

BOOKLET

TIRANA PARK OF FAITH

COMMON GARDENS

ALONG THE BOULEVARD “MARTYRS OF THE NATION”
INSPIRED BY HOLY BOOKS AND RELIGIOUS COHABITATION

UNLAB

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DESIGN CONCEPT



The Garden of Earthly Delights
Hieronymus Bosch, 1490 circa
oil on oak panels, 220 x 389 cm, Museo del Prado, Madrid



Paradiesgärtlein
(Little Garden of Paradise)
Upper Rhenish Master refers to an artist active
ca. 1410-20 possibly in Strasbourg



In Persian culture the Garden of Eden is represented very often with animals and flowered plants

The holy gardens as the park of knowledge

In the Talmud and the Jewish Kabbalah,[27] the scholars agree that there are two types of spiritual places called “Garden in Eden”. The first is rather terrestrial, of abundant fertility and luxuriant vegetation, known as the “lower Gan Eden”. The second is envisioned as being celestial, the habitation of righteous, Jewish and non-Jewish, immortal souls, known as the “higher Gan Eden”. The Rabbanim differentiate between Gan and Eden. Adam is said to have dwelt only in the Gan, whereas Eden is said never to be witnessed by any mortal eye.

Events taking place in the Garden of Eden are spoken about prominently in the Quran and the tafsir (interpretation). The term “Jannet `Adni” (“Gardens of Eden” or “Gardens of Perpetual Residence”) is used in the Qur’an for the destination of the righteous. There are several mentions of “the Garden” in the Qur’an (2:35, 7:19, 20:117), meaning the Garden of Eden, but without the word “`Adn”. [33] There are other places that talk about events there, without mentioning the location. This includes surat Sad, which features 18 verses on the subject (38:71-88), surat al-Baqarah, surat al-A’raf, and surat al-Hijr. The narrative mainly surrounds the resulting expulsion of Iblis from the garden and his subsequent tempting of Adam and Eve. After Iblis refuses to follow God’s command to bow down to Adam for being his greatest creation, Allah transforms him into Satan as a punishment. Despite the Biblical account, the Quran mentions only one tree in Eden, the tree of immortality, which Allah specifically claimed it was forbidden to Adam and Eve.



DEFINITION OF COMMON PARK

The Park itself is a **common** space, we define the concept of **collective space**, neither private nor public, according with the definition given by Michael Hardt and Antonio Negri in their “Commonwealth”: by collective we mean, more precisely, all that is derived from social production, which is necessary for social interaction and for production continuation, such as knowledge, languages, codes, information, feelings and so on. The concept of communal does not presuppose the separation of humanity from nature, as if humanity was her pimp or her guardian, but she emphasizes the practices of **interaction, care and coexistence** in a world that is very **communal**, practices that contribute to increase the most productive aspects and forms of communal and to limit the most harmful.

The purpose is to define a **vocabulary of spaces** as a basis for rethinking the **form of the contemporary city** as tools of preservations/trasformation.

For us preservation is a tool for transformation, it is possible to invent a **strategy for reuse** in relation to **local needs**, without necessarily proposing heavy physical transformations.

There is no doubt that during a long process of appropriation the earth’s surface has been almost completely divided between the public and private property. Despite all a big portion of the earth is still common, accessible to everybody and enriched by an active participation. **Where is, or better, where can the common space be within the contemporary city?**





We think we can find the **COMMON** in the **threshold between public and private spaces**, within the huge monumental heritage of the historic city, a place to be **reused through architecture**. Within this reappropriation process the program takes on new meanings because it defines a continuous field where the different conditions of use that define the “common” are created along the boundaries between public and private. In order to produce common space it is important to develop a system of relations between different programs, the common space in fact starts as a **private extension of the public**. Not through a programmatic hybridization, but through a critical comparison of different well-defined programs. Architecture in this sense is a research project, an expanded field surpassing the act of simply making buildings, where design and research coincide and where the project marks the boundaries between public, private and common. In this sense the project goes beyond the modern trend of the “**lonely monument**” as an element that does not **participate in city life**.

The design proposal here defines a freed space, temporary and permanent, that dialogues with the buildings, defining a place that could be **an area of work and discussion, a place to share knowledge, produce a quality that can oppose the demands of the market**. No shopping malls, neither just museums, but places where life, culture, politics are absorbed in a continuous space of relations, the common space.

The common space arises from the **contrast** between the **historical** strong space and the generic space of **contemporary architecture**. By careful planning we could have an environment in which the human mind and spirit may either relax or find the stimulus and delight which leads to creative activity. This series of rooms, these ideas, shall not be sealed or enclosed by some limiting scheme or statistical or sociological theories regarding the activity of the people, but in their **incompleteness** the place will leave to people the possibility of developing new experiences for themselves. Fundamental is the **investigation** that the project promotes. The **rooms** through their radical nature show us how **architecture** can be a **tool** through which we can rebuild a notion of social space that can **reinvent our cities**.

A GRID IN THE PARK

The grid and its derivative formal order are the most important non figurative attributes of the city. Historically the grid is assumed to represent the least “complex” formal order. The grid has not directionality, no expressivity, no hierarchy, and supposedly no symbolic content. It is what it does, and in its sense, it claims for a formal logic of neutrality – it is an isotropic distributive orders.

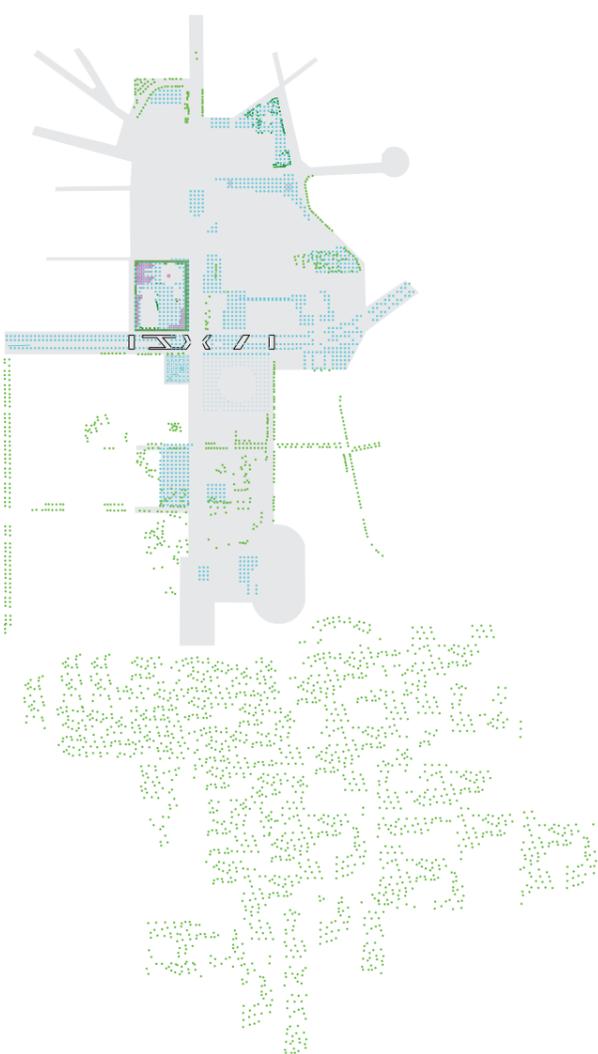
Differences such as inside and outside, landscape and city, production and consumption, living and working, are collapsed into one equipped surface that is extendable in all directions along the grid.

