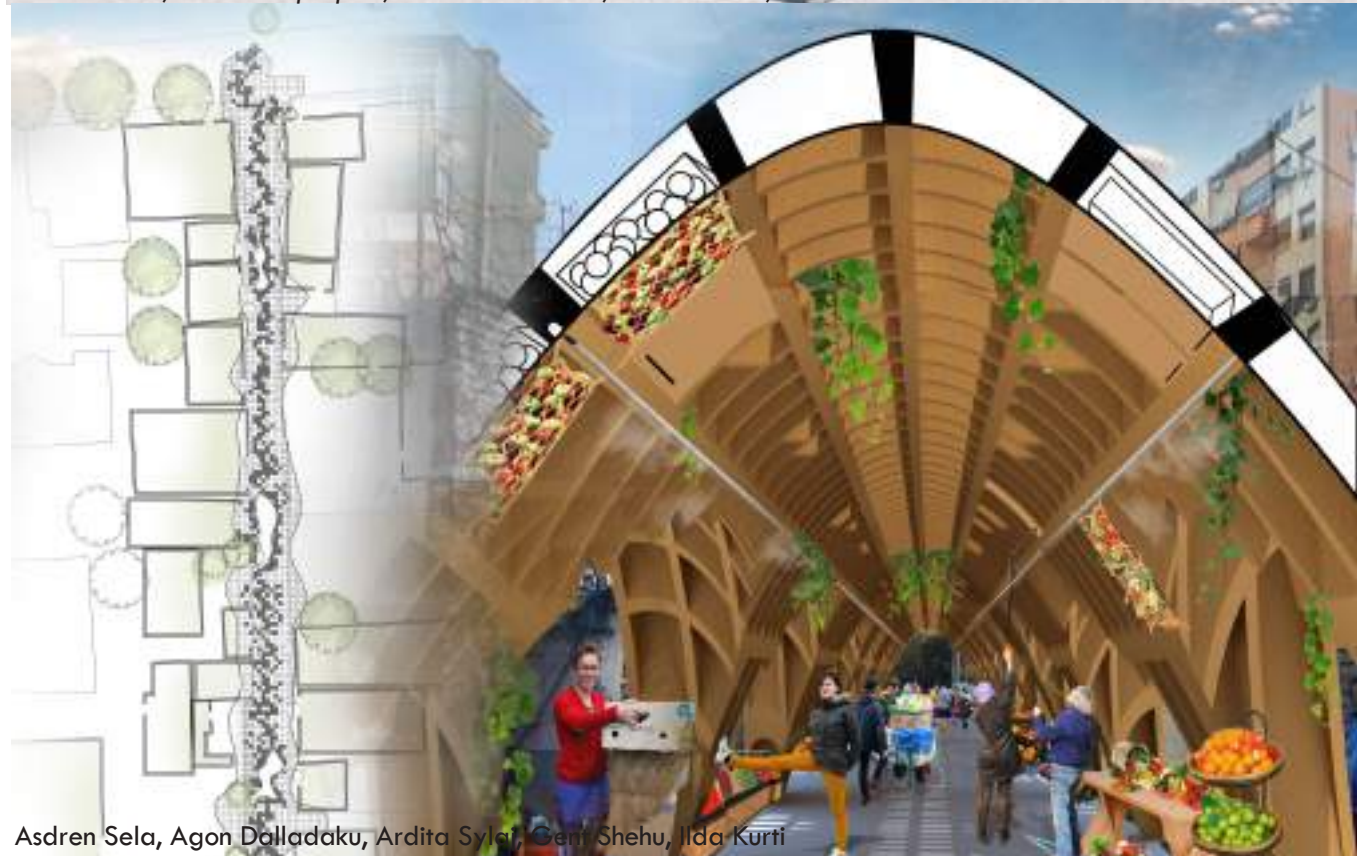
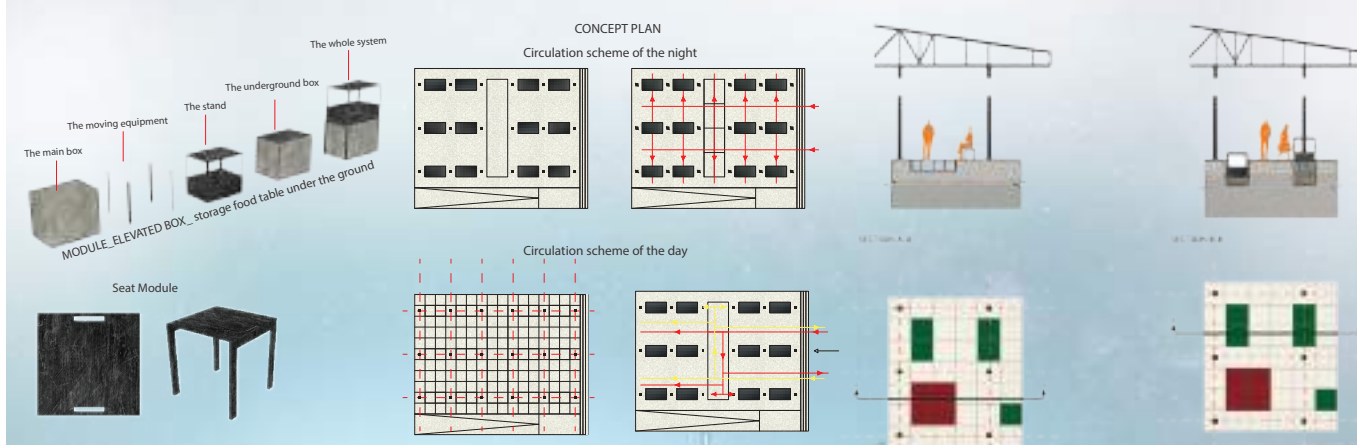
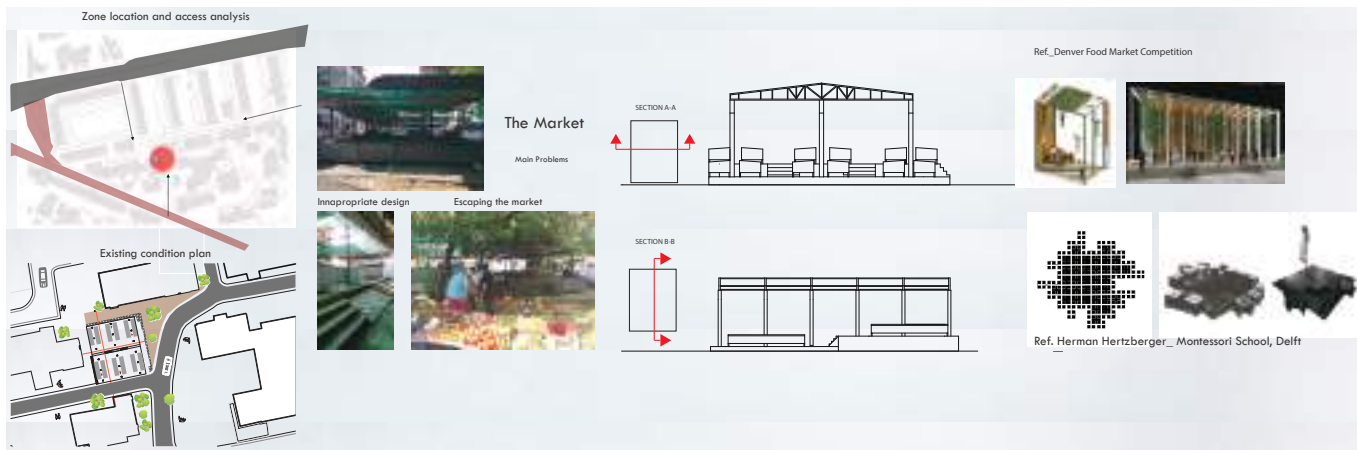
The 'Sit or Sell – The Mirror Market' touched upon a very charismatic place: the Don Bosko street, a large sidewalk with two faces of the same reality – on one side there's a line of ground floor formal stores and, on the other side, a line of informal sellers that claim that space every day. Two faces closely facing each other as a kind of ironic mirror. Besmir Hallkaj, Eduina Zekaj, Marinela Bako, Suela Dyrmishi and Xhina Fejzaj's project (Figure 3) try to approximate this reflection re-designing the sidewalk to offer respectable conditions to the informal sellers. The 'Sit or sell' is a combination of: static blocks placed on the sidewalk – with water and electricity (found as the essential supplies for a healthy street market) – and ambulant stalls – where the sellers can sell the products more properly, and at the same time transport and store them.

In the end, the projects had the same starting point: the idea that the existent informal markets, self-established and managed by the inhabitants, are deep-rooted and desired by the citizens that want its improvement but not at all its extinction. These structures ultimately are icons of a strong street culture.

The re-programing and/or re-designing solutions are shown as balanced ways to keep the informal markets tradition alive - whereas, if it persists on time and place is because it is necessary and works - and at the

same time to refresh it and improve its qualities to attract new customers into these spaces.

The Behind Form ends up being a small journey finding local forms, believing that 'form' is the edge of an ice-berg sustained by its other less visible forces: local economy, local matter and local skills. (fig. 4)



IMFORMAL



FORMAL

SIT OR SELL THE MIRROR MARKET

THE USERS ARE PROVIDED WITH :

RUNNING WATER

ELECTRICITY



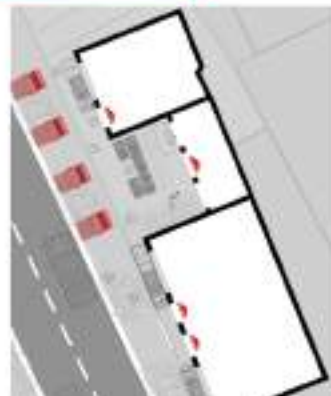
THE EXISTING PLAN



THE PROPOSED PLAN



THE EXISTING PLAN



THE PROPOSED SECTIONS



India's population is largely poor, young and rural

GHARAUNDA, A PRACTICAL APPROACH

At a TAW 2016 open lecture, we had the opportunity to present Gharaunda: our first work seeking sustainable construction, shaped by this belief on the combination of the long-term processes and micro local actions. Gharaunda is a tailor-made housing paradigm that contemplates the whole cycle - from diagnosis to conceptualization, production, businesses, labour conditions, sales, maintenance – creating new livelihoods and aiming for the long-term impact on the villagers' lives. (fig.1 and 2)

RURAL YOUTH

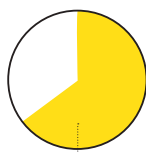
India is the site of this project, where the population is largely poor, young and rural, and there's a huge lack of the employment opportunities. (Scheme 1) Actually, half of it is living in rural areas, and also half of mankind is under the age of 35. So, why is the majority of investment focused on the cities' future and the problems coming from its population growth? Why are so few creating for and with the rural youths? This is a huge market opportunity waiting for new and meaningful solutions. Gharaunda envisions villages as an attractive place for youths, where they keep living by choice, fulfilled with their rural identity.

RURAL!

A personal note by Filipe Estrela and Sara Neves

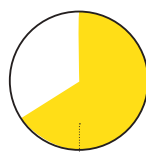
- We admit that we are powerless

1.2 billion inhabitants



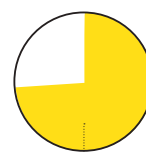
69% lives in rural areas

49% are less than 25 years old



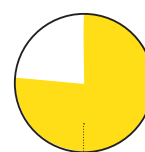
71% lives in rural areas

Only 40% is a worker



73% works in rural areas

76% earn less than 2 dollars a day



That's 900 million people!
The country with the highest poor population in the world

(Scheme 1)

- over urbanisation, and that our lives are becoming unmanageable.
- We did a search and a fearless moral inventory of urbanisation.
- We accept that the exact nature of urbanization will progressively increase our addiction.
- We came to believe that a Power greater than ourselves could restore us to sanity.
- We made a decision to turn our will and lives over to the care of Rural, as we understand it.
- We realised that the values we have been pursuing can be naturally found in Rural.
- We acknowledge that by being closer to the natural sources, we can, more easily, be independent of the global forces and centralized production systems.
- We recognize our century's progress in mobility and communication, and that modernity can reach the rural, while preserving that rural.
- We reminded that the truthful essence of the commons is Rural.
- We humbly remove the shortcomings and stop trying to ruralize the urban.
- We are entirely ready to embrace Rural as it is.

- Having had a conscience awakening as the result of these steps, we will try to convey this message to urban addicts and practice these principles in all (most part of) our affairs.

RURAL IS THE FUTURE OF OUR OPTIMISM.

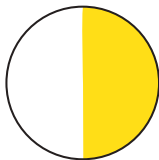
Housing in India

India needs about 65 million houses, in the 20 million in the urban area and 45 million rural. The gap between households and housing stock is narrowing, however, what kind of solutions are filling the gap?

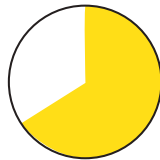
In the rural areas, a pucca house (a permanent building made with materials resistant to the weather conditions) is, generally, the most desirable upgrade from the typical kaccha house (a building made of raw materials, restored every season).

There's a decline of houses made of raw materials, but there's an increase in the use of asbestos (banned worldwide), burnt bricks (estimated as the biggest source of air pollution in India and employing around 10 million people, but under inhuman conditions) and concrete (the second most consumed substance

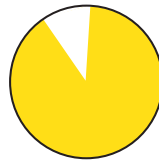
50% are made of raw materials
 (thatch/mud/bamboo)



62% have no toilet



89% have no electricity
 (or solar energy)



And housing is the single largest contributor to community development

(Scheme 2)

on Earth after water; accounting for almost 20% of CO₂ emissions in India). And, besides that, mostly pucca houses of low-income families don't have water supply, sewage, not even a toilet, and are made through very unsteady construction methods, without foundations or any safety control.

As the rural area of India is a very large and diverse territory, too large for just one model house, the Chauranda model was developed for the state Bihar and the specific needs of its population.

As the third most populated state, in Bihar 89% of the population lives in rural areas, 30% lives at less than 1€/day, and regarding their houses. (scheme 2). Is this enough?

Gharaunda design

Gharaunda is in a continuing demand for houses capable of creating sustainability. Throughout the design process, we have strived to achieve a form of commitment with the local inhabitants, the economy and the environment, and a balance between tradition and change - to be adapted to the local families' fulfill dynamics and, at the same time, fulfill the aspirations of the youths for more modern standards of living.

From it program, form and matter, Gharaunda aims to provide a house that contemplates sunlight, natural ventilation, colour balance... a form that is committed with all the decision making processes but ultimately strive to materialized it in a pleasant atmosphere. (fig.3, 4, 5 and 6) The reason is thatx venustas is one of the pillars and should never be neglected: everyone wants a comfortable and beautiful house. (fig.1, 7and 8). Drop the – lonialism and take the –Co!

Co-create, co-build, co-manage! Gharaunda is a merging process between the long-term planning and the local micro operations for a comprehensive and visceral impact. The demand for the co-operation between the global technocratic world – searching for new and more efficient construction technologies, materials, energy concepts, economic models – and the ingenious and deep-rooted local knowledge – the real understanding of their problems and aspirations, the wisdom of vernacular architecture, the local materials available, methods and skills, and the resourceful use of natural principles - is a sharing responsibility for the overall building cycle: from the diagnosis to conceptualization, training, labour,

BEHIND FORM

local forms

local materials

local skills

local economy

extraction, production, businesses, distribution, maintenance, recycling... Thus, building together their own sustainability, and their own beauty.

FINDING SUSTAINABILITY

Both, Behind Form workshop and Gharaunda project enhanced the process of co-questioning and co-definition of a collective path towards sustainability.



(fig. 2)



(fig. 3,4,5,6)



(fig. 7,8)





NOTES ON THE “CAMPING IN TIRANA - DIY EDUCATIONAL SPACES FOR EVERYBODY”



Reported by Joana Dhamandi

Concepted & Leded by: Agron Mesi, Joana Dhamandi [U_POLIS]

Location: Tulla Center, Glass Design Laboratory "Vasil Dhamandi" Tirana

Participants: 2nd year students of Architecture

Architecture for Refugees¹ is an open source online platform created to collect and share knowledge about the architectural aspects of the refugee crisis. Beside our online work, we also give presentations and organise workshops to deal with 'refugee architecture'. The CAMPing - Beyond Architecture² is a lecture and workshop series organised by Architecture for Refugees. During the Tirana Architecture Weeks 2016 - Architecture That Matters³, we were able to organise the "CAMPing in Tirana" program, which addresses the issue of educational spaces for refugees.⁴ Jungle Books Library, Calais⁵ - on Facebook⁶. The workshop program had three main goals:

1. to introduce the refugee crisis and its architectural, urban planning and design aspects to the participants and students;
2. to consider the issue of educational spaces for refugees in special environments and situations such as informal or formal refugee camps, analysing space, dimensions, materialisation, financial forms and maintenance aspects;
3. to deal with collaborative design and building, to learn about the

1. Architecture for Refugee - Open Source Online Platform - <http://architectureforrefugees.com>

2. CAMPing - Beyond Architecture on Facebook - <https://www.facebook.com/CAMPing-Beyond-Architecture-479019925626524/?fref=ts>

3. Tirana Architecture Weeks 2016 - Architecture That Matters - <https://www.facebook.com/tiranaarchitectureweek/?fref=ts>

4. The workshop was supported by the Future Architecture Platform - <http://futurearchitectureplatform.org>

5. Jungle Books Library Calais - <https://www.facebook.com/junglebookslibrarycalais/?fref=ts>

6. Source of the drawing: <https://reinventercalais.org/articles/jungle-books/#plan-viewer-controls> accessed 23 October, 2016.

positive influence of these methods and their mechanisms. How can different stakeholders work in a team and what kind of tools and communication methods are available?

As the short summary says on the back cover of Richard Sennett's book: *"Living with people who differ - racially, ethnically, religiously or economically - is one of the most urgent challenges facing civil society today. Together argues that cooperation needs more than good will: it is a craft that requires skill. In modern society, traditional bonds are waning, and we must develop new forms of secular, civic ritual that make us more skilful in living with borders. From medieval guilds to today's social networks, Richard Sennett's visionary book explores the nature of cooperation, why it has become weak and how it can be strengthened."*⁷

All of the aspects mentioned are analysed and learnt through the process doing; by participating in the practical workshop, the information and knowledge are shared and participants contribute to an enhanced understanding of the issues and the available tools, approaches and solutions to address these issues. The workshop included a design project dealing with refugee architecture and educational spaces.

STEPS – THE WORKSHOP

Step 1. Basic Data - General Knowledge

During the first two days, the participants were dealing with the refugee crisis and its architectural aspects in general. They got to know the stakeholders of the crisis - refugees, politics, decision makers,

7. On the back cover of Richard Sennett's *Together* book.

NGOs, individuals, architects and volunteers. The short presentation about classrooms and educational spaces in camps by Bence Komlósi and the project introduction "Catalytic Action - IBTASEM: A Playground for Refugee Children as Emergency Response"⁸ by Enrico Porfido, helped participants to imagine the existing situations in refugee camps. Enrico highlighted in his presentation the importance of participatory design and the involvement of refugees - workshops on site, the financing the project, donations, the work of the volunteers, free labour and the monitoring of the project and its outcomes.

Step 2. Individual and Community Goals

In order to understand the problems of the refugee crisis and to ensure effective collaborative work, everyone should know their own personal goals, the individual aims of the other participants and the objectives of the communities. In the first section, the participants used post-it notes to define their individual goals and share them with the others. This first discussion was a very important step to get to know each other. Talking, listening, reflecting and 'post-it-ing' were the main tools used by the participants. The teamwork, attractive spaces for children, mixing up different points of view, dealing with emergencies, being informed, building structures and developing low-cost architecture initiatives were a few of the individual goals mentioned by participants.

8. IBTASEM: A Playground for Refugee Children as Emergency Response on the website of the Catalytic Action - <http://www.catalyticaction.org/all-project-list/playground-syrian-refugees/>



WORKSHOPS

Architecture for Refugees

Step 3. Main Problems and Questions

After the individual participant goals were discussed, the workshop moved on to consider the main problems and questions related to refugees and the educational spaces. Who are the refugees? What kind of socio-cultural, economic and religious background do they have? How many people will use the educational spaces? Where will they be located? Will they be short- or long-term solutions? What are the financial limits? Who is going to support the project? How much time is available for the development? What kind of programs will these spaces host? Who will manage the facilities? What are the direct and indirect goals of these spaces? What are the dimensions and materials used for the space? Who will teach there? Is the space responding to psychological or physical needs or both? What is the long-term future of the structures? Who is the target group?

The questions were so different and the brainstorming increased the number of unsolved problems. The team had its first crisis. How could the group define the next steps to be taken and who would be the leader, the initiator?

Step 4. First Decisions - Even if there were more questions than answers after this session, the team managed to define its first two common goals:

1 - The "ED - Educational Space" will host many different types of users, of different ages, socio-cultural and religious backgrounds. There will be no specific group user of who can use the space or spaces.

2 - The "ED - Educational Space" will be safe, comfortable, social, warm,

welcoming, educational, recreational, practical and adaptable to different needs.

The team managed to define smaller sub-topics within the collected problems and ideas, and realised that the prioritization of the sub-topics was needed. The team also managed to define a timetable for the following days and specified the goals and tasks for the next day. These were to give answers and suggestions to the defined questions, to come up with a final idea, and monitor the workshop and the design process. The team had one more day to deal with the program, one day to make the design and three more days to build the first prototype.

Step 5. External Experts:

On the second day, besides the brainstorming and discussions, there were two invited professionals who presented, via skype, some of their experiences about refugee camps. Narda Beunders - L'Abri a Roof for Humanity, talked about her work in Kavala, Greece, where she and her team were co-building a community space. She highlighted the importance of long-term thinking, of durable materials and of the involvement of refugees. It is important for refugees to be active, employed and involved in projects, as part of a normal social life. Through this project the refugees were building not only a community space but through working together, they helping to construct their community. Normal spaces and materials are needed to offer normal life for them. This built community space hosts a hairdresser, atelier, kitchen and several multi-functional spaces.

Nasr Chamma – Co-founder of Architecture for Refugees presented his researches from his work in the Za'atari and Azraq refugee camps in Jordan. He talked about the huge number of children in these camps, the absence of fathers, the different shelter typologies, the diverse density in the different parts of the camp, the lack of infrastructure, the lack of educational facilities and the very limited available resources. The schools in these camps are run in two shifts and the basic education stops at the seventh grade. Nasr explained the importance of the collaboration between the different refugee camp stakeholders and the involvement of refugees in the whole development process of the camps, highlighting the words of the ex-director of Za'atari camp, Kilian Kleinschmidt, regarding the perspective of refugees in the development of the camps - "We were building a camp and they were building a city".

- Common goals and a discussion about the basic needs.
- Body and mind.
- We have to deal with both of them to have a well functioning project.
- Potential programs for the educational spaces

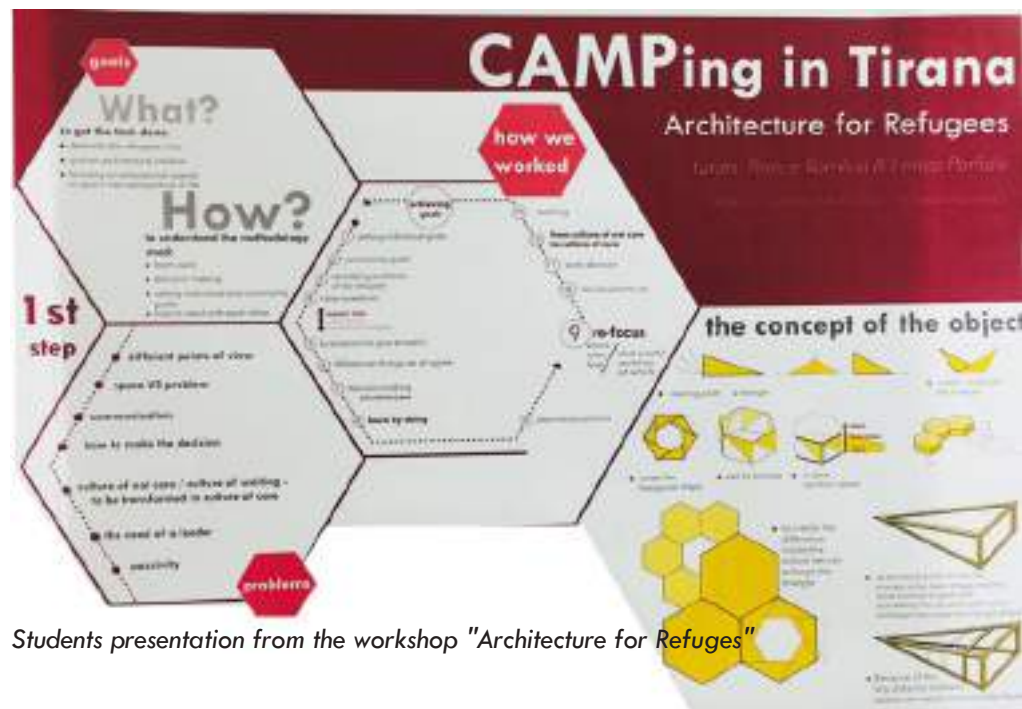
Step 6. Collaborative Design

After the presentations, the participants discussed one vital question: program and / or space? What has to be defined first? How can they influence one another? What requirements are there in terms of programs, activities and resources? How should we consider, prioritise and balance possibilities and requirements

for the space such as drawing, sewing, crafts, workshops, furniture making, dancing, music, kindergarten, biking, roller-skating, board games, gymnastics, farming, a library, a playground, first aid, art activities, toilets and bathrooms? How would a space look like which could host all of the above mentioned programs, facilities and activities? What kind of materialisation, form and dimension would the space have and how does the climate and terrain influence the design? The programs have to be developed hand-in-hand with the spaces. After the team decided on the programs, a modular system was chosen to maximise adaptability and allow the space to be able to respond to different requirements of the programs. This principle of adaptability also applies to the structure and space to be designed, ensuring that the design allows to be adapted in order to react to different weather conditions and terrains, and be easily adapted by the users.

Since the resources of the workshop in terms of time and money were very limited, the group decided to deal more with the modular system and less with the individual units which could also be built and personalised by the users. An already existed "Capsula" in the courtyard offered itself as the first potential module, but the team decided not to use this existing resource. The "Capsula" had very few characteristics which would fit into the team's vision. It was very big, not easily replicable, more freestanding than modular, and the ownership of the "Capsula" also generated several questions.

No "Capsula"! If there is no



Students presentation from the workshop "Architecture for Refugees"



WORKSHOPS

Architecture for Refugees

“Capsula”, than how can we start the design? What are the first steps? Who will bring the first ideas? Is the team going to stay together or is going to be divided into smaller groups? These were the most important questions at this phase. Since the workshop was still in a ‘sterile’ environment, there were no refugees, NGOs, to ask for help. “We are the different stakeholders. We have different goals and ideas, so we have to collaborate, bring ideas and make the decisions together. We are all part of the collaborative design process even if it is only a ‘play’- was the useful response from one of the participants. These words highlighted to the team the importance of collaboration. The team had its crisis, but this statement helped them to move on. The group, without any verbal discussion, started to form smaller groups to bring up needs, material and design ideas. There was a nice flow of information and knowledge transfer between the smaller groups. Everybody knew the common goals and what each group was doing, but kept its focus on the specific issues which the sub-group was working on.

