



COMPETITIONS
KONKURSE

faith park | 2015 10
parku i besimit | **ATELIER ALBANIA | AKPT**

INTERNATIONAL LANDSCAPE DESIGN COMPETITION

Tirana park of faith: Contemplation gardens
along the boulevard "Martyrs of the Nation"
inspired by holy books & religious cohabitation

No. 10

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Ministry of Urban Development
National Territorial Planning
Agency (AKPT)
Atelier Albania

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Municipality of Tirana
Ministry of Culture
Institute of Cultural Monuments

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SdARCH Trivelli & Associati +
X-PLAN
Erald-G + Barbara Agroletto +
Francesco Spano + AK-UA
Arkimade + PROAP
Gazza Massera Architetti + A+C
Architettura e Citta Associate +
Efa_studio di architettura e
consulenza + M&J Archi-Studio
Metro POLIS + Polis University +
G&K+ Felixx Landscape Architects
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Atelier Albania, at the request of the Municipality of Tirana, asked by Minister of Urban Development, Minister of Culture and mandated by the Office of the Prime Minister, announced an international landscape design competition, inspired by the most noble value of religious harmony that Albanians share amongst each other and the world, focused on the open spaces along the “Martyrs of the Nation” Boulevard and the main public spaces of the capital city, Tirana.

TIRANA PARK OF FAITH: CONTEMPLATION GARDENS ALONG
THE BOULEVARD "MARTYRS OF THE NATION" INSPIRED BY
HOLY BOOKS AND RELIGIOUS COHABITATION

International Landscape Design Competition
October – November 2015

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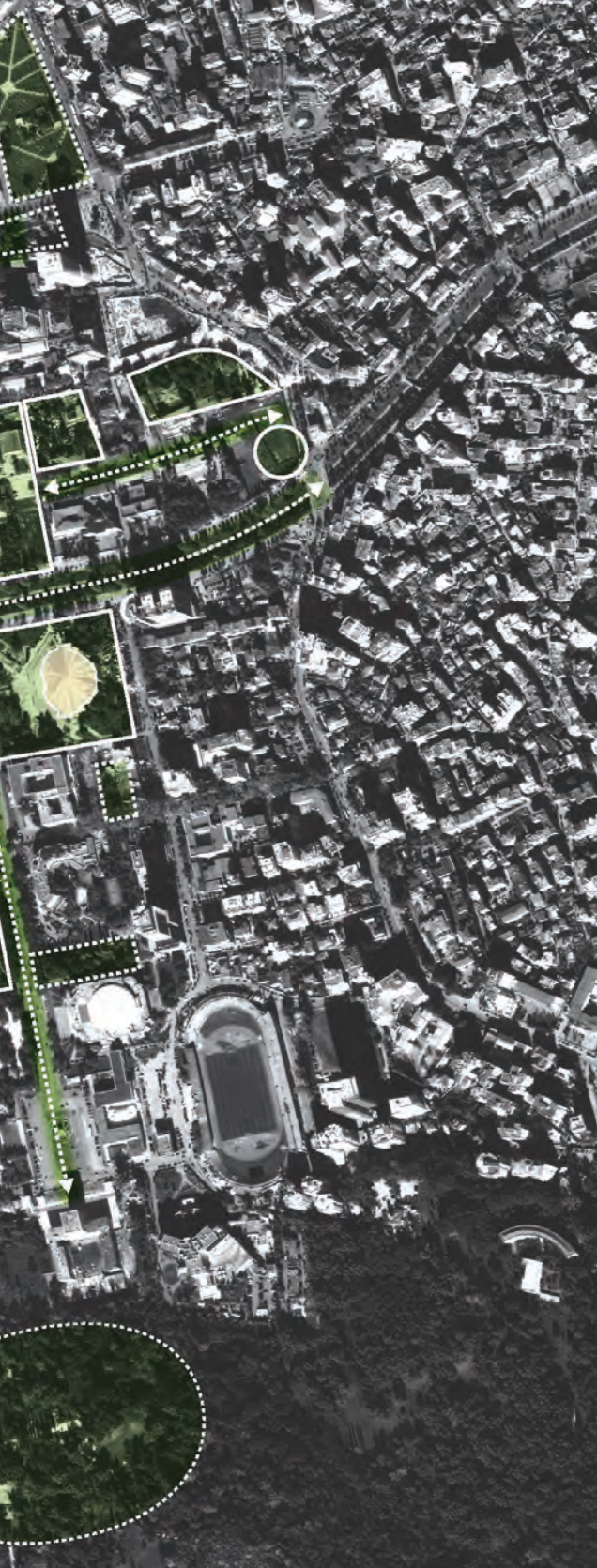
01 COMPETITION BRIEF

Manifesto

The Boulevard encompasses potential sites that may accommodate series of landscape interventions inspired by the holy books, but not only. The main purpose of this competition is to receive design proposals that will transform the linear open spaces of the boulevard, as well as other pockets of green spaces into landscape representations of the noblest cultural values that Albanians share through faith that is not only related to religious harmony, but harmony in general, as well. This is a unique opportunity to improve the city central public spaces through landscape design actions that seek spiritual comfort and contemplation.

"It seemed appropriate today to convey to you the idea of building in Tirana, soon The Park of Faith. A public, green space, planted with all the flowers, plants, and trees which are mentioned in the Qur'an and the Bible (and other holy scriptures). In this park, dedicated to coexistence, to the children, parents, grandmothers, and grandfathers of the of the capital or other cities of Albania, and also foreign visitors, will be able to discover not only all the green creations from the holy books, but images, objects, sounds that echo this history and this invaluable Albanian asset. Humbly, every Albanian, starting from the government and including all public institutions and government authorities, should be grateful to the religious communities in this country..." Edi Rama





Beneficiaries

This competition is built on the theme of faith and religious harmony, being values that Albanians would like to show and share with the entire world. A different public space quality is going to be achieved through this competition and when implemented it will be used by the citizens of Tirana, who as Mediterranean live a lot outdoors, by visitors that might travel to learn about Albania and Albanian culture and particularly experience the religious harmony that defines us among other values.

Area of Competition

The area of the competition at focus is displayed in the competition site map and comprises a series of open/public spaces, positioned alongside the edges of Boulevard "Martyrs of the Nation". The scope of this competition furthermore includes other potential public spaces, gardens and parks throughout the city. The very center of the 'Tirana Park of Faith' will be the open space that surrounds the 'Pyramid', as well as the 'Pyramid' serving as a starting point and destination. The other sites are located along the segment that connects Skanderbeg square to Mother Teresa square. Besides, a central component of this competition is the streetscape and urban design of the boulevard itself.

"...The Tirana Faith Park competition has in its center the "pyramid" and all green spaces where we aim to create a tangible image of our country's religious harmony, including those whom do not believe. This Park will bring all the flowers, plants, and trees that are mentioned in the holy books of religion..."

Edi Rama

Competition Questions

The competition will be built on these main questions:

- How to develop landscape design solutions that ensure the urban and landscape continuum along the boulevard?
- How to develop a landscape design-proposal inspired by qualities of the gardens mentioned in the holy books and equipped with vegetation and atmospheres given on holy manuscripts, as well from the religious cohabitation feature that characterizes Albanian people?
- How to explore ways that will guarantee a series of public spaces that would offer places of various collective experiences, of dialogue and contemplation?
- How to improve the quality and effectively design the streetscape of the boulevard that can balance and prioritize diverse modes of movement (current and future ones – including pedestrian, cycling, transit, cars) that supports the overall landscape design concept?
- How to include the structure of the 'Pyramid' and make it part of the Faith Park; how to make it a starting point and a destination; how to shift the 'Pyramid' from a ghost to the center of public life, discourse, culture and cohabitation (all of these values that makes us part of the European family)? Could the structure of the 'Pyramid' be transformed into a center of Europe in Albania, and how?

Objective

The product of the competition will be the Landscape Design for “Tirana Park of Faith”, located on the given sites along the boulevard “Martyrs of the Nation”, as well as other potential pockets of public space throughout the city. This competition is looking for a genuine landscape strategy that will improve the physical and aesthetic qualities of public spaces as well as provide a contemplation linear park of many pockets. This strategy should provide an inviting space of wonder that communicates the message of peace and dialogue. The participating teams are expected to come up with original design ideas and solutions inspired by the landscape descriptions of the holy manuscripts, as well as by the particular religious harmony that describes Albanians. The competition seeks to create a strong link between the daily life use of public spaces in a Mediterranean city and the 'sacred' or contemplation landscape.

The project proposals should be centered on the importance of providing collective spaces of narrative that underline (religious) harmony and serve as a platform for dialogue and interconnectedness.

- Study about Albania and Albanians and their particular religious culture;
- Study the area of the competition and its surroundings in terms of its spatial program and socio-cultural context;
- Study the vegetation map and green network of open-spaces along the “Martyrs of the Nation” boulevard;
- Analyze and fine-tune the sites suitable for the new thematic park;
- Study particularly how the program of the park is connected with its context, ensuring a harmonious integration with the existing buildings;
- Research references of vegetation and landscape atmospheres in holy man scripts;
- Propose a landscape design plan for Tirana Park of Faith;
- Estimate proposal costs;
- Present an action plan;
- Propose a streetscape design plan for Boulevard Martyrs of the Nation;
- Re-configure the roadway as part of the landscape vision to ensure most substantial civic transformation. It is essential to have integrated transportation and public realm design;
- Propose a strategy to activate the ground plan in all seasons and a create a family of furnishings/urban furniture;
- Propose to reactivate the structure of the 'Pyramid' as a starting point and destination of the Faith Park; as the center of Europe in Tirana;
- Recognize the existing planting of the mature Pine trees along the Boulevard and take a position/strategy on their role within the future project vision;
- Study how the Park of Faith can achieve a sense of coherence as a singular space but with a diversity of experiences along the Boulevard corridor (ex. parts vs. whole)
- How to strengthen the relationship to the Lana River or with water (physically and symbolically, and – is there a chance to improve the Boulevard as it crosses the Lana River?)
- Promote sustainability and innovation.

Methodology

Atelier Albania is a unit of the National Agency for Territorial Planning, mandated to identify alternative solutions and enrich architecture and planning by thinking beyond the typical planning framework. In this context, we stimulate and support the participation and collaboration of different stakeholder groups and international professionals who will work in tandem with local professionals. We believe that this team-based collaboration will improve the way projects and research is informed with all the appropriate local knowledge as well as an international level of design standards. Moreover, we want to treat competitions as co-creative processes, where designers and local actors are involved in an interactive selection process. The format of the competition is experimental in order to overcome those which AA believes are issues that plague typical urban and architectural competitions.

Teams of Local and Foreign Professionals

Every international team is encouraged by the organizers to partner with a local team and each local team is encouraged to partner with an international counterpart. The client believes that to get contextual and visionary projects there is an inherent need for a vision of someone who does not know the site as well as the contextual knowledge of someone who is very familiar with the terrain. The client believes that such cooperation can increase the impact of the proposal and improve implementation. In applying for the first phase it is not a pre-selection criterion to have a local or international partner; having a partnership at this stage however is positive and can help to create a more coherent and contextualized vision which of course might boost the teams' chances of selection.

Expected Results

PHASE 1:

At this stage of short – listing, the candidates will present themselves by illustrating their capabilities, methodology and vision for the given subject and theme. Each submission will be reviewed carefully by members of the jury and the best teams will be selected based on qualification and evaluation criteria. These criteria are given below. The jury will short list the teams that comply with the qualification and evaluation criteria. These teams will be called to continue their work on a second phase. They will work to deliver a concept according to this brief's general objectives

and questions. Second phase or stage will be also based on elaborate information and brief that the short-listed competitors will receive from the organizers.

PHASE 2:

At the stage of "Design Proposal", each group of applicants will be carefully reviewed by members of the jury and, based on the criteria of evaluation of Phase 2; a winning team will be selected.

Evaluation Criteria

The jury will evaluate the applications of Phase 2 based on the following criteria:

- Creativity
- High implementation factor
- Links and impact of the proposal to the context
- The cost-impact ratio (low cost, high impact)

Final Product

The competition will end with the selection of a well-equipped team, who will be able to engage in the post-competition process. The winning team will be engaged in the next phase, which consists in the preparation of execution design based on the winning proposal.

Post-Competition Process

To coordinate better the work between the winning team and the client of the project, organizers anticipate the first meeting between the team, the client and local stakeholders during the process of elaborating the project idea. The underlining reason is to bring together the design team and all the stakeholders and to share among them ideas, proposals and suggestions at the curatorial stewardship of the members of the Jury and other specialized institutions. This meeting will be conducted in Tirana.

Competition Awards

The winning team will begin contract negotiations with the Client for an agreement to prepare the execution design based on the winning proposal, according to the procedures specified in STD.

TERMAT E REFERENCËS

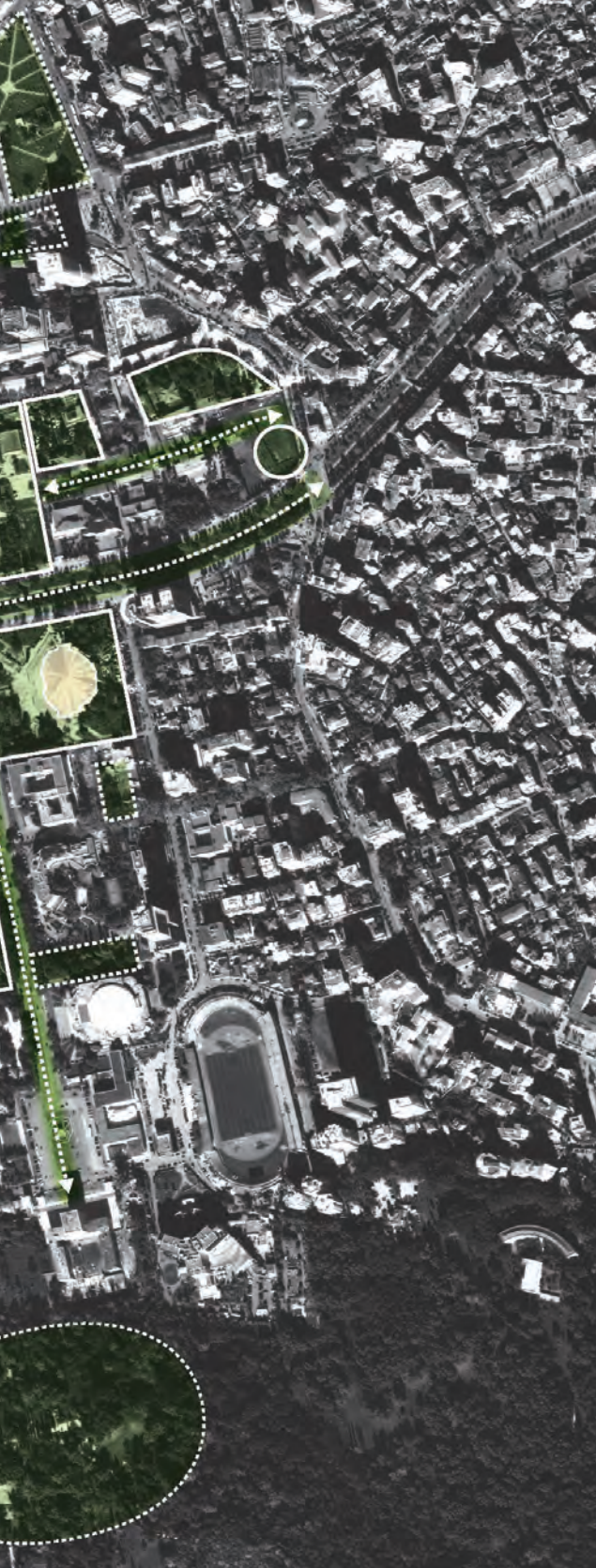
Manifesto

Bulevardi përfshin hapësira të mundshme që mund të strehojnë një varg ndërhyrjesh në pejsazh, frymëzuar nga librat e shenjtë, por jo vetëm. Qëllimi kryesor i këtij konkursi është përfitimi i projekt-ideve që do të transformojnë hapësirat lineare të hapura, si dhe xhepa të tjerë të gjelbër përgjatë bulevardit, në pasqyrime pejsazhistike, që simbolizojnë vlerat kulturore më fisnike, që shqiptarët transmetojnë nëpërmjet besimit, i cili nuk është i lidhur vetëm me harmoninë fetare, por gjithashtu dhe me harmoninë në përgjithësi. Kjo është një mundësi unike për të përmirësuar hapësirat publike qendrore të qytetit përmes ndërhyrjeve në projektimin dhe konceptimin e pejsazhit, të cilat synojnë komfort shpirtëror dhe meditim.

"...M'u duk me vend sot dita, për t'ju përcjellë idenë e ndërtimit në Tiranë, së shpejti, të një "Parku të Besimit". Një hapësirë publike, e gjelbër, e mbjellë me të gjitha bimët, lulet dhe pemët që përmenden në Kuran dhe në Bibël (dhe libra të tjerë të shenjtë). Në këtë park, kushtuar bashkëjetesës, fëmijët, prindërit, gjyshet dhe gjyshërit e kryeqytetit, apo të qyteteve të tjera shqiptare dhe po ashtu, vizitorët e huaj, do të mund të gjejnë jo vetëm të gjithë krijesat e gjelbra të librave të shenjtë, por edhe imazhe, objekte, tinguj që i bëjnë jehonë kësaj historie dhe pasurie të paçmuar shqiptare, për të cilën, përlulesisht, çdo shqiptar, duke filluar nga Shteti shqiptar, nga të gjitha institucionet dhe autoritetet shqiptare, duhet t'i jetë mirënjohës komuniteteve fetare të këtij vendi..."

Edi Rama





Përfituesit

Ky konkurs ndërtohet mbi temën e besimit dhe harmonisë fetare, duke qenë vlera që shqiptarët do të donin t'i shfaqnin dhe ndanin me të gjithë botën. Nëpërmjet këtij konkursi do të arrihet një cilësi tjetër e hapësirave publike, të cilat do të përdoren jo vetëm nga qytetarët e Tiranës që si mesdhetarë kalojnë një kohë të konsiderueshme jashtë. Parku do të jetë i aksesueshëm edhe nga vizitorët që mund të udhëtojnë për të mësuar për Shqipërinë dhe kulturën shqiptare e veçanërisht mund të përjetojnë harmoninë fetare që na perkufizon ne midis shumë vlerave të tjera.

Zona e Konkursit

Zona e konkursit, e cila është subjekt i hartimit të projekt-ideve, shfaqet në hartën e vendndodhjes së konkursit dhe përfshin një grup hapësirash të hapura/publike, të pozicionuara në anë të Bulevardit “Dëshmorët e Kombit”. Për më tepër, synimi i konkursit përfshin hapësira të tjera të mundshme si hapësira publike, kopshte dhe parqe të qytetit. Qendra e “Parkut të Besimit” në Tiranë do të jetë hapësira publike që mbështjell “Piramidën”, me vetë ‘Piramidën’ si pikënisje dhe destinacion. Ndaj në këtë kuptim, ‘Piramida’ do të bëhet subjekt i propozimeve. Vendodhjet e tjera janë të vendosura përgjatë segmentit që lidh sheshin “Skënderbej” me sheshin “Nënë Tereza”. Përveç kësaj, një komponent i rëndësishëm i këtij konkursi është edhe shtrimi i hapësirës së kalimit dhe dizenjimi urban i vetë bulevardit.

“...Konkursi i Parkut të Besimit që ka në qendër piramidën dhe të gjitha hapësirat gjelbëra ku synojmë të krijojmë një imazh të prekshëm të harmonisë fetare të vendit tonë ku janë të përfshirë dhe të gjithë ata që nuk besojnë. Ky park do të sjellë të gjitha lule, bimët e pemët që janë të përmendura në librat e shenjtë të besimeve...”

Edi Rama

Qëllimi i Konkursit / Pyetja e Konkursit

Konkursi do të ndërtohet dhe përgjigjet këtyre çështjeve kryesore:

- Si të gjesh zgjidhje nëpërmjet projektimit peisazhistik që siguron vazhdimësinë e hapësirës peisazhistike dhe urbane përgjatë bulevardit?
- Si të zhvillosh një projekt-ide pejsazhi, frymëzuar nga cilësitë e kopshteve të përmendura në librat e shenjtë dhe nga bimësia dhe atmosferat e përshkruara në dorëshkrimet e shenjta, por edhe nga tipari i bashkëjetesës fetare që karakterizon popullin shqiptar?
- Si të gjesh mënyra që garantojnë një seri hapësirash publike që ofrojnë vende, ku përjetohej përvoja të ndryshme kolektive, dialogu dhe meditari?
- Si të përmirësosh nga ana estetike dhe të dizenjosh në mënyrë efektive infrastrukturën e shtrimit të rrugës, e cila mund të balancojë dhe t'i jap prioritet mënyrave të ndryshme të lëvizjes (asaj aktuale dhe të ardhshme - duke përfshirë lëvizjen për këmbësorë, çiklist, tranzit, makina) që mbështetet në konceptin e përgjithshëm të ndërhyrjes në peisazh
- Si të përfshish strukturën e 'Piramidës' në konceptin e 'Parkut të Besimit'; si ta trajtosh atë si pikënisje dhe destinacion për qytetin e Tiranës; si ta shdërrosh 'Piramidën' në qendrën e jetës publike, diskursit, kulturës e bashkëjetesës (të gjitha këto vlera që do të na ndihmojnë të integrohemi në Bashkimin Evropian)? A mund të shdërrohet struktura e 'Piramidës' në një qendër të Evropës në Shqipëri dhe si?

Objektivi

Produkt i konkursit do të jetë Projekti i Pejsazhit për "Parkun e Besimit në Tiranë", i vendosur në hapësirat e dhëna përgjatë Bulevardit "Dëshmorët e Kombit", si dhe nëpër xhepa të tjerë të mundshëm nëpër qytet. Ky konkurs është në kërkim të një strategjie të mirëfilltë të pejsazhit, që do të përmirësojë cilësitë fizike dhe estetike të hapësirave publike, si dhe do të sigurojë një park linear meditari e soditjeje me shumë xhepa. Kjo strategji duhet të ofrojë një ambient ftues të dëshirave, që komunikon mesazhin e paqes dhe dialogut. Konkursi synon të krijojë një lidhje të fortë midis hapësirave publike të shfrytëzueshme në jetën e përditshme në një qytet mesdhetar dhe pejsazhit "të shenjtë" ose atij të meditari. Propozimet për projekte duhet të përqendrohen në rëndësinë e ofrimit të hapësirave kolektive narrative, të cilat theksojnë harmoninë në përgjithësi dhe harmoninë fetare, dhe shërbejnë si platforma për dialog dhe ndërlidhje.

Konkurentët që do të përzgjidhen në fazën e dytë, për të dhënë propozimet e tyre do t'u kërkohet të punojnë, për të arritur si më poshtë:

- Të studiojnë mbi Shqipërinë, shqiptarët dhe kulturën e tyre fetare;
- Të studiojnë zonën e konkursit dhe rrethinat e saj në aspektin e programit hapësiror dhe kontekstit socio-kulturor;
- Të studiojnë hartën e vegjetacionit dhe "rrjetit" të gjelbër të zonave të hapura përgjatë Bulevardit "Dëshmorët e Kombit";
- Të analizojnë dhe përmirësojnë vendet e përshtatshme për parkun e ri tematik;
- Të studiojnë në mënyrë të posaçme se si programi i parkut lidhet me kontekstin, duke siguruar një integrim të harmonizuar me ndërtesat ekzistuese;
- Hulumtim mbi atmosferat, bimësisin dhe peisazhin, e përshkruara në dorëshkrimet e shenjta;

- Propozim i një plani të dizenjimit të pejsazhit të "Parkut të Besimit në Tiranë";
- Parashikim të kostove të propozimi;
- Propozim i një plani veprimi;
- Propozim i një projekt-ideje për shtrimin e Bulevardit "Dëshmorët e Kombit";
- Rikonceptimi i dizenjimit të hapësirës së kalimit të bulevardit dhe bërja e tij pjesë e vizionit të pejsazhit, që siguron transformimin më të rëndësishëm qytetar. Është thelbësore që të kemi një propozim të integruar me pjesë e transportit dhe zonave publike;
- Propozim i strategjisë për aktivizimin e terrenit, i menduar të jetë funksional në të gjitha stinët, si dhe dizenjimi i mobiljeve urbane, që i përkasin të njëjtit lloj/familje;
- Propozim i aktivizimit të strukturës së 'Piramidës' si pikënisje dhe destinacion i 'Parkut të Besimit'; si qendra e Evropës në Tiranë;
- Të konsiderojnë bimësinë ekzistuese me pemë pishë shumëvjeçare përgjatë Bulevardit dhe t'i bëjnë pjesë të vizionit dhe strategjisë së tyre për dizenjimin e ardhshëm;
- Hulumtim mbi mënyrën se si Parku i Besimit mund të jetë i mirë-integruar dhe koherent, që të konceptohet si një hapësirë e vetme, por me një përjetim përvojash të ndryshme përgjatë korridorit të Bulevardit (p.sh. pjesëza kundrejt të tërës);
- Si të përforcojnë marrëdhënien me Lumin e Lanës ose ujin (në kuptimin fizik dhe simbolik, dhe – a ka ndonjë mundësi për të përmirësuar Bulevardin aty ku ai kalon përmes Lumit Lana?);
- Promovim i zhvillimit të qëndrueshëm dhe inovativ.

Metodologjia

Atelier Albania është një njësi e Agjencisë Kombëtare të Planifikimit të Territorit, e mandatar për identifikimin e zgjidhjeve alternative dhe pasurimin e arkitekturës e planifikimit nëpërmjet të menduarit përtej kornizave. Në këtë kontekst ne stimulojmë dhe mbështesim pjesëmarrjen e grupeve me profesionistë ndërkombëtarë që do të punojnë së bashku me profesionistë vendas. Ne besojmë se ky bashkëpunim me bazë ekipi do të pasurojë mënyrën sesi informohet projekti me të gjitha njohuritë e nevojshme lokale dhe ekspertizën e nivelit të lartë të projektimit. Për më tepër, ne duam të eksperimentojnë një proces konkursi bashkë – krijues, ku projektuesit dhe disa aktorë lokalë janë të përfshirë në një proces interaktiv përzgjedhës. Format i konkursit është eksperimental në mënyrë që të kapërcehen ato që AA beson se janë çështje të pandara të proceseve tipike të konkurseve urbane dhe të arkitekturës.

Rezultatet e pritshme

FAZA 1: Në këtë fazë të short-listimit, kandidatët paraqesin veten e tyre duke ilustruar kapacitetet e tyre, metodologjinë dhe vizionin ndaj subjektit të konkursit. Çdo dorëzim do të shqyrtohet me kujdes nga anëtarët e jurisë dhe ekipet do të përzgjidhen bazuar në kriteret e kualifikimit dhe të vlerësimit të përmendura në Fazën 1. Mes ekipeve të kualifikuara Juria do të short-listojë ekipet që plotësojnë kriteret e përzgjedhjes së Fazës I. Këto ekipe do të thirren për të punuar gjatë një faze të dytë, për një koncept që do të synojë plotësimin e objektivit të konkursit dhe pyetjeve të konkursit, mbi bazën e një informacioni dhe të një detyre projektimi të detajuar.

FAZA 2: Në fazën e “Projekt-Idesë”, çdo propozim do të analizohet me kujdes nga anëtarët e jurisë dhe, bazuar në kriteret e vlerësimit të Fazës 2, do të përzgjidhet një propozim fitues.

Kriteret e Vlerësimit

Juria do të vlerësojë aplikimet e Fazës 2 bazuar në kriteret e mëposhtme:

- Krijimtaria
- Përshtatshmëria e propozimit me funksionin e kërkuar
- Faktori i lartë i zbatueshmërisë së idesë së projektimit
- Lidhje dhe impakti i propozimit me kontekstin
- Raporti kosto-impakt (kosto e ulët, impakt i madh)

Produkti Final

Konkursi do të përfundojë me zgjedhjen e një ekipi. Ekipi fitues duhet të jetë një ekip i mirëpajisur, i cili do të jetë në gjendje të angazhohet në procesin pas-konkurs. Ekipi fitues do të angazhohet në fazën vijuese, e cila konsiston në përgatitjen e projektit të zbatimit, e bazuar në propozimin fitues.

Procesi Post-Konkurs

Për të koordinuar më mirë punën mes skuadrës fituese dhe porositesit të projektit, organizatorët parashikojnë 1 takim mes skuadrës, klientit dhe grupeve të interesit, gjatë procesit të detajimit të projekt-idesë. Koncepti këtu është që aktorët të vijnë së bashku për të ndarë idetë, propozimet dhe sugjerimet e tyre, nën kujdesin e anëtarëve të Jurisë dhe institucioneve të specializuara. Ky takim do të realizohet në Tiranë.

JURY MEMBERS

ARTA DOLLANI
MARCO CASAGRANDE
LYTTON JOHN MUSSELMAN
EDITH KATZ
NIKO PELESHI
CATHERINE MOSBACH
ARBJAN MAZNIKU



ARTA DOLLANI

After graduating in Architecture and Urban Planning at the Polytechnic University of Krakow in Poland, she worked for a long period of time in the Municipality of Tirana as urban planner, developing parallelly and hereinafter the academic experience in teaching at the Faculty of Architecture. Co-designer of a considerable number of urban studies, urban requalification projects of public spaces, she also owns qualitative experience in design and implementation. Currently directs the Institute of Cultural Monuments, it is co-author of numerous projects on the restoration of monuments, and revitalization of historical and museum centers. The initiator of several partnerships with the Faculty of Architecture, Faculty of History and Philology and non-governmental organizations participating in the IPA projects in the region. The Institute she leads is the focal point of UNESCO for the declared World Heritage properties in the territory of Albania and maintains regular contacts with European institutions on exchanging parallel and successful experiences. Participant and contributor in a series of international conferences and exhibitions on preservation, revitalisation and management of cultural assets. Jury member in several international architectural competitions.

**MARCO CASAGRANDE**

Finnish architect, biourbanist and social theorist. From the early stages of his career Casagrande started to mix architecture with other disciplines of art and science landing with a series of ecologically conscious architectural installations around the world. «There is no other reality than nature». He views architects as design shamans merely interpreting what the bigger nature of the shared mind is transmitting. Casagrande views cities as complex energy organisms in which different overlapping layers of energy flows are determining the actions of the citizens as well as the development of the city. By mixing environmentalism and urban design Casagrande is developing methods of Urban Acupuncture in order to create an ecologically sustainable urban development towards the so-called Third Generation City. All in all 70 realized works in 14 countries. Casagrande has been teaching in 65 academic institutions in 25 countries. World Architecture Community Awards 2009, 2010, 2011, 2012 & 2015, World Architecture Festival Award 2009, Architectural Review House Award 2010, Red Dot Design Award 2012 and Union of Architects of Russia annual “Zeleny Proekt” Award 2012. Marco Casagrande is the laureate of the European Prize for Architecture 2013, Committee of International Architecture Critics CICA Award 2013 for conceptual and artistic architecture and UNESCO & Locus Foundation Global Award for Sustainable Architecture 2015.

**LYTTON JOHN MUSSELMAN**

Lytton John Musselman earned a Ph.D. in botany from the University of North Carolina and was chair of the Department of Biological Sciences at Old Dominion University in Norfolk, Virginia, where he is the Mary Payne Hogan Distinguished Professor of Botany. For many years he has studied plants of the Bible and Qur'an and has been a Visiting Professor in Sudan, Palestinian Territories, Jordan, Lebanon, and Syria. Most recently he worked at the American University of Iraq-Sulaimani and is presently a Visiting Professor at Universiti Brunei Darussalam where he is researching plants of the Qur'an and Hadith. Among his many publications are several books on plants of the Holy Scriptures. The Queen of Jordan, Rania Al Abdullah, commissioned him to write *Jordan in Bloom. Wildflowers of the Holy Land* published in 2000 by the Jordan River Foundation. *Figs, Dates, Laurel, and Myrrh Plants of the Bible and Qur'an* (2007, Timber Press) is a guide for the general public. In 2011 he published *Dictionary of Bible Plants* (Cambridge University Press) which is an in-depth survey of all the plants occurring in the Old Testament, New Testament, and Apocrypha. In addition, he has produced two books on Bible plants translated into Dutch. Present research includes a survey of Southeast Asia plants mentioned in the Qur'an and Hadith including agarwood and camphor as well as collaborating with several botanical gardens that are developing collections of plants mentioned in the Holy Writings.



EDITH KATZ

Critically aware landscape architect recently completed advanced studies in Landscape Urbanism at the Architectural Association of London that is combined with a Masters in Landscape Architecture from the Harvard Graduate School of Design. A Senior Designer at Martha Schwartz Partners for the last 3 years, Edith is engaged at a variety of levels that span conceptualizing, writing, design, curation and project management on various scaled complex international projects that often require sustainable urban strategies. She is interested in the socio-economic forces that impact the built world. She has recently written upon and presented at the Dumbarton Oaks Symposium "Cites and Their Rivers," in Washington D.C. waterfront projects by MSP from this perspective. Ms. Katz has previously worked in the southwestern United States, Santa Fe, New Mexico where she had her own nationally recognized design firm.



NIKO PELESHI

Niko Peleshi has graduated with a bachelor's degree from the Electronic Engineering Department of the Polytechnic University of Tirana with excellent results, receiving the title: Electronic Engineer. In 1989 he graduated from "Raqi Qirinxi" high school in Korca with a Golden Medal.

Mr. Peleshi has had a significant career in the private sector in the city of Korca and from 2001-2004 he ran with great success the Industrial and Trade Chamber of Commerce of Korca. The political career of Mr. Peleshi starts in October of 2004 when he was elected to be Prefect of the District of Korca, he was also elected as the Mayor of the City of Korca later on. Mr. Peleshi is a member with full rights to the Committee of Monitoring of the Local and Regional Congress of Authorities at the European Council.



CATHERINE MOSBACH

Mosbach is graduated from the landscape architecture school of Versailles, she founded with Marc Claramunt, Pascale Jacotot and Vincent Tricaud the magazine Pages Paysage and opened her studio in Paris in 1987. Among her many projects, the archaeological park of Solutre in Saone-et-Loire, walk Canal of Saint -Denis, the Botanical Garden of Bordeaux, the prototype garden " the other side " in Quebec City, Shan Shui garden prototype at the International horticultural Exposition in Xian, the Place de la Republic in Paris, walking Mediterranean Fort Saint -Jean in Marseille and the park Louvre museum in Lens. On November 18th of 2013, the Monitor Group delivered the equerre d'argent award -Paris- to the architects Kazuyo Sejima, Ryue Nishizawa of Sanaa and Catherine Mosbach for Louvre museum Lens part of a 25-hectare park. Phase Shifts Park has been honored on 2014 by the Iconic Concept Award category German Design Council, Munich.



