



COMPETITIONS
KONKURSE

culture quartet | 2015 08
kuarteti i kulturës | **ATELIER ALBANIA | AKPT**

INTERNATIONAL ARCHITECTURE DESIGN & CURATORIAL COMPETITION

Re-activation of 4 distinguished buildings,
part of the Albanian architecture and
historic heritage of Tirana, Albania
National Historical Museum • Villa 31 •
Palace of Brigades • Former League of Writers
No. 8

ORGANIZERS

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

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Ministry of Culture
Institute of Cultural Monuments

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ALN + 2A+P/A Associates +
Prof. Peter T. Lang + StudioArch4

Gazza Massera Architetti +
M&J Archi-Studio + A+C Studio
Associato + Efa_studio di
architettura e consulenza

Casanova+Hernandez architects +
“SON” Engineering & Construction

WW Architecture + Metro POLIS

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Atelier Albania asked by the Minister of Urban Development, Minister of Culture and mandated by the Office of the Prime Minister, announced an international architectural design and curator competition for the revitalization and reuse of “The Culture Quartet” that is made of four distinguished buildings, part of the Albanian architecture and historic heritage, all located in the capital city of Tirana.

RE-ACTIVATION OF 4 DISTINGUISHED BUILDINGS,
PART OF THE ALBANIAN ARCHITECTURE & HISTORIC
HERITAGE OF TIRANA, ALBANIA
NATIONAL HISTORICAL MUSEUM • VILLA 31 •
PALACE OF BRIGADES • FORMER LEAGUE OF WRITERS

International Architecture Design & Curatorial Competition
November – December 2015

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Winning team*

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01 COMPETITION BRIEF

Manifesto

We are aiming to give a chance at creating a network of spaces and programs dedicated to culture production and consumption in Tirana, a chance to making and narrating history, a chance to the past and future to melt into present, to a lot of future possibilities, as well as possible futures to find their space of expression in the art scene of Tirana. Revitalization, re-use or [re]functioning of "The Culture Quartet" is a call that needs responses.

a palace...

The Palace of Brigades situated nearby the Tirana Lake Park represents a unique Albanian chateau outlined in a rich historical background and can be considered as the most sensitive architectural site setting of the cultural quartet.

The edifice is located in the southern and south-eastern part of Tirana, once a vast natural area which nowadays turned to be swallowed by urban growth. The longevity of the program of the Palace of Brigade, initially designed to serve as the official residence of the Albanian Royal family, was relatively short. In 1937 the task of designing the Royal Palace was initially assigned to Giuglio Berté, engineer of the court of King Zogu I. During 1939-1942 it was Gherardo Bosio who completed the design of the project and envisioned a villa-type residence of Rationalist Style, which distinguishes it amongst other European Royal Palaces. Surrounded by large and unique gardens, the palace owns an assemblage of artistic interventions, mainly consisting of sculptures and bas-reliefs designed by the Italian Sculptor of the '40s, Antonio Maraini; interior furnishing by Gherardo Bosio and Gio Ponti; mosaics of Aldo Rossi and landscape design of the parks by Pietro Porcinai.

Preserving its historical traits shall be introduced by putting an end to its deterioration, through restoration and conservation of highly valuable contents of the palace, at every three levels it consists of: the exterior, the authentic interior and the grandeur garden it is surrounded by. The intact building, offers original spaces adorned with bespoke unique furniture, a

genuine interior that invites generously a wide public in the ground floor, but becomes gradually selective as going up to more intimate spaces; and so does its ability to host invitees. The grandeur of the park pervaded from narrow paths, designed under different periods and the unique plants, lacks the infrastructural facilities to make the park usable for multiple activities independent from the palace.

The compelling need for preservation, economical self-efficiency and access to the public, defines this site as appropriate to accommodate programs that would enable the public involvement under GOA guidelines that do not affect architectural substances and can instead promote moderate commercial conversions in tune with the vulnerability of the place.

- What might be the programs that transform the palace into a focal touristic and historic point of Tirana?
- How the outdoor gardens can be integrated and intertwined with the indoor programmatic use?
- How the vision of preserving and conserving the historical line meets the urge of revitalizing and re-programming its function?
- How the proposal strategy comes up with a self-efficient internal management and its interaction with other corporations, both governmental and private sector?

a museum...

The National Historical Museum is an iconic symbol of city center, the first introduction of Albania to foreign visitors (perhaps).

The design of the National Historical Museum, the cradle of Albanian history, was assigned to a group of architects, composed of Enver Faja, Nina Shehu, Petraq Kolevica and Sokrat Mosko. The museum, a 20-meter-high volume of 90×70 meters, was conceived as a complex of three units: the Pre-war Period, the National-Liberation War Period and the Building of Socialism. The museum was firstly opened for the public in October 28, 1981. The building is distinguished for its compact volume, developed in a square plan. The architecture is designed according to the principles of socialism regime, “the windowless façade”. The spaces of the museum are organized around a central courtyard, which stays hidden from the main facades. This introverted space suggests a hermetic expression of the building. The extruded rectangular volume, placed on top of the main entrance, displays a large mosaic entitled “The Albanians”, showing the Albanian labor force at work. Today, the museum is one of the most important landmarks of the city. Nowadays, it houses a series of pavilions, covering different historical periods of Albania: Antiquity, Medieval, National Rebirth, Iconography, Culture of Albania, Albanian Renaissance of WWII and Communist regime.

The interior of the object accommodates a dysfunctional exhibition, with vast unused spaces that yet offer a great adaptability for interior transformations. The entire structure has a great potential to be re-

used, especially the ground floor which offers a common ground for temporary exhibitions. The museum needs a second thought in terms of programmatic re-use and curatorial display of the existing exhibitions; and how the interior and exterior spaces may be arranged in such way to accommodate prospective permanent and temporary exhibitions, as well as other functions. It should preserve two historical lines, within the renovation realm: the collection of the antiquity and the medieval one; and the genuine line of the ‘Albanian’ through language and cohabitation. It is the aim to generate different degrees of intensity that new exhibition concepts, pavilions and their intertwining with the current conditions, which may come together to bring a new approach towards narrative. The exercise is how to narrate a story out of history; how to display it in an eclectic way that reflects the “now” through the “past”.

- What is the curatorial program that narrates the spaces and creates an idea for an exhibition or program into a full proposal?
- How the development program will offer a new concept and logistic that surpasses the challenges of organizing exhibitions, public programs and other curatorial models?
- How the proposal fits into the program new spaces for temporary exhibitions, library, film projection etc.?

Area of Competition

The edifices that are subjected to the design and curatorial call for proposals, as displayed in the competition site map, comprise the four buildings: Palace of Brigades, National Historic Museum, Villa of the ex-communist party leader, former League of Writers and Artists. The intended Cultural Quartet is located in the capital city of Tirana, within a radius of 1km.

a villa...

The house of the communist dictator Enver Hoxha is located in the so called "Block" area of Tirana, once the residence area, mainly consisting of villa-type residential blocks of the ruler and members of the communist party. It was a hermetic and "ruling elite" district, where the community was prohibited to trespass. The project preserving the rationalist style characterized by socialist brutalism, pure shape, and concrete structure covered by white tiles, was designed by the Special Project Sector of the Institute of Cultural Monuments of that time.

Embodying a strong historical importance, the house, located in the former 'silent stronghold' and now a vibrant youthful area enriched in bars and restaurants, stands upon a new economic and cultural landscape. Hardly touched since the family left, the Villa contains the original paintings, furniture, paintings, collection of banned books mostly in French. The Villa sits like a mausoleum in the heart of the liveliest part of Tirana- isolated from its surroundings. It is a powerful symbol of the inequality of the Communist regime. The Villa contains a strong memory of Albania's past and its reuse presents a challenge how to acknowledge this memory, whilst looking to future possibilities and adaptations. Its position in the most economically and socially segregated area, makes the task of re-using the structure, quiet challenging.

Villa 31 holds a very strong political meaning; it strongly stands for oppression, as the former center for the dictatorship. Given the rooted political meaning it needs to offer an alternative genre of museology,

one that narrates the story without glorifying 'cult of Hoxha'. The house needs to be retained without strong interventions, rather than be subject of a conceptual transformation by opening it to developments of the alternative thought. The very core of this house consists of its history. We shall not cancel the story, rather keep it fanatically. The new realm of freedom needs these spaces to be conquered in opposition with the power. The house shall not be subject of major interventions, rather than minor architectural, yet programmatic ones.

Situated in the middle of a wide garden, it offers a great opportunity to open up the ground for public use and connect it with the outside borders of the lively social life. The Villa, whilst retaining its legacy to history, will become a beacon of activities and a vital destination for the city.

- What is the program that embraces the transformation vision of the villa?
- How the proposals for adaptive re-use improve the quality of the villa and its function?
- How the alternative uses of the existing structure skip the glorification of its political meaning?
- How to integrate the garden with the new functions and how the garden may be open for public use and activities, whether temporary or permanent ones?

a league...

The former building of the "Union of Writers" is positioned along the south part of "Kavaja Road". The footprint of the building is 605m² and is located within an area of 1350m². During 1928-1929, as result of the expansion of "Kavaja Road" at the current width, it was required the demolishment the small mosque of Adem Idrizi. In 1931 it was constructed the Officers' edifice, designed by Dhimiter Dhespoti, an engineer, part of the Albanian army during the time of King Zog I. The former Central Army House was given to the Union of Writers and since the 70s the edifice has served as refugee for the Albanian writers.

The building, since its inception, has undergone many transformations. The Council of Ministers, in 2007, decided that the Ministry of Tourism, Culture, Youth and Sports would be transferred to its premises and would be used in accordance to the needs. Therefore the building turned to be an institution dedicated to culture. The re-use plan displayed 4 main halls that would welcome exhibitions, talks and discussions between artists, 2 terraces so called "Lumiere Brother" and "Gjergj Fishta". Since January 2015 the building was abandoned and it is waiting for new functions to be accommodated.

Situated nearby the city center, the vision to transform and re-use its structure, must pioneer the activation of a new socio-cultural nucleus. The upper floors, being more intimate and smaller in scale, create more private spaces; meanwhile the generous garden favors the placement of new outdoor attractions. The building characterized by different qualitative

spaces: open spaces, individual rooms, lobby area, atrium; generates a structure, symbolizing a place of sharing experience, knowledge and creativity between artists, writers, musicians, architects and designers. The garden lacks infrastructural facilities to make it usable for activities independent from the league. Yet, the garden offers the potential for developing moderate commercial attractions in tune with the vulnerability of the place.

The most compelling need is to end the deterioration of the existing conditions, provide a restoration process in which preservation and conservation of the interior shall come as a priority. The internal structure shall date back to its original form and establish a prevailing identity.

The vivid energy of art genres should submerge into a vibrant energy that brings together on a common ground the artists and the public.

- How the outdoor garden might be part of the transformation strategy and how it will be available for a larger public, might them be artists, designers etc.?
- How art-thinking can turn "the league" into a venue where cultural and artistic events may take place?
- What are the adaptive programs the edifice might accommodate?

Competition Questions

The competition will be built on these three main questions:

- How to develop a design and curatorial concept for [re]functioning of each edifice in itself and as part of the quartet, in a way that the buildings ensures preservation (continuity of building use, site or landscape), restoration (improve the building condition capitalizing on existing infrastructure) and re functioning (re-use of the historic buildings and gardens);
- How to link all four buildings in a curatorial concept that will make them a 'quartet'; how to come up with new program(s) that will guarantee the activation of a new socio-cultural hub in Tirana;
- How to develop flexible (temporary) programmatic spaces that allow for diverse activities and programs in the near and far future?

Objective

The product of the competition will be a Design and Curatorial Proposal for the "Cultural Quartet", made of four different sites within a radius of 1 km. The competition is seeking to incorporate historic preservation as a creative hands-on approach towards place making, by both strengthening the connection between community and the historic building-stock they share.

Therefore the adaptive reuse of the buildings and monuments for various functions (education, exhibition, social and community services, cultural activities) is looking forward to maximizing the shared value, particularly paying attention to the physical, cultural and social identities that define the place and its future transformations. The intervention includes rehabilitation of existing infrastructure (upgrading or provision of services when deemed necessary) and restoration of the needed components. Adaptive re-use of the buildings needs a powerful programmatic or procedural vision how they could play again an important role in civic and cultural life of Tirana. The goal would be to develop programmatic scenarios which make use of the existing spaces as much as possible and only transform them whenever the proposed strategy finds it relevant.

The adaptive re-use is seeking to create a linkage between historic preservation and conservation and the creative curatorial touch, in order to come up with a product of inexpensive and flexible spaces that can be used temporary. It is important to develop not only a spatial program (outlining the possible uses), but also an operative program, indicating how these programs would actually perform during the given time period.

Short-listed competitors are required the following:

- Study the socio-historical context of the buildings;
- Study the area of the competition and its surroundings in terms of its spatial program and socio-cultural context;
- Study particularly how the program of the building is linked with its context, ensuring a harmonious integration with the social-scape of the area;
- Propose a new programmatic use without tackling the historical and architectural values of the buildings and their landscapes;
- Introduce the gardens (courtyards) as possible intervention sites, intertwined with the indoor activities;
- Research about similar case-studies of adaptive re-use;
- Present a management plan of use and introduce ideas of Public-Private-Partnership model;
- Present an all-year-round program of activities and plan the lifetime of the proposal;
- Estimate proposal costs;
- Present an action plan;
- Present other components that will make the proposal implantable.

Methodology

Atelier Albania is a unit of the National Territorial Planning Agency, mandated to identify alternative solutions and enrich architecture and planning by thinking beyond the typical framework. In this context, we stimulate and support the participation and collaboration of different interested groups of international and local professionals who will work closely together. 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 think of competitions as co-creative processes, where designers and local actors are involved in an interactive problem solving process.

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.

PHASE 2: at the stage of “Design and Curatorial 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 proposal will be selected. The team should agree to stay open-minded towards the adoption of the proposal with potential contextual situations, which might not have been known before. The jury will play the role of an advisor for the winning team, but also the role of a partner for the client in order to help it achieve a harmonized design and curatorial project, which will have the support of different local stakeholders and will ensure direct impact in the intervention area.

Teams of Local and Foreign Professionals:

Every international participant is encouraged to partner with local eligible professionals and each local participant is encouraged to partner with international eligible professionals. The client believes that such cooperation can increase the impact of the proposal and improve the quality of 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.

Suitability

Each team should be composed of at least:

Architect – TEAM LEADER
 Restoration expert – consultant
 Installation artist/ visual artist – consultant
 Historian – consultant
 Curator – consultant

Or

Curator – TEAM LEADER
 Architect – consultant
 Restoration expert – consultant
 Installation artist/ visual artist – consultant
 Historian – consultant

Evaluation Criteria

The jury will evaluate the proposals based on the following criteria:

- High implementation factor of the design and curatorial proposal
- Links and impact of the proposal to the context (building and city)
- The cost-impact ratio (low cost, high impact)
- Strength of the curatorial proposal in the context of the culture quartet
- Other criteria that jury members will elaborate during jury deliberation

Final Product

The competition will end with the selection of a well-equipped team, which 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 the feasibility study based on the winning proposal.

The winning team(s) will begin contract negotiations with the Client for an agreement to prepare the execution design and curatorial project based on the winning proposals for each of the buildings.

TERMAT E REFERENCËS

Manifesto

Ministria e Kulturës synon thurjen e një rrjeti hapësirash dhe programesh të dedikuara për krijimin dhe përthithjen/ konsumin e kulturës në Tiranë, një shans për të bërë dhe transmetuar histori, një shans për të kaluarën dhe të ardhmen të shkrihen në të tashmen, në një shumatore të mundësive të ardhshme, si dhe të ardhmes së mundshme. Një shans për të gjetur hapësirat e shprehjes që do të pasurojnë skenën e artit të Tiranës. Rivalizimi, ri-përdorim apo [ri]funktionalizimi i "Kuartetit të Kulturës", është një thirrje që pret përgjigje.

pallati...

Pallati i Brigadave vendosur pranë Parkut të Liqenit të Tiranës përfaqëson një vilë të veçantë shqiptare me një sfond të pasur historik, i cili mund të konsiderohet si objekti më i ndjeshëm, në aspektin e arkitekturës, brenda kontekstit të kuartetit kulturor.

Godina është e vendosur në pjesën jugore dhe jug-lindore të Tiranës. Jetëgjatësia e programit fillestar të Pallatit të Brigadave, i projektuar për të shërbyer si rezidenca zyrtare e familjes mbretërore shqiptare, ishte relativisht e shkurtër. Në vitin 1937 detyra e projektimit të Pallatit Mbretëror i ishte caktuar fillimisht Giuglio Berte, inxhinier i oborrit të Mbretit Zogu I. Gjatë 1939-1942 ishte Gherardo Bosio, që përfundoi hartimin e projektit dhe parashikoi një vilë të tipit banimi të stilit racionalist, e cila e dallon atë në mes pallateve të tjera mbretërore evropiane. Rrethuar nga kopshte unike madhështore, pallati mbart një ansambël të pasur artistik, kryesisht të përbërë nga skulptura dhe basorelieve projektuar nga skulptori italian i viteve '40, Antonio Maraini; mobilimi i brendshëm nga Gherardo Bosio dhe Gio Ponti; mozaikët e Aldo Rossit dhe dizenjimi peisazhistik i parqeve nga Pietro Porcinai.

Ruajtja e tipareve historike është e mundur vetëm duke i dhënë fund përkeqësimit të tyre, nëpërmjet restaurimit dhe konservimit të komponentëve të vlefshëm të pallatit; në çdo tre nivele ajo përbëhet nga: mjedise të jashtme, hapësira të brendshme autentike të rrethuara nga kopshtet madhështore. Ndërtesa e paprekur, ofron hapësira origjinale të stolisura me mobilje të dedikuara, një interior që vërtet fton bujarisht një

publik të gjerë në katin përdhe, por bëhet gradualisht më selektiv drejt hapësirave më intime; duke i krijuar kështu mundësi vetes për të pritur të ftuarit. Madhështia e parkut përshkruar nga shtigje të ngushta, projektuar në periudha të ndryshme me një bimësi unike. Por ajo që mungon janë pikërisht objektet e infrastrukturës për ta bërë atë park të përdorshëm për aktivitete të shumta e të pavarura nga pallati.

Nevojat e menjëhershme për mbrojtjen/ruajtjen, vetë-efikasitetin ekonomik dhe për qasjen ndaj publikut, e përkufizojnë këtë aset si të përshtatshëm për të akomoduar programe që do të mundësonin përfshirjen e publikut sipas udhëzimeve të administruesit (qeverisë shqiptare) që të mos ndikojnë substancën arkitektonike. Mund të promovohen konvertime të moderuara komerciale, të cilat e ri-sjellin atë në jetë dhe të sigurojë një menyre per t'u vetëmbajtur financiarisht.

- Cilat mund të jenë programet që transformojnë pallatin në një qëndër turistike dhe historike të Tiranës?
- Si mundet që kopshtet natyrore të integrohen dhe të ndërthuren me ambientin e brendshëm të pallatit nga pikëpamja programatike?
- Si mundet që vizioni i ruajtjes dhe konservimi i vijës historike të plotësojë kërkesat për ringjalljen dhe ri-programimin funksional të tij?
- Si mund të ndërtohet një strategji për një menaxhim vetë-efikas të pallatit dhe kopshteve, në bashkëpunim dhe bashkëveprim me institucione të tjera, si në sektorin publik ashtu dhe në atë privat?

muzeu...

Muzeu Historik Kombëtar është një simbol portreti i qendrës së qytetit, e ndoshta prezantimi i parë i Shqipërisë për vizitorët e huaj. Projekti i Muzeut Historik Kombëtar, djepi i historisë shqiptare, iu caktua një grupi arkitektësh, të përbërë nga Enver Faja, Nina Shehu, Petraq Kolevica dhe Sokrat Mosko. Muzeu, me një vëllim 20 metra lartësi x 90x70 metra, është konceptuar si një kompleks prej tre njësisësh: periudha e paraluftës, periudha e Luftës Nacional-Çlirimtare dhe ndërtimi i socializmit. Muzeu u hap së pari për publikun më 28 tetor, 1981.

Ndërtesa dallohet për vëllimin e saj kompakt, të zhvilluar në një plan katror. Arkitektura është hartuar në bazë të parimeve të regjimit të socializmit “, fasadë pa dritare”. Hapësirat e muzeut janë të organizuara rreth një oborri qendror, i cili qëndron i fshehur nga fasadat kryesore. Kjo hapësirë introvert sugjeron një shprehje hermetike të ndërtesës. Vëllimi drejtkëndësh, pozicionuar në krye të hyrjes kryesore, tregon një mozaik të madh me titull “Shqiptarët”, duke treguar forcën e punës shqiptare në detyrë. Sot, muzeu është një nga monumentet më të rëndësishme të qytetit. Në ditët e sotme, aty ndodhen një seri me pavione, duke mbuluar periudha të ndryshme historike të Shqipërisë: Antikiteti, Mesjetare, Rilindja Kombëtare, Ikonografia, Kultura e Shqipërisë, Rilindja Shqiptare e Luftës së Dytë Botërore dhe regjimit komunist.

Pjesa e brendshme e objektit strehon një ekspozitë jofunksionale, me hapësira të mëdha të papërdorura që ende kanë mundësi të medha për t’u përshtatur edhe për transformime të brendshme. I gjithë objekti ka

një potencial të madh për tu ri-përdorur, sidomos kati i parë që ofron një hapësirë të përbashkët për ekspozita të përkohshme. Muzeu ka nevojë për t’u rimenduar lidhur me organizimin programatik të ripërdorimit dhe të menyrës se si prezantohen ekspozitat ekzistuese nga pikëpamja kuratoriale; si edhe vetë hapësirat e brendshme dhe të jashtme mund të organizohen në mënyrë të tillë që të akomodojnë ekspozita të përhershme dhe të përkohshme në të ardhshëm, si dhe funksione të tjera. Duhet të ruhen dy linja thelbësore, brenda konceptit të rinovimit: koleksioni i antikitetit dhe ai i mesjetës; si dhe originaliteti i Albanitetit nëpërmjet gjuhës dhe bashkëjetesës. Qëllimi është të gjenerohen shkallë të ndryshme të intensitetit të koncepteve të reja për ekspozitat, pavionet dhe ndërthurja e tyre në kushtet aktuale, të cilat mund të vijnë së bashku për të sjellë një qasje të re ndaj narratimit në muze. Ushtrimi për t’u zgjidhur këtu është si të rrëfejme një histori nga historia; si ta shfaqim atë në një mënyrë eklektike që pasqyron “të tashmen” përmes “të kaluarës”.

- Cili është programi kuratorial që mund të evidentojë hapësirat dhe krijon një ide për ekspozitën apo një program në një propozim të plotë?
- Si do të ofrojë zhvillimit i një koncept të ri logjistik, një program që tejkalon sfidat e organizimit të ekspozitave, programet publike dhe modeleve të tjera kuratoriale?
- Si mund të përshtatet propozimi në hapësirat e reja programatike për ekspozita të përkohshme, biblioteka, projektme audio-vizive etj?

Fusha e Konkursit

Godinat që i janë nënshtruar thirrjes për projektim dhe ide kuratoriale për propozime arkitektonike dhe ri-funksionalizimit, siç shfaqet në hartën e shpalljes së konkursit, përbëhen nga katër ndërtesa: Pallati i Brigadave, Muzeu Historik Kombëtar, Vila qeveritare nr. 31, ish-Lidhja e Shkrimtarëve dhe Artistëve. Kuarteti kulturor është i vendosur në Tiranë, në kryeqytetin e Shqipërisë.

vila...