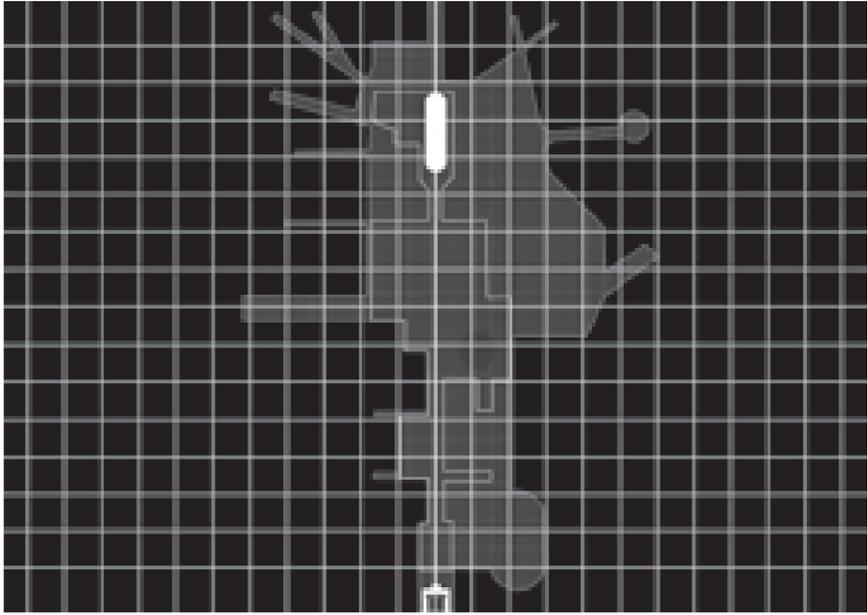


5th century “Garden of Eden” mosaic in mausoleum of Galla Placidia in Ravenna, Italy. UNESCO World heritage site.

One of oldest depictions of Garden of Eden in made in Byzantine style in Ravenna, while the city was still under Byzantine control. Excellent preserved blue mosaic is part of mausoleum of Galla Placidia. Circular motives are representing flowers of the garden of Eden.

Trees + pillars





DEMONUMENTALIZING - A NEW MATRIX

“De-monumentalizing” the boulevard and surroundings is an act of **ideological detournement**: it is appropriated from its original function to celebrate constituted powers, and addressed to the dignity of those who work in the city.

Furthermore, we assume the park has to take the form of **collective gathering** space where the combination of work and living in the same place makes evident the positive side-effect of work: **cooperation, coexistence - the collective**. The pyramid gathers people together and thus makes real (and tangible) their **togetherness**.

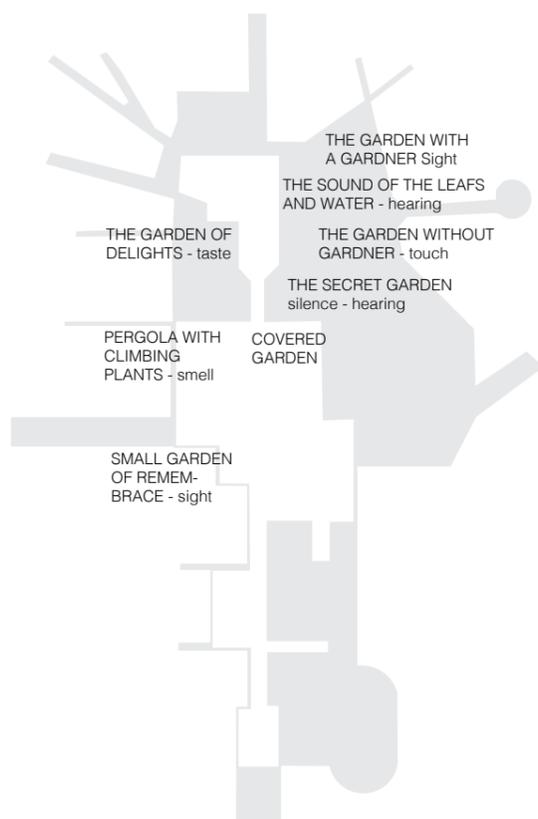
De-monumentalizing means humanizing - the boulevard, the buildings, the experience of living them. The present situation calls for a **reinvention** of the central space of Tirana, the heart of the city. This space is meant to **embrace** its inhabitants, and to do so it must lose its imposing properties.

The giant scale of the boulevard, the administrative and not-so-public buildings, and even the pine trees exceed **human reach** and make any visitor feel smaller.

The radical approach of **breaking this imposition by de-monumentalizing the aforementioned assembly of singular elements**, is the driving concept behind the proposal.

This process is accomplished by applying the **filter of common-ness** on the elements, **reversing** the **importance** of the actors: the elements and the users and their **dominance**.





THE SENSORIAL EXPERIENCE

The ability to move, say, think or do anything in response to an action makes an event a reaction. A **reaction** cannot exist in the absence of an **action**. The primary attitude of the action is of being charged with the opposite sign of the action. The actions usually impose dominance for a certain time and the will to equilibrate this dominance is responded by the reaction itself.

‘**Access**’ is defined in two terms: The way of entering or reaching a place, or, the opportunity or right to use or be part of something.’

Designers have always struggled for strategies where conditions such as ethnicity, age, gender, social or economical status, political view, physical or mental disabilities are left out.

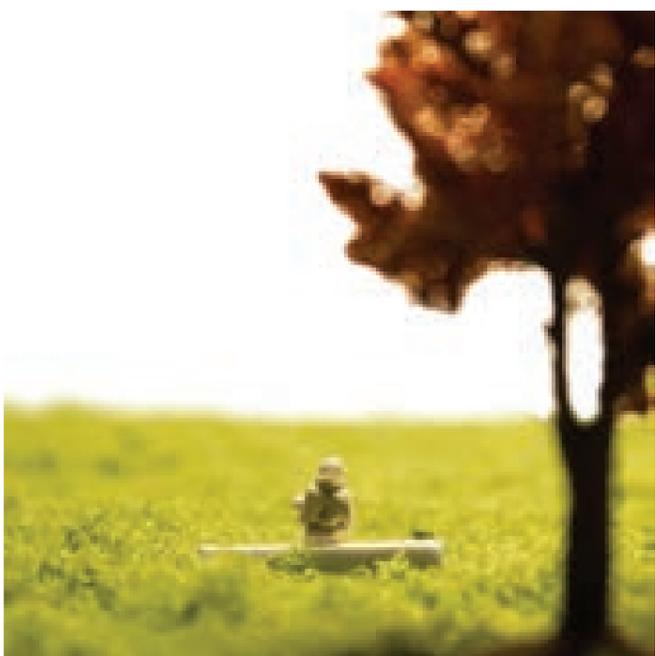
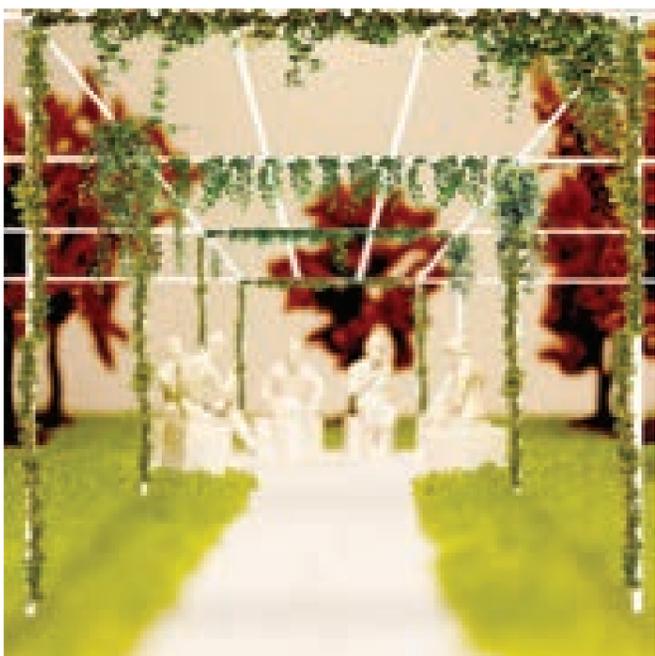
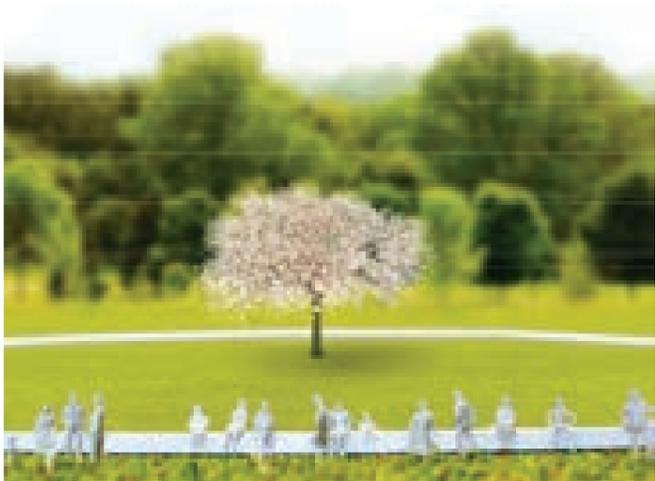
Regardless of the specific conditions designers manage to offer people to be able to experience nature, urbanity and its mobility. One of the most appropriate ways where these specific conditions (identity restrictions or diverse capabilities) fades away and are shared by everyone under universal terms by the use of service spaces. Such spaces where education and art performance areas are shared and enjoyed in aesthetically and integrated environment.