ARBJAN MAZNIKU

Is the Deputy Mayor of Tirana since July 2015. Previously he was Deputy Minister of Education and Sports and the Executive Director of Agenda Institute, a think-tank in Tirana that undertakes research and analysis on public policies in Albania, particularly in the fields of good governance, European integration and economic and social development. Prior to taking up this responsibility in January 2008, Arbján worked for MJAFT! (Enough! in English), Albania's most successful civic movement that grew out of a youth movement. MJAFT seeks to achieve a well-governed Albania with active citizens, strong communities and a positive image in the world. Between 2005 and 2007, Arbján was Policy Director at MJAFT, and between 2003 and 2005, he was MJAFT's Communications Director. Before joining MJAFT, Arbján ran the Albanian National Debate Association for three years, coordinating the debate programmes of Albania's universities and high schools. Arbján holds a Master's degree in Political Communications from the University of Sheffield in the UK and, prior to that, studied journalism at the University of Tirana.

EVALUATION AND JURY DECISION

UNLAB + JURTI HAJRO - WINNING TEAM

The team proposed a concept that would humanize and de-monumentalize the urban fabric. To this goal they utilized that cardo-decumano or the crossing of the canal and the boulevard as the basis to establish a grid framework for the project. They have a strong botanic inspiration representing the trees as a vertical connection from sky to underground, displaying their large routes volumes. Also, the plan showed careful programmatic development of the many gardens and delicate connections between them and the urban fabric. They also developed an ecological storm run-off cleaning process by regenerating the canal.

The pyramid proposed to become an Embassy of Europe was not convincing and their idea about the plaza needs development; as well, the proposal of Mother Teresa square needs reconsideration.

CASANOVA+HERNANDEZ ARCHITECTS

The team proposed engaging a transformative process from the bottom up with multiple small sites that would create a network over the proposed scope of the project. Other teams will be invited to create events and further augment the spatial evolution. It stresses the communication strategy but it was spatially fragmented. The use of circle as a common language for site amenities and branding did not seem strong enough to hold it together or transform the competition site adequately.

METROPOLIS + POLIS UNIVERSITY + G&K + FELIX LANDSCAPE ARCHITECTS

This team emphasized a strategy at the masterplan level that included 3 strategic domains: green and blue devices, societal platforms and connections. It conceived the boulevard as the backbone of the nation and the country in transition toward its full potential. They proposed rain water collection systems, an alternative traffic vector (tramway) and embraced multiple public space programs along the boulevard. They proposed to look at the gardens as something that point to the future. The proposal elaborated the park, boulevard and urban furniture, but it was more diagrammatic than a specific design and the focus on faith as program for gardens in the park was missing.

ARKIMADE + PROAP

This team emphasized a public space strategy. They presented a good level of design using a grilled pattern and the disk shape to create protected environments. They were focused on the boulevard at Mother Teresa square, but the jury found the proposal lacking of a depth analysis and concept.

GAZZA MASSERA ARCHITETTI + A+C ARCHITETTURA E CITTA ASSOCIATE + EFA_STUDIO DI ARCHITETTURA E CONSULENZA + M&J ARCHI-STUDIO

This team showed subtle site observations and sensitive sketches in their proposal. The proposal searched for a new morphology that would connect the level of the main entrance of the Pyramid to the city, where the existing trees become the pivot points. There was an emphasis on the small scale design moves with furniture structures (pergolas) and pavements, but this was not really developed and the global concept was not clearly articulated.

ERALD-G + BARBARA AGROLETTO + FRANCESCO SPANO + AK-UA

The proposal that comes from this team offered an idea for a garden of faith. They also invested the vision with a large scale strategy with an attractive small scale design concept that applied to the specific geographic situation of the urban fabric. Their scheme eliminated the vehicular traffic on the boulevard except for the buses and- proposed a pedestrian loop crossing pockets garden in the thickness of the district. Removal of the car traffic from the boulevard is too radical at this point in time. The design of the pedestrian loop is a little bit overloaded and not really in connection with the design of the garden and its utility was questioned.

SDARCH TRIVELLI & ASSOCIATI + X-PLAN STUDIO

The reading of the competition site is very sensitive. They perceived the boulevard as the structural spine of the historic urban center of the city and as a monumental void, unusual to find in a city. They emphasized the idea of the collective space and continuity. Urban acupuncture strategy used to locate urban energy centers. Their vision of the Pyramid is to become an utopic place of dialogue. They attempted to connect with the canal by bringing water in the main boulevard. They used the graphic character of the holy texts and they abstracted them into strips or bars to develop a formal design language. The abstraction of text into bands or strips would not necessarily be understood by a large public and the water-fountains down the central boulevard needed further consideration.

VLERËSIMI DHE VENDIMI I JURISË

UNLAB + JURTI HAJRO – SKUADRA FITUESE

Ekipi propozoi një koncept që e bën strukturën urbane më njerëzore duke shmangur monumentet. Për këtë qëllim ata shfrytëzuan “cardo-decumano” ose kalimin e kanalit dhe bulevardit si bazë për të krijuar një kornizë të mirëstrukturuar për projektin. Ata kanë një frymëzim të fortë botanik që përfaqësohet nga pemët si një lidhje vertikale nga qielli në tokë, duke shfaqur rrugë me volume të mëdha. Gjithashtu, plani shfaq një zhvillim të kujdesshëm programatik me shumë kopshte dhe lidhje delikate midis tyre dhe strukturës urbane. Ata gjithashtu kanë zhvilluar një proces pastrimi ekologjik që rigjeneron kanalën.

Piramida e propozuar për t'u bërë Ambasada e Europës nuk ishte bindëse dhe ideja e tyre për sheshin ka nevojë për zhvillim; po ashtu, edhe propozimi për sheshin Nënë Tereza duhet rishikuar.

CASANOVA+HERNANDEZ ARCHITECTS

Ekipi propozoi përdorimin e një procesi transformues nga poshtë lart me objekte të shumta të vogla që do të krijonin një rrjet mbi fushën e propozuar të projektit. Ekipe të tjera do të ftoheshin për të krijuar evente dhe të argumentojnë më tej evolucionin hapësinor. Ajo thekson strategjinë e komunikimit, por është e fragmentuar në hapësirë. Përdorimi i rrethit si një gjuhë e përbashkët për facilitetet e terreneve dhe emri i markës nuk janë mjaftueshëm të forta për ta mbajtur atë së bashku ose transformuar sic duhet objektin konkurrues.

METROPOLIS + POLIS UNIVERSITY + G&K + FELIX LANDSCAPE ARCHITECTS

Ky ekip theksoi një strategji në nivel masterplani që përfshinte 3 fusha strategjike: pajisje të gjelbra dhe blu, platforma dhe lidhje shoqërore. Ai e koncepton bulevardin si shtyllën kurrizore të kombit dhe vendit në tranzicion drejt potencialit të tij të plotë. Ata propozuan sisteme grumbullimi të ujrave nga shiu, një vektor trafiku (tramvaj) dhe mbuluan programe të shumta hapësirash publike përgjatë bulevardit. Ata propozojnë që t'i shohim kopshtet si diçka që theksojnë të ardhmen. Në propozim përpunohet parku, bulevardi dhe sistemimi urban, por ishte më skematik sesa një dizajn i veçantë dhe mungonte fokusi për kopshte dhe parqe.

ARKIMADE + PROAP

Ky ekip ka vënë theksin në një strategji për hapësirë publike. Ata paraqitën një nivel të mirë projektimi duke përdorur një model të maturuar dhe në formë disku për të krijuar mjedise të mbrojtura. Ata u fokusuan në bulevardin të sheshi Nëna Tereza, por juria doli në përfundim se propozimi i mungonte analiza e detajuar dhe koncepti.

GAZZA MASSERA ARCHITETTI + A+C ARCHITETTURA E CITTA ASSOCIATE + EFA_STUDIO DI ARCHITETTURA E CONSULENZA + M&J ARCHI-STUDIO

Ekipi ka kryer vëzhgime dhe skica të detajuara në terren për propozimin e tyre. Në propozim kërkohet një morfologji e re që do të lidhte nivelin e hyrjes kryesore të Piramidës me qytetin, ku pemët ekzistuese të bëhen bosht referimi. Ishte theksuar dizajni në shkallë të vogël dhe lëvizje me strukturat e pajimeve (pergolas) dhe trotuareve, por kjo nuk ishte zhvilluar me të vërtetë dhe nuk ishte artikulluar qartë koncepti global.

ERALD-G + BARBARA AGROLETTO + FRANCESCO SPANO + AK-UA

Propozimi që vjen nga ky ekip ka ofruar idenë për një kopsht besimi. Ata gjithashtu kanë investuar mbi vizionin me një strategji në shkallë të gjerë dhe me një koncept projektimi tërheqës që aplikohet për situatën specifike gjeografike të strukturës urbane. Skema e tyre ka eliminuar qarkullimin e mjeteve në bulevard përveç autobusëve, dhe propozon një trotuar për këmbësorë me xhepa kopshtesh në trashësinë e rrethit. Largimi i trafikut të makinave nga bulevardi është shumë radikal në këtë moment. Dizajni i lakimit për këmbësorët është pak i mbingarkuar dhe pa lidhje me projektimin e kopshtit dhe përdorimi i tij vihet në diskutim.

SDARCH TRIVELLI & ASSOCIATI + X-PLAN STUDIO

Leximi i objekteve konkurruese është shumë i ndjeshëm. Ata e konceptojnë bulevardin si strukturën kryesore të qendrës historike urbane të qytetit dhe si një zbrazëti monumentale, e pazakontë për t'u gjetur në një qytet. Ata theksuan idenë e hapësirës kolektive dhe vazhdimësisë. Strategjia e akupunkturës urbane e përdorur për të gjetur qendra të energjisë urbane. Vizioni i tyre për Piramidën është që të bëhet një vend utopik dialogu. Ata u përpoqën të lidhen me kanalin duke sjellë ujë në bulevardin kryesor. Ata përdoren karakterin grafik të teksteve të shenjta dhe e bënë atë abstrakte me shirita apo shufra për të zhvilluar një gjuhë zyrtare projektimi. Bërja abstrakte e tekstit në grupe apo shirita nuk do kuptohej domosdoshmërisht nga një publik i madh dhe shatërvanët poshtë bulevardit qendror duhet të ishin marrë më tepër në konsideratë.

02 UNLAB + JURTIM HAJRO - WINNING TEAM

TEAM COMPOSITION:

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

Consulting garden & landscape expert

Piet Oudolf

Extended team

Pawel Panfiluk
Carlotta Di Jesu
Gazmend Aga



Fragment of the 18th century Map of Rome by Giambattista Nolli (1748) with the churches of Borromini prominently surrounding the Piazza Navona, the Pantheon a bit further to the east. The church interiors are drawn as cavities within the solid built mass of the city, making for an elegant visual expression of the ambiguous status of these 'sacred' spaces that defy easy categorization within the private-public/black-white binary logic of the map. The Piazza Navona was built on the vestiges of a stadium, the circus of Emperor Domitian, which demonstrates that heterotopias can over time develop into public spaces.



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

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 & Eve.



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

1. Stream bed re-naturalization
2. Multitude and the solitary monument
3. Privacy in the common park
4. Souls behind the wall

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/transformation. 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?

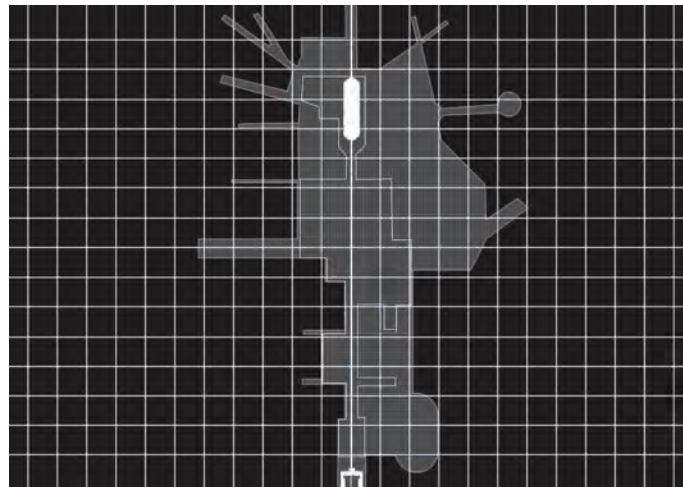
We think we can find the COMMON in the threshold between public and private spaces, within the huge monumental heritage of the historic city, a place to be reused through architecture. Within this reappropriation process the program takes on new meanings because it defines a continuous field where the different conditions of use that define the "common" are created along the boundaries between public and private.

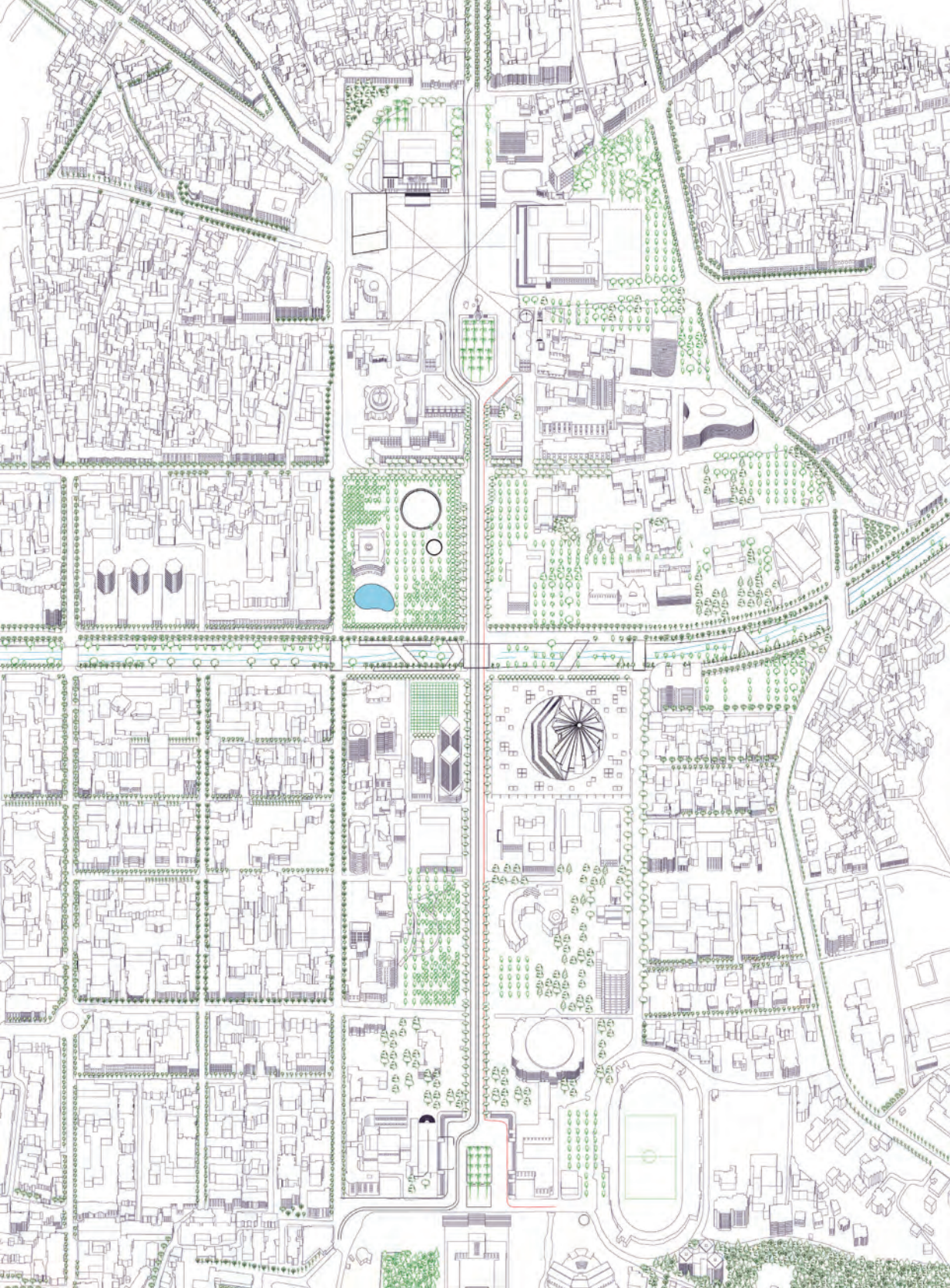
In order to produce common space it is important to develop a system of relations between different programs, the common space in fact starts as a private extension of the public. Not through a programmatic hybridization, but through a critical comparison of different well-defined programs. Architecture 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.



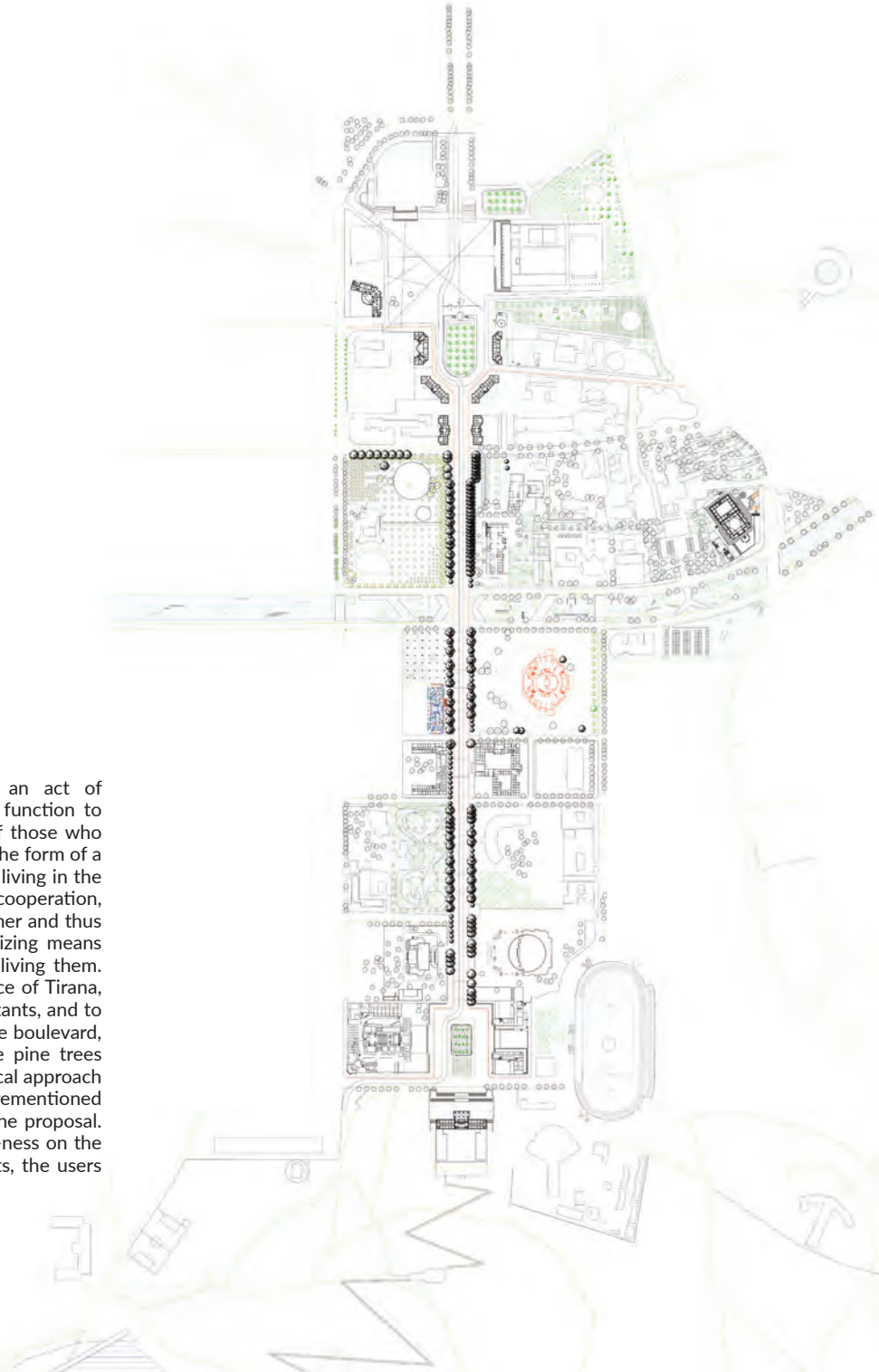
A grid in the park. The grid and its derivative formal order are the most important non figurative attributes of the city. Historically the grid is assumed to represent the least “complex” formal order. The grid has not directionality, no expressivity, no hierarchy, and supposedly no symbolic content. 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.





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 a collective gathering space where the combination of work and living in the same place makes evident the positive side effects 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, the users and their dominance.



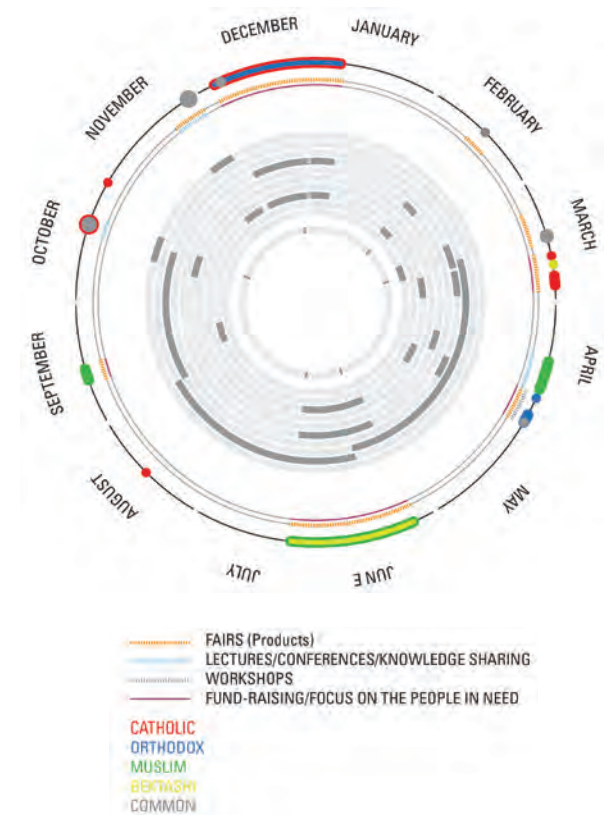


THE SENSORIAL EXPERIENCE

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 the possibility 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) fade away 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 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 (olfaoception or olfactoception), and touch (tactioception) are the five traditionally recognized senses. The common faith park divided by different rooms will include dispositive to activate the sensorial experience.



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.



Flew in separate planes

THE PYRAMID EMBASSY OF/TO EUROPE

The Embassy of Europe and to Europe supports and promotes arts and culture from 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 talents by helping them navigate the EU market, which has been instrumental in helping turn ideas into economic successes.



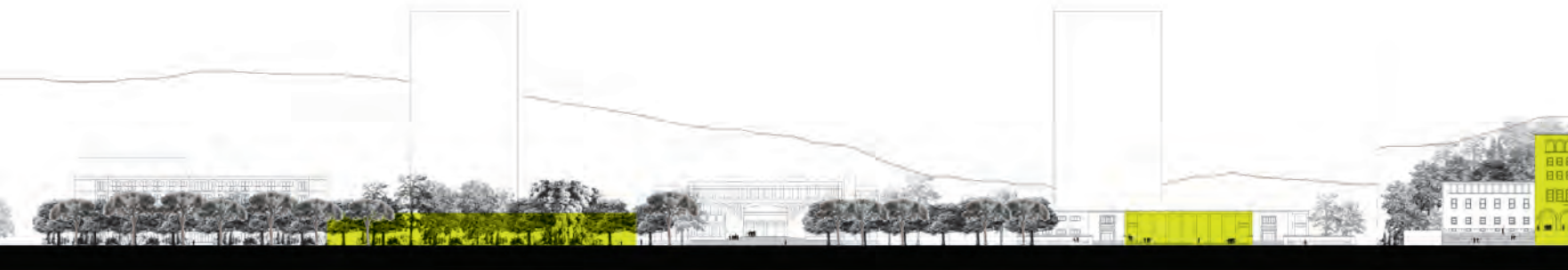


Dome of Europe, the embassy in Tirana

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.

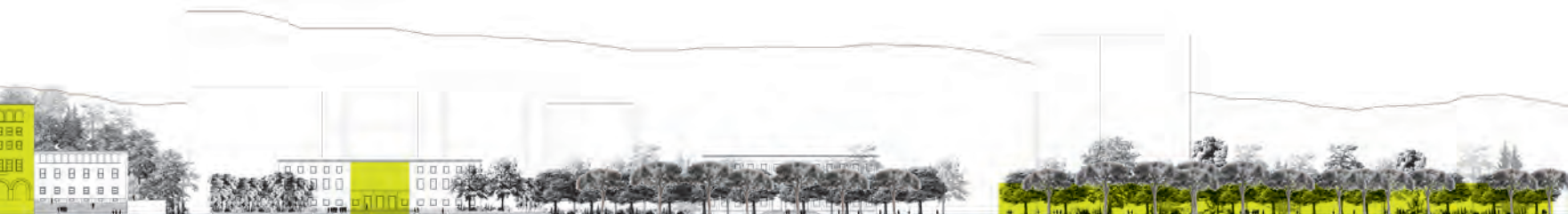
People see trees, plants and flowers, but also hear the rustle of leaves, the smell of essential oils, released from the leaves by sun and heat. Seafarers are said to smell their homes long before land comes into sight. The holy books tell stories, to people, throughout the ages. Trees, plants and flowers 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.



Trees + Pillars



The Park of Faith is the medium where landscape raises the awareness between ourselves and the physical world through multi-sensorial experience it deconstructs the monument within and around us and puts us in a platform for spiritual meditation and social engagement.



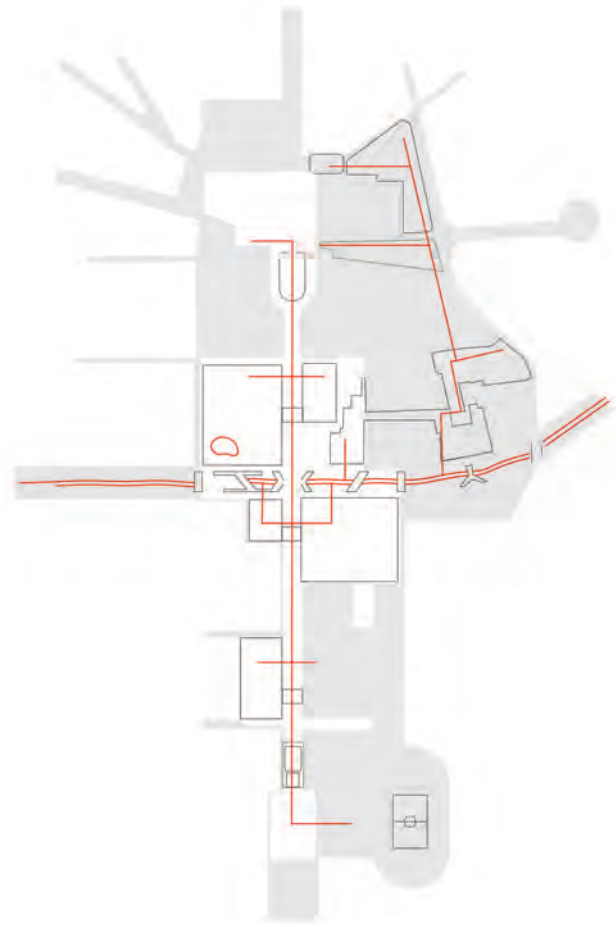
WATERLINES

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 re naturalization of the riverbed is crucial for the purification of 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. 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.

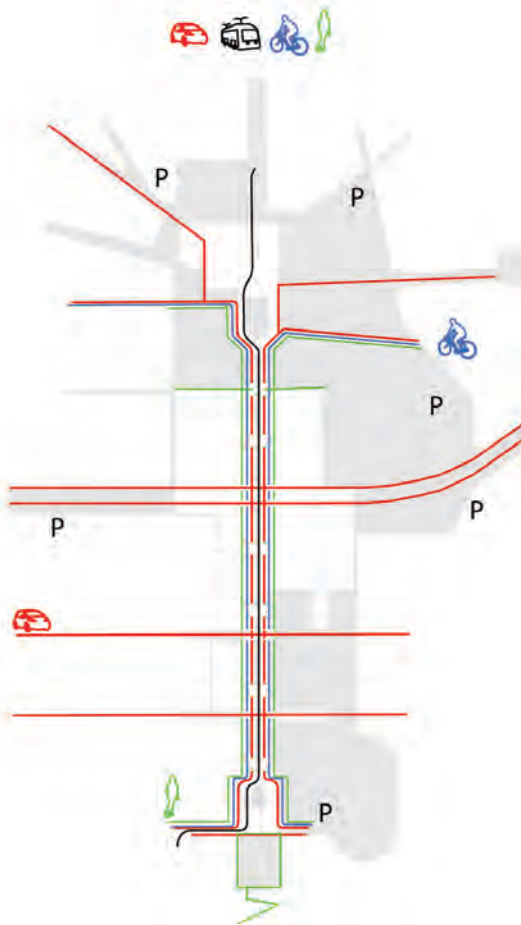
METHODS OF CONSTRUCTION / PHASING

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 primmest state of the Park - day by day it promises to be a better place, with the help of its users.

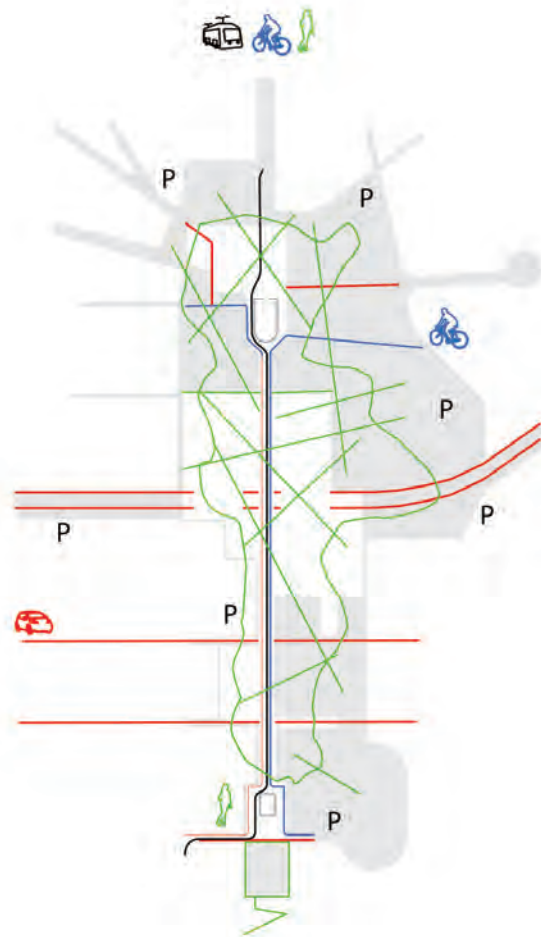
Water lines + parks



Viability 2016



Viability 2030



03 SDARCH TRIVELLI & ASSOCIATI + X-PLAN STUDIO

TEAM COMPOSITION:

Architecture

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SdARCH Trivelli & Associati
Ornela Mucaj Eng.
X Plan Studio

Landscape Architecture

Silvia Calatroni
SdARCH Trivelli & Associati

Artist

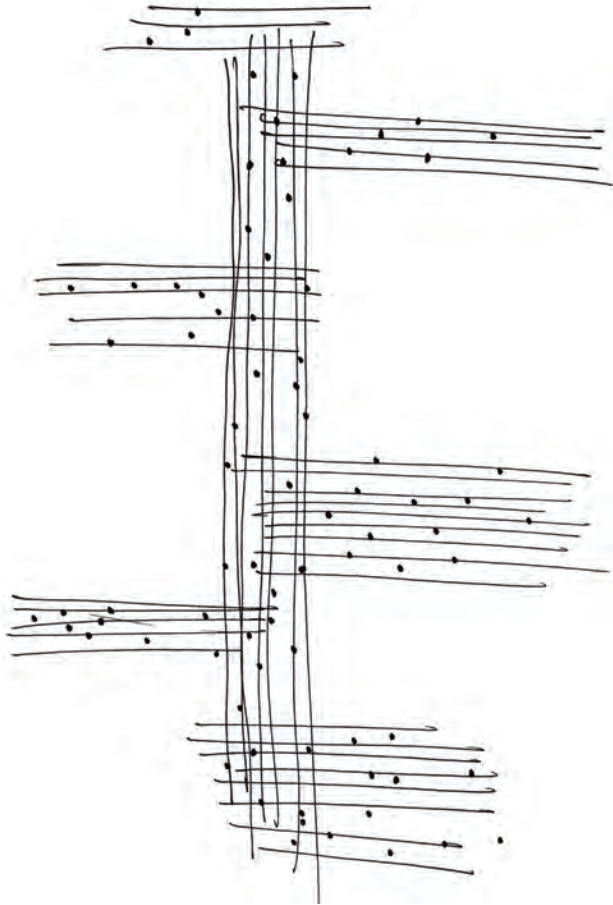
Adrian Paci

Theologian

Emanuel Samaraj

Design Team Management

Kostandin Jano
Ardit Jonuzi



The urban center of Tirana is characterized by a homogeneous tissue that finds its reference in the Boulevard, the tissue and its surroundings are on the design of a single plan. On this track the "architectural facts" built consistently, also volumetrically, had created an interesting set in which the architectural works, is readable for the quality of design and identity. This space reiterates a "slight monumentality" of the space and the building pattern, effect given from the withdrawals and misalignment of the buildings, in which the architectural emergencies are only the foreground of a fabric less important that represents the background.

Reading of the competition site



extraordinary time

COMPETITION URBAN SITE

The project area is in the center of the city of Tirana. The Boulevard is the urban axis, reference of the historical center of the city, which was developed and organized along the trace of the Decumanus and Cardo built according to the plan of Armando Brasini '20s. Along and around the urban axis are placed the main historic buildings in Tirana, the public buildings more interesting and the main religious buildings.

The project area includes public areas, footpaths and small gardens that stand on the Boulevard or that they are connected. Some green areas have a strong relationship with the significant architectural design of the same period and with the urban spaces characterized by other existing or future buildings fruit of the ongoing renovation of the city of Tirana.

VOID AND MASSIVE

The size of the Boulevard is a structural spine of urban historic center of the city, the alternation of massive and empty spaces designed as volumetric gardens give the whole picture of a "Mediterranean monumentality" in which the masses do not play a primary role with respect to empty space, but have the same weight to define the real monumentality of the space. Within this tissue more recognizable replacements urban scale and height are characterized as "emergency" or "landmark" by establishing a comparison with historical and architectural facts instando a new relationship with the urban void of monumental dimension .