After a few hours, the first thoughts and sketches were ready to be discussed. The design ideas showed how different each individual group was and gave a range of perspectives. One group dealt with the diverse programs and their management on a wider perspective, another group with a modular pavilion design and the third group with the financial aspects and branding of the project. The different approaches and aspects complemented each other and showed the weaknesses and strengths

of the ideas. Through the discussion of the various aspects and issues, the team managed to define a common goal which contained almost all of the ideas of the sub-groups.

Step 7. Tasks and Responsibilities

After the design ideas were discussed and the team had agreed on the next steps, the further tasks and responsibilities were defined. Who is doing what? Tasks such as architectural design, furnishing, construction, materials, costs, model building, prototype building, manual drawing, photographing and social media. These tasks were specified thanks to the external support. The external professionals and their experience introduced many new tasks to be taken up. Eight smaller groups were grounded to deal with all the most important aspects. Thanks to the diversity of the team, everybody found their place within one of the smaller groups.

TASKS AND RESPONSIBILITIES

Step 8. Collaborative Building

The collaborative building process was the most fluent. The team had most experience and knowledge in this field. Materials were bought, first elements were cut and photos were taken without any questions or misunderstandings. The smaller groups worked perfectly together. The only task and team which was missing was in terms of the general organisation of the team. After a short period, the team realised this gap and delegated someone to deal with the bigger picture. As the team agreed previously, there was no 1:1

prototype, but a 1:20 modular system, which showed the pros and cons and the potential in this system.

- Collaborative building process - discussion, decision making and agreement
- Finance
- Layouting and branding for the final presentation

FINDINGS AND LEARNING

The level of teamwork had several peaks and troughs during the week in terms of collaboration, design, decision making but there was no crisis with building. It was interesting to see how well organised the team could be when it came to finalising and building. During the six-seven days, the team had several smaller discussions and brainstormings about the teamwork - collaborative process, decision making and design methodology.

Teamwork – the collaborative process was probably the most problematic issue. How can 25-30 participants work together, bring up new ideas, make decisions? The lack of communication knowledge and tools were an important issue. The team learned that listening to each other’s statements and ideas and reflecting on them is crucial for effective teamwork. Only one person should speak at a time so that everybody knows the individual goals and ideas. The team was continuously looking for a ‘boss’, for someone who could make the decisions. At the end of the week, the participants understood that the teamwork needs initiative - ideas, that can be discussed and decided collectively. There is no need for any leader, but a general management

group which organises the big picture.

The team also realised and learned that ups and down during the process are normal, and they are also an important part of the work. There is no need to stress out, but rather to work hard resolve the crises and problems. New perspectives and totally different aspects can help to solve these crises. During the week, the team managed to make only consensual decisions, there was no need for any democratic vote - 50+1%. This was also an important finding, showing that there are always more than two solutions. The participants had four-five sessions where - out of the box - the third aspect helped to make a decision.

Moving from the culture of waiting to the culture of care and doing was another important topic. What are the tools to be proactive, to bring up new ideas, to start new initiatives and to be innovative? The team used tools such as 'no excuses', discussions - listening and responding, time management and deadlines, music - to inspire the participants and make the work fun, 'no leadership is needed', how to motivate each other, 'daily champions' are not needed, talking and doing, taking action or creating bigger or smaller goals and tasks. All of these techniques and more were used to get from the culture of waiting to the culture of care and doing.

At the beginning of the workshop, several individual and common goals were defined and stated. The team managed to reach many of them, but there are still a lot of goals to be achieved. The "ED - Educational Space for Everybody" has to be upgraded, the basic element of the



modular system and the first prototype have to be realised, a good financial model has to be defined, partnerships with on-site organisations have to be started, programs which can be hosted in this modular system have to be organised and the "ED" has to reach the real users.





WORKSHOPS





Photography Exhibition with the works produced during the workshop lead by Erika Petric, assisted by Dorina Papa and Amanda Terpo, with the student of the 3rd year of Architecture, 4-5th of Urban Planning. The focus of the workshop was to give a different perception of the city going beyond the classic architectural representation and photography.



SECOND GLANCE @TIRANA



Erika Petric

Concepted & Led by: Erika Petric [CR]

Assisted by: Dorina Papa, Amanda Terpo [U_POLIS]

Participants: Students of the 3rd year of Architecture and 2nd in Urban Planning

Eni Sulaj, Mirian Kabashi, David Pemaj, Kejsi Kazdeda, Sergio Pasho, Xheki Maskuti, Kimet Borici, Tea Muraj, Redita Isaku, Elisa Sali, Elio Kasa, Valerio Cukaj, Ledia Gjergji, Jurgen Brahaj, Emilia Brunja, Sara Habilaj, Arselda Brahimi, Orsid Cani, Kimet Borici, Prishila Gjeci, Angjelo Peristeri, Jona Xharo, Elisa Poleshi, Mgel Shehu, Julio Isufi, Jurgen Brahaj, Izmir Cota, Amina Basha, Sergio Pasha, Kristiana Ilia, Aldo Sulaj, Artan Ndrejoni, Roki Pepa, Rebana Ahmati

Location: Tirana, Polis University, TEN Center

Reality is like an orange – you have to squeeze it until the juice comes out, in order to get to its essence.¹

Paolo Rosselli

When I make a photograph, my perceptions feed into my mental model. My model adjusts to accommodate my perceptions (leading me to change my photographic decisions). This modeling adjustment alters, in turn, my perceptions. And so on. It is a dynamic, self-modifying process. It is what an engineer would call a feedback loop.²

Stephen Shore

Even if we are continually moving in a built space, architectural concepts often escape our perception. At the same time, today, by the expansion of digital photography and general mobility, architecture is a frequent subject in photography. Intentionally or not, we all take and share pictures of architecture on a regular basis: be it for (personal) documentation purposes (e.g., visual souvenir of the sightseeing hot-spot), or as a background (set) for the message or activity we want to share. Either way, the act of photographing is reduced to the seemingly objective representation of the architecture as a sculpture, separated from the viewer.

However, if we consider architecture as a three-dimensional space that can be entered and experienced, the question worthwhile asking in the context of architectural presentation is-how can a photograph be

1. Paolo Rosselli in interview with the author, May, 2013

2. Shore, Stephen: *The Nature of Photographs*, 2007, Phaidon (London, New York), P. 132

constructed and used in order to serve as a transmitter of this experience? What makes the photography spatial? How can we shift the paradigm of photographing architecture beyond bare documentation?

It is safe to say that in the era of omnipresent digital images, virtual excursions via Google-Street View, and extensive instant possibilities for self-marketing, the canon of photographing architecture calls for a redefinition. In the context of architectural research, there is a need for an examination of photography, both, as a tool in the process of architectural design, as well as a didactic tool in the architecture education. The latter calls for particular attention, as the questions of perception, focus, and understanding in the field of education are growing on importance today. With this in mind, the workshop “Second Glance @Tirana” was set up to introduce students to the complexity of architectural perceptions and urban space, and challenge their perceiving position in it.

RESEARCH OBJECTIVE AND THEORETICAL BACKGROUND

The theoretical background of the workshop derives from the comparative analysis of two terms - the philosophical term of Epoché by Edmund Husserl and the Gesture of photographing by Vilém Flusser - in relation to the perception of architectural space. Epoché is a state of being that derives from the phenomenological reduction - the state of unbiased perception, stripped of preconceived ideas and labeling, quantifying and describing

the phenomena, which is the necessary first act in Husserl's phenomenology.

In his posthumously released essay *Gesture of photographing*, Vilém Flusser compares the act of photography with the act of philosophy (and vice versa). He analyzes the behavioral and perceptive procedures involved, while observing both acts in the perspective of "subjective" experience, i.e. the situation structured by the constituting intention of the acter (the philosopher - in Flusser's terms "the researcher" - and the photographer). This analysis implies the statement that "the photographs are not "objective" descriptions."³ Thorough research on Flusser's reception of Husserl can be found in the work of German philosopher Lambert Wiesing⁴, who precisely defines the usage of the term 'philosophy' in Flusser's work and shows that "for Flusser the philosophy is identical to phenomenology."⁵ Furthermore, he analyses the structural similarity in the understanding of the method of phenomenology by both authors, concluding that the part in which they correlate is the Epoché and the phenomenological reduction, thus stressing these as of crucial relevance for the theory of photography. He also points out

specific qualities of the photographer in Flusser's understanding, which does not include mindless snapshot production. Moreover, according to Flusser, the photographer, by the fact that he is deliberately involved in an intentional act of reality-constitution, is a phenomenologist.

Therefore, the research question here was which elements constitute the gesture of photographing in the case of architectural photography? To answer this question, the theoretical research focused on the role of the photographer - e.g. what are they feeling as they stalk their prey (the architecture of a building), how do they make the decisions on framing the picture, what pre-knowledge do they bring to the process, and what impact might it have on the final photograph? The quantitative content analysis of the empirical data, collected through semi-structured interviews with three prominent architecture photographers, Margherita Spiluttini, Héléne Binet, and Paolo Rosselli, resulted in the extraction of the operational categories that apply to the photography of architecture when it transcends the "objective" visual presentation of the building. These categories - e.g., Context, Position, Selection, Resonance, Transformation, Intention, or Background - informed the structural frame of the empirical research conducted in the workshop *Second Glance @Tirana*.

Democratization, derived from the technical development of digital cameras, enlarged the scope of possible authors of a photographic record of architecture, by the fact that active participation of the person

operating the apparatus can be reduced to the minimum and still provide acceptable overview representations of the buildings – today, "anybody" can do it. This circumstance leads to a democratization of the use of photography in the architectural education as well: if every student today can be, and de facto is, a photographer of architecture, the utilization of photography as an educational instrument lays at hand.

OBJECTIVES

Second Glance @Tirana was designed to allow students to become creative, informed photographers (and planners), able to coherently express and document their personal view of the built environment with thoughtful and 'critical' works of art. Further, objectives of the workshops were to inform the participants about the potential of the specific methods of writing as a support to the personal creative practices, as well as to the development of the (academic) writing skills, and to teach students to implement site-specific research practices through photography, and writing into the process of architectural design.

3. Flusser, Vilém: *Gesten. Versuch einer Phänomenologie*, Fischer Wissenschaft, Frankfurt a. Main, 1994, p. 103

4. Wiesing, Lambert: <http://www.flussersudies.net/pag/10/wiesing-fotografieren.pdf>

This article is edited part of the article „Edmund Husserl in der Medienphilosophie“, in: *Philosophie in der Medientheorie*, hrsg. von Alexander Roesler und Bernd Stiegler, München 2008, p. 145-157.

5. *Ibid*, p. 4 (PDF)



WORKSHOPS

Second Glance@Tirana

METHODS AND MATERIALS

During the workshop Second Glance @Tirana, we explored the potential of a mindful relationship with a given space and its expression through photography. The questions to answer were: how can the combination of text and image deepen the personal experience of the architectural/urban space and what is the difference between showing and telling in the photography of architecture?

The approach to the subject was both experimental and playfully by the use of innovative methods of writing: the Freewriting and Focused Freewriting. The hypothesis was that in, the context of architectural analysis, or

conceptualization, the “increased intensity”¹ of Freewriting can be used as a creative boost for outlining architectural concept, mapping the location or “drawing” a sketch, in what form ever, of investigated subject - in this case, of the urban space of the city of Tirana. No experience in writing (or photography) was required; all the participants were able to write in their native language. A set of practices, which stimulated the original investigation of space, was organized in three modules and six practical sessions.

6. Elbow, Peter: „Toward a Phenomenology of Freewriting“ In: *Journal of Basic Writing*, Vol. 8, No. 2, 1989, P. 42-71, here P. 60

EXERCISES

The working schedule included individual creative work, as well as the work in small groups and the presentation in the plenum. A camera was required for the participation in the workshop, although there was no demand regarding the quality of the camera. The majority of the work was produced with the camera of a smartphone. The empirical work took place in the classroom, as well as in the open space of the city. Continuous hand-ins documented the process and framed further group discussions.

Students were encouraged to create and compile a portfolio that demonstrates their body of work over



the course of the workshop. They were also required to produce one photo-series per day to build their body of work (starting with the Day 2 of the workshop), along with the given topics and categories. These categories aimed to stimulate a mindful facing with the architectural/urban space and the ways of its use. On particular parts of the city, as well as on the campus, students were asked to explore the notions of architectural terms, such as vertical, inside-outside, known-unknown, green, crossing, density, or pocket, by the use of Freewriting and photography. This effort peaked in the series of the “personal work” that proposed a detection of a particular, personal tread of investigation in the

urban space: What did I discover through the previous exercises about my predilection in dealing with, researching and questioning the city as a multi-layered organism? How can I express this through photography?

Becoming aware of the processes of framing in the course of the selection of the images for a presentation was a “feedback loop” during the creative (re)discovery of the urban space of the city, so known and yet seen “between the eyes” again and again until rediscovered as new. David Levi Strauss describes this process as follows:

“Photography is light-writing, the language of images. Less abstract than written or spoken language, it selects images from the existing world of appearances and arranges them

in patterns. The camera-eye doesn't think, it recognizes. It shows us what we already know, but don't know that we know. Its syntax is less constrained than its grammar, so the way images are put together is important².”

A mosaic-like combination of individual views - the syntax of so constructed narrative about the city - was shared with the public during the exhibition that took place from 18 Sep to 2 Oct 2017 at the TEN Centre, as an integral part of the Tirana Design Weeks 2017. Every participant's work was represented; the exhibition showed more than two hundred photographs of various formats.

7. Levi Strauss; David: *Between the Eyes, Essays on Photography and politics*, Aperture Foundation, New York 2005, P. 110





WORKSHOPS

Second Glance@Tirana







WORKSHOPS

Second Glance@Tirana







WORKSHOPS

Second Glance@Tirana



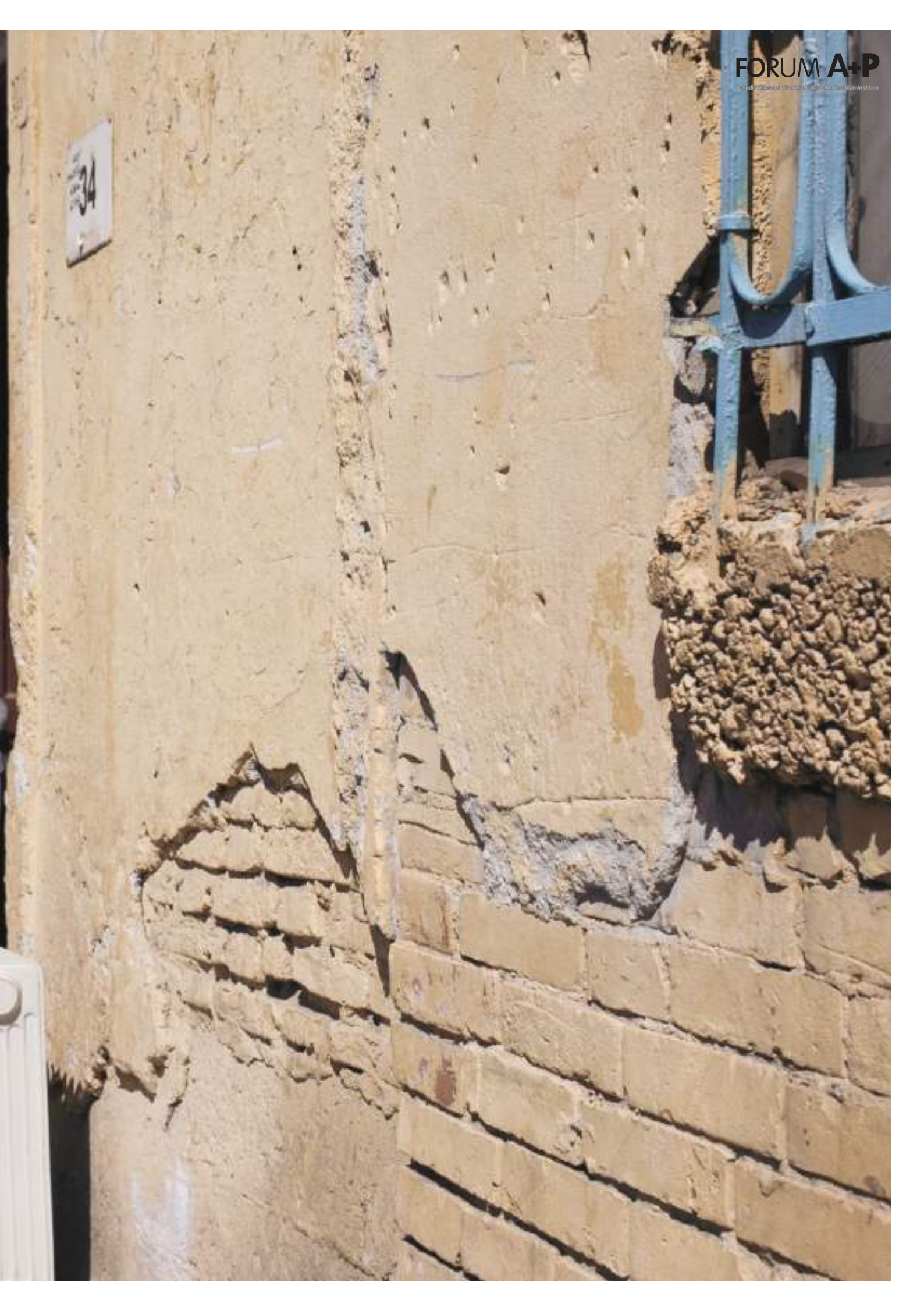




WORKSHOPS Second Glance@Tirana



Tirana, 2017
photo by Erika Petric





WORKSHOPS

City Fabric on You







WORKSHOPS

City Fabric on You



City Fabric on You, is Fashion Design Workshop with the works produced during the workshop lead by Joana Dhiamandi, assisted by Xhoana Kristo and Aldo Hako with the students of the 2nd year of Art&Design. The curation of the photoshooting was done by Aldo Hako, at DESTIL Albania.



Fashion Show/Catwalk and Workshop Backstage



WORKSHOPS

City Fabric on You

D.LEKA,
K.KAJO
N.ZEQIRI
E.BAKIU
R.MUKA



K.HASHO,
T.KARABINA,
G.KOZELI,
R.MIRI



G.GUXHO
S.REKA
K.BRAIMLLARI
B.MARTINAJ



M.REXHO
T. NEXHIPI
I.NDOCI
E.DIZHANI



K.HASHO,
T.KARABINA,
G.KOZELI,
R.MIRI



E. NOKA
O.TUSHI
K.DEMA
E. GJYZELI



A.HAKO
S.KAPO
S.MUSAI
M.KUQALI





WORKSHOPS

City Fabric on You

L.CUKAJ
X.PJEPNIKU
I.SHALA
R.ALLMUÇA



G.MACI
E.KOZELI
A.SADIKU
M.MURATAJ



I.SHKEMBI
X.KOLA
M.DHIMA
K.TURKU



S.MERLIKA
T.SHAHOLLARI
F.RAMO
V.FATAJ
O.DOGA



K.HUSHO,
T.KARABINA
G.KOZELI,
R.MIRI

B.YMERI
S.MALI
E.ALIHOXHA
B.KACORRI
F.PAJA



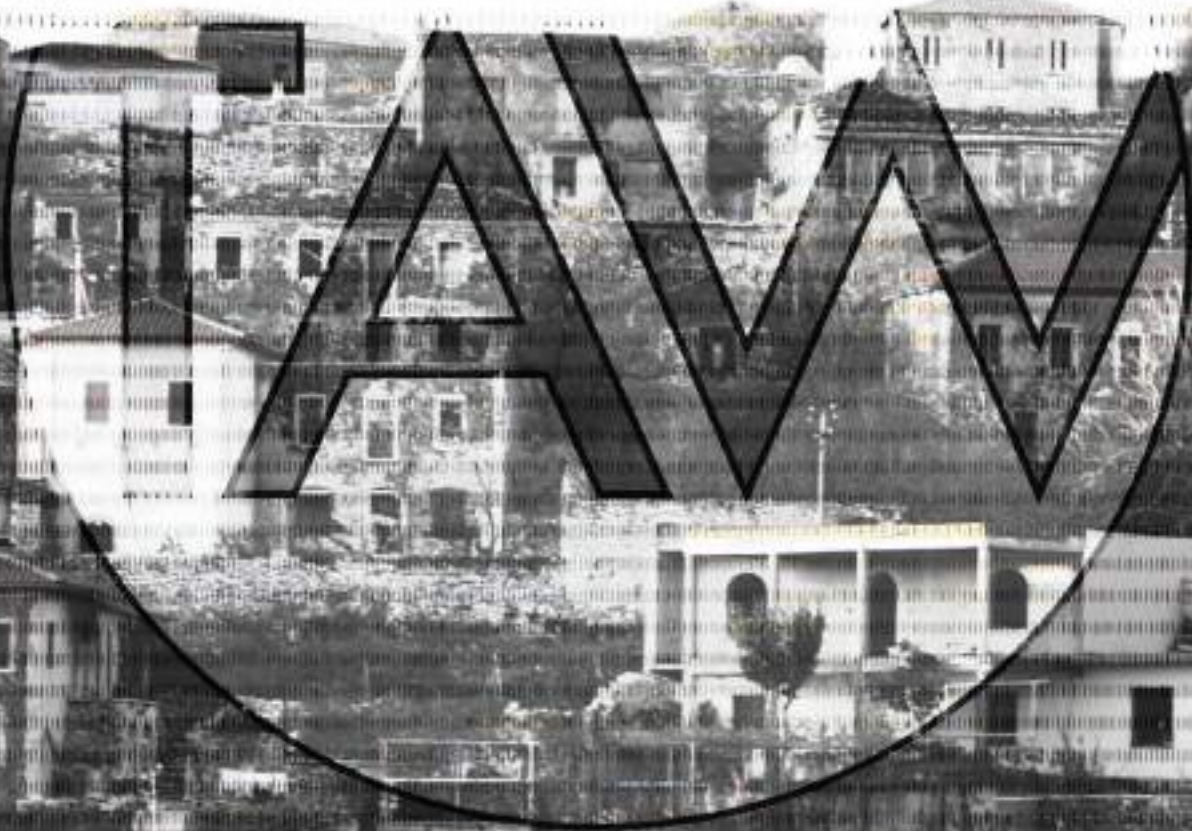
K.RUSTEMI
A.PACANI
E.HYSENI
E.KALAJ



Tirana Architecture Weeks 2016
ARCHITECTURE THAT MATTERS

RIVIERA.LAB

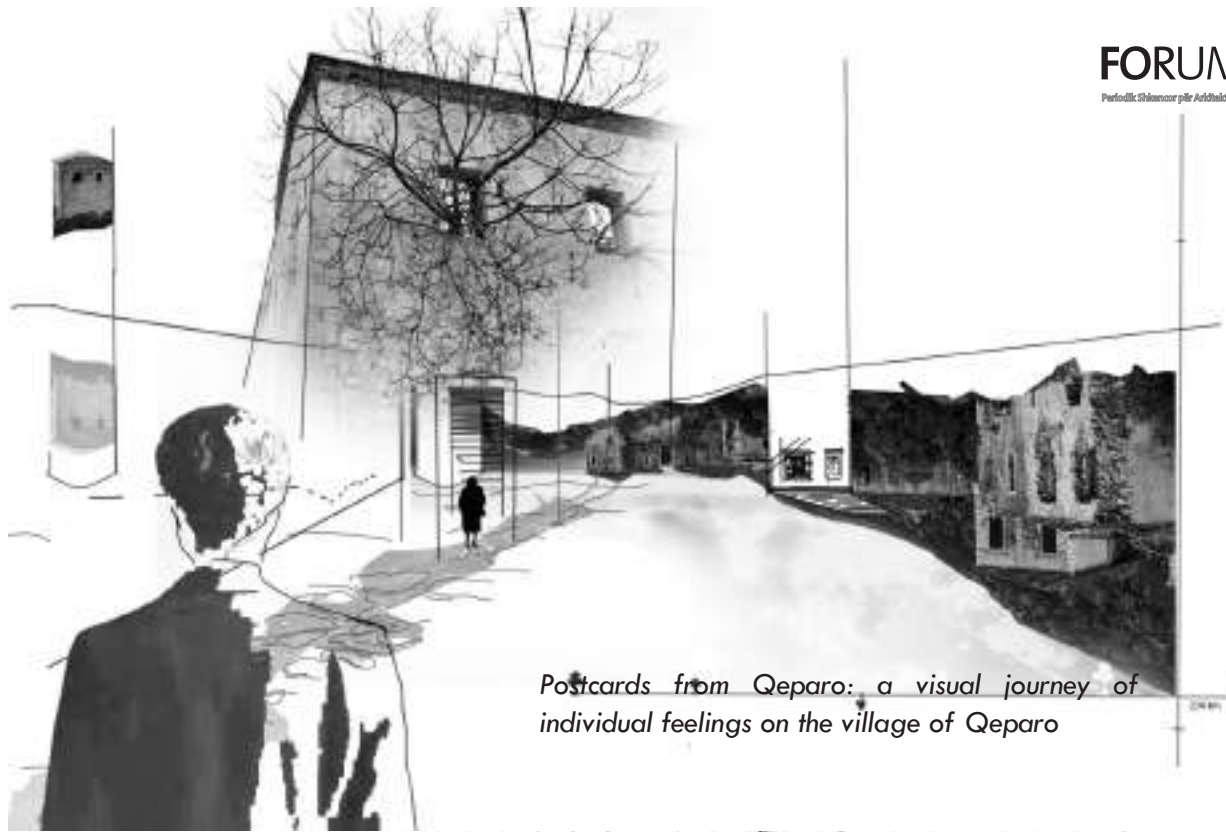
EXHIBITION



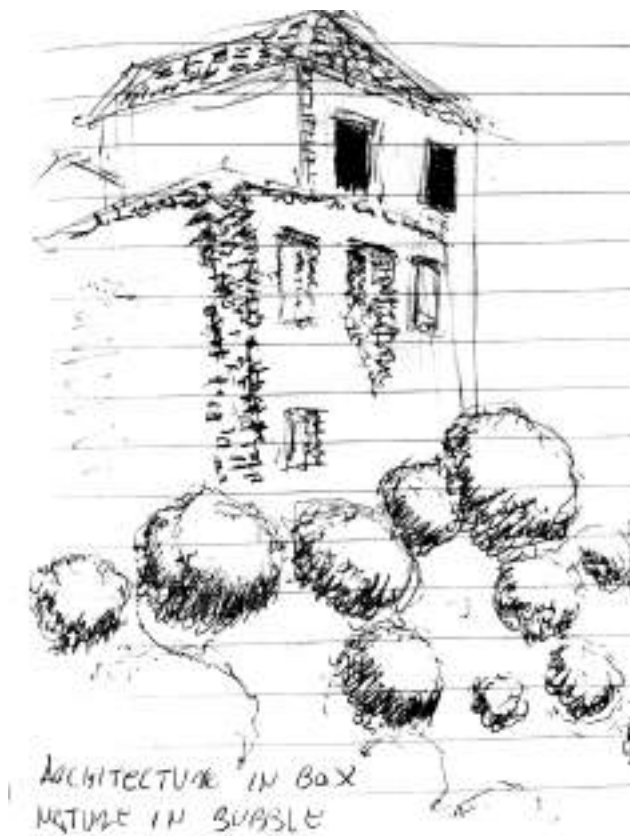
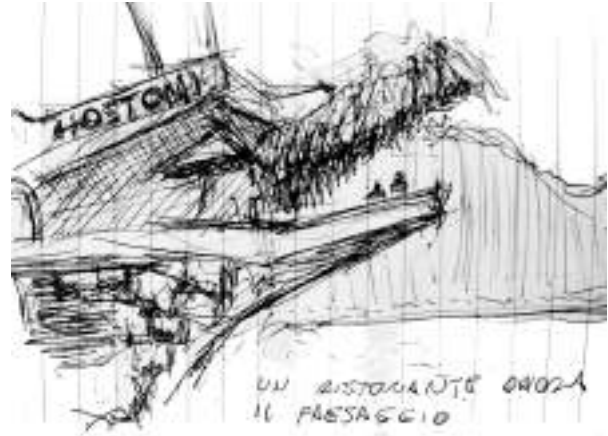
FINAL PRESENTATION OF THE WORKSHOP **"RIVIERALAB / ENHANCING THE ALBANIAN RIVIERA THROUGH ART, ARCHITECTURE AND LANDSCAPE"**, ORGANIZED BY POLIS UNIVERSITY, OMB - OBSERVATORY OF MEDITERRANEA BASIN AND NITRO SAGGIO GROUP IN THE FRAME OF TAW2016, HELD IN QEPARO FROM 19TH TO 25TH SEPTEMBER 2016.