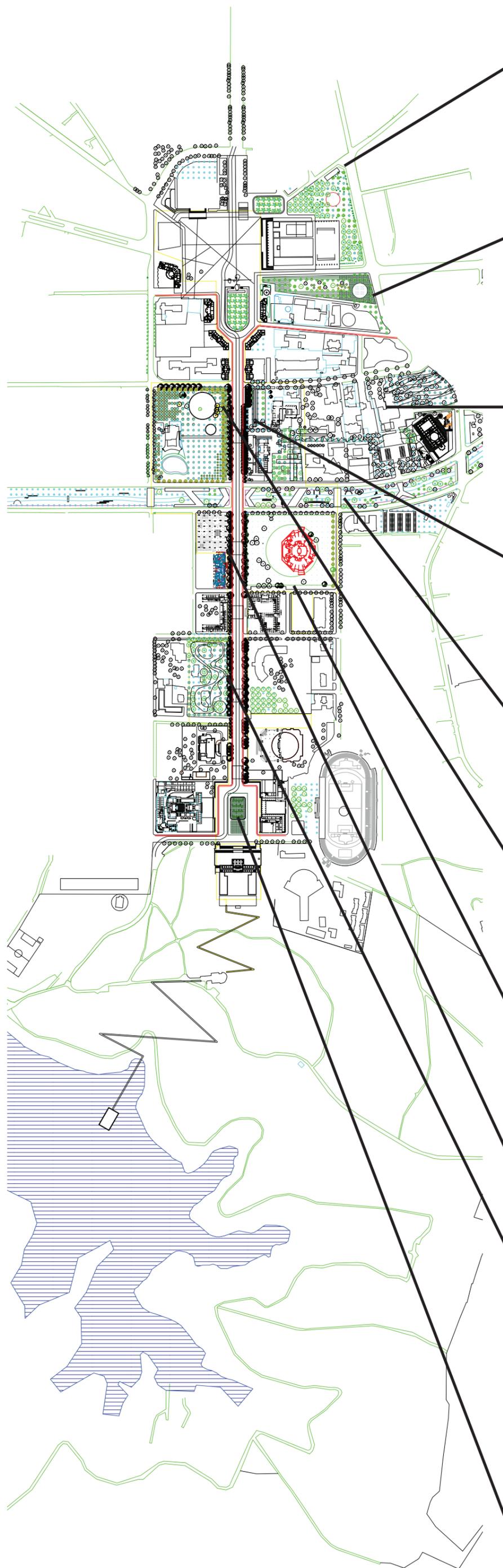
In order to increase the perception potentials and to make everyone sensing the environment as he/she can mostly do, this project tends to accept the whole program as a part of the system initiated by the service areas in order to avoid the specific conditions and to achieve the universal terms. Access for All. The public spaces are integrated with institutional dominance of the boulevard and other cultural activities in order to give the most efficient understanding of senses. This is a way of serving the senses by shifting the perception by the use of spaces.

Each room will activate a sensorial experience:

A sense is a physiological capacity of organisms that provides data for perception. The senses and their operation, classification, and theory are overlapping topics studied by a variety of fields. Humans have a multitude of senses. Sight (ophthalmoception), hearing (audioception), taste (gustaoception), smell (olfacoception or olfacception), and touch (tactioception) are the five traditionally recognized senses.

The common faith park divided by different room will include dispositive to activate the sensorial experience





The dark borders

Coniferous trees with dark appearance at some of the eastern borders. When crossing the dark passage, the view of the trees will become lighter.

Cypress and the cedar give way to the acacia: The garden without a gardener.

The park of the Blue Water Fountain

Planting trees on arid land inspired by a text in one of the holy books ... cedar, acacia, mirte, olive with cypress en elm, all together.

The blue water fountain within this special olive grove emphasizes the lushness of a land once dry.

The secret garden

In the secret garden you will find small gardens with fig groves, shadow places with ferns, small fields with aromatic herbs. Secret places to sit and narrow passages through a special world with Iris, Madonna Lily, Citrus trees.

The fields

Cornfields with streaks of flowers. Fields with (medicinal) herbs. Fields with flowers, Nigella, Carnation, Inula, Thyme, Origanum and many others. Sometimes, a field with thistle. Intense colours with mustard plants.

The water park

Accompanied by willows, poplar and tamarisks, the course of the river will be more natural, with places to sit and relax along the stream. Talk and play. Reed and bulrush in pockets alongside the water.

The fruit garden

Surrounded by a natural portico of pomegranates and evergreen oaks, discover a beautiful fruit garden with citrus, almond and quince. The grid will be of cypress, their darkness lightens up the fruit trees even more.

The covered garden

Being covered by a pergola construction, this garden extols a special atmosphere. At places where there will be an opening towards the sky, existing trees reaching through the construction, experience water and sun even more intensely.

The pergola

Entwined with grapes and the scents of jasmin en roses. Ivy growing in the shadow.

The deciduous woods with pear trees

A grove of deciduous trees, elm trees with pear trees. Seasons clearly felt here, the combination of flowering pears with the elms will evoke the image of light woods.

The solitary trees

Within the deciduous woods, but also at the fruit garden, solitary trees are planted. Are these holy trees? They develop their very own beauty, experienced by everyone. One of them is Ficus benghalensis.

The palm tree plateaus

Plateaus of date palm are set in the urban context. The special shape of the palm trees works well with architecture.