ACCRETIONS

Over the edges, the margins of this recognizable constructions, the urban "background" tells the story of 100 years of urban history, social and political life of the country, also influenced by recent urban development and social changes of the last twenty years.

ORDER - DISORDER - RESILIENCE

In this urban structure there are elements that have such evocative power, architectural quality, spacecraft, they were able to maintain a quality recognizable, despite the lack of an overall plan, that would organize the new and old interventions. Even the open space is the result of a complex relationship between space usage, and urban spaces of representation; between needs and identity.

FORTUITY

The open spaces are planimetrically recognizable in a design that defines the edges, but inside are not drawn as if they belonged to a group, but only as parts connected with the rest of the urban space only to the street crossings. Inside the green spaces are organized as "neighborhood gardens" with an random organization where everyone finds its place without dialogue with the other parts.



Experiences change the image of the space

DESIGN APPROACH & DESIGN STRATEGIES

The natural, anthropized or urban landscape is a collective space. If we look at the landscape design from this point of view there are many aspects in common with the architectural design which always has a significant role in telling the culture of a place, its evolution and continuity with the representation, physical and artistic, processing of ideas. The two disciplines, architecture and landscape design, are always in strong relationship and merged in the urban design.

Design. Any intervention in the public space is a small piece of this story. If we read this story with the stages of the timeline of history, in some chapters we will find positive and negative, happy or sad episodes, as in the life of every person. Being a collective representation of space, space itself, is used with shared rules but, normally, by individual activities. The approaches to the design and image forming of these spaces can be very different, rarely is the result of a collective action, normally is an individual or a group that interprets the collective needs and makes space constructed properly. The image forming of this space can be according to different approaches and its representation techniques, its construction with articulated and more or less complex tools.

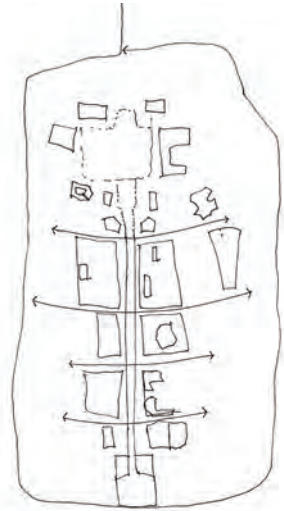
SHOT REVERSE SHOT

The landscape does not have a front and a back in the mental images of those who cross it. The crossing of the space brings with it images of the previous steps and at every moment those images are modified and back in front of us in a continuous shot reverse shot. The crossing space is a continuous image overlays, the user between what was before and what will be, but the landscape contributes to unexpected shape of this situation being a dynamic shape. The landscape brings together elements that are designed or processed with items not designed, unexpected points of view. In the continuous variation between areas expected and unexpected spaces, it captures the next space and memory space. Any action or approach that involves an elaboration of the space, first produces an image, which can be defined by contours more or less precise depending on the scale of intervention, the objectives of the project, strictly connected with the existing set of urban images.



The water basin walls with text as symbol of the common base





A part for the whole, the whole for a part

DESIGN STRATEGIES

CONTINUITY

The continuity of the landscape contains elements congruous and incongruous that have the same value. Both are part of the landscape and both constitute the memory of the same. We can not think the public space, the landscape, without thinking three-dimensional space, which will be crossed by the user in constant visual and physical relationship with the space that has been through and is going to cross. But we can not also design the landscape without taking into account the fourth dimension: the time, entering in the project in many aspects. Volumetric objects that change, changing the proportions, appearance, sometimes also by changing the relationship with the context, "objects" participating actively in the ecology of the planet. In our proposal we thought to a single structure and flexible in which are found all the elements of the project that they are able to reconstruct the texture of a recognizable text.

IDENTITY

The identity of the public space can not be built over the existing space while ignoring its memory and the physical parts of quality that we have received, but possibly starting a process where the archived space achieve a recognizable place where one's identity is represented as synthesis. Space must then accept and not to exclude, to facilitate dialogue and at the same time be recognized, not set limits but allow different users to perceive the diversity of a structure that will accept either neutral but giving continuity.

FLEXIBILITY- FEASIBILITY

The overall design arises as a flexible structure, adaptable to different designed landscape area being able to articulate with elements of furniture and vegetational types to different situations, accordingly to the character of the existing spaces.

STRATEGIC ACTIONS

The main actions of the project can be summarized as:

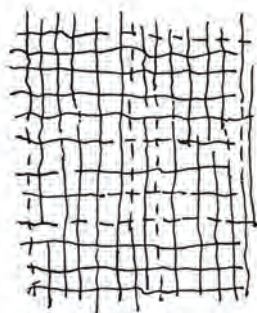
- Subtract the incongruous elements, both plant materials (isolated trees and shrubs not monumental blocks that give an effect of randomness to the space).
- Enhancement of plant elements that have monumental value.
- Creation of a system that creates a continuity and the recognition of all design themes of the project (flooring, furniture, lighting, plant parts, drawing of plant forms).
- Addition of plant matter to spin that improve perception of the edges and the design margin that strengthens the relationship between urban solids and voids.
- Build a dialogue between the various parties is that urban identity in which users can identify.
- Propose a place for dialogue as a key place of the relationship between different religions and society.
- Develop a mode of intervention that can be used also for the green spaces in the margin of the project areas.



"Breathe the natyre" on the river of the city.



Text and Words

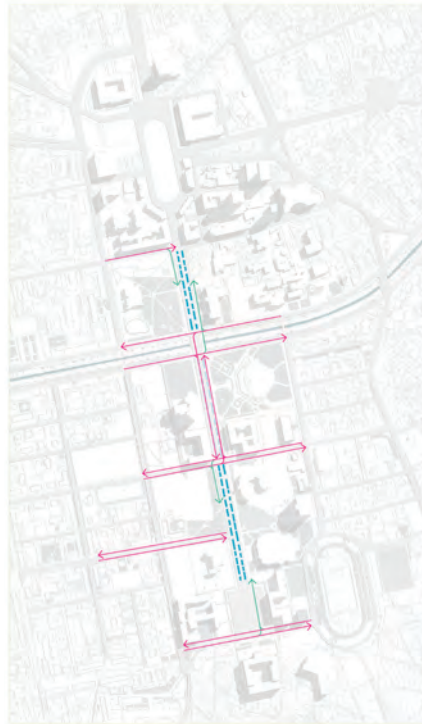
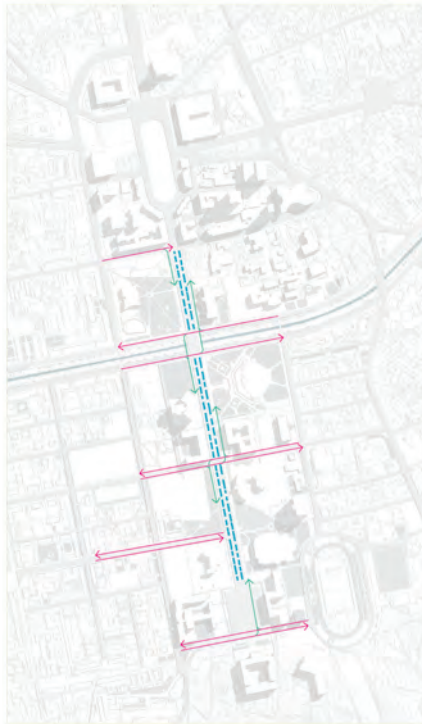


Reduction, completion, continuity

FAITH, RELIGION AND COLLECTIVE SHARING

The project, in addition to defining the strategies and actions, is based on the idea that to build a collective space where the welcoming society, including both religious and civil, can recognize themselves, we need to work on the structure, on the warp and the weft, of the space. At the same time consider the existing space as a text in which the missing parts, subtracted and added to be interpreted, and perhaps add or structured when appears incomplete. The text is written in the visual language of things. The concept of 'text' is used in the sense specifically semiotic; [...] It is not applied only to messages in natural language, but also to any vehicle of global significance ('text'), it is a ritual, a work of fine art or a musical composition (Lotman : 2006, 114). The text is also an important reference in the history of religions, with texts and words will acknowledge all religions and are found in many common traits and shared. Only knowledge and dialogue enables the reception of both, recognizing the differences but also recognize the basics in common. The collective space is also a continuous space, in which the visual elements are important. We have defined some common symbolic elements that characterize all the space: the water, the text, the word. The same text "deleted" wants to tell the absence of that which characterized the Albanian history.

TIRANA PARK OF FAITH



Different scenarios of use of the Boulevard per zones (from pedestrian to- public-private-service traffic)



Site Plan

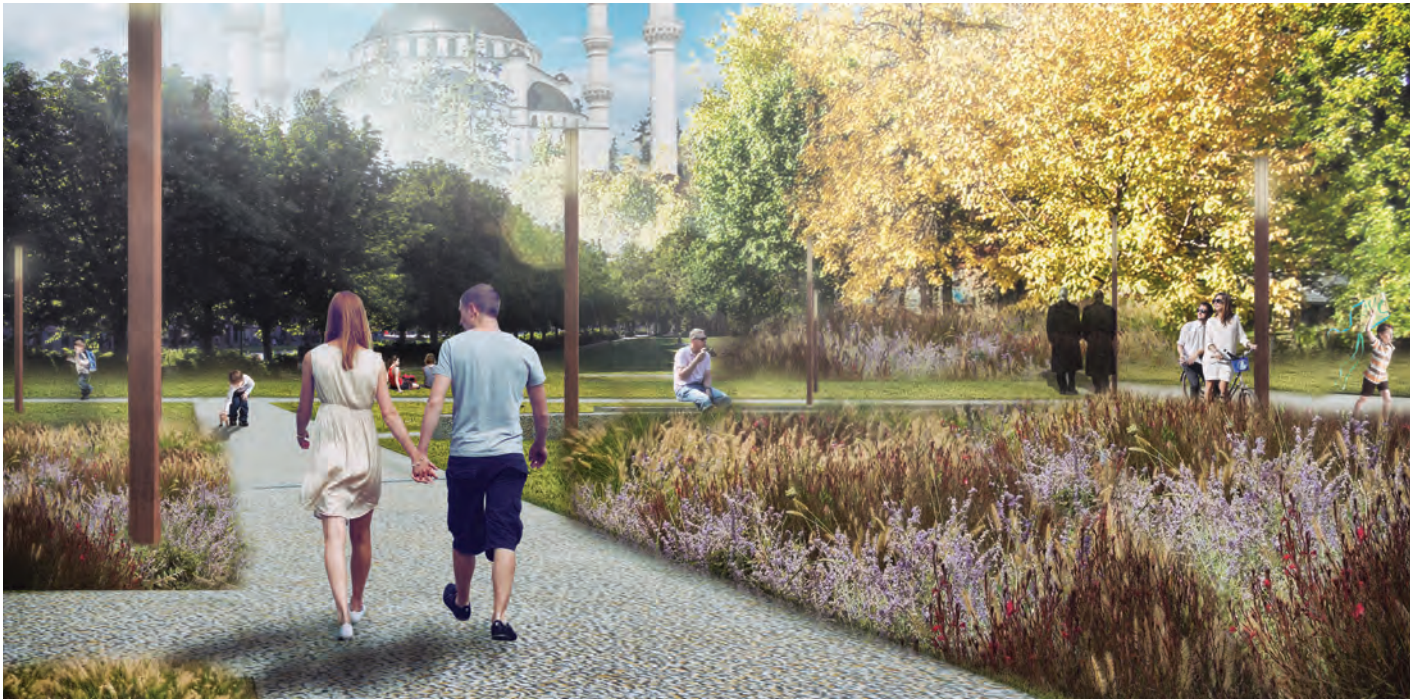
PUBLIC REALM E PRIVATE TRANSPORT

The project changes the way it uses the axe of the Boulevard. The proposal focuses on the future of the pedestrian Boulevard with a flexible geometry, in which the pattern of fountains may have an alternate operation in time allowing the accesses to the various existing buildings.

This would generate the center of Tirana as a large public realm and pedestrian areas where vehicular traffic is usually allowed to service vehicles and to authorized. The hypothesis, in a configuration of possible scenarios, would have conditions of use very different from totally pedestrian access with service to totally vehicular turning on and off of the areas of the Boulevard to private transport. Among the various possible configurations, the total pedestrianization would create an extension of the existing gardens located on the edge creating a large public realm and the continuity of collective space and greater permeability between the areas on either side of Boulevard.



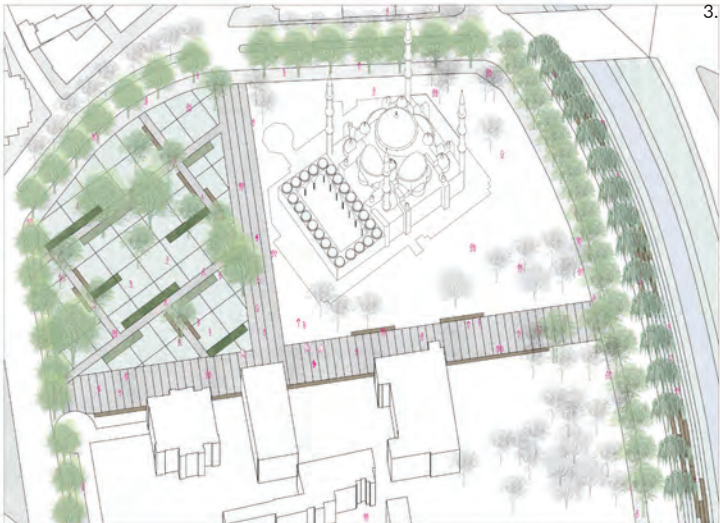
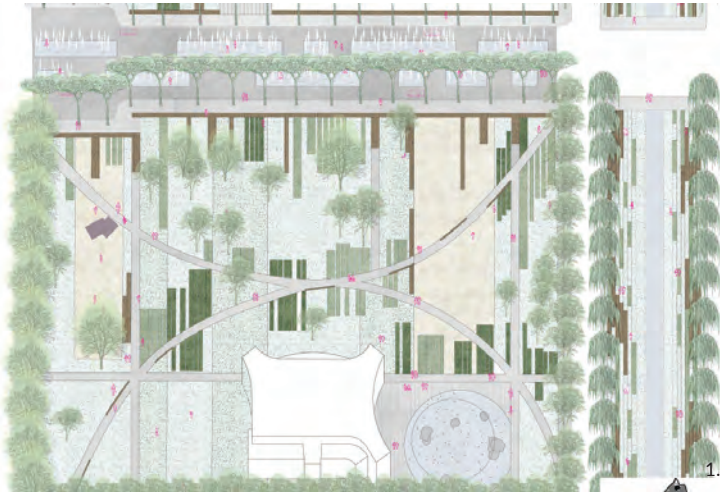
Green scape

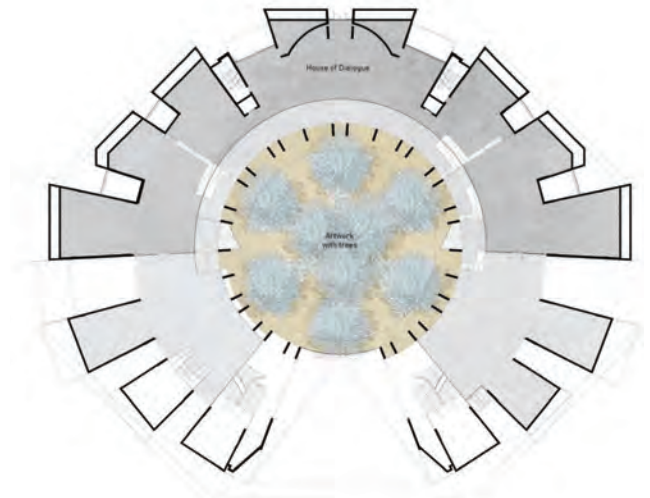


The aromatic garden

1. The garden of Independence.
2. The garden of Arts and the Lana river.
3. The Garden of Aromatic plants
4. The garden of Memory

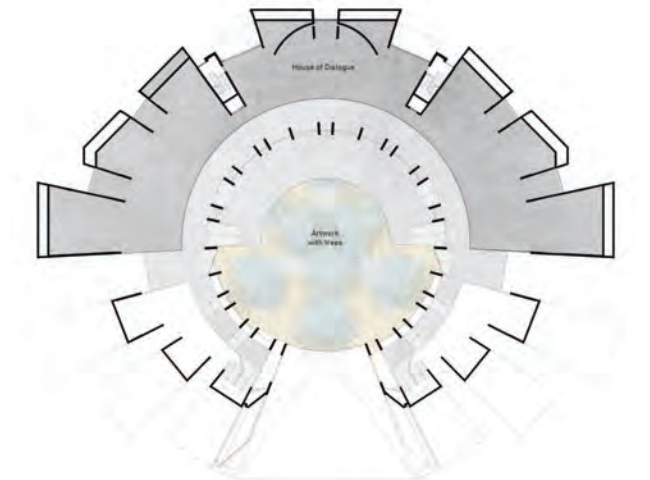
Martyr's Boulevard. The Boulevard becomes a collective space where the private transport is allowed but regulated by a series of scenarios of use for a prevailing pedestrian use. The central area will be characterized by the presence of fountains at floor level by building a new landscape in which the citizens, understood as city users, are the main protagonist. The shape and positioning of the jets flush in the street pavement will allow the passage of public transport beside of the walkway. The existing rows of Pinus Pinea will be retained with a protective element of the root system placed in the existing pavement.



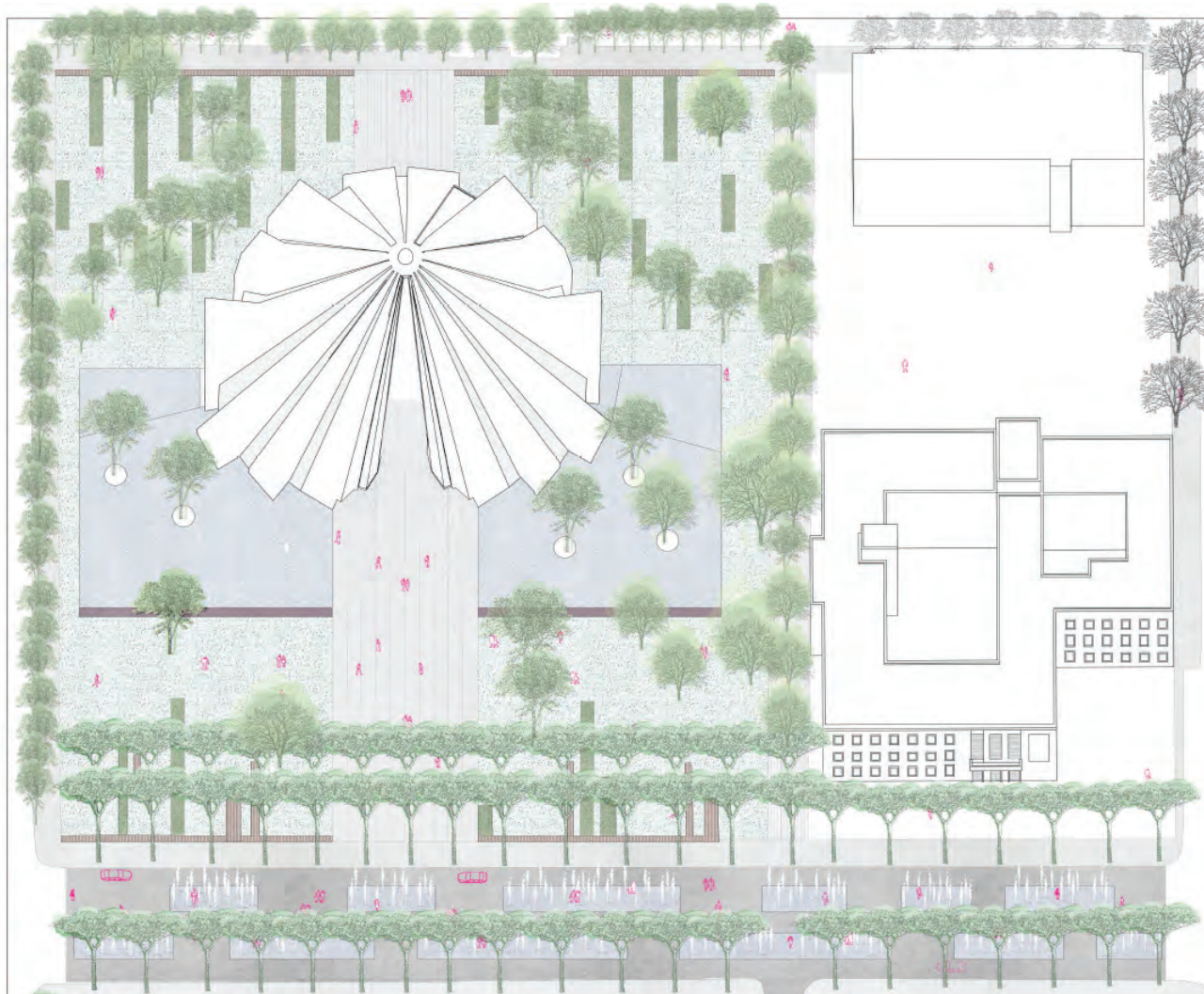


THE HOUSE OF THE DIALOGUE

The proposed use of the building of the Pyramid is a new symbolic place of dialogue, a house of dialogue in which people of different faiths can find a common place in which to recognize, a place of meditation. To share with the sloping roof windows will be removed, leaving the original structure as a metaphoric structure that turns from a closed architecture to an open place, as part of the landscape. At the center of the building it will be hosted an art installation with a natural theme that can accommodate visitors who will find a space of silence and greater intimacy. The part of the building with vertical structures will host the enclosed spaces used by the artistic, religious, social, Associations that can freely will arrange these spaces as a place identifier of dialogue between people, understood as civic value. The landscaping outside consists of two main areas: a green transition and connection to the Boulevard where are positioned are shrubs and a new row of *Pinus Alephensis* to strengthen the relationship with the margin; and a water tank. The raised water basin becomes the base of the pyramid along the surrounding of the sides with the sloping roof reaching to the edge of the interior space. The tank will not have water features and represents a break before entering the interior space. The existing bell is be conserved. In the external vertical walls of the tank are placed the texts of the Holy Books chosen according to a project to define. The walls of the water basin leading to the entrance of the pyramid have erased texts in the memory of the historical Albania past of absence of the admitted religious words, leaving only a few words that became a form of resilience of the religious faith of the Albanian people.



Plan Area



The house of dialogue as new civic and religious center

Selection of trees:

Ceratonia Siliqua
 Cercis Siliquastrum
 Olea Europea
 Phoenix Canariensis
 Phoenix Dactylifera
 Pinus Halepensis
 Platanus Orientalis
 Quercus Ilex
 Salix Alba



THE GARDENS

The grounds are made with a common design in which the vegetation parts are alternated with equipped parts, benches and passages, which are able to develop relationship spaces effective for different levels of user. Each garden has been identified in the project according to a own characteristic already present or in relation to the main architecture with which it relates more. The characteristic of existing gardens is to give a confused feeling though hospitable, basically every garden is designed in its own right without a common criteria except to a few choice that dates back to the original plan. The project proposal focuses on the shrubs level that is what more comes into strong visual relationship with the users and gives a great decorum.

The vegetation choices in the project were done following three criteria:

- a) the shape and distribution:
 - The insertion of trees to reinforce or complete the design of the margins;
 - Grouping of shrubs existing in the overall design;
 - Inclusion of new species.
- b) Hardiness zones of Tirana
- c) quote and presence of the plant essences in the Holy Books.

There are several mix of plants, shrubs and flowers, arranged by stripes that run and come together to create a dynamic image and always different but common in various areas.

Plants and playground toward the dialogue and harmony



The mix of plant species identified are structured to provide a basis on which to place other plant essences according to a common rule:

mix 1: *Pennisetum Setaceum* + *Gaura Lindheimeri*

mix 2: *Rosa Canina* + *Lavandula angustifolia*

mix 3: *Spartium Juniceum* + *Retama Raetam*

mix 4: *Miscanthus Sinensis* + *Cistus Albanicus* + *Cistus Creticus* + *Mirtus Communis*

mix 6: *Perovskia* + *Verbena Bonariensis*

mix 7 | bench: *Pennisetum setaceum* + *Allium Aflutuense* + *Salvia Pratensis* + *Achillea Millefolium* + *Perovskia* + *Verbena Bonariensis* + *Miscanthus Sinensis* "Gracillum" + *Gaura*

mix 8 | Lana river: *Cornus mas* + *Cornus Florida* + *Spartium Junceum* + *Retama Raetam* + *Arundo Donax* + *Typha Latifolia* + *Juncus Subnodulosus* + *Carex Buekii* + *Iris*

Pseudacorus + *Lilium Martagon* + *Nerium Oleander*

mix 9 | Aromatic garden: *Lavandula agustifolia* + *Verbena Bonariensis* + *Mytus Communis* + *Rosa canina* + *Salvia officinalis* + *Allium Aflatuense* + *Anethum Graveolens* + *Papaver Rhoeas*



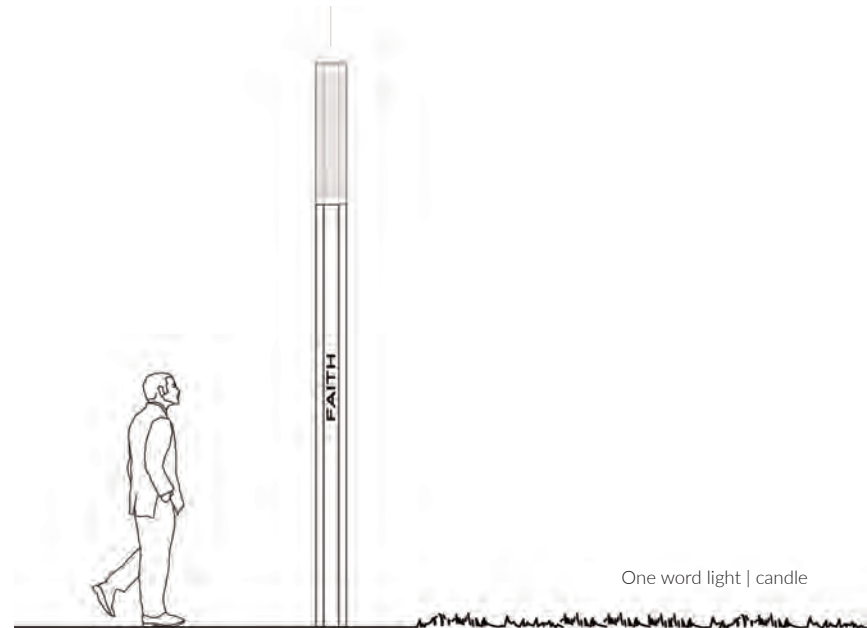
Hardscape - Street, dynamic

FLOORING

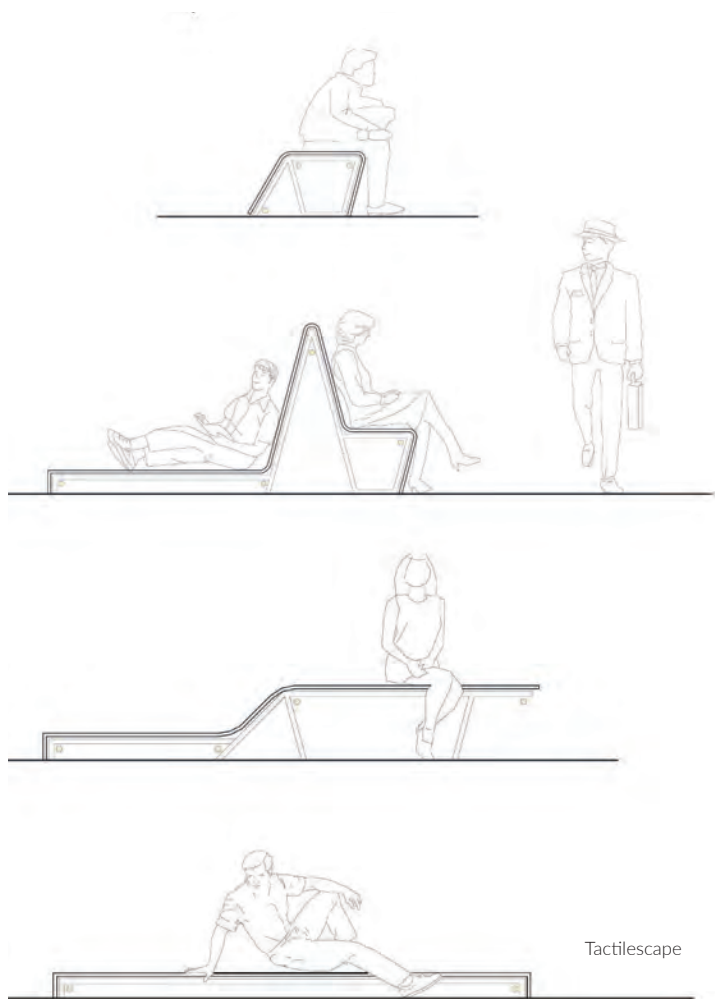
The project includes different floorings according to the areas and type of use. Within the gardens there is a compact floor type Levocell that while having the compactness of the concrete is permeable to water. The paving of the pedestrian existing external gardens are previewed with large Active concrete slabs “photocatalytic concrete” (which absorbs atmospheric polluting) with a graphic decoration that repeats the concept of text without the words. Within the gardens are planned playgrounds or open areas made of a natural material such as calcestre (compacted gravel). The existing sidewalks of the Boulevard in porphyry blocks are retained and will be integrated with modular elements with decorative inserts of the same shape used in the project of Skanderbeg Square. The paving of the Boulevard is planned in stone with integrated metal inserts and grids recovery water of the fountains.

LIGHTING

Lighting of the gardens is also assigned a value more than its function. Bright objects that will give adequate light level in the gardens of the vertical elements that will be engraved with a meaningful word taken from Holy Books. The timely appearance of the lighting elements is used to “spread” the word in the urban context and the gardens and to remind to urban users, through a series of words, the meaning of coexistence and harmony.



One word light | candle



FURNISHINGS

The system of the furniture is modular and is made of two types: a monolithic concrete session with marble gravel for garden areas and the other in wooden strips for the edges of the gardens.

The furniture system with strips of wood is a modular system combinable with different options and in which the elements configured and suggest different patterns of use. The interruption of the modules for the accesses to the gardens are in correspondence of the paths or as free access points is made with a platform of the same material and the same prefabricated system. The system of modular furniture in wood strips will be mainly in the edge of the gardens to the Boulevard. The system features an internal LED light that will configure the system as a continuous bright object that will characterize mainly the Boulevard.

The boulevard as new dynamic public realm

ACTION PLAN

There are conceivable work phases where the gardens and its margins can be made for single steps up, to the completion of the works on the Boulevard. A hypothesis might be:

Step 1: Gardens; also divided into 5 sub phases

Step 2: Works of lighting, fountains and furnishings.

Step 3: Home dialogue construction.

Step 4: Construction of fountains and paving of the Boulevard.

Step 5: integration of decorative paving of the sidewalks of the Boulevard.





04 ERALD-G + BARBARA AGROLETTO + FRANCESCO SPANO + AK-UA

TEAM COMPOSITION:

Landscape Architecture

Barbara Agnoletto

Urban Planning, Architecture

Francesco Spanò

Ariela Kushi

Urban network engineer

Gezim Islami

Collaborators

Stefania Dussin

Luca Dotto

Griselda Ramaj



"Out beyond ideas of wrong doing and right doing there is a field. I'll meet you there. When the soul lies down in that grass the world is too full to talk about."

Jalal ad-Din Muhammad Rumi
(1207 - 1273)

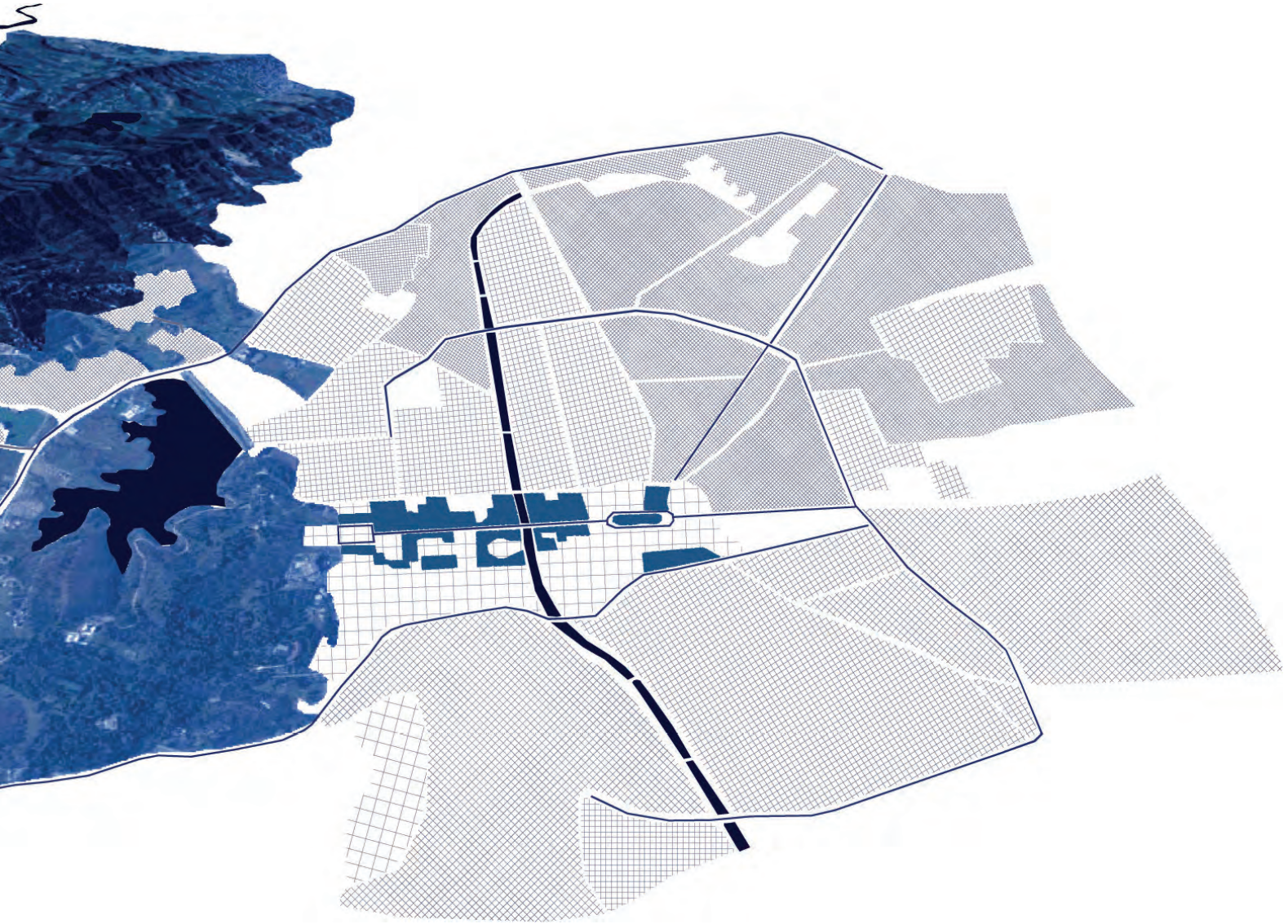
INTRODUCTION

The project is shaped by two considerations and three principal actions. The first consideration is that “the park of faith” should be considered both at the grand scale of the entire city and its surrounding landscape, and on the small scale of the citizen who uses the spaces daily.