OPENING ON 26TH SEPTEMBER AT 13.00





Postcards from Qeparo: a visual journey of individual feelings on the village of Qeparo







*Photographic journey of Riviera, 2016
photo by Eranda Janku*

RIVIERALAB

enhancing the Albanian Riviera through Art, Architecture and Landscape

Qeparo / 19th to 25th September 2016

Workshop presentation

The Riviera is one of the richest natural areas in Albania with an enormous touristic potential. Disclosing territorial potential without destroying it is a challenging task in Albania. The objective of the workshop is to use art, architecture and landscape to enhance the territory and valorise its potential. Through the creation of touristic itineraries, the strategy proposed will trace and catalogue the beautiful characters of the south Albanian Riviera and its touristic potential aiming to territorial promotion and heritage valorisation. The main goal is to regenerate the existing heritage and valorise it, also in terms of welcoming "the other". Abandoned villages are a great resource and if revitalized, they can become hotspots in this new sustainable touristic network.



Qeparo fshat

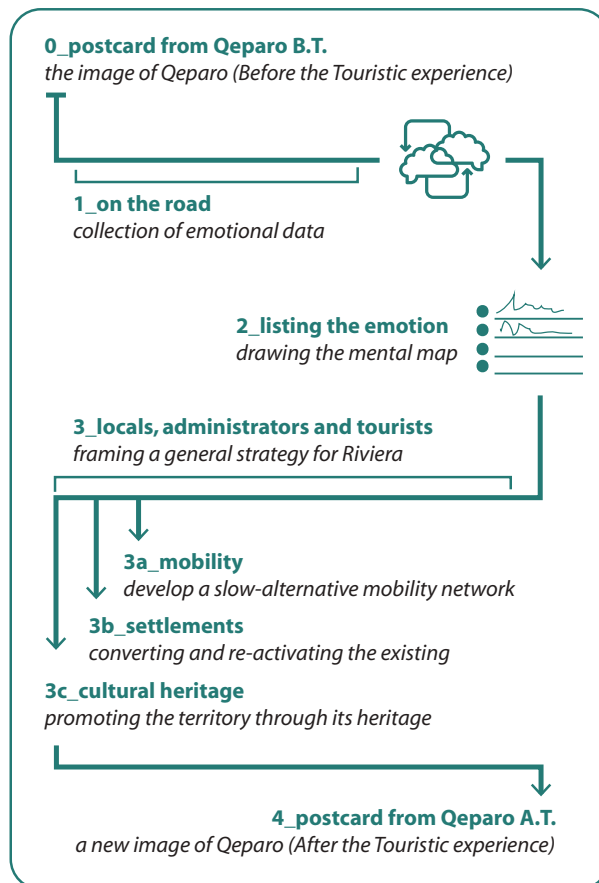
Workshop description

The methodology used wants to explore sensible approach to the Qeparo - and surroundings - heritage.

Participants were asked to create some postcards (step 0) of Qeparo, based on the info they had before going there. The objective is to draw the "touristic image" of the town without a direct experience, but basing it on the information available online.

Once on site, they collected pictures (step 1) that frame the emotions spread by the city vibes. Emotions have been then classified in four categories (step 2): people, settlements, mobility and heritage. Those four categories determined the further analysis and strategy of intervention.

The strategy proposed deals with three main themes - mobility, settlements and cultural heritage - that have in common the idea of developing interventions with a bottom-up approach - people (step 3).



map of the exhibition

Mobility strategy focused on the idea of circular movements, creating continuous trails aiming to valorise the local heritage and provide an efficient infrastructure to the local citizen, avoiding isolation processes.

The general philosophy of the settlement is to reactivate the abandoned structures, establishing a network of services, which act as catalysts of development for the surrounding area.

Cultural heritage group worked on the valorization of rural products - with a specific focus on olive tilling - and the Polyphonic music - Unesco Intangible Cultural Heritage since 2008.

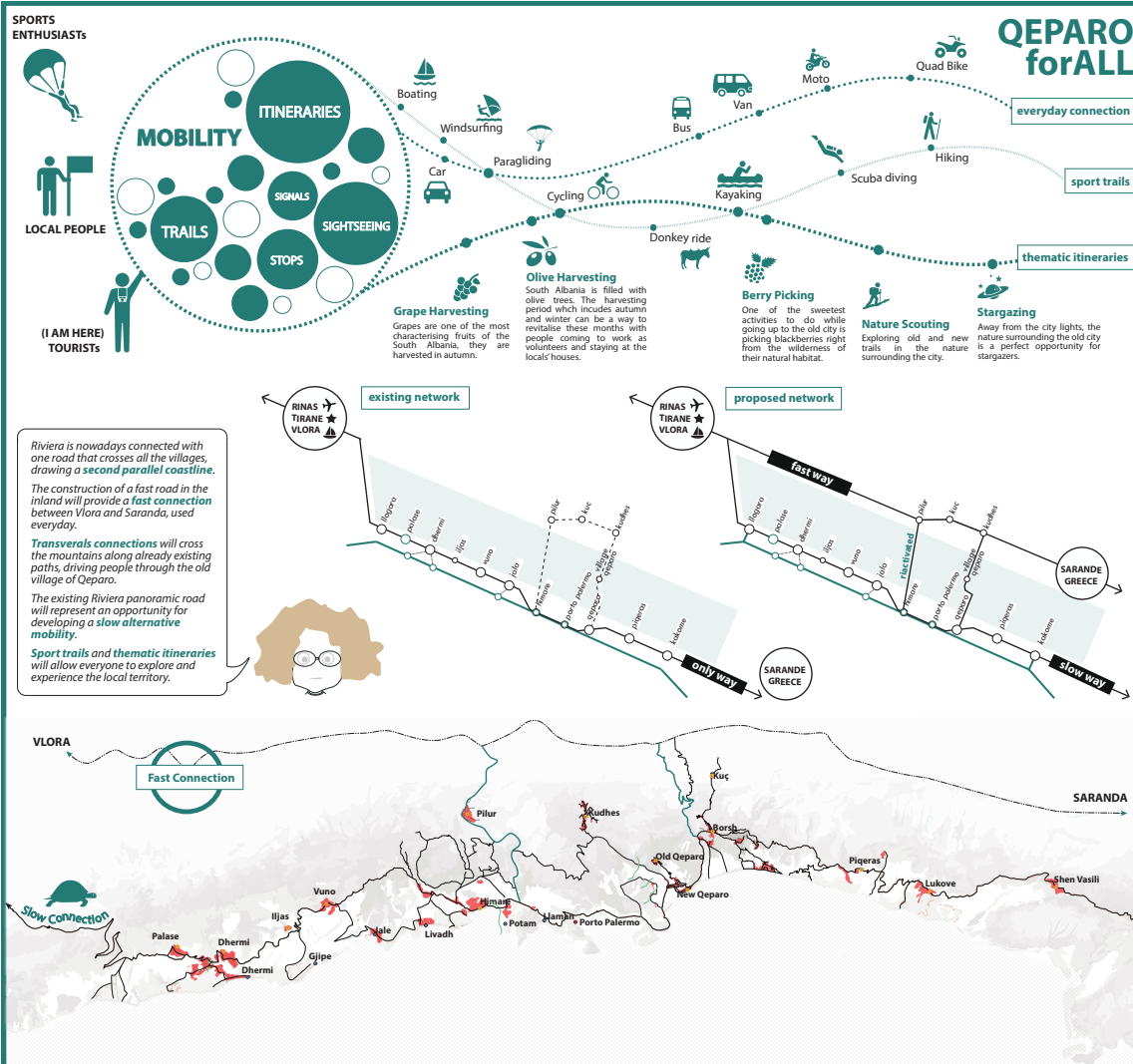
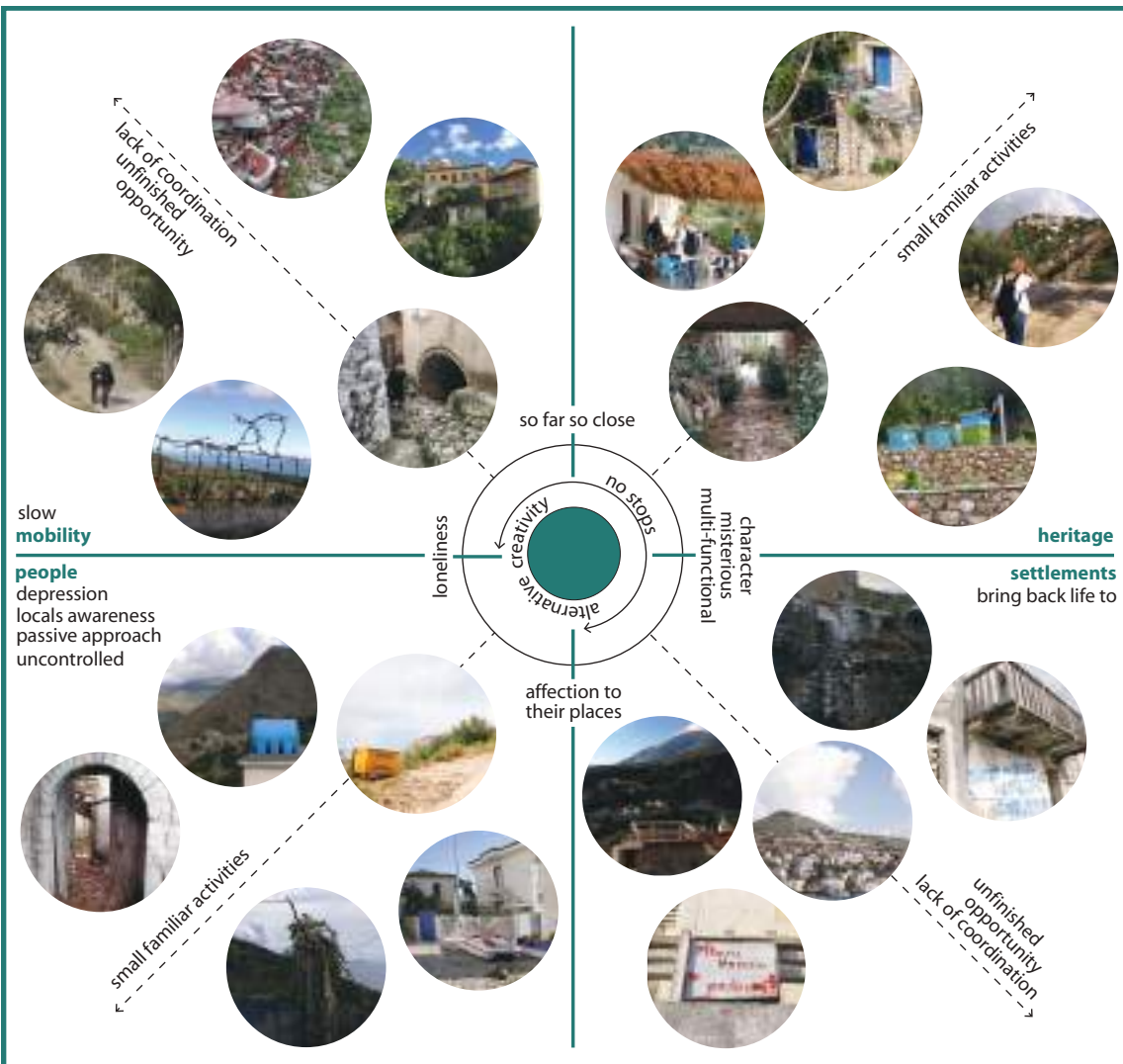
The activities ended with the creation of new postcards from Qeparo, after the touristic experience. This provides a direct comparison between the touristic image of a destination and its real experience, emphasizing the importance of territorial branding policies.

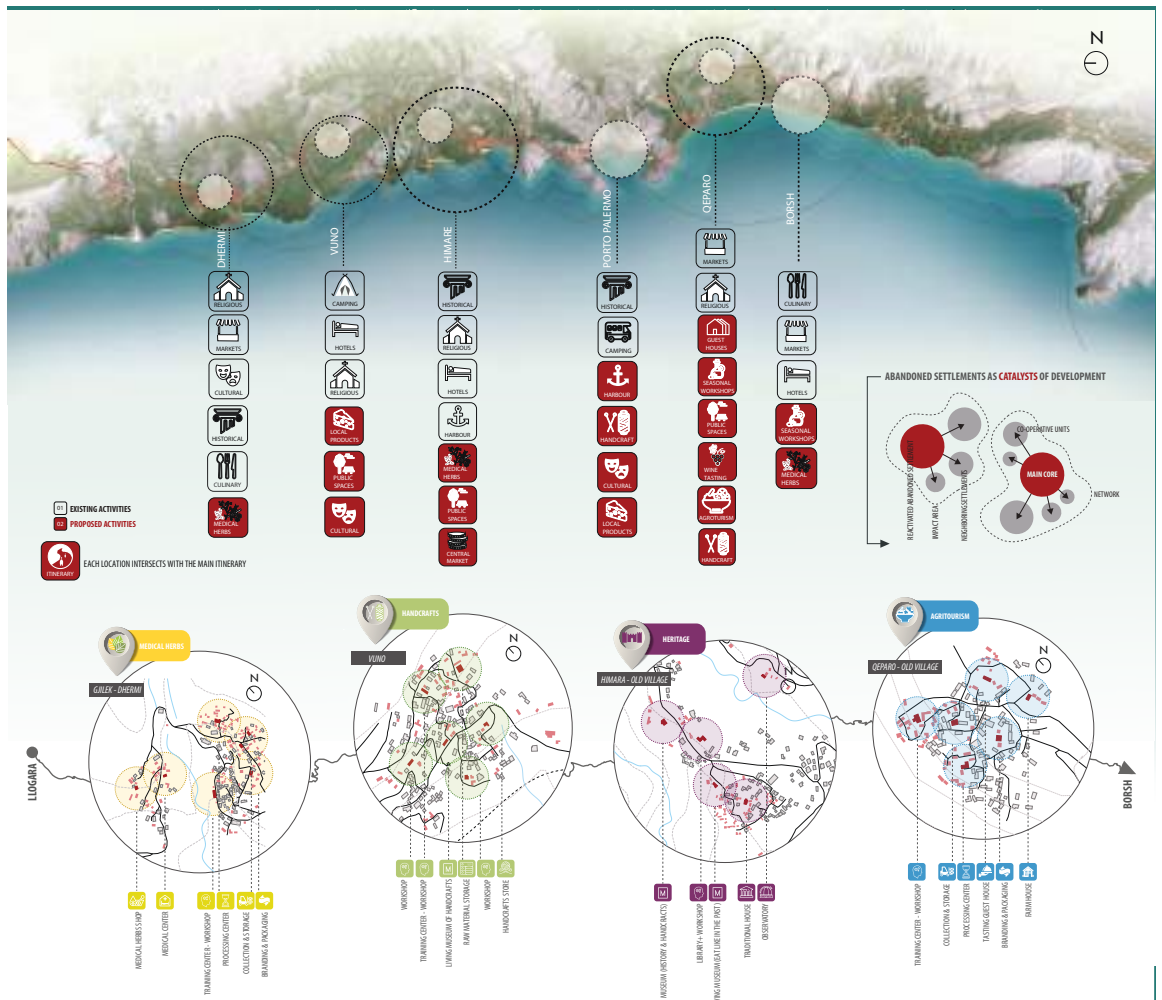
Critics / Prof PhD Besnik Aliqaj, Prof PhD Antonino Saggio, Doc Sotir Dharmo

Tutors / PhD* Enrico Porfido, MSc Eranda Janku

Participants / PhD* Matteo Baldissarra, PhD* Gabriele Stancato (La Sapienza), PhD* Michele Porsia (UniMo), PhD* Artan Kacani, Msc Julia Janku, Msc Amanda Terpo, Sadmira Malaj, Mikel Tepelena, Efjeni Kokedhima, Xhoana Kristo, Ardita Sylaj

organized by / in the frame of

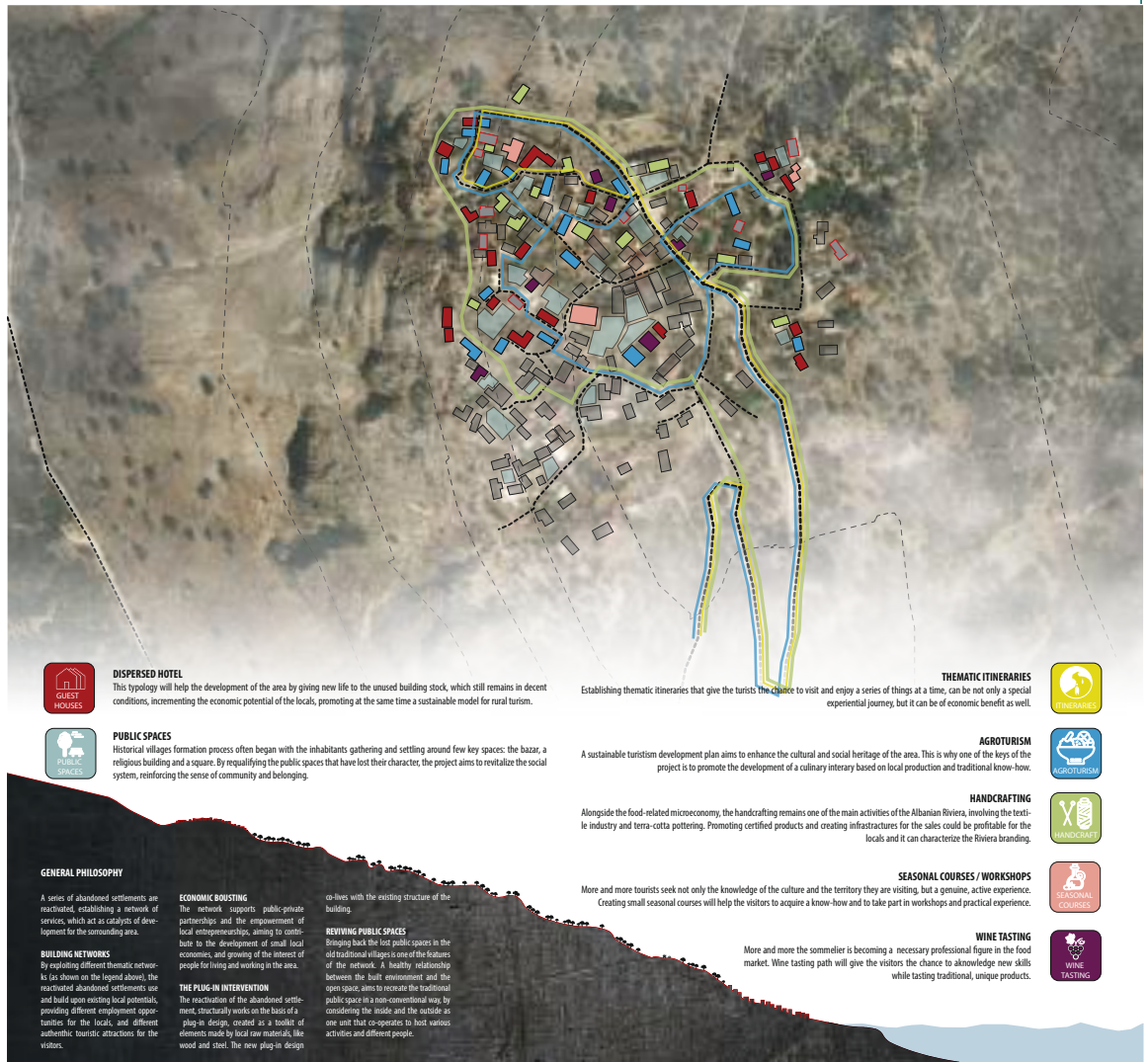


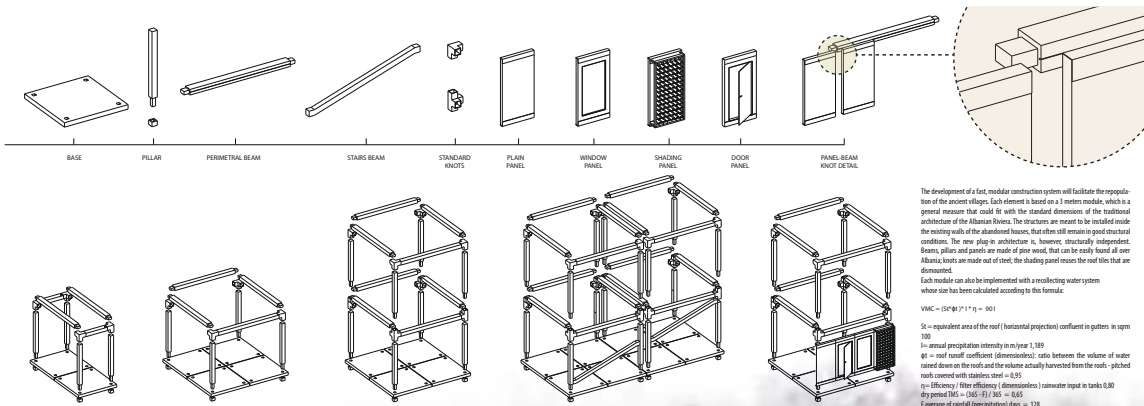


ABANDONED SETTLEMENTS AS CATALYSTS FOR DEVELOPMENT
 A network of abandoned settlements will be re-activated by implementing a series of thematic activities. These units will act as catalysts for development on their specific locations, through a co-operative system on which they will operate.

Using the local potentials of Riviera, each system represents a full cycle of every specific activity, which aims to use local people as the main activator. The systems also establish a continuous itinerary through all the Riviera, with a special focus on the historical villages on the mountains.

Different thematic systems, which are activated by a specific settlement, may be mixed, or may stand alone. On the samples above, the diagrams show how each system works, when standing alone.





The development of a fast, modular construction system will facilitate the re-population of the ancient villages. Each element is based on a 3 meters module, which is a general measure that could fit with the standard dimensions of the traditional architecture of the Albanian Riviera. The structures are meant to be installed inside the existing walls of the abandoned houses, that often still remain in good structural conditions. The new plan in architecture is, however, structurally independent. Beams, pillar and panels are made of pine wood, that can be easily found all over Albania, knots are made out of steel, the shading panels reuse the roof tiles that are dismantled.

Each module can also be implemented with a collecting water system whose size has been calculated according to the formula:

$V_{MC} = (S \times q) \times (1 + q) = 901$

S = equivalent area of the roof (horizontal projection) coefficient is gathers in sqm 100
 q = annual precipitation intensity in mm/year 1.189
 q_1 = roof runoff coefficient (dimensionless) rate between the volume of water raised down on the roofs and the volume actually harvested from the roofs - pitched roofs covered with stainless steel = 0.95
 η = efficiency (flow efficiency) (dimensionless)) administration input in tanks 0.80
 D dry period [MS = (MS - F) / MS] = 0.65
 F average of rainfall (precipitation) days = 128
 D_1 daily consumption mc /day = 18



EURISTIC ANALYSIS

- STARTS FROM AN ECONOMICAL SURVEY
- GIVE ECONOMICAL ASSUMPTIONS
- VERIFY THE ASSUMPTION

RESULTS:

The existing Oil Industry in Qeparo does not reach the amount of 62.000 € for year or 125.000 kg, so these means that not all the olives are collected for oil production purposes and these for many factors; such as technological reasons, collecting techniques, geografic etc. For these reason we have choised to consider these factors as Cultural and Rural matters. - which will find tecnal and artistic answers as in the diagraemme below.

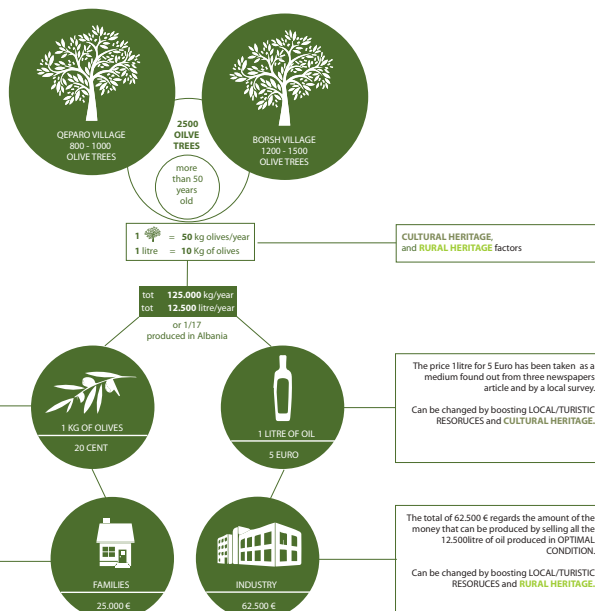
DEFINITIONS

CULTURAL HERITAGE

For cultural heritage we will consider the material and immaterial heritage that the ara of Borsh and Qeparo has, such means: Natural Landscape, Historical Buildings, Isopolyphonic Music etc.

RURAL HERITAGE

For rural heritage we will consider the local 'know' of collecting and producing the olive and the oil as a practice to improve and to evaluate.