ACTIVE YEAR-ROUND

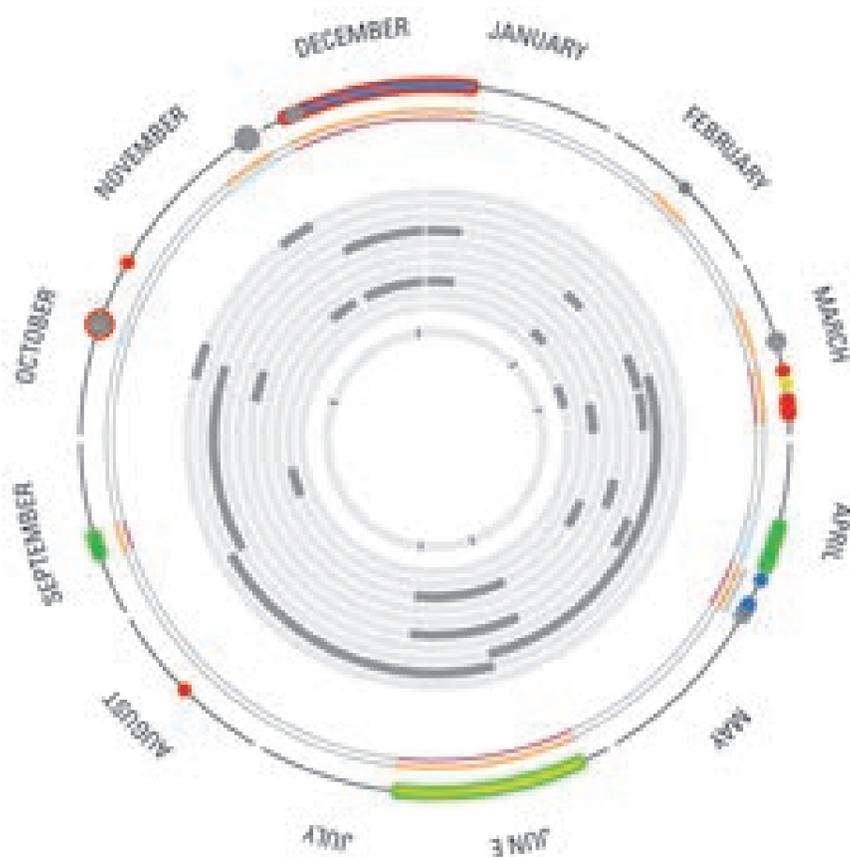
Convinced that **place-making** is fulfilled by the **users** of spaces themselves, we acknowledge the importance of the **activities and activators of the Park**.

The Faith Park **belongs to all**, and it is their **home of celebrating and welcoming guests**.

Trying to set the foundations for building new **traditions**, we refer to yearly festivities and **dates** of Albanians to come together: while during Ramadan, Christians here are welcomed by Muslims, during Christmas and Easter happens the vice-versa - in the Park. The promotion of such activities will not only **reinforce current bonds** and relationships through inspiration from not-so-old habits, but it will **build knowledge** on each-others faiths, address **people in need**, and more importantly **become a model** of dealing with modern disturbances born out of religious discrepancies.

In every month there are one or more **events** of different intensities, that can be hosted in one and more **rooms** in the park: starting from the Christmas market in the Mother Teresa square, continuing with Ramadan in the garden of delights organizing every night Iftar dinners, workshops for the Day of Workers, exhibitions and lectures for Mother Teresa's Day, fairs for the Summer Day, and so on.

Furthermore, activities and spaces meet each other in a day-by-day basis: **fixed events** meet **temporary spaces**, and **temporary events** meet **fixed spaces**. The possibility of both in the Park is immense and remains to be completed by the activators - the people, the users.



THE PYRAMID

EMBASSY OF/TO EUROPE



The Embassy of Europe and to Europe supports and promotes arts and culture from the Europe, including the States candidate such as Albania.