Shtëpia e diktatorit komunist Enver Hoxha është e vendosur në të ashtuquajturën zona e “Bllokut” të Tiranës, dikur zonë banimi, kryesisht e përbërë nga vila banimi të sundimtarëve dhe anëtarëve të partisë komuniste. Kjo ishte një lagje hermetike e “elitës sunduese”, ku publiku ishte i ndaluar të kalonte. Objekti, i cili përmbahet stilit racionalist si dhe e Brutalizmit socialist, me formë të pastër dhe konstruksioni i betonit mbuluar me pllaka të bardha, ishte projektuar nga Sektori Special i Projektiveve të Institutit të Monumenteve të Kulturës të asaj kohe. Duke mbujtur një rëndësi të fortë historike në vetvete, shtëpia, e vendosur në ish-’fortesën e heshtur, tashmë një zonë e gjallëruar rinore mjaft e pasur në bare dhe restorante, qëndron në një peisazh të ri ekonomik dhe kulturor. Me shumë pak prekje pasi largimit të familjes, Vila përmban piktura origjinale, mobilje, fotografi e koleksione të librave të ndaluar, kryesisht në frëngjisht. Villa duket si një mauzole në zemër të zonës më të gjallëruar të Tiranës të izoluar nga rrethinat e saj. Është një simbol i fuqishëm i pabarazisë së regjimit komunist.

Vila përbën një kujtesë të fortë të së kaluarës Shqiptare dhe ripërdorimi i saj paraqet një sfidë për të pranuar këtë moment të kujtesës, ndërkohe ajo është në kërkim të mundësive dhe përshtatjeve për të ardhmen. Përkërisht kjo vendndodhje e saj në zonën më ekonomikisht dhe shoqërisht të ndarë, e bën detyrën e ri-përdorimit të kësaj strukture, vërtet sfiduese. Vila 31 ka një kuptim shumë të fortë politik; ajo qëndron fort si simbol shtypje, si një ish-qendër e diktaturës. Duke pasur parasysh kuptimin e rrënjësor

politik ajo duhet të ofrojë një zhanër alternativ të muzeologjisë, që rrëfen historinë pa lëvduar “kultin e Hoxhës”. Shtëpia nuk duhet t’i nënshtrohet ndërhyrjeve të forta, por duhet të jetë subjekt i një transformimi konceptual duke e hapur atë nëpërmjet zhvillimeve të mendimit alternativ. Vetë thelbi i kësaj shtëpie përbëhet nga historia e saj. Ne nuk duhet të harrojmë të kaluarën, por as të ndjellim fanatizëm. Vila nuk do të jetë subjekt i ndërhyrjeve të mëdha, por më tepër i atyre në shkallë të vogël arkitektonike, si dhe programatike.

Në mes të një kopshti të gjerë, shtëpia ofron një mundësi të madhe për tu hapur për përdorim publik. Villa, duke mbajtur trashëgiminë e saj historike, do të bëhet një pishtar aktivitetesh dhe një destinacion jetik për qytetin.

- Cili është programi që do mund të sjellë në jetë vizionin e transformimit të vilës?
- Si e përmirëson cilësinë e vilës dhe funksionin e saj propozimi për ripërdorimin e saj?
- Si mundet që përdorimet alternative të strukturës ekzistuese të tejkalojnë e superojnë pertej kuptimeve politike të saj?
- Si të integrohet kopështi me funksionet e reja dhe si mund të hapet ai për përdorime dhe aktivitete publike, qofshin ato të përkohshme apo të përhershme?

liga...

Ndërtesa e ish "Lidhjes së Shkrimtarëve" gjendet përgjatë pjesës jugore të "Rrugës së Kavajës". Gjurma e ndërtesës është 605m² dhe është e vendosur brenda një sipërfaqe prej 1350m². Gjatë 1928-1929, si rezultat i zgjerimit të "Rrugës së Kavajës" në gjerësinë aktuale, është kërkuar prishja e xhamisë së vogël e Adem Idrizit. Në 1931 ajo u ndërtua si Shtëpi e Oficerëve, projektuar nga Dhimitër Dhespoti, një inxhinier, pjesë e ushtrisë shqiptare gjatë kohës së Mbretit Zogu I. Shtëpia e ish-Ushtrisë Qendrore i është dhënë Lidhjes së Shkrimtarëve dhe që nga vitet '70 kohë kur kjo ndërtesë shërbeu si strehim për shkrimtarët shqiptarë.

Ndërtesa ka pësuar shumë transformime që nga fillimet e saj. Këshilli i Ministrave, në vitin 2007, vendosi që Ministria e Turizmit, Kulturës, Rinisë dhe Sportit të transferohen në ambientet e saj dhe të përdorej në përputhje me nevojat e saj. Prandaj ndërtesa u kthye në një institucion përkushtuar kulturës. Plani i ri-përdorimit paraqiti 4 salla kryesore që do të mirëpret ekspozita, biseda dhe diskutime ndërmjet artistëve dhe 2 terraca të ashtuquajtura "Vëllezërit Lumier" dhe "Gjergj Fishta". Që nga janari 2015 ndërtesa u braktis dhe ajo është në pritje për funksionet e reja që do ti vishen.

E ndodhur pranë qendrës së qytetit, vizioni për të transformuar dhe ri-përdorur i strukturës së saj, duhet të shënojë zanafillën e një selie të re social-kulturore. Katet e sipërme, duke qenë më intime dhe më të vogla në shkallë, të krijojnë hapësira më private; ndërkohë kopshti fisnik favorizon vendosjen e atraksioneve të reja në natyrë. Ndërtesa karakterizohet nga

hapësira me cilësi të ndryshme: vende të hapura, dhoma individuale, sallone, atrium; një strukturë e cila simbolizon një ambient ku mund të ndahen përvojat, njohuritë dhe kreativiteti mes artistëve, shkrimtarëve, muzikantëve, arkitektëve dhe projektuesëve. Kopshtit i mungon infrastruktura për ta bërë atë të përdorshëm për aktivitete të pavarura nga liga. Megjithatë, kopshti ofron potenciale për zhvillimin e funksioneve të moderuara komerciale duke patur gjithmonë në mendje jocenueshmëritë e vendit.

Nevoja më emergjente është dhënia fund/ ndërpreja e përkeqësimit të kushteve ekzistuese, duke siguruar një proces restaurimi ku ruajtja dhe konservimi i brendshëm është fjala kyçe. Struktura e brendshme duhet të silltet në formën origjinale duke krijuar një identitet mbizotërues.

Energjia e zhanreve të artit duhet të ndërthuret në një sinergji që sjell së bashku në një kontekst të përbashkët artistët dhe publikun.

- Si mundet kopshti të bëhet pjesë e strategjisë së transformimit dhe se do të jetë ai në dispozicion të publikut të gjerë, ose artistëve, dizajnerave etj?
- Si artistike e të menduarit mund të kthejë "Lidhjen" në një vend që gjeron evente kulturore dhe artistike?
- Cilat janë programet e përshtatshme që mund të akomodohen në këtë ndërtesë?

Pyetjet që shtron Konkursi

Konkursi do të zhvillohet në këto tre pyetje kryesore:

- Si të projektojmë dhe ndërtojmë një koncept kuratorial për [ri] funksionimin e çdo ndërtese më vete por dhe si pjesë e kuartetit, në një mënyrë që ndërtesat të sigurojnë mirëruajtjen (vazhdimësinë e funksionit, ambjentit përreth si dhe peisazhin), restaurimin (përmirësimin e kushteve të objektit duke përdorur infrastrukturën ekzistuese) dhe rifunksionimin (ri-përdorimin e ndërtesave historike dhe kopshteve të tyre)
- Si të lidhim këto katër ndërtesa nën një koncept kuratorial që do t'i bëjë ata një 'kuartet'; si të arrijmë në një/disa programe të reja që do të garantojnë aktivizimin e rrjeti të ri social-kulturor në Tiranë;
- Si të zhvillojmë hapësirat për t'i bërë ato lehtësisht të përshtatshme (të përkohshme) që mundësojnë aktivitete të ndryshme si dhe një varietete programesh në të ardhmen e afërt dhe të largët?

Objektivat

Produkti i konkursit do të jetë një projektim arkitektonik dhe kuratorial për 'Kuartetin Kulturor', që përbëhet nga katër territore të ndryshme në harkun e një rrezeje prej 1 km. Konkursi synon të integrojë ruajtjen e historisë si një përfaqje kreative në 'bërjen/ shenjimin' e një vendi, duke forcuar kështu lidhjen ndërmjet komunitetit dhe masivit të objekteve historike që ato ndajnë. Kështu, ri-përdorimi i përshtatur i objekteve dhe monumenteve për funksione të ndryshme (edukative, ekspozite, shërbime sociale dhe komunitare, aktivitete kulturore) ka si qëllim maksimizimin e vlerave të përbashkëta, veçanërisht duke i kushtuar vëmendje identitetit fizik, kulturor dhe social që e përcaktojnë dhe i japin formë një vendi dhe transformimeve të mëtejshme të tij. Ndërhryjet përfshijnë rehabilitimin e infrastrukturës ekzistente (duke përmirësuar cilësinë dhe ofrimin e shërbimeve aty ku shihet e nevojshme) dhe restaurimin e komponentëve sipas nevojës.

Ky ri-përdorim i ndërtesave ka nevojë për një programacion të fortë ose një vizion, se si ato mund të luajnë përsëri një rol të rëndësishëm në jetën qytetare e po aq, në jetën kulturore të Tiranës. Qëllimi do të ishte, zhvillimi i programeve e skenarëve të cilët do t'i bënin të shfrytëzueshme hapësirat ekzistuese sa të ishte e mundur, duke i transformuar ato aty ku strategjia e propozuar e sheh me vend. Ri-përdorimi i përshtatur synon krijimin e lidhjeve ndërmjet ruajtjes së historisë, konservimit dhe prekjes kreative kuratoriale, në mënyrë që të arrihet një produkt jo i kushtueshëm dhe hapësira fleksibel, me përshtatshmëri të lartë që mund të përdoren përkohësisht. Është e rëndësishme që të zhvillohet jo vetëm një program hapësiror (që përcakton përdorimet e mundshme), por edhe një program

operativ, që duhet të tregojë se si keto programe mund realisht të performojnë gjatë një kohe të caktuar.

Konkurentëve të listës së shkurtër u kërkohet të zhvillojnë si më poshtë:

- Të studiojnë kontaktin social-historik të objekteve;
- Të studiojnë zonën e konkursit dhe zonat përreth lidhur me programet dhe kontaktin social-kulturor;
- Të studiojnë veçanërisht se si programi i ndërtesës lidhet me kontekstin, duke siguruar një integrim harmonik me karakterin social të zonës;
- Të propozojnë një përdorim të ri programatik duke i qëndruar vlerave historike dhe arkitektonike si dhe të peisazhit të tyre;
- Të prezantojnë kopshtet e jashtme (e të brendshme) si ambiente të mundshme për ndërhyrje, të integruar edhe me funksionet e brendshme;
- Të kryejnë një hulumtim për raste të ngjashme të ri-përdorimit;
- Të ndërtojnë një plan menaxherial përdorimi dhe ide mbi modelin e përdorimit privat-publik-në partneritet;
- Të prezantojnë një program aktiviteteve dhe një plan për jetëgjatësinë e propozimit në një hark kohor prej një viti;
- Të kryejnë një vlerësim të përafërt të kostos;
- Të propozojnë një plan veprimi;
- Të propozojnë komponentë që e bëjnë propozimin të zbatueshëm.

Metodologjia

Atelier Albania është një njësi e Agjencisë Kombëtare të Planifikimit të Territorit, e mandatuar për identifikimin e zgjidhjeve alternative dhe pasurimin e arkitekturës e planifikimit nëpërmjet të menduarit përtej kornizave tipike të planifikimit. Në këtë kontekst ne stimulojmë dhe mbështesim pjesëmarrjen dhe bashkëpunimin midis profesionistëve vendas dhe ndërkombëtarë, të cilët do të punojnë duke u bashkërenduar me njëri-tjetrin. Ne besojmë se ky bashkëpunim me bazë ekipi do të përmirësojë mënyrën sesi projektet dhe kërkimi pasurohen me të gjitha njohuritë e duhura vendase dhe nivelin ndërkombëtar të ekspertizës së projektimit. Gjithashtu, është me rëndësi të madhe që t'i shikojmë konkurset si procese bashkë-krijuese, ku projektuesit dhe aktorët vendas janë të përfshirë në një proces interaktiv përzgjedhjeje.

Rezultatet e pritshme

FAZA 1: në këtë fazë të përzgjedhjes në listë të shkurtër, kandidatët prezantohen duke ilustruar kapacitetet e tyre, metodologjinë dhe vizionet ndaj subjektit të konkursit. Çdo material i dorëzuar 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.

FAZA 2: Në fazën e “projekt-propozimeve kuratoriale dhe dizajnit”, çdo grup aplikantësh do të shqyrtohet me kujdes nga anëtarët e jurisë dhe, bazuar në kriteret e vlerësimit të Fazës 2, do të përzgjidhet një ekip fitues. Por, puna e jurisë nuk do të mbarojë këtu. Anëtarët vendas të jurisë, por edhe ata të huaj së bashku me profesionistë me experiencë nga vendi do të bashkëpunojnë për të arritur një sens të vazhdueshëm udhëzues për ekipin fitues. Pas konkursit, ekipi do të ketë mundësinë të takohet me anëtarët e jurisë për të diskutuar mbi qëndrimin, zgjidhjet dhe impaktin e projektit. Ekipi fitues duhet të jëtë paraprakisht dakort për të qënë të hapur ndaj adaptimit të propozimit me potencialet e kontekstit dhe situatës, me të cilat ndoshta nuk janë njohur më parë. Juria do të luajë një rol këshillues për ekipin fitues, por edhe rolin e një partneri për klientin për të ndihmuar në arritjen e një projekti kuratorial dhe dizajni të harmonizuar, i cili me mbështjetjen e palëve të ndryshme të interesuara do të sigurohet për një impakt direkt në zonën e ndërhyrjes.

Ekipet me profesionistë vendas dhe të huaj

Çdo ekip ndërkombëtar inkurajohet nga organizatorët që të krijojë partneritet me një ekip vendas dhe çdo ekip vendas inkurajohet që të krijojë partneritet me një homolog ndërkombëtar. Klienti beson se ky

bashkëpunim mund të rrisë impaktin e propozimit dhe të përmirësojë cilësinë e zbatimit. Gjatë aplikimit për fazën e parë nuk është kriter përzgjedhës që ekipet të kenë një partner vendas apo ndërkombëtar.

Përshtatshmëria

Çdo ekip duhet të përbëhet nga të paktën një:

Arkitekt – UDHËHEQËS I EKIPIT
 Ekspert i Restaurimit – konsulent
 Artist instalator/ artist i arteve pamore konsulent
 Historian – konsulent
 Kurator – konsulent

Ose

Kurator – UDHËHEQËS I EKIPIT
 Arkitekt – konsulent
 Ekspert i Restaurimit – konsulent
 Artist instalator/ artist i arteve pamore – konsulent
 Historian – konsulent

Kriteret e Vlerësimit

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

- Krijimtaria
- Përshtatshmëria e projektit të propozuar me funksionet e kërkuara
- Faktori i lartë i zbatueshmërisë
- Lidhje dhe impakti i propozimit me kontekstin
- Raporti kosto-impakt (kosto e ulët, impakt i madh)
- Kriteret e tjera që Juria mund të përdorë gjatë vlerësimit të propozimeve

Produkti Final

Konkursi do të përfundojë me përzgjedhjen e një ekipi mjaft të mirë, i cili do të mund të angazhohet në procesin post-konkurs. Ekipi fitues do të angazhohet në fazën vijuese, e cila konsiston në përgatitjen e zbatimit të propozimit të dizajnit dhe atë kuratorial bazuar mbi projektin fitues.

Ekipi fitues do të fillojë negociimet e kontratës me Klientin për një marrëveshje në mënyrë që të përgatisë projekt- zbatimin e propozimit të dizajnit dhe atë kuratorial bazuar mbi projektin fitues.

JURY MEMBERS

ADRIAN PACI
 FILIPPO TAIDELLI
 LORENZA BARONCELLI
 VANESSA NORWOOD
 MIRELA KUMBARO
 ELISABETTA TERRAGNI
 ARTA DOLLANI



ADRIAN PACI

Adrian Paci was born in Shkodër, Albania, in 1969. From 1987 to 1991 he attended the Akademia e Arteve in Tirana, Albania. He lectured in art history and aesthetics in Shkodër from 1995 until 1997, at which time he left his home country for Milan, escaping the violence of the armed uprising that roiled Albania that year. Paci's position as an exile holds a central place in his oeuvre. His work frequently addresses themes of geographical separation, nostalgia, and memory, and conveys a keen sense of the mutability of life and art. In 1999 Paci was among the first Albanian artists to represent their country at the Venice Biennale. In 2004 he was a resident artist at Apexart in New York. His first major solo exhibition took place the following year at MoMA PS1 in New York. That same year, he had a solo exhibition at the Moderna Museet in Stockholm and his work was featured again at the Venice Biennale. In 2009 his work appeared in the group exhibition *The Storytellers* at the Museum Folkwang in Essen, Germany. Since 2003 he has been a lecturer in visual arts at the Accademia Carrara di Belle Arti in Bergamo and the Università IUAV in Venice. Paci currently resides and works in Milan.



FILIPPO TAIDELLI

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.

**LORENZA BARONCELLI**

Lorenza Baroncelli studied architecture at University of Rome where she graduated cum laude with a thesis on the growth and development of Bogotá in relation to its armed conflicts.

From 2009 to 2011 she worked as an architect at Stefano Boeri Architects where she collaborated in urban and architectural projects including, among others, the Recovery of the Ex Arsenale at La Maddalena and the Concept Masterplan for the Milan Expo 2015. In 2011 she was general coordinator for the Festarch festival in Perugia. Since February 2011 she joined Equipo de Mazzanti in Bogotá as co-director of the studio. She was published on national and international architecture magazines as Abitare, Domus and Urbanistica.

**VANESSA NORWOOD**

Head of Exhibitions at the Architectural Association, one of the world's leading centres for architectural culture and learning. Vanessa is one of the leading curators of architecture in the UK and has commissioned and curated a range of exhibitions that celebrate architecture in a wider context. She has been a pioneer of urban installations, overseeing a series of temporary pavilions in Bedford Square.



MIRELA KUMBARO

Mirela Kumbaro Furxhi (born 1966 in Tirana, Albania), is an Albanian politician. In 2013 she was elected Minister of Culture of Albania. She holds the title of Associate Professor, since 2012 at the University of Tirana, in the field of linguistics. In 2009 defended the title Doctor of Science in the field of translation studies at the University of Tirana. In addition she achieved a Masters Degree in Translation and Intercultural Communication in 1994, at E.S.I.T - Paris III, University of Sorbonne - Nouvelle, Paris, France. Mirela has completed university studies and graduated from the University of Tirana, Faculty of Foreign Languages, papers in French, in 1988. Mrs. Kumbaro is a translator, publisher and international expert on intercultural projects and university research programs undertaken by international organizations like the European Union, the Organisation internationale de la Francophonie.



ELISABETTA TERRAGNI

Elisabetta Terragni is a tenured Professor at City College of New York. She is a licensed architect practicing between Italy, Switzerland, Albania and the United States. Her work extends from the analysis of hand-motion to the transformation of abandoned industrial and military infrastructures.

Terragni's work raises issues of spatial and temporal discontinuities in the design of exhibitions, the conversion of abandoned sites and disused infrastructures for new public purposes. Leftovers, abandoned places, and structures that have fallen in disuse will continue to be the sites of architectural interventions, challenging imagination and sensibility, so as to avoid heavy-handed results. In a number of places, such as abandoned highway tunnels and demilitarized zones, Terragni has installed museum venues and rededicated remaining buildings by treading lightly on the ground. She has frequent consultation with private individuals and institutions regarding projects of renovation and re-adaptation like the consultancy for Trento Province in view of the development in the area around the tunnels project, 2010 to present. Since the extensive renovation project of Giuseppe Terragni's 1937 Asilo Sant'Elia, Como, entailing an integral structural renovation and overhaul of mechanical equipment, she is frequently invited to analyze economical and technical problems of landmark buildings from 1920 to 1950.



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.

EVALUATION AND JURY DECISION

This was an incredibly ambitious brief that asked for the four buildings to be considered as independent elements but also emphasized the need to link the four with a curatorial concept able to bring them together in a quartet. The jury strongly believe in the potentiality of the four building symphony, therefore the idea of the quartet was not fully explored by all the competitors and this is why the jury decided to give only one prize and to reconsider how the quartet can be more successfully considered. We hope that you will all take part in this process. The prize was given to the only group who has not only proposed a new narrative for the National Historic Museum building, but in addition to the architectural proposal, considered the museum as a hub to connect the city with a wider Albanian territory. At the same time, the jury recognised the importance of the ability of the group to create a team of capacity, people and experts, which demonstrate the desire of creating a process of negotiation between international experts, public governance and citizens identity.

WW ARCHITECTURE + METRO POLIS

The members of the jury appreciated the curatorial speculation on what history is, and the way the team divided the history of history with a contemporary and more open response. At the same time, the jury considered that the translation of the curatorial statement in the architectural proposal didn't deal sufficiently with local players.

GAZZA MASSERA ARCHITETTI + M&J ARCH STUDIO + A+C STUDIO ASSOCIATO + EFA_STUDIO DI ARCHITETTURA E CONSULENZA

The jury appreciated the use of technology as a way of interpreting the buildings contents but felt that there was not enough attention on the existing contents.

ARCHITEKTURBÜRO LEINHÄUPL+NEUBER GMBH + 2A+P/A ASSOCIATES + PROF. PETER T. LANG + STUDIOARCH4

The jury really appreciated the analysis of the context in its historical and social implications but considered that the response was too focused on spaces of entertainment in such iconic place central to the future identity of Albanian citizens.

CASANOVA+HERNANDEZ ARCHITECTS + "SON" ENGINEERING & CONSTRUCTION

The jury appreciated the links with other sites in Albania, suggesting the potential role that the restoration of these four building will play in the whole country. We appreciated the attention to each building's particular characteristics. However we would not want to see an over reliance use of art as a solution.

VLERËSIMI I JURISË NDËRKOMBËTARE

Kjo ishte një përmbledhje mjaft ambicioze që kërkonte që katër godinat të konsideroheshin si elementë më vete por duke theksuar edhe rëndësinë e një zgjidhjeje kuratoriale që do t'i lidhte ato me njëra tjetrën si një kuartet. Juria beson shumë në potencialin simfonik të katër godinave, dhe ky koncept nuk u theksua mjaftueshëm nga të gjithë pjesëmarrësit. Për këtë arsye juria vendosi të jap vetëm një çmim duke rikonsideruar në mënyrë më të qartë ndërlidhjen e këtij kuarteti. Ne shpresojmë që ju të merrni pjesë gjithashtu në këtë proces.

Çmimi u dha për të vetmin grup i cili propozoi jo vetëm një formë të re narrative për godinën e Muzeut Historik Kombëtar por edhe mbi formën arkitekturore duke marrë në konsideratë ndërlidhjen e muzeut si një qendër për qytetin dhe të gjithë territorin shqiptar. Në të njëjtën kohë, juria vlerësoi aftësinë e grupit në mbledhjen e ekspertëve dhe kapaciteteve të nevojshme të cilët treguan qartë dëshirën e tyre për të diskutuar midis ekspertëve të ndryshëm, qeverisë dhe identitetit të qytetarëve.

WW ARCHITECTURE + METRO POLIS

Anëtarët e jurisë vlerësuan anën kuratoriale mbi historinë dhe mënyrën se si grupi e ndau atë në aspektin bashkëkohor dhe të hapur. Në të njëjtë kohë, juria e konsideroi të pamjaftueshëm qëndrimin kuratorial në propozimin arkitekturor i cili nuk përfshinte aktorët lokal në mënyrë të mjaftueshme.

GAZZA MASSERA ARCHITETTI + M&J ARCH STUDIO + A+C STUDIO ASSOCIATO + EFA_STUDIO DI ARCHITETTURA E CONSULENZA

Juria vlerësoi përdorimin e teknologjisë si mënyrë interpretimi në përmbajtje të godinave por ndjeu mungesën e vëmendjes në përmbajtjen aktuale të tyre.