POLICY DESIGN

WHY BOOSTING CULTURAL AND RURAL HERITAGE

As the RESULTS of the analysis shows, that the industry of oil does not reach the total amount of 62.500 € per year, the main aim consists in the attraction of more tourists and visitors for rural purposes, and this can come through CULTURAL HERITAGE. For this reasons architectural answers has been given in order to realize the 'attraction' policy. So policy no.1 on, on the right side, aims the creation of a cultural attraction. Later this attraction can be integrated in the local income related to the olive and oil sector - policy no.2.

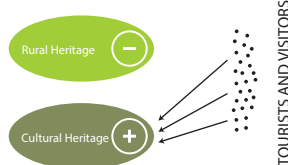
FINAL RESULT OF THE POLICY

If the quality of the CULTURAL HERITAGE and later of THE RURAL HERITAGE will gain a better value there will be more space for further oil industries, and to improve the existing one, till to an amount of 62.500€ per year and to 25.000 € for a total of all the families involved in the collecting process.

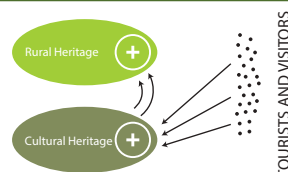
policy no.1
 By boosting the CULTURAL HERITAGE the number of visitors and tourist will increase year by year. This attractive element changes also the consume demand in the local area - bringing more incomes to the locals. From the survey conducted in the field the cultural heritage shows the biggest local resources, so in the diagraemme it has been showed with (+) and as the strongest catalyst for the attraction of more visitors and tourists.

policy no.2
 According to the RURAL HERITAGE, it would be difficult to estimate the annual production and the total amount of the money that the olives can generate in the area. - for this reason has been chosen an euristic analysis at the beginning. The results from the analysis are in an optimal condition, supposing that all the trees produce the same quantity, although many problems caused by the infertility and the non interest to collect olives. For this reason it has been thought to boost before the cultural heritage and later to integrate it to local production.

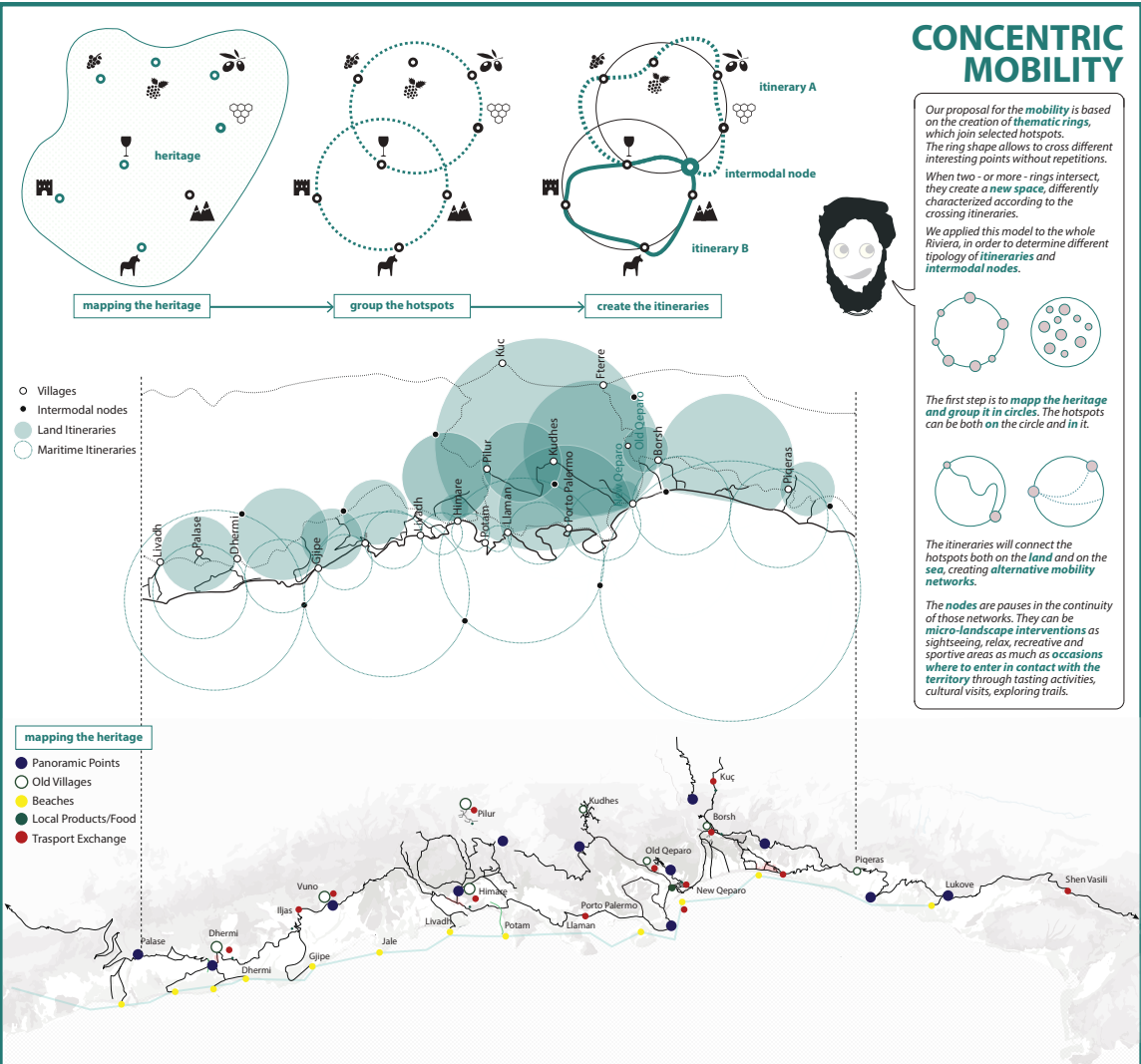
1. BOOSTING CULTURAL HERITAGE ATTRACTION



2. SHARING CULTURAL ATTRACTION WITH RURAL HERITAGE



CONCENTRIC MOBILITY



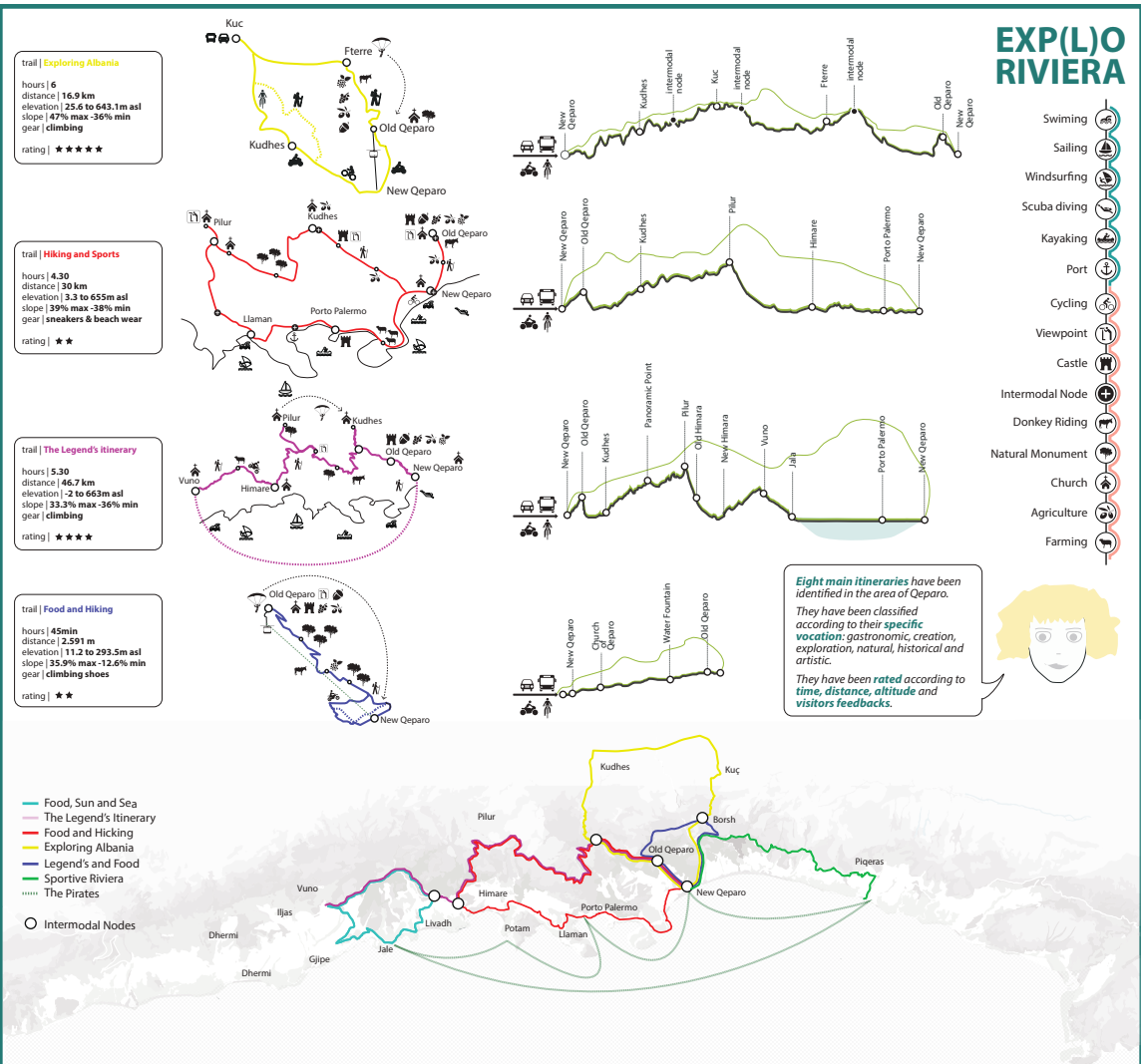
Our proposal for the mobility is based on the creation of **thematic rings**, which join selected hotspots. The ring shape allows to cross different interesting points without repetitions. When two - or more - rings intersect, they create a **new space**, differently characterized according to the crossing itineraries. We applied this model to the whole Riviera, in order to determine different topology of **itineraries and intermodal nodes**.

The first step is to **map the heritage and group it in circles**. The hotspots can be both on the circle and in it.

The itineraries will connect the hotspots both on the **land and on the sea**, creating **alternative mobility networks**.

The **nodes** are pauses in the continuity of those networks. They can be **micro-landscape interventions** as sightseeing, relax, recreative and sportive areas as much as **occasions where to enter in contact with the territory** through tasting activities, cultural visits, exploring trails.

EXP(L)O RIVIERA



Eight main itineraries have been identified in the area of Qeparo. They have been classified according to their specific **vacation: gastronomic, creation, exploration, natural, historical and artistic**. They have been **rated** according to **time, distance, altitude and visitors feedbacks**.

QEPARO FSHAT app



The Qeparo Fshat application is created to help people relate to the village of Qeparo through the many trails that reactivate the whole area.

The trails are themed and they are concentrated in activities related to food, history, sport and arts.

The users can choose the trail that suits them the most and discover the wonders and mysteries of Qeparo.

1 **DOWNLOAD** qeparoFSHAT from your app store



2 **CHOOSE** your preferred TRAIL among 4 categories

Food
Sports
History
Art

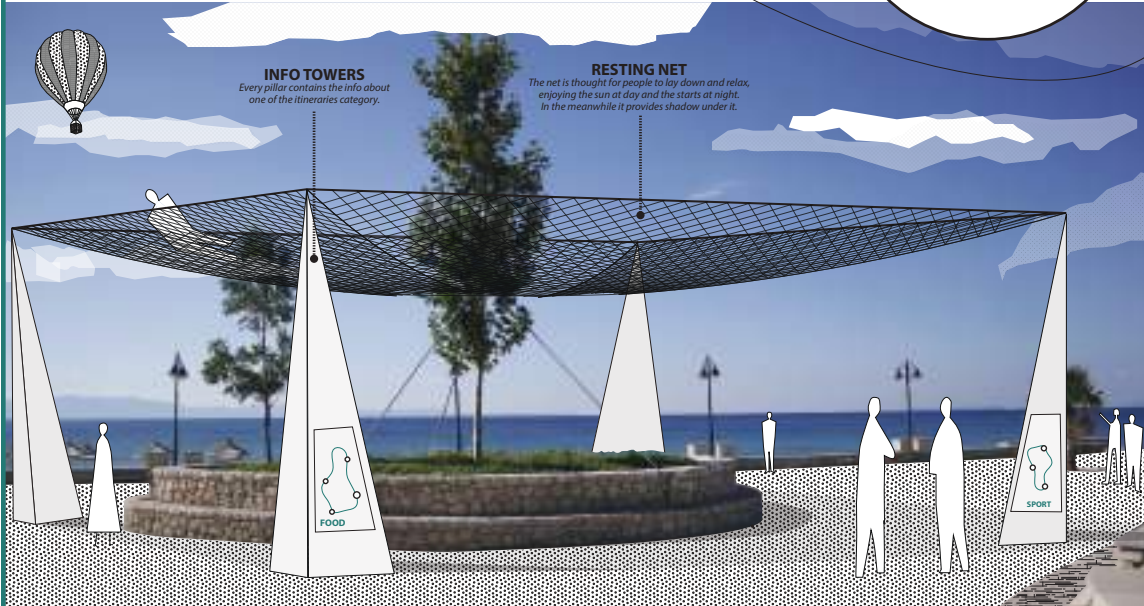
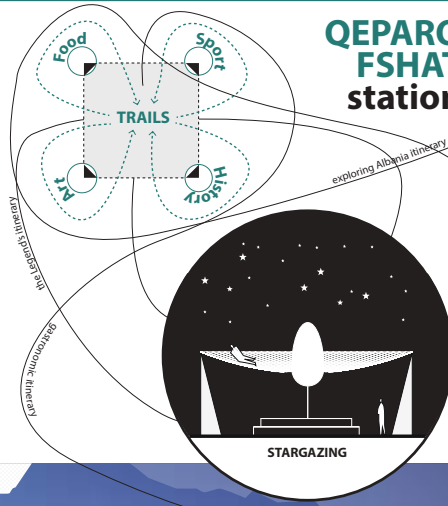
3 **START** your itinerary and **ENJOY**



QEPARO FSHAT station

FORUM A+P

Periodik Shënuesor për Arkitekturën dhe Planifikimin Urban



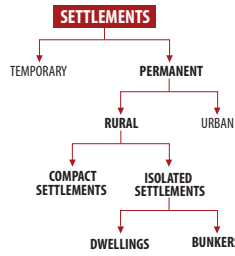
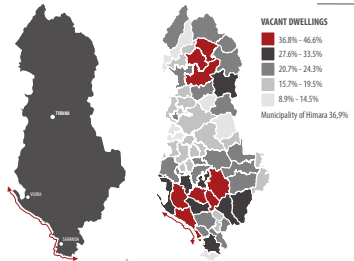
INFO TOWERS
Every pillar contains the info about one of the itineraries category.

RESTING NET
The net is thought for people to lay down and relax, enjoying the sun at day and the stars at night. In the meanwhile it provides shadow under it.

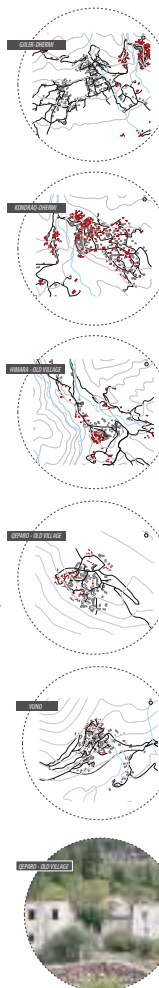
WHY DO PEOPLE LEAVE?

ECONOMIC / LACK OF EMPLOYMENT
ACCESS / LACK OF INFRASTRUCTURE
BY CHOICE / INDIVIDUAL PREFERENCES

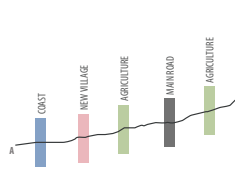
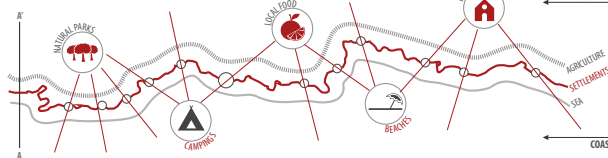
EMIGRATION (GREECE, ITALY ETC.)
MIGRATION (TOWARDS THE BIGGER CITIES)
FOUNDATION OF NEW COASTAL VILLAGES



SAMPLE STUDIES



WHAT IS SO AUTHENTIC ABOUT RIVIERA?



HOW DO WE VALORIZE EXISTING POTENTIALS?



A VILLAGE MADE BY PEOPLE

The key of any redevelopment process lies on the way you use and build upon its existing potentials. For us Riviera offers great landscape, historic and cultural experiences, but we consider its inhabitants as the most valuable asset. Through trainings, public participation and by enabling the locals we aim to re-create villages made by its own people. Starting from the preservation of the traditional activities, to the foundation of a healthy dialog between the old and new generations, we valorize the local inhabitants as the drivers of the redevelopment of all the villages along Riviera. Public-Private partnerships, local entrepreneurships and the branding of the local services and products, can come to ease in order to make efficient and long-lasting investments. All of the above aim to preserve the very authentic values of the area, and make it a destination for the 360 days of a year.

WHAT MAKES A VILLAGE? WHAT MAKES PEOPLE STAY?





COMPETITION

TRANSFORMATION THAT MATTERS



WORKING SCENE MEMBRAN
PROGRAMMED BY
'RAINBOW'

IS A VILLAGE
LEARNING STRATEGY FOR 2020

FINANCED BY:



SUPPORTED BY:



HOSTED BY:



TIRANA ARCHITECTURE WEEKS 2016

Architecture that matters

The Tirana Architecture Weeks 2016 edition, of architecture that matters, focuses on the intellectual cores of the discipline within a global and local perspective. This event, that already can be considered a tradition after 2 former very successful organizations, will last from the third week of September and will end gradually towards the end of October. As an Institution which is working on the idea of transformation (at the architecture, landscape and urban levels), this time we aim at creating the conditions for a discussion on architecture and design, focused on its specific relevance.

Within TAW – Tirana Architecture Weeks, in collaboration with the Ministry of Culture of the Republic of Albania, we are glad to announce the International Competition of Architecture and Urban Ideas, titled: *"Transformations, that matter"*

TIRANA, AN INTRODUCTION TO THE CITY

Being the capital of Albania, with a metropolitan area of about 800,000 inhabitants, Tirana is the most important center, where the political, economic and cultural life come all together. Living through a series of profound changes, the city is nowadays manifesting a very diverse atmosphere, where different generations are still present and have a loud presence, while confronting new trends of development.

The city itself is recognized for its own remarkable surrounding landscape and its organic origin dating back to the Ottoman Empire, although signs of an earlier human settlement existed a long time before that. This is considered as the "first" Tirana. Later on, events of considerable magnitude have occurred in its territory, which has significantly evolved through history. The first phase of political and urban reforms in Tirana was undertaken from the date of its establishment as the capital of Albania in 1920, up to the fall of the "Berlin Wall", at the brink of the '90s. Many important transformations happened under the regimes of the "Monarchy" and "Centralized Economy". Due to these interventions, free from any political and ideological prejudices, the city was transformed from a small town to an "ordered" small city, which was a kind of pre-urbanization process. This could be considered as the era of the "new" Tirana, or the "second" Tirana. After that, Tirana entered a new development paradigm in the very early '90s: the introduction of the market economy and freedom of movement, which shook the temporarily sleeping entrepreneurial spirit of Albanians. Crowds of people and families relocated from the rural and remote areas, towards Tirana and other bigger cities. Initially this was totally out of any order, or logic of formal planning perspective, and

this situation's consequences are still present in the nowadays city.

But despite that, this huge extra-legal energy faced the "vacuum" of reactions and measures from the public authorities and institutions. During the last 15-20 years, there exist at least two political projects that have been impacting the present-day development trends, and will continue to impact the future of Tirana. The first one has been the project of the former mayor of Tirana (now prime minister), Edi Rama (2000-2001), and the second is the project of the previous mayor Lulzim Basha (2001-2014).

The first political project is well-known for initiating a project-based process of the city beautification and modernization, upgrading parts of the city, demolishing informal settlements in the city center, encouraging the cultural and artistic life of Tirana, and branding it internationally. This was done in a charismatic top-down approach, and in a situation where citizens had almost lost confidence and hope in the positive developments.

The second political project is recognized for applying another strategy, which at first looked more modest in terms of public relations, but which was based instead on a more holistic and systematic approach. We can mention here, the drafting and approval of a regulatory plan for the city, the starting of a process of formalization of the extralegal assets, the introduction of low taxes,

the encouraging of self-employment, the presentation of an easy-doing-business atmosphere, and the opening up of strategic infrastructure projects, with the objective of integrating the whole city structure in one living organism.

Under all of these major changes, and despite of a highly divided city in terms of political positioning, the city still remains under the pressure of constant development and dynamic changes, where different layers overlap, co-live and often contradicting each other.

Within this contest, we intend to focus on one of the many recent urban patterns of the city of Tirana, whose traits are generally identifiable under the informal label. We believe these features should be also regarded as a sign of vitality and as the result of the recent history of the city. Tirana's layers, although passed through several traumatic moments, are still extremely visible and can reveal the specific sensitiveness of the people in their dwelling choices. Definitely, the bottom-up transformations can be realistically observed and investigated in these patterns.

We would avoid the usage of

the word *chaos* in the description of these parts of the city. Even the word *informal*, we believe it should be refused in order to get a better understanding of the economical, anthropological and cultural values of this peculiar phenomenon. Yet, we would like to emphasize the proper ability of the architects and planners in analyzing a phenomenon without prejudices, which means without having any idea before the formulation of a judgment. We aim, then, at analyzing and observing such a pattern focusing on their specific spontaneous culture of building, as their unexpected anarchy, resulting in a continuous uninterrupted and clashing mixed urbanicity, without any desire to mediate with a specific city narrative.

The contest, then, aims at assuming one of these patterns as the focus of an architectural/urban transformation. Since we insist on a free reading of the city, a design operation conducted according to the same criteria is necessary. We are looking for entries capable to underline the underlined, to propose ideas that can be as much realistic as utopic, with the concern of the existing or without any respect of it.

WE EXPECT:

A PROGRAM OF ACTIVITIES INSCRIBED WITHIN A NARRATIVE AND A TRANSFORMATION OF THE PROPOSED AREA.

The transformation of the area is completely free, although it should matter, which means it should create a proper sense within the narrative proposed. Each category of intervention, from a total demolition to a more based preservation approach, is admitted.

Note: This is a fast, furious, and ... glorious competition. It is not about rhetorical operations, it is more about ideas, debates, and thinking.

ON PROCEEDING PAGES

First Prize: *E-Canvas* - Hermann KAMTE [Cameroon]

Second Prize: *Performative Clouds* - Lazar BELIC,

Anastasija PROTIC [Serbia]

Third Prize: *Opposite Inspiration* - Denis MUCA,

Hysmet ADEMI [Albania] **Honorable Mention:**

1. *Cityfoerster + DONE*, Martin Sobota, Dannj Avanzi,

Davide Prioli, Giorgia Migliarini





E-CANVAS//PRESERVING & TRANSFORMING THE

ANALYSIS

PROPOSAL

WHY E-CANVAS?

E-CANVAS is an innovative system that helps to change the look, values and the atmosphere of neighborhoods.

It is able to restore original or better the overall look of the neighborhood and the "E-CANVAS" through digital tools in the digital urban canvas.



— SITE BOUNDARY
 — SITE FOOTPRINT
 — RECONSTRUCTION
 — BUILDING
 — ROAD
 — COURTYARD LAZAR

STRENGTH

— Consistency in urban context to maintain it and continue to develop the urban characteristics of buildings.

— The consistent with surrounding is a good factor in creating the look or image in the Urban Street.

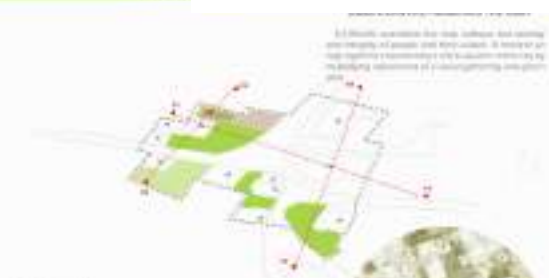
WEAKNESS

— High Urban—Integration with damaged building and empty circulation of the area.

— High traffic volume, occupancy of the highway with parking area cars.

— Lack of diversity in building and construction to make a social gathering, community and enjoy the local culture of urban.

— High distribution of space without creating any urban landscape from its identity being.



— SITE BOUNDARY
 — SITE FOOTPRINT
 — RECONSTRUCTION
 — BUILDING
 — ROAD
 — COURTYARD LAZAR
 — GREENSPACE
 — PLANTING CORNER
 — FENCE
 — CONSTRUCTION & RECONSTRUCTION

STRENGTH

— The restoration of public space by integration of greenery and green design.

— The restoration of urban landscape by the creation of a community atmosphere along the highway.

— Usage of the land to build a modern public facility and also create a social atmosphere.

— The use of urban design to create a social atmosphere.

— Restoration and creation of a modern building to create a social atmosphere.

— The use of urban design to create a social atmosphere.

PRESERVING THE HIST

— Preserving the look of urban by creating a new look in terms of urban landscape.

— The use of urban design to create a social atmosphere.