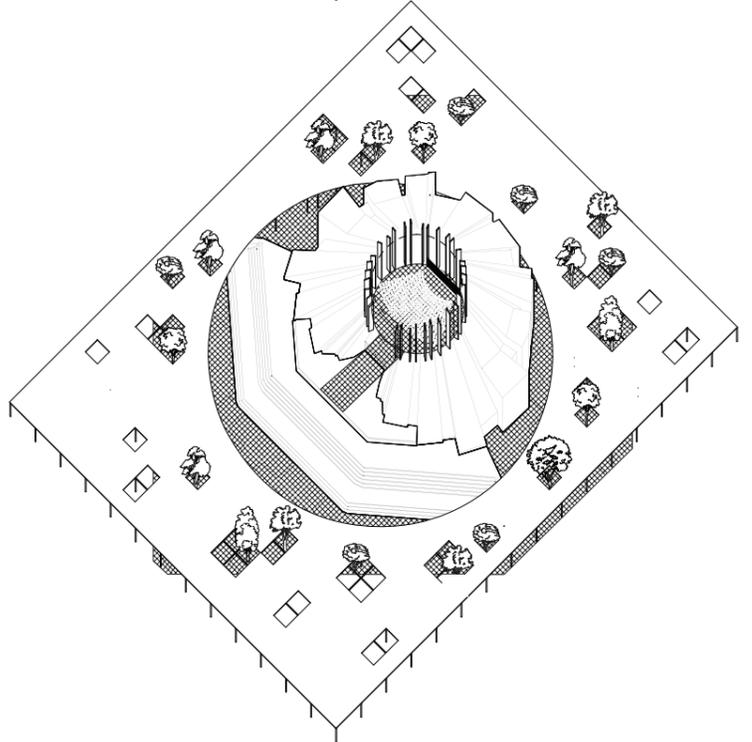
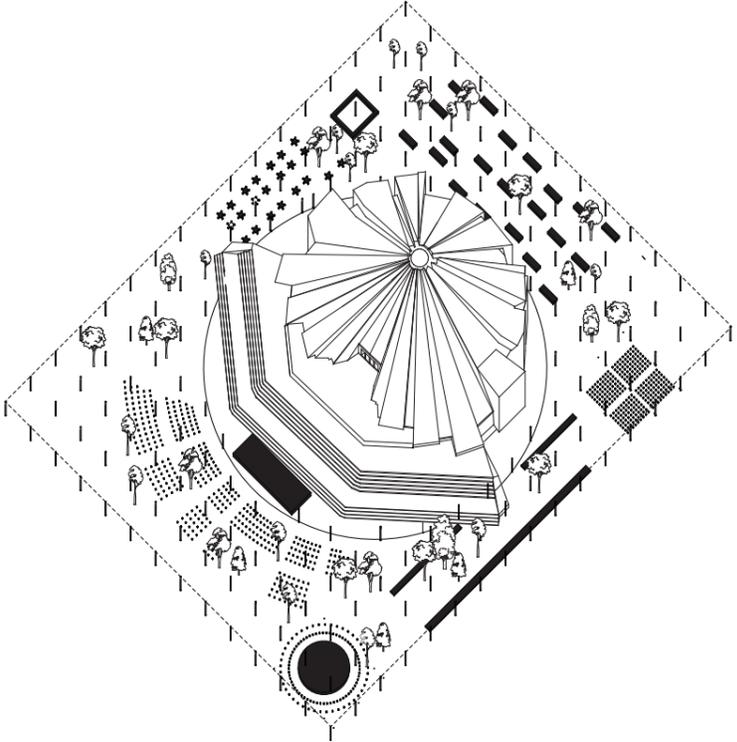
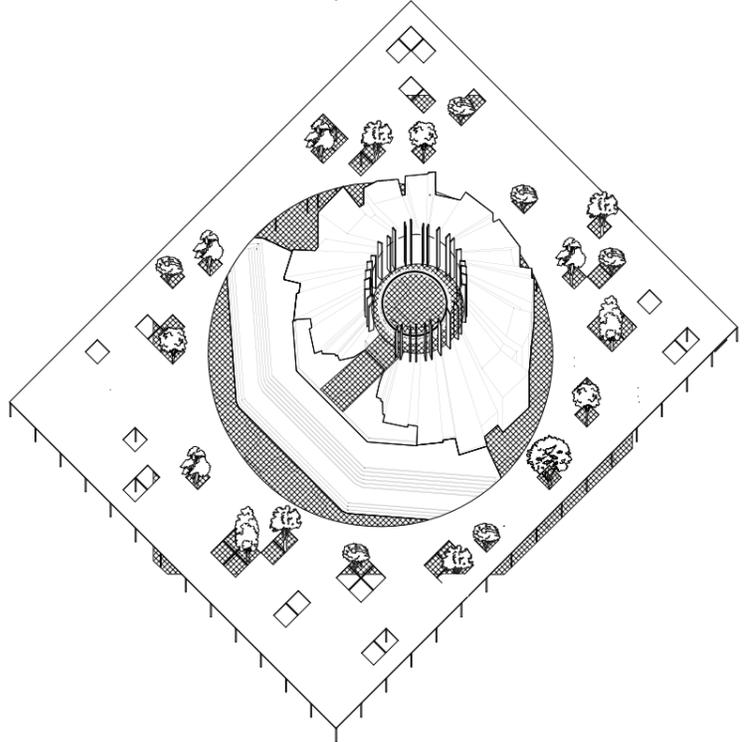
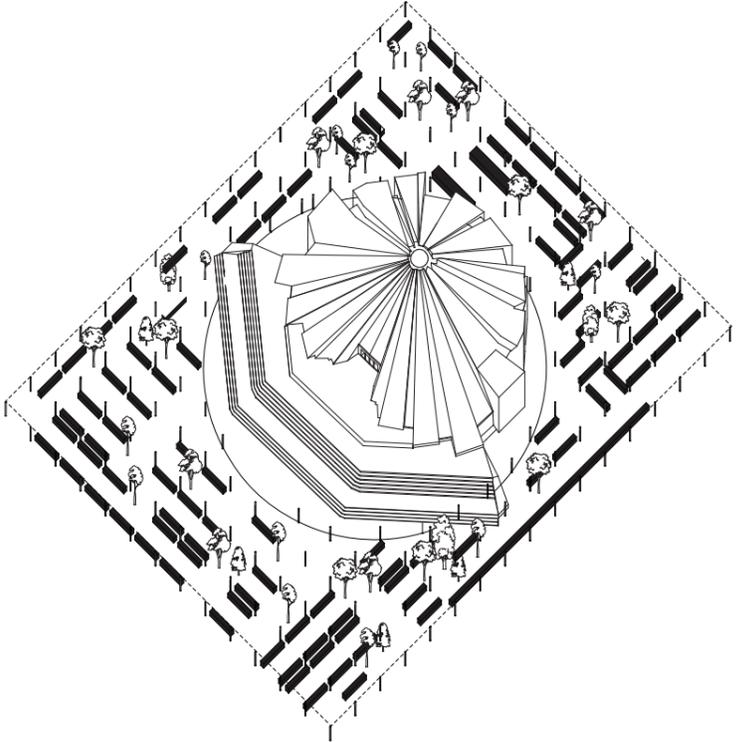
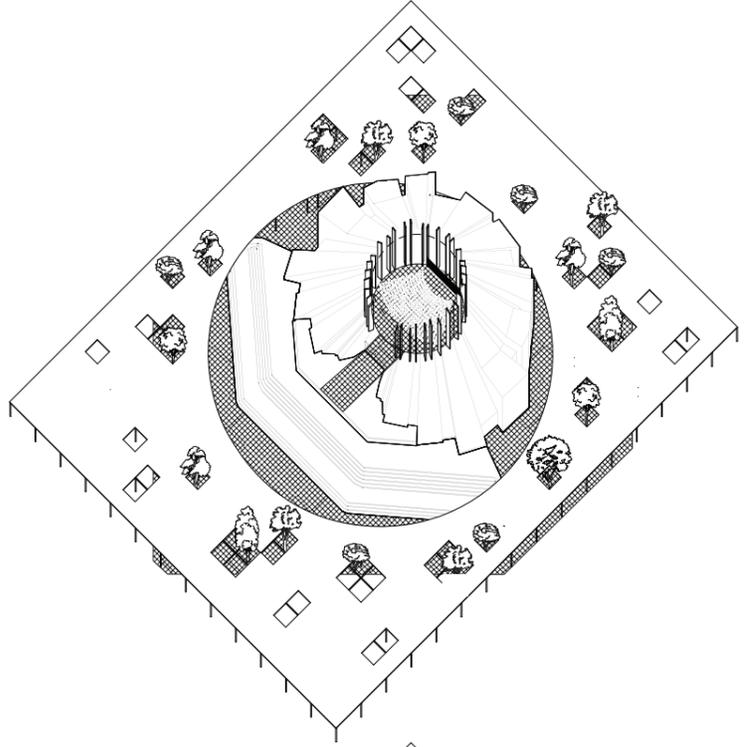
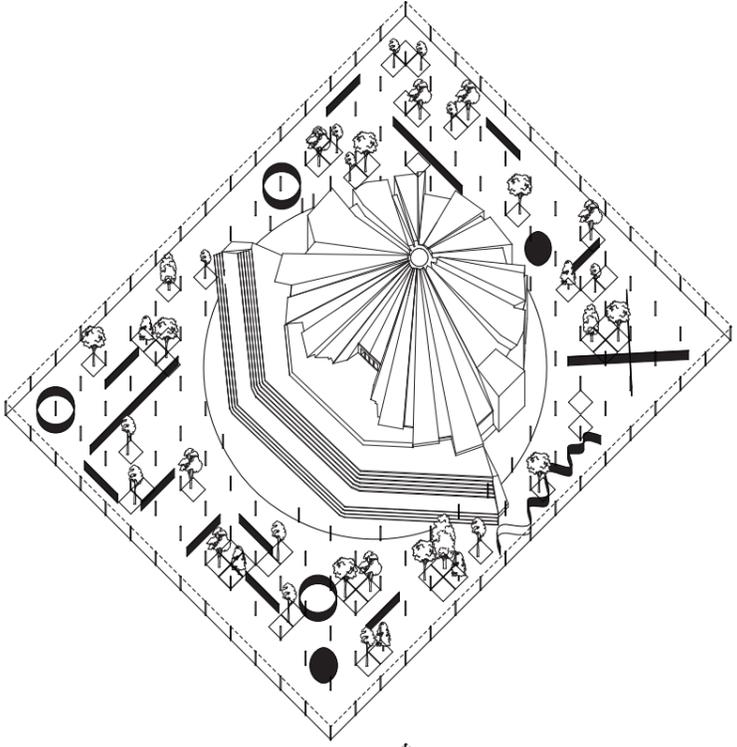
It is the first point of contact for everything that relates to Europe arts and cultures, and works closely with all major European cultural/political organizations. Its main office is in Tirane, as extra territorial for arts and cultural sector, and international cultural trends.

Europe Culture Embassy is provided by the European Union Art and Cultural sector. It coordinates the cultural network outside the 27 EU countries. Other missions in the network could be created in the non-EU countries.

The Press and Cultural Affairs Section of the Embassy of Europe in Tirane facilitates cultural partnerships and the exchange of knowledge in the fields of innovation and creativity, including educational and residency programs. Overall, the office is responsible for implementing the international cultural policy of the EU in the AL, and is geared toward stimulating demand-driven high quality arts and culture abroad.