The second consideration derives from the “monumental” significance of some of the spaces involved in the project and from the necessity of not compromising it. These considerations bring out the three basic actions of the project:

1. Connection between them and make them function as a system of spaces, which at the current situation are separated pieces;
2. Extend the green open space, the permeable land and pedestrian areas;
3. Treat the spaces, envisaged by the project “park of faith”, as an occasion to imagine a new landscape for the center of Tirana and make it more attractive, liveable and equipped.

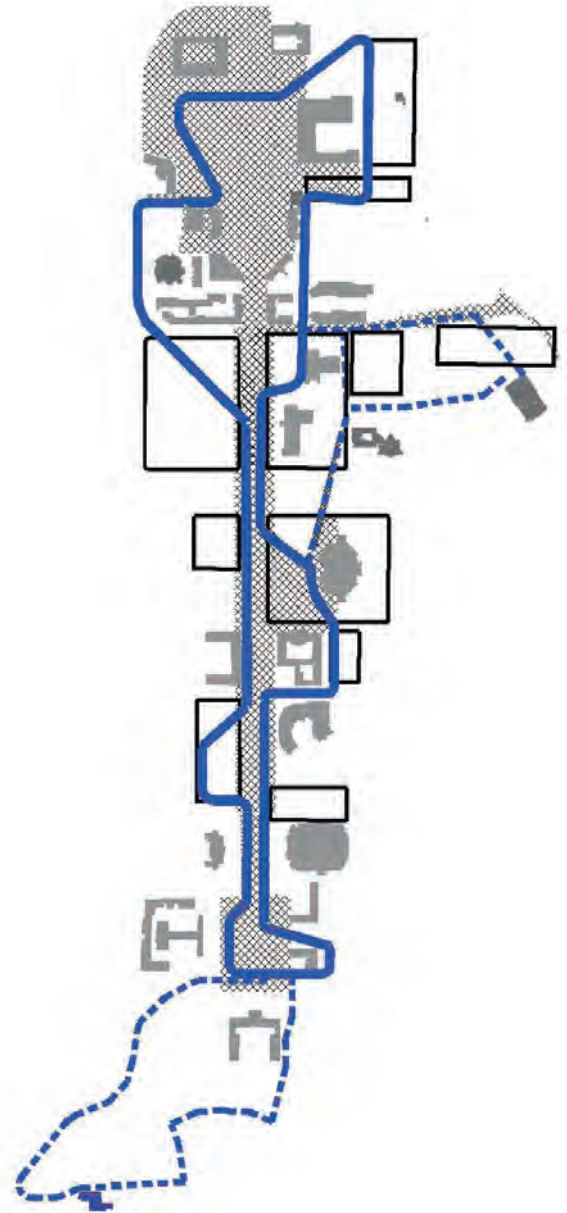




TO CREATE A SYSTEM: OPEN SPACES AS “URBAN CATALYSTS”

The complexity of the contemporary city highlights the need and the capability to imagine spaces where different and articulated society groups can socialize. The public space, particularly the public open space, if properly planned, remains the main issue to redesign the city. The centre of Tirana is characterized by a clear design. The Boulevard Dëshmorët e Kombit is one of the strongest elements of the urban plan. But the open spaces are poorly connected and the system of networks is sometimes out of scale (particularly at the pedestrian scale). Large spaces and wide roads fail to create a recognizable and adequate, liveable spaces; the existing parks remain almost like a background, often as secondary spaces. Although the great metaphysical space of “Mother Teresa” Square (Nënë Tereza) has the charm of a single plan, it creates a break between the Grand Park and the city. The wide highly trafficked Boulevard creates a very strong break between the two sides, affecting and limiting their communication. The first important step is to strengthen the continuity, to make the existing spaces work together and create new spaces in a system. This is fundamental for several reasons:

- creating a tighter link between the city and its landscape;
- implementing the environmental system and strengthening the ecological network;
- establishing, strengthening and rebuilding connections, to link green spaces through small components of vegetation and trees, creating accessible spaces that are now unused;
- clarifying the structure of the city’s collective spaces and improving their design.



To connect



View of the Boulevard

A new cycle and pedestrian path, completely independent from the roadways, connects all the green areas and the city's main sites, creating a new urban figure able to figuratively and functionally redesign the city center. The homogeneous pathway, "pulls" and deforms, like an elastic, narrow along the boulevard and stretched within the existing green spaces. It extends to Skënderbej Square and comes back in the southern part to the Grand Park through "Mother Teresa" Square.

This continuity deconstructs the hierarchy of the ordered spaces along the boulevard; the continuous form aligns them in a sequence with no order of importance. The visual historical continuity will not be lost, but "Mother Teresa" Square, for example, will no longer be the end point. It will maintain its representative role and focus perspective and become an urban node and fundamental step for moving toward the greenery of the lake area. You will be inside the great "Park of Faith" even at the halfway point near the Pyramid.

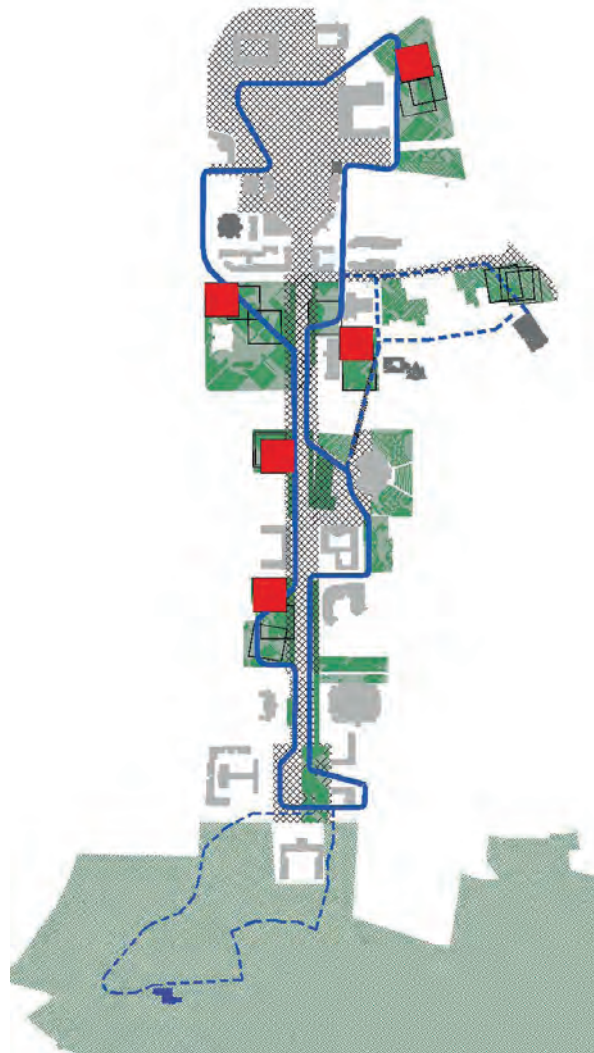
A GRAND PARK: A NEW LANDSCAPE FOR THE CENTER OF TIRANA

The green portions of the center, integrated in one system with the Grand Park around the lake, are a wide extended area especially because the city is not that huge. The spaces of the park are now qualified by important vegetation but, as previously mentioned, they are scarps, spots that are all realized with a limited urban weft. The complex image that is derived is characterized by a basic homogeneity which reinforces the situation and flattens differences. In response to the general objective of extending green spaces and permeable and pedestrian area, the project gives each space a precise connotation and role, defining a structure of grand scale and a system of places fitted for citizen life.

This extension is enhanced by the envisaged, progressive pedestrianisation of the Boulevard which will allow, as we will see later, traffic to be reduced, almost completely, and to extend the two sides which nowadays are simple pavements, strongly connecting them to the extended green spaces. The firm caesura of the very large roadway will be eliminated and the space transformed in a mainly pedestrian frame. When possible the green areas are extended occupying the current pavement. This progressive extension of green and pedestrian spaces, allows to radically change the functioning and the image of central space in Tirana; establishing a new system of connections, strengthening continuity and integration of parts, improving environmental conditions. The historic value of the representative axis, strongly of perspective, between the Skënderbej Square and “Mother Teresa” square is respected by avoiding positioning of trees or other elements in the central part of the axis.



Garden



Playground

FACILITIES AND ENVIRONMENTAL PERFORMANCE

This image of continuity is strengthened from pedestrian and cycle paths, materials and colors used in order to exalt continuity and differences: from plants of green used in different heights, especially as a filter of air and street divider: enriched by equipments of game, informal spaces for a rest on the sun or shadow. To be used through a long path within the green for jogging practiced at any time; spaces for cultural demonstrations, also inside the "Pyramid", which as we will see later on, is seen as a reuse like a national library and a multifunctional big space for the city. The external space of the "Pyramid", currently a jagged and a tough system of terraced steps which puts on a high podium the building, will be revised and transformed. A play of inclined planes created for the principal part by a nice green terraced step puts the building on a second plan, defying a huge articulated square.

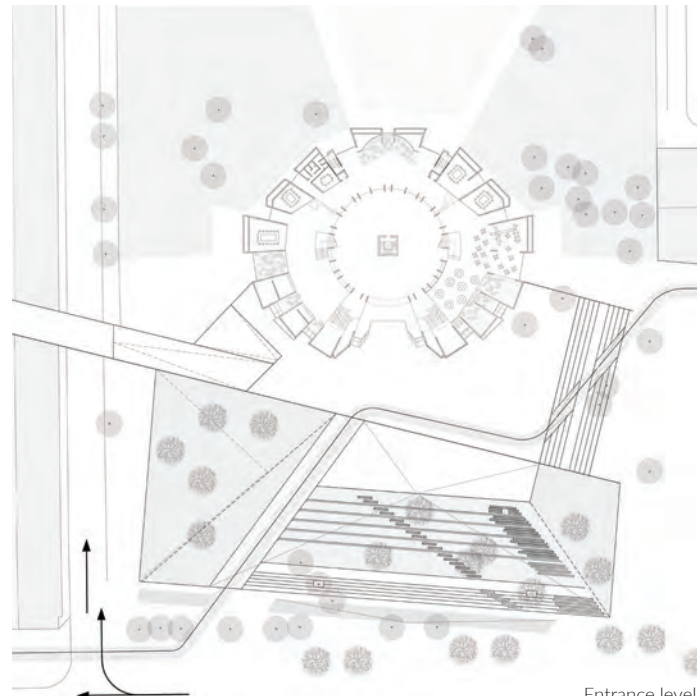
The terraced steps and the inclined planes resume the leaning parts of the "Pyramids" which become parts of the square and is foreseen a new treatment (also green) and the possibility to climb to have a better view of the city (the external of the building will be used as a real public space). A light rotation, in the realization of the open space, consents to strengthen the urban connections and redirect the principal entrance toward the palace of Prime Minister Office, realizing a square of entrance also for this important institutional place. A long water pool realized as a small subsidence, which can serve as floodway during heavy rains, is placed between the boulevard and the terraced steps. From the space in front of the "Pyramid" starts a long walking side which, passing the street, crosses Lana river and connects the central areas on the side of Skënderbej Square.



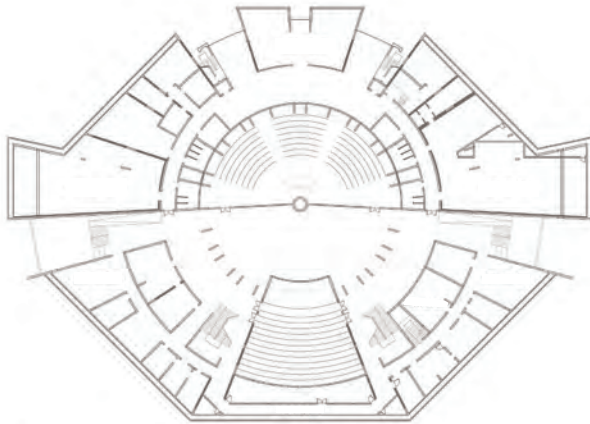


THE “PYRAMID”

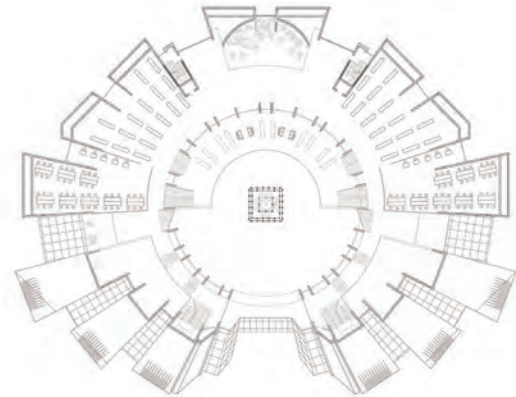
The pyramid, part of the boulevard although actually neglected and dilapidated has the potential to transform into an activity generator. The future use ought to provide complementary functions to the boulevard characterized by a strong administrative presence. In analysing the location and the structure of the pyramid: the actual function of the building along the boulevard, the history of the pyramid itself had evidenced the need to have a public building with possibilities of 24 hours usage. Nowadays the Albanian National Library is located in the back of the Palace of Culture, in the second plan of the boulevard. Locating it within the Pyramid will increase the importance of the Library itself as well as will create a close link with the meditation gardens, installing among them an additional contemplative space, that adds the cultural, traditional, folkloristic component to the Faith. The pyramid will be restored to the original shape. The proposal maintains and guides the “climbing activities” making partially accessible the roof of the Pyramid as a contemplative space all over the boulevard, Lana and the “Gardens of Faith”. The pyramid is accessible to the public through the main entrance and all the ground floor is a malleable space marked by the Book Tower that provides an additional access to the roof, extending the outdoor paths inside the pyramid. The exit on the roof is a glassy crystal structure, a brightness symbol during the night. The ground floor is unified with the outdoor context as an additional plaza surrounded by activity rooms: rented by citizens, students, organization, etc. to use for discussions meeting etc.; green corners; coffee shop; audio-visual corner etc. The upper floors are a progression of shelves, reading corners and balconies, reading rooms, consulting rooms, alternated with exhibition areas. The exhibition area does not aim to compete with the museums located along the boulevard but to provide a space for the municipality to present the projects and discuss them in the activity rooms or in the conference rooms located in the basement.



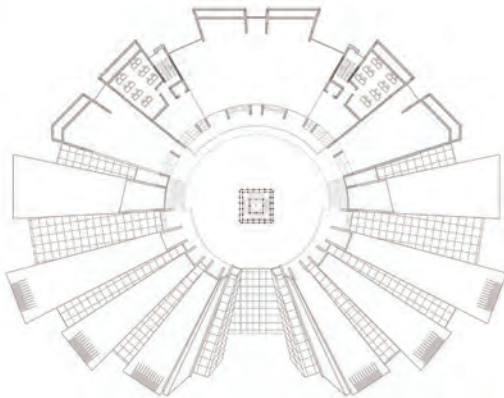
Entrance level



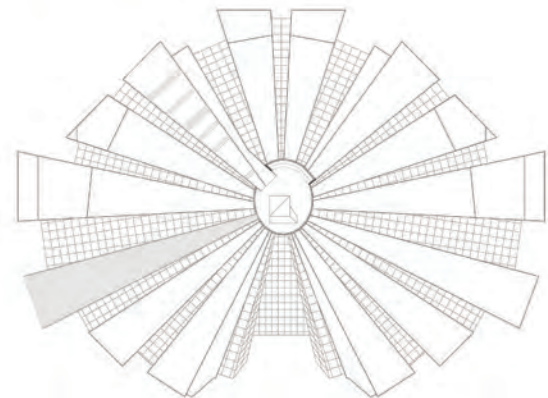
Level -4.65



Levels +4.20 and +5.40



Levels +12.60 and 13.20



Roof level

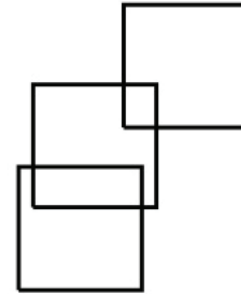
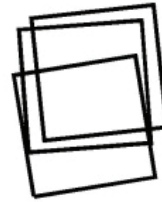
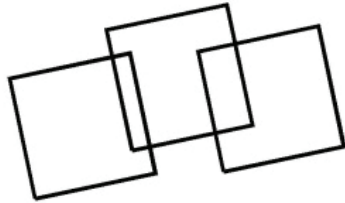


Garden Nr.1

THE “GARDENS OF FAITH”

As inspired by them and holy books has been interpreted as an argument of coo-living and integration. The three principal monotheist faiths are represented without distinctions, by three squares of equal measures which are intersected creating always different spaces; “gardens of faith”. The three squares are intersected in the existing green parts redesigning partially or totally and, especially, generating new spaces and facilities. The gardens of faith are closed by hedges, sometimes high, in order to isolate them from the city. Inside these gardens the noise of the city will be muted, and in some parts the hedges will only frame the sky. They are gardens based on a theme, where a variety of arboreal species, shrubby and herbal cited in the holy books, will define particular landscapes made of colors and smells, where walking, sitting to read a book or meet friends. In some parts fences will host spaces for games and small facilities, enriching the equipment of city services. The set of these gardens will, by time, create a real botanic garden with gardens of herbs and species which can be an objective and case of study, realizing spaces for concentration, thoughts and meditation.



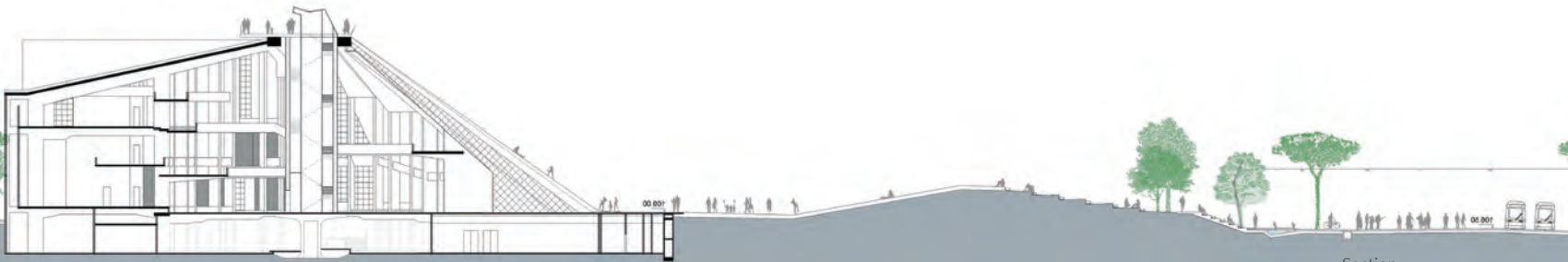
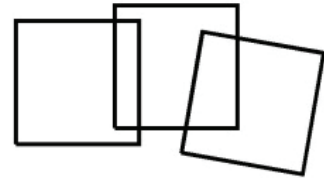
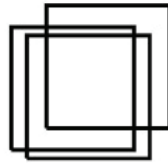
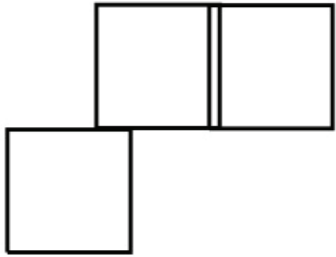


STREET NET, TRAFFIC GRADATION, CARS AS GUEST

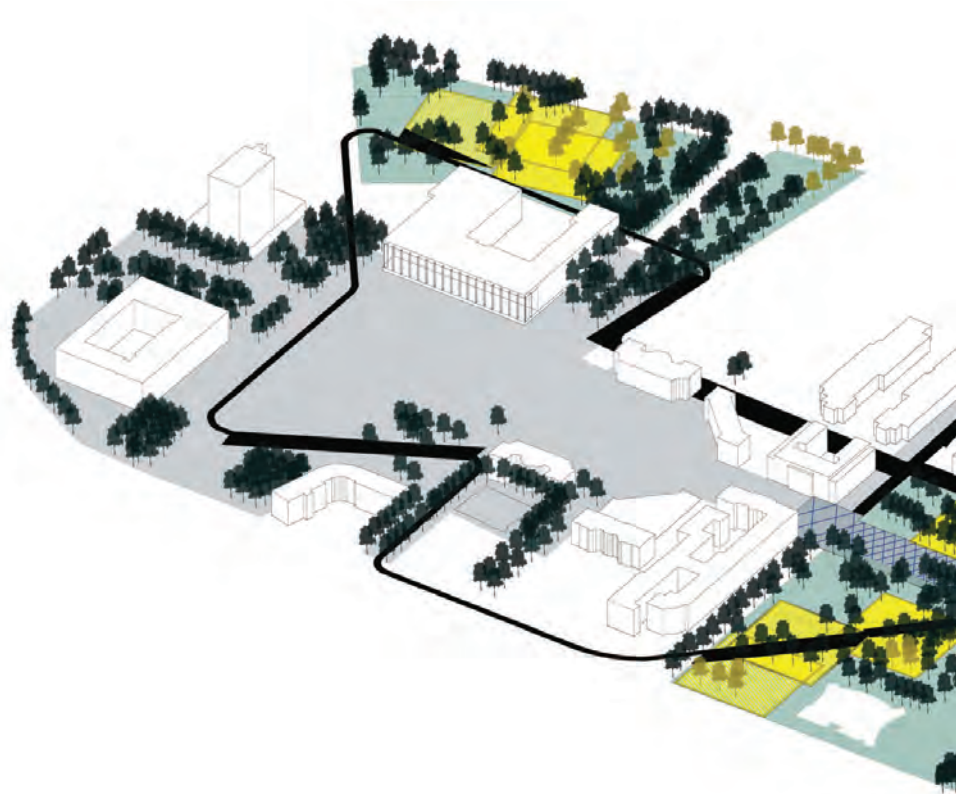
The choice made by the project is the one to think about a progressive pedestrianisation of the frame from Boulevard Dëshmorët e Kombit and “Mother Teresa” Square, creating mainly a pedestrian and cycling space. Such a progressive removal of cars can be realized gradually, completely or consent a passage of cars on a limited part of the boulevard and on limited sides. The foreseen realization of the “inner ring” system of parking lots, underground and on surface (partially already existent), allows to imagine the boulevard completely free of cars and used exclusively by public transport, pedestrians and cyclists. Some project choices, organization of spaces, system of illumination are though in relation to the future possible realization on a tram line which will go through the whole boulevard length; until the realization of this line, it can be used by urban busses.

VARIETY OF USES, SIMPLICITY OF DESIGN

The urban spaces, object to this project, have to host practices related to everyday life but also give the possibility to organize events, spectacles and demonstrations inside. They have to be filled and able to produce significance even if empty. The proposed approach does not give up to a precise and sophisticated formal definition of the elements but it derives from a broader perspective and with the awareness that more flexible spaces can better react to changes and multiple interpretations of citizens-users. More functionally co-annotated areas and more “designed”, particularly the thematic gardens and some playgrounds, are alternated into spaces more flexible and available for multiuse. A special attention is shown to the definition of meditation elements and passages between open and constructed spaces, between greenery and paved areas.



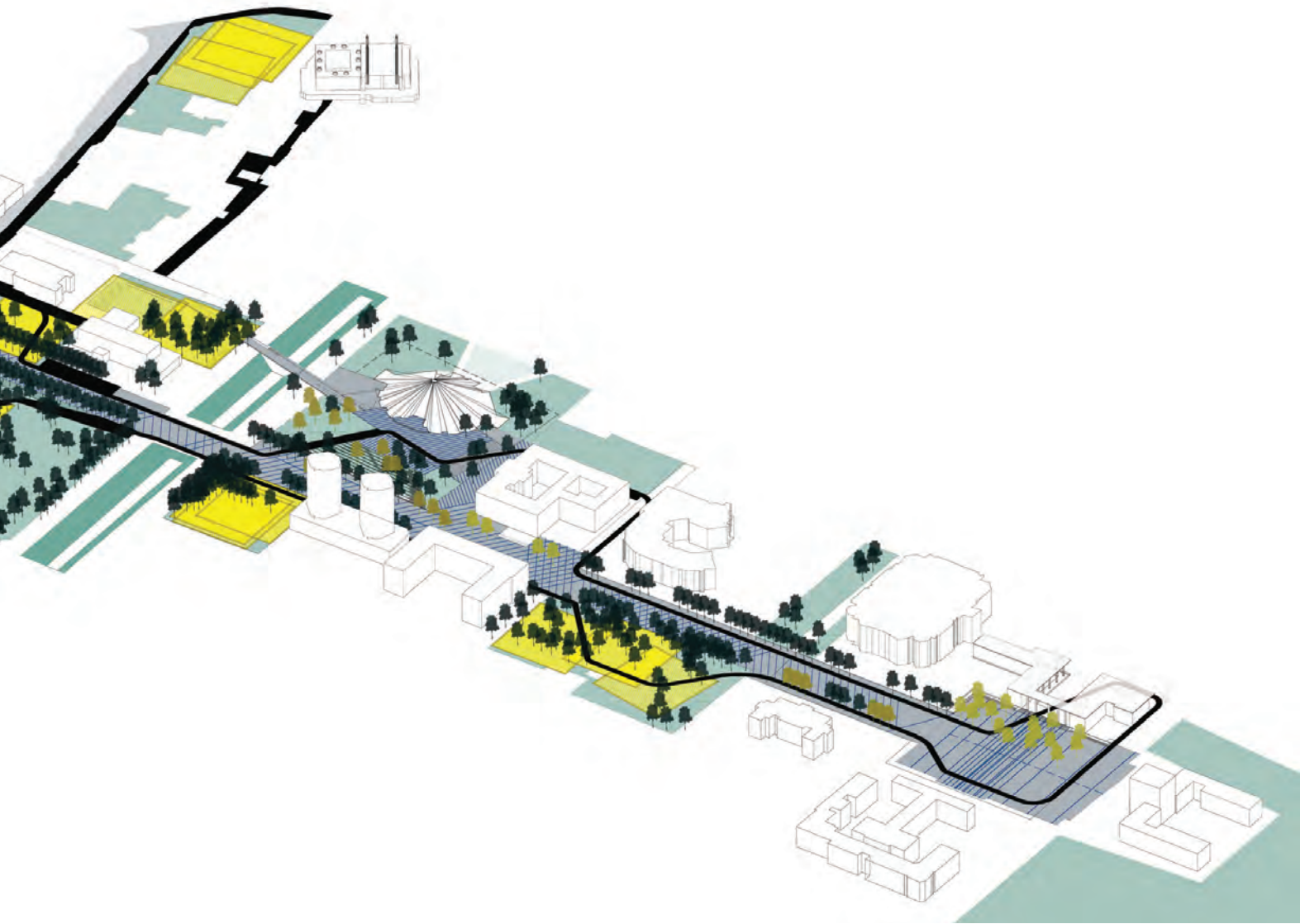
Section



SUSTAINABILITY: SHADOWS, LIGHTS, WATER, STONES, SILENCE

The first attention on the construction of a public place is to be accessible and usable by all; then make a sustainable project of an open space means also working with materials which help the construction of well-being situations, spaces to feel comfortable starting from the peculiarity of the place: climate, latitude...

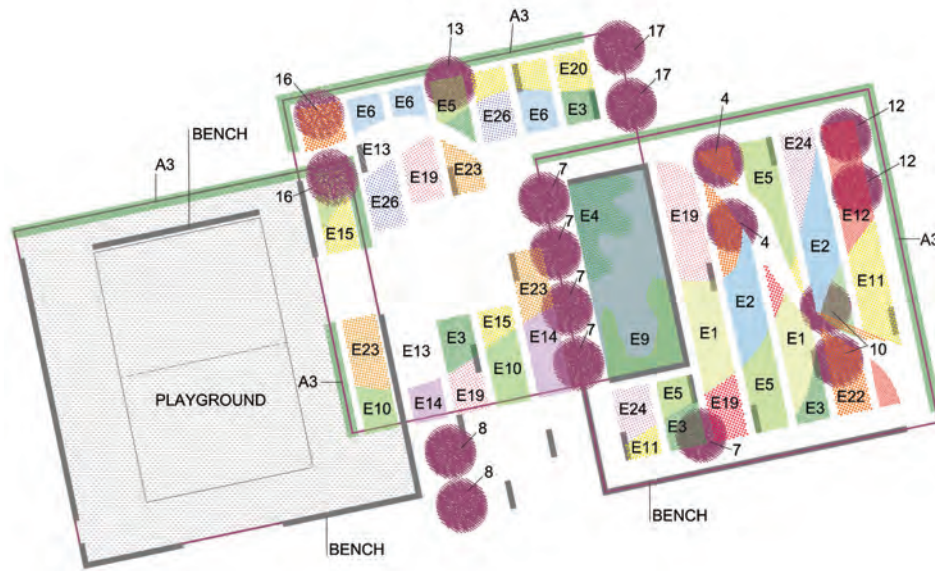
The project works with shadows, produced by trees, cool and fresh sensation that water can give, materials which cannot be heated, not only light stones but also colored cement; with lights which prior to shape spaces also during evenings, do not produce light pollution and follow the principles of energy saving. Local materials and of a low impact A basic attitude which allows the use of all the possibilities and materials to reduce as much as possible the impact of intervention on the environment guides all the actions proposed. In general, in the large spaces are foreseen light materials characterized by a high "albedo" in order to reduce the absorption of heat and overheating.



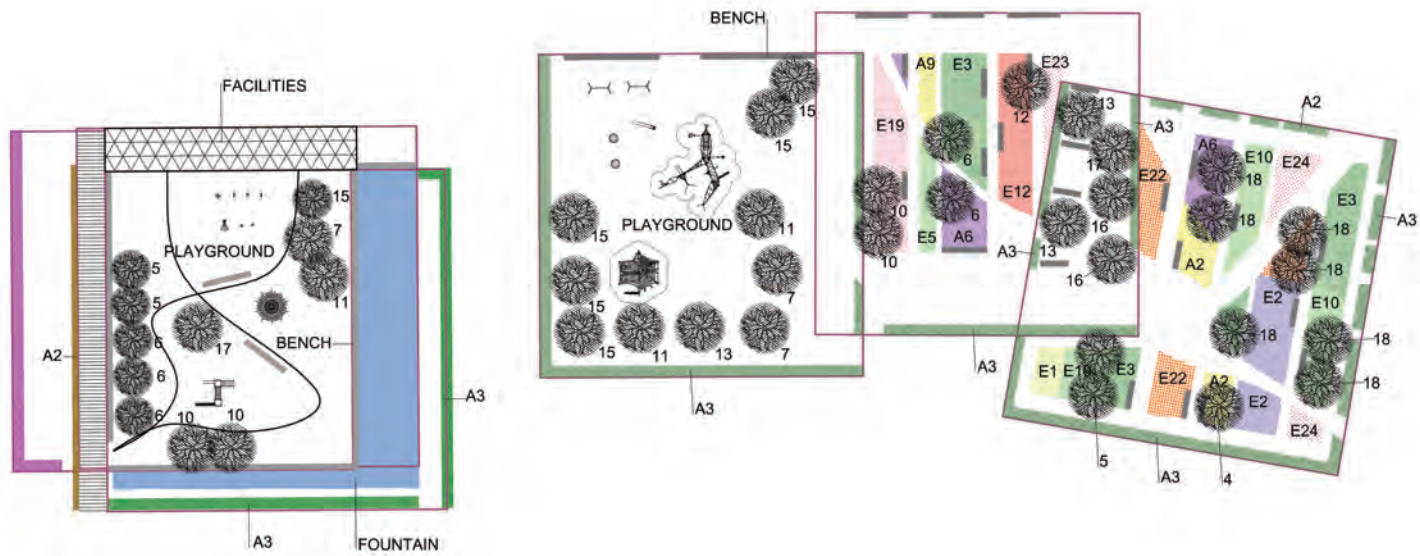
VEGETATION, TREES AND GROUND: SHADOWS, COLORS, SMELLS

The vegetal components define an important element which accompanies the perception of this part of Tirana center (high pines, thickening trees in some zones). All existing trees are kept; the green is strengthened until it becomes a constituent material of the public space. Particularly this happens by distinguishing the different scales and objective aims; using some species of high stem (limes, plantains, ash) to valorize the physical and visual connection of the center with the field of the Grand Park: using more selected species; with particular colors and flowers for the fields of gardens. In the "Gardens of Faith" a large variety of species taken from sacred writings are used to define a particular and specific landscape, at times amazing, characterized by colors and smells which change during the seasons. A variety of species which can be enriched by time to create the botanic garden, above mentioned. Furthermore the vegetation, (trees, shrubbery, herbal plants) has been used with a special attention that performs in function of rebalance and environmental mitigation. The vegetal elements contribute in order to determine not only to absorb carbon dioxide but also control of climate (limitation of overheating), of wind, absorb fine dust as well as a barrier to noise.





The vegetation defines relations between urban scale and landscape scale. Spaces in the sun, spaces in the shadow, the vegetation contributes to define the use of the city and its comfort. Smells and colors that change: trees, shrubby and flowered plants contribute to define special places inside the city



WATER: REFRESH, GATHER, IRRIGATE

In different frames it is envisaged the presence of water not only as a scenography and playing element but also as an element of well-being construction: element with cools in the summer period, element to gather and use during winter season or to absorb in the ground avoiding the overcharge of the disposal net. It is envisaged a general reduction of the paved areas and, where possible, the predisposition of green areas and lines with the function of “gathering pools” in case of intense rains. Small water mirrors and pools are present in some thematic gardens, a small “water path” put between the Pyramid and the boulevard enriches and articulates the space and, in the same time, can become an useful element of drain of rainy water (is connected to Lana river) in case of heavy rains.