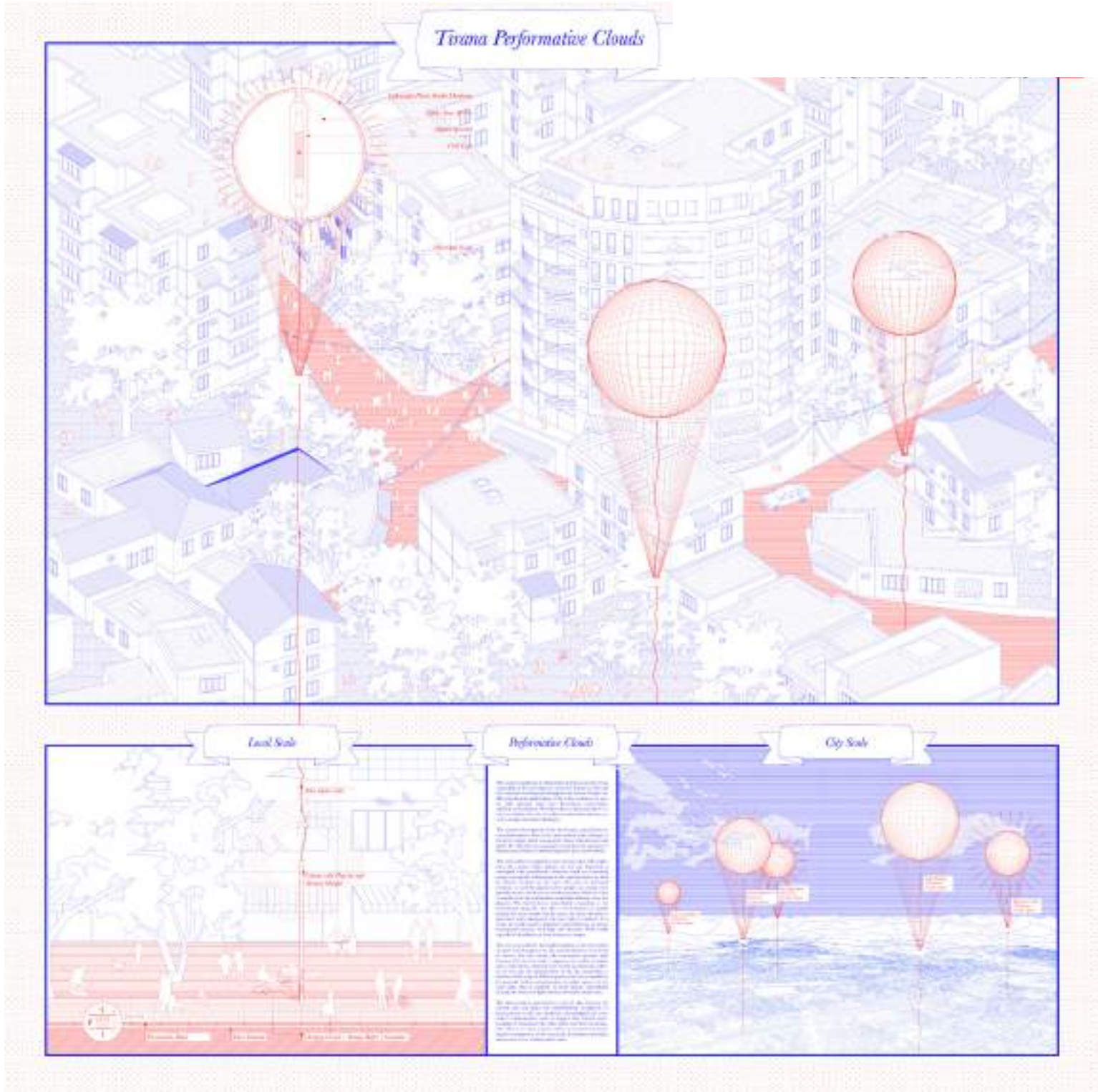
— The use of urban design to create a social atmosphere.

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— The use of urban design to create a social atmosphere.

— The use of urban design to create a social atmosphere.







Well I see urban information fascinating, it is a source for young artists inspiration, which concluded in many exhibitions. So what would happen if we do the opposite? Let's take the gallery where the corporation is, and different people will have different emotional response to hold an outside art center in this site, so it may serve as a new point of view. It will be like a great hall with seven real "beats" - which this is an outdoor art to let you go, let love yourself, go up or down, go to or out, to meditate and get lost. I don't want to change the buildings, or to destroy them, but just to give them a new artistic view. And so people would be more connected with art, even if they are just walking. Inside of it, people would experience something different from normal, something that would fill them with positive emotions.



art exhibition area and installation



Kathleen

street art parking space exhibition



The crying White House



The crying scene

performance meeting presentation space creation

URBAN ACUPUNCTURE

their intention

Urban acupuncture is a concept that aims to improve urban environments by focusing on specific points of intervention. The idea is to use small-scale interventions to create a ripple effect that improves the overall quality of the urban environment.

The concept doesn't aim to create a series of disconnected urban interventions. Instead, it aims to create a network of interventions that are interconnected and work together to improve the overall quality of the urban environment.

It is a long-term process that requires a commitment to ongoing improvement. The goal is to create a sustainable urban environment that is resilient to change and able to adapt to the needs of the future.

The program is a series of interventions, including the following:

The program is to improve the quality of the urban environment by focusing on specific points of intervention. The goal is to create a sustainable urban environment that is resilient to change and able to adapt to the needs of the future.

today

they create a better place



tomorrow

improved and flexible space & better quality



technology development for the city of tomorrow

a replicable model



Urban acupuncture is a concept that aims to improve urban environments by focusing on specific points of intervention. The idea is to use small-scale interventions to create a ripple effect that improves the overall quality of the urban environment.

the benefits of using interventions with low

investment and high impact



no carpooling



no carpooling



eco-friendly transport



eco-friendly transport



eco-friendly transport



eco-friendly transport



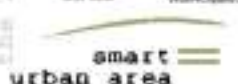
eco-friendly transport



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eco-friendly transport



eco-friendly transport



eco-friendly transport



eco-friendly transport



eco-friendly transport



eco-friendly transport

shpellë/pasqyrim cave/reflection



The concept of a cave or reflection is a metaphor for a space that is both a mirror and a window. It is a space that reflects the world around it, but also provides a unique perspective on it.

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UPGRADING THE EXISTING SEMI-PUBLIC SPACE

2001 2002 2007 2008

urban context site of transformation existing gdt

procktopium 2000

actual program

program diagram program activity

detailed diagram

residential

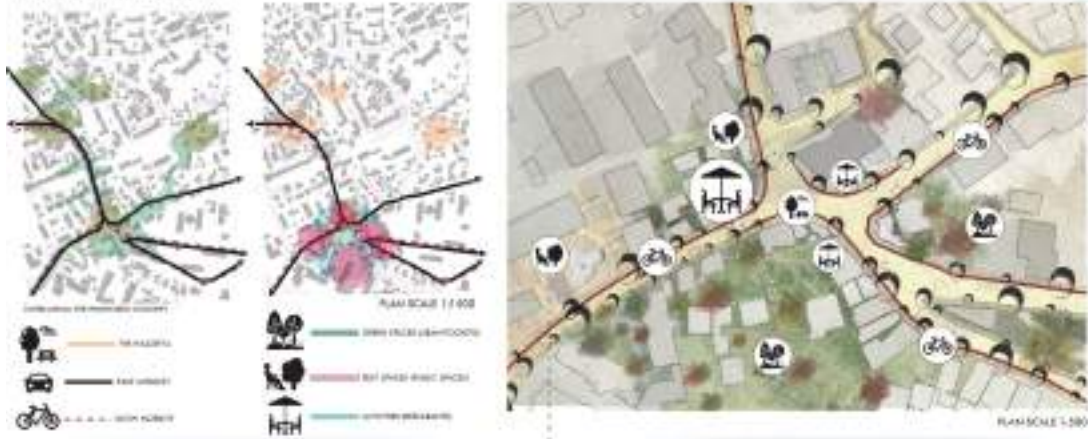
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WILD GARDEN

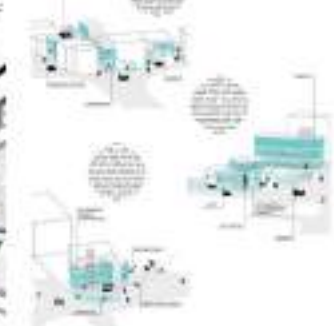
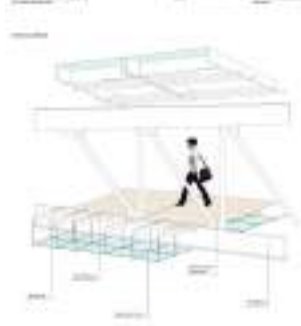
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ANALYSIS OF URBAN FABRIC



THE PIAZZETTA







COMPETITION

EMPOWERING INCLUSIVITY

OPEN IDEAS COMPETITION

17^{of} September

last submission day

tiranadesignweek.com



“this years competition
strives for solutions at
all scales, in all
contexts, experience,
places, spaces,
products or any area
that needs more
inclusive and
empowering
solutions”

TDW2017 is a biannual event sponsored and organized by POLIS University. Every TDW edition also organizes an international competition aimed at students and young professionals which strives to stimulate critical thinking and design solutions through topics that try to raise issues of today's society. In the framework of Tirana Design Weeks 2017, "Design for an Inclusive Future", we are pleased to announce the launch of the design competition "EMPOWERING INCLUSIVITY". In the context of this year's topic of TDW2017, we are challenging all the designers, architects, engineers and planners to propose designs that empower, advance, and include those groups of citizens that are often overlooked by the design process. These include, but are in no way limited, only citizens with disabilities and the aging population. In today's society, more than 1 billion people have to live with some sort of disability in their lives. Since this figure includes a good part of the world population, one of the challenges of the future in design is already laid out in front of us. We are asking all participants to turn this challenge and this year's competition into personal, to think about your fathers, mothers, siblings, aunts, friends and family. Your ideas should be focused on helping and empowering the lives and relations of all those people who need a more inclusive society and future.

WHAT WE EXPECT IN THIS YEAR'S COMPETITION STRIVES FOR SOLUTIONS AT ALL SCALES, IN ALL CONTEXTS, EXPERIENCES, PLACES, SPACES, PRODUCTS OR ANY AREA THAT NEEDS MORE INCLUSIVE AND EMPOWERING SOLUTIONS

We accept proposals that can range from conceptual, the early development, nearly completed, or completed, and ready for the next phase. Your proposals must be ready to be prepared, built, realized or at least prototyped. Each design should embody the core values of good design, incorporating the process of thinking, sustainability, accessibility, materials exploration, historic relevance, and technology, while conceiving our view of what designers and good design can accomplish for the future.

All participants must submit at least one A1 Poster (portrait, 84,1 x 59,4cm) which should only contain the proposals and designs and nothing else related to the competition. No preliminary registration is required. You can work in groups and write the names of all participants in the submission, but you must choose a group leader that must also provide his email for future communications.

The proposals can range from conceptual, in early development, nearly completed, or completed

and ready for the next phase. The proposals must be ready to be made, built, realized or at least prototyped. Each design should embody the core values of good design, incorporating systems thinking, sustainability, accessibility, materials exploration, historic relevance, and technology, while forwarding our thinking on what designers and good design can accomplish for the future

.....

ON PROCEEDING PAGES

First Prize: *Marcelle Bezerra Marques*

Second Prize: *Julia Janku*

Third Prize: *Lucrezia Biasutti, Andreas Brunvoll*

Honorable Mention:

Marta Bugés i Aragonés, Marta Salomó Coll



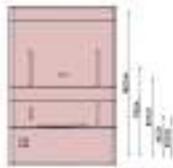
CLOVER

PROBLEM

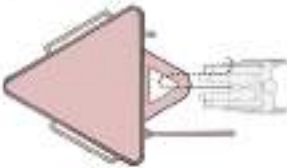
Most of elderly and disabled people have problems during their process of personal cleaning. The reduced mobility and the needs of personal assistance make this daily activity become a very stressful and difficult task at their routine.

To solve this problem, clover was designed to reduce the route inside the bathroom and increase independence with minimal effort and maximum quality during personal care and hygiene.

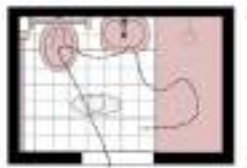
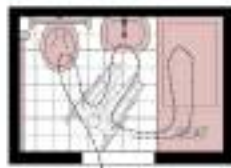
DIMENSIONS



ROUTE - USE OF CLOVER



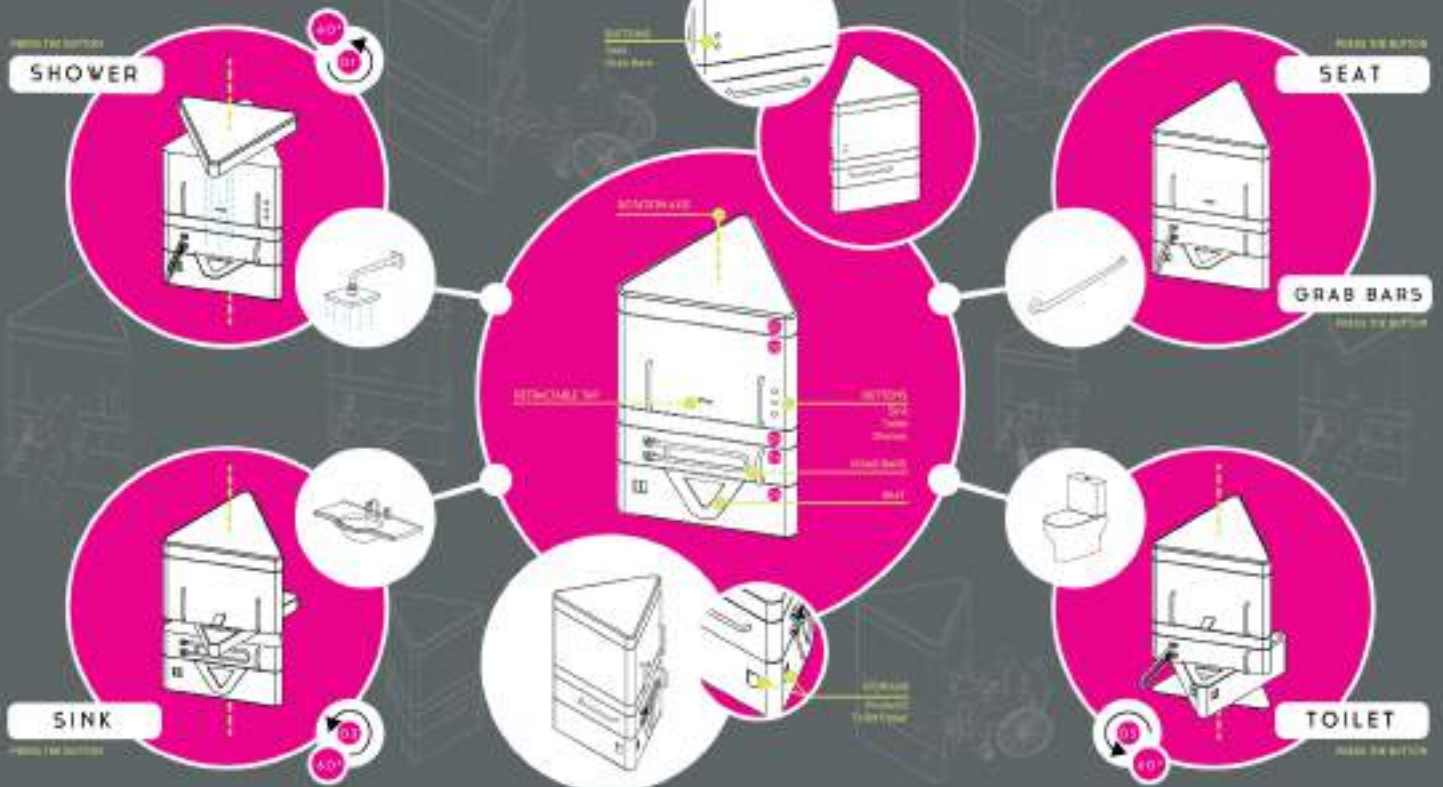
USUAL ROUTES INSIDE THE BATHROOM



GENERIC BATHROOM (1)

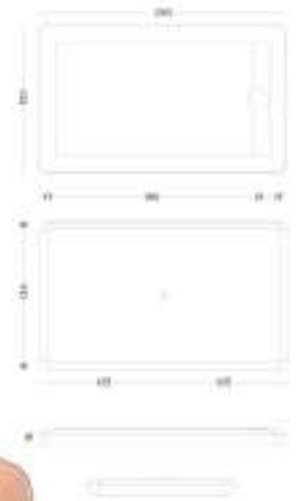
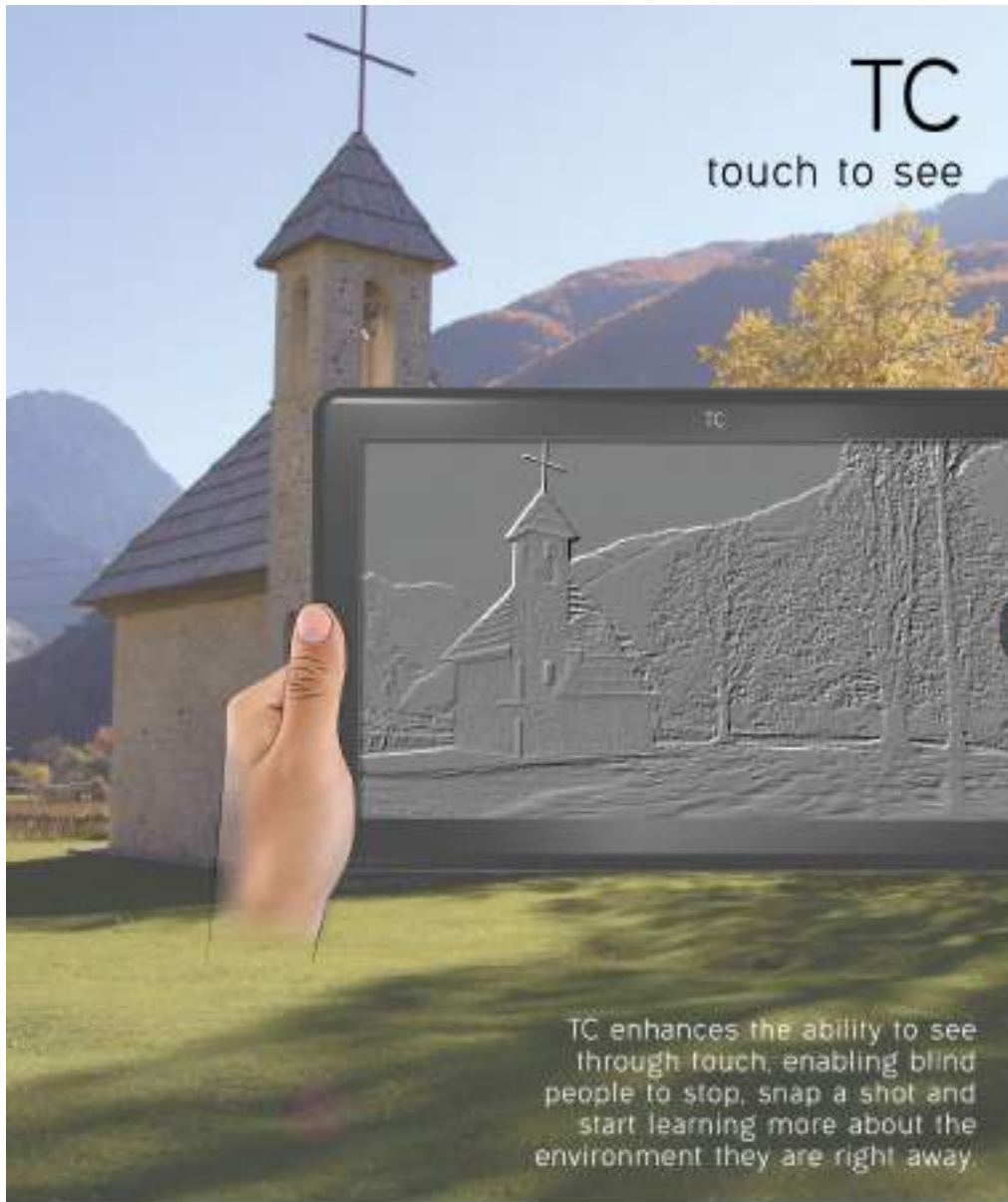
GENERIC BATHROOM (2)

CLOVER BATHROOM



TC

touch to see



TC enhances the ability to see through touch, enabling blind people to stop, snap a shot and start learning more about the environment they are right away.

Blind people face many challenges in their daily life due to their handicap. One of these problems is related with their challenge in getting to see and learn more about the environment surrounding them in their daily out and about.



Soft Screen
Screen serves to translate the visual image into touch friendly data.

TC
TC works just a simple iPad, empowered by a charger and batteries. Its only function is to take photos and translate the data into the screen. The device makes it simple to snap a good photo by holding the button for 3 seconds and it automatically generates the needed result.

ON/OFF Button + Shutter Button
Tapping twice turns the device on or off. Pushing button for 2s shoots a photo.

The screen mechanism is based on Adobe Photoshop's *emboss effect*. The relief surface is generated on calculations based on depth of field and colour.



SOCIAL CIRCLE

the inclusive bench

Issues



Unaccessibility

People with handicap have difficulties in enjoying life. The benches in the public parks are not designed to involve them.



Exclusion

The difficulties in accessing public facilities annoy other people with handicap outside of social environment.



Loneliness

Elderly people especially if widows widowers can't easily find people to spend time alone and suffer of solitude.



Generation gap

The park is a space visited by young and older people alike. Unfortunately often, there is not a contact point between the generations.

Concept

Community



The project aims to bring back the people together and interact.

Circular Bench



The regular benches don't facilitate interaction, a round shape will invite people to talk.

Accessibility



Adaptation was made for children, wheelchair and elderly people. Nobody is excluded.

Adapted design



The result is a circular bench, fixed to welcome everyone and ready to multiple uses.

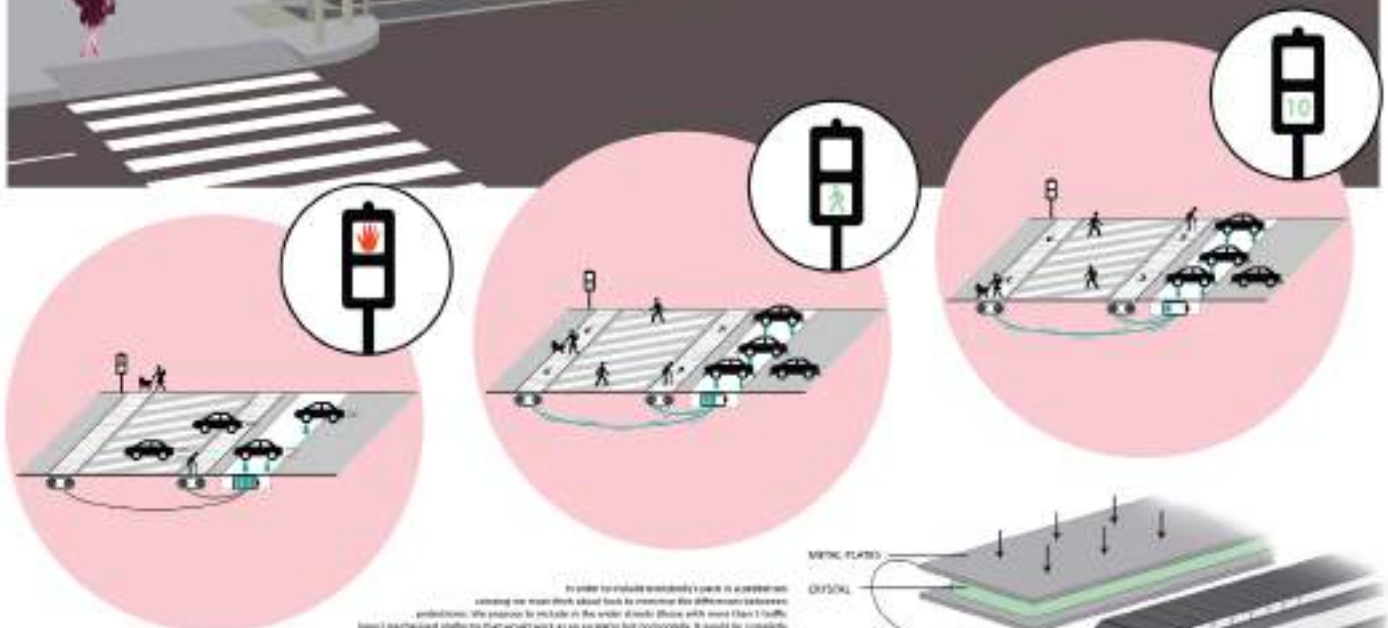
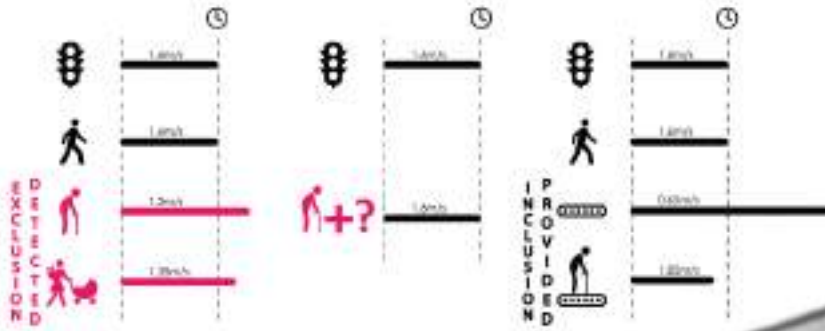
Togetherness



Façade

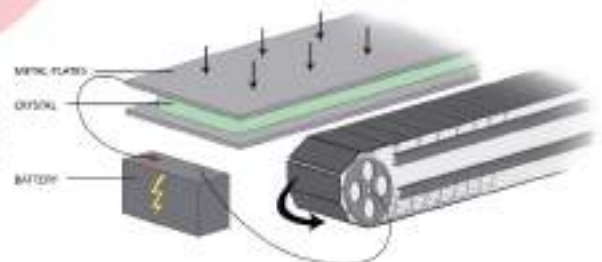


THE INCLUSIVE CROSSING



The system works in three steps:

1. While the cars are waiting the system is collecting the traffic data and the battery is charging.
2. When the traffic stops to allow the pedestrians to cross, the system starts to move and those who need their systems will be first.
3. It starts before the car traffic resumes, the system begins to detect the slower pace to respond and a number of cars. That way the main user that anyone with a mobility device, anyone will feel valued while crossing, and will wait for the green light for a safe crossing.





The 3rd week of TAW2016 started with an inspiring lecture by Prof. Michael Jakob and the opening of "the swiss touch in landscape architecture" Exhibition.

TAW 2016
 Young Architects Award 2016

PREview_EVENT
SU TOMESEN
"RRUGA"

U_POLIS
 September 22, 3:30 PM

Instituti Italian i Kulturës dhe Universiteti Politeknik i Tiranës
 presentazione

GUXIMI I KOHËS
 "Njerëz dhe Vlera të Lëvizjes Moderne"

NË SHIFRAJE MEI LINGUJË E ARKITEKTURËS MODERNE
 Jeta e rrethëve që lufton për të themeluar një Lëvizje sociale

Illeg. Paolo Zilli

in the Cinema Sala 4 del
 Auditorio Nazionale "Enxhe Haxhiu" Center

11 tetor 2016
 Ora: 18.00
 Universiteti Politeknik i Tiranës - A.5
 Tiranë

fa, TAW, POLIS, Istituto Italiano di Cultura, and a globe logo.