ARCHITEKTURBÜRO LEINHÄUPL+NEUBER GMBH + 2A+P/A ASSOCIATES + PROF. PETER T. LANG + STUDIOARCH4

Juria vlerësoi së tepërmi analizën kontekstuale të bërë në lidhje me ndërlidhjen me aspektin historik dhe social por e konsideroi përgjigjen tepër të fokusuar në hapësirat zbavitëse për një vend të një rëndësie parësore në lidhje me identitetin e qytetarëve shqiptar në të ardhmen.

CASANOVA+HERNANDEZ ARCHITECTS + “SON” ENGINEERING & CONSTRUCTION

Juria vlerësoi lidhjen me sitet e tjera në Shqipëri, duke sugjeruar potencialin që sjell për vendin restaurimi i këtyre katër godinave. Ne vlerësojmë gjithashtu rëndësinë që i është dhënë karakteristikave të seculiës godinë. Sidoqoftë ne nuk duam një përdorim të tepruar të artit si përgjigje për projektin.

02 NATIONAL HISTORICAL MUSEUM

WW ARCHITECTURE + METRO POLIS

TEAM COMPOSITION:

Architects

Elvan Dajko - Metro_Polis
Endrit Marku - Metro_Polis
Sarah Whiting - WW Architecture
Ron Witte - WW Architecture

Preservation Expert

T. Gunny Harboe, FAIA

Artist

Sarah Oppenheimer

Cost Estimator

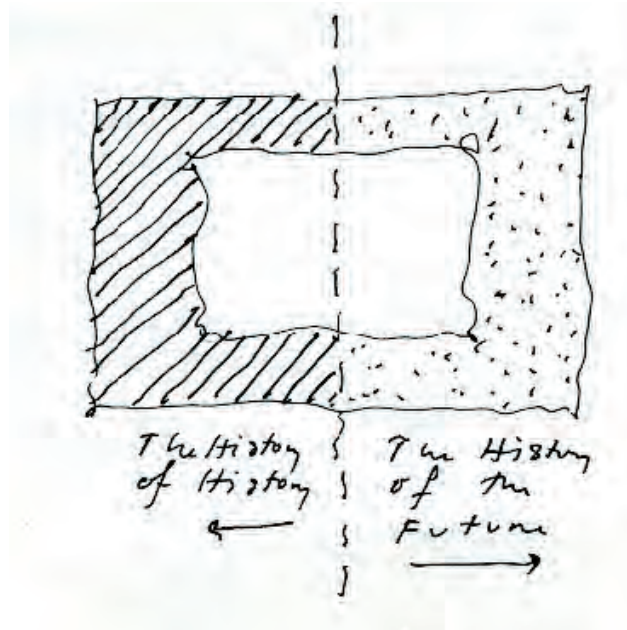
Emel Peterci

Preservation Consultant

Bryony Roberts

Curatorial Expert

Alison Weaver



50/50

Our proposal for the National Historical Museum puts forth a history in two parts:

The History of History and The History of the Future.

The History of History is a constructed history. It consists of categories, timelines, narratives, clarity, and facts...at least as much as we can know them. This is an instructive history, without which we can hardly claim to be a civilization.

The History of the Future is a discursive history. It thrives on speculations, unpredictable outcomes, and ambitions. This is a hopeful history, without which our optimism have no choice but to fall silent.

The two histories are inseparable. Each is animated by its never-ending orbit around the other.

CURATORIAL MISSION

The National Historical Museum is split into two halves: The History of History and The History of the Future.

The History of History:

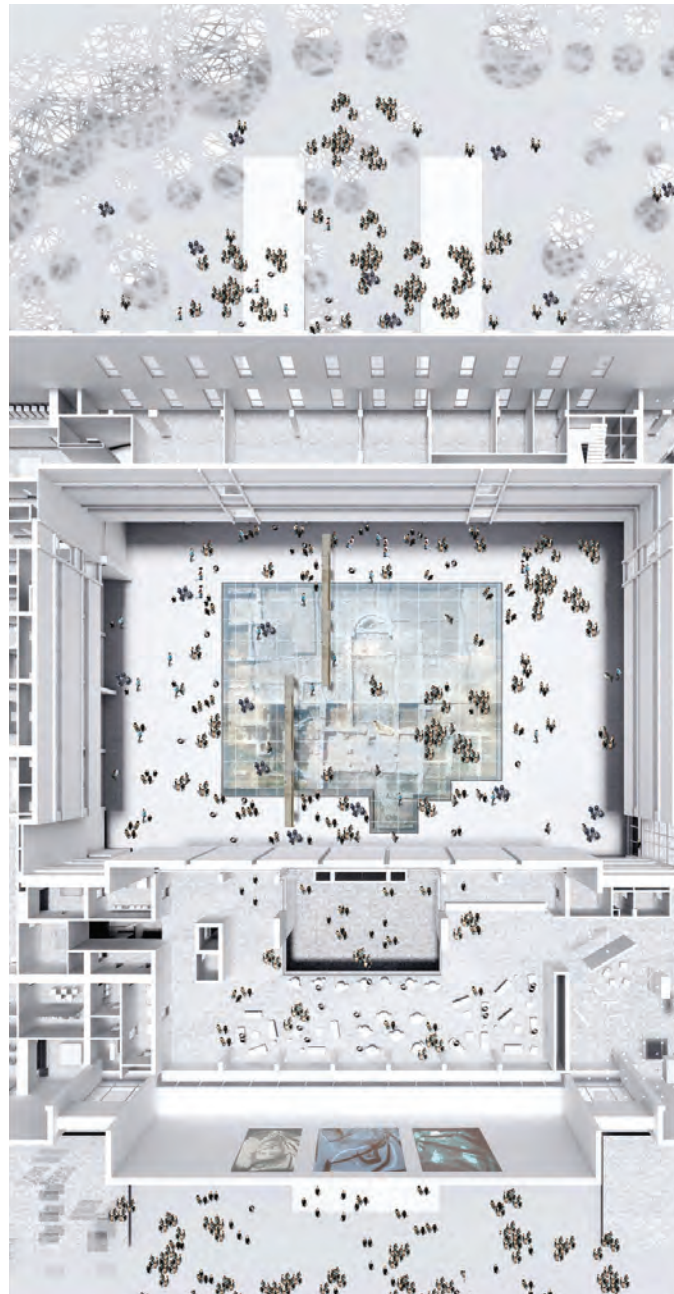
The museum's western wing is organized by pavilions tailored to the display of specific exhibition materials. The individuated rooms that constitute these pavilions focus the visitor's attention on single subjects. A direct, enfilade circulation route strings all of the subjects together. The History of History displays are long-term installations that use the museum's holdings to recount the rich and complex story of Albania's national history. The tailoring of these rooms will be based on input from museum officials and curators.

The History of the Future:

The museum's eastern wing is organized as an open plan, experimental exhibition space where multiple subjects may occupy a single room. These rooms are clear of interior partitions to enable maximum flexibility for the installation of temporary exhibits. Curators, historians, guest artists, writers, politicians, educators, and others will be invited to consider Albania's history in new ways, to present objects from the museum's collection together with contemporary works, invigorating Albania's history as well as its future. The infrastructure of these spaces – lighting, media, power, hanging systems – will be designed in response to input from museum officials, curators, and other cultural voices in Albania.



Project Concept
50/50 Produces Public Culture
History of History/ History of the Future



Public Culture (Plan Perspective)

- Programming
- History of History
- Public
- History of Future
- Office/Storage

PUBLIC CULTURE

Our project positions history as a catalyst for Albania's public culture. The country's past is continuously activated by integrating it into its future and placing it within urban, national, and global contexts. Public, educational and event spaces are woven throughout the building to guide and serve museum staff and visitors, as well as to host additional events and publics:

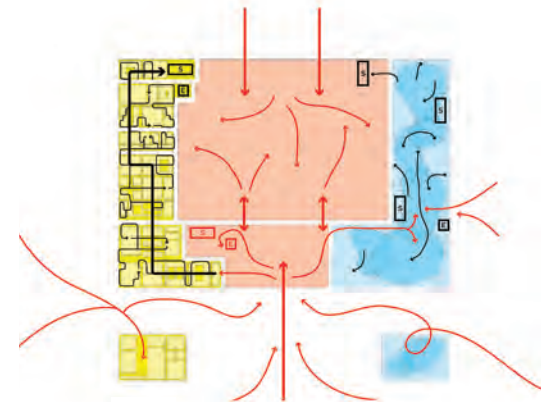
- The Culture Café, on the second floor above the lobby, accommodates the general public, who will be drawn into the museum to meet, eat, and linger.
- The Culture Hall, the auditorium at the entry level, will be opened up with glass walls to make it more visible for city-wide events ranging from film festivals to symposia.
- The Culture Commons transforms the museum's large courtyard space into an event space that can host galas, fairs, and temporary exhibitions of public art.
- The Culture Forum, located directly behind "The Albanians" mosaic and identified with its own mural by artist Helidon Gjergji (as an example) could operate as a public venue to host private functions, such as dinners, conferences and even weddings to generate additional operating funds for the museum.



Level 2

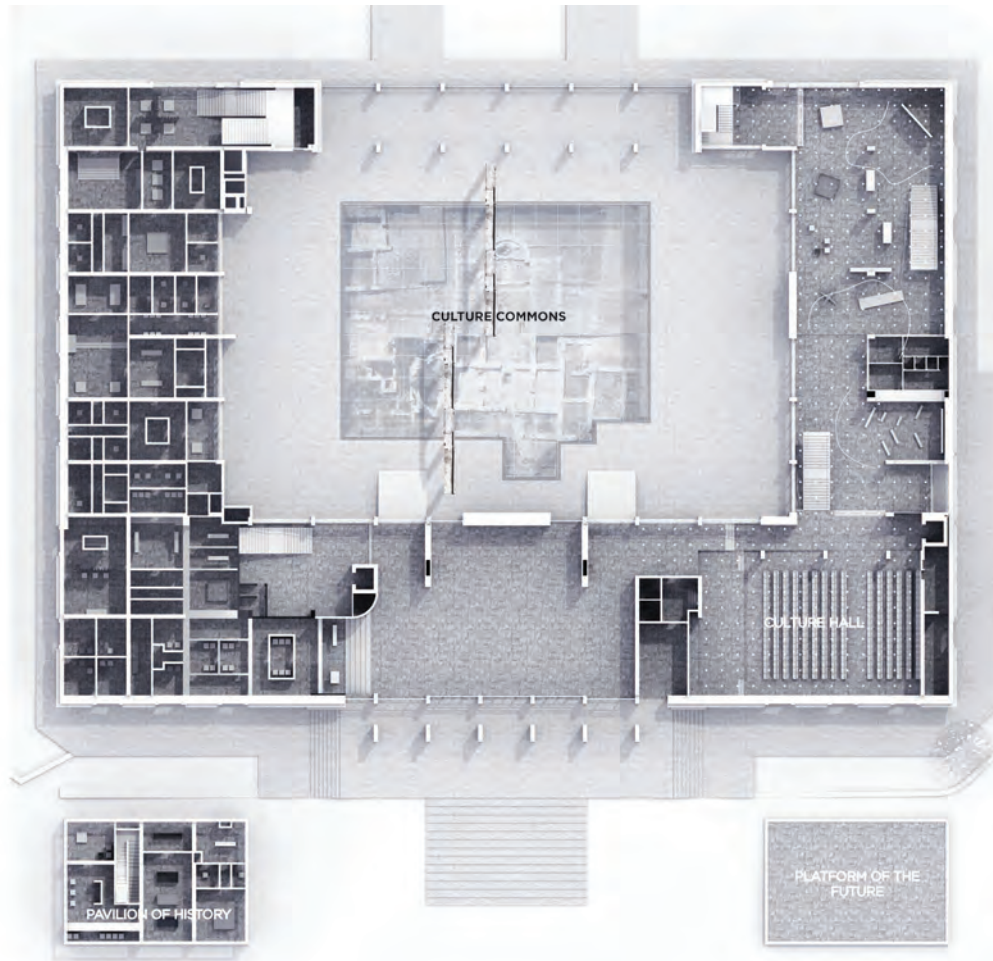


Level 1



Level 0

PUBLIC CIRCULATION
EXHIBITION / OFFICE CIRCULATION



Level 0 - Plan

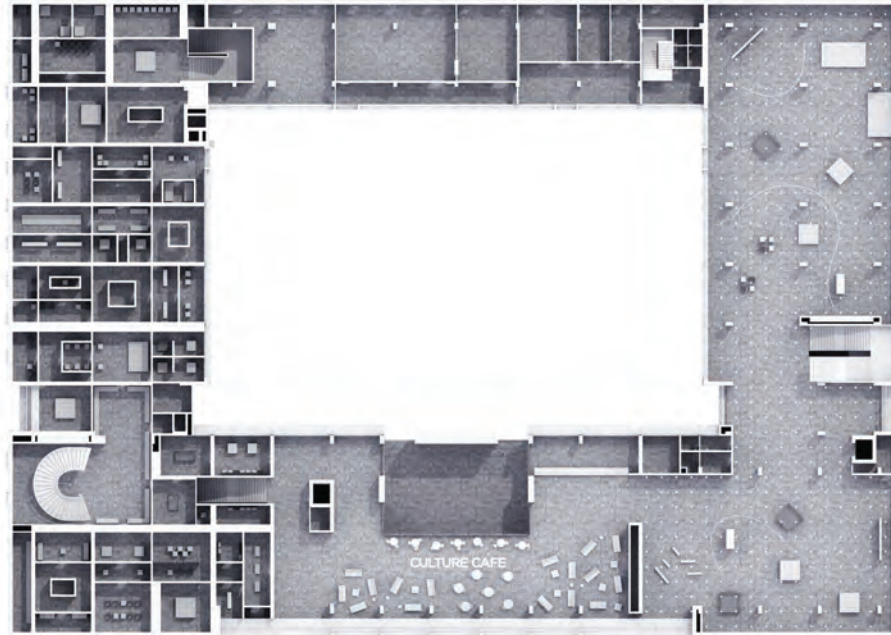


Interior views of the History of History

PRESERVATION MISSION

This preservation effort will depend directly on input from government, museum, cultural, and technical voices in Albania. The building's envelope will be preserved through a series of stages:

- **Assessment:** a thorough assessment of the building's stonework, mural, windows, and roof will be undertaken by experts in the field.
- **Re-Use:** wherever possible, existing materials will be used/restored to maintain fidelity to the original building.
- **Mechanical systems:** the mechanical systems will be replaced to meet current building/museum standards.
- **Windows:** all windows will be evaluated in terms of contemporary performance standards/needs.



Level 1 - Plan

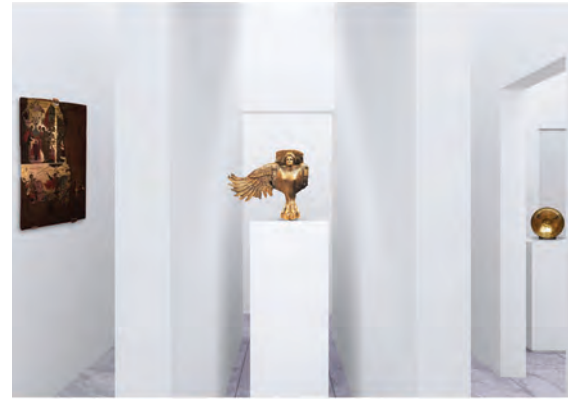
PHASING

The transformation of the National Historical Museum will cover three phases:

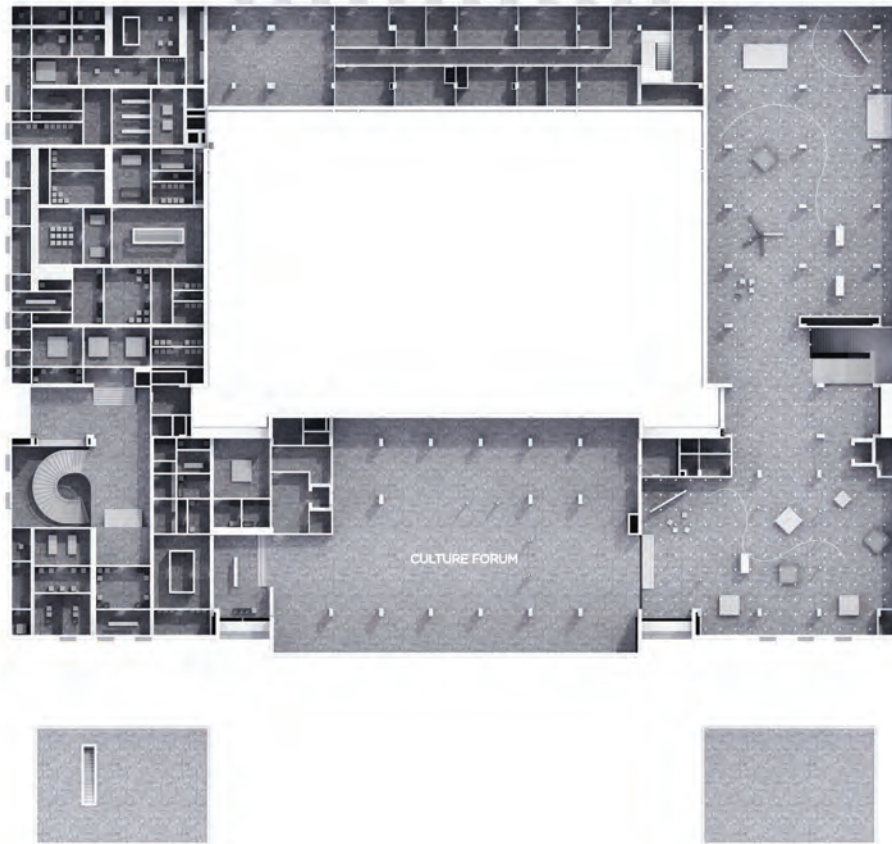
Phase 1: Preservation of the existing structure and updating of the museum's systems. This phase also includes the construction of a History of History Pavilion and a History of the Future Platform as frontispieces to the building, signaling the museum's forthcoming approach to history.

Phase 2: Construction of the History of History interior pavilions and exhibitions and the History of the Future infrastructure; construction of the cultural mixing spaces that catalyze the building's two sides: the Culture Café, the Culture Hall, the Culture Commons Hall, and the Culture Forum.

Phase 3: A proposed third phase would entail the construction of an additional exterior pavilion located to the north of the building, housing museum archives, technical spaces and staff offices, thereby freeing up additional space for educational functions within the museum and allowing for greater circulation between the museum's two halves.



Interior views of the History of History



Level 2 - Plan

PRESERVATION STATEMENT

T. Gunny Harboe, FAIA

It is our belief that design is a creative process. It takes input from many different sources and generates an output of a unique solution that is functional, beautiful and sustainable. Our designs are generated through the vision of our clients. By cultivating an understanding of our clients' mission, principals and ethics we are better able to respond to their physical needs. We strive to incorporate their cultural and aesthetic values and create an architectural statement reflective of each client's unique image and perspective.

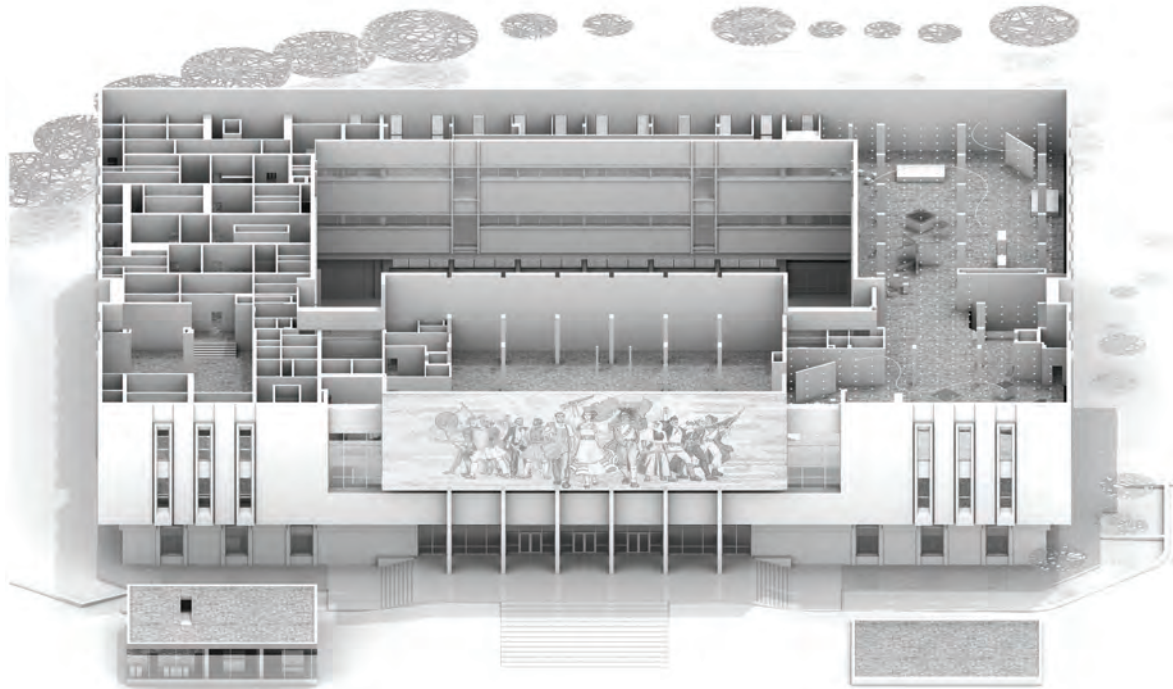
The goal is to provide them with an environment that is not only completely comfortable and pleasurable for the users, but one that positively projects who they are to the public they engage.

When a project involves a structure that is historically or architecturally significant, we begin with the premise that the preservation of our cultural heritage is not a luxury, but a vital aspect of our society. We are committed to the idea that being good stewards of our cultural heritage will provide great benefit to present and future generations. We live in a continuum of time where it is important to be able to place ourselves in the present in context with the past and the future. Preservation of the built environment helps to accomplish that. We combine our historically tempered aesthetic judgments with our technical expertise to solve difficult design problems. Typically great focus is given to restoring the original integrity of a building's exterior and significant features of the interior, while incorporating the needed improvements that allow it to function comfortably and safely for the users. The solutions often result in an environment enhanced by complex layers of beauty and meaning.

Harboe Architects is also firmly committed to the idea of creating a sustainable society and using our work as a means to help achieve it. Retention and reuse of our existing building stock is inherently "green". Reutilizing the embodied energy that was generated to create a building is a much more sustainable alternative to demolishing it and putting it in a landfill. Sustainability also means more than using florescent light bulbs, recycled materials, or even improving overall energy efficiency in a building. Although these things have a place and are important, we believe that a sustainable society must also take into account its cultural legacy. By saving the historic structures of the past we can better understand the present and make the most of our future for generations to come.



Interior views of the History of History



Isometric view

CURATORIAL STATEMENT

Alison Weaver, Director Moody Center for the Arts

The role of the museum in contemporary culture has changed. It has evolved from a nineteenth century cabinet of curiosities to a twenty first century interactive space designed to engage local, national and international audiences in new and dynamic ways. From my perspective as the former Director of Affiliates at the Solomon R. Guggenheim Museum, it is evident that Tirana's National Historical Museum has the potential to build on its storied cultural foundations to reactivate its permanent collections while presenting forward-looking exhibitions that encourage visitors to reexamine their national heritage. This can be achieved by reinstalling the permanent collection in discrete, well thought-out spaces in the History of the Past wing, while allowing for flexible temporary exhibition spaces in the History of the Future galleries, thereby generating a dialogue between the two. This bi-partite structure respects the historic role of the Museum in providing an educational foundation for all first-time visitors, while encouraging repeat visits by those interested in the rotating exhibitions in the History of the Future galleries. From a budgetary point of view, the History of the Past exhibitions could stay on view for a decade, thereby saving costs, while the History of the Future exhibitions could rotate frequently, driving attendance and admissions revenue through repeat visits, while generating national, even international, attention to the museum's mission and creating excitement in the building. What might the History of the Future exhibitions look like? One example would be to commission outstanding international artists like Anri Sala and Sarah Oppenheimer to intervene in the permanent collection of the museum, creating a new installation by re-contextualizing existing

works in an environment of his own creation. Another example would be to commission an artist like Helidon Gjergji to create a new mural (or video projection) inside the building in response to the building's existing exterior mural, thereby bringing contemporary issues into dialogue with Albania's rich history. Such temporary exhibits in the History of the Future galleries would invite new audiences to the museum, while provoking a dialogue about national identity in relationship to Albania's past. The museum could also consider launching an annual competition for artists to propose dynamic interventions in the History of the Future space that respond to the permanent collection, perhaps in tandem with the Tirana Biennale, thereby linking the nation's historical past to the contemporary art context through a site-specific installation.