The office is dedicated to supporting innovative European and Albanian arts and cultural programs by helping build long-lasting relationships between the Europe and Albania arts and cultural worlds, while spreading the positive image of the EU and AL and its thriving artistic community and creative professionals. The office provides opportunities to the AL audience to experience EU work and become acquainted with EU culture and artists. It increases the opportunities for up-and-coming creative talent by helping them navigate the EU market, which has been instrumental in helping turn ideas into economic successes.





OUTLINE

SPECIFICATIONS

PLANTING SELECTION

The Holy Books mention plants and trees multiple times. Trees and plants often symbolize something, such as medicine, or are planted for shadow to make the parched land green. There are also holy trees, underneath which enlightenment has taken place.

Different religions refer to different plants. Some plants are mentioned in a number of different religions, but with unique significance.

Trees and plants are iconic for a park. The experience of people wandering through the park is greatly influenced by the trees and flowers encountered. People see trees, plants and flowers, but also hear the rustle of leaves. The smell of essential oils, released from the leaves by sun and heat. Seafarers are said to smell their homes long before land comes into sight.

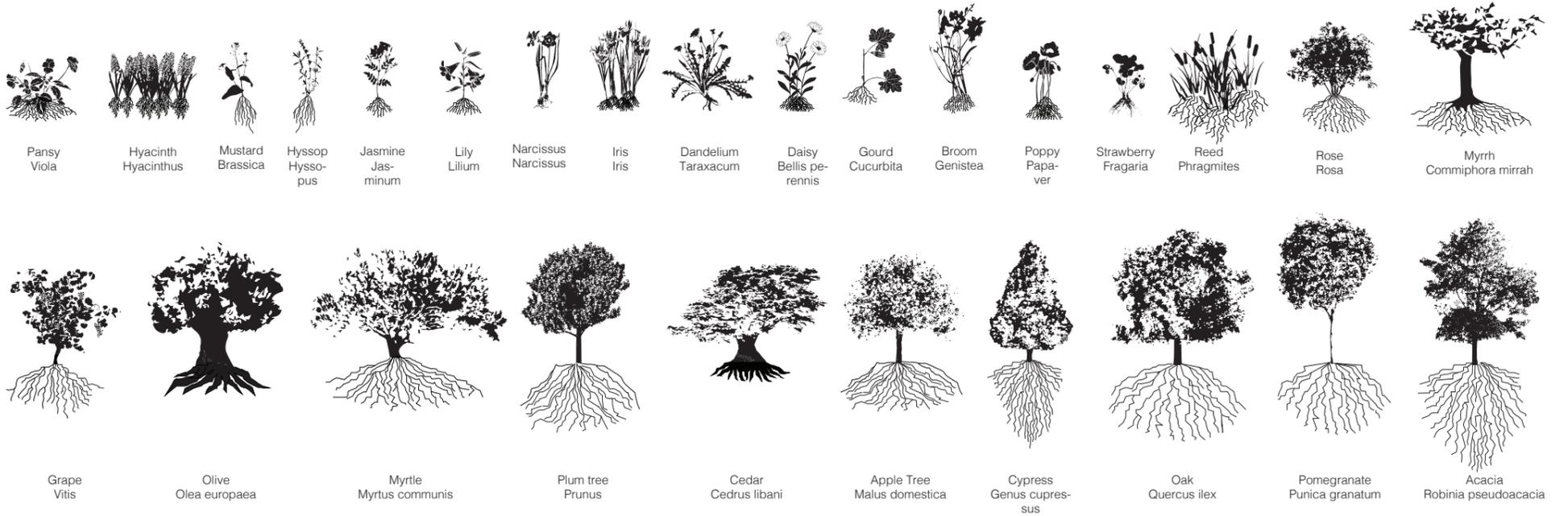
The holy books tell stories, to people, throughout the ages. Trees, plants and flowers are an essential part in them.

Different environments are perceived differently. Fields, lush and rocky, deciduous woods, shadow gardens with light, water landscape, evergreen groves. Seasons change colors of the leaves, dropping onto the ground. The holy books also speak of flowering and decay, experienced individually, yet shared among people.

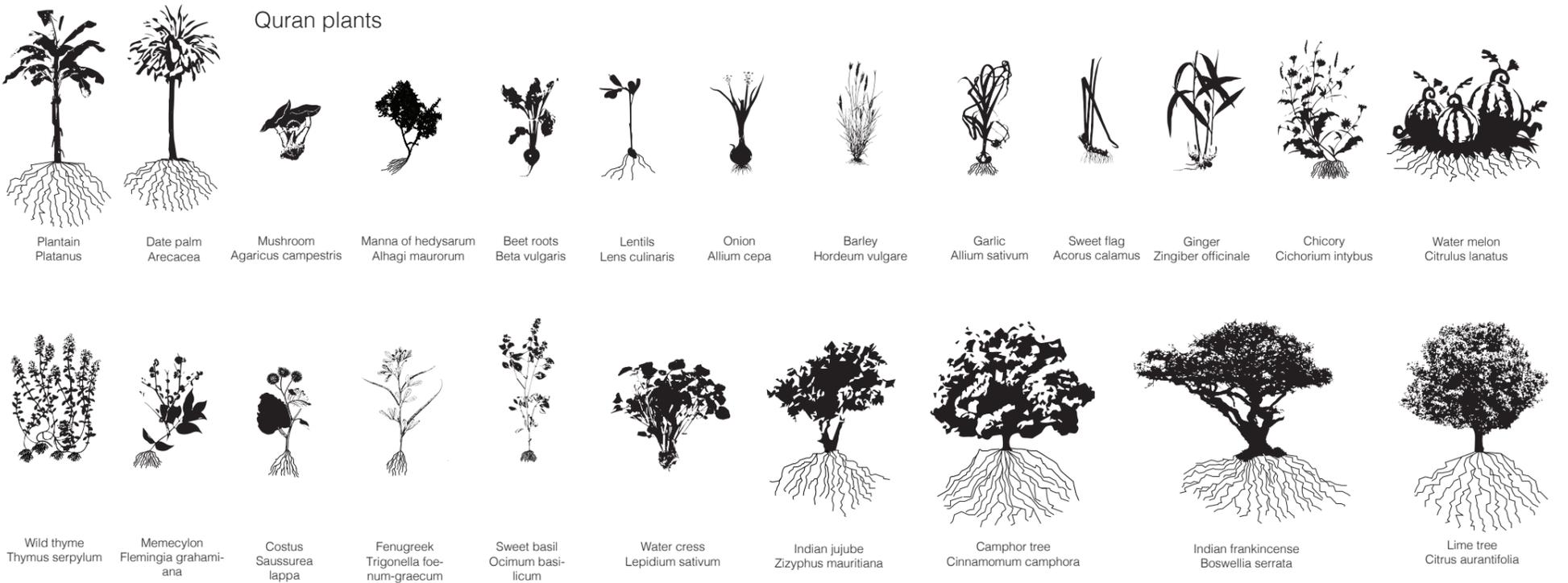
Describing the gardens of Paradise, the holy books inspire feeling the clean and pleasant presence of water. Water underground to nurture the trees. Thin water fountains moistening the air. A river flowing underneath willow trees where one can relax. Water that makes land and life fertile.

The trees and plants for the design are chosen from the holy books and then arranged in a manner that evokes landscape experience from the holy books. They might also evoke new and yet unthought perceptions.