Ein Dokumentarfilm von Judith Keil und Antje Kimmigka

LAND IN SIGHT

WITZERUNG UND SENSIBILITÄT
 A Film about Land in Albania

WITZERUNG IM ANFANG

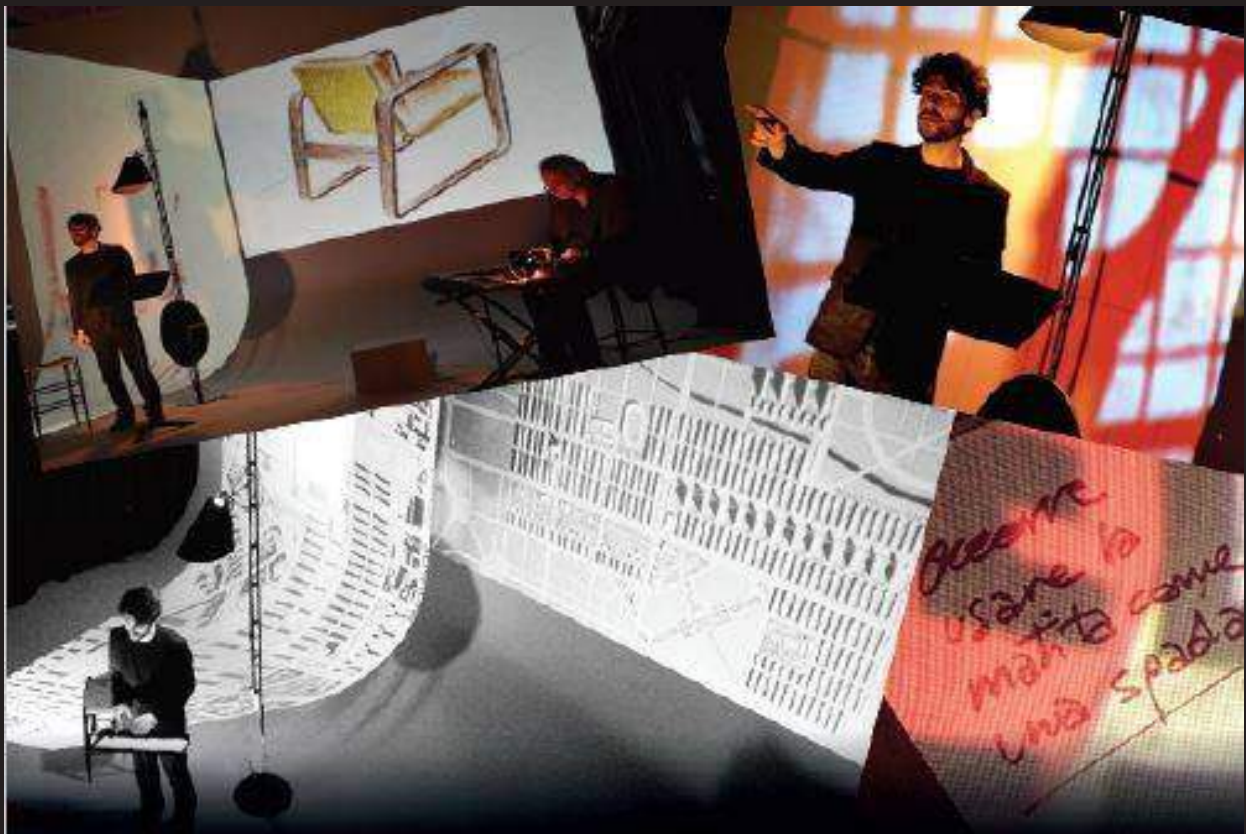
Land in Sight is a documentary film about the process of land reclamation in Albania. It follows a man in traditional white clothing who is involved in the process of reclaiming land for agriculture. The film explores the challenges and opportunities of this process in a rural setting.

EXHIBITION #01

YOUNG BALKAN DESIGNERS
 2016

U_POLIS

2016 COMPETITION



Instituto Italian i Kulturës dhe Universiteti Polis

prezantojnë

GUXIMI I KOHËS

“Njerëz dhe Vlera të Lëvizjes Moderne”

NJË SHFAQJE MBI LINDJEN E ARKITEKTURËS MODERNE

Jeta e njerëzve që luftuan për të themeluar një Lëvizje sociale

nga Paola Albini

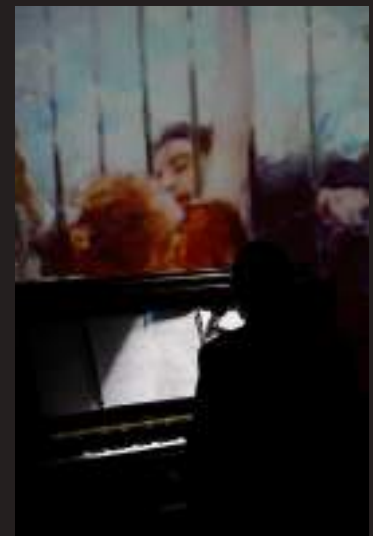
me Enrico Ballardini
muzika live nga Elio Baldi Cantù

11 tetor 2016

Ora 18.00

Universiteti Polis - A 5

Tiranë



THE FUTURE OF THE CROSS-BORDER COOPERATION BETWEEN ALBANIA AND KOSOVO

Strategy, tools and flagships projects for the Kukës-Prizren cross-border region

Valentina Aversa, Erblin Berisha, Thomas Malaguti, Luca Pinnavaia, Saimir Shtylla

Article reviewed by PhD. Ledian Bregasi

Paper Outline

In May 2016, the city of Gjakovë(KS) hosted the Cross-border competition for young professionals, an important part of this agreement, branched in two mini competitions: The Green corridor-extended from Kukës to Prizren; Paths of Freedom -Tropojë, Has and Gjakovë. The authors of this article were part of KOHA16 team, winner of the 1st prize of Green Corridor "Kukës-Prizren", appointed to develop with the other winning team 3556 and in collaboration with an inter-ministerial commission made by experts and technicians from both Ministries, a joined strategic vision for the entire cross-border area, targeting potentialities, elaborating guidelines and flagship projects as well, to guarantee a long-term and sustainable future development. The article is divided in three parts, describing the strategic vision and two key projects for the "Green Corridor", elaborated in the post-competition phase as mentioned above.

The first contribution, is an insight into the strategy and methodologic approach adopted to develop the territorial project for the trans-national area comprised between Kukës and

Prizren regions. It analyses the historic relations between the areas involved in this project in the context of the Western Balkan's up to the recent efforts made by both countries. There are also described the policies of the future cooperation between Albania and Kosovo, in order to provide to ministerial counterparts, a tool for analysis and control of the entire trans-regional area's development process, in order to transmit them to the future territorial and strategic planning levels.

The second contribution, details the importance of the Green Corridor's proposal, in the infrastructural point of view by highlighting its importance for the cross-border development in the interested areas. Starting with the state of arts, there are analyzed the differences, similarities and especially the influence of the territorial morphology in the mobility system. The case of the old M25 road, is an interesting example of the mutation of an "old tie" (and most important, too) between the two countries after the building of the Durrës-Kukës-Pristina highway in the new infrastructural system's hierarchy and

its transformation into an important green axis, with many expected benefits in terms of territorial connection, economic development and tourism above all.

The third and last contribution, is related with the "Blue corridor's proposal", an important and unexploited natural asset that represent an opportunity to strengthen further the cross-border cooperation and by being an alternative infrastructure in the connection of its two main poles (Kukës and Prizren). Through a historical throwback, there are highlighted the reasons that influenced a man-made transformation of the territory like it is the Fierza's Lake with an evident impact in the creation of a new Kukës and the consequent mutation of the White and Black Drin river, up to its importance in the Albanian national energetic context. The activation of this resource is explained through a series of guidelines in conformity with the general strategy that revealed to be important in the development of the proposal regarding the necessary functions and infrastructure that can guarantee its optimal function.

ARTICLE 1

The importance of cross-border cooperation in the Balkans: Evidence from the bilateral agreement between Albania and Kosovo
 Erblin Berisha

The cross-border cooperation between Albania and Kosovo is undoubtedly an interesting experience, as a result of the shared vision between both governments and finalized with a bilateral agreement promoted and signed by the Ministry of Urban Development of the Republic of Albania and its counterpart, the Ministry of Environment and Spatial Planning of Republic of Kosovo (Aversa et al., 2017a, b). The declared intention is to imagine a common and shared cross-border territorial strategy based on three main pillars: (i) sustainable management of the environmental, social and historical heritage; (ii) implementation of the touristic facilities and (iii) the promotion of a “soft cross-border cooperation”, focused on the sharing of knowledge and competencies among institutional and non-institutional actors within the specific policy area. The strategy involves the areas of the Kukës Region (Albania) and the Prizren and Gjakovë regions in Kosovo, too. This initiative is part of a comprehensive strategy that will involve, under different responsibilities and forms, all countries in the Western Balkan region lead by the European Union through different EU instruments (among others IPA II) and initiatives. Before the introduction of the proposed example, it must be appropriate and interesting in

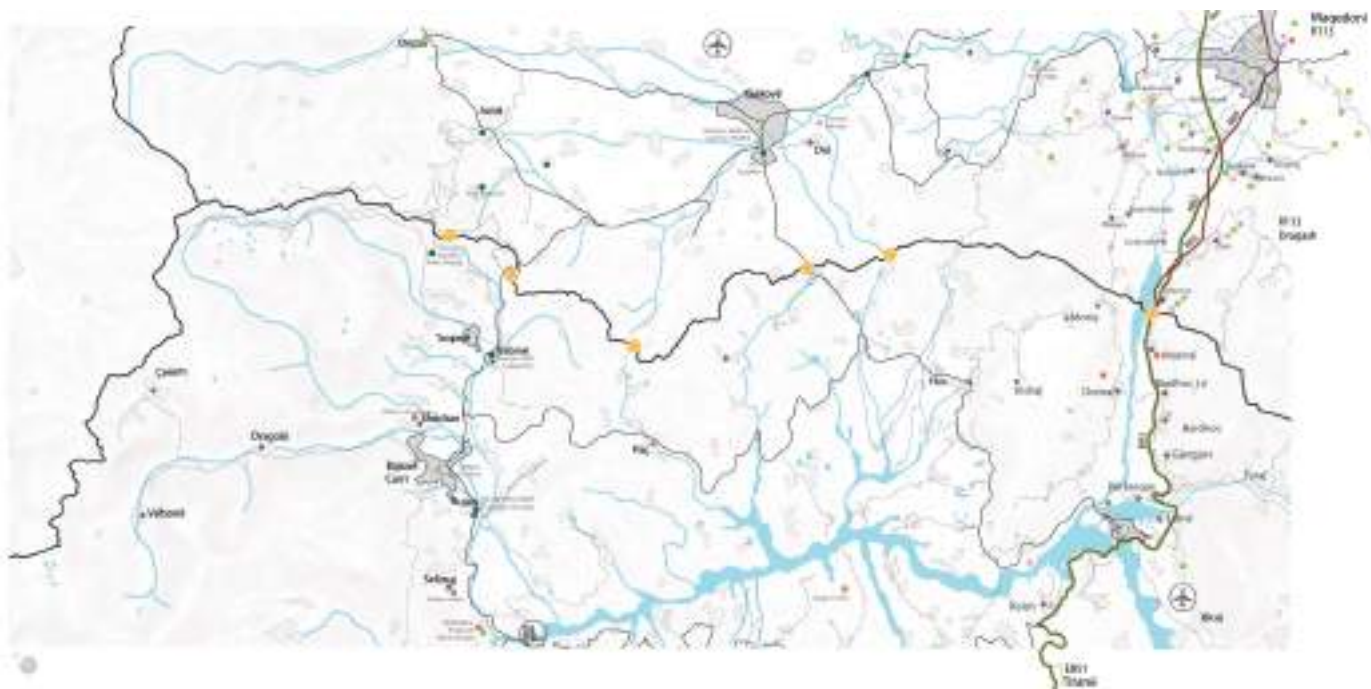
the same time, to contextualize the cross-border cooperation between both countries within a Western Balkan’s historical point of view and afterwards to shed light on the types of cooperation developed in the recent history in the EU.

WESTERN BALKAN REGION BETWEEN TRANSITION AND INTEGRATION PROCESS

The implementation of the cooperation policy process between Albania and Kosovo has been constrained by the existing geopolitical and economic context in the Western Balkan region, strongly influenced by its problematic and ongoing predominant historical legacy (European Commission, 2018). Since 1990, indeed, more than a quarter of century has passed after the fall of the communist regimes (represented by the Hoxha’s and Tito’s autocratic dictatorship respectively). The transition process which affected all the everyday life sphere’s in this region in general, and in Albania and Kosovo, in particular. Despite several attempt to govern and address it, the transition process , revealed to be non-linear and unpeaceful, too. Indeed, the ethnical conflicts reached their peaks during the Bosnia war between 1993 and 1995 (concluded with the signature of the Dayton agreement), and the conflict in Kosovo in 1998-1999 (concluded with the establishing of the UNMIK mission). The question of regional stability saw involved important international organisation to normalise the regional situation by promoting different democratic approaches, but with political outcomes far from

being acceptable. Indeed, in spite of the economic and democratic transformation began during the first part of the transition process and the simultaneously process of the EU integration, still persist unresolved historical contradictions within the ex-Yugoslavia territory, in particular (Berisha, 2018). However, the recent international geopolitical situation and the awareness that the joining the EU must be a common goal for the all Balkan countries, generated the optimal conditions to improve and develop a better an intensive cooperation process within the region (European Commission, 2018). At these regards, during the European Summit hold in Berlin in 2014, known as the Berlin Summit Process, it has been confirmed the importance of the dialog and the cooperation as internal stability factors, that represent at the same time, the main factors to accelerate towards the EU membership join process (BPRG, 2018). The EU leverages (among other political and economic conditions) are still an important strategic tool in order to influence the regional and domestic political environment. This is possible due to the fact that, for each country, the EU represents an attractive “window of opportunities” which cannot be ignored and that’s where their domestic policy should be projected (Berisha, 2018).

Within this problematic geopolitical context, dshould be contextualised the bilateral cooperation initiatives between Albania and Kosovo. Indeed, since 2008, simultaneously to the Kosovo’s Independence proclamation, collaboration between the two

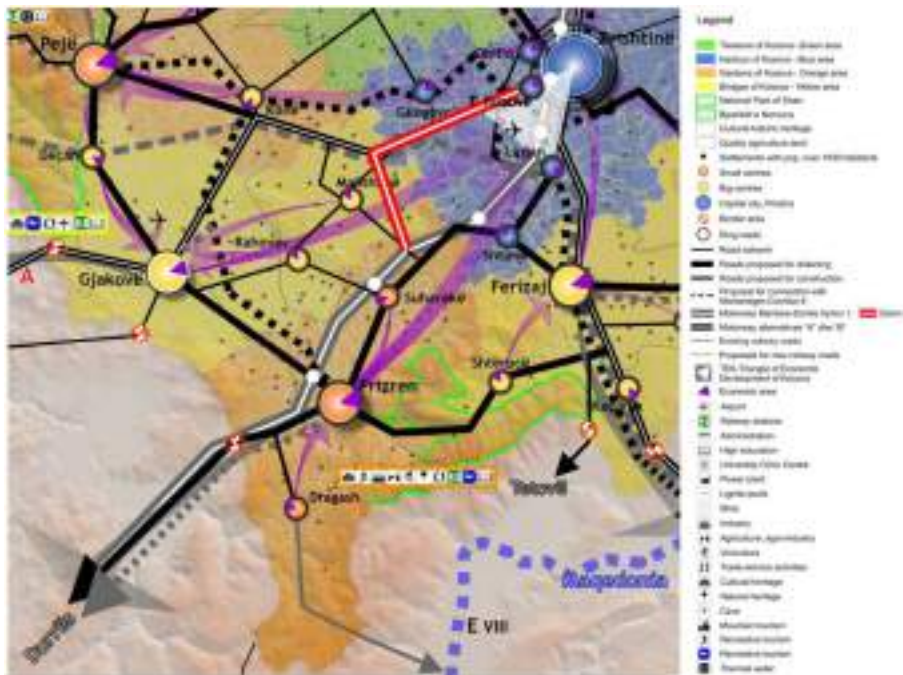


countries became more intense and furtherly strengthened in 2014, with joined governmental meetings between both Councils of Ministers initiatives and several bilateral agreements. The most important result of this collaborative process is undoubtedly the sign of the first common Strategic Partnership Agreement, aiming to increase the collaboration, sharing of information and to facilitate any kind of inter-institutional relation, including the presented cross-border cooperation in the field of spatial planning and territorial development.. In this perspective, the cross-border cooperation between Albania and Kosovo represents an important step, as a result of a new political attitude within a proper political environment that cannot be separated from the progressive integration process where the Western Balkan region countries are still involved.

THE CROSS-BORDER COOPERATION TRADITION IN THE EU AND THE WESTERN BALKAN REGION

For a better comprehension of the role of the cooperation initiatives within the EU, this part gives a brief overview with the main cooperation tools used during the last period in Europe. Indeed, since the 90's, the cross-border territorial cooperation is a very debated topic in both academic and political arenas. The debate reflected the intention of the EU to promote several cooperation initiatives in the economic, social and territorial development sfield. Since the beginning, the intent has been to reduce the distance among bordering communities along internal (i.e. member states) and external (i.e. not member states) EU borders (EPRS, 2016). On this focus, in 1990 the UE launched the first ETC - European Territorial Cooperation better known as INTERREG I, that was followed by a series of similar initiatives . More in detail, the INTERREG mechanisms consider the EU a platform of cooperation, where member and non-member states cooperate in different fields) EPRS, 2016; Dühr, Stead and Zonneveld, 2007). Recently, after

a significant redefinition of the enlargement parameters (factors and conditions),the EU introduced a specific instrument called IPA – Instruments for Pre-Accession Assistance for helping the aspirant states on their process to join in the EU. The first generation of the IPA 2007-2013 was built on five different components, where the cross-border cooperation played an important role in the mitigation of the differences among territorial borders. Later on, was launched the second IPA generation called IPA II , for the 2014-2020 period, increasing the country's ability to cooperate through a strategic perspective. In order to benefit from IPA, each future (and possible) beneficiary country should prepare the Country Strategy Paper, where are specified the main strategic country's objectives. While,the Multi-Country Strategy Paper, where is illustrated the countries' shared goals in the specific fields. The implementation of these new strategic documents obligates each country to increase its cooperation activities in order to benefit from the IPA funds. The result of this new approach was



the adoption of several Multi-Country Strategy Papers and the launch of the IPA CBC program between Albania and Kosovo ratified by the EU Commission with the Albania – Kosovo Cross-border Cooperation Action Program agreement (Berisha, 2018). In general, despite the EU framed cooperation initiatives, there have been activated several new forms of cooperation such as the bilateral one, that involved many countries. Since 1990, there have been launched different cooperation activities, differing in the strategic goal and financial mechanisms.

As emerged from this brief analysis and by this consideration, the Albania’s and Kosovo’s experience might be considered as “mixed” type cooperation. Indeed, after the bilateral agreement has been signed and financed by each country, the common strategic goals are similar with the EU’s cooperation strategy. It seems that the proposed experience is constrained between a place based approach under the EU umbrella where each country may benefit from IPA II fund for Cross-border

Cooperation if they guarantee the total implementation of the projects and by the allocation of part of the requires financial resources.

CROSS-BORDER COOPERATION: TOOLS AND GOALS FOR TERRITORIAL PLANNING

The recent bilateral agreements between the Ministry of Urban Development of the Republic of Albania and the Ministry of Environment and Spatial Planning of Republic of Kosovo represent an opportunity to undertake numerous initiatives with the purpose to guarantee a wider and deeper institutional collaboration within the cross-border territory along the 123 km border line involving the Albanian cities of Kukës, Bajram Curri e Has and the Kosovar cities of Prizren and Gjakovë (Aversa et al., 2017a). This territory counts 559 335 inhabitants, where 85 461 inhabitants (3% of country’s population) live in the Albanian side and 473 874 inhabitants (about 27% of country’s population) living in the Kosovo side.

In addition, the current national planning tools and documents, in particular the Albanian General National Plan (figure 1), recently approved and the Spatial Plan of Kosovo 2010-2020+ (figure 2), have conferred to the cross-border area an important role. Indeed, if the former plan aimed to improve the economic resources of the territory by investing on specific economic and social asset like commercial exchanges and by the promotion of the sustainable tourism, this one focuses on the intrinsic potential and territorial factors that this border region may acquire in terms of infrastructural connection at the regional scale. Both national plans, indeed, remark its strategic importance within their national panorama and in the Western Balkans region, too.

The institutional actors involved, at the central and the local level, had the opportunity to compare their own planning institutional structure. Despite the initial difficulties because of the different legislative and institutional frameworks (or spatial planning system), the collaborative approach and the political attitude toward a bilateral cooperation, revealed fundamental to identify the main objectives where will be based for further and deeper discussion between the ministries in the future, concerning with. At the regards, the recognized priorities shared by the participants are: (i) the improvement of the institutional capacities of the local and the regional actors in the field of spatial planning and promotion of a trans-institutional collaboration; (ii) promotion of investments to improve the urban and rural quality; (iii)

increase the level of investments in the territorial accessibility and through regional slow mobility system; (iv) improvement of the economic and social development; (v) guarantee the protection and conservation of the natural heritage. All these goals, have been included in the common drafted preliminary action plan, where each ministry is committed (or invited) to implement some established projects for each emerged five priorities.

Despite of its informal nature, this document represents the programmatic reference base of the first cross-border initiative between the two countries that has involved, among the local actors and the inter-ministerial staff, a selected team of young professionals to elaborate a series of project proposal organised in two phases. The first phase, consisted in the organisation of the international competition regarding two main themes: (i) the Green Corridor “Kukës-Prizren” and (ii) the paths of Freedom: Has-Tropojë-Gjakovë. The winning teams of the respective themes, signed an agreement to develop an integrated document where these two themes should be treated with the same approach. Indeed, the second phase consisted in the harmonization of the proposals and the preliminary draft of the architectural projects that had the possibility to be financed. At the end of this collaboration, has been redacted a common document that identifies the integrated territorial strategy for the entire cross-border area and specific architectural intervention in conformity with the proposed strategy (Aversa et al., 2017b). The document evidences

the main guiding lines for the future initiatives and actually is the main important tool for attracting private and public donations and for the ongoing application for the financial channel established by the IPA II.

THE PROPOSED INTEGRATED TERRITORIAL STRATEGY

The integrated territorial strategy has been structured in three main points: (i) analytical framework –identifying the characteristics of the territory, object of the future development strategy; (ii) objectives and priorities –establishing a series of strategic goals and (iii) the project proposal –identification of few architectural interventions in agreement with the actors involved.

The adopted analytical approach focuses on the identification of the three structural territorial components considered representative of the referred context, such as: (a) the urban, anthropic and cultural system, (b) the rural and agricultural system and (c) the natural system. Based on these components it has been given a critical interpretation of the state of the arts and the definition of the guiding lines (see figure3). From a critical analyse perspective, emerged some weaknesses related to the quality of urban settlements, level of conservation of the architectural, socio-cultural heritage and the lack of infrastructure connection, in particular in the rural area. In addition, despite its enormous natural value, there are some areas under constant pressure of the human activity increasing the level of natural deterioration. However, incidence of significant weaknesses

apart, there have been recognized relevant potentialities such as the historical value, touristic vocation and the presence of an extended portion of natural areas that are still well-preserved on the entire.

The second step, consisted on the definition of objectives and priorities, delineating the strategic vision of the cross-border area through the promotion of the objectives, directives and programs, considered as priorities. On this purpose, there have been identified three main strategic objectives such as: (a) the constant implementation of cross-border coordination, at the institutional level, and especially by involving the local actors in order to increase the attractiveness of the entire region; (b) improvement of the territorial connective system, in cross-border area between urban and rural areas, by completing the existing infrastructural network and by introducing a slow mobility network as a catalyser for the eco-tourism; (c) preservation of the landscape, through the promotion of existing policies and best practices, for the protection and enhancement of natural, historical and cultural heritage, with a positive impact for the tourism sector in the region (Aversa et al., 2017b).

The territorial analysis and the definition of the objectives for the local and the cross-border development, revealed important in the elaboration of a multilayer strategic program based on the development of the “Water corridor” between Kukës e Prizren that interlaced with the other two networks: the green and the cultural network, respectively. The green corridor,

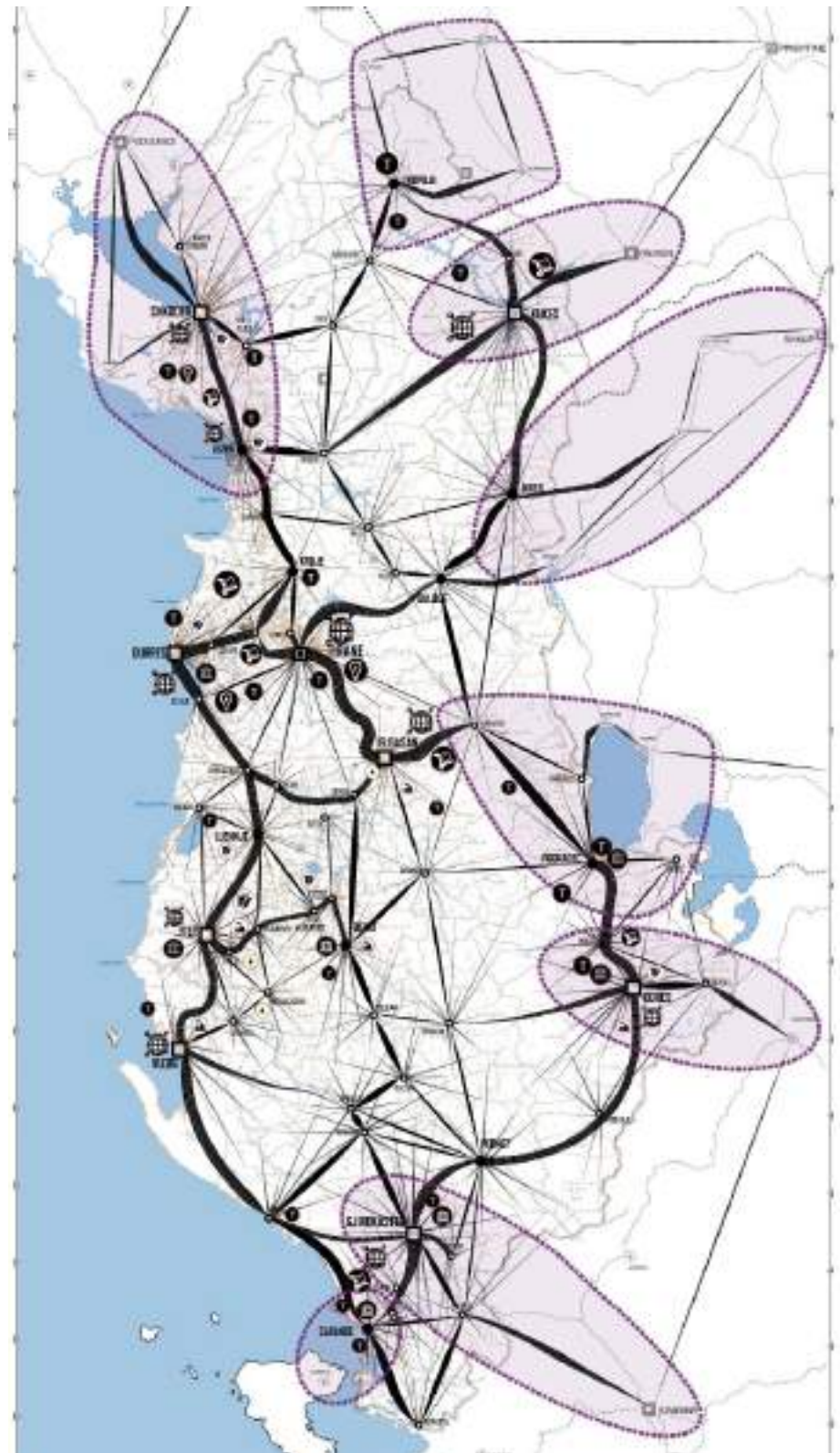
represents a connective tissue where is increased the accessibility toward the natural potentials of the area, with a positive impact for the rural centres in particular, with a different configuration respect the linearity of the typical corridor

These three layers are interlaced together with an existing but still uncompleted infrastructural system that will be the subject of the discussion in the next section. While the last part of the contribution will focus on the role of the water corridor and the proposed architectural intervention.