The best historical museums today create community, bringing people together through visual stimulation to dialogue around shared experiences. The addition of a café in the second floor space above the lobby – a space of transition between the History of the Past and the History of the Future – would provide an open, available space for such a community to originate and grow over time. It would serve the dual purpose of enticing first-time visitors to enter the building, while encouraging returning visitors to linger in the space and build connections both to the collection and to each other. Through this innovative architectural design and forward-thinking curatorial program, Tirana's National Historical Museum would thereby become a leading museum of the future.



1. Section through the History of History
2. Section through the History of the Future
3. View through Entry, Culture Cafe & Culture Forum

02 NATIONAL HISTORICAL MUSEUM

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

TEAM COMPOSITION:

Architects

Alessandro Massera
M&J Archi-Studio

Landscape Architect

A+C Studio Associato

Restoration Expert

EFA_studio di architettura e consulenza

Local Restoration Expert

Shpresa Prifti

Artist & International Curator

Giorgio Milani

Local Curator

Emir Oxha

Economic advisor & Cost estimator

Alessandra Oppio
Luan Murtaj

Indoor comfort

Stefano Capolongo

Assistants in Tirana

Jorida Hatibi
Flavia Trebicka

Assistants in Parma

Gazza Daniela, Federico Rolli

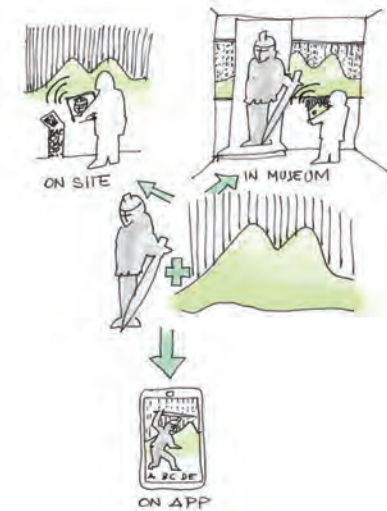
Local Historian

Andi Pinari



"A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment"

ICOM International Council of Museums



Interactive virtual program- app

Short notes for a Chart of Tirana. The purpose is not only the reorganization of the museum but to suggest the re-organization of the Albanian cultural artistic and environmental heritage. The new cultural program will be expression of identity, memory, heritage, innovation, experimentation, art and business. It will be supported by a synergic action of the public, research, business, citizen and environment areas. The consistence of population and goods make possible a project of rationalization of the Albanian cultural system. Public places, ways, squares, landscapes will be exploited cause are centers of meeting for the people, collectivity growing and meeting through diversity. Natural and anthropological biodiversity will be protected and valorized because are guardians of the Albanian genius loci.

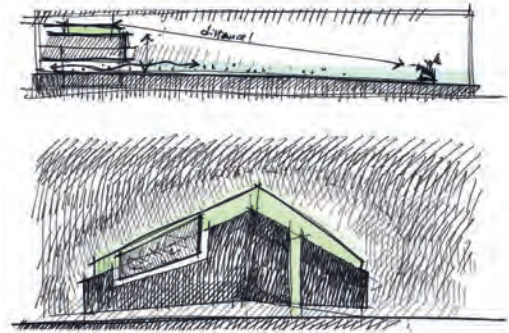
Places will know safeguard action and promotion through action of conservation, valorization and development. The objectives of the operation look for the sustainability guarantee of the heritage and the environment: for this reason will be promoted synergic actions between research, professional and enterprise. The diffusion of new expositive medias, the change of the expectations of the consumers the continues development of discovery and materials availability, requires a deep afterthought of the conservation system, exposition and disclosure of

everything that is connected to the cultural heritage. It will proceed to cataloging in stages both existing and new stock of movable, immovable and intangible assets , including works , objects , documents , portions of land , buildings , stories and characters. From the unique catalog will arise collections to be placed inside containers - museum, public places- or to be saved in its original places - landscape, village, buildings.

The Unique Catalog will focus in a unique interactive virtual program- app- that will be a guide for all the collections, sites, places and goods that will be added in future. The app will have also the function of cultural disclosure and territorial promotion in fact it could interact with the net and different searching engines. In this way, every object of the collection and its virtual copy will be available both in its place and in the net.

The final tool is the creation of the National Virtual Museum that- under the final tool of an app is the unique catalogue of all the public Albanian collections, equipped by multimedia contents. The user-citizen, tourist, researcher- everywhere in Albania both in open spaces both at the interior of the expositive places, through QR-code placed on special totem will link his smartphone to the National Virtual Museum, inside of which will find multimedia contents, insights, hyper textual links.





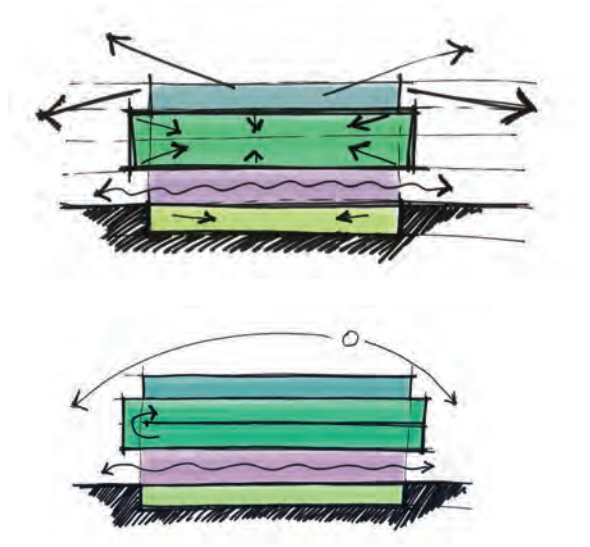
Design sketches

Program. The National Museum of History is one of the venues of the national collection. The social and cultural changes lead to the identification of new users in order of age, class affiliation, educational level, origin, ability and then a new layouts depending on the curatorial project. The communicative apparatus uses the traditional exhibition in a new way objects in space, wall, display cases and articulates them with multimedia, interactive and immersive techniques available today, of the project of the Virtual National Museum and the Single Catalogue.

A current definition of Heritage includes both historian content, and ethno-anthropological aspects, both the comparison with the artistic evolution and the environmental context. For this purpose it is proposed to unify the historical collection with that of Ethno anthropology, as well as the use of a part of the collection of natural sciences and environmental factors and the inclusion of artistic works. This choice also meets widespread practices of reorganization of international museums. In addition to the curatorial project, the architectural intervention assumes the symbolic and formal indications of an artistic vision, able to manifest a unity between the museum and the system of public places in Tirana.



3D view of the Museum



Functional project

ARCHITECTURAL DESIGN

The project proposes a clear distribution of new functions and a clear separation of the main functions that make up the content. The functions are divided into: public spaces, storage, temporary exhibitions, permanent collection, commercial spaces and promotion. Each function corresponds to a floor of the building: this hierarchies the flows of users and makes it flexible to use for parts.

The project, in addition to the internal reorganization, assumes a comparison with close settlement of Scanderbeg Square by the spatial relationship between the planmetric dimensions and those of the elevations of the public buildings. For this purpose it is considered appropriate to insert a semi-transparent crown that at night acts as a lantern projected on the context, claiming that the symbolic function that culture must be shared in the life of civil society.

The building has three distinct characteristics of relationship. Permeability to the public spaces of the ground floor: it enables contiguity between the city and the building on the ground floor functions as a covered square. Introversion of the exhibition spaces: it corresponds to the reflection of thought that needs isolation from outside interference. Extroversion is the necessary confrontation with the outside world for business functions and the space devoted to the promotion. There is deliberately a clear physical separation between the spaces for culture and those of contemporary historiography.



Ground floor
Section A-A

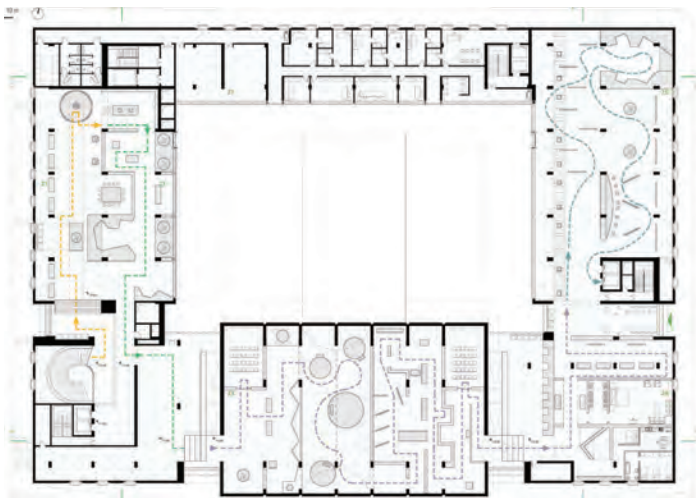
CHOICES OF INTERVENTION

They are of two types seemingly antithetical but both used in surgical way. One of functionalization and the other of conservation. The first is necessary for the organization of the distribution destination, streams and plant adaptation. The second aims to continue with the flavor of the original project and the memory that the community has of the building. The project involves a total redistribution of vertical connections to ensure total accessibility environments by each user, as well as the safety of the building. It proposes a redesign of the void on the ground floor and the opening of a cut in the ground floor that gives quality and interest to the local exhibition space basement. There is a complete replacement of technological systems both mechanical and lighting, which will increase every aspect - conservatively, expositive and in terms of performance - safety, comfort, quality and lowering consumption. The conservative choice is to not intervene so evident on the facades - there will be a replacement of the old windows with more performance ones - to maintain as far as possible all the interior floors and walls, to enhance the spiral staircase that locates in the section paths of the permanent exhibition. Finally, it also proposes a third method in case of interventions on existing buildings: the addition. On the top, on the thread set back of the base, it is expected a perimeter wall on three sides, consisting of prefabricated perforated metal sheets, within the which we allocate the pavilion and restaurant hub - defined by a glass curtain wall and metallic cover - the roof garden and an area dedicated to new plants. Night lighting system RGB LED animate the characterizing as a virtual mosaic that communicates with the traditional one of the south. Finally it is likely remediation, consolidation and replacement aimed at episodes of deterioration and failure, not currently available.

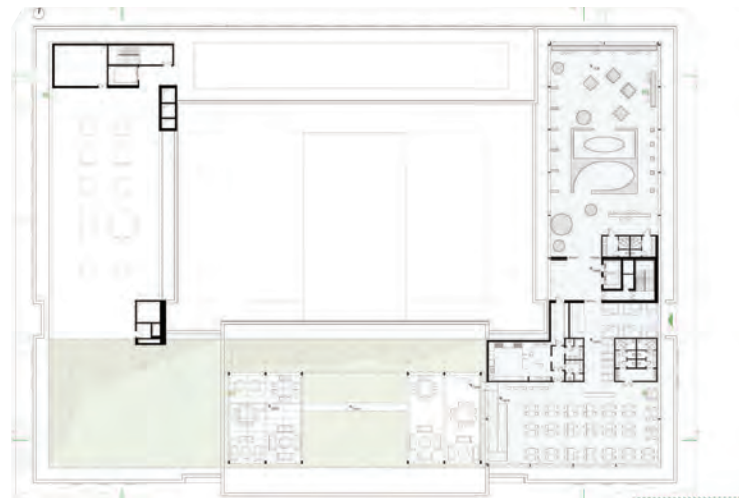


1st floor
West Elevation

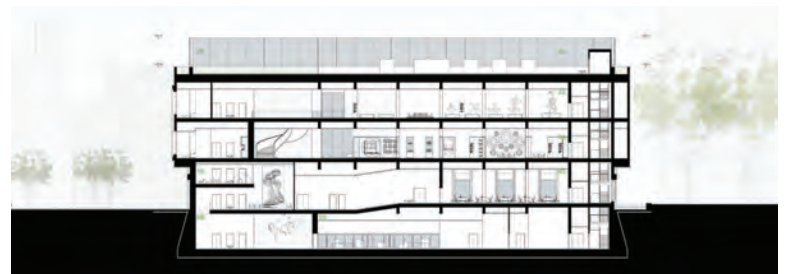
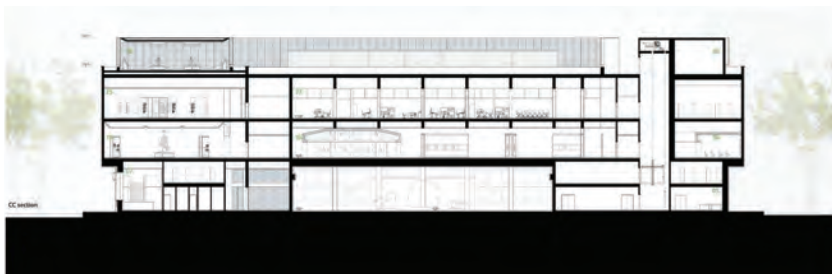




2nd floor
Section C-C



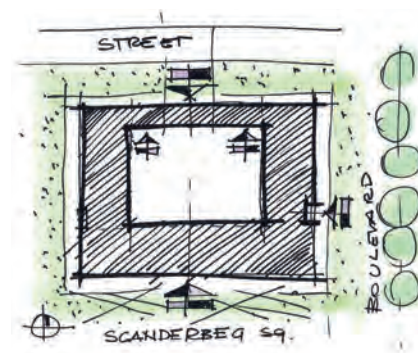
3rd floor
Section D-D



CULTURE QUARTET



Interior views



FUNCTIONAL PROJECT

Storage and Atelier: conservation, restoration, study and catalog are arranged in traditional climatically stable rooms located at the basement and at the second floor, directly connected by elevators. It is a functional symbol of the inexhaustibility heritage and sharing process knowledge: to this end, the archive is partially exposed to the public, alongside the temporary exhibition in the path that leads to the visit of the bunker.

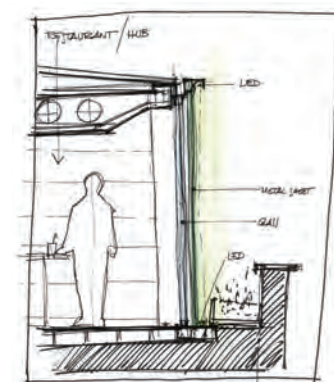
Permanent exhibition: it returns an idea of history that includes, in addition to the historiographical facts, the aspects of ethno anthropology and placement within a large environmental context. The purpose is to make a clear Albanian identity that is constituted by men, events, contexts. It is at the main floors of the building, through a linear path that provides access to the west side of the first level and an exit on the east side of the second floor. Temporary exhibition: it is a neutral space which denounces its past of local storage, but at the same time is enhanced by the opening of a cut of the ground floor slab. It is conceived as a place for international contemporary art exhibitions, deepening of the museum's collection and performance. Public spaces: the ground floor is a square overlooked by other functions:, as well as the museum itineraries, an auditorium (completely renovated); a learning center with reference multimedia room, classrooms and workshops, kid lab (thematic space housing workshops for children) on the mezzanine to invite families to a children friendly attendance; the café bookshop; the courtyard, that becomes a page of a book that you pick up and it becomes a place of representation. Lounges are distributed at the upper floors, while the top floor is the restaurant and the roof garden that has a panoramic view of the city.

ACCESSES

The main public access is from Scanderbeg Square directly to the atrium. A second public access is on the east side connected to the boulevard: it allows the use of commercial functions and the auditorium even when the rest of the building is closed; This access is also marked by the walls that descends from the attic. A third access is that existing driveway on the north side, useful for operations of charge and plea for which the goods lift which connects all floors has been placed. On the same side it is also preserved access for administration.

MATERIALS

In the facades coating materials are maintained and restored, as well as for the floors of the main rooms. The inner side of the walls of housing is insulated and finished with plasterboard painted. The existing ceilings are removed and replaced with new ones that may be in plaster fiber or aluminum sheet, according to the functions, the needs of construction and facilities. The floor of the court uses stones that play with two colors of the facades. The intent is to propose an increase in the technological comfort while preserving the memory of the building as possible. The top floor is built using prefabricated dry bearing metal structure infilled with slabs of expanded metal and flat roof with insulated panels and equipped with technical ceiling. The pavilion coupled a glass curtain wall to the inner sheet. The rest of the roof is a roof garden made by specific stratigraphy that provide growth of grass and shrubs can improve the comfort microclimate.



EXHIBITION DESIGN AND DISTRIBUTION PROJECT

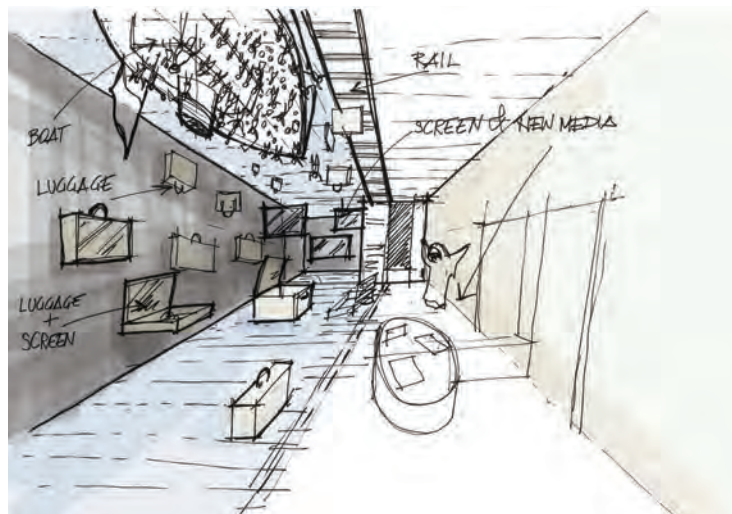
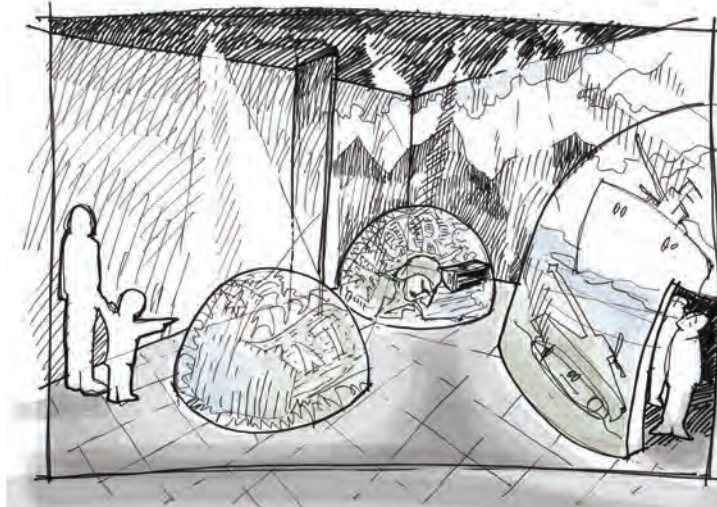
The exhibition for the temporary and permanent exhibitions, past the ticket office and cloakroom, begins with a dark room that serves as a general index multimedia content and psychologically prepares the viewer to visit. The elevators leading from the basement to the upper floors. Temporary exhibitions are arranged in the lower level in a large open space, with lighting systems and wiring multimedia on all surfaces, deliberately exposed concrete, evoking the origins of storage place. In the basement is also possible to visit the archive, the heart of museum culture, and the air-raid shelter place alongside. For the permanent exhibition, the project proposes an indication of the method and some suggestions having no reliable data on the quantities and types of items in the collection.

The visit is divided into two main sections: the period from prehistory to the nineteenth century it unfolds in a circular route along the first floor; the whole period of the twentieth century is developed in three parts of the second floor. For each body of the building corresponds to a section historiography: Prehistory, Antiquity, Middle Ages, Ottoman Period, National Revival, Second World War, Communism, New Frontiers. Each section is divided into three levels of content: historiography, environmental and ethno-anthropological, taking care to return a structured information, stratified and geographically placed of the Albanian culture.

The lights - all equipped with led technology - will come from three main sources: diffuse light, ceiling light spot on the ceiling or wall, inside the display cases, and will produce variable amounts of light as a function of the narrative proposal, environments, ranging from situations of daylight in rooms almost dark lit by the reflection of objects. The workshops on the ground floor and a children laboratory on the ground mezzanine complete this proposed informative offer, using experimental methods better defined by the slogan "forbidden not to touch". It mentions that the

sections of the project will feature a color that will serve as silent indicator functions and narrative situations. The path ends near the vertical links places on the body east, through which you can get on the floor covering. This is designed as a roof garden which overlooks a pavilion housing the Albany Hub and a rooftop restaurant. In Albany Hub you can propose temporary exhibitions for cultural content-large urban or territorial projects, exhibitions, information center - or centers -promotion of local products, companies that share promotional costs and create marketing synergies: stands as a space similar to a pavilion in the exhibition expo and a biennial of architecture or art. Next to it is located a restaurant offering to the public a view of the city from both the windows from the roof garden. With the same vertical connections you can get off the ground floor in the cafeteria bookshop that became a cultural lively, open to the city, interacting with citizens, the viewers of the exhibition, users of events in the courtyard and the activities of the auditorium. This is accessible from the east and from the atrium that is redesigned to get a more comfortable room. On the opposite side there is the learning center, a library and media specialist. Next to these are the classrooms for workshops, teaching and laboratory activities. The body north to the second level contains the administration and the ateliers of the study, restoration and cataloging.

The central court expresses the close relationship that exists between culture, art and the public. Septum central atrium corresponds to the central part of the courtyard, both designed as pages of a book symbolizing the story. The page of the courtyard, like a gust of wind or because peeled from the curiosity of people, raises and shows a new production of a mirror of water, and is transformed into an outdoor theater for events and art happenings. The contemporary dialogue with the archaeological works that are only restored without changing its position.



Interior sketches

SUSTAINABILITY

Two actions related to the concept of sustainability. Environment through equipment replacement, the interventions of internal insulation casing, replacement of windows, the implementation of the cultural project, the use of green roof useful slaughter of the phenomenon of "heat islands" in the summer months and keep a healthy urban environment for the inhabitants. Economic sustainability because promotional spaces are flanked to the rationalization where to start partnerships with private investors and especially because it amplifies the audience it addresses and realizable assets. Moreover, the new program and the new exhibition space with uses for the public will attract a large audience.

CONCLUSIONS

The aim is to enhance the cultural and environmental heritage of Albania, inspired by the need to reorganize the Museum of National History. The goal is the foreshadowing of a framework in which typical aspects of the concept of memory, identity, heritage and other innovation, experimentation, art and business excel.

The origin and purpose of the past are the preservation and revitalization of a cultural landscape, where you can discover, recognize, discover traces of human actions that are layered in history, in order to form the fertile substrate that today serves as nourishment to the initiatives of the new generations, as well as serve as a container for all those symbolic elements in which people identify themselves as a community. A culture that will be translated into physical spaces such as buildings and places is therefore a priority as said: it is unthinkable a development without

culture, meaning the development as an enhancement of knowledge and of making business and meaning the culture as fields of science and art that promote research, education and disclosure. This strong sense of belonging can only rise from the centrality of culture and knowledge both as the historical heritage of technological innovation that pushes toward the future. These are all areas that require development of participatory models between public and private, supported by legislative and fiscal actions that govern intangible actions, such as investment, and concrete actions, such as interventions on buildings proposed in the call. The project is ambitious. But the ambition for culture is ambition for freedom. The same ambition and the same freedoms that have always characterized the Albanian people in the past now have to animate the citizens to take up peaceful weapons of knowledge, integration, sharing, and innovation.