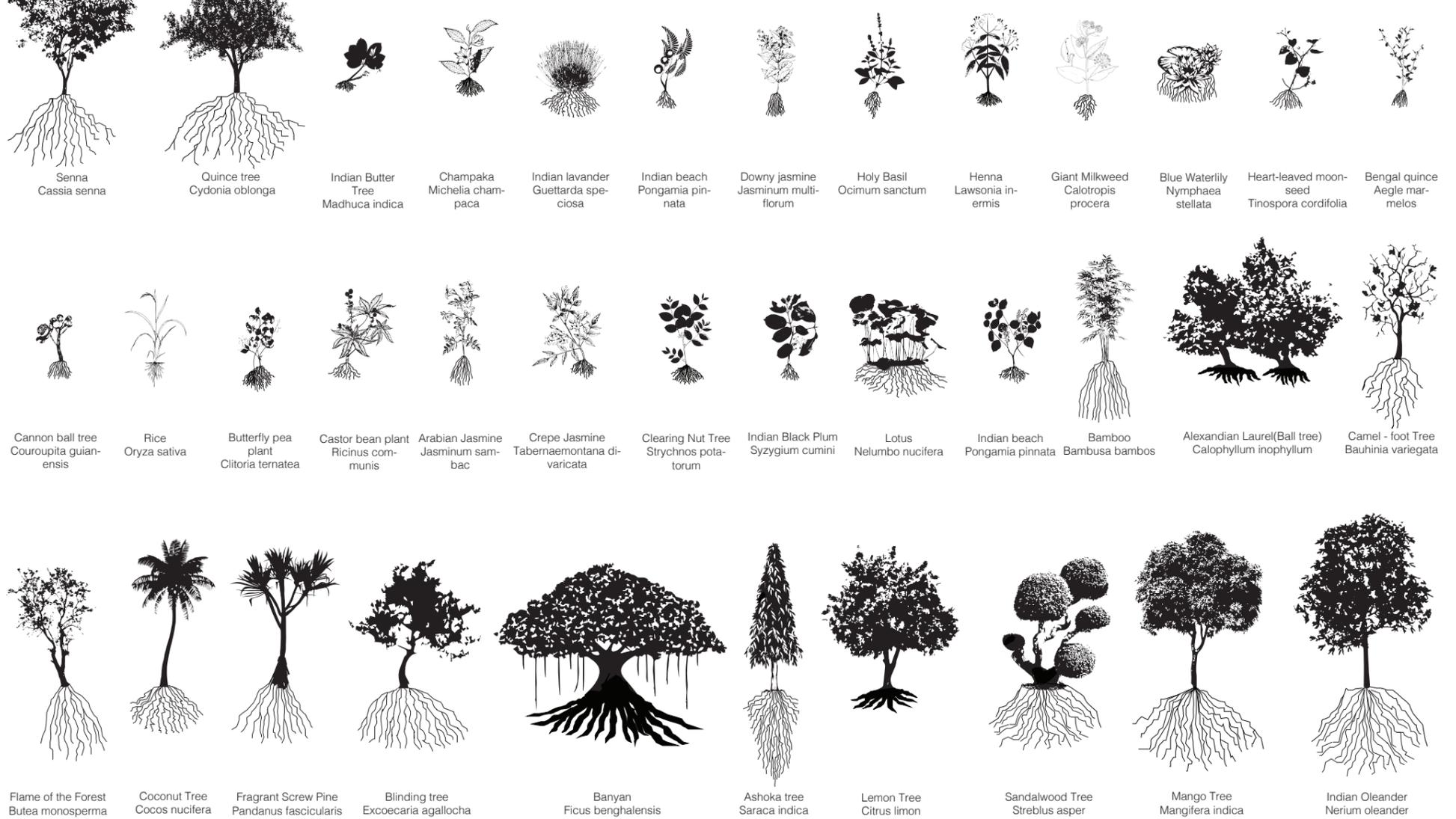
Biblic plants



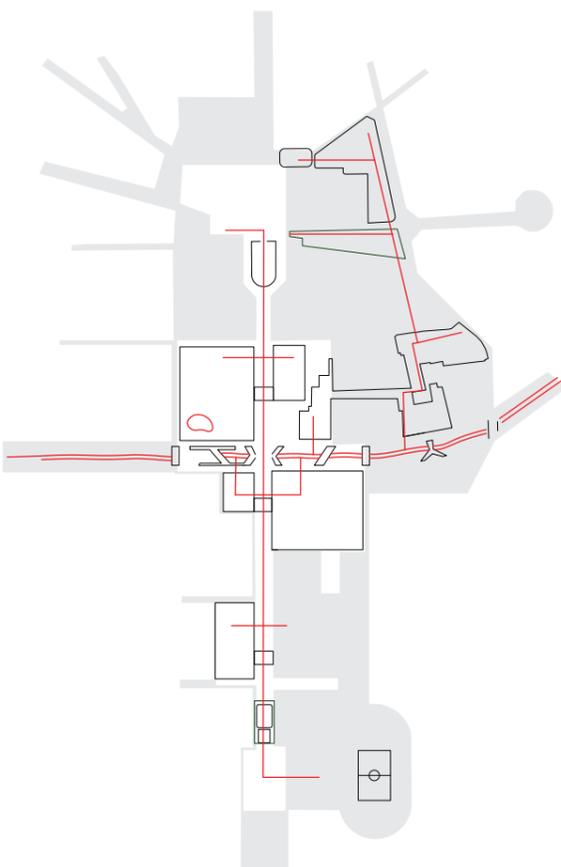
Quran plants



Buddism plants



Water lines + parks



WATERLINES

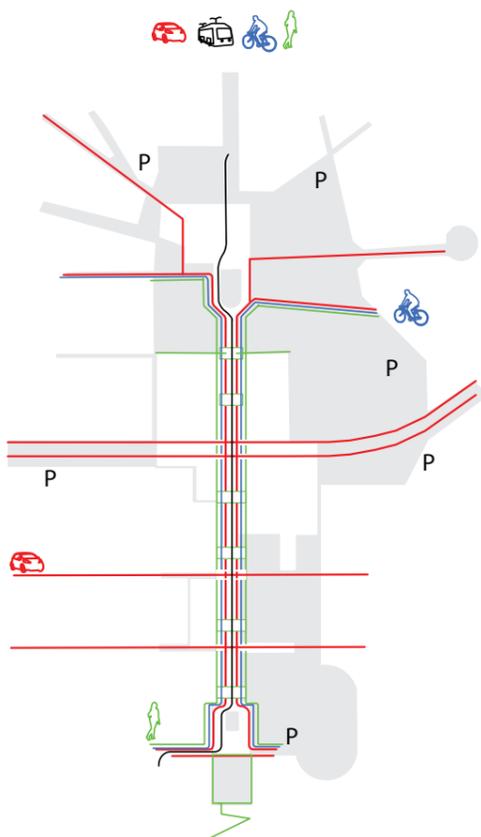
The Lana river is redesigned to become a self-cleaning system, along with its bed and the plants proposed there. The concrete-regulated riverbanks contribute to more pollution, which is why the renaturalization of the riverbed is crucial for the purification of the water.

The waterfront is a performative urban edge. The runoff water is addressed to the edge, where stepped phytoremediation planting purifies the water before it flows into the river. The sidewalk is enlarged in order to improve the pedestrian experience, and the waterfront is accessible allowing people to finally 'touch' the water.

The park utilizes grey water and rain water to make the park less expensive to maintain.

A path uniting the Faith Park with the Lake Park is proposed, having a station at the chapel in the Lake Park, finishing with a small pier at the lake.