Cross-border mobility between Albania and Kosovo. Importance of the Green Corridor.

Saimir Shtylla

Since 2010 the infrastructural connection between Albania and Kosovo grew enormously thanks to the construction of the new highway, made of two parts: “Rruga e Kombit ” (Albania) and “Ibrahim Rugova ” (Kosovo). In 2017, Albania registered 1.745.973 visitors from Kosovo, representing 34 % of the foreign tourists visiting the country (Ibrahimaj 2018). Even if not in the highest levels, in 2016 Kosovo was the second main export destination for the Albanian goods with 15,7 % from 10,5% in 2012 (Ibrahimaj, Dhuli, et al. 2017). Unfortunately, this important infrastructure had an asymmetric impact in the Kukës and Prizren regions, in terms of promotion of the territory and the economic development. The Green corridor, represents an



ambitious project promoted by the respective governments to boost the cross-border cooperation, on an area where territorial morphology makes accessibility very hard in remote inhabited centers. Restoration of the existing infrastructure and the

reactivation of the disused M25 road will be fundamental to achieve a major territorial connection and promote tourism and local development. On this base the article is divided in three parts. In the first, there will be described the impact of the highway

on the cross-border area of the Kukës and Prizren regions. The second part, describes the reasons and intervention necessary for the efficient operation of the Green Corridor in a logic of an organized mobility system, with main focus the Kukës region and the third part describes more in detail the corridor's configuration.

MOBILITY BETWEEN THE KUKËS-PRIZREN CROSS-BORDER AREA. THE HIGHWAY'S IMPACT

The most intense traffic along cross-border area between Albania and Kosovo occurs in the custom point of Morina, where the "Rruga e Kombit" and "Ibrahim Rugova" highways meet. According to (Ibrahimaj 2018), 40 % of the tourists visiting the country in 2017 (the highest as well) was registered in this custom point. Besides the unpredicted final costs, traveling from Tirana to Kukës takes up 2½ hours from the 6 hours with the previous M25 road (Monitor 2016) and almost 4 hours to Pristina. In front of this fact, it is clear that the connection between the countries has improved but on the other hand there has not been detected a positive impact in the mobility and economy of the rural centers, part of the cross-border area. The Kukës region, highlights the most these mismatched expectations, contrary to Prizren Region where there new "Ibrahim Rugova" highway did not impact negatively on the mobility system of the region.

The Kukës Region, the least economically-developed in Albania (EPD, DLDP and EPA, et al. 2015), is also known for the highest rates

of abandonment of the inhabited centers toward the most important centers of the country like Durrës and Tirana. The city of Kukës, center of the homonym region and the Albanian pole of the Green Corridor, is a new settlement that replaced the historic city submerged in the depths of Fierza lake in 1978 to permit the creation of the Fierza's lake (EPD, DLDP and HSI 2016), a fundamental asset for the country's power production. Surrounded by water (except South), the location and the morphology of the territory makes this "inland" peninsula, accessible from three bridges: on the Drin i Bardhë river (North)- providing connection with the districts of the region (Kruma, Bajram Curri) and to the villages located in the northern bank of the Drin i Bardhë river; the other two bridges, part of the "Rruga e Kombit" highway: on the Drin i Zi river (West) and the bridge under construction on the Luma river, guaranteeing the continuity of the highway toward Kosovo. The impact of the highway on the local mobility has not been the best and especially the track from Kukës to the custom of Morina, represents several problematics related to: (i) territorial morphology; (ii) absence of an organized mobility system; (iii) uncompletion of the highway. The predominant mountainous relief in the North-East of the country and the uncommon position of the (new) city of Kukës, have constrained the construction of the "Rruga e Kombit" highway. Consequently, there occurred an overlap between the highway's and national road's the footprint (see Figure 1), leading to the completion of the highway and disuse

of the M25 road. The incorporation of the bridge on the Drin i Zi river on the highway's footprint, proved to be inappropriate solution that did not guarantee the continuity of the highway and is still the main cause of the slowdown of the vehicles traffic in this part of the highway. The villages along the way to Kosovo (Përbreg, Gjegjan, Bardhoc, Bardhoc i ri and Morina), faced a severe interruption of the mobility among them and with the city of Kukës because of the disuse of the M25 road. Representing the only option, the highway failed to guarantee the inhabitants of these villages with a proper and a safe mobility because of uncompleted tracks and absence of proper level crossings in proximity of the villages. The inhabitants of the villages along the North bank of the Drin i Bardhë river, do not have the problems with mobility in comparison with those living in the villages along the highway, but the road passing through this villages is very damaged and during heavy winter days accessibility in these becomes difficult and impossible, too.

The Prizren region, the second most important economic center of the country (ITU, et al. 2012), has a better infrastructural situation than Kukës region. Certainly, the favorable territorial morphology, has facilitated the construction "Ibrahim Rugova" highway but there has been shown a higher attention in the insertion of the highway in a logic of an organized mobility system (see Figure 2). The strategic importance of the highway between the two countries, has not unfocused the attention from the mobility between the rural centers and Prizren. The M25 road, once

the main road connecting the city of Prizren with Kukës, has become a secondary road with an important role in the economy of the city because of the concentration of many private economic activities on its sides. Despite the necessity for renovation, the M25 road represents an alternative solution than the highway, contrary to other side of the border where the “Rruga e Kombit”, is the only alternative. The M25 and the other local roads, considering the enormous cultural heritage and natural potentials of the region and in particular of the city of Prizren, do not permit a major exploitation in a slow mobility perspective. The villages in the northern bank of the White Drin river, have an optimal connection with mobility and with the city but the missing continuity with the villages on the other side of the border is evident. The most remote and closest village to the border, Moriç is only 670 meters away from Gorozhup, the closest village on the other side of the border, but there is no infrastructure to assure the continuity and the absence of transversal connection with the other bank were it the highway with the nearby villages too.

INTERVENTIONS FOR AN EFFICIENT INFRASTRUCTURE IN THE KUKËS REGION

The reactivation M25 road in the Kukës region, fragmented and totally in disuse because of the construction of the highway, was one the main requests of the competition organized by the Ministry of Urban Development of Albania in

collaboration with the Ministry of Environment and Spatial planning of Kosovo. Unfortunately, all the efforts cannot be focused exclusively on the M25 road, as long as there are many critical issues related to mobility in the Kukës Region. In the elaboration of the detailed proposal in the post-competition phase, the KOHA16 group, in quality of the winner of the Green corridor, expressed the necessity to extend the interventions in all the levels of mobility between the two regions. Furthermore, the proposal of Water Corridor, an important project included in the proposal for the cross-border area between Kukës and Prizren, also demands an efficient infrastructural system in function of its two main decks (Kukës and Dobrushtë) and of the intermediate stations (Përbreg and Domaj).

Despite its importance, the highway cannot impact negatively on the local mobility. In order to properly operate and facilitate the function of the “Green Corridor” there are necessary the following interventions: (i) bypass of the bridge on the Drini i Zi River; (ii) appropriate level crossing connections with the M25 road; (iii) completion of the unfinished parts. The first intervention in the Kukës city’s western gate is important for the following reasons: guarantee the proper continuity of the highway by avoiding the slowdown of the vehicles; guarantee local mobility between the villages (Drinas, Myç-Mamëz and Surroj) with the city of Kukës. For this purpose, there is necessary a new tunnel and a new bridge on the Drin i Zi river (see Figure 3 and Figure 4), to facilitate the traffic in this critical

point, even though it may require consistent economic efforts. There expected four crossing levels, where the first will be positioned before the new proposed tunnel in order to guarantee a facilitated between the highway to the vehicles headed to the city of Kukës, the villages (Drinas, Myç-Mamëz and Surroj) or to Kruma and Bajram Curri. The others will be located in proximity of the (restored) M25 road in order to facilitate the circulation and to guarantee an equal access of the vehicles in the villages along the way to Kosovo. The unfinished parts of the highway, representing a persisting danger for the drivers on severe weather conditions, should be completed as soon as possible, in order to avoid risks for drivers and to erase gap with standard of the “Ibrahim Rugova” highway. As long as the city of Kukës should be adapted as a main pole of the Green corridor, there are necessary also interventions that avoid the vehicles traffic from the city center and in the future with the buses with tourists, too. Despite their final destination, the vehicles coming from the western gate of the city of Kukës that afterwards have to cross the bridge Drini i Bardhë river (northern gate), in order to avoid passing from the main city center’s street (the “Kukësi i Ri” street), there is necessary a new bypass provided with bike lines, too. An important facility and fundamental to properly manage the future tourists flow is the intermodal station, expected to be built in the area of a dismissed factory, close to the new bypass and a few meters away from the bridge on the Drini i Bardhë river. From an

accurate analysis, it resulted to be the most suitable location (see Figure 3 and Figure 4), not only because of the connection with the main roads and the highway, but in the same time due to location of the Kukës deck (pole of the Water Corridor), giving to this location a strategic importance in a mobility point of view that can set the bases for the successful and optimal function of the Green Corridor.

THE GREEN CORRIDOR. IMPORTANCE AND SPECIFICATIONS

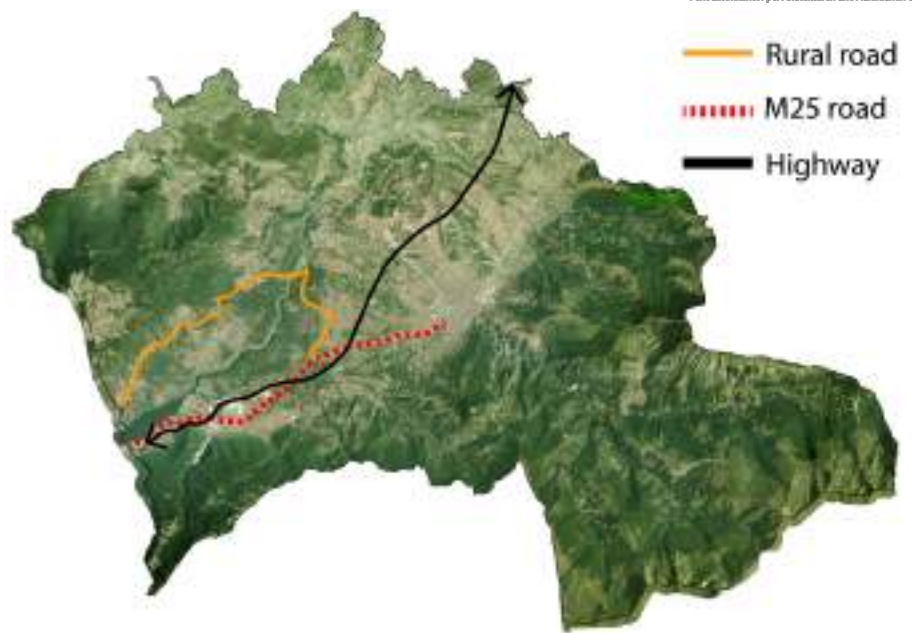
The valorization of the natural and cultural potentials in the cross-border area, will occur through the creation of a network made by secondary and rural roads on both sides of the border, to set the bases for a long-term and sustainable development. On this base, there will occur the restoration of the existing secondary/rural roads and the construction of new tracks dedicated for: (i) vehicles circulation with lateral bike and pedestrian lanes; (ii) dedicated for bike and pedestrians only. The definition "green", generally associated to the natural paths dedicated for bikes and pedestrians, might be inappropriate for the definition of the corridor even though the valorization of the natural paths is not left unfocused. The several problematics related to the low accessibility in the cross-border area, require the creation of main level of mobility (including the vehicle's circulation) to fulfil the necessity of the local inhabitant for a major accessibility in the territory, as long as it has been a main factor leading to the abandonment of

the inhabited centers, but without avoiding the connection with the natural paths to exploit the natural and cultural attractions. Projected on a distance of 91.68 km with a ring-road configuration, the "Green Corridor" will improve and intensify the mobility in the cross-border area thanks to the opening of a dedicated gate in the custom point of Morina and the new one in proximity of the villages of Moriq (ALB) and Gorozhup (KS). The restoration of the existing road has captured the main focus, in fact 69,58 km (75,9 %) of the green corridor is represented by existing tracks that will be renovated and provided with new bike and pedestrian lanes. In order to guarantee the continuity of the existing tracks, there are necessary just 8.1 km (8.8 %) of new road, whereas the remaining 14.0 km (15.3 %) are new tracks dedicated for bike and pedestrians.

The implementation of the Green Corridor in the Kukës region, requires major efforts as long as 46.96 km or 51,4 % of total corridor's distance is projected in this part of the cross-border area and composed by two main tracks: (i) Kukës- Morina; (ii) Kukës-Pogaj. Undoubtedly, the first track requires major interventions in order to reactivate and restore the M25 road with 8.1 km of new road track and other 1.6 km of new track dedicated for bicycles and pedestrians, projected in proximity of Morina is considered appropriate to envoy the tourists to new gate dedicated for the corridor. In particular the village of Përbreg, with an enormous touristic potential and the most difficult to be accessed, will be provided with safer and

decent connection with the highway and the restored M25 road. The second track, requiring the renovation of the existing 21,8 km and the construction of a new track of 0,35 km toward the new custom point of Pogaj, with permit the exploration of the enormous natural potential of the villages located on the northern bank of the Drini i Bardhë river and in particular the historic attraction in the village of Domaj. The city of Kukës, thanks to the interventions mentioned above, will see the "Kukësi i Ri" street into a track where bicycles and pedestrians have the priority toward vehicles, representing an important transformation in the urban point view by becoming an important public space for the city.

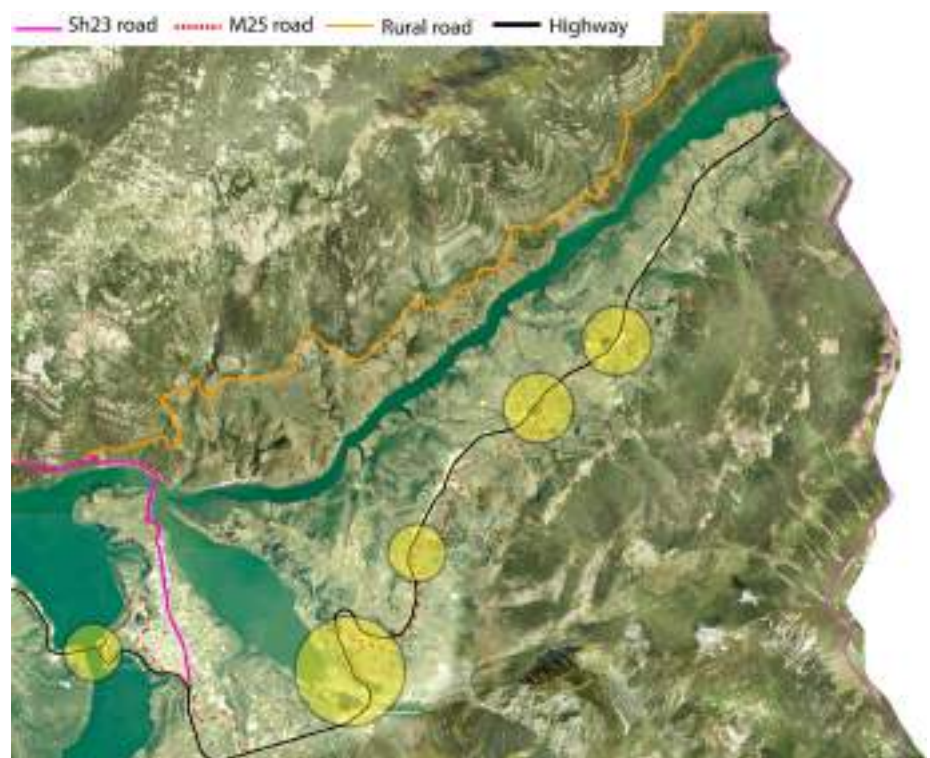
Regarding the Prizren Region (see Figure 5 and Figure 6), the intervention required are not as complex as in the Kukës region's case because of the well-organized mobility system. The design approach adopted in this case considered the renovation of existing roads and construction of new tracks dedicated to pedestrians and bicycles. Indeed, the 44.72 km (48,6 % of total corridor's length) are made by these two main tracks: (i) Vërmica- Prizren (ii) Muradem- Gorozhup. The first track, requires the restoration and provision with bike and pedestrian lanes of the M25 road with the bike that will not be largely involved as in the other part of the border, in order to permit a major exploit of the natural and historic potentials of the city. For this purpose, it was mapped a 12.4-kilometer-long track dedicated for bicycles and pedestrians, passing near the banks of Lumbardhi river, to



permit exploitation by walk and by bicycle, but especially by preventing vehicles. On the other hand, the second track aims to guarantee a better access to villages on the northern bank of the Drini I Bardhë river, as well its prolongation with the other track on the Albanian part. The presence of the current intermodal station in the city, is a major help to welcome the visitors who want to explore the Green corridor or even the historic attractions present in the city and region. As long the main deck of Dobrushtë, part of the Water Corridor, is distant to the intermodal station in the city of Prizren, there is expected a new intermodal station (in more restrained capacity) nearby to better manage the tourists who want to explore the Green and Water corridor.

CONCLUSIONS

An efficient cross-border mobility can set the bases for the development of the rural areas that actually have enormous unexploited potentials for tourism and for the development of an economy based on their local products. Considering the absence of an organized mobility system in the Kukës region and the necessity to guarantee a higher accessibility for a major exploitation of the touristic potentials in the Prizren Region, there will be very difficult to achieve the expected outcomes if there not fulfilled the following conditions: (i) efficiency of the mobility system in the Kukës Region (ii) adaption of the cities of Kukës and Prizren in function of the Green Corridor (also for the Water corridor). If the required interventions in the Kukës region, as well in the



city of Kukës, will not be create a mobility focused on the needs of the local inhabitant, an approach of the green Corridor with main focus on the future tourist is not going to give the expected outcomes as long as not low accessibility has driven to the abandonment of the rural centers. The interventions required in the poles of the Corridor, will facilitate the mobility of bikes and pedestrians not only to explore the territory but to avoid the vehicle from the cities, too.

**The Water Corridor:
an unexploited potential**
*Valentina Aversa, Thomas Malaguti,
Luca Pinnavaia,*

**The territorial, historical
and landscape context**
Luca Pinnavaia

The cross-border region extended in between the urban centres of

Kukës and Prizren is a complex territory where historic events and landscape's morphology are deeply and meaningfully twisted. From the end of second World War the local population on both sides of the border, although having remote and strong traditional and cultural connections, faced a severe interruption on their social and-cultural ties. The communist regime, through its isolationist politics, banned every kind of contact between the adjoining population, by imposing harsh punishments, up to the death penalty. The Party of Labour of Albania (PPSH) imposed a typical socialist-based model of economy, society and urban development, through the prevailing of the public interest over the individual one. The will for the construction of a new and communist state passed through the achievement of fundamental goals that involved not only the urban areas but also the peripheral and rural ones. From the aim to reduce the illiteracy rates to the establishment of industrial districts the socialist effort for modernisation needed to plan the complete electrification of the country through a series of engineering works, aiming to reach the energetic self-sufficiency with the construction of dams within the national territory. One of the most suitable area of the country that could host the building of these important engineering structures was the Drin river valley, located between the Shkodër' and Kukës regions. Thus, in order to satisfy the national energetic demand, the area underwent into numerous mutations because of the required environmental transformations for the correct constructive operations of the

dam. The construction of the Fierza's dam began in 1970, resulting as one of the most important engineering infrastructure in the Balkan region; located North-West of the city of Kukës the dam took the name of the homonym lake created by the mutation of the territory, in the point where the White Drin and Black Drin rivers meet. Made fully operative in 1978, this engineering venture had a strong impact on the Kukës region landscape, that is not limited to the increasing of Drin river's depth, and to the subsequent creation of Fierza's lake, but also provoked the abandon of important inhabited centres. In fact, due to the water's level rise, the old city of Kukës was submerged in the depths of the lake, meanwhile the communist regime had planned a new settlement based on a pragmatic socialist organisation.

Those events changed radically the landscape of the Drini valley and, perhaps even more, the local inhabitants' perception about their territory. The new Kukës was established at a superior height respect to the new water level and not far from the old settlement, provided with the necessary facilities including an industrial-productive district in the northern area. In many reportages of the regime's propaganda the building time-lapse process was narrated by giving a great emphasis to the active participation of the local population, involved not only in the modernisation of public and productive spaces of the city, but also in its socialist lifestyle. This authoritarian narration and the isolation condition remained unaltered until the collapse of communism on the two sides of the border, up to end of

the 90's, during the Kosovo war crisis, where the city of Kukës in particular, got internationally-known (Depalma A., 1999) because of its central role during the Kosovo's refugees crises, where thousands of people were constrained to abandon their land and houses by the Serbian armed forces and to escape from Prizren and its surroundings towards the Kukës area. The political and economical transition process in the mid of the 90's produced controversial effects on the social dimension and many post-socialist territories saw the increasing of rapid social polarization, poverty and environmental degradation (Tsenkova S., 2006). During this transition period the two bordering regions saw different processes of transformation: while the city and the rural lands of Kukës have been affected by a loss of population in favor of the main Albanian urban areas, the Prizren urban area grew due to the increasing number of incomers. Several national and international projects followed the period of the conflict and numerous international institutional bodies launched programs and interventions, mainly in the field of the economic development sustain, the local services improvement and the stabilisation of the territorial and social context (Silwal B., 2005). The arguments of tourism and rural development are slowly becoming priorities of the territorial agenda and the future dimensions of the sustainable local development in the Kukës-Prizren area are doubtless related to the valorisation of the still existing natural and cultural heritage and the capacity to include innovative and balanced tools and processes for

the territorial development.

Strongly dominated by the White and Black Drin rivers, the territorial morphology of the cross-border area comprised between the districts of Kukës and Has (Albania) and the Prizren Region (Kosovo), is a mountainous land divided in two banks by the white Drin river course. The prominent presence of the Pashtrik peak (1,986 m), the Maja e Zezë (1,411m) and the Gjallica mountain (2,489 m) are the distinguishing elements of the landscape. On the Kukës-Prizren axis, small rural villages are scattered in the landscape and located on both banks of the White Drin river but very few of them have developed a system of small services, commercial and touristic activities, while most of their economy is concerned with agriculture and breeding. The southern bank of the river, because of the favourable morphological characteristics, has been subject between 2006 and 2013 to an important infrastructural project intervention, the building of the highway section called SH5 (from Kukës to Morinë) that is part of the A1 highway, also known as Highway of the Nation.

The layering of controversial and disruptive events, affected the urban and infrastructural interventions and produced a territory of complexities, made of frail parts, present both in the urban and rural context, pointing out an unbalanced territorial development and a scarce planning coordination. Despite the past events, the restoration and reinforcement of the cultural and historical ties, should be considered as the ground for the future development. The opportunity

offered by the cross-border competition, signed the effectiveness of the agreement among the two governments by giving a fundamental role to the mutual cooperation and collaboration in the field of territorial development. The necessity to identify articulated solutions through an inclusive and comprehensive approach, lead to the draft of a common strategic vision. Moreover, the need for an approach, that must be sensitive to the current issues of the territories involved on the cross-border project, should be capable to develop and guarantee the implementation of specific intervention, with a long-term vision. For this purpose it has been necessary the adoption of a flexible methodological approach for the elaboration and future implementation of the strategy in different periods of time.

The «Water Corridor»: strategy and functional program

V. Aversa

The White Drin River represents an important natural asset for the Region. Despite its mutation to exploit its potential in terms of energy production, it does not exclude the implementation of future alternative functions, respectful of its environmental parameters. The river is considered a strategic and an important catalyser for the economic and touristic development of territories included in the cross-border area. The activation of “Water Corridor” arises from two distinguishing characteristics related with the White Drin River:



(a) the naturalistic aspect: its natural composition and relation with the surrounding environment along its banks; (b) the “connective” aspect: it could be transformed into a navigable waterway. Therefore, in virtue of these features, it could prove crucial for the touristic development and local economy. It may be perceived by the local (or not) inhabitants as the most immediate tie between the bordering towns, in contrast to the actual critical situation of the infrastructural system.

The project of the “Water Corridor”, included in an extended regional and cross-border development framework, consists of these strategic goals: (a) establishment of a direct connection between the two main poles, Kukës and Prizren; (b) integration between the main longitudinal direction and transversal connection through intermediate stops, toward smaller towns or places with high historic-cultural and natural importance. Moreover, a project of spatial planning could improve the conjugation between the surrounding landscape and cultural heritage. Initially, it should be recognized its natural and economic importance, to convey in the sustainable territorial development and leading to the increase of a sense of cohesion between local communities and various forms of eco-friendly tourism,

in line with the manifested intentions of the both institutions during the cross-regional cooperation process. Regarding the activation of “Water Corridor” from an infrastructural point of view, it is necessary: (a) the relocation of functions and facilities; (b) structural set-up as transport and navigation system; (c) solution of certain critical issues, such as: the poor accessibility of the inhabited centres, the presence of degraded areas and the periodical variations of water level.

Each punctual strategic intervention affects, at a more or less wider territorial scale, the achievement of the cross-border infrastructural system.

From a strategic perspective, Kukës is a focal point to envision the localization and consequently the structuring of interventions necessary to trigger the river infrastructure development. The proximity to the airport, even if it is currently inactive, leads to consider the city as a main destination for the touristic flows and a probable starting point for tourist's journey. Therefore, at urban scale, according to defined strategy and guidelines for the entire cross-border area, specific interventions are required in order to affect: (a) the infrastructure system: strengthening the existing network and introducing of transportation services; (b) urban

regeneration: focusing on the areas in decay and/or abandoned; (c) rehabilitation of highly polluted areas; (d) creation and management of new forms of tourism. All interventions that characterize the “Water Corridor”, regarding Kukës and the intermediate stops associated, will benefit from this urban strategy.

The development of the entire corridor, in harmony with the implementation of the proposed program, related with the needs and peculiarities of the context, implies the realization of four main projects: (1) the main decks: in Kukës and Prizren; (2) a multifunctional floating platform; (3) the intermediate stops: Përbreg and Domaj; (4) the intermodal station in Kukës. These projects have been defined and allocated in the proposed locations, after being evaluated according to the following criteria: (a) accessibility: current status of the road network and proximity to villages; (b) landscape compatibility: the level of adaptability of the intervention to the site's natural conditions and to existing structures, present in degraded areas but with high landscape potentialities and (c) the ability to trigger functional relationships (in the case of strategically relevant urban areas or potential nearby areas close to important infrastructures like highways and airports).