02 NATIONAL HISTORICAL MUSEUM

CASANOVA+HERNANDEZ ARCHITECTS + SON ENGINEERING & CONSTRUCTION - WINNING TEAM

TEAM COMPOSITION:

CH partner, co-director

Jesus Hernandez Mayor

Visual Artist

Driant Zeneli

Petra Blaisse

Architect

Athina Kavaja

Architect-restoration expert

Gentian Stratoberdha

Urban planner & landscape architect

Erind Bejleri

Curator

Zef Paci

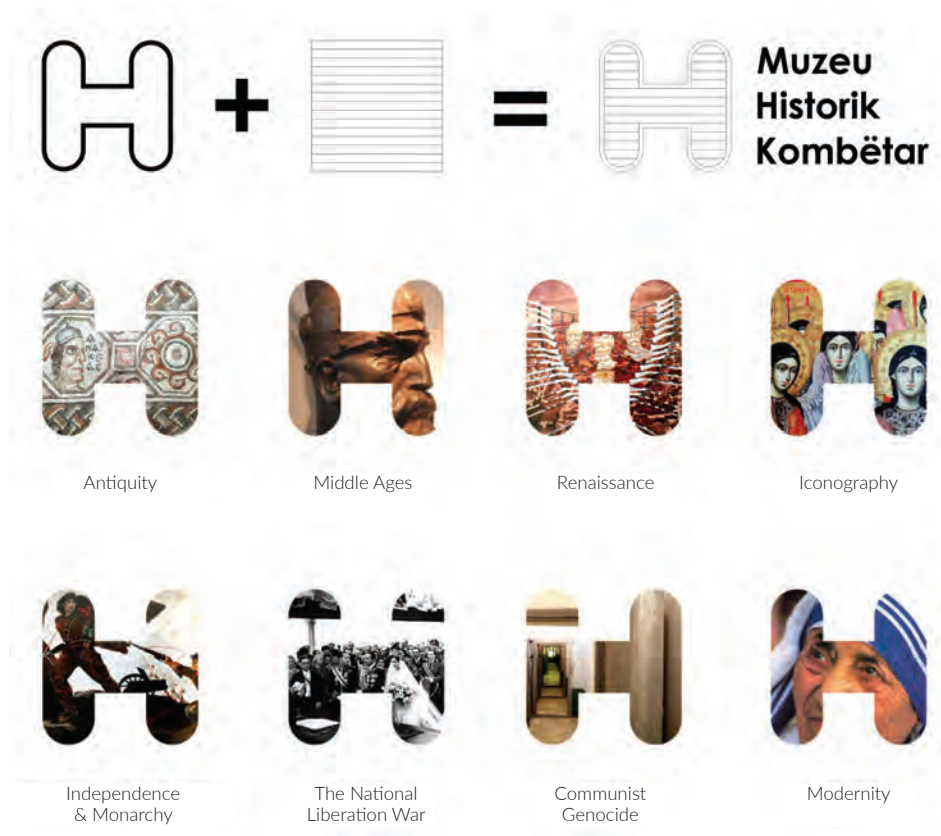
Kim Knoppers

Paolo Naldini

Cecilia Guida

Historian

Enriketa Papa



The museum identity is inspired by the image of the strata as the abstract representation of history in which different periods or historical layers are accumulated on top of each other along the time. The museum presents a global and at the same time fragmented vision of the history. First as a solid sedimentation of layers of history during different periods, and second, as separated layers, which can be analyzed and understood independently. The global identity of the project is also reflected in the logo of the building that combines a modern and recognizable symbol as the letter H from history with the layers or strata of different periods.

Museum identity based on layers of history

1. "The Exhibition Box"
(upper levels)
- permanent exhibition
- ticket control
- complete circulation around courtyard

2. "The Public Plinth"
(ground floor & basement)
- public area
- free access
- entrance hall, information, tickets, cloakroom,
cafe - restaurant, shop, library, temporary
exhibitions, multifunctional & educational rooms.

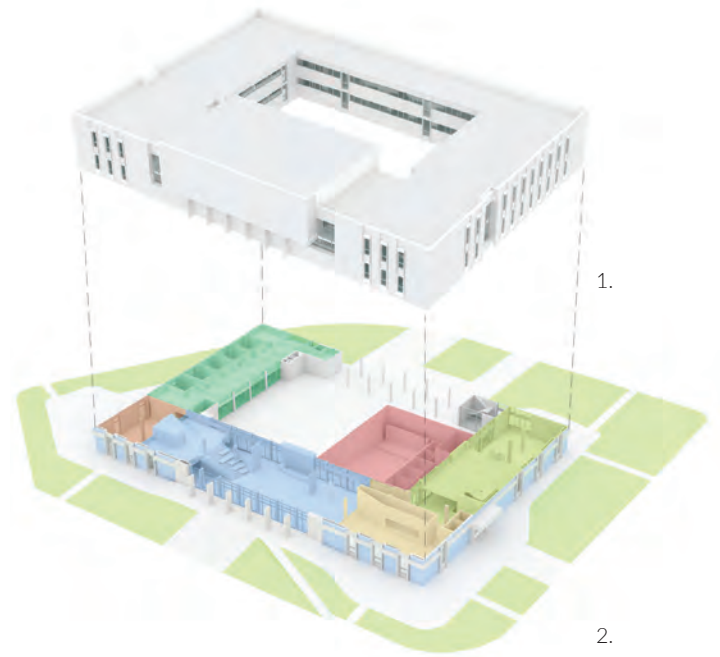
OPEN AND ACCESSIBLE BUILDING

New public functions in the plinth and a renewed exhibition box on top.

New public functions on ground floor and construction of an underground multifunctional space and educational rooms.

The existing building is architecturally divided into two parts: "the plinth" and "the box" on top. The proposal adds new public program and redistributes the existing functions in the building in order to reinforce the conceptual and programmatic coherence of the building which will be divided into "a public plinth" and an "exhibition box" on top.

The new public program in the Public Plinth consists of a cafe-restaurant, a library, a shop-cafe and a multifunctional space and some educational rooms located in a new basement placed under the courtyard.

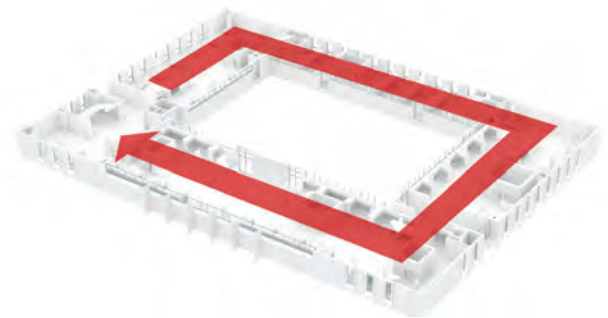




CONTINUOUS CIRCULATION

Exhibition Box: Continuous circulation around the courtyard by relocating the administration in the plinth.

The administration area which is currently at the first and second level of the existing building, interrupts the possible circular circulation of public around the courtyard. By moving the offices and storage to ground floor and to a mezzanine located in the plinth, the administration can enjoy a modern space directly connected with the courtyard, an entrance hall and the exhibition areas.



Continuous circulation

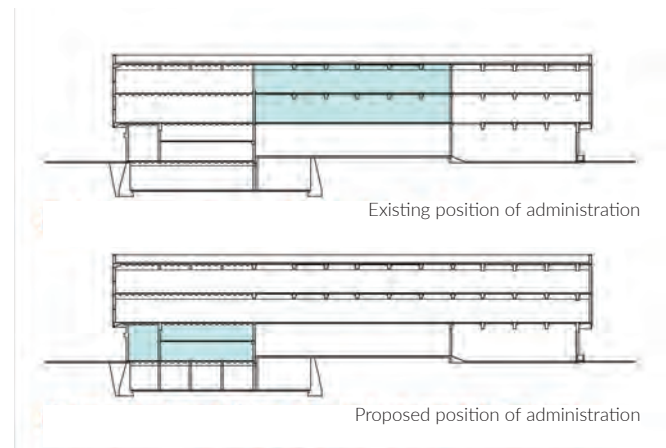
MULTIFUNCTIONAL LANDSCAPE AROUND THE BUILDING

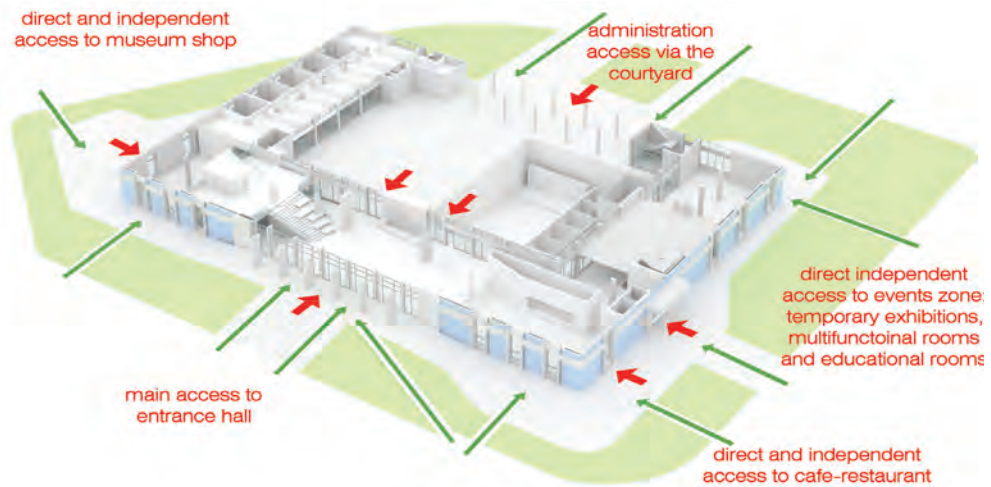
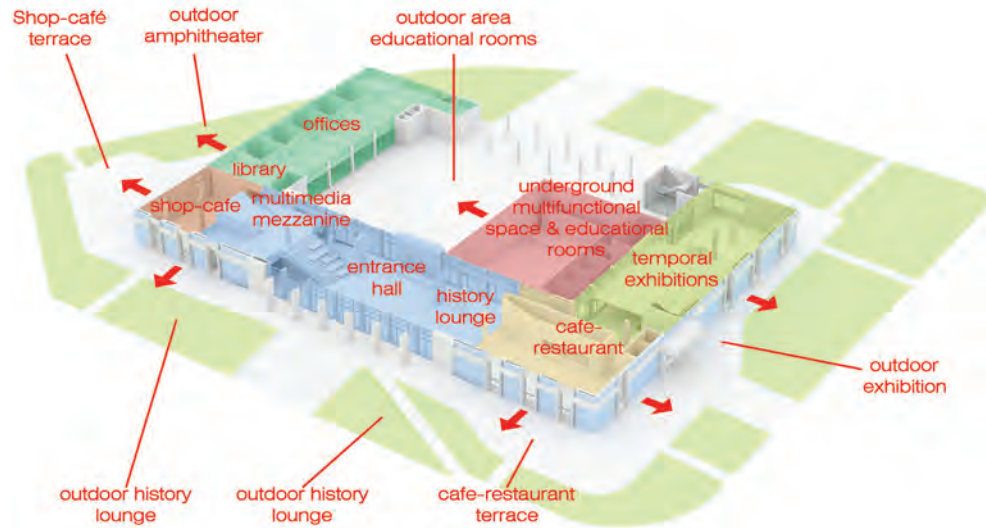
Museum public functions expand to the street intensifying the public use of public space around the museum. Museum goes to the street and street enters the Museum.

1. The exhibition room expands onto the public space with an outdoor exhibition space equipped with street exhibitors.
2. Cafe restaurant expands with a terrace
3. History lounge expands with an outdoor history lounge
4. Shop-café expands with a terrace placed in front
5. Library and multifunctional space expands with an outdoor auditorium
6. Educational rooms expand with an outdoor educational space in the courtyard.

Street enters the museum: More accessible + New Entrances

1. The new landscape design around the museum provides more access to the museum platform where the public functions of the museum have been expanded.
2. New and independent direct accesses to cafeteria and museum shop.





Multifunctional landscape around the building

COLORFUL EXHIBITION BOX BY NIGHT

The project encourages as much as possible the visual relation between the public functions located at the ground floor and the street. The reflective glass used in the building is replaced by transparent glass with a high UV value.

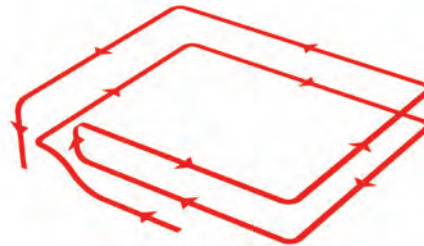
1. Artificial light reinforces the current architectural composition of the building in two parts, stimulating the perception of a “light” and “floating” exhibition box.
2. The light movement and color combinations respond to predetermined time schedule creating different shows for different seasons, important high days, public holidays and such.
3. The lighting scheme will be time responsive, weather responsive and action responsive.

The building appearance will change and live algorithmically in real-time with the changing weather patterns such as wind speeds and temperature. The light movement and color combinations respond to the intensity of movement inside the building. Wall grazing linear lighting from above and below Integrated onto facade. Opaque light line on eaves. Down lighting from above on all sides of the columns.



THE PATH OF HISTORY

- Architectural element: floor and stairs.
- Visitors action: walking.
- Position: along the whole permanent exhibition.
- Content: time, facts and art.
- Media: texts, paintings, photos, artifacts, etc.



THEMATIC ROOMS

- Architectural element: rooms.
- Visitors action: standing.
- Position: in specific points of the "Path of History".
- Content: historical theme.
- Media: text, photos, artifacts, videos, etc.



VIRTUAL WINDOWS

- Architectural element: window.
- Visitors action: seating.
- Position: close to windows in the pockets in between periods.
- Content: historical connections.
- Media: text, photos, artifacts, videos, etc.



Spatial translation of timeline into a routing in the permanent exhibition

THE PATH OF HISTORY

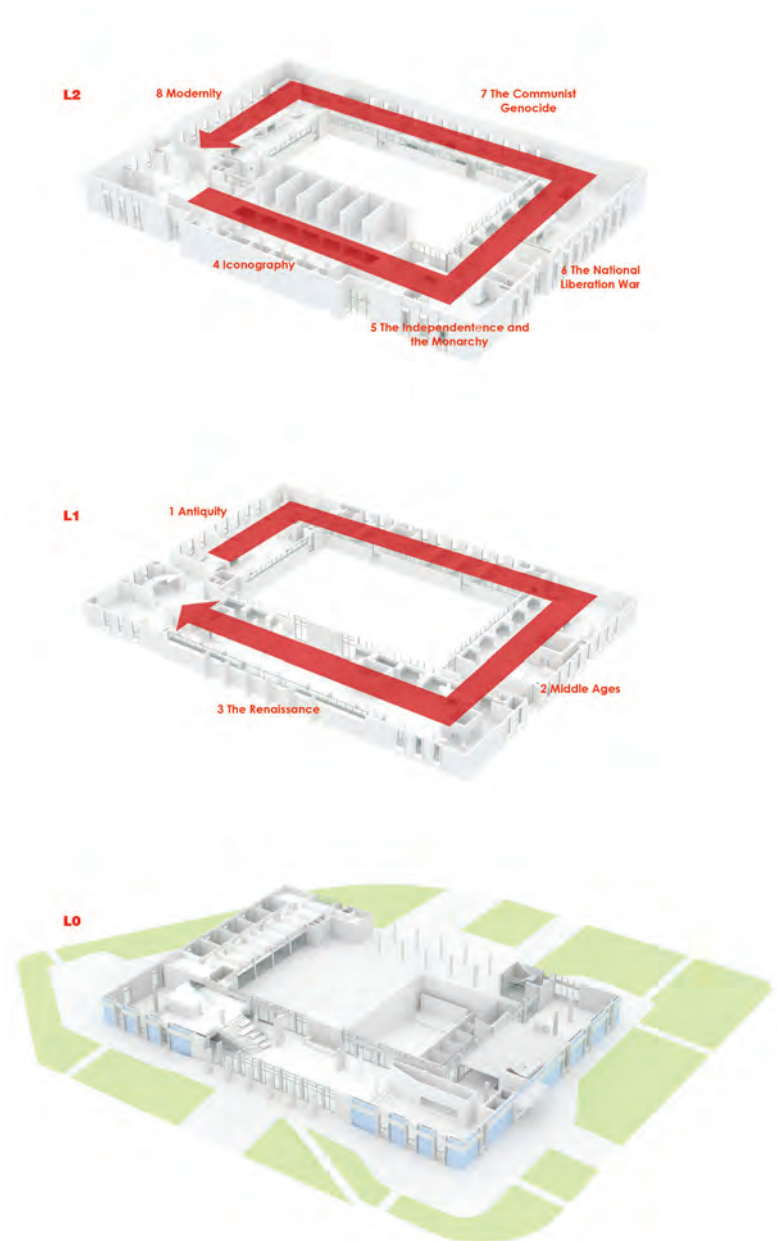
The Albanian history is explained by walking following a continuous timeline path along the two levels of the permanent exhibition. The important dates in the Albanian history become an artistic graphic element with an educative and didactic purpose that plays also the role of orientating the visitors showing at any moment the period of history which they are visiting. The sequence of historic periods follows the current organization of the museum and has been enlarged with “Modernity” in order to create a history line from prehistory to our days, linking past and present. The path of history starts with the “Stairs of History” at the entrance hall that guides the visitors to the first level around the courtyard, then to the second level around the courtyard and finally to the entrance hall again. Space and time are linked in a unique museographic element mixing architecture and exhibition, content and continent.

THEMATIC ROOMS

Relaxation areas to zoom in selected historical topics. The thematic rooms are small closed spaces distributed along the Path of History that zoom in a specific aspect of the visited period. They have a small scale and an introvert character that contrast with the large space of the museum along the Path of History. In the interior of the room, light, colors, textures, images and objects create a particular world where the visitor will feel transported to other place in time. Each thematic room is dedicated to one specific theme, which could be a technique such as the one of the mosaic in the antiquity or a relevant person in the history such as Mother Theresa. Thematic rooms are historically connected with the exhibition at the exterior of the room becoming a flexible device to underline special elements of the museum collection.

VIRTUAL WINDOWS

Virtual connection with other buildings of the CQ and other cultural institutions and historical places. The “virtual windows” are resting areas located at first and second level equipped with video screens, which show the activities that are happening or are going to happen in other centers of the CQ, and other cultural institutions in Albania. The windows stimulate public to visit the other cultural centers of Tirana and tourists to visit other historical sites and museums of Albania. Located at the end of the historical periods, they link the exhibition presented in the museum with other places, for instance, the antiquity section has a virtual window connected with the National Park of Butrint, and the ethnographic section a virtual window connected to the Marubi Museum in Shkodër.



The path of history

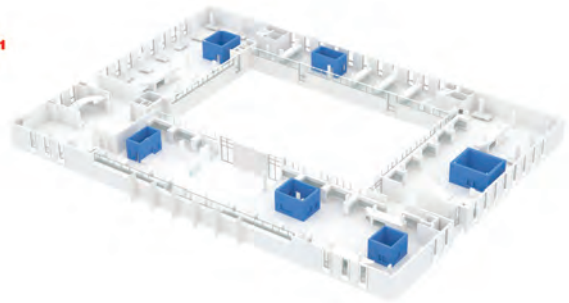
L2



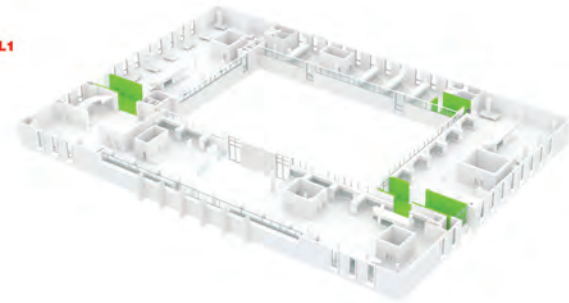
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L1



L1

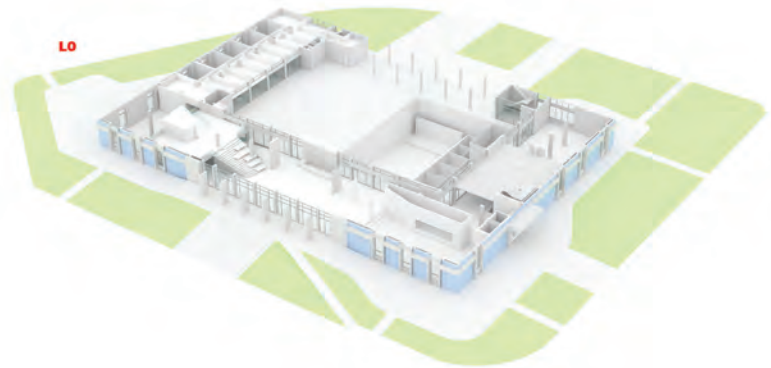


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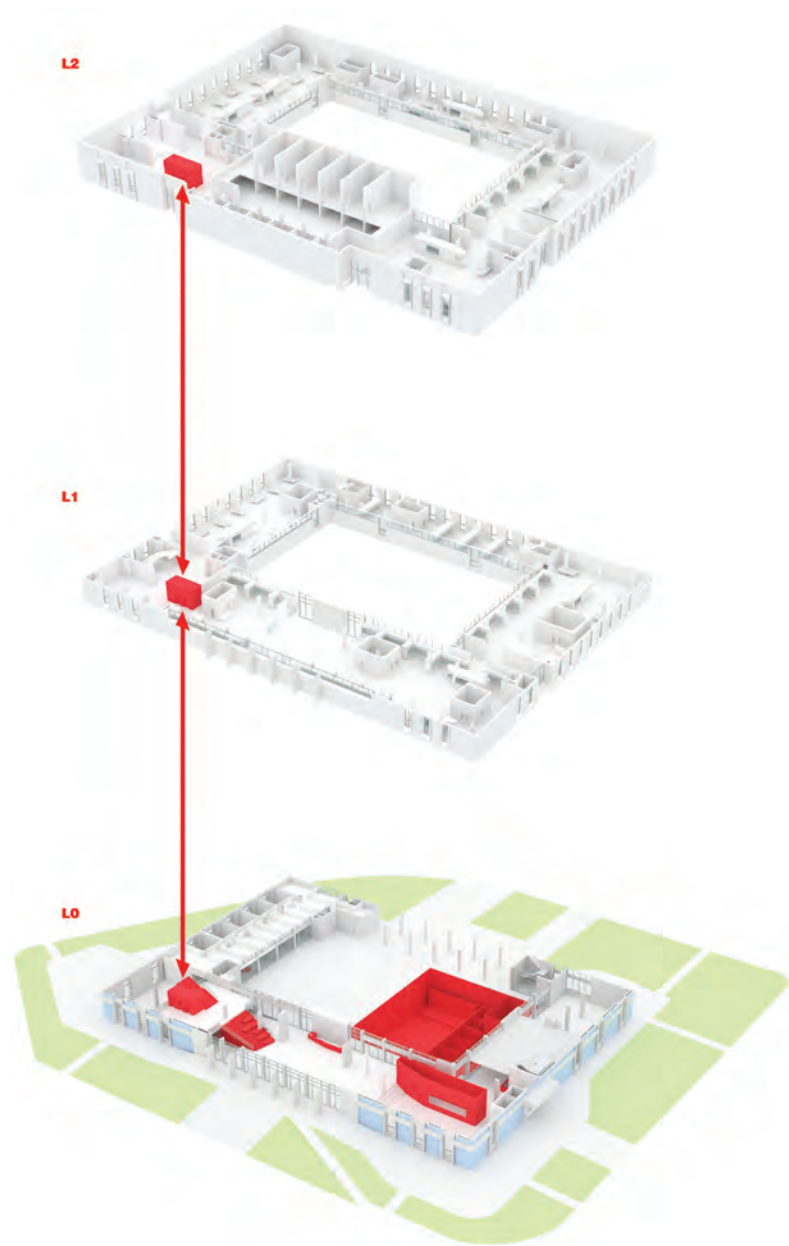


Thematic rooms

L0



Virtual windows



ARCHITECTURAL INTERVENTIONS

Building restoration, demolition of additions and construction of centralized vertical circulation and basement in the courtyard.