Viability 2016



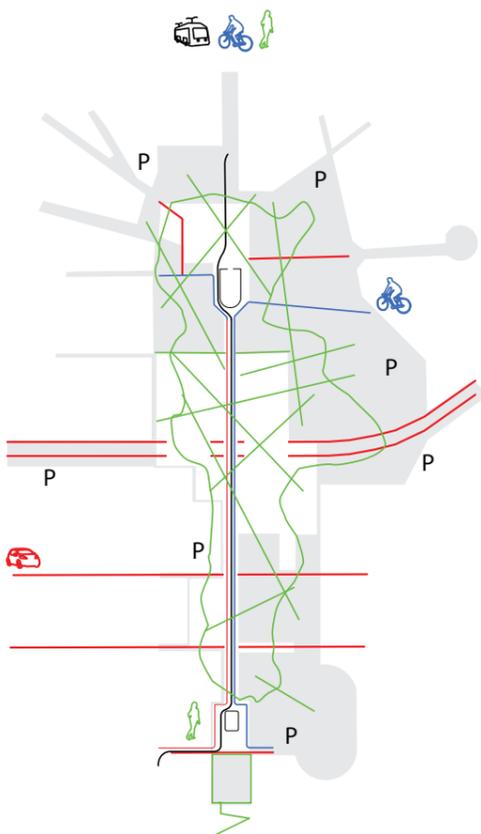
METHODS OF CONSTRUCTION / PHASING

The Park, the de-monumentalized Boulevard will become the start of the transformation of Tirana towards an environmentally sound place.

This envisions a car-free center that gives full priority of mobility to pedestrians, cyclists and public-transport means. As a difficult transitional process to a new lifestyle, this change will proceed step by step, following natural phases that will on their own be also the phases of growth of this Park.

The most sustainable use will also result in the prime state of the Park - day by day it promises to be a better place, with the help of its users.

Viability 2030



COST ESTIMATION

Nr	Description of the work	Unit	Quantity	Price	Value
Plants and greenery					
1	Platanus orientalis	piece	1	100	100
2	Morus nigra	piece	7	250	1750
3	Cercis siliquastrum	piece	9	250	2250
4	Ficus carica	piece	14	140	1960
5	Olea europaea	piece	66	250	16500
6	Crataegus monogyna	piece	2	200	400
7	Cupressus sempervirens	piece	166	200	33200
8	Abies cephalonica	piece	1	300	300
9	Quercus ilex	piece	76	200	15200
10	Tamarix	piece	34	150	5100
11	Salix	piece	12	150	1800
12	Populus	piece	15	100	1500
13	Prunus dulcis	piece	81	140	11340
14	Punica granatum	piece	20	150	3000
15	Pistacia terebinthus	piece	3	150	450
16	Ulmus campestris (minor)	piece	35	150	5250
17	Pyrus communis (amygdaliformis)	piece	48	150	7200
18	Cerastium arvense	piece	1	200	200
19	Ficus benghalensis	piece	1	180	180
20	Acacia dealbata	piece	55	200	11000
21	Cedrus libani	piece	13	250	3250
22	Cydonia oblonga	piece	59	235	13865
23	Citrus limon	piece	16	175	2800
24	Citrus aurantium	piece	10	200	2000
25	Myrtus communis	piece	7	150	1050
26	Palm, Phoenix dactylifera	piece	57	400	22800
27	Vitis vinifera	piece	39	350	13650
28	Rosa sempervirens	piece	4	200	800
29	Jasminum (officinale/multiflorum)	piece	8	240	1920
30	Hedera (helix)	piece	3	180	540
31	Triticum vulgare	m2	1600	7	11200
32	Carduus	m2	1100	2	2200
33	Brassica (nigra)	m2	3675	5	18375
34	Thymus (vulgaris/serpyllum/zygis)	m2	2200	8	17600
35	Salvia (judaica)	m2	400	6	2400
36	Trigonella foenum-graecum	m2	1500	5	7500
37	Nigella arvensis/damascena, Persian Jewels	m2	2000	5	10000
38	Hyssopus officinalis	m2	1200	9	10800
39	Hordeum vulgare	m2	2150	11	23650
40	Inula (viscosa)	m2	500	10	5000
41	Lavandula (angustifolia)	m2	1700	8	13600
42	Dianthus caryophyllus	m2	850	9	7650
43	Origanum (syriacum)	m2	400	14	5600
44	Agrostemma githago	m2	400	9	3600
45	Papaver rhoeas	m2	200	12	2400
46	Dryopteris e.a. - fern(s)	m2	1200	11	13200
47	Lilium candidum	m2	750	7	5250
48	Iris xiphium	m2	750	8	6000
49	Aquilegia	m2	500	9	4500
50	Cichorium intybus	m2	500	10	5000
51	Phragmites	m2	2000	15	30000

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34	Thymus (vulgaris/serpyllum/zygis)	m2	2200	8	17600
35	Salvia (judaica)	m2	400	6	2400
36	Trigonella foenum-graecum	m2	1500	5	7500
37	Nigella arvensis/damascena, Persian Jewels	m2	2000	5	10000
38	Hyssopus officinalis	m2	1200	9	10800
39	Hordeum vulgare	m2	2150	11	23650
40	Inula (viscosa)	m2	500	10	5000
41	Lavandula (angustifolia)	m2	1700	8	13600
42	Dianthus caryophyllus	m2	850	9	7650
43	Origanum (syriacum)	m2	400	14	5600
44	Agrostemma githago	m2	400	9	3600
45	Papaver rhoeas	m2	200	12	2400
46	Dryopteris e.a. - fern(s)	m2	1200	11	13200
47	Lilium candidum	m2	750	7	5250
48	Iris xiphium	m2	750	8	6000
49	Aquilegia	m2	500	9	4500
50	Cichorium intybus	m2	500	10	5000
51	Phragmites	m2	2000	15	30000

DESIGN TEAM

MEMBERS

UNLAB is an international office based in Rotterdam (NL) founded by Andreas Faoro (Architect) and Francesca Rizzetto (Urban designer), practicing architecture, urbanism, and landscape design. UNLAB has an extended experience in the field of research, urban planning and public space design, developing a wide knowledge on architecture as well as large-scale projects. Currently the office is engaging with projects in the Netherlands, Albania and Italy offering consultancies to municipalities and other public institutions about urban and architectural issues. UNLAB has been awarded with first prize competitions in Europe and abroad. The office collaborates with an extensive network of researchers, practitioners and observers from different disciplines.

On the basis of the thematic approach of the competition, our team is formed conveying various fields of expertise. In this respect we aim to compose a multi-disciplinary team supported by an extensive network of researchers, practitioners and observers from different disciplines.

The team includes: Astrid Engelhard Hölzer – a German/Dutch landscape designer who operates in different scales varying from domestic approaches, urban landscape, parks to concepts for industrial wastelands; Naiara Valcarlos a Spanish landscape architect whose researches explore and operationalize landscape as culture – bringing together scientific, historical and poetic aspects through designing approaches and concepts; Jurtin Hajro – Albanian architect and researcher with international experience; Endri Zhuleku – Albanian structural engineer and cost estimator; Claudio Rocchetti and Enrico Glerean visual/sound artists whose research is based on two keywords Coding and Memory: where spaces are used to control audio parameter, mental processes to generate video, while images get translated into sounds, and as consultant Piet Oudolf – a well-known landscape designer recognized world-widely for his sensible approach and attitude how to deal with nature;

We rely on the professional values grounded in the implementation experience on the landscape and natural features of our team.

Architects: Andreas Faoro, Jurtin Hajro

Urban Planner: Francesca Rizzetto

Landscape architects: Astrid Hölzer , Naiara Valcarlos

Consulting artists: Enrico Glerean, Claudio Rocchetti

Estimator management expert: Endri Zhuleku

Extended team: Pawel Panfiluk, Carlotta Di Jesu

Consulting garden and landscape expert: Piet Oudolf