ILLUMINATION

Illumination of a public space creates the night atmosphere. The project of public illumination is inspired by two simple principles: a widespread illumination that generates optimal conditions of illumination and a sensation of security linked to visibility; a second type of illumination proposes to evidence some fields in relation to specific functions or particular space conditions, especially through spotlights and illuminated lines build in the pavement and in the furniture elements through luminous colored points. On the boulevard “Dëshmorët e Kombit” a network of cables on both street sides, consents the collocation of suspended light points which, during the night, create a kind of stellar sky and widely illuminate the space, during the day, they give a measure of height in the boulevard looking a bit like an internal. With this system the light points can be collocated where necessary along the network assuring a widespread illumination and, if desired, also the punctual and particular illumination by simply changing the lighting. The grid of cables will serve also in function of the future tram line which can take advantage of the same supports and network.





View of Mother Teresa Square

05 ARCHIMADE + PROPAP

TEAM COMPOSITION:

Landscape, Urbanism

João Nunes - Team leader

Local Architect

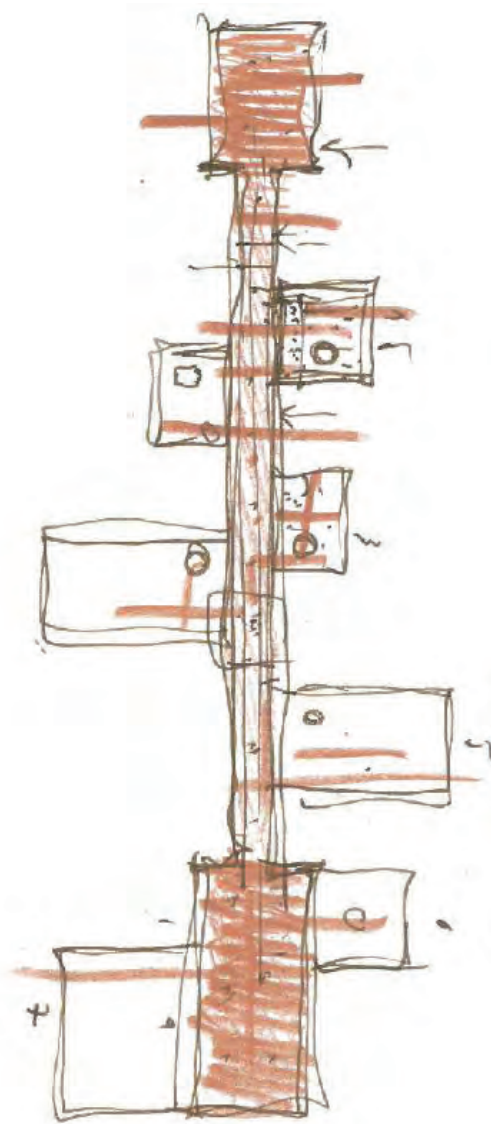
Iva Mezezi

Consultants

Paolo Galantini

Marco Biondi

Massimo Salani



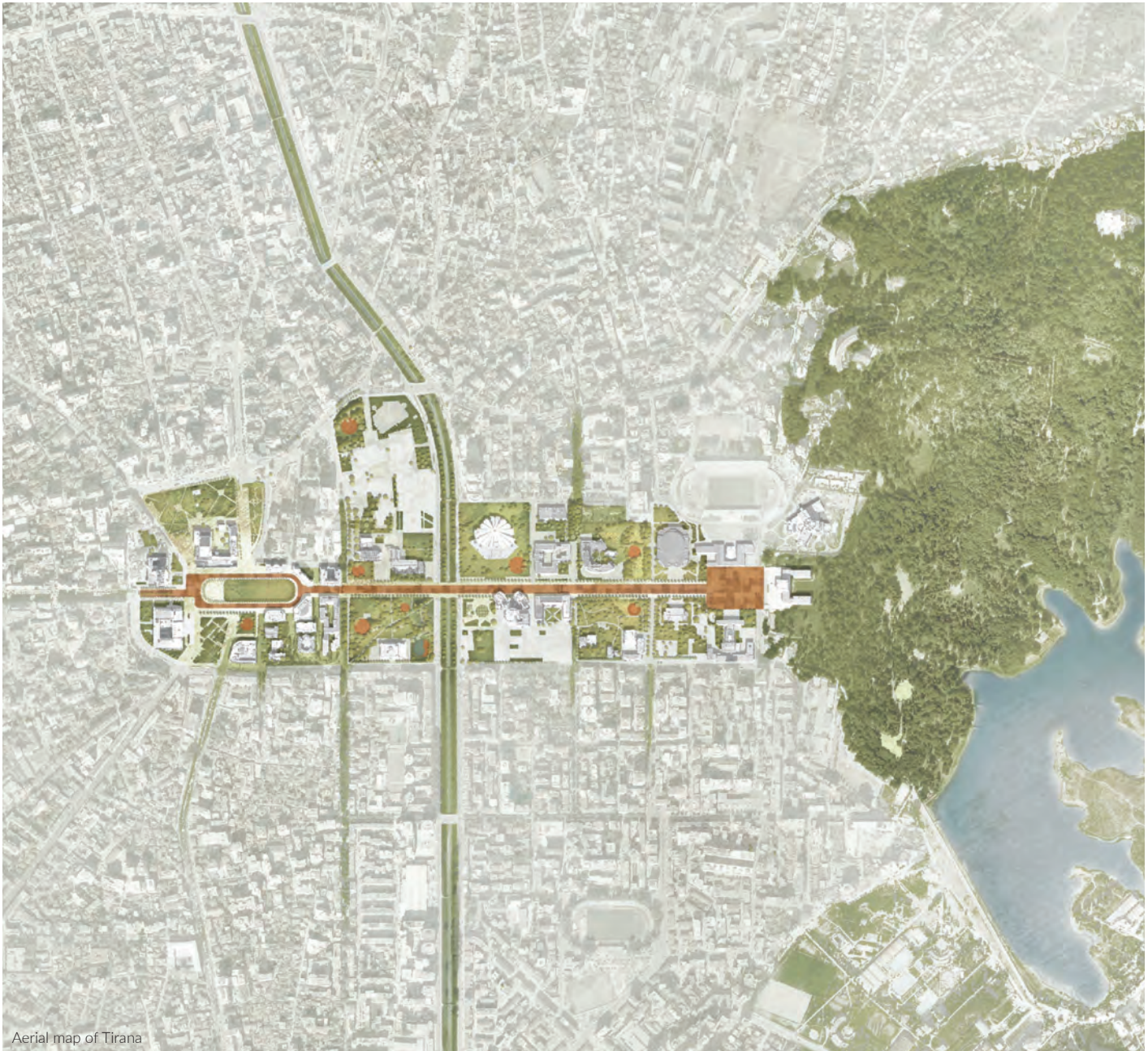
The territorial insertion of the competition area in Tirana's urban tissue is of major importance. The big plain in which the city as established itself along the centuries as permitted, when the political decision of transforming Tirana in the country's capital arrived, to implement ambitious and monumental urban interventions of great scale, from which the big axes and squares, with its surrounding buildings, are the most important examples.

CONTEXT

The city of Tirana has suffered overwhelming transformations in the last two decades with particular consequences in its urban condition, with a huge increase in population and a consequently increase in car and vehicles circulation. Demographics and rural exodus have had a significant impact in the city's life and organization. This transformation is a dynamic that the main purposes of this competition reflect. The way urban tissue reacts to intense change in short periods of time reflects its resilience and flexibility at the same time. Cities like Tirana, marked by intense periods of social and politic change, are good examples of this situation and this new era of the country's capital towards European Union integration is the right context for major urban operations that look at the city as an integrated mix of cultural, social, political and architectonic factors and events. Choosing a Park as the protagonist of this change is particularly interesting and of great courage, since this typology has not been used with this degree of importance in the city's transformation. The symbolic charge that trespasses all the big moments of the city's transformation in the past century, associated with power and politics, is also of great importance since these big architectonic gestures remain part of the city's structure. One of these important axes, the Boulevard of the Martyrs of the Nation, gathers the most important buildings of the city and of the

country which gives it a strong institutional and symbolic role in the city's life still today. This importance is reflected in the way the street's network relates to it and by the importance of its two major gravitational poles, the Skernderbej and Mother Teresa Squares. This axis, working as the spinal cord of the metropolis, is particularly sensitive to the major transformations in the city's demographics. In broader terms, the Boulevard works also as part of the main green structure of Tirana and through the existence of an important corridor of trees (pine trees) completes the connection between the Park of Saint Procopius and the city center.

Crossing this, the canal of the Lana River, completes the linear functions of connecting territorially the city to its major landscape units. The topographical condition of the city, with its system of hills like the Dajti Mountain surrounding the big plain, also emphasizes the need for urban structures to accomplish structural roles, since the inexistence of relief doesn't permit to have a previous structural condition that submits the city's design and construction. The axis, limited by important and symbolic buildings like the National Museum and University, becomes the main theme of the morphological composition of the city's core and, in itself, a structural element of enormous strength.

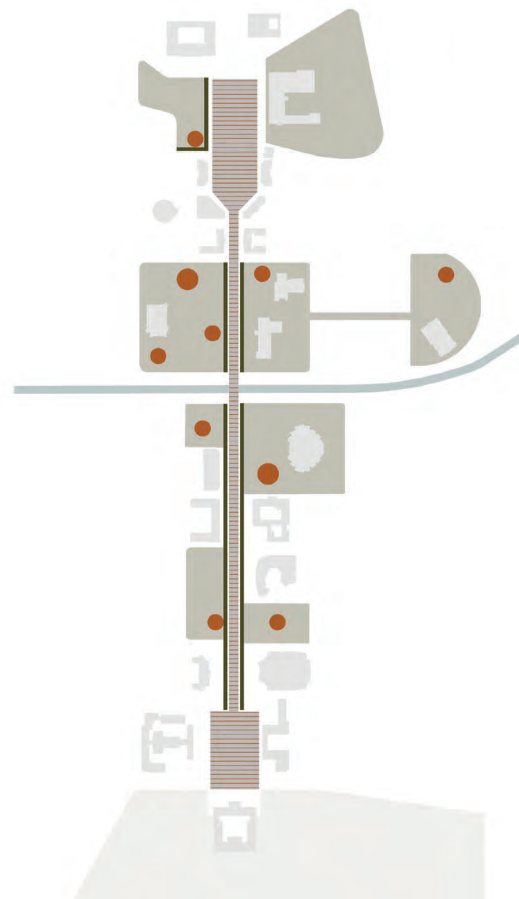


Aerial map of Tirana

Proposal recognizes this particular circumstance and seeks, while trying to answer to the programmatic guidelines of the competition, to reinforce this condition, both in terms of its role in the green superstructure as its role in the urban fabric. Recognizing first the necessity of giving the Boulevard's profile a new design, and reestablishing a new urban intensity for it, we aim at creating a very strong point, in urban terms, with a simple gesture. The new design for the Martyrs of the Nation Boulevard is not only a refurbishment and embellishment of an old big avenue, but more than that, the affirmation of an overall strategy for the city center's public spaces. This strategy is mainly based in the superposition of a geometric matrix over the urban fabric, transforming all of the elements that construct the urban public space as part of a global vocabulary, which unifies and connects simultaneously as it permits the materialization of the programmatic questions put by the competition guidelines and objectives, namely the creation of a unified Park from fragments of public open space of heterogeneous characteristics and different levels of urban interaction with the urban context. This new Park is in fact unified by two forces that work together at different levels: the matrix, with its geometrical rule, and the theme "faith" proposed as the big intellectual and conceptual script that trespasses all the spatial boundaries of the present condition of the fragmented open spaces of the intervention area.

The search for structure, both morphological and intellectual, permits the creation of a unifying layer of comprehension to the overall interventions by choosing ecumenism and spirituality as the argument for this new reinterpretation of an existing network of empty urban spaces. The ambition of such a noble use of spirituality as a leitmotiv for the creation of a big urban park is addressed by the proposal in a very subtle way, through the use of light, space creation and linear walking path connectors between the different spaces, all ruled by a matrix under layer, most often just suggested, as opposed to a rigid implementation of hierarchies and conventions of spatial use and form.

- Contemplation and meditation points
- ▨ Central unit
- Green area
- Linear trees structure



Structure



Perspective, Meditation circle

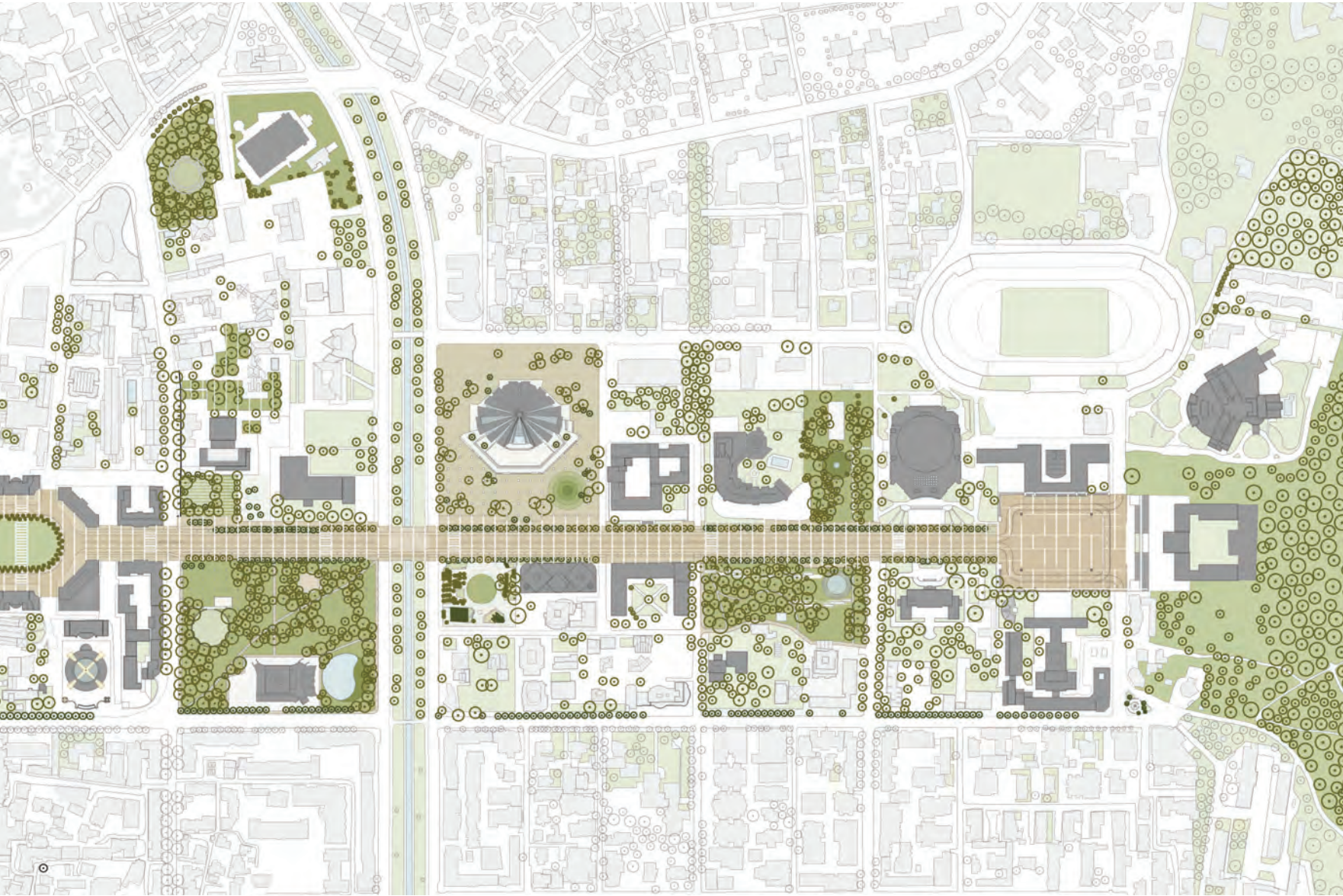
CONCEPT

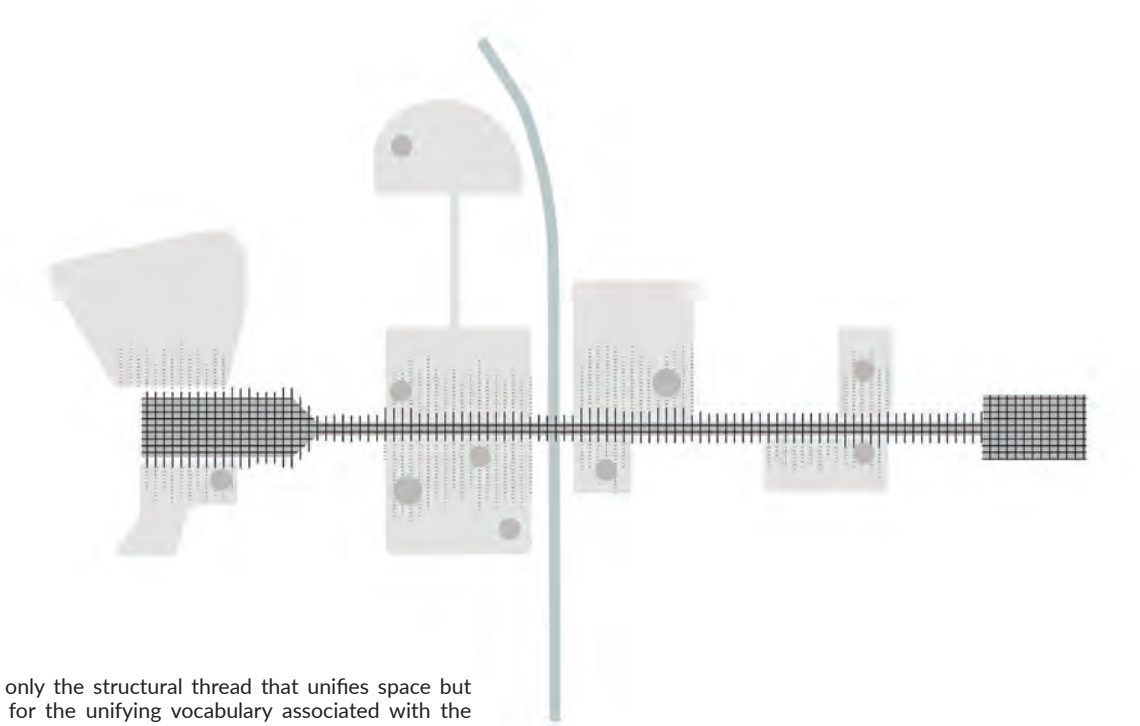
The matrix is the unit from which the new layer of the city's vocabulary emerges. Its simple rule gets materialized with different intensities and intentions, function of the urban condition and context. In the main axis, it reaches its peak of formalization and perception, since the rules are quite clear and need that rigidity as a support for space clarification. Different lanes for different traffic, parking spaces, bicycle paths, sidewalks. As we leave this strong line the matrix gets diffused and becomes more a suggestion than a formal condition. Its abstraction grows from the spinal cord of the axis to the exterior. Inside the matrix's main unit, we can find sub levels of geometry, always subjugated by the bigger unit, where smaller units will permit different levels of expression of texture, materials and colors in reaction to diverse functions, uses and conditions, with richer patterns appearing as in one thinner layer of information. One example of this versatility is the manipulation of materials in the Boulevard's transversal profile, where several lanes became ambiguous on purpose for facilitating the interchange of uses when needed. The Bus lane uses the same texture and color of the sidewalk, permitting its conversion in it, in special events which benefit from an enlarged sidewalk (like parades, open air markets, etc).

This on/off condition permits to maintain the actual traffic capacity of the avenue in regular days and to reduce it in special occasions without the need for big interventions. This strategy permits also to react circumstantially to specific conditions of the urban fabric along the axis as well as temporal changes in urban conditions. Where buildings of a specific nature need more space of interaction with the axis, the grid reacts by enlargement and creates deeper intrusions in the green spaces allowing for wider areas of people concentration and gathering.



Site Plan





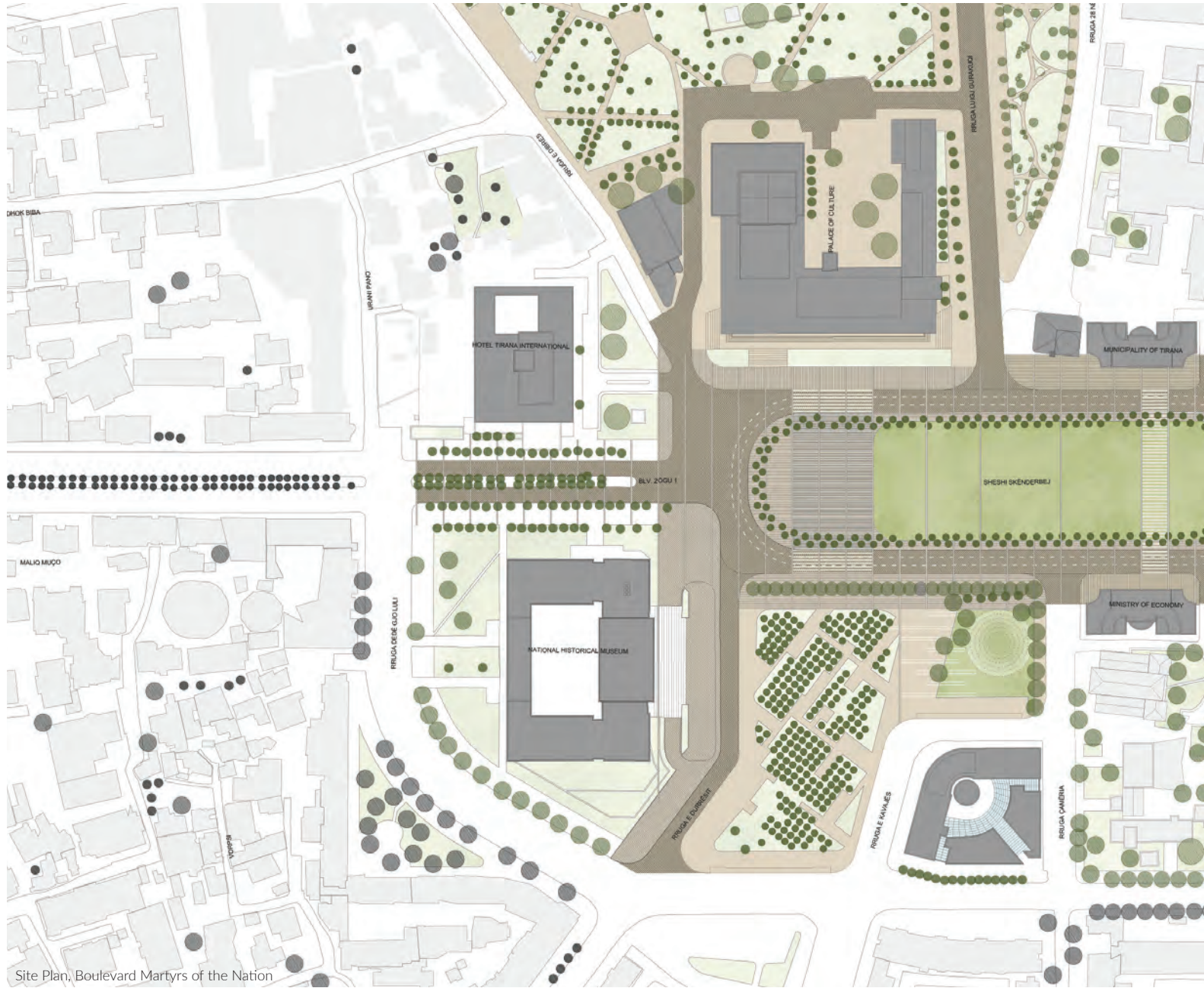
This matrix is not only the structural thread that unifies space but also the support for the unifying vocabulary associated with the spirituality theme that conceptually brings together the different park spaces. When the thread gets thinner and starts to relate to the empty green spaces of the park's spaces, it permits the creation of big "landart" structures. These structures mainly obtained by topographical manipulation, create new spatial unities within the park and permit, by its topographical configuration, to have the feeling of being outside the city's turbulence and confusion, trying to erase from the users perspective the buildings and urban profile and leaving only the sky to be perceived from within, eliminating the layers between earth and sky. The creation of these conditions will permit users of the park to have conditions for spiritual meditation and concentration inside the city's centre and eliminate, by perception manipulation and spatial conditioning, the noise and disturbance of the urban condition. Light, also associated with the matrix, will give a new layer of signification to the Park in its relation with spirituality. Lighting fixtures, sometimes linear and part of the major units, or just punctual when associated to areas where the matrix rarefaction as attained its maximum expression, will add a metaphorical and yet subtle layer of communication to the overall proposal. Seen from above at night, the Park will appear as a multitude of light pixels and lines that unify, in a conceptual way, these spaces and will constitute one major event in the city's imagery.

Faith is then perceived not as part of a particular system of religious belief but as a spiritual condition of Mankind. The "Park of Faith" is considered in our proposal as the opportunity, within the city and its numerous religious temples and buildings, to create spiritual spaces not specifically associated with one or another religion, but with the spiritual condition of Men. Considering the Pyramid building as a central point in this new kind of urban experience, the Boulevard axis as its main connector and the matrix as the formal and structural unifier of the whole concept, spirituality, in its broader sense, is the unifying thought that trespasses all these spaces and urban circumstances.

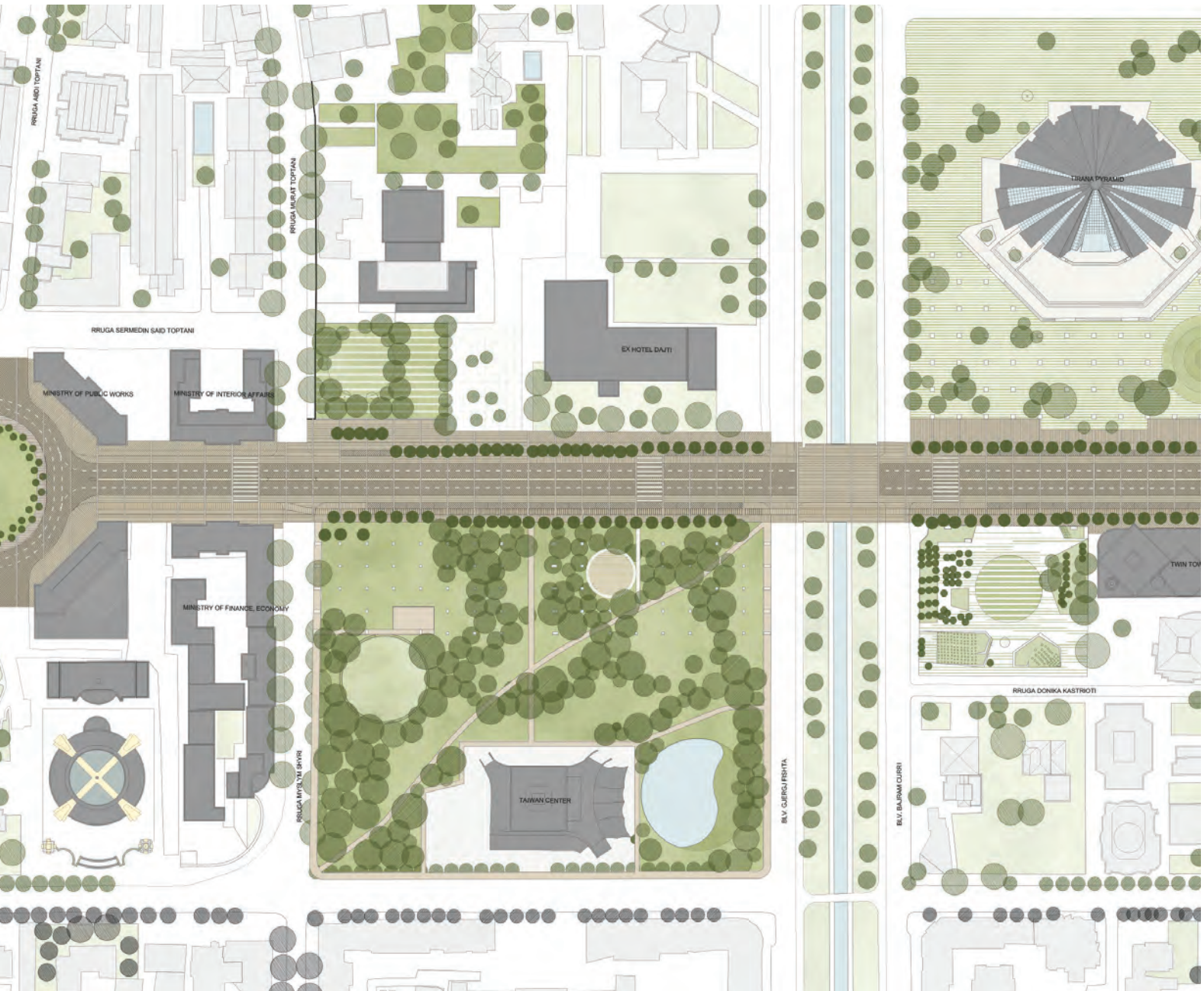


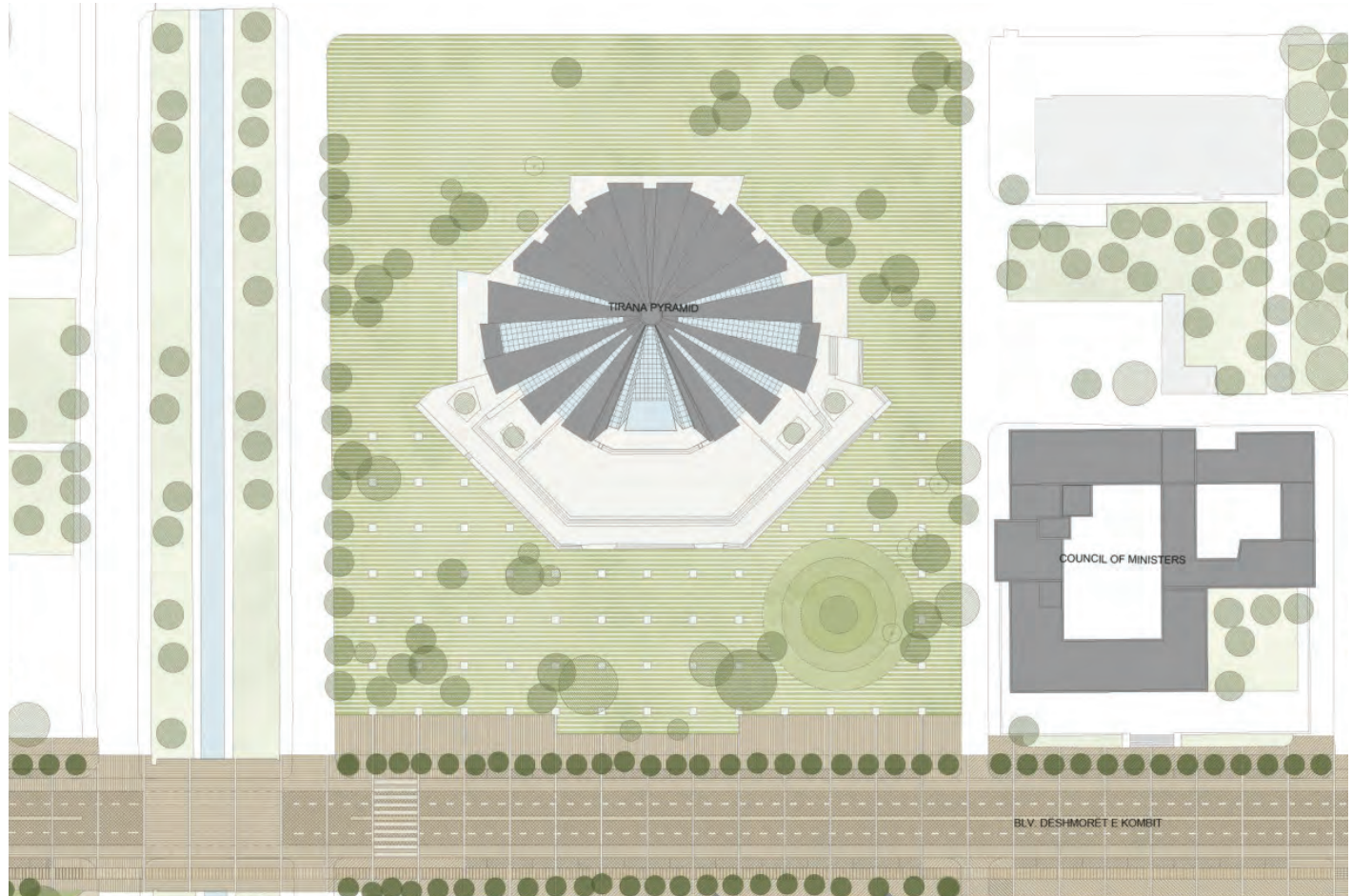
Perspective, Boulevard Martyrs of the Nation

TIRANA PARK OF FAITH



Site Plan, Boulevard Martyrs of the Nation





Site Plan, the Pyramid





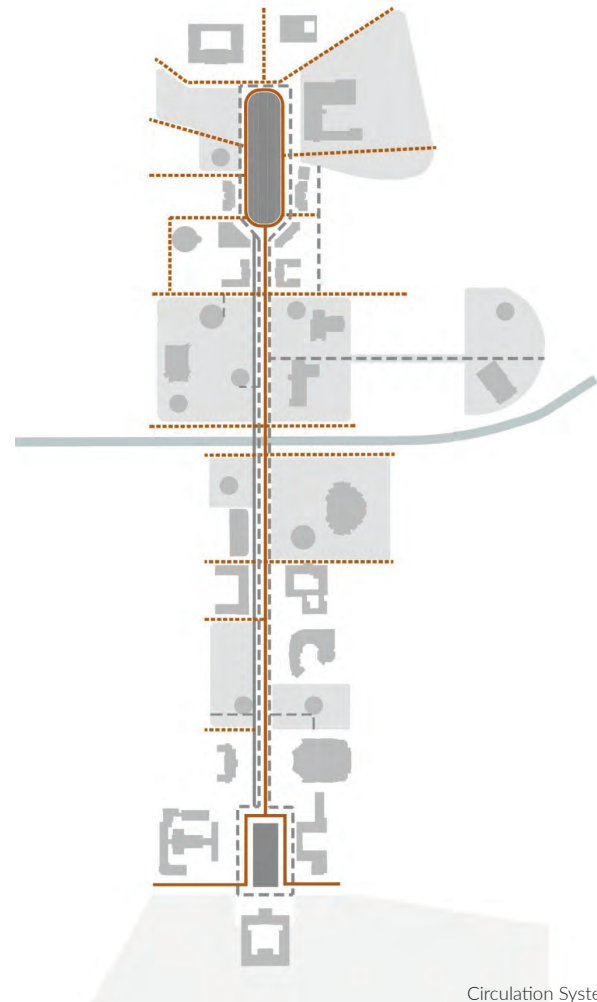
Perspective, Pyramid building

PROGRAM

The programmatic issues established by the competition terms were addressed in a global understanding of the Park's concept. In the main axis the proposal establishes quite clearly the rules of composition, as described earlier, as well as the functional and practical rules of space appropriation: the longitudinal flux of cars and vehicles is constrained in the main 6 interior lanes, divided by a new central separator. Between them and the sidewalk, a parking lane, only absent when the boulevard becomes too narrow or by proximity of institutional buildings. In the western sidewalk, a cycle path that goes all along the boulevard guaranteeing safe passage for bikers and alike. From these, the interior lane for public transport and the parking lane can change its function in special events or occasions becoming part of the sidewalk, more that duplicating the area dedicated to leisure.