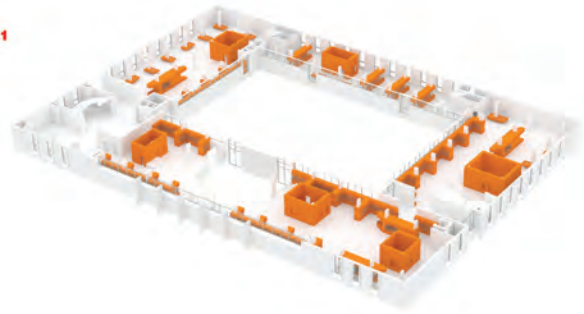
The building renovation includes:

1. Demolition of many later additions to the original structure, which blocks the space and windows.
2. Restoration of damaged facades and interiors.
3. Construction of a new centralized core of vertical circulation located near the entrance hall. The lifts of the central core provide quick and clear access for handicapped to every level, and will become an important orientation point in the visit of the permanent exhibition.
4. Construction of a basement in the courtyard to place new public functions such as the multifunctional space and the educational rooms.
5. Construction of public facilities at ground floor for the cafe restaurant and entrance hall conceived as light and prefabricated interior furniture.

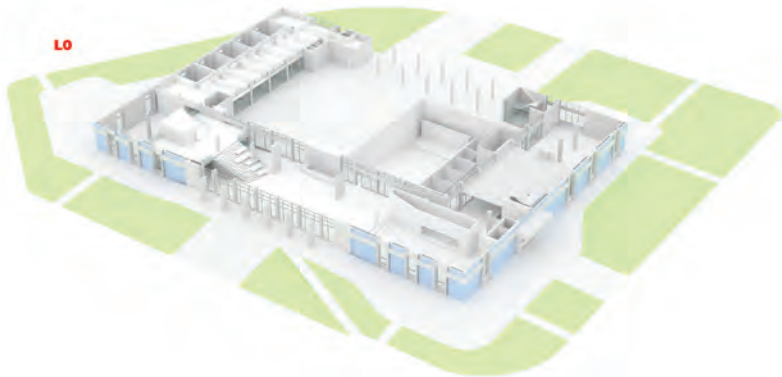
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L1



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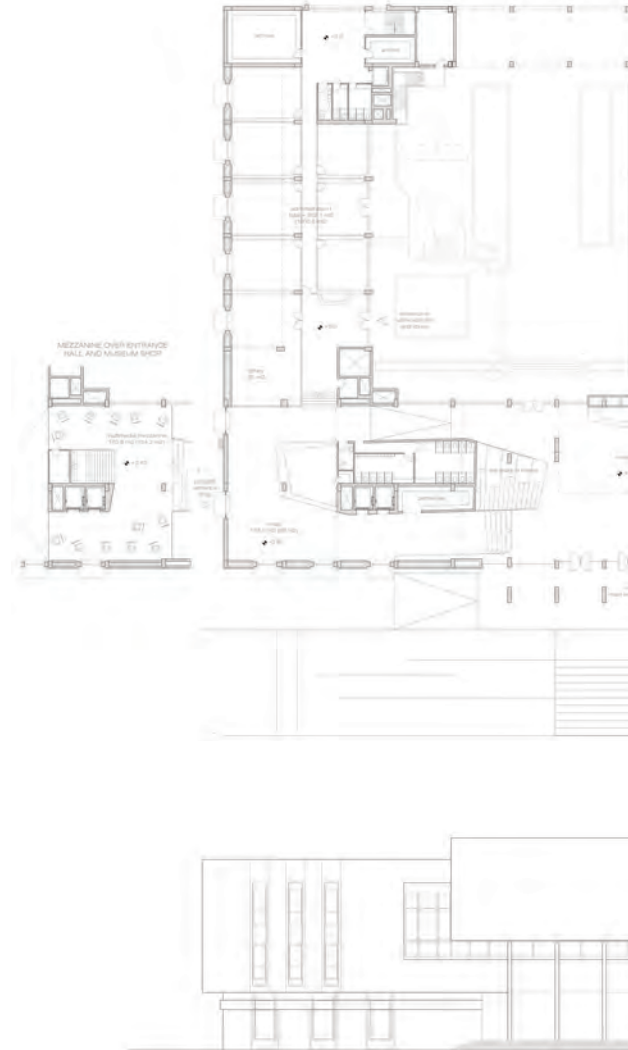


Elements installation

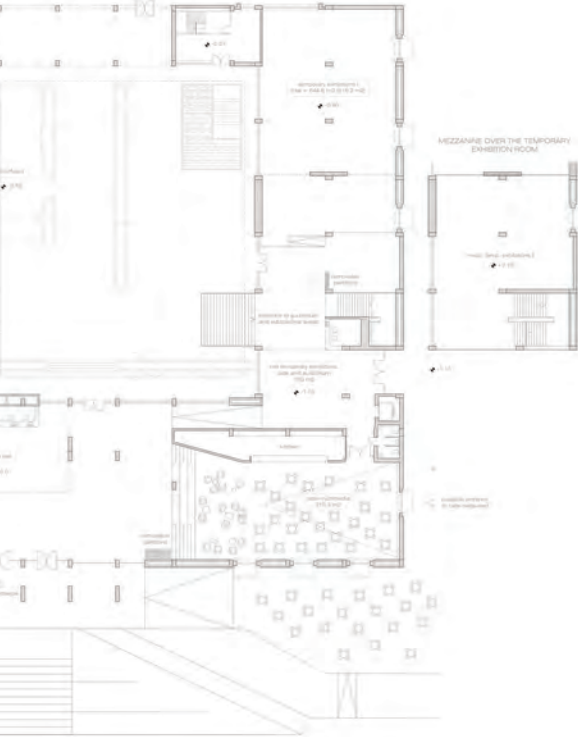
Installation of a series of prefabricated elements in the interior space of the permanent exhibition.

1. The series of additional elements in the interior space of the permanent exhibition room are all kinds of furniture, exhibitors and thematic rooms.
2. They are prefabricated structures, which are produced in a factory, transported later to the exhibition room and installed in the right location.
3. They are designed as a series, created with modular pieces which can change the position in the future allowing the rearrangement of the exhibition easily.
4. The design integrates exhibitors, showcases, lighting, texts, photos and all the necessary elements to create the exhibition.
5. It is a respectful intervention with the building, which avoids the transformation of the existing structure or the construction of new masonry walls.

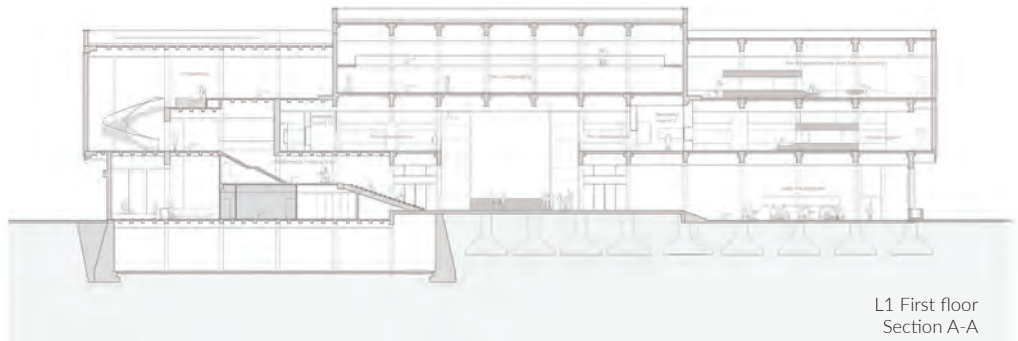
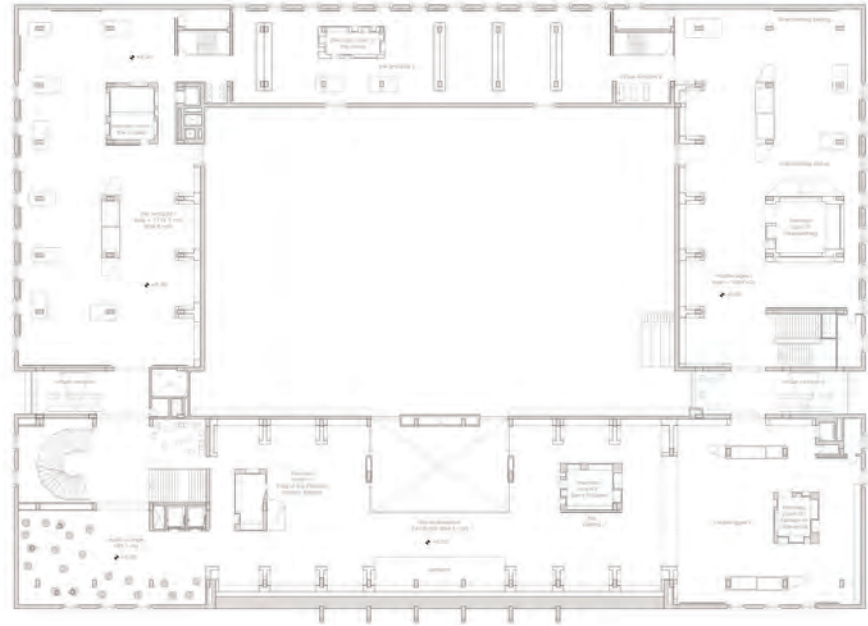
CULTURE QUARTET



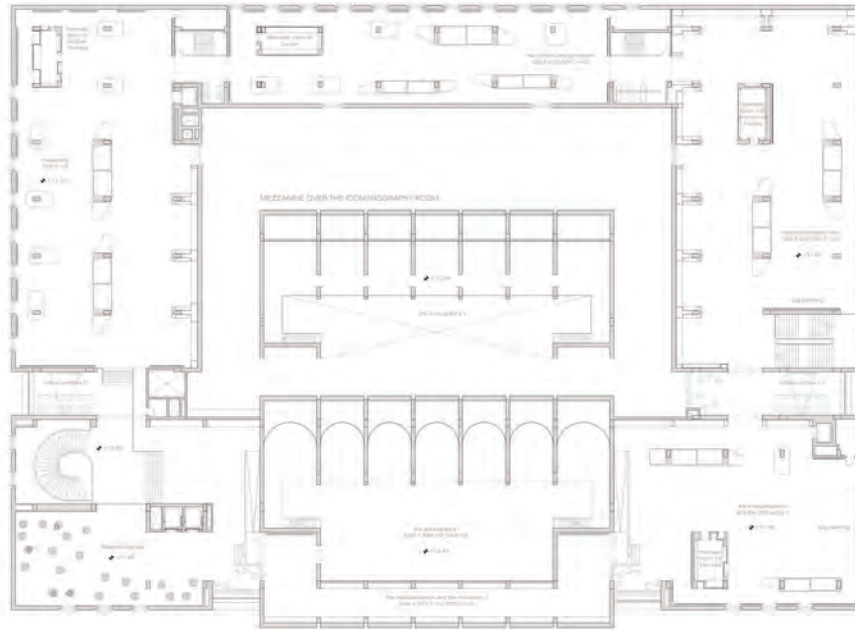
Modern cultural Institutions put special attention in new commercial facilities such as shop, restaurants and cafes. On the one hand, this provides a useful service to the museums and on the other hand, these activities can become a very important source of financial support. The fact that most of the modern renovations of museums developed around the world in the last years have consisted in the enlargement of this kind of services with new halls, courtyards or museum extensions supports this statement. In a first phase it is advisable to rent these spaces to private companies which are more competitive and provide a stable financing source. Museum graphic identity and merchandising should be developed in the first steps of the creation of the institution, planning the possibility of growing in the future.



L0 Ground floor
South Elevation



L1 First floor
Section A-A



L2 Second floor
Section B-B



Invited curators and special artist projects. Renown artists can be eventually invited to create site specific interventions in the Villa 31 and the Palace of Brigades, creating unique combinations of space and art that will attract the media attention and in some cases could also attract the attention of international public and critic.

03 LEAGUE OF WRITERS

ALN | ARCHITEKTURBÜRO LEINHÄUPL+NEUBER GMBH + 2A+P/A ASSOCIATES + PROF. PETER T. LANG + STUDIOARCH4

TEAM COMPOSITION:

Curatorial project

Peter T. Lang

2A+P/A Associates

Gianfranco Bombaci
Matteo Costanzo
Consuelo Nunez Ciuffa
Alessandro Acciarino
Gaia Ascone
Eleonora Ghezzi
Silvia Sanchietti
Teresa Scheibova'
Nicola Secchi

ALN

Markus Neuber
Paul Rapp
Katharina Riedl
Valentina Damian
Klaus Köstler
Peter Naumburg
Petrit Pasha
Stefano Baldon
Stefania Di Pisa

STUDIOARCH4

Gjergji Dushniku
Lorin Cekrezi
Klaudjo Cari
Rezart Struga
Gledis Misja
Gerti Struga



The idea of the project is to use the League of writers as a center for the promotion of the Albanian and Mediterranean wine&food culture inside the city of Tirana. The aim is to realize a structure capable to be an international point of reference about feeding culture, agriculture and sustainable development. So the Museum will tell the history and artistic culture, the "League of Writers" will promote food and wine culture, "Villa 31" will present the memory of political history, and "Palace of Brigades" will promote the artisan culture. In these sense the four buildings are not just important in the city but they can become benchmarks to exchange different culture, with the richness of several traditions, with an international context.

MADE IN ALBANIA

For the general strategy of the “Cultural quartet”, our hypothesis is to work on the theme of “Made in Albania”, exploiting the four buildings in an original way to promote the excellence and tradition of the Albanian culture. The idea is also to promote a network of exchanges with other countries bordering the Mediterranean. In this sense, the attempt is to try to understand what are the qualities that can be shared to build a network of exchange. Somehow the four buildings are to become Hubs, places for cultural exchange to trigger a broad network of relationships and dynamics.

WHAT HAPPENS INSIDE THE LEAGUE?

The building will host different functions inside, some of these will be temporary, others permanent:

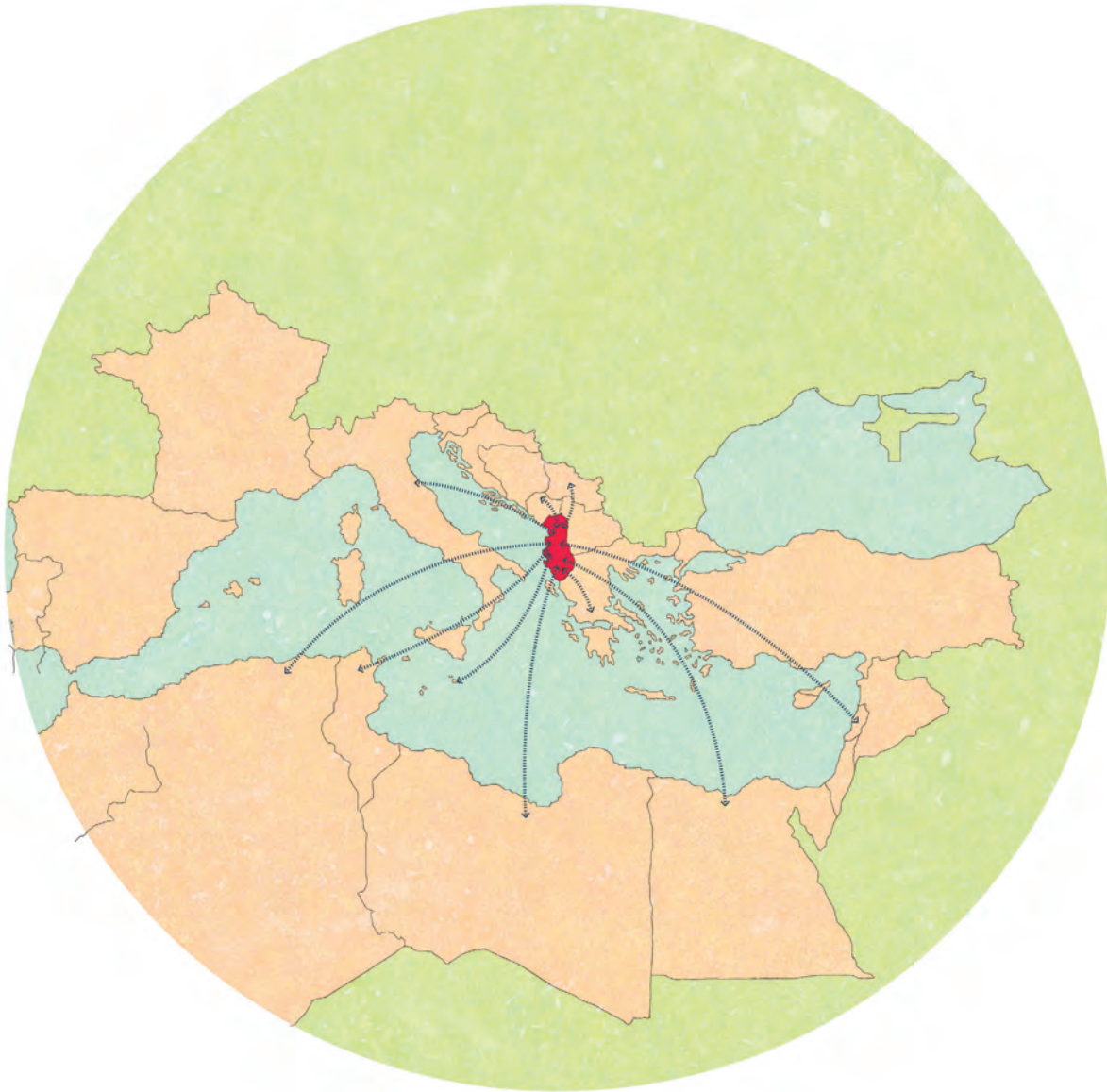
A bookshop on wine and food culture, both Albanese and Mediterranean, selling of professional and traditional tools for cooking, selling of biological and local products;

A multifunctional hall capable to host meetings and debates about food and wine culture, about food production and sustainable agriculture;

A school oriented on traditional food and cooking, with classrooms equipped to host courses and workshops;

A café, which can work as a meeting space independent from the opening hours of the other activities;

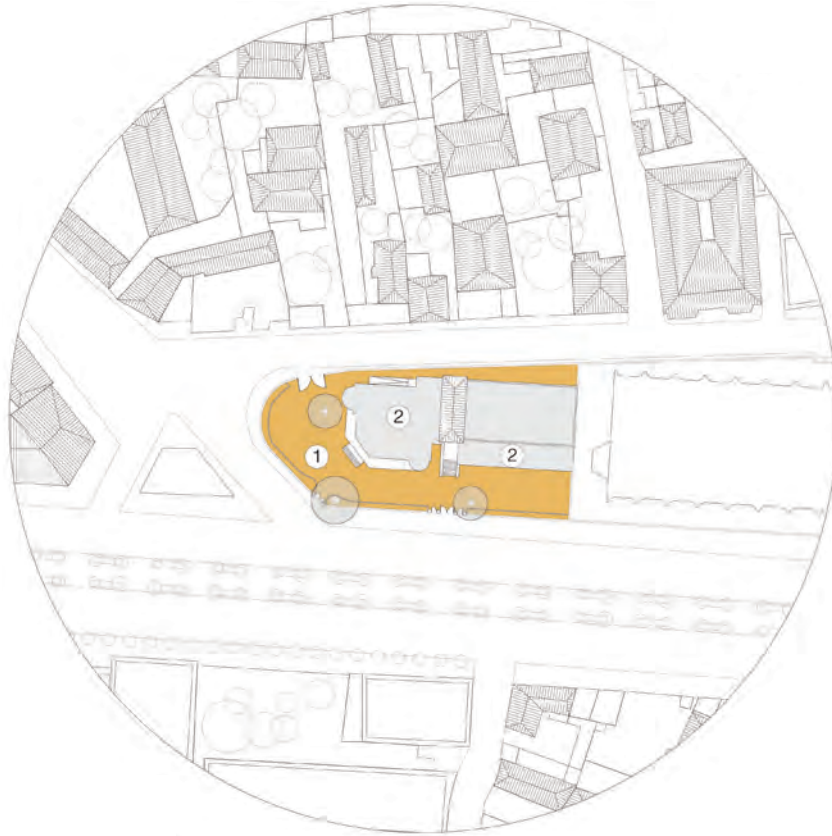
An administrative area to manage and organize all the different activities.





Context overview

How it relates to the city of Tirana? The new "Hub" is a public building that will offer services to the city. It will be accessible and open for daily activities, weekly meetings, or monthly events. Thanks to the presence of the courtyard, cafe on the ground floor, in the space of the portico, will also be a place of exchange and a daily meeting point. The new "Hub" will be for the city of Tirana a benchmark for the gastronomic culture, to promote it and for its spread.



General plan
 1. Out door space
 2. Roof garden

Who use this building? This space is open to all the citizens of Tirana interested to learn and develop a culture related to the world of taste and flavor. The Hub is open to professionals in this field who wants to participate to an extended net related to the excellence of food tradition in Albania and in the Mediterranean countries; to tourists who are curious to know and taste the local food culture and its specialties; to producers who want to spread their products and show their specific qualities; to people who want to learn cooking following local traditions or experimenting other kind of cuisine; to chefs who want to share their experiences and knowledge.

CULTURE QUARTET

1. COOKING SCHOOL

The cooking school is another crucial activity for the dissemination and protection of culture and local culinary traditions. This will then turn to an audience as large as possible; from professional chefs willing to learn some traditional techniques; to amateurs who want to grapple with the world of the kitchen; children as a way to approach the world of tradition and to proper nutrition; to old ladies who want to rediscover their family traditions.

2. THE HALL

The multi-function room is definitely the most important and public space inside the building. This is the heart of the general "Hub" and is its cultural engine. Within this space it is possible to organize events, presentations, debates, conferences, parties, gala dinners, wine tasting, presentation of local products, in general, all activities related to the promotion and popularization of wine and gastronomic Albanian culture and the relations with its territory.

3. THE CAFÉ

The space of the cafe on the ground floor in the glazed porch, will be an open and accessible space that can take advantage of the outdoor space. It can host also events like wine and food tasting, small concerts or readings. Due to its direct connection to the garden, the café can be also opened in different hours than the rest of the building.

4. STORAGE AND ARCHIVES

The underground spaces host storage and kitchen for the multifunctional hall and archives. It will hosts also services for visitors such as toilets and wardrobe.

5. THE SHOP

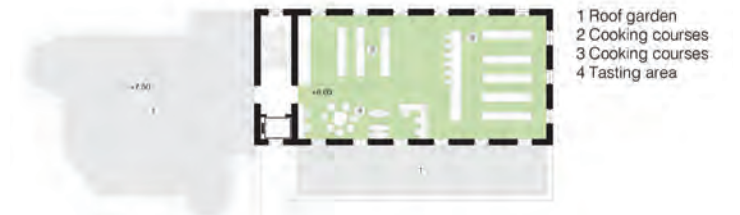
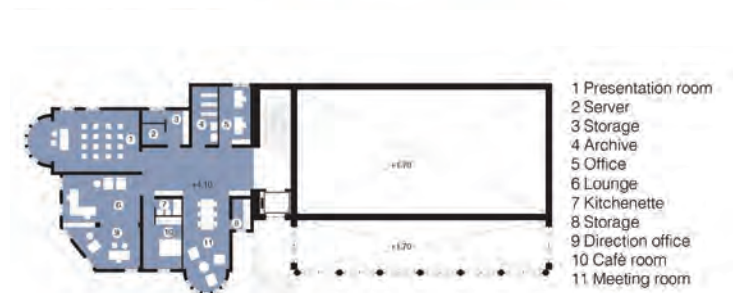
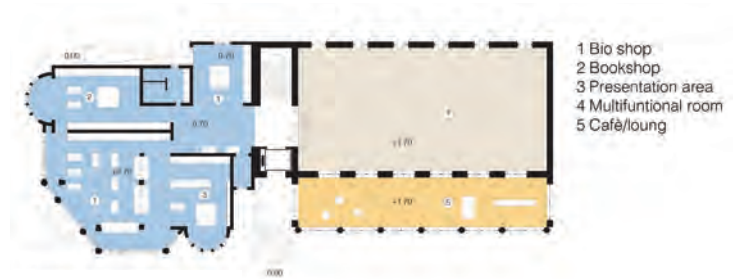
The shop, also in the ground floor and directly accessible from the outside, will be a sales and distribution activity, which will focus: on journalism with the sale of books and magazines specialized in the world of gastronomy; on the sale of professional equipment linked to the world of cooking; on the sale of traditional instruments and handicrafts which are linked to tourism; on the sale of specific products of local food production.