All the evaluations and



comparisons regarding the state of arts, for the design of the four strategic projects, considered crucial in the activity of “Water Corridor”, revealed very useful to identify the location and afterwards their design definition. In particular, the allocation of the two main decks: the first, in Kukës, on the eastern part, facing the city Përbreg; and the second, near Dobrushtë (serving Prizren), was decided after their respective locations took the highest point on the established criteria. Both were subject of detailed design and are not random facilities to guarantee the “Water Corridor’s” normal activity, but are meant to be multifunctional by hosting alternative functions for local inhabitants and tourists, too. In addition, their location is related with the presence of nearby intermodal stations that despite the capacities are a necessary infrastructure in the management of the touristic flows. In the case of Kukës, as anticipated in the previous article, the new intermodal station is allocated in the degraded sheds of the former wood factory, assuring the better connection with the highway and the city’s western and northern gate, too. In fact, it’s not a case that deck was located in the proximity of the intermodal station guaranteeing a better management of the touristic flows. Because of the inclination of the terrain and the

variability of the water level, the deck of Kukës was provided with a floating multifunctional platform that besides being functional in the boat’s docking, regardless of the lake’s water level, can host multiple functions like being a place for exhibitions.

To comprehend the economic consistency regarding the realization and afterwards the activation of the “Water Corridor”, a cost estimation of the construction of the two main decks was provided to the inter-ministerial commission, in order to have an idea regarding the feasibility of this strategic project in relation to their expected budget. Also the investments were structured to be realised in short, medium or long term period. Regarding the Albanian side, the main intervention in short period is the construction of the main deck that will be the catalyser of the transformation of the entire area and the two intermediate stops as long as they are in the Albanian part of the corridor. In the medium term the realization of the intermodal station and the improvement of the existing infrastructure are expected, in particular the connection between the city of Kukës and its airport (hoping that it will be reactivated soon). The reclamation of the landfill in the proximity of Fierza Lake, important in terms of environmental quality is not negligible. On the other side,

aware that interventions are limited, the Dobrushtë’s deck construction must be immediate followed by the intermodal station, obviously with a contained capacity than the Kukës’ station. Those interventions, if completed as soon as possible, will guarantee the faster activation of the Green corridor in the Prizren Region and in districts of Kukës and Has, too.

All the evaluations mentioned above regard the allocation of the most important functions, also defined as flagships, to assure the activation of the “ Water Corridor”. The cost estimation of the two main decks have been included in the final ministerial document. Both ministries have shown the determination to finance at the beginning starting from h2017, one of the main decks. Regarding the second phase, between 2018-2020, they decided to finance the other projects without excluding possible financing from private donations.

**“BLUE CORRIDOR”: HOW TO MAKE IT?
T.MALAGUTI**

After the definition of most suitable places to allocate the functions related with the “Blue Corridor” now it’s time to describe their design composition and the building technology that will be implemented. The main goal is to create attractive spaces for local



inhabitants and tourists once the sites have been chosen. The two flagship projects for the “Blue Corridor” are the main landings or described above as the main decks in Kukës and Prizren.

KUKËS' DECK

The design of the flagship project for Kukës follows the path line specified in the proposed strategy and in the Urban Program, too. The project responds to the necessity of typologies that guarantee the flexibility intended as a variety of functions and an easy building process intended as sustainable in terms of environmental quality and cost-saving, offering a great capability of being support and generator to trigger the total regeneration of the area. It is a multifunctional building that facilitates performing recreational and sports activities, docking of touristic boats and hosting cultural and inclusive activities for its local inhabitants. Located in the north-

eastern part of city, in proximity of the former wood factory and on the edge of the SH23 road, it will be part of well-structured system that will guarantee the efficient activity of Blue corridor and of the Green one, too.

When building on water, despite the technological problematics there is also the uncertainty of the water level with unpredictable ups and downs in different periods of the year, an issue that has been taken seriously under consideration in order to guarantee the constant use and accessibility to the structure and its functions. Its design consists in the presence of a multifunctional square, including a small building (1 storey high) with a panoramic terrace and a flexible public space designated for performances of various kind (theatre, public conferences, shows, and expositions) and public activities. Regarding the approach on water and by considering two critical issues related with the unpredictable water's level changes and the high inclination

of the site, it was proposed a path with 8 % inclination that will ease the docking of the boats regardless of the water's level and guarantee the connection with the multifunctional square, too. There is also used a multifunctional floating platform, that will help further the docking of the boats but it can be used in the same time for recreational activities.

Regarding the building system, there is applied a dry technology with steel bearing elements and wooden insulated wall panels. The structure itself responds to the necessity of flexible spaces through the possibility to arrange all the useful equipment related to the kind of activity to be performed. The path that will connect the intermodal station with the river's banks is realized with a red coloured permeable asphalt, identifying the path through a land-mark sign visible from the nearby hills and mountains and the multifunctional floating platform with a wooden deck surface based on moulded polyethylene elements.

LANDING OF PRIZREN

The second main landing of the “Blue Corridor” is in the Prizren region, precisely in Dobrushtë, an intervention that is essential for the activation of the corridor and its related activities. The included functions and architecture guarantee the same flexible use as mentioned in the case of Kukës. The project is located in the southern bank of the White Drini river, southwest the city. The chosen location in a small bay with a low slope towards the river, has been evaluated as the most suitable, permitting the easiest



connection with the water and relation with the different activities (sailing, bicycle, hiking, and pedestrian paths) and by being close to the highway and the M25 road, part of the green corridor.

It permits an optimal boat landing, water sports and recreational activities, functions that are addressed to the local inhabitants and visitors as well. In this multifunctional building strongly related to the water, with the following functions: restaurant/bar with veranda, kitchen, showers and changing room (for water sports activities), panoramic terrace, and toilette. Access to water occurs through a landing made up by a fixed and by a few floating platforms, as it was for the Kukës' deck. The fixed part will host elements to permit the boat's docking, amusement activities like sunbathing and swimming and an open-pool connected with a filter made by a phytoremediation system. Also, this building is made with a dry construction technology with steel bearing elements and wooden insulated wall panels, guaranteeing the flexibility of the spaces by being able to support eventual modifications due to the seasonal demand, public affluence and possible alternative functions that need to be developed.

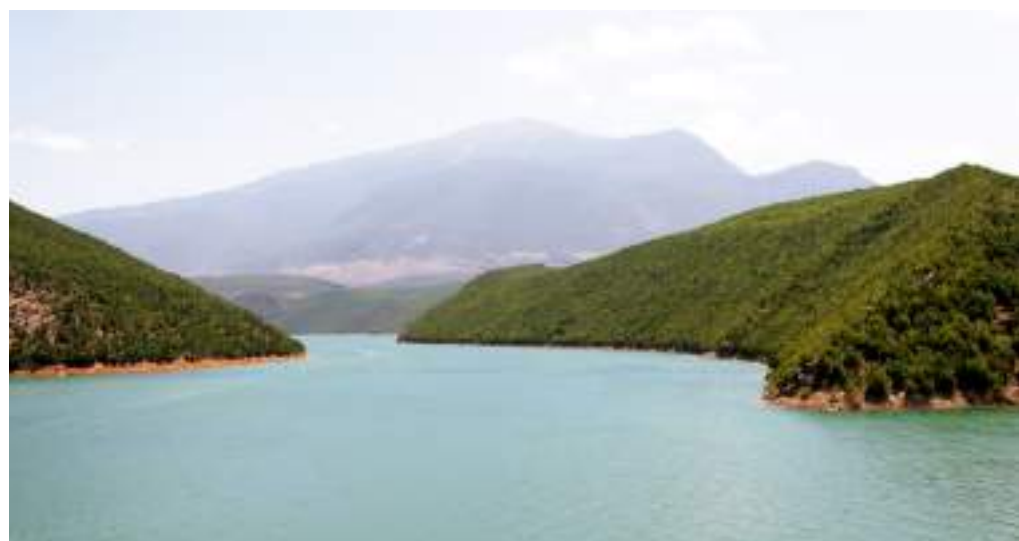
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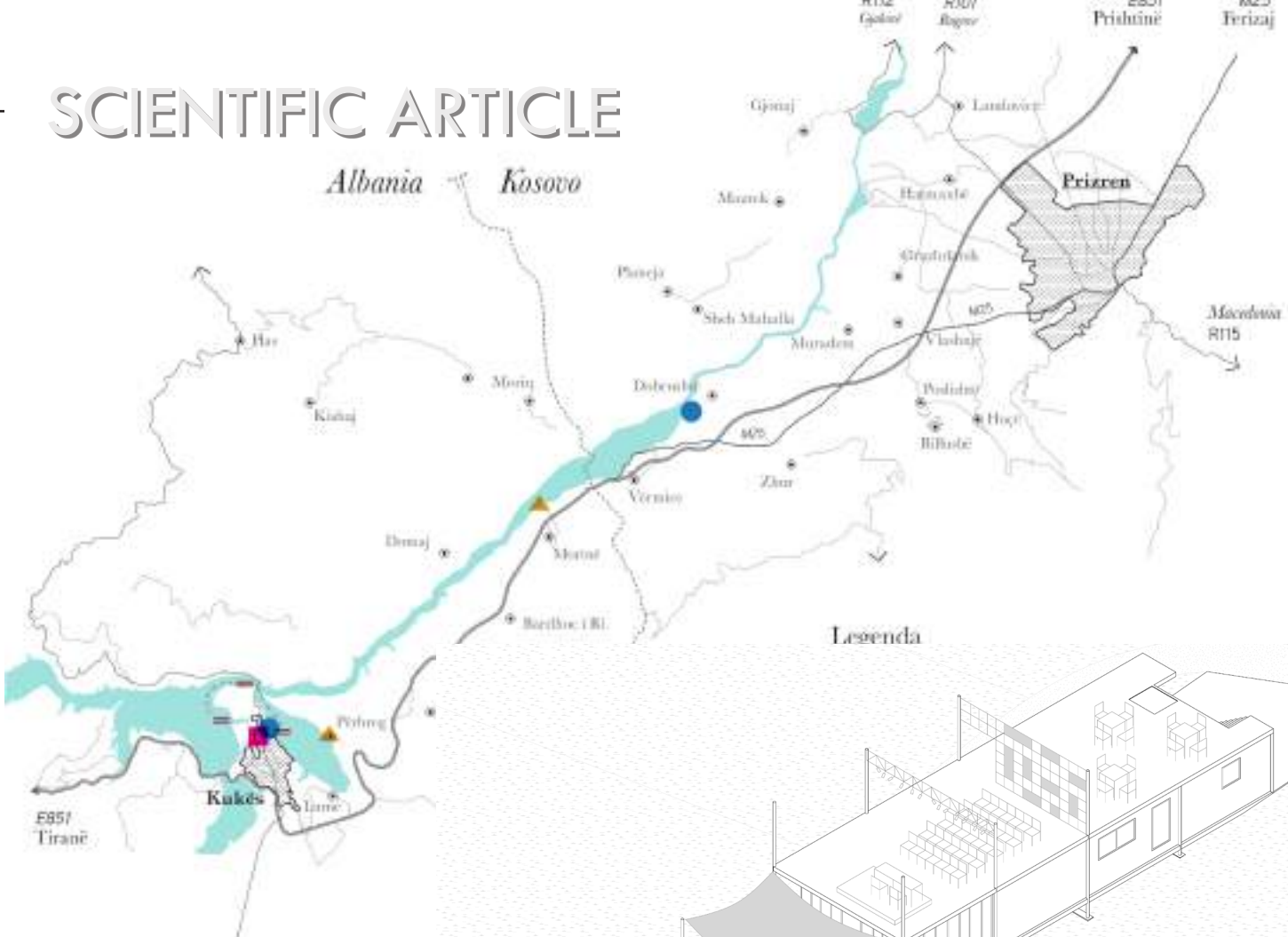
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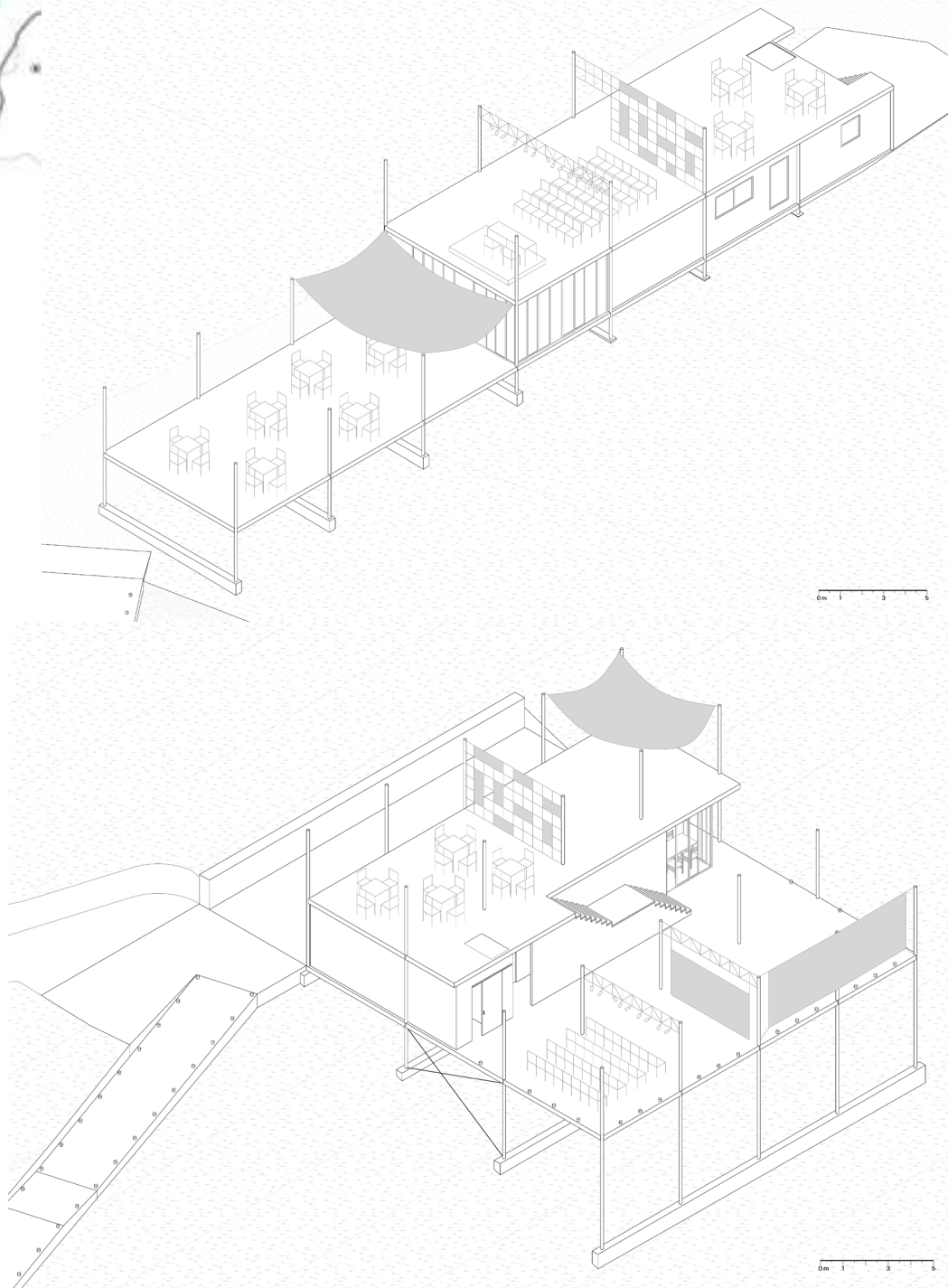
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URBAN DEVELOPMENTS IN KOSOVO

Challenges and opportunities

Habib Ymeri

Article reviewed by PhD. L Lazar Kumaraku

Abstract

This article highlights the urban development problems that Kosovo is facing as a new country emerging from the disintegration of former Yugoslavia. As a consequence of social changes occurring in the former socialist bloc countries followed by inter-ethnic conflicts, the country is still facing various problems in urban development. This is as a result of non-compliance of the urban planning and urban land management system with the newly created conditions after the war in Kosovo in 1999 and the social-economic transition of the country. The consequences on the urban developments of Kosovo's cities are substantial. Due to the lack of adequate urban planning and land management policies, Kosovo is sliding down from the "informal urbanization" to "institutionalized informal urbanization". The article analyzes the situation of urban developments in Kosovo's municipalities before and after 1999 (the war in Kosovo) up to the present day. Comparatively, urban planning and management systems will be analyzed in the above-mentioned periods by taking into account various factors that have directly or indirectly affected the process. At the end of this article, we will come up with concrete conclusions and proposals on how to overcome the current situation of urban planning and urban land management in Kosovo.

Key words: urban planning, informal urbanization, land readjustment, Kosovo

Introduction

Planning is a complex, multidisciplinary and multi-dimensional process. Through urban planning process, a decision is made about how the physical environment will look like and how its changes will affect people and the economy (Dunkerley, 1983). Furthermore, it is a political activity indivisible from the law which often involves large public or private financial investments (Levy, 2017).

However, the process is closely linked to the governance and economic system of a country that inevitably includes the legislation, the economy and the ownership property system. The process depends on many different factors, but first and foremost it is closely linked to the governance and economic system of the country. The type of land ownership system and links that the state builds with the landowners also play an important role in building urban policies.

The recent urban developments in Kosovo should be seen from the point of view of a post conflict/war and post-communist country. As the majority of the Western Balkans countries, this country is facing different problems regarding urban planning and urban land management. In this sense, the transition, from a rather centralized form of urban planning into a

markedly free form of development, is characterized by the loss of control of the authorities and their inability to find appropriate methods and tools to facilitate certain aspects of these processes (Boussauw, 2012).

In general, after 1999, the urban developments in Kosovo have been influenced by two specific social developments. The first one is the war of 1999 which resulted in serious consequences for the country, and the second one is related to the impact of the social transition in urban developments. In fact, both processes have contributed to the creation today's images of the cities characterized by a large number of informal settlements, especially in the suburbs, and in the creation of urban policies that proved to be unsuccessful for the newly created conditions.

Historically, there has always been a migration of the population from rural to urban centers or from less developed regions to more developed ones. Under normal conditions, this migration would have been easier if it had been managed by institutions. However, the population displacement in Kosovo in 1999 was immense as a result of the war and it has had several consequences on the demographic developments of the country over the last two decades.

The informal urban development in Kosovo has all the characteristics of an unauthorized building area defined in the global Report on Human Settlements of UN-HABITAT by 2009. What characterizes these informal settlements in the urban peripheries of Kosovo cities is the inadequate cadastral divisions of plots, uncertainty in ownership, lack of proper infrastructure, lack of public transport, etc. (Boussauw, 2012). As a result, they were developed without

any control and spatial development plan. Thus, the most fertile agriculture land located near urban centers or along the main roads is converted into a construction area, all unplanned and often unauthorized (D'hondt, 2006).

Furthermore, the legal framework on urban planning and land management in Kosovo represents a big challenge for central and local authorities. After 1999, it has been changed several times. However, the urban planning still suffers due to the inconsistency of the legislation with the newly created circumstances.

Geographical background and historical contextualization

Kosovo is a country situated in the central Balkan Peninsula and it serves as an important link not only between the southern and central Europe, but also between the Black Sea and Adriatic Sea. According to 2017 data from the Agency of Statistics of Kosovo (ASK, 2017), Kosovo has an area of about 10,887 square kilometers and a population of around 1.8 million inhabitants from which more than 90% are ethnic Albanians. Kosovo is populated also by other ethnic groups including Serbs, Turks, Rom and other small ethnic groups.

Historically, Kosovo has been the war arena of great empires. Recently, in 1999 Kosovo was subject to a series of conflicts in the last decade of the 20th century that has led to the systematic disintegration of Yugoslavia. Kosovo emerged from disintegration of the former Yugoslavia with enormous losses in human lives and economy. The country was administered by the United

Nations until February 17, 2008 when Kosovo declared independence. So far, it is recognized by more than 115 countries all around the world.

The background of urban planning in Kosovo

Urban planning in Kosovo is relatively new. In its documented form, it dates back after the World War II, more precisely in the 50's of the 20th century when it was part of the former Socialist state of Yugoslavia.

In general, the urban planning in Kosovo can be divided into two main periods: the period after the World War II up to 1999 and from 1999 until present days. The social developments that have taken place in different periods have determined the urban planning system of Kosovo.

The period after World War II up to 1999

Like other territorial units of Yugoslavia, Kosovo has been exposed to a centralized socialist urban planning system and absolutely state controlled. All the institutions were centralized and under the strict control of the state where the urban planning was not an exception. Regarding the land development instruments before 90's of the last century, the state used the method of complete land expropriation.

Since the state used the procedure of complete expropriation of privately owned land during the urbanization of cities, it was easier for the authorities to implement the urban plans. In all major cities of Kosovo, there can be easily noticed the settlements built in the period of



Fig. 1. The position of Kosovo in Balkans (Source: <https://www.britannica.com/place/Kosovo/media/322726/208502>)

socialism which are distinguished by their regular physical patterns, urban infrastructure construction and other urban standards of that time.

The neighborhood of "Dardania" in Gjilan built during the 80's of the last century

During the 90's, at the time of the fall of communism in Eastern European countries, there was a stagnation in the urbanization of cities due to the transition, followed by reforms in governance, economy and also changes in property status. The state was no longer economically strong, so many projects and the implementation of the urban plan were interrupted due to absence of funds.

The urban planning after 1999

After 1999, the process of urban planning has changed trying to adapt newly created circumstances. The purpose of these changes to the urban planning system was to shift



Fig 2. A sample of the settlement built during the socialist period

the new Law no. 04/L-188 02 since December 2014 -for the treatment of illegal constructions. These efforts have also been supported by international institutions and government organizations. Since 1999, the international organization UN-HABITAT is assisting the transition of Kosovo's central and local institutions from the former centralized, top-down planning system towards an inclusive, participatory and multi-disciplinary planning approach (D'hondt, 2006).

According to the Law no.04 / L-17421 which dates from September 2013, spatial planning is divided into two levels - the central planning for the entire territory of Kosovo and the local urban planning. Hereinafter is presented the current planning hierarchy in Kosovo.

Urban development challenges

There are two main issues that most affect the urban development of Kosovo cities. The first one is the large number of illegal constructions mainly built after 1999, and the second one is the inability of the country's institutions to build an efficient urban planning and management system that would respond to the new situation created by these changes.

The presence of this large number of illegal constructions is a serious obstacle for the local authorities in urban planning and urban development process. Even though the law on the treatment of illegal buildings in Kosovo has been drafted, it has not been yet implemented. These illegal constructions built without criteria and contrary to the urban plans have largely degraded the urban areas. In regards to urban planning system, Kosovo has inherited some of the characteristics of the

former socialist system. The process is still top-down driven and the participation of the public in decision-making is very limited. Even though, the participation in the process of urban planning is regulated by law, it is not mandatory for the landowners. The urban plans are approved by local authorities without any prior changes to the land and ownership structure, changes which at a later stage of plan implementation can be very difficult.

On the other hand, the problem of relocation of building plots boundaries is not yet regulated by any of the above-mentioned laws. The land in Kosovo's cities is very fragmented and the building plots often have irregular shapes and small sizes, especially in or near city center. These initiatives of private developers or investors are welcomed and in many cases they facilitate the process of implementing an urban plan. Initiatives to assemble two or more plots into one more suitable for construction are in most of the cases privately initiated and only in a few of them in accordance with the regulatory plan.

The urban plans are drafted taking into account the proper analysis of the situation regarding the real needs and sustainability. The participation of landowners in the process of decision-making is very poor, so in most cases, the approval of urban plans is done without proper public discussion.

So far, the only urban land development instrument used by Kosovo municipalities is the compulsory expropriation of land, but with very limited possibilities due to municipalities' economic constrains. For this reason, the municipalities in most cases cannot expropriate the private land for public needs, such

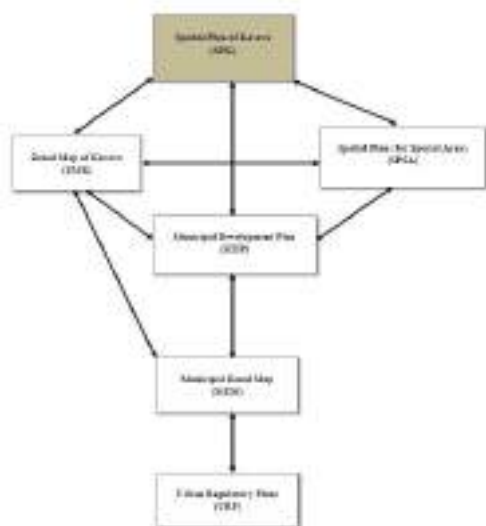


Fig 3. Planning hierarchy in Kosovo according to Law No.04 / L-17421

from a totally state-controlled system to a more liberal one. Since 1999, the central and local authorities have made their efforts to control the urban development by acting mainly in the field of law and in training the urban planners. Regarding the field of law recently there have been amended two laws related to urban planning:

- Law No.04/L-174 by September 2013 –Spatial Planning Law (SPL), (MESP);
- Law No. 04/L - 110 by September 2012 -Construction Law (CL), (MESP)

Furthermore, to cope with a very huge number of illegal constructions, the government has recently enacted

as infrastructure areas and public facilities, and as a consequence, there will be no construction of public infrastructure and timely implementation of urban plans. The conventional instruments, such as the expropriation of the land in many countries, often cause the resistance of the landowners who do not want to lose their plots (MÜLLER-JÖKEL, 2004). In these situations, negotiations with landowners often are difficult causing an extreme delay in implementing the urban development plans.

As Dunkerley (1983) stated, "The prevalent forms of land tenure in any area have a profound effect on physical urban patterns and their flexibility in adapting to the pressures of rapid growth". It largely depends on the land tenure system whether its acquisition or assembly will be easy or difficult.

Since 1999, the property rights in Kosovo are more advanced and the acquisition of private property for public purposes has become more difficult for the state. These advanced property rights have affected the developments in general and particularly the urban one.

The Law on Expropriation of Immovable Property (LEIP) 03 / L-139 of 2009 defines the authorities that have the right of expropriation in Kosovo and in which cases. Although municipalities are legally authorized to expropriate the private land for public needs, they are unable to do so for financial reasons and often face resistance from landowners.

Conclusions and recommendations

Kosovo is still facing a number of urban development problems. The central and the local institutions have failed to build effective means to cope

with the urban planning problems caused by social change and war consequences. The current planning system, as well as the current legal framework that regulate the urban planning, do not provide a proper urbanization of cities and settlements in Kosovo. So, the key issues that should be addressed by authorities are as follows:

- The governing institutions should not proclaim the participation of landowners in urban planning just to fulfill their legal obligations. The participation should be ensured and obligatory for all involved parties in the process.
- The institutions should introduce new alternative urban development instruments that can serve the local authorities with the purpose of securing land for public areas such as areas for roads, parks, playgrounds, schools etc. with minimal financial transactions.
- The local institutions should be equipped with efficient instruments obtain land value from the landowners as a contribution for the improvements that they receive from urbanization, which can be either by land or money. It is worth emphasizing that, land contribution is more affordable for both parties and at the same time does not violate the property rights of the landowners.
- Finally, the authorities should introduce an instrument which can help the rearrangement of the plots in accordance with the urban plan and make them suitable for development.

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