This on/off condition is eased by the material choices of these two lanes, which are more familiar with the sidewalk material than that of the road. This longitudinal movement is complemented by the transversal imposition of the matrix geometry, which relates to other functional elements like crossings and parking spaces, and, when it reaches de sidewalk can also permit, in reaction to some buildings, to create enlarged platforms that permit having more generous spaces in front of them. This transversal segmentation will also bring flexibility in its construction since it permits its phased execution by segments giving Tirana municipal authorities the ability to implement the project in several steps.

-  Main boulevard
-  Pedestrian circulation
-  Secondary streets
-  Bike lane
-  Public square



Circulation System



Perspective, Mother Teresa Square

On the two extremes of this functional longitudinal system that is the Boulevard, the two big squares of Tirana, receive a new face-lift. It is then that the transversal geometry of the matrix imposes to the longitudinal one and permits a more free interpretation of the design. These vast spaces, surrounded by public buildings of special interest, are invaded by the matrix in different ways. While in Skenderbej Square the road keeps its classic configuration and the central platform remains unchanged only receiving some geometry elements in a very abstract and subtle way (with

the exception of the northern top where this becomes more intentional for reinforcing the public space character of the immediate spaces in front of the National Museum and Cultural Center), in Mother Teresa Square is the opposite that occurs, making the road disappear (metaphorically speaking since the circulation will still have its path signaled on the floor) and transformation the square into a big plateau of mineral nature where the matrix expands in both directions, longitudinal and transversal.

Once established the axis as the most rigid element of the matrix materialization, its rarefaction begins in the direction of the fragmented open spaces of the Park. Patch becomes a line that becomes a point, all in search of a spatial referential for the overall design. Inside the gardens, the intervention is reduced to a minimum, recognizing some of the existing elements and eliminating others always in search of simplification and clarity. The only new and stronger elements to be added, after this first effort of simplification, are the Landart sculptures introduced as a tool for creating spaces of contemplation and meditation. Simple forms (circles of various sizes) are created in several ways: topographical manipulation (depressions), tree edges, water features, linear patterns, etc. The circle in its purest form, suggests the urge for gathering, inherent in all animals, and appeals to concentration and meditation while appealing for the feelings of unity, wholeness, and infinity.

Bird's eye view | Urban context





06 GAZZA MASSERA ARCHITETTI + A+C ARCHITETTURA E CITTA ASSOCIATE + EFA_STUDIO DI ARCHITETTURA E CONSULENZA + M&J ARCHI-STUDIO

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Matilda Pando

Junilda Karanxha

Consultants

Giorgio Milani

Gabriele Villa

Luciano Mazzoni

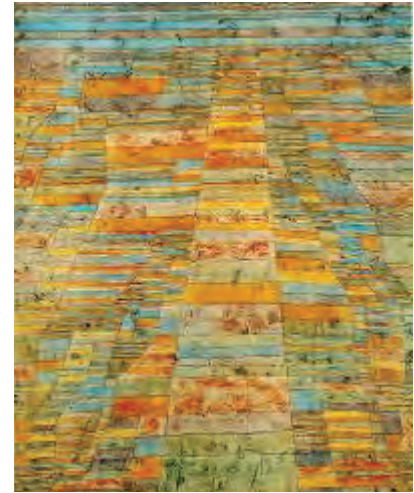
Thoma Çomën

Alessandra Oppio

Luan Murtaj



Tirana shows itself as a city in constant renewal. A young city, that conveys a feeling of dynamism and ability to change. The impression you get strolling through its streets is that of an interesting contemporaneity of spaces. The large squares and palaces of the last regime, the long avenue, wanted by the previous one, and its buildings are flanked by contemporary architecture, lively streets and parks full of people... a city made out of "pieces of time and not of slices of space"¹. An extremely interesting urban scenery appears where, proceeding toward a progressive and collective appropriation of history, places and uses lay over other places and become, in the memory of the inhabitants, long lasting signs that latently inform the urban landscape and build a web that weaves old and new.



Main and Secondary Road - Paul Klee, 1929

TIRANA FAITH PARK

Curiosity in design and the contest subject compel us to closely observe this diversified mosaic of urban situations and to try gradually getting deeper into it, using the different sensibilities owned by each member of the design team. From time to time the memories of the young Albanian friends are intertwined with the interest and the amazement for this vibrant and dynamic atmosphere, that is expressed in the colours of the buildings facades, in the squares, in the new architectures and that is accompanied by still strongly Mediterranean modes in living the open spaces daily.

Crossing the centre of Tirana, the subject of the contest becomes even more interesting; it transforms itself in a tool with which you can hold together these varied situations of the urban landscape, and grasp "its lightnings of image"²: the crowd crossing the wide squares, the strolling along the boulevard, meetings and stopping in parks, the car traffic that clogs the great boulevard, the mixed feelings that shine through the events related to the possible interpretations of the Pyramid, the kind welcome in the mosque Haxhi Ethem Beu, the narration of a peaceful religious tolerance that weaves the story of the Albanians, the family history as well as the National one.

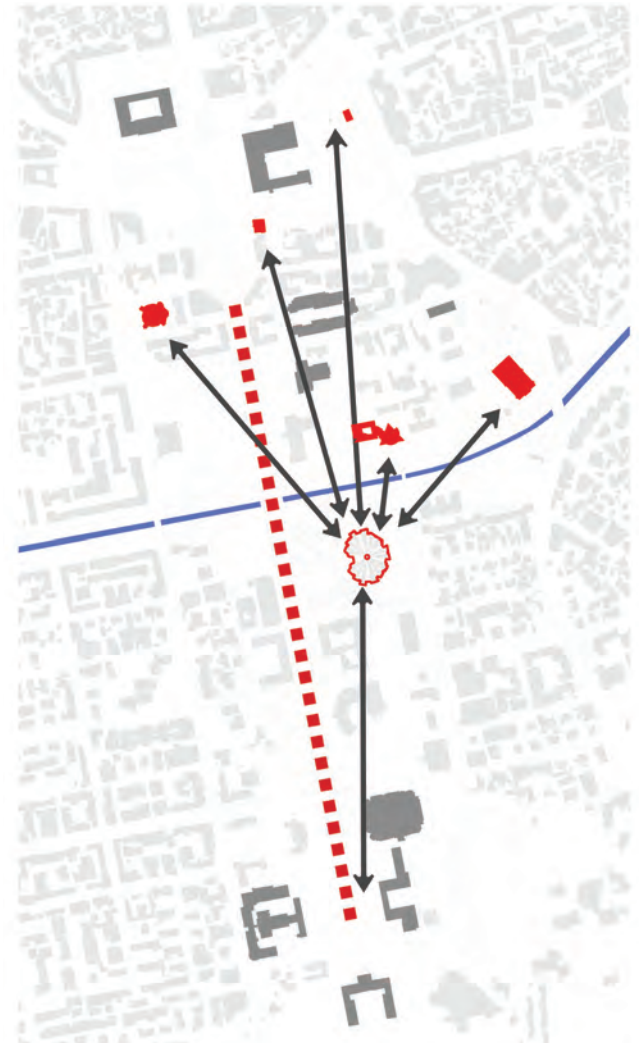


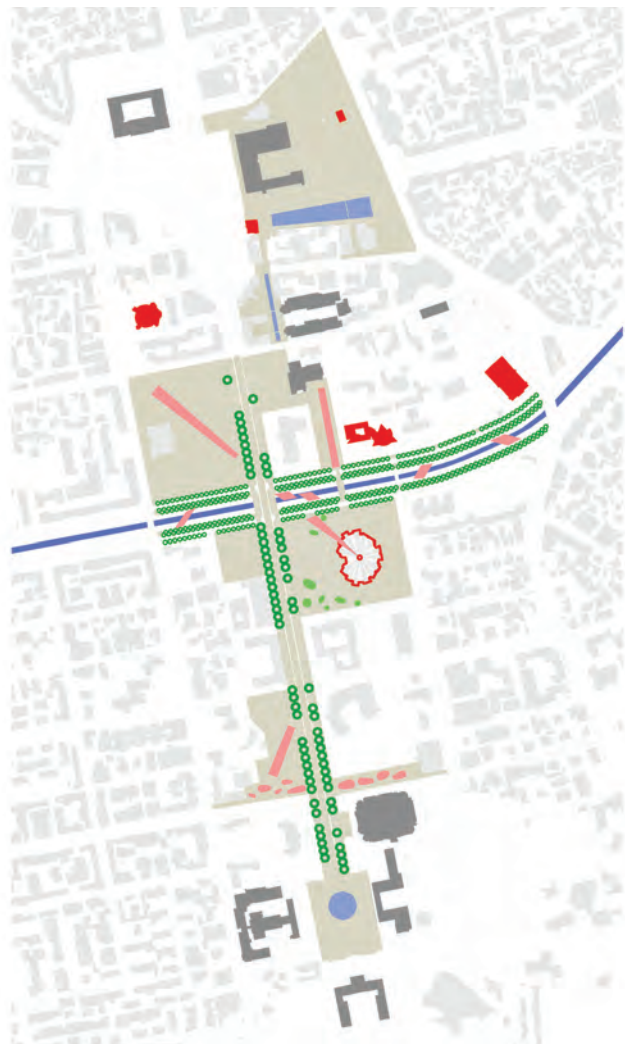
Site Plan

A NEW SCENE FOR TIRANA

The reflection that opens on the realization of Faith Park physically involves a large part of the city center and includes consolidated urban structures, green areas, representative and government buildings as well as monumental symbols of the recent past. The subject of the contest, open to inter-religious coexistence and to the values of hospitality and understanding, is dramatically made matter of topical by the recent events and becomes fundamental for both the Albanian and the European culture.

The Faith Park design work questions the ability to bring together the different urban situations found in the portion of the city involved in it: the monumental and the representative, the daily move and the presence of the most important religious buildings of the city, the remembrances and the memories stuck to the places, the desire for renewal and the need for conservation and attention to historical records. Faith Park is envisioned as a thread that curls spaces otherwise connoted, gathering them together in a common story, which can be written using different alphabets, in order to put in relation the different places through urban landscapes, renewed or rediscovered uses and images. The thread that draws the new urban web consists of visual trajectories, of points of view, of plants and flowers retrieved from the holy texts, of the shadows and of the different forms of water ... are the letters and signs that create this new alphabet and give shape to the words of the narration. The issues investigated by the project concern the manner to introduce, within such a large portion of the town centre, a new urban landscape. What dialogue establishes between the often rhetorical monumentality of the past and the fragility of everyday life as well as the sweetness of personal memories? How does the new urban scene, the new "urban scale garden" face the historical route of the Boulevard and its government buildings?

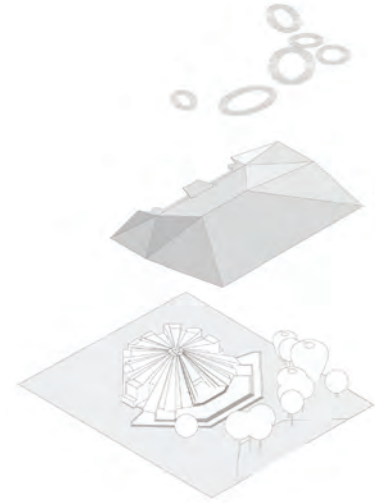




The design proposal chooses to cross the places articulating a direct confrontation between the site situation and the different ages that live in it. New situations and different routes are built, connections and uses are rediscovered, new opportunities and new situations are suggested. The theme of cultural and religious freedom, innervating the cityscape, highlights previously latent connections and offers opportunities for the everyday use of the open spaces, that become available locations for meetings and events, both inter generational and intercultural. The introduction of plants and flowers mentioned in the main Sacred Texts becomes a signal on an urban scale, it becomes a part of the public space, it brings quality, involves and moves, expresses fragrances, movement, sense of time.

Monuments and daily life are intertwined in the plot drawn by these suggestive vegetation quotes, a dynamic highlighting, which changes seasonally, bringing colour and variety, introducing small portions of time, made of night and day, sun and shadow, a time that can also play with the city's most controversial monuments, even with the Pyramid.

From the Pyramid the vegetation plot stretches in the different areas, creeps along the banks of the Lana, takes shape in water ponds, crosses the Boulevard and returns back to the Pyramid following trajectories that overlap existing routes or hint at new ones, often rediscovering routes remained in to the background of the official representative city. The Boulevard retains the structural power of its urban significance and simultaneously establishes an open dialogue with this garden that intrudes in the open spaces opened along the historically representative urban axis and modifies them.



Design scheme

PYRAMID

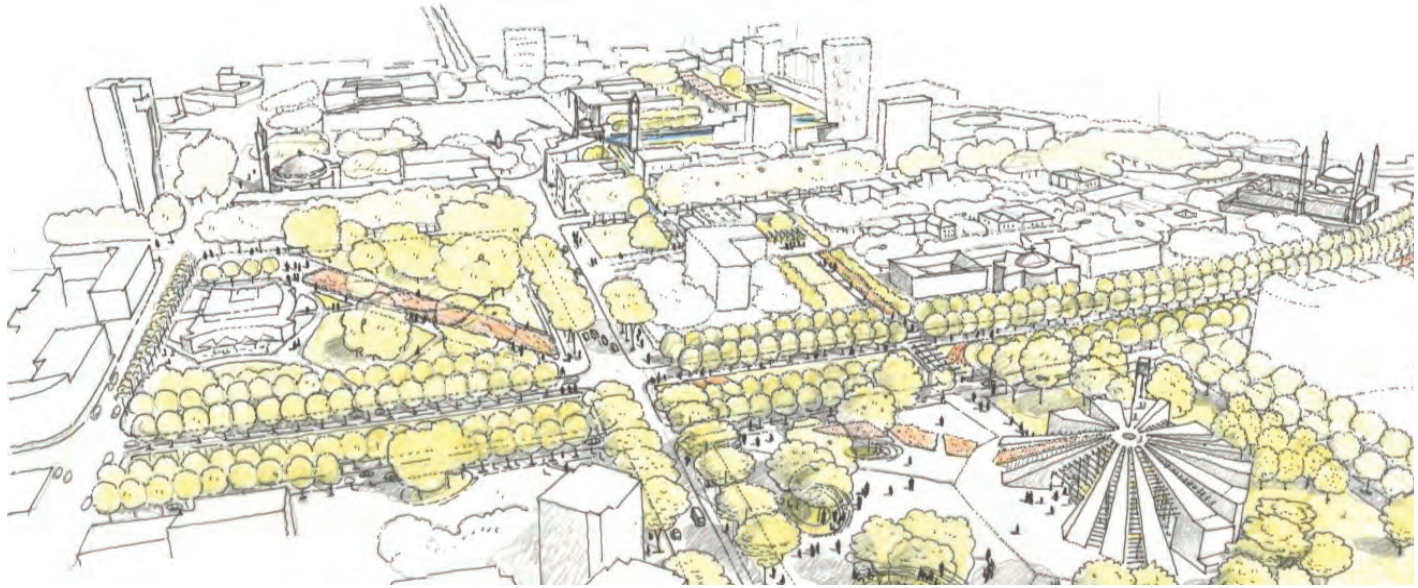
A problematic urban object - a symbol rather than a monument. During the inspection it was reported a preservation order imposed on the external walls not including the external coatings which, over time, have been removed. As a result of the alternate feelings raised by this structure in the inhabitants of the city and perhaps of the whole Albania the interior has been restlessly transformed. His presence imposes a direct comparison with a past still too close, but the same request to adopt a conservative approach, implies that the Pyramid has been definitely accepted within the urban landscape. People walk through its sloping walls that become viewpoints, places to chat, to read. A place that attracts in despite of what it symbolizes. Then there is all that immense space in front of it, hard to walk, and so excluding.

Our reflection was centred on the questions raised by issues speaking of memories conservation, collective history and new functions aimed to transform this uncomfortable symbol in an inclusive urban structure, open to young people, willing and able to express concepts that we would really like to see becoming a cultural heritage in common with Europe - freedom of expression, sustainability, barriers elimination, including the architectural ones.

Panorama view of the Pyramid







The design process has started from the external space, in order to identify the dynamic and planimetric relationships that could put in relation the Boulevard, the city level, with the inner space, designed as public area - square, winter garden, a place of performances and exhibitions, a gallery. The proposal is expressed as a land draft, in search of a new morphology that would connect the level of the main entrance of the Pyramid to the city one. The existing trees become the pivot points of a morphing that, with gentle slopes, overcomes the level differences but opens in the presence of vegetation, finding the original ground level. The space around the pyramid becomes available to any kind of attendance, as well as daily meeting and small shows or events. The shadow of the existing trees marks the privileged places for staying, draws small green "ponds" in the pavement that invite to stop. Turning around the Pyramid, open space gradually becomes green while pavement also enters directly into the lower building level, located at nearly the same height of the river bank. The theme given by the bond of conservation has been fully observed and the new morphology does not eliminate the basement levels

that architecturally characterize the building, but connects them leaving them clearly readable. Another issue to address is the relationship with the object itself, with its untouchable prospect. Which urban dialogue can be established what role, including physical and perceptive, can play the pyramid to the theme of Faith Park and the creation of a center of Europe in Albania? The reflection conveys the values of cultural and religious freedom that innervate the proposal of Faith Park to take property of this object on an urban scale and cross it from outside to inside, climb on its sloping walls as citizens do today, and cover its surfaces with letters of all alphabets. A celebration of dialogue involving the various languages with which the Sacred Texts express themselves as well as the contemporary conversations, the happy fantasy on the alphabet by Bruno Munari, ... fantastic, unexpected, with all letters in different sizes, shapes, material and colour; thrown in the air with joy ... The Pyramid like the pages of a book on urban scale, a challenge to misunderstanding, a land art proposal coherent with the artistic research of Giorgio Milani, an Italian sculptor member of the design team.



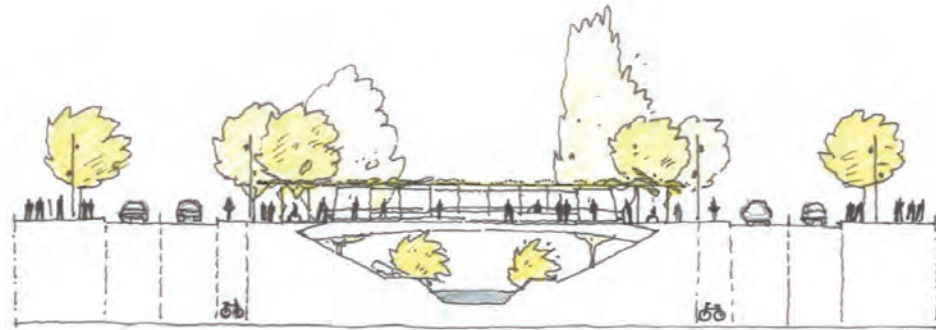


"Type the Sky" 2011 - Lisa Reinermann

The languages evoked by the written walls are also flanked by those expressed through the vegetable material. One facade element becomes the start of the narration composed with the plants and flowers mentioned in the Holy Books. A cover of perennial herbaceous that stretches on the pavement gious of the square, "breaks" on the banks of the River Lana then continues within the green areas that flank the Boulevard. The pyramid becomes the starting point and the heart of Faith Park, a land mark visible from urban walks but also a vantage point of view over the city. We have foreseen a panoramic elevator that leads with no danger to the top of the pyramid with the view over the whole Faith Park. We tell the tale of this climb through the transparency of the alphabets, so they dissolve into the green trees and into the sky. So as to become a luminous sign in the night landscape of the city. Getting inside this renovated urban element becomes simple, since the plan of the square slips inside and connects to the level of the riverfront the level of the side entrances as well as the level of the front entrance, facing the Boulevard. The project proposal works, also

inside, with the dual logic of conservation and reinterpretation. The centre is emptied, the slab that closes the basement and the little false dome that prevents the opening to the sky are removed. You get a bright interior with light coming from above and invests the structures and galleries' sides, opened to the central volume at full height, as an indoor garden. A rich space of greenery that directly receives air, rain and light. The symbol is reversed, there is no one at the centre, replaced by vegetation that belongs to the community. A sustainable architecture is then created, an architecture that "breathes", self-sufficient from an energetic point of view and of inexpensive maintenance, hosting open spaces for meetings that follow the transparent volumes hosting cafes, information spaces, places of art or reading, and forming areas available for music, pieces, exhibitions. A dynamic place, dedicated to young people who have to make it as a point for meeting and exchanging, that is called cultural centre, art centre, music centre ... words can vary because the ways of use can vary, as well as the time of the day or the light...



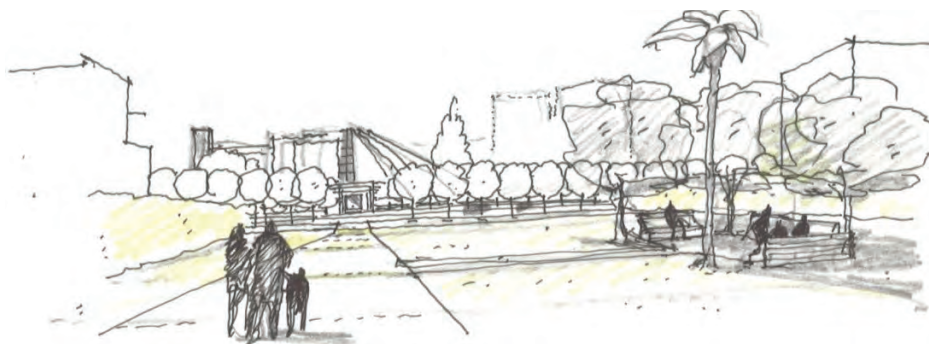


LANA RIVER

The trajectories drawing Faith Park start from the Pyramid, from this so controversial and lively place, and branch along different routes, following the threads of the web that connects the main religious centres and the urban central spaces. Today the image of the stream, cleaned of accretions and abuses which occupied the banks, is clear, and the water, when present, is rushing in the heavily channelled river bed and the banks are green and well maintained.

The river flows deeply embedded between the two boulevards, placed on the right and on left bank. The presence of Lana opens the view to the mountains on the east, and suggests the possibility of cross connections with the Boulevard of the Martyrs. It allows to imagine a qualified path towards the new mosque on one hand and to the Park Rinia, "The Block" bridge and the area of the Three Brothers Frashëri on the other. So interesting relationships can be identified, reinforced by the presence of the complex of the Catholic church overlooking the boulevard that runs along the river. The proposal is centered on the theme of a cycle and pedestrian path along the river banks and the crossings of the river: the river, with its banks,

participates to and strengthens the construction of Faith Park as a complex urban structure. We imagine to realize, on both sides, a walk shaded by a double row of trees, overlooking the river and extended to accommodate equipped staging points: a long terrace surrounded by vegetation to allow the cycling path without causing interference with strolling pedestrians. Along the river banks existing plants are kept, introducing groups of willow shrubs to screen the overbuilding of the riverbed. The point, of utmost importance and environmentally necessary, of the re qualification and of a different regimentation of the watercourse should be left to a deeper understanding of the place and the specificity of the entire hydraulic fluvial area. In the river stretch involved in the Faith Park project, with the aim to strengthen the image of connection expressed by the promenade along the banks, we reflect on the enhancement of existing bridges by improving their use by pedestrian and cyclists and is assumed the creation of a new pedestrian bridge, linking the two banks in line with an entrance to the Pyramid. A bridge that takes a great idea to requalify the river axis as a symbol of an open and universal culture.



ROUTE BETWEEN MOSQUE THEATRE ART

The description of this other route within the Faith Park starts from the open space behind the Opera House and reaches the Pyramid, a thread that joins some historically and culturally important buildings and brings up an urban system characterized by the presence of 'building of the Bektashi, the old mosque, the clock tower, the drama theatres, the art Gallery which, via the new bridge / Library, reaches the pyramid, the new centre of culture.

In this case the draft Faith Park allows us to bring out a wealthy existing urban situation, accompanying and underlying it with the intertwining of history and memories, with some figures and plants in the garden / paradise (pairidaeze - Pardeš). In this case the Faith Park project allows us to bring out an existing urban asset, joining and highlighting it with the intertwining of history and memories, with some figures and plants of the garden / paradise (pairidaeze - Pardeš).



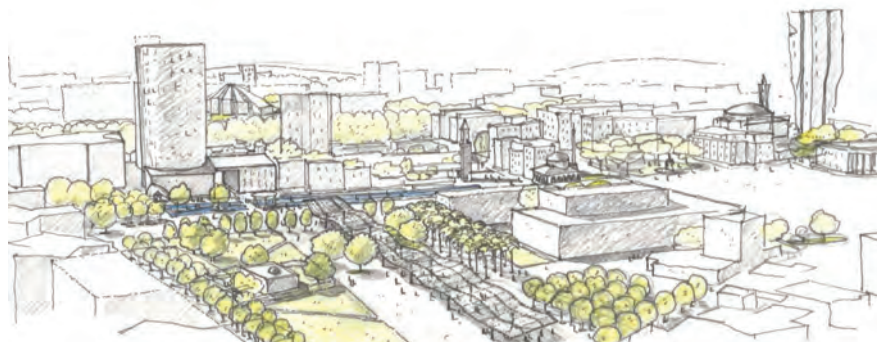
The space behind the Opera House, directly connected with Scanderberg square, for which we acknowledge the development proposed by the winning project, is today a marginal place in spite of its very central position, lost in the multiplicity of urban elements that face it, different and strangers one to another ... Despite the uncertain nowadays appearance, the historical memory brings us back to the presence of the old bazaar of which only the large attendance of the open space remains. Today, it is primarily a place of fast switching, just a space to cross. These thoughts have driven the design team to the quest for a place that invites to stop, which allows to configure a recognizable urban space, in which languages and architectural figures find their place: the contemporaneity of the tower that is going to be finished, the single monuments, the unresolved area behind the Opera, the petite delicacy of the mosque, the few houses of the past, the small building of the Bektashi.

The proposal recalls the Bazar memory, expressing it in a light structure, a long pergola, which draws a range of shade available to set up a small market, to host sessions or even moments of meeting, lectures, evening shows perhaps related the presence of the Bektashi. A structure made mostly of light and shadow and of the presence of people at different times of day, which relates the commercial fronts with new opportunities of urban crossing introduced by the project of the new tower and it measures

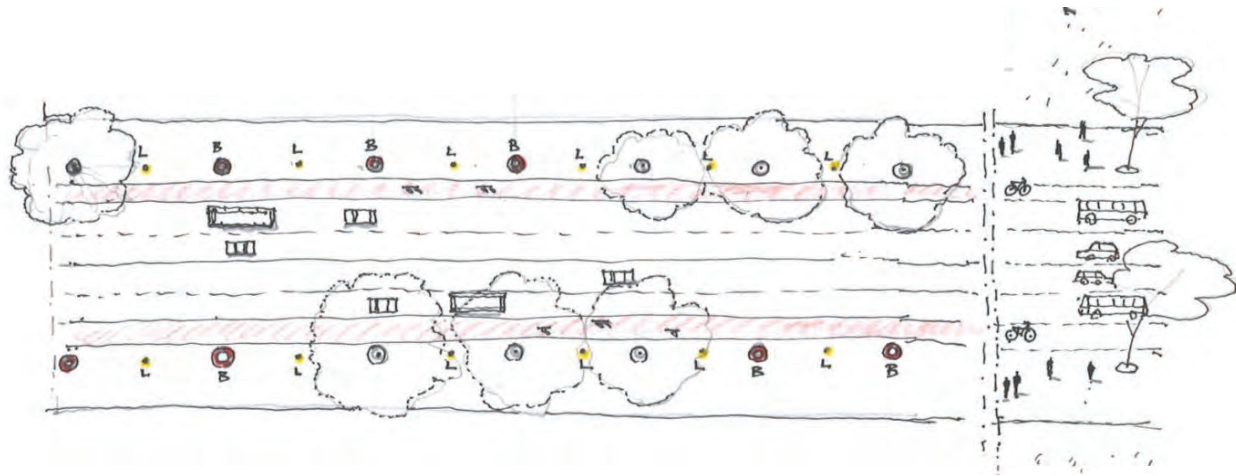
the open space, redefined by the presence of trees' curtains: the existing rows along the trade routes to the east, the new tree structure composed of plane that collects the trees foreseen by the project of the Scanderberg square, the rapid pace of the palm grove that reassembles the area behind the Opera House, the existing magnolia rows. The definite sign of the Pergola connects the large trees and leads this urban space to the area facing the mosque and marked by the clock tower, by the historical constructions, by the new tower and monuments: to Sulejman pasha, to the Unknown Soldier, the Friendship monument, the Kapllan pasha tomb... The reference to the garden and the need to hold together elements so important and so heterogeneous, suggested to propose a pool of water, a liquid parterre, crossed by directed paths, where a long line of lotus flowers leads to the mosque, the clock tower, the porch marking the front of the Opera House. The urban area defined by these three elements is very interesting. It not only marks an entrance to the Scanderberg square but it identifies the beginning of the urban journey that, symbolically, starting from the porch of the Palace of the Opera, connects the buildings of the drama theatre and crossing the walk Toptani, reaches the National Gallery of Art. A journey through the places of culture production , highlighted by the passage of a strip of water that is interrupted to mark the entrances and settles, with a small pool of water on the parterre of the Art Gallery.



Art Gallery is included in the urban network designed by Faith Park. It marks an important stop at the very beginning of the Boulevard of Martyrs and becomes a joint that connects the Rinia Park, located on the top of the Boulevard, with a new promenade that leads to the Pyramid. From the Art Gallery a beautiful promenade stretching existing routes Faith Park to the new mosque begins while, on the other side of the building exhibition, opens a free green area, nowadays forgotten between the Dajti Hotel's fence, the Catholic Church and the villa housing the former royal family. Albanians friends bind to this area sweet childhood memories: "I went there as a child to take courses in painting and were also being held courses of various musical instruments, small concerts, sports and games in the field behind the Hotel Dajti" ...memories that unfortunately are still unable to reopen closed gates but measure the value of places that today the city does not live. From the Art Gallery side we can get off directly at the Lana river, find the new bridge/library and enter the Pyramid. On the way we pass through this space today forgotten, we imagine it made up of small gardens that can enrich the narration of Faith Park and suggest the possibility of a peaceful stop to read, draw, rest.







Measures to promote pedestrian and bicycle - safety of bike paths - traffic of public transport and private cars. Actions to care and protection existing Pinus pinea - operation times for stretches of homogeneous avenue.

THE BOULEVARD OF THE MARTYRS IN THE FAITH PARK

The Boulevard of the Martyrs and its inclusion in Faith Park has been the subject of many reflections. In the case of the boulevard we are dealing with an urban structure built during the 30s of 900, in the period of the Italian influence. An historical urban axis, very recognizable and strongly characterized in its spaces by the arboreal structures that accompany it and by the presence of the main government buildings. An infrastructure that transcends the urban scale, referring to the entire nation. A unified public space that connects Skanderbeg Square with Mother Teresa Square, from the equestrian statue of the national Albanian hero to the metaphysical void space surrounded by the buildings of the University and the Academy.

Another crucial issue, in the definition of interventions on this historical urban structure, responds to the need / urgency to safeguard and preserve the tree structure composed of *Pinus pinea* that belongs to the vegetation plant contemporary to the construction of the Boulevard. Concerning these

trees, problems of shortages are evident, as well as the constraints of the root which brings to the need to identify a specific program of maintenance and analysis of the plants health that can promote, with competence and knowledge, the actions necessary to preserve and maintain this important tree heritage. In the first instance it should be noted, however, the need to operate an expansion of the free surface of the pavement near the roots.

The design proposal suggests to highlight the lacking trees through the arrangement of benches of shape and size as the rims of the existing trees. When the stretch of tree-row will come to maturity you will instead proceed with a regular layout, reassembling the arboreal pace that accompanied the Boulevard in the past. The intervention on the Boulevard is therefore an action of restoration implemented by redefining the pedestrian zones and cycle paths, with actions of pavement and replacement of lighting fixtures, the redesign and expansion of areas around the trees.





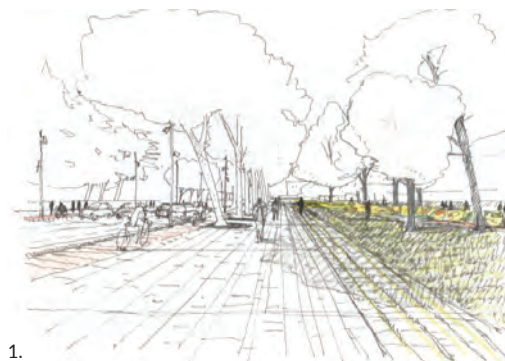
Entrance of the Rinia Park from the north side (Orthodox church)

PARKS

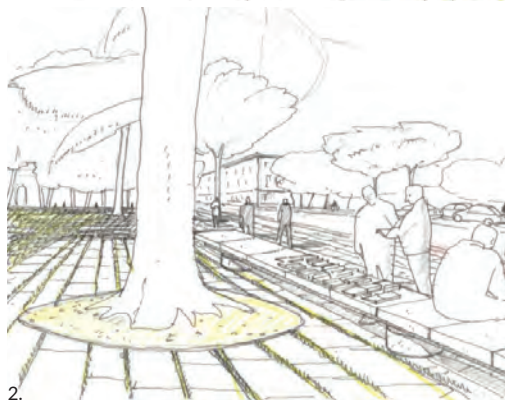
The Faith Park enters the green areas that open along the Boulevard with an attitude of attention towards the existing: the big trees and different monuments that characterize these areas are not being affected in any way. The new landscape is being designed by suggestions promoted by the references to the plant species mentioned in the Holy Books and by the quest for a new atmosphere bearing harmony and hospitality, penetrates the existing parks following trajectories freed by the existing trees. It also crosses them with physical or visual connections that branch off from the Pyramid, which, in this case too, plays a central and articulation role with respect to the proposals of new urban relations.

The Faith Park project involves these green areas considering them as elements of great value to the scale of the boulevard and for the central area of the city. The intention is to safeguard the relationship between the place and the tiny daily fruition that we see through these parks. We would like that the proposed new landscape will enter without imposing itself on everyday use modes, working to implement the comfort of being in the open space and adding colour and variety to a scene that remains fully available.