6. OFFICES

Administrative area to manage and organize all the different activities.

7. TERRACE

Terraces can be used as extension of the interior spaces especially in warm seasons. They can host events, parties, dinners or any kind of cultural activities related to the program of the hall.



Ground floor
First floor
Second floor
Roof top



Section

WHAT IS ITS ECONOMIC SUSTAINABILITY?

The economic balance works on the possibility of a synergy between funding and revenue from activities. Everything must necessarily start from public funding. This initial expense is necessary for the re-functioning and the retrofitting of the structure. Once the structure is activated a series of collaborations with private and entrepreneurial can be triggered. This will be necessary for the management and supply of services, such as coffee, shop, school with several courses and the management of multifunctional space.

These activities can become the economic engine around which the whole system of events and cultural offerings can work. So the “Hub” will gain from the activities of services and sale and will invest in the promotion and protection of local food culture. The idea is to reach an ideal level of self-management, where the income produced by the services can ensure a program of cultural activities for the city.

The main room is a multifunctional hall capable to host meetings and debates about food and wine culture, about food production and sustainable agriculture.



1. The porch can be used in many ways: as a cafe open to the city, as a lounge supporting the main room, as a winter garden for small events, and much more.

2. The upper floor is dedicated to cooking classes. A school oriented on traditional food, with classrooms equipped to host courses and workshops, and spaces for tasting the results.

WHO ARE THE PLAYERS INVOLVED?

The actors involved in the building are related to the activities inside:

The space of the cafe on the ground floor in the glazed porch, will be an open and accessible space that can take advantage of the outdoor space.

The shop, also in the ground floor and directly accessible from the outside, will be a sales and distribution activity, which will focus: on journalism with the sale of books and magazines specializing in the world of gastronomy; on the sale of professional equipment linked to the world of cooking; on the sale of traditional instruments and handicrafts which are linked to tourism; on the sale of specific products of local food production.

The multi-function room is definitely the most important and public space inside the building. This is the heart of the general "Hub" and is its cultural engine. Within this space it is possible to organize events, presentations, debates, conferences, parties, gala dinners, wine tasting, presentation of local products, in general, all activities related to the promotion and popularization of wine and gastronomic Albanian culture and the relations with its territory.

The cooking school is another crucial activity for the dissemination and protection of culture and local culinary traditions. This will then turn to an audience as large as possible; from professional chefs willing to learn some traditional techniques; to amateurs who want to grapple with the world of the kitchen; children as a way to approach the world of tradition and to proper nutrition; to old ladies who want to rediscover their family traditions. The role of the cooking school is the dissemination and awareness of the local gastronomic culture.





AN ORGANIC FUTURE?

Albania is an excellent source of organic products, as it is a country blessed with fertile agricultural land, warm weather and mild climate. Yet again this sector remains in the incubator stage. Albania has about 100 production and 0.01% of all arable land is used for organic farming. At the regional level, Albania is probably the country with the smallest surface in terms of organic agriculture. According to Albinspekt, it currently has only 38 certified organic farms.

While the market for organic products is still very small, seasonal, fragmented and highly personalized. What restricts the merchants and sellers logic whose business is based in large volumes and permanent supply all year and not only in the season. Despite all obstacles the organic sector in Albania has a dynamic development. "Organic agriculture is now a reality with positive impact for producers, consumers and the environment, and not only for the present generation but also for future generations," said Prof Enver Isufi, Institute of Organic Agriculture. Even in the legal way for organic farming it is open, because since 2004 Albania has legislation for Organic Agriculture (2004), although it took several years to be implemented.

The conditions of use can change daily, weekly or even during the day. For instance could host a conference in the morning, and turn easily into a hall for events the day after.



03 LEAGUE OF WRITERS

CASANOVA+HERNANDEZ ARCHITECTS + SON ENGINEERING & CONSTRUCTION - WINNING TEAM

TEAM COMPOSITION:

CH partner, co-director

Jesus Hernandez Mayor

Visual Artist

Driant Zeneli

Petra Blaisse

Architect

Athina Kavaja

Architect-restoration expert

Gentian Stratoberdha

Urban planner & landscape architect

Erind Bejleri

Curator

Zef Paci

Kim Knoppers

Paolo Naldini

Cecilia Guida

Historian

Enriketa Papa



The building of the Ex-writers League is an important testimony of the Albanian architectural heritage and an important urban mark in Tirana. It was built during the regime of king Ahmet Zag, under the influence of Italian architecture, visible in the architectural language of the building itself, in both interior and exterior. The presence of that architecture is well preserved, but still manages to consider some restoration touches. Architectural ornaments, the presence of the framed windows, the arcade, decorated columns are merged into a single and complete work of art. The building has gone through many changes during the past years, but has only affected the interior.

The other element that marks the identity of the place is the history of its construction and use. Initially serving as the officer's house, during the 70's it has sheltered the union of writers for many years, thus giving the building its identity, known as the of the Albanian writers. Dritero Agolli and Ismail Kadare have been part of the Union of Writers.

Historic Identity & Transition

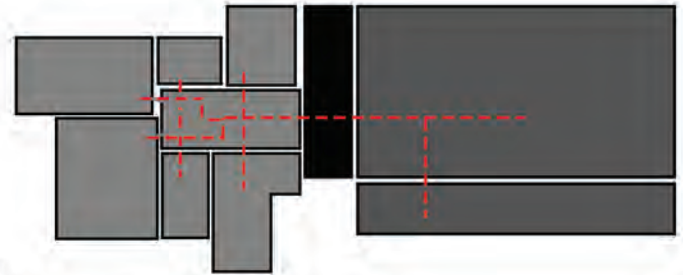
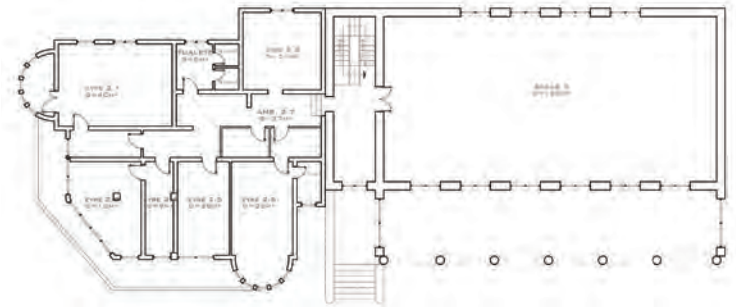


Building existing state

CULTURAL LAB NARRATIVE BY “CREATIVE-CONSUMER/ INSIDER-OUTSIDER

The Building as an involving tool of the society, people become part of this cultural inhabitation. The building must be perceived as a machine which stimulates both individual and collective participation. The idea is to convert this building into a culture friendly production factory, diversified space, combining cultural activities and community life. While the building creates, we aim to show and offer possibilities, and inviting people to be part of creative process.

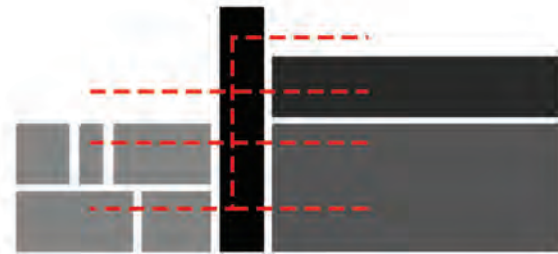
The ex-league of writers is composed of “two” buildings, physically separated by the vertical core of the connection elements. The division is made explicit in each floor while confronting the plans. In the west, a group of small, individual spaces – a living, individual, creating space, while in the east, large open space, a public space to perform.



Existing plan
Proposed plan
Proposed section

EXISTING PLAN

The interior space morphology is divided from the vertical connection into two main cores. The project aims to bring them together as a linked function, where one core creates, the other performs. People who visit this building must be shown what the building can offer, in order to stimulate their participation in the creation process. One core produces, the other "CONSUMES".



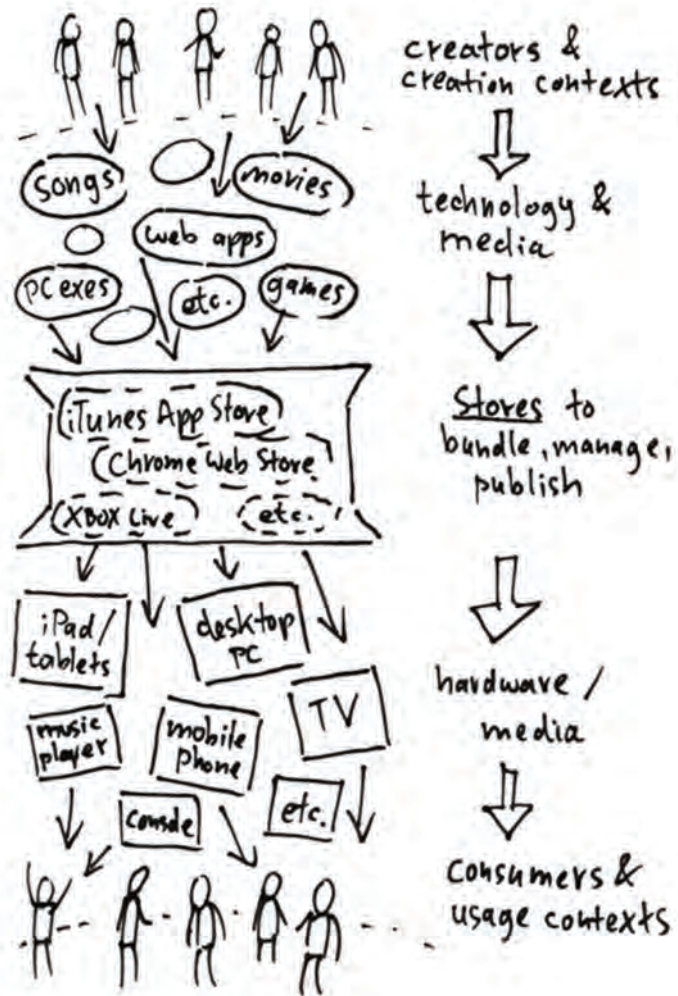


THEME

Temporary exhibitions are focused on art, design and architecture and the relation among them. The program of exhibitions promotes the interdisciplinary in design and arts, reinforcing the character and the new identity of House of Letters. Random people can be part of this working in the field of art or furniture design, artists and non-artists creating, photographers and video-makers can teach and learn, sharing experience with each other, professionals and amateurs, choreographers and stage designers, fashion designers working in the hedge of sculpture, all these kinds of crossover relations between disciplines are the focus of attention of the center.

SPACE

The first partition is concerted as a working, producing and inventing core, where several rooms, each one for a specific designing or production case, while the other one will be related to the performance and exhibition of the product created in the first core. They communicate with each other, links the creator and the consumer, the writer with the reader, the painter with the exhibition, the teacher with the learner. The main goal is to transform the passive consumer of the exhibition or performance, to the active create or producer.



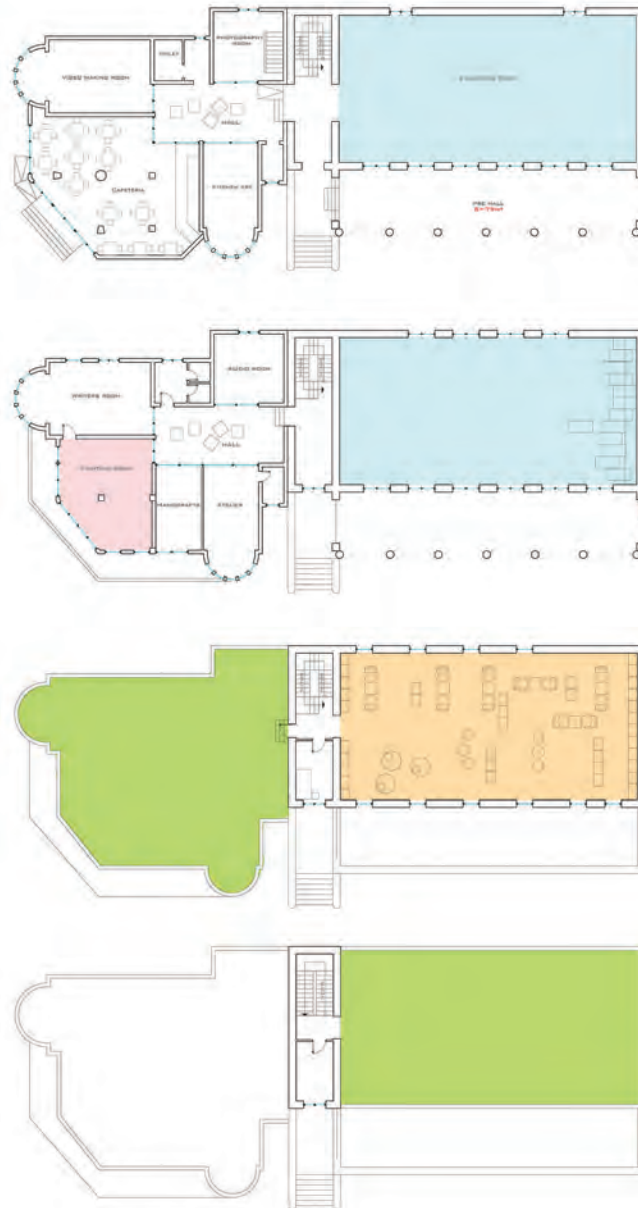
Space diagram



Outdoor temporary exhibition

MULTIPURPOSE MODERN CULTURAL LAB

A Multipurpose Modern Cultural Lab - in our days new definition, broader one of culture, the building presents itself as a hub of cultural processes from the creator to the consumer. A Swiss Knife of cultural activities, where the creators, show how the creation "materializes" and exhibits to the public, while activating interests in the creation process and thus attracting the consumer to the creator community Everybody can be a writer for 10 minutes Andy Warhol



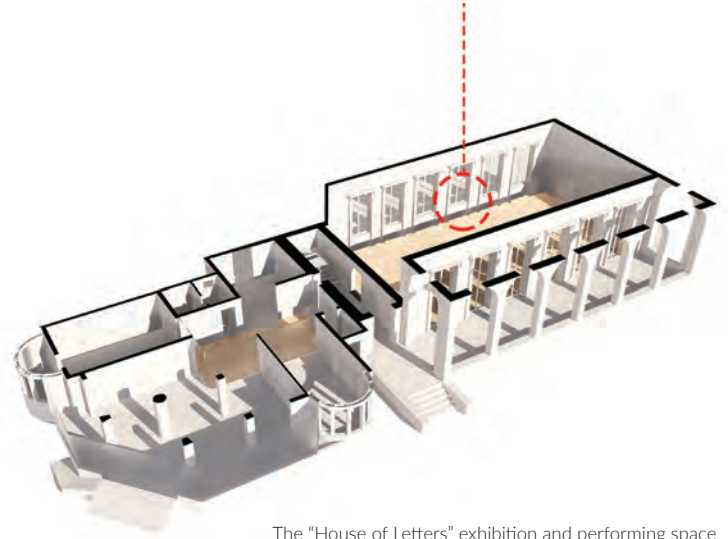
Ground floor
First floor
Second floor
Third floor

CULTURE QUARTET

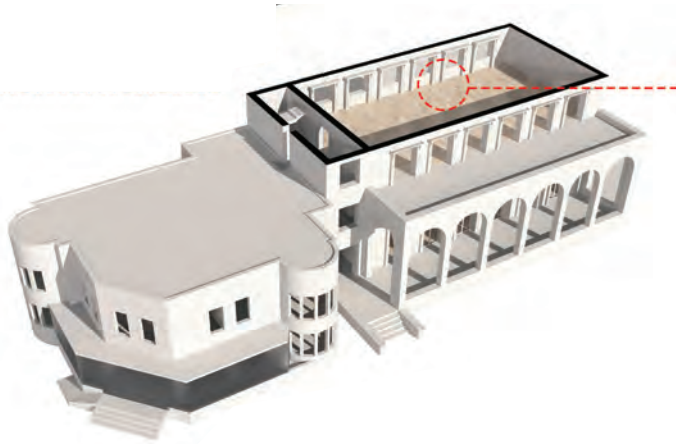


The “House of Letters” exhibition and performing space, the main attraction of the building. This is where the building performs, where what its creation is put to life and offered to the community, showing you what the building can do for you, inviting you to be part of it. This is an example of the various exhibitions and performance of the building. The exhibition areas can shelter art installation, painting and photography exhibitions, design and handcrafts, movie screening etc.

The “Open” Library. This space lacks of walls, open space is present and the area is flexible at its maximum. The furniture itself plays the role of the space divider.

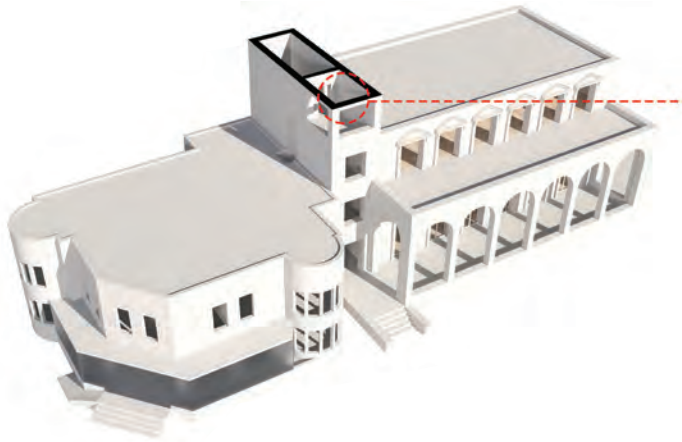


The “House of Letters” exhibition and performing space



The "Open" Library





The "Guest" House



The "Guest" House. The Guest House origins from Rudolf Marku, a writer, part of the Writers Union, who has lived in this house for a period of time. We introduce its history, and we propose to use it for the personalities who will visit the House of Letters.



Functions Section

04 PALACE OF BRIGADES

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

TEAM COMPOSITION:

Architect

Alessandro Massera
M&J Archi-Studio

Landscape Architect

A+C Studio Associato

Restoration Expert

EFA_studio di architettura e consulenza

Local Restoration Expert

Shpresa Prifti

Artist & International Curator

Giorgio Milani

Local Curator

Emir Oxha

Economic advisor & Cost estimator

Alessandra Oppio
Luan Murtaj

Indoor comfort

Stefano Capolongo

Assistants in Tirana

Jorida Hatibi
Flavia Trebicka

Assistants in Parma

Gazza Daniela, Federico Rolli

Local Historian

Andi Pinari



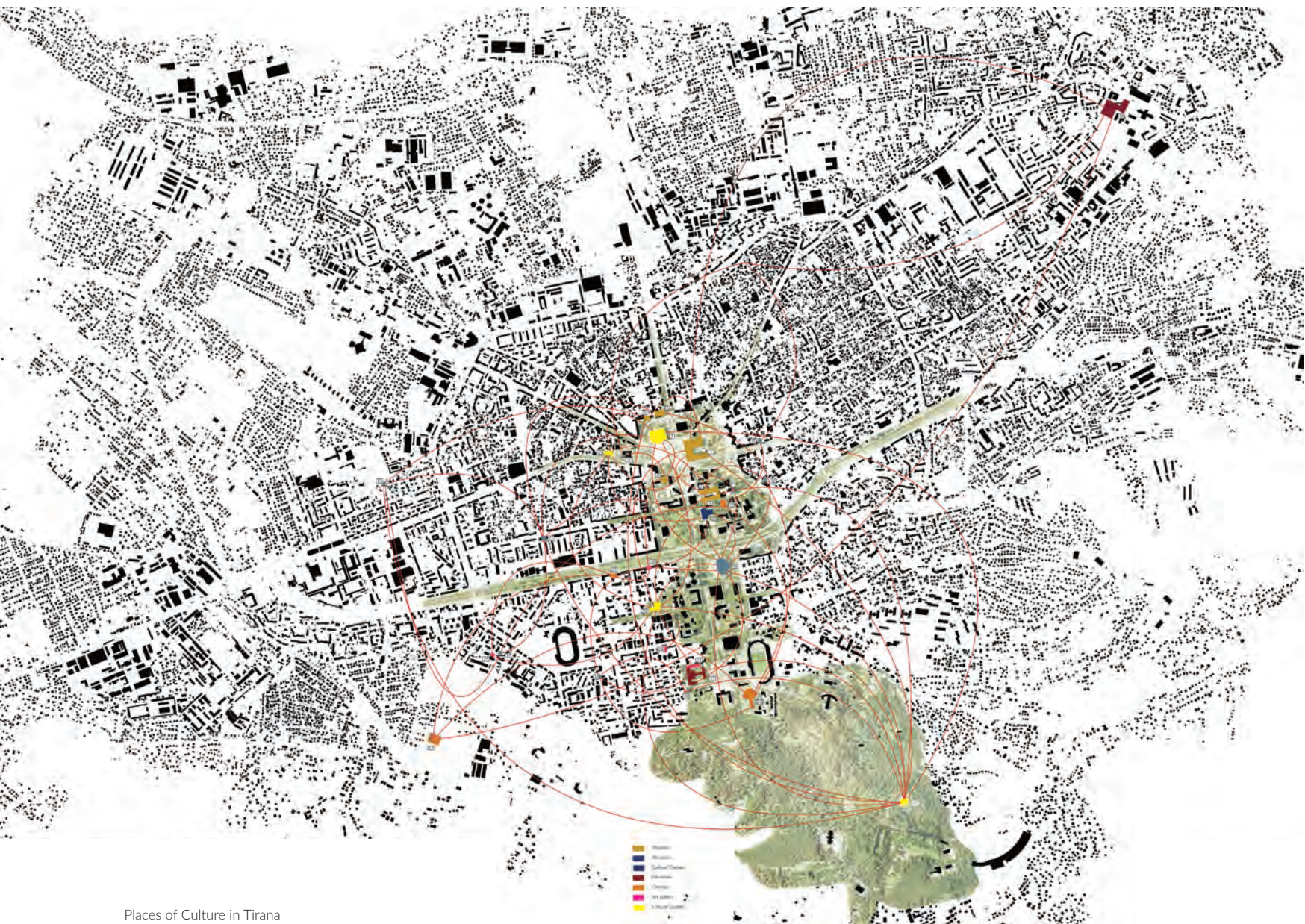
The aim is to connect Albanian artistic and cultural environment in a context with a strong intercultural and interreligious integration, and with a strong opening towards international relationships. The new cultural program will be expression of identity, memory, heritage, innovation and research, art and business. The growth of new exhibition techniques, the changing of users and the continuous evolution in terms of discoveries and materials, ask for a rethinking of many aspects: from the conservation and reuse to the installations and acknowledgement of the cultural heritage. Each potential element brings to a higher level of benefits for the city and the community, by increasing accessibility to existing cultural heritage and including physical, financial and intellectual access. By doing this, approaching heritage means pushing the issue far over the pure conservation, bringing to light the dialectic between conservation and innovation, tradition and reactivation, preservation and reuse, new scenarios and renovated identities, towards global renovations of urban systems.

THE IMPORTANCE OF THE RENOVATION OF TERRITORIAL SYSTEMS TO REDEFINE LOCAL IDENTITIES

A multidisciplinary and integrated approach to cultural heritage means to embrace a wider vision of the topic by considering each building or cultural site not as an individual element, but as a node of a wider system, whose potential to diffuse culture, acknowledgment and innovation depends on how systematic and global strategies are approached. Because of this, the proposal starts considering the noticeable amount of cultural spots located around the consolidated settlement of the city. In fact, non-structured groups of cultural attractions, even if numerous, cannot face the potential of a structured networks in terms of accessibility and access to informations, influence on education and civic sense, city identity, economical innovative management and touristic attractiveness. Moreover, approaching the cultural heritage in a global and integrated way is a clear statement of the importance given to education, integration, culture and development.