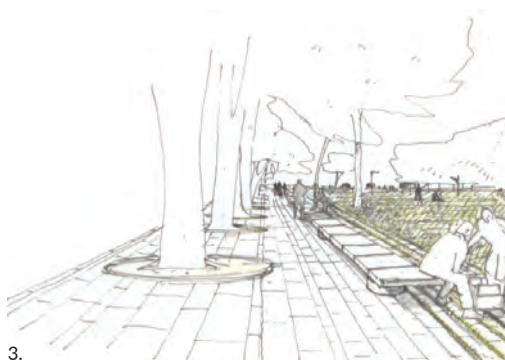
1. The proposed streetscape design plan for Boulevard Martyrs of the Nation.
2. Edge between Boulevard and Park.
3. The new board solution of the park.



1.



2.



3.



The vegetable mesh in Rinia Park

Proposed work acts on the redefinition of the edge of the green areas to the urban paths, always using two types of intervention that are repeated in different situations, so as to create a common and recognizable language within the areas that define the Faith Park. A seating element, which simply reconfigures and reorders the relationship between the sidewalk and the green area thus making possible to facilitate the stop and staying that characterize the usual everyday fruition. The other type, as described in the section of the Boulevard, works instead with the aim to create a visual continuity between the sidewalk and the green area, in order to define a threshold of connection between the open parks and the urban path, widening the sidewalk toward the park and vice versa the green area toward the sidewalk.

Within the green areas gardening interventions are assumed in order to carefully maintain and keep safe a large groups of trees, to recovery

meadow areas, to reconfigure the paths, protecting, thanks to the tracking and the materials used, the root systems of plants, and intervening with vegetation ground cover to repair the areas under the canopy, where it is clear the difficulty of growth of the grass. We imagine a redistribution of seats arranged in function of the presence of the shadow of plants, creating meeting places but also of rest possibilities and tranquillity.

Safeguard actions in areas that are rather consolidated, in which the introduction of grass and shrub vegetation belts suggest new landscape situations. These continue the story of Faith Park and accompany the pedestrian crossing paths, linking the different parts of the city and the various religious presences in this central area. They speak of colours and scents today absent and introduce new visual perceptions. The different species are moving with the breeze bringing the perception of time, movements and dynamics now completely absent.

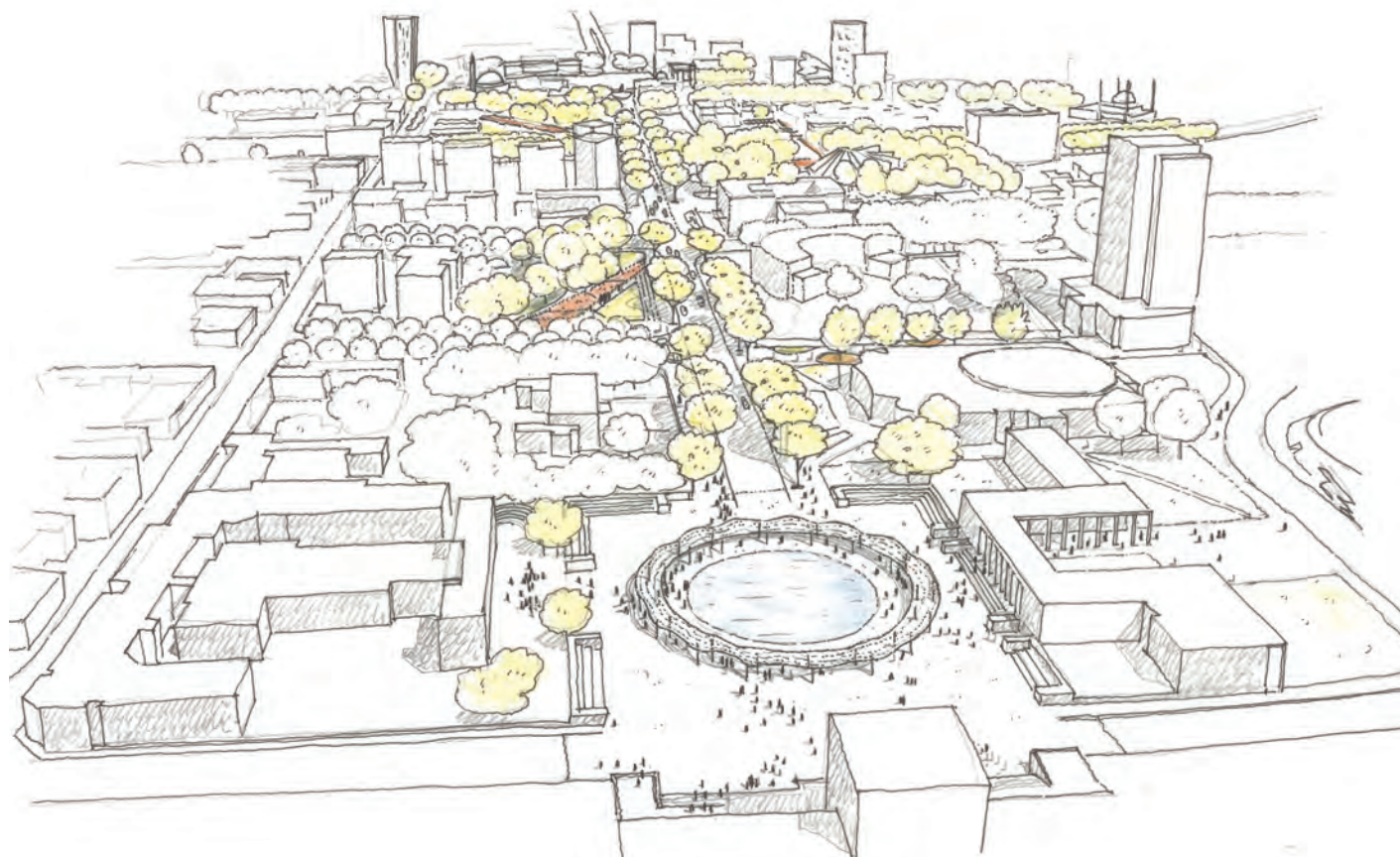


A part of the site plan

The trajectories drawn by the proposed Faith Park are intertwined and involve the axis of Boulevard until one reaches Mother Teresa Square.

VEGETATION

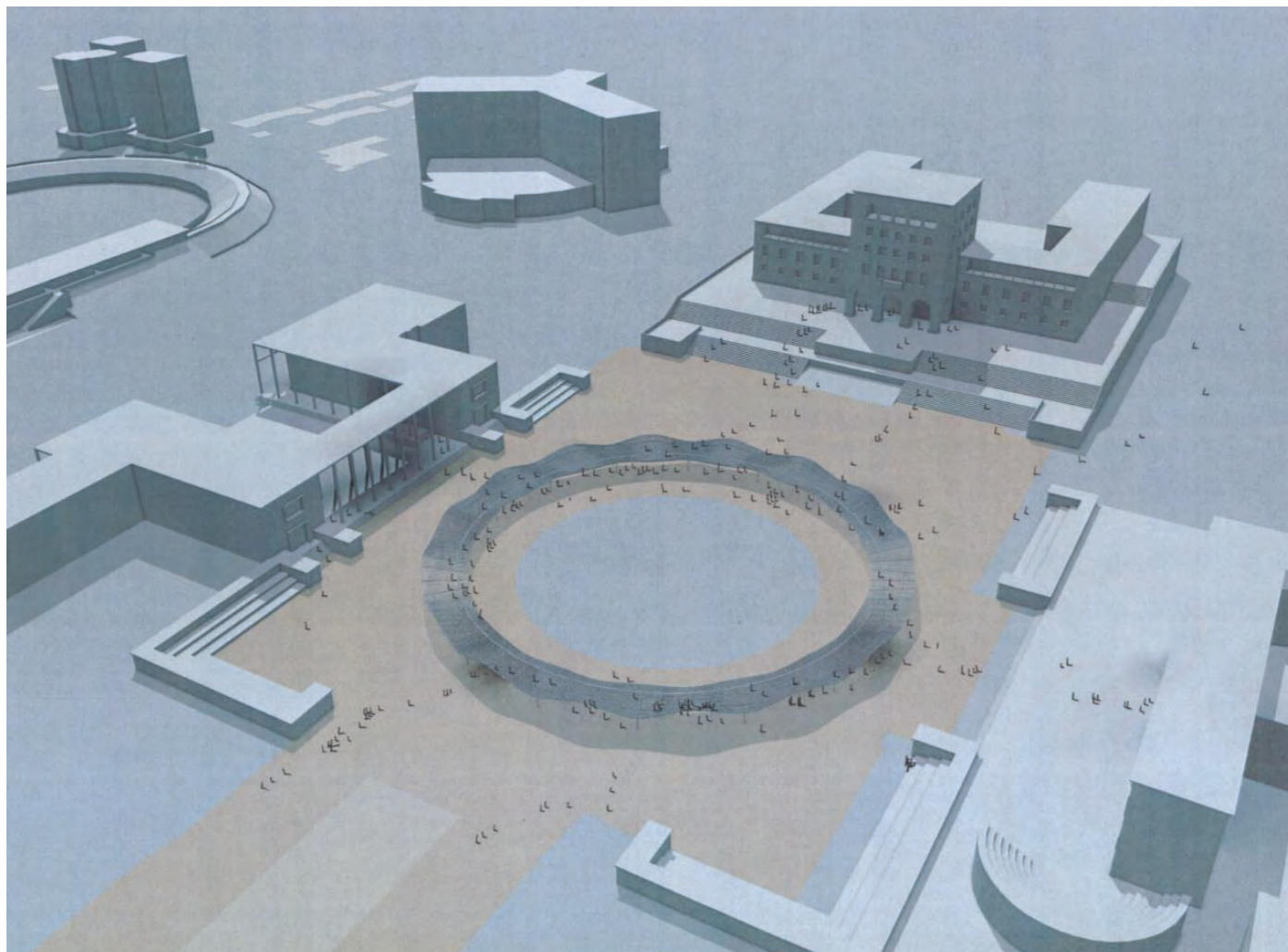
Faith Park becomes an opportunity to propose a big “botanical garden” that is spread throughout the city center, created from existing trees and new plant material planted referring to the readings of sacred texts. Vegetable aspects speak of coexistence between plants, between men and plants and then among men themselves. The biodiversity, that the Faith Park proposal enters, assumes a high urban value and becomes a symbol of attention, observation and knowledge. A new map of greenways is built, and it will feature, just in the sense of religious cohabitation, the project. Within this new “vegetable mesh” individual urban spaces can be identified as places of coexistence of different cultures and traditions and made recognizable thanks to the introduction of specific plant species. The proposal of the Garden of Faith Park can also make use of technological systems that, through the use of multimedia systems, enable anyone, by using a simple smartphone, to recognize the different plant species, know the botanical characteristics, access to information relating to the relationships between plants and sacred texts, set up an area where social exchange information, to enable communication with the citizens, to show the progress of the work, collect comments.



FROM THE FAITH PARK TO THE GRAND PARK

The reflection is on how this space is lived by the inhabitants and what does it mean to combine the obvious rhetoric of fascist architecture with the spontaneity of daily visits. The site also exists as a visual, prospective, functional end of the long boulevard. For this reason and purpose one can imagine the need to highlight, with the use of the same flooring, the belonging of the square to the head of the urban axis and the continuity with the pedestrian and cycling routes of the Boulevard

The square, which still can keep the driveway, already today rather small, is shaped, at its core, to form a small circular basin which is a low water tank but could also become an area available for events or shows. Around it we imagine a space equipped with chairs, shaded by a structure that provides a simple shelter from the summer sun. An arrangement that invites people, students to stop and find a place to spend an evening, to play, to chat. A stop along the routes of Faith Park. The last tour, started from the Pyramid, then runs along the Boulevard, dwells in Maria Teresa Square and then raise up, next to the building of the university, to the amphitheater that we can find, now almost destroyed, inside Gran Park.



07 METRO POLIS + POLIS UNIVERSITY + G&K + FELIX LANDSCAPE ARCHITECTS

TEAM COMPOSITION:

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Urban Planner

Besnik Aliaj

Sotir Dharmo

Assistant

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Interns

Enrico Profido

Caterina Spadoni

Edon Bardoniqi

Viola Deti

Shega Erebara

Jona Osmenaj

Megi Ylli

Sadmira Malaj

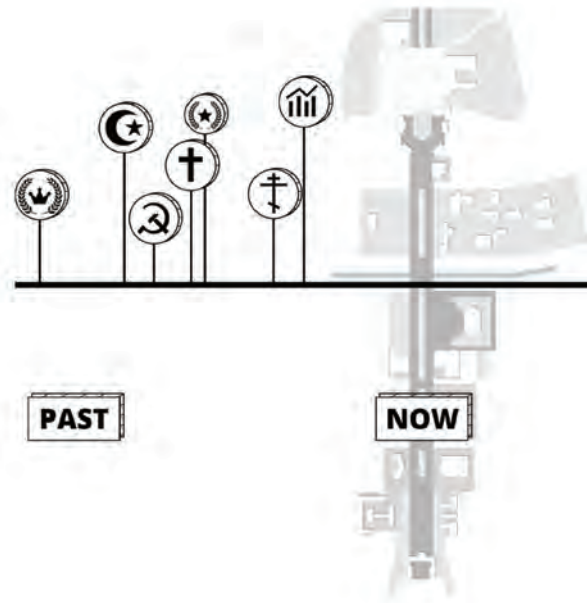
Greta Kukeli

Zaimir Shkëmbi



Albania is a country in full development, holding an enormous energy. During the recent decades, a lot of eras passed and many challenges for the far and near future started to be defined.

Country in Transition



Remembrance of the past, collection of historical tokens

INTRODUCTION

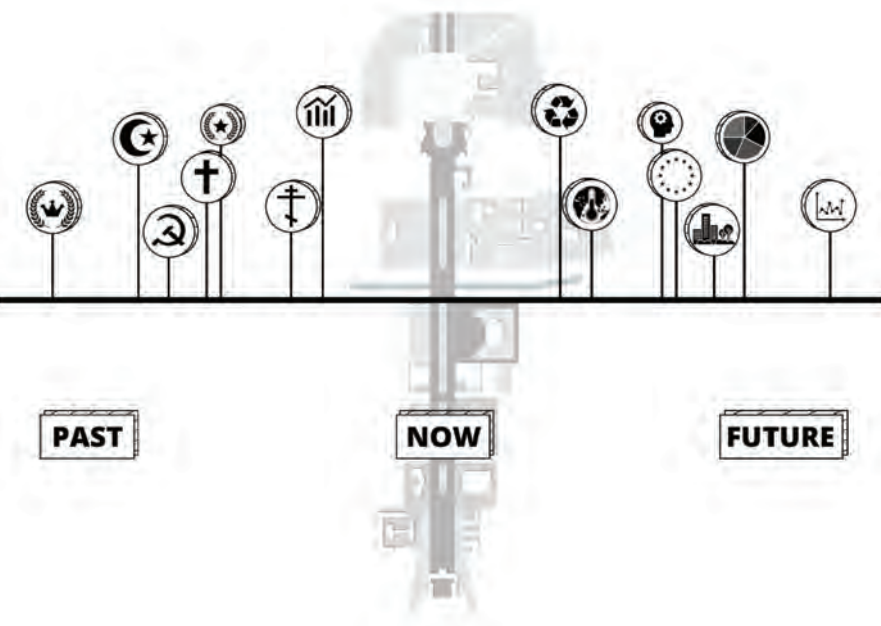
Tensions among religions, and between religions and society, are from all times and not only far away, but also in the close environs. Currently Albania seems to be an exception within this field, where different religions peacefully coexist and are harmoniously embedded in the society. But this coexistence is a delicate and fragile condition and even in Albania there are small signs of tensions. Therefore we should not fuel religion as an individual aspect of society, but rather subvert the peculiar character of coexistence in Albania. We have to cherish the current embedding of religions in the Albanian society and safeguard their mutual coexistence and interconnection with educational, cultural and social functions in the future. The Boulevard serves as an opportunity to address all these issues through a Landscape project.

PERSPECTIVE INSTEAD OF REFLECTION: PARK TO BELIEVE IN!

The boulevard should not only symbolise and collect achievements of the past, nor should it become a space exclusively dedicated to historical celebration, but most importantly it should not become a sheer celebration of the existing coexistence, at the risk of being soon a remembrance of the past. It should develop an inspiring perspective on how to capitalize all current dynamics and energy and embed coexistence in the city of the future. Instead of a park of believes, it has to be a park to believe in! To believe in the future.



Design for coexistence, Embed religion in society



Benchmark for the future, integrate new challenges

BACKBONE OF THE NATION

All historical tokens of this Albanian journey are represented along the boulevard. Together with all sacred places of the different religions, the boulevard symbolizes the historical coexistence of religions, government and society. One can say the boulevard embodies all dynamics of Albanian society. The axis connects the major historical tokens of the Albanian national identity. Stretching from Petrela, cutting through Tirana via Mother Teresa and Skanderbeg square, all the way to the historic town of Kruja. The axis spatially determines not only Tirana, but the entire region. More recently, plans have been made to extend the axis towards the North, giving substance to the connection between the historical and the informal settlements around it. Today the axis embodies the fundamental contemporary values of Albanian society. Some of the most important cultural and educational institutions can be found along the axis and in the main squares at the two ends. The harmonic coexistence of the major monotheistic religions is represented by the presence of their sacred places. Moreover, the central area collects most of the governmental buildings, allowing for the celebration of an only recently achieved democratic regime.



- I. Secure the future green and blue engines
- II. Stage the future platform for society
- III. Share the future circulation catalyst

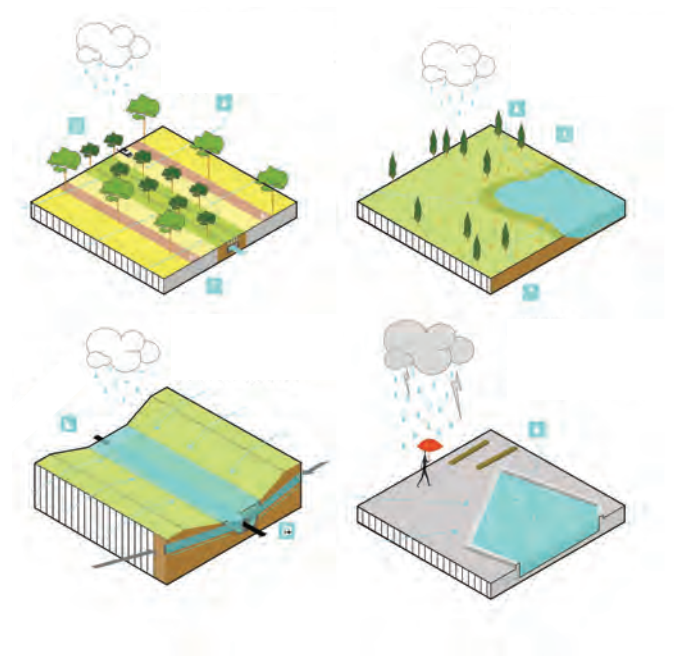
BENCHMARK: TIRANA OF THE FUTURE

The redevelopment of the centre of the city should set the standard for Tirana of the future, representing all existing and chased values of the Albanian society and giving substances to Tirana's development towards a sustainable and social inclusive city. Therefore the design strategy looks to the future also in relation to fundamental issues that are currently at the centre of important discussions concerning cities' sustainable development. From this perspective, the Park object of the competition becomes an occasion to address global urbanization issues regarding water, health, mobility, energy and waste. Landscapes can sustain and regenerate ecosystem services (benefits provided by natural ecological processes, like air cooling and filtration, water management etc.) while offering spaces for social interaction education and leisure activities (psychological wellbeing). Following this logic the Park Martyrs of the Nation is an opportunity to adopt a more sustainable approach toward urban design, using landscape as a medium for the city's future development. Starting from its historical core, Tirana can become the example of a sustainable city where landscape's resiliency guarantees a healthy and aesthetically pleasing environment.

SYSTEMS

The parks become green and blue engines, integrating all measures to climate proof the city and transform it into a healthy place. The Boulevard axis and related parks serve as a platform for society, allowing for the celebration of past, current and future heroes. Moreover they become the infrastructure engine of the city, establishing pedestrian and bike networks, becoming the connector of a future public transport system.

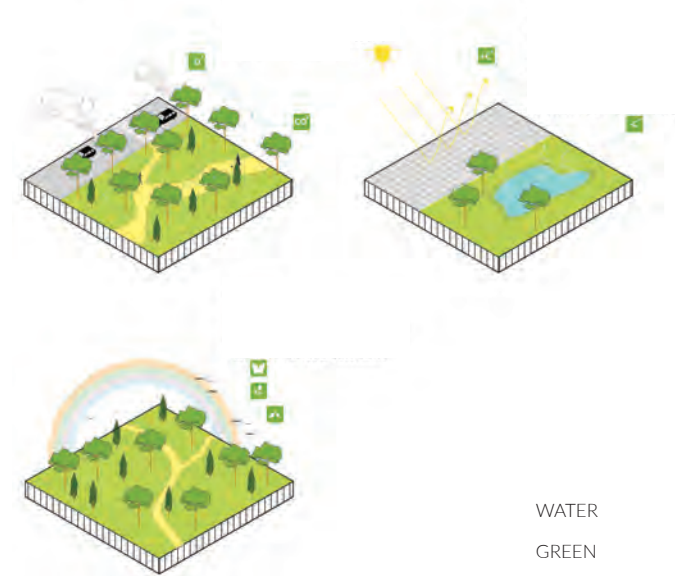




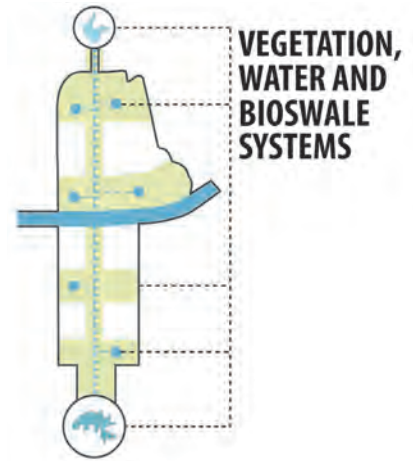
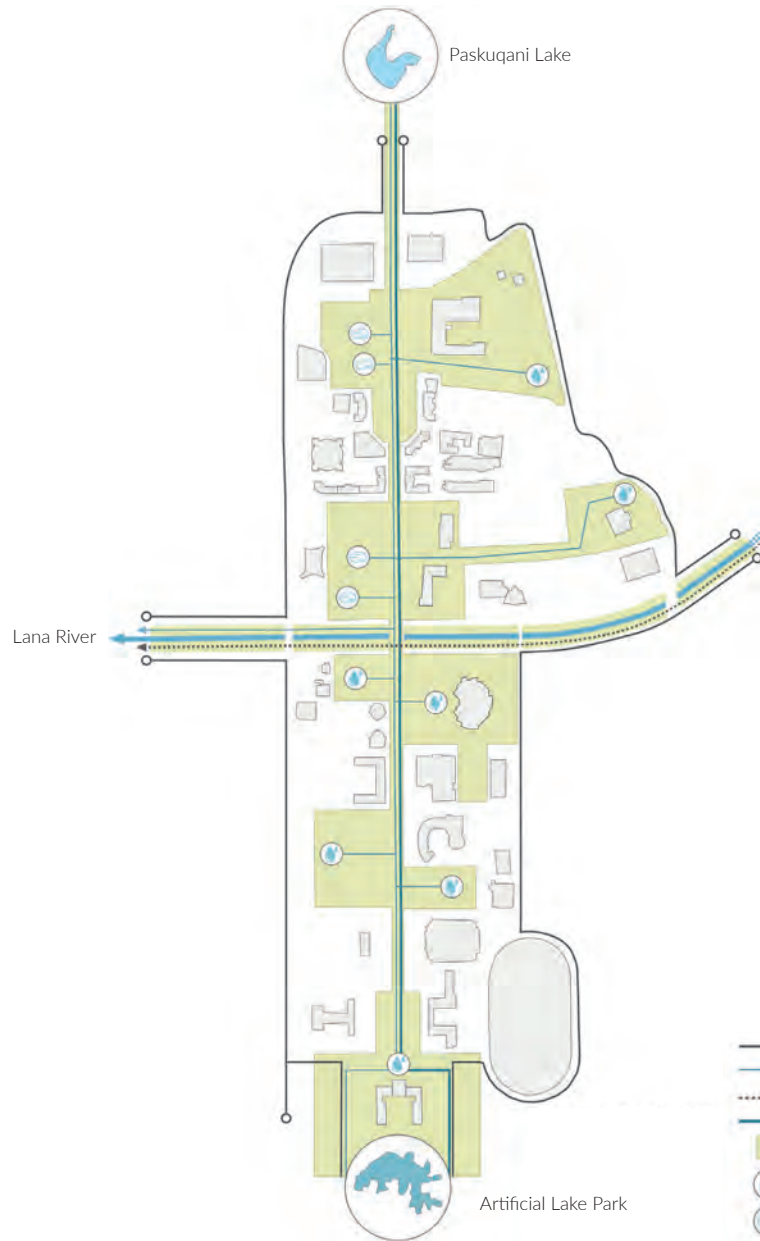
GREEN & BLUE ENGINES

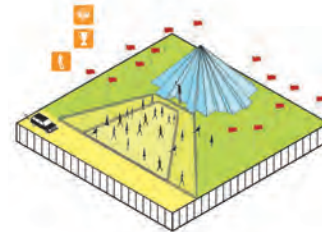
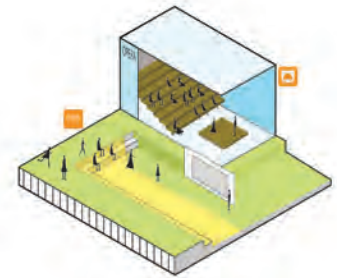
The parks are climate proofing the city, reducing its environmental impact, transforming it into a healthy place to live in. Water is drained and infiltrated through rain gardens and permeable pavements, to reduce the rainwater runoff. Surface water is filtered by collecting it in ponds with water-purifying vegetation. Rainwater can also be temporarily stored in water retention basins located in the squares, to prevent overflow during heavy rainfall and, more in general, to release the pressure on the Lana River. Moreover by separating rainwater collection from the municipal sewer system, and isolating the latter from the Lana River bed with a sunken piping system, the runoff water can be reused for watering parks and gardens instead of mixing it up with black waters that end up in waste water treatment facilities or, even worse, are directly discharged into the sea.

New green permeable surfaces are introduced to limit the amount of waterproof and highly heat absorbing surfaces, which are the main causes of Urban Heat Island effect in the city. New vegetation is added, to capture CO₂, improve the air quality in the city and mitigate the temperatures through evapotranspiration processes of plants. A huge variety of trees and shrubs, attracting insects and animals, improves the urban biodiversity.



WATER
GREEN





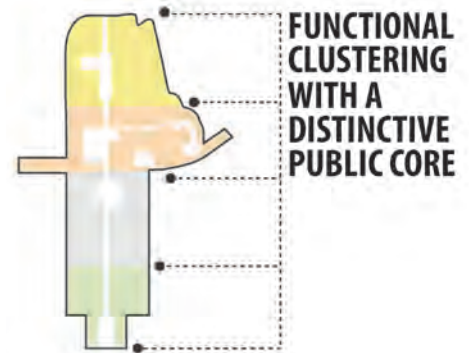
SOCIETAL PLATFORM

The parks become the platforms of the society. Therefore, the connection between the cultural and governmental buildings is strengthened, sharing their inside functions with the outdoor public realm. The parks host neighborhood facilities, such as sport fields and playgrounds. They attract new uses and functions. They provide space for festivities and manifestations, for the celebration of old heroes and the creation of new ones. The coexistence of all religions is celebrated by integrating the religious buildings and their outdoor premises with the parks.

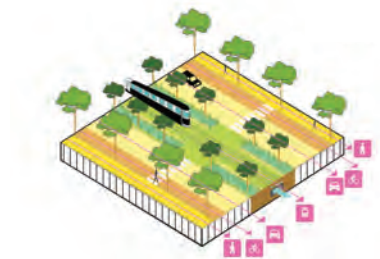
Main actions:

- Connection between institutional buildings
- Connection with cultural functions
- Integrating neighborhood facilities
- Creating a platform for manifestations and celebrations





- Border of the Central Areas
- Connections
- Attraction (activities / events)
- Square as a core connection
- Neighboring Areas
- Institutional
- Art & Culture
- Religious
- Commercial
- Educational
- Sports
- Public Activities

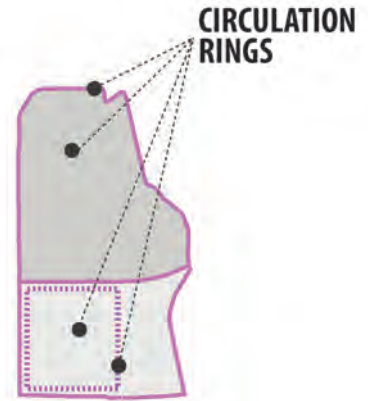
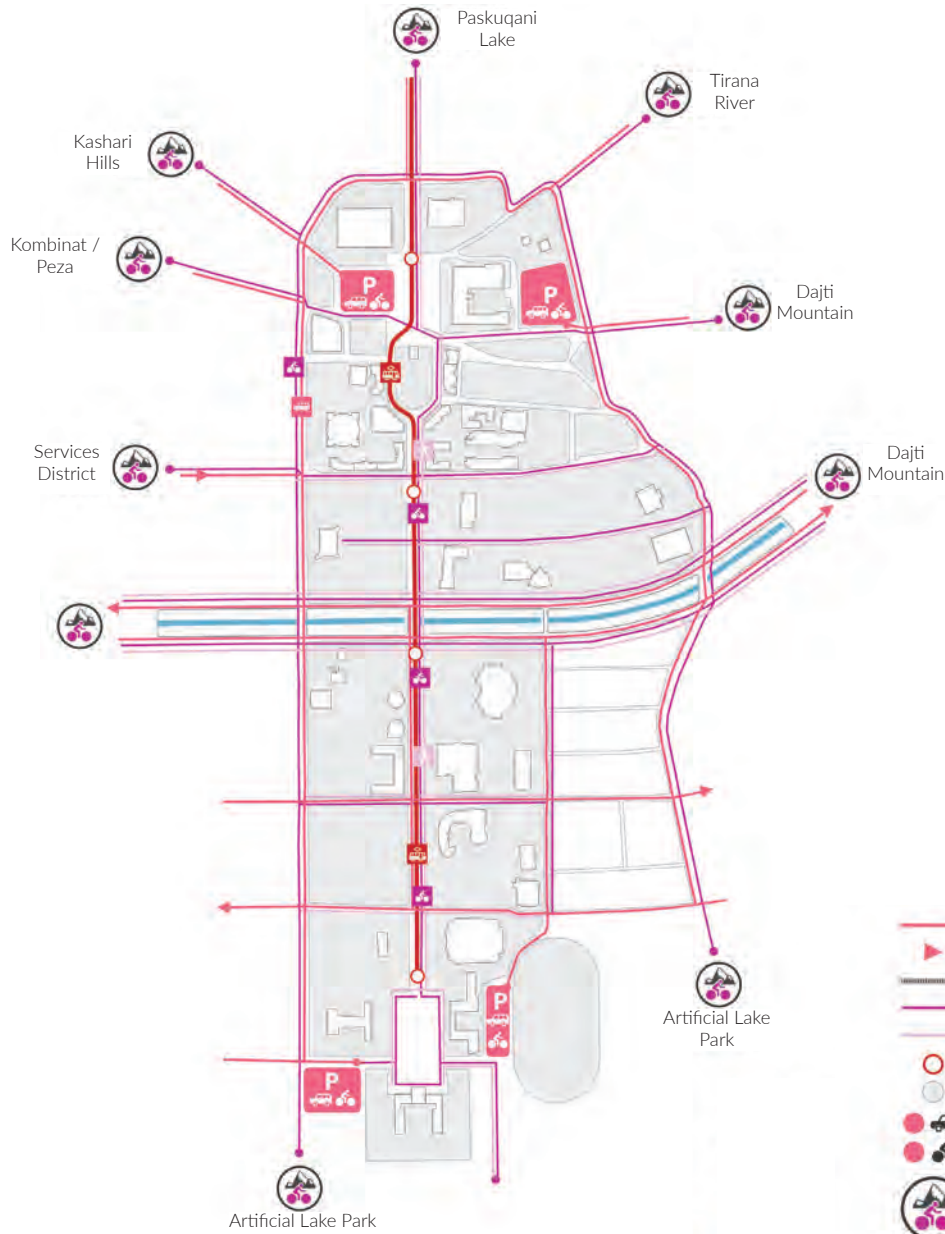












CONNECTOR

The axis and the adjacent parks guarantee car-free public realm for pedestrians and an integrated networks for bikes. The Boulevard becomes the main connector for a new public space network of trams. Underneath some of the parks, parking garages are situated, to reduce the car parking pressure in the surrounding neighborhoods.

Main actions:

- Pedestrian networks
- Bike routes
- Public Transport system
- Parking garages



-  Road / Car Access
-  Direction of Movement
-  Light Railway / Tram
-  Cycling Route
-  Pedestrian Route
-  Tram Stop
-  Pedestrian District
-  Underground Parking
-  Bike Rentals
-  Connection to Important Routes



Projects:

1. The Opera Gardens
2. The Green Campus
3. The Urban Beach Park
4. Lana River Park
5. The Platform for the Future
6. Neighborhood Parks
7. The Gateway to the Parks



DESIGN ELABORATION

NO GRAND PLAN

The scale of the project requires an integrated process, involving different parties. Therefore, it is set up as a masterplan, consisting of independent projects and frameworks on different scales. Each project requires collaboration with specific stakeholders. They can be developed separately or phased. But they share one ambition: creating the “park of the future” in the city of Tirana.



Landscape Plan

THE OPERA GARDENS

The National Historical Museum, the Palace of Culture, the Puppets Theatre and the Ministerial Complex are lined up around the monumental Skanderbeg square. Around the urban void, the proposal foresees a green belt with performance spaces in direct contact with the Opera and the Museum. Skanderbeg square can temporarily retain water, releasing the pressure on the Lana River during heavy rainfall. The green belt enriches heavily the biodiversity. The park adjacent the Opera is focused on creating performance spaces, linking the opera to the public realm. The landscape is manipulated to articulate flexible performance spaces and offer a variety of spatial conditions that allow for several types of performances to occur at the same time and to be protected from the disturbance of the adjacent car road. Under both the square and the new park, underground parking garages are located. Their location close to bike sharing stations, tram stops and pedestrian areas is strategic to promote the use of soft mobility systems and free the center from car traffic.

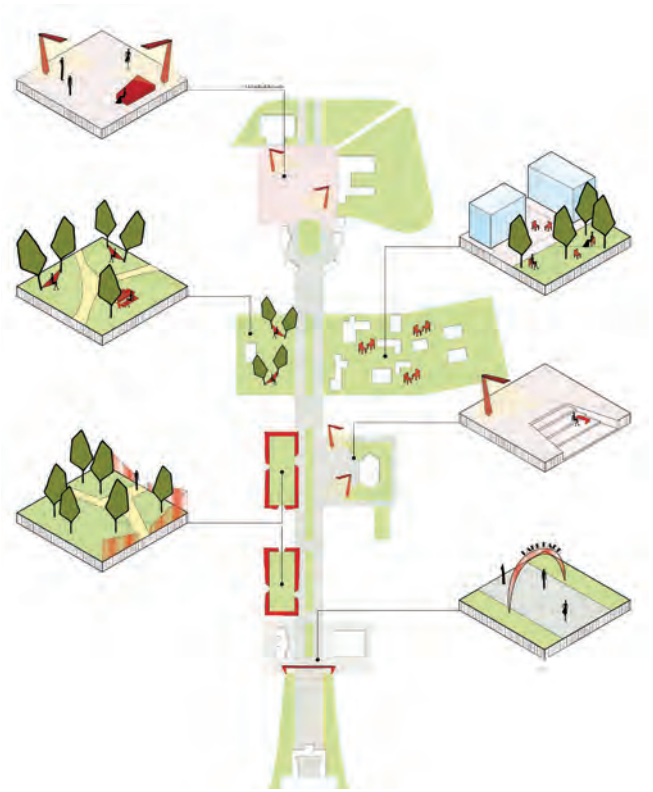




The Opera Gardens



Open Gardens - Section A



Urban accessories framework

THE GREEN CAMPUS

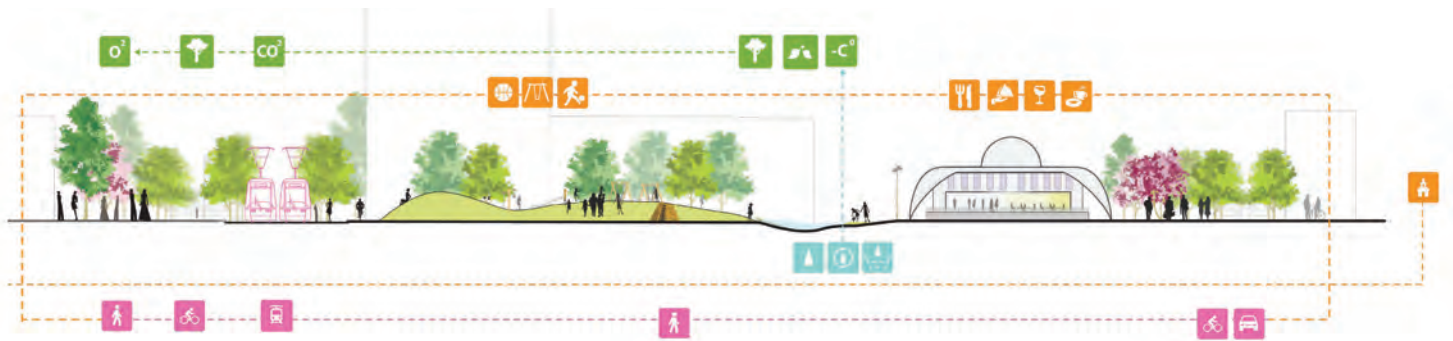
A small scale network of paths creates a permeable green campus, opening new paths and reestablishing lost connections between Skanderbeg square and the existing pedestrian road Rruga Murat Toptani and linking the different functions in the cultural quarter. Within this system small plazas offer protected seating areas.



Urban beach park design plan.



Green Campus D - Section B



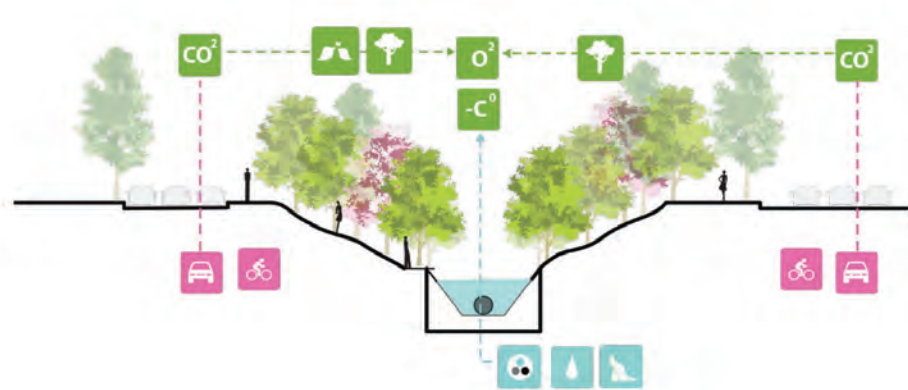
Urban Beach Park - Section B

THE URBAN BEACH PARK

The proposed upgrade of the existing park with the Taivan center, foresees a new topography, pick nick and relaxation areas, and collection ponds with water fileting vegetation - 'wadi' - where the rainwater can be naturally cleaned before it infiltrates into the ground. Also the introduction of additional trees will contribute to the purification of the air and the mitigation of summer high temperatures - through evapotranspiration processes and the decrease of air temperatures caused by shadows.



Urban Beach Park



Lana river Park - Section C

THE LANA RIVER PARK

A new sunken piping system along the Lana River can allow the separation between sewage system and water from the river. Moreover, to improve the possibilities to experience the water, the river's water level can be raised by positioning two dams. A walking path along the waterline, seating areas on the slopes and small stalls with food/drinks enables to use this park as a recreational area.



Lana river Park



The Platform to the Future - The Pyramid

THE PLATFORM TO THE FUTURE - THE PYRAMID

The pyramid is stripped, and transformed into a covered auditorium. The space around the Pyramid is activated and transformed into a place where spectacles, celebrations and manifestations happen. A paved amphitheater forms the monumental connection between the Pyramid and the boulevard. The pyramid is embedded in a green décor. The underground floor is converted into a multifunctional space for fairs, restaurants and bars. The multifunctional interior of the pyramid is directly connected to the space outside, the latter can serve as an extension of the interior pace when needed.



Neighborhood parks, Playground

NEIGHBORHOOD PARKS, PLAYGROUND

These parks improve the facilities in the immediate surroundings and the adjacent neighborhoods, providing sport fields, playgrounds and places to relax and stay. These parks are not heavily designed, they adapt to the existing situation, simply upgrading them and adding specific program and facilities. Neighborhood Park – Meditation: permeable surfaces and new vegetation are added; it is transformed into a monumental space dedicated to the statues of the three brothers. Neighborhood Park – Playground: new playground, flowers and furniture area added; existing paths are connected to the neighborhoods pedestrian networks. Neighborhood Park – Sports: new sports fields and facilities are added, but the space remains flexible so that it can also become a gathering space to watch soccer games projected on the exterior wall of the stadium.



Gateway to the Parks

Since it's important to redevelop the Boulevard as part of a citywide strategy on infrastructure and public transportation, the proposed strategy for the Boulevard is related and connected to the redesigned street sections of the northern part of the Boulevard. In the middle zone of the street section a tram line is introduced. This zone is used to collect the rainwater and clean it with vegetation. A sunken piping system collects the cleaned water and drains it to the Lana River.



08 CASANOVA+HERNANDEZ ARCHITECTS

TEAM COMPOSITION:

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Theology consultant

Rrok Logu

Art adviser

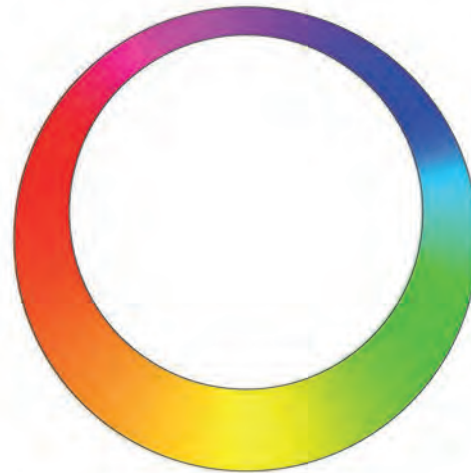
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Tapio Rosenius

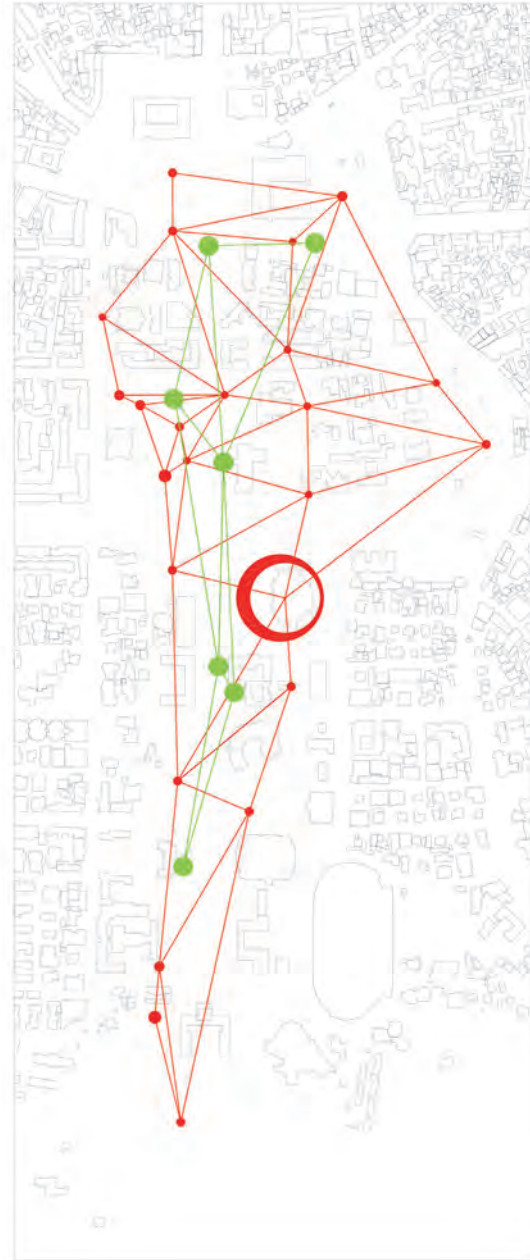


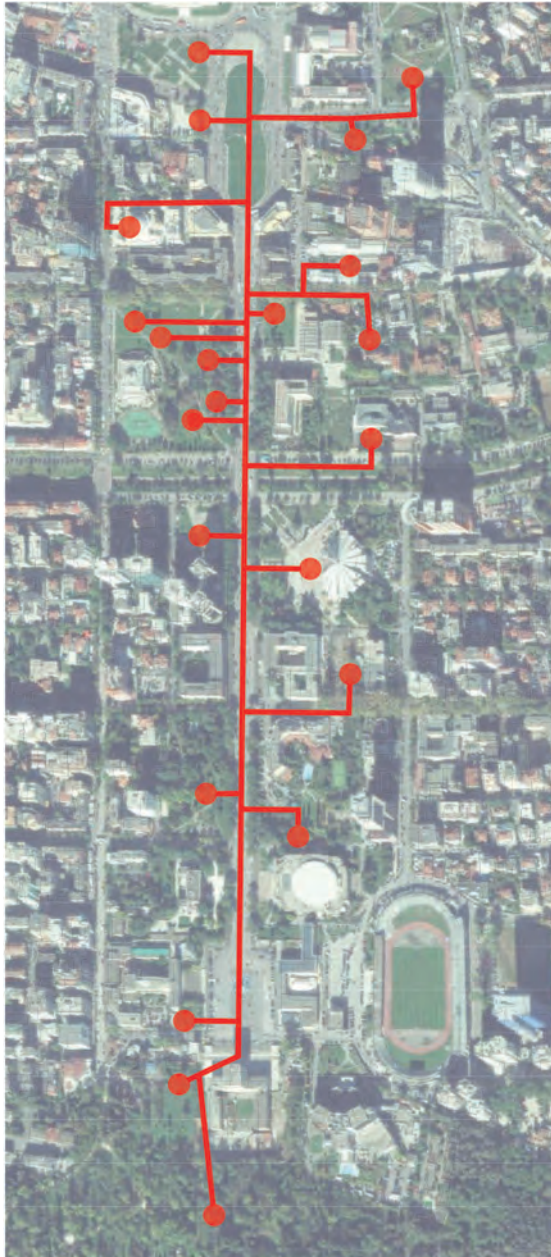
Albania is characterized by a religious diversity and its social tolerance towards the different faiths. The Park of Faith not only symbolizes the exemplary good cohabitation among the different religions in Albania, but also its importance in the construction of the social cohesion.

STRATEGY: NETWORK OF ARTSCAPE INTERVENTIONS

Strategy of public space acupuncture based on artscape interventions. The strategy consists of 20 site specific interventions located along the Boulevard of the Martyrs of the Nation and surrounding areas. Each intervention has a circular shape with a radius of 6, 8 or 10m. It has a code number, a name and responds to a theme related to religious cohabitation. Each intervention reacts to the specific urban and social conditions of the near urban context producing a catalytic effect in the surroundings.

The interventions work together in a large interlinked network, which not only forms a thematic park named "The Faith Park", but also provides a new and complementary way to experience the city and the relation among citizens. It is conceived as a Public Space Acupuncture strategy with the aim of activating the symbolic use of public space improving urban life and citizen cohabitation achieving the maximum impact using a minimum of resources.





PHYSICAL CONNECTION AMONG INTERVENTIONS

Cities are marked in the memory of citizens and tourists as routes between points of interest. Creating a walking route between the intervention points will physically and virtually connect the whole network. Signs at the intervention sites and tourist maps marking the route will encourage citizens and tourists alike to discover the Park of Faith route becoming this a part of the daily life of citizens or of tourist visits to Tirana.



1. Circle as symbol of faith
2. Spectrum as symbol of religious \ cohabitation

PARK OF FAITH AS A SYMBOL

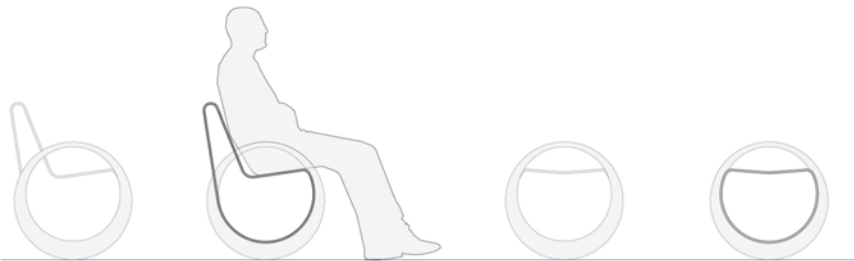
Albania is characterized by a religious diversity and its social tolerance towards the different faiths. The Park of Faith not only symbolizes the exemplary good cohabitation among the different religions in Albania, but also its importance in the construction of the social cohesion. Faith is the subject and religious cohabitation the objective which are represented in the Park of Faith. On the one hand, the Circle is the universal symbol that historically has represented all kinds of faiths. As Hermes Trismegistus stated 'God is a circle whose centre is everywhere and whose circumference is nowhere'. On the other hand, religious cohabitation is represented by the spectrum that fills the circle, changing gradually through all the colors and representing all the believes united in a continuous, without principle and without end.

A NARRATIVE EXPERIENCE WITH & EDUCATIVE ROLE

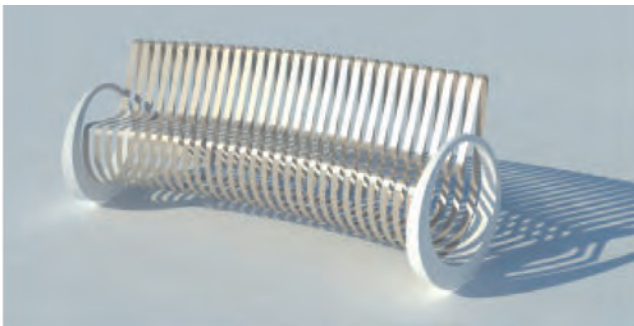
On top of the symbolic dimension of the Park of Faith, there is a more explicit narrative experience with an educative role. Each intervention has a story to tell. The visit to the Park of Faith becomes a narrative experience. Innovative design and artistic approach are the vehicles in charge of transmitting the message to the public in a playful way. Public Space is transformed into an outdoor exhibition space connected with the many cultural buildings of the context and the specific artistic possibilities of each place. This narrative experience has a strong educative role. First, because each intervention is focused on one theme teaching us how this theme is present in the other religions. Second, because each intervention underlines the many symbols and values that the different religions share teaching us how much we are united besides apparent differences.



Circular light



Circular bench



IDENTITY AND COMMUNICATION

CIRCULAR LIGHT AS ICONIC LIGHTING ELEMENT

The circular lighting element is inspired by the circular shape of the interventions and the logo of the Park of Faith. LEDs along the interior part of the circle distribute the light in a circular way, marking in the dark only luminous rings.

CIRCULAR BENCH AS ICONIC SEATING ELEMENT

The bench is made of modular pieces. The modules can be installed individually, in groups, creating arches or following a continuous circle. The variation of benches placed facing the interior of the circle or towards its exterior, marks the character of the intervention as introverted or extroverted.

MULTI-POSITION URBAN FURNITURE

The existing position of the many benches in the public space of Tirana makes citizen interaction difficult. The multi-position urban furniture is created with a single piece of furniture made of white concrete. The piece of furniture can be positioned in 4 different ways, adopting 4 different functions: chair, chaise lounge, stool and table. This versatility allows to create with the same element very different seating combinations depending on the plan layout and the position of the urban furniture. The system also reduces drastically the production price because to produce apparently many different urban pieces of furniture, will only need one single industrial production cast. The piece of furniture can be marked on its sides with the logo of the Faith Park. It can be named as "Tirana" and can be produced by a well-known international firm with the aim of including it in their catalogue, thus promoting internationally the name of Tirana associated to a high quality design in public space.





Islands layout



Meander layout



Orthogonal layout

ARTSCAPE: COLOR GARDEN

Theme: different colors have different meanings in the Bible and the Quran. The colorful gardens are made with flowers of the same color. Contemplation is combined with the explanation of the similarities and differences of the meanings according to the holy books.

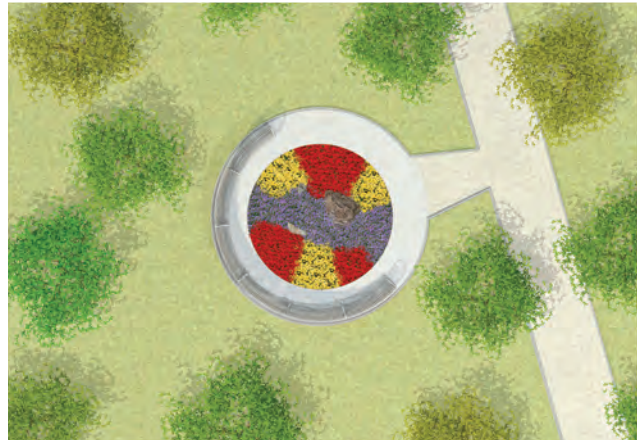
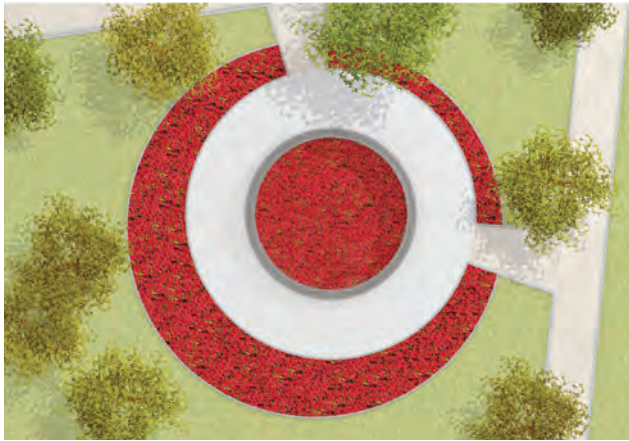
Urban context: central location in the park, near a resting area. Citizen interaction: contemplation and chatting Expression: visitors are seated on a long circular bench surrounded by colorful flowers. Color is everywhere around them.

ARTSCAPE: ROCK GARDEN

Theme: rock Faith, most of the religions have venerated sacred rocks. In Christianity the Rock represents sometimes Christ, sometimes the Church. In Islam the rock marks the site from where Prophet Muhammad made his Miraaj or Night Journey into the heavens and back to Makkah (Qur'an 17:1). Urban context: Located near the circular foundations of one of the towers of the castle. Expression: the rock garden stimulates the contemplation of large and heavy stones as inert elements with sacred meanings that contrast with the colorful and alive nature around them.



Park at the back of Palace of Culture



Color Garden



Rock Garden



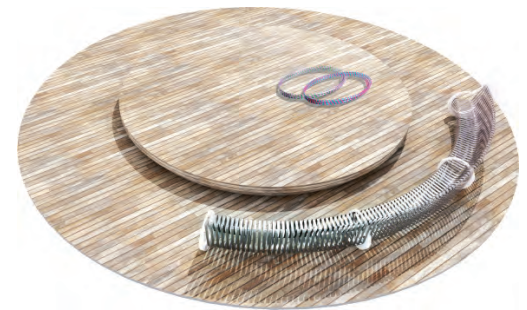
Body Garden

ARTSCAPE: BODY GARDEN

Theme: Pray

Pray is a common act to all religions. Most of the times, praying is combined with a specific position of the body such as kneel down in Christianity or sujood in Islam.

Urban context: in front of the National Art Gallery Citizen interaction: sitting on sculptural design furniture which puts our bodies in different positions interacting with the others' bodies. Expression: when the garden is not used, it is a sculptural installation. When it is used, the human bodies in different positions become an alive human garden.



Rituals Garden

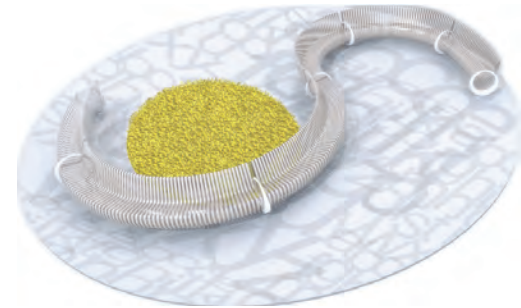
ARTSCAPE: RITUALS GARDEN

Theme: performance of ritual

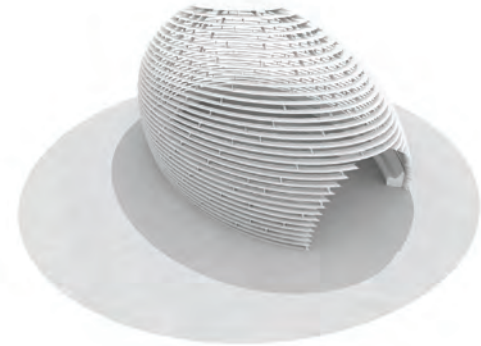
The performance of ritual creates in all religions a theatrical-like frame around the activities, symbols and events that shape the participant's experience. Different rituals have in common the use of the body to create movements and the use of the voice.

Urban context: public courtyard located between the National Theater and the Experimental Theater, which young actors of the experimental theater use as a rehearsal outdoor room. Citizen interaction: watching performances Expression: circular stage and circular bench for public sitting around the stage.





Books Garden



The Dome of Faith

ARTSCAPE: BOOKS GARDEN

Theme: Sacred books. The Q'uran and the Bible are not only some of the most influential books in the history of humanity, but also the most published, translated and the most read books by many generations.

Urban context: in front of the main entrance of the National Library
Citizen interaction: an extrovert space (looking outside the circle) for self concentration and an introvert space (looking inside the circle) for citizens interaction. Expression: reading and talking, understanding and explaining, self concentration and social behavior are the two sides of the books.

ARTSCAPE: THE DOME OF FAITH

Theme: Domes are architectural elements used in many religious buildings, but they acquire different meanings along the history. Some domes in mosques reflect on the idea of Paradise having eight gardens with eight doors, while the first Christian domes had a cosmological interpretation.

Urban context: open space in the park. Citizen interaction: the dome creates a shadow space protected from the rain for resting and contemplation of the space and light. Expression: Visible and invisible at the same time, the dome is made of horizontal lamellas, which are perceived as immaterial looking frontally and solid when they are seen from inside.





Tree of knowledge

ARTSCAPE: TREE OF KNOWLEDGE

Theme: The “tree of knowledge” as is called in the bible is mentioned as “the tree” in the Qu’ran. The Bible explained how consuming the fruit of the tree of knowledge of good and evil was the original sin committed by Adam and Eve that subsequently became known as the Fall of man (Genesis 2-3).

Urban context: Existing large tree located in the park

Citizen interaction: seating around the tree creates a space for contemplation with possible interaction with the person sitting under the tree, who gains protagonism. Expression: long circular bench with a single entrance puts the attention on the tree located in the center that cover with its leaves the whole circle.



Garden of winds

ARTSCAPE: GARDEN OF WINDS

Theme: wind. In the sacred books ‘wind’ can adopt very different meanings. In the bible, the spirit (hb ruah) is the breath, originally, the breath of the wind. Sometimes it puts down houses, cedars, and vessels in the deep-sea (Ez13, 13; 27.26), and other times, it is transformed into a soft murmur (1 Ki 19.12)

Urban context: on a small hill at the square of Frashëri Brothers. Citizen interaction: wind contemplation and citizen interaction due to the urban furniture position. Expression: as the wind cannot be seen, the artscape makes visible the invisible. The landscape makes us to observe the strength and direction of the wind, understanding its different meanings.





Fruit Trees Garden

ARTSCAPE: FRUIT TREES GARDEN

Theme: fruit trees. In the Bible, the tree is a tangible sign of that vital force that the Creator has spread in the nature (cf. Gen 1 11V) which provides people with fruit to feed on (cf. Dan 4, 9). Particularly in the Qu'ran, the fig and the olive symbolize Jerusalem, the city of Jesus, and the Mount Sinai where God spoke to Moses (Chapter 55 / 2.74)

Urban context: back gardens of the Prime Minister building. Citizen interaction: seating areas between trunks and grass as a natural carpet to sit under the leaves of the trees. Expression: in a large open green area, the intervention becomes a small and dense forest full of trunks, and a dense sky of leaves.

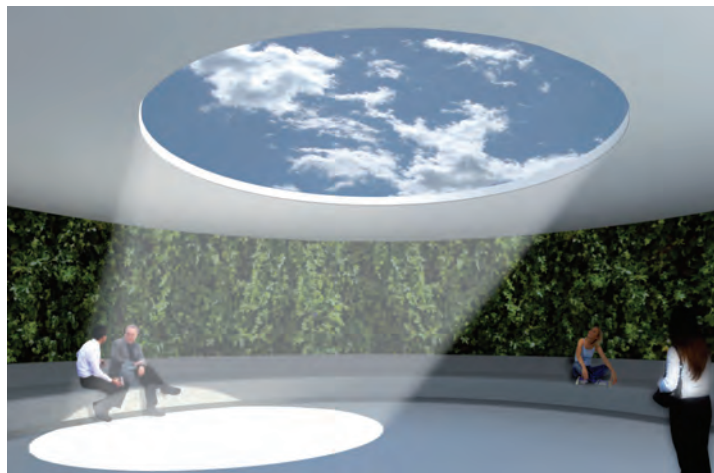


Sky Garden

ARTSCAPE: SKY GARDEN

Theme: sky The Bible strongly distinguishes between the physical sky that has the same nature as the earth (heaven and earth) and God's heaven (the sky that is not the earth). But it is the first one that typically allows people to think of the second.

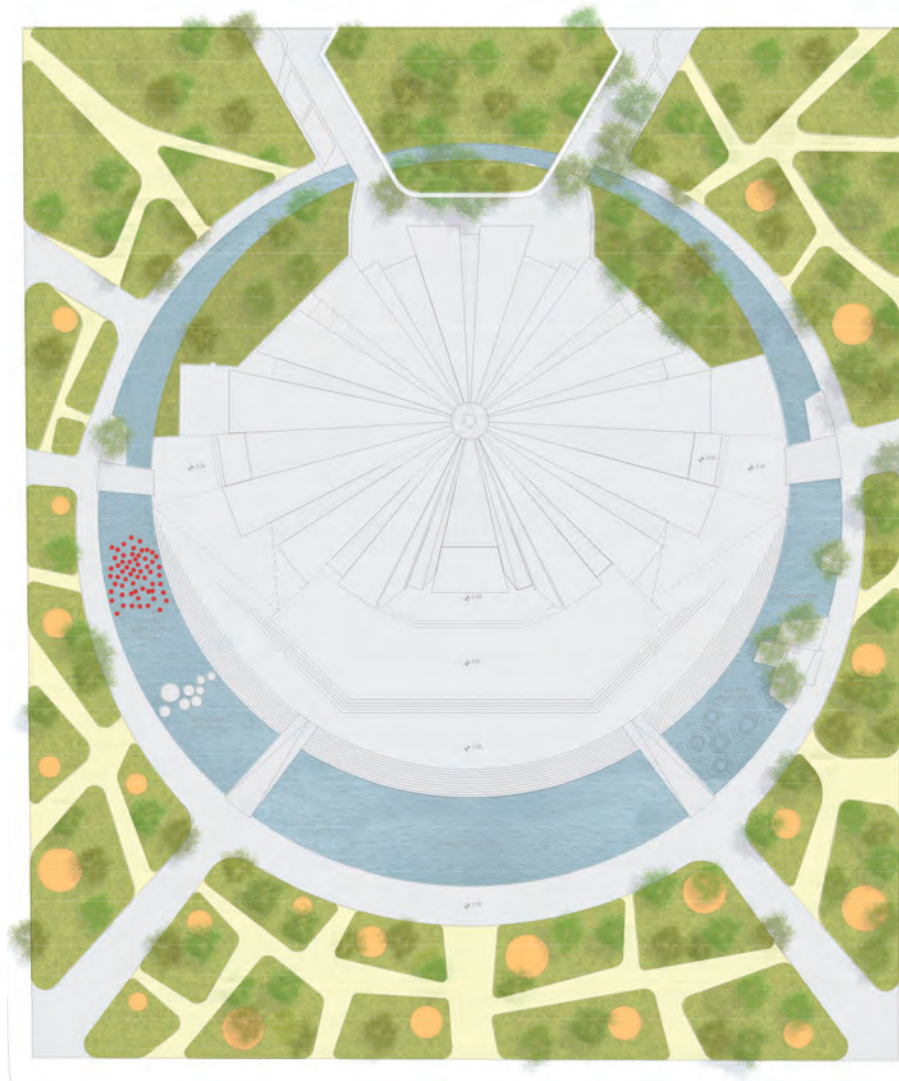
Urban context: A clear zone in the woods of Tirana Park. Citizen interaction: space for surprise and contemplation of the sky. Expression: the sky is framed in a room with a circular hole in the ceiling. Out of context, the color of the sky and the clouds look different, making us to think about the sky on earth and heaven.



The water moves in a circular ring around the pyramid, changing its speed, texture and reflection depending on parameters such as the inclination, deepness and texture of the surface underneath.

ARTSCAPE: WATER-SQUARE

Theme: water. In all religions, water is seen as a tool of God, a primary source of life. Without water the man could not exist. The water from the rain, running through the rivers and merging into the sea, has many symbolic meanings and episodes in both Qu'ran and Bible. Urban context: site around the Pyramid. Citizen interaction: contemplation, relaxation, walking, playing, meeting. Expression: Water as a main source of life has been associated with the main intervention of the Faith Park, which is the Pyramid square. The varied and mutating expression of the water-square relates to the universal questions that originate all religions: the origin of life, the cycle of life and the mystery of death. The water moves from the back of the Pyramid towards its front, where it calms down becoming a peaceful reflective pool. The landscape transforms radically the perception of the Pyramid giving a new dimension to this iconic urban element without making any physical intervention on it.



"The New Pyramid" and square as symbolic centre of the Park of Faith

THE NEW PYRAMID: MUSEUM OF RELIGIONS

The New Pyramid will become the central object of the Park of Faith. The exterior facade will be restored respecting the materials and finishings of the original design and the several additions at the interior will be removed to recover the original spatial quality of the building, which now has been negated. The building is transformed into a world leading center for the religious cohabitation. It is programmed with permanent interactive exhibitions with a strong didactic role about the origin of religions, religions around the world, history of religions in Albania and Art & Faith. Multifunctional rooms provide spaces for lectures and debates, which can be easily connected with schools acquiring these spaces an educative dimension.

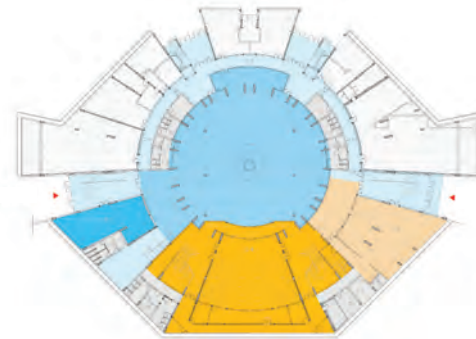
The central space will be again the heart of the building where a series of renown national or international artists will be invited every three months to create a single large scale site specific work, reflecting about the many different topics interlinked in the Park of Faith. The art installation will transform the New Pyramid into another artscape of the strategy, capable of attracting many citizens of Tirana but also foreign visitors, branding the international name of the city. The project could be financed with the contribution of all the different churches around the world, becoming this project a global statement about freedom of cult and peaceful cohabitation among different religions, which becomes in this case especially significant by reusing a symbol which once was associated to religious repression.



Level 1



Level 0



Level -1



The strategy distinguishes four types of interventions:

- 1. Basic interventions (first phase)*
- 2. Curated interventions (second phase)*
- 3. Pyramid square (third phase)*
- 4. Interior Pyramid building (four phase)*

A coordinated strategy of phasing and financing the whole process could help to make the project not only economically feasible, but also buildable in a relative short period of time, reaching very high expectation goals. It is highly recommended to think over the economic sustainability of the whole strategy from the beginning, developing a sustainable system of designing and financing it. The system is divided into four independent phases related to four types of interventions and four possible financing systems.



Bird's eye view of the Pyramid

INTERNATIONAL LANDSCAPE DESIGN COMPETITION

Tirana park of faith: Contemplation gardens
along the boulevard "Martyrs of the Nation"
inspired by holy books & religious cohabitation

No. 10



AKPT
AGJENCIA KOMBETARE E
PLANIFIKIMIT TE TERRITORIT



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