WHY WE SHOULD CARE ABOUT A SYSTEMATIC REGENERATIVE APPROACH TO CULTURAL HERITAGE

A systemic approach is particularly meaningful in Tirana not only because of the socio-economic issues explained, but also because of the structure of the city itself: most of the cultural nodes of the city are located around a main axe, which would gain huge benefits from this kind of renewal, both in terms of economic reactivation and in terms of local identity. Moreover, the structures located far from this main axe would be the merging nodes of the more peripheral areas, in order to reconnect all the sides of the city with the future cultural core. Among the elements of this system, then, it will be possible to outline some main representative identities, as in the case of the Palace of Brigades.



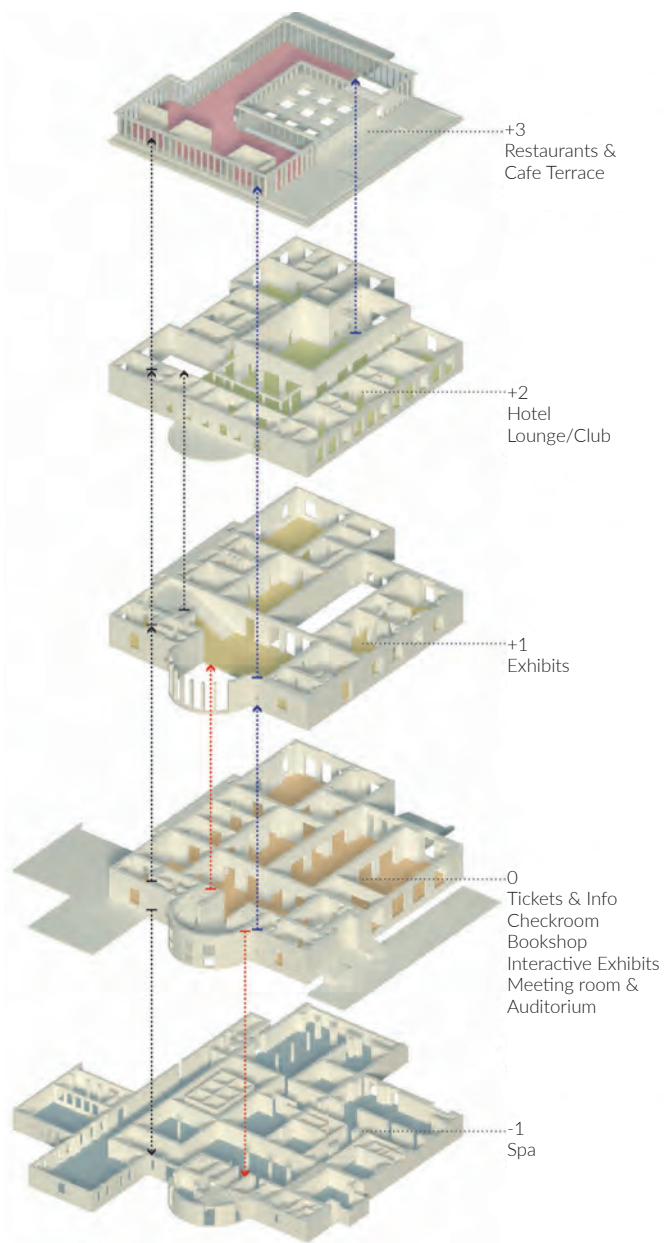
Places of Culture in Tirana



PALACE OF BRIGADES: A SYSTEM IN THE SYSTEM. INNOVATION AND PRESERVATION

The palace is considered with multiple different values: on one hand, it represents the focal point of a broader intervention of renovation of the whole cultural network; on the other hand, its refurbishment aims to bring it back to its identity role towards the community.

In fact, as representative place, the palace assumes a third role, as part of the system composed by the palace itself and the park. In order to bring this role back, the palace and the whole system will become one representative place in terms of architectural quality, culture, technological innovation and general awareness towards cultural heritage and its power of creating a network of information's and high-quality places. In this specific case, the palace-park system will host several public cultural functions



THE PARK

A walk through the garden allows the visitors to appreciate the variety of the surrounding landscape: a lake, small architectural “cameos” and the geometric parterre of the Italian style garden. The overall experience results even more enriched by the series of artistic installations that will be placed along the main path and near to the focal points of interest, in addition to a specific system dedicated to hospitality and rest. This is an open air emotional and experiential path able to give back to the city a park, which becomes an active player of the history and artistic soul of Tirana.

THE PALACE

It is proposed to consider the museum not only for its main function but also as a place of reflection, information and entertainment, open to the main stream public with a set of complementary and articulated activities in order to provide diversified experiences and to attract different audiences. The Museum is then a place to live a global polyhedral experience rich of interrelations: the user is free to choose within this offer the contents, the itineraries and the activities following a personalized path aiming to merge information and emotions.

THE REFURBISHMENT OF THE PALACE AS CULTURAL, SOCIAL AND ECONOMIC RENOVATION.

Inspired by the broad program of [re]Functioning of the culture quartet the Palace is re-interpreted as the focal point of a network system that, organized in different sectors of interest and categories, cover the city. The proposed model comprises an integrated system between the local existing entities and cultural awareness constituted by libraries, universities, training centers, press rooms and local activities.

This will is translated in the strengthening of the four "containers" given back to the cultural texture of the city each corresponding to one of the key themes: culture, art, history and community. Therefore, it is proposed to become a museum not only as a place for exhibitions, but rather intended as a place of reflection, information and entertainment, open to the main stream public with a set of complementary and articulated activities in order to provide diversified experiences and to attract different audiences. The Museum is then a place to live a global polyhedral experience rich of interrelations: the user is free to choose within this offer the contents, the itineraries and the activities following a personalized path aiming to merge information and emotions.

The desire to create a "civic spot" leads to an integration between the exhibition function and other urban demands, from attractive places such as bars, libraries, auditorium and restaurants to environmental and artistically elements connected to the park and the installations.



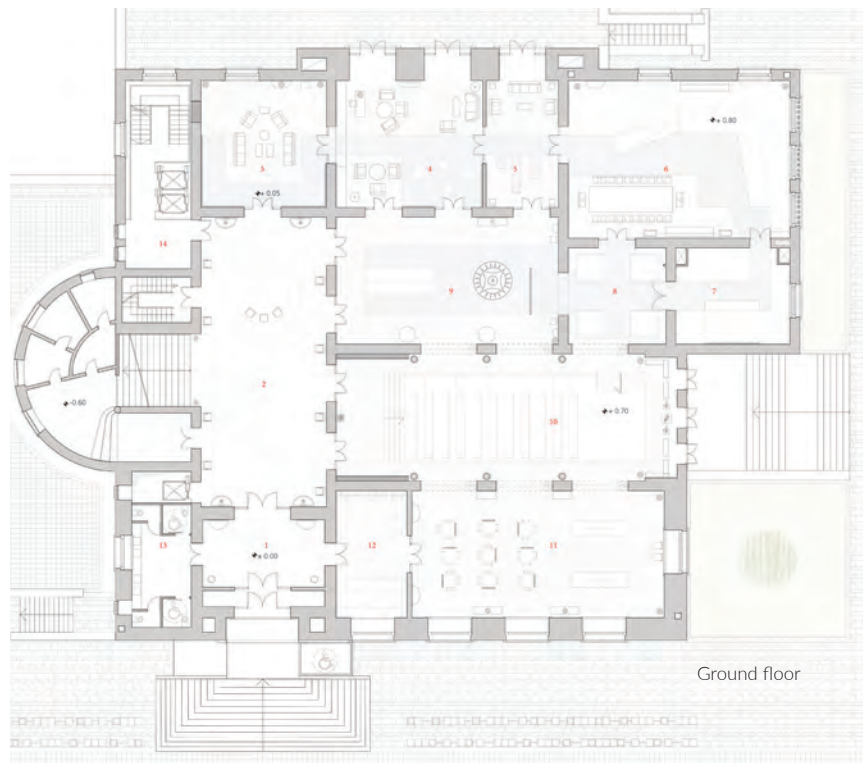
1. Public Park
2. As a meeting point
3. Natural patrimony
4. Wellness space
5. Environmental art
6. Location
7. Events



Main facade view

Ground floor spaces are dedicated to a series of rooms supposed to give an introduction to the place. These spaces are furnished with original furniture's and accessories, plus interactive structures to give to the user a multimedia experience to create its own journey according to personal interests.

The aim is to create an information container, which can be consumed in a completely customized way by each customer in terms of timing and path: every user will be able to track and record all the contents activated during the visit using an app for mobile phones.





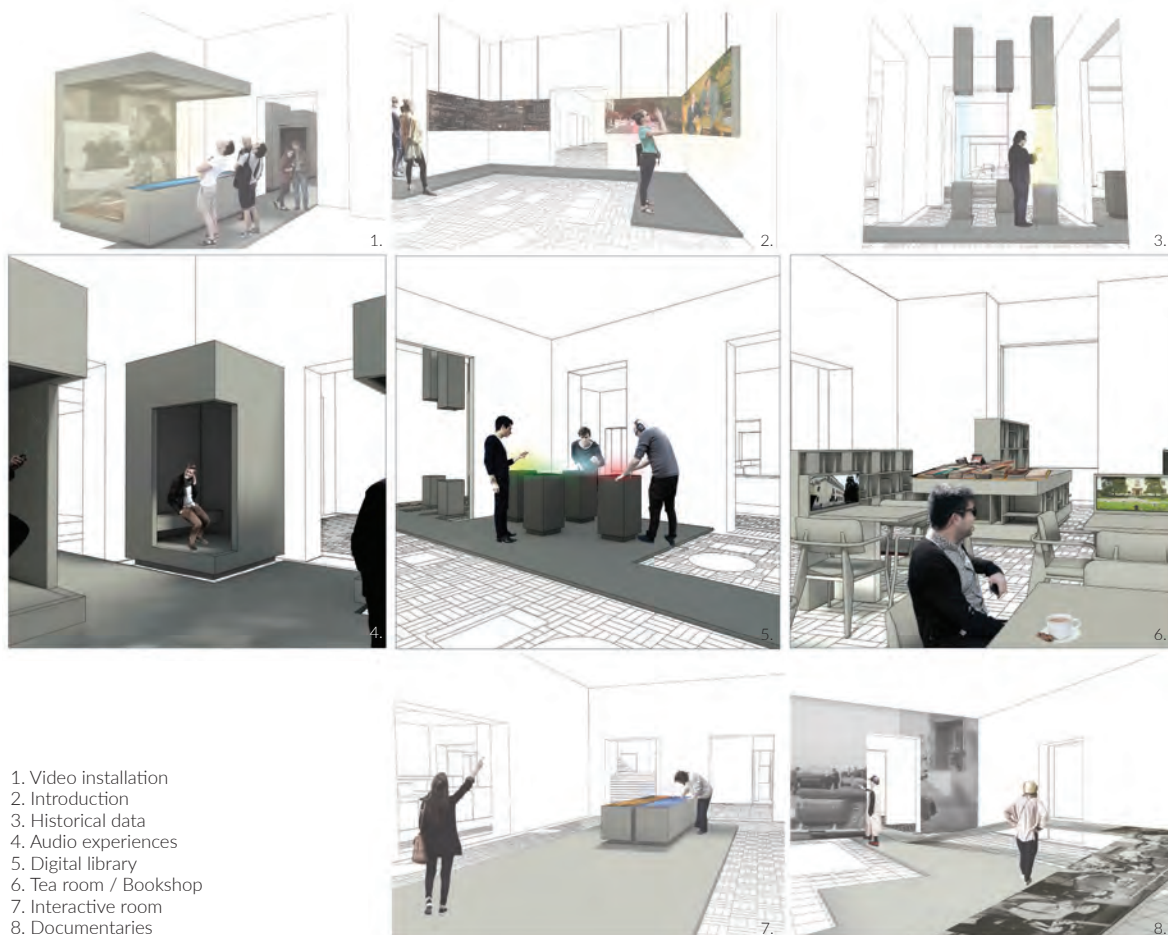
Auditorium - Events, Temporary exhibition

The path is articulated throughout:

1. written panels: introduction to the visit and general instructions.
2. furnished as study/library with interactive items and digital installations
3. projection of information's
4. insight of historical events through the viewing of local and international newspapers.
5. access to the original video tapes using a special multimedia desk to navigate, select and project against the wall
6. cubical alcoves for listening to original music while viewing contemporary clips that interprets the ancient songs.
7. specific apps for interactive desks and quiz answering and leave feedbacks
8. flexible auditorium for exhibitions, meetings and music plays
9. bookshop and cafeteria

ANNUAL CULTURAL PROJECT FOR THE PALACE OF BRIGADES

- CONTEMPORARY ART DAY | OPEN EXHIBITION FOR YOUNG ARTISTS
- SUMMER DAY | ALBANIAN LANDSCAPE & TRADITION
- INTERNATIONAL DAY OF MONUMENTS & ARCHEOLOGICAL SITES
- TIRANA OPEN TO CONTEMPORARY ART
- TIRANA AND FLOWER DAY | OPEN PARK DAY
- BOOK FAIR | BOOK'S FRIEND
- LAKE DAY
- YOUTH DAY | OPEN DAY CONCERT

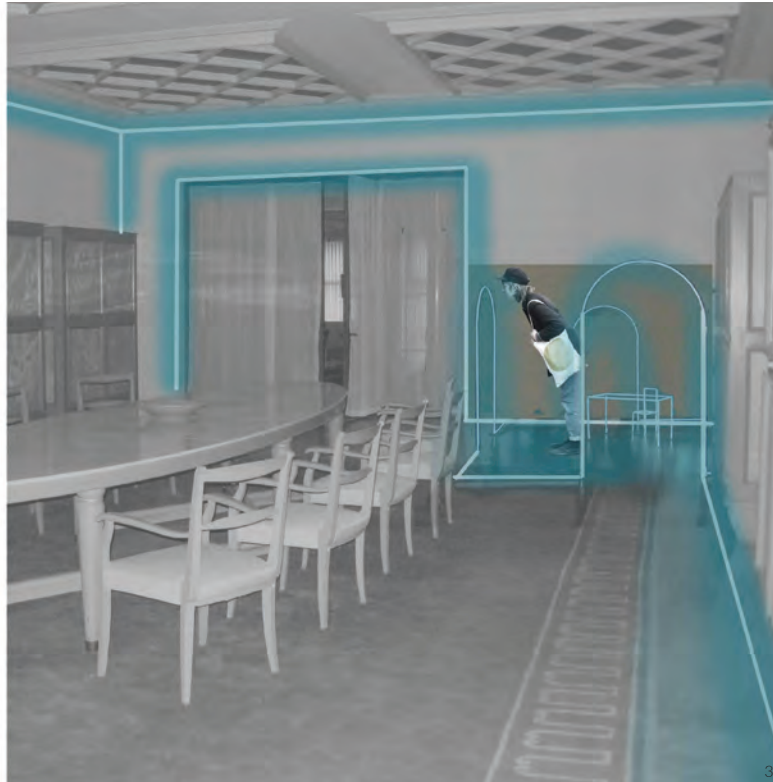


1. Video installation
2. Introduction
3. Historical data
4. Audio experiences
5. Digital library
6. Tea room / Bookshop
7. Interactive room
8. Documentaries

First floor program. The refurbishment of the palace as cultural, social and economic renovation. For the upper floor a more traditional design has been preferred to allow the user to visit the rooms with the original furniture and looking at the description on static panels. By using the same paradigm of the garden, it is proposed to diffuse around the rooms some artworks and temporary exhibitions, which from time to time give insights on specific arguments.



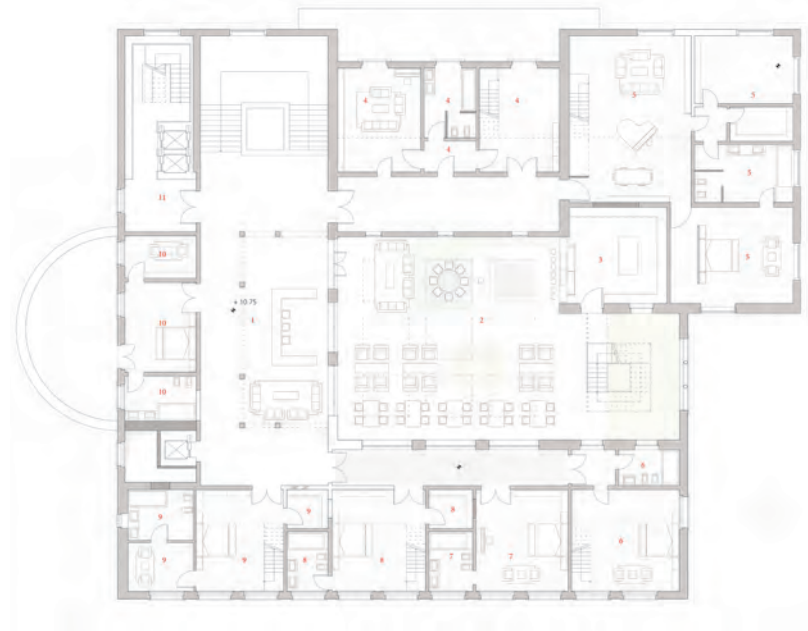
First floor



1. Guest room / Temporary art exhibition
2. Guest room / Temporary art installation
3. Guest room / Temporary art installation

Second floor program. On the second floor a high-level hotel has been reorganized through unfurnished rooms. Rooms and suites are recognizable because of their exclusive elements aimed to merge performances, comfort and a correct dialogue between the contemporary refurbishment and the original building.

The room are organized around the winter garden, which has been reinterpreted through the creation of a lounge-bar for clients or open to the public for special occasions. The new configuration of the winter garden maintains, anyway, the original function of exhibition place for sculptures and green spots, for which an accurate choice was made, in order to guarantee a constant presence of green and flowers throughout the different seasons. The stairs are organized on a steel structure, a connection to the roof grafting: a belvedere restaurant over the landscape, the city and its skyline. The new system of vertical connections allows to have at this level a strong independence in terms of access and usage, if compared to the preexisting functions, maintaining at the same time a direct connection with the spa and wellness area.



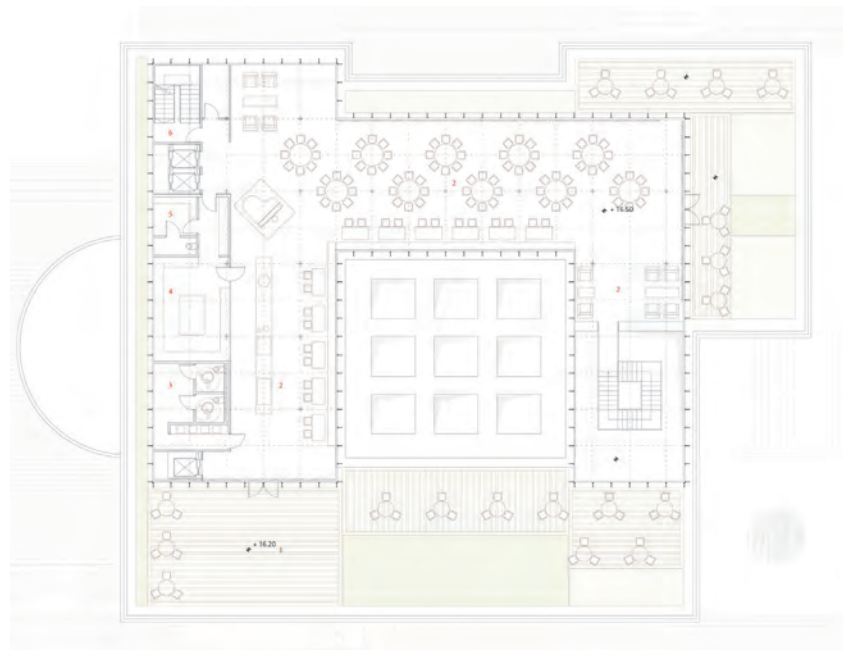
Second floor



Lounge / Cafeteria

Third floor program. The spaces and functions of the museum are extended into the new grafting hosting the restaurant. In spatial continuity with the preexistence, its own identity is underlined by the coherent use of materials, giving life to a transparent addition. The element embraces the building and through its transparency allows to bring direct light to the winter garden: a transparent cube on the existing roof, slightly unaligned with the historical facade, a glass architecture supported by very light steel frameworks.

The unalignment generate terraces and green areas, which let the user to get visually in touch with the park and the skyline of the city from an unusual perspective. Punctual connections allow to give the feeling of dematerialization of the facade and the bearing structure is reduced to a bracing system. Glass plates are fixed to the secondary structure, composed by glass plates linked to the main steel structure of steel fins. This kind of choice was taken for many reasons: on one side, it wants to be coherent and not to interfere too much with the historical building; on the other hand it allows a complete reversibility of the intervention.



Third floor



Restaurant



Belvedere Terrace

Basement floor program. Some complementary functions are organized around the main function of the museum, with the aim to extend it to a new emotional experience. In the basement, close to the park and perceived as a recreational place, it is proposed the creation of a spa. The proposal is based on different grounds: the addition of new wellness functions into an historical place with high architectural and cultural value and the will to adopt strategies of dialogue between historical heritage and contemporary architecture. Moreover, this function goes along with the new ideas of wellness and wellbeing, not only connected to the body but, as also the World Health Organization states, connected to a broader psychic and physic state of wellness. In this sense, cultural values and environments are directly connected to places for self-care, relax, and contact with nature.

The area covers a surface of 600 mg: the result is an architectural product shaped by new health concepts, which incorporates the curative and symbolic aspects of the water with the technological aspects, which a contemporary use of this resource demands. The wellness path develops as a journey along three main water ambiances connected by a distributive space, which supersedes the simple corridor function thanks to the introduction of a path equipped with places to rest and relax.



Basement floor



Thermal pool

EXPECTED ECONOMIC IMPACT

On the basis of the current stage of the project's definition, based on flow sheets, layouts, and preliminary equipment descriptions and specifications, it's possible to perform a budget estimates with an accuracy range of +30% to -15%. This kind of estimate can be developed by the use of parametric cost of similar interventions.

Considering the state of conservation of the Brigade Palace, its location, the original layout of internal spaces and the works to be done for the refunctioning intervention, it's possible to forecast a parametric unit cost of 1.200 €/mg of Gross Floor Area.

This cost has been estimated according to comparable renewal interventions of existing buildings, with similar geometrical variables (size, shape, number of floors, circulation spaces, number of floors). In order to achieve a satisfying cost/impact ratio, the re-functioning intervention of the Brigade Palace has been defined on the basis of the following criteria/goals: 1) minimization of the construction cost; 2) functional mix; 3) flexibility; 4) reversibility.

Regarding the first criterion, the most relevant works regard the underground floor, given its decay, that forces to a stronger intervention than the one defined for the other floors. The new functions require only a general setting-up of the ground and first floor. Stairs and lifts have been introduced for connecting the new terrace restaurant. This addition to the existing building has been designed with the aim of reducing the cost by the use of light technical units to be dry assembled. The coexistence of social and cultural functions, that are considered "cold" infrastructures, and commercial ones, should ensure the achievement of a positive Net Present Value according to a broad and varying demand, ranging from families and schools to tourists, researchers, exhibitions' visitors, leisure services' clients. This varying demand should extend the hours a day and the periods of use of the Palace, generating a positive impact on cash flows.

The conservative approach and the technological systems adopted make the intervention flexible and reversible. The ground and first floor can host new functions according to emerging demand changes and the restaurant structure can be easily removed. The magnitude of the economic impact depends on the cultural activities and events programmed. The analysis of the balance sheets of comparable cultural production centers shows that they have been able to generate positive cash flows despite the general economic crisis and the on-going decrease of public funds. Moreover, the presence of profitable functions, such as the hotel, the restaurant and the wellness center, are going to increase the net operating income.



South Facade



West Facade



Longitudinal Section

04 PALACE OF BRIGADES

CASANOVA HERNANDEZ ARCHITECTS + SON ENGINEERING & CONSTRUCTION

TEAM COMPOSITION:

CH partner, co-director

Jesus Hernandez Mayor

Visual Artist

Driant Zeneli

Petra Blaisse

Architect

Athina Kavaja

Architect-restoration expert

Gentian Stratoberdha

Urban planner & landscape architect

Erind Bejleri

Curator

Zef Paci

Kim Knoppers

Paolo Naldini

Cecilia Guida

Historian

Enriketa Papa



The building and gardens of the Palace of Brigades are created by an interesting combination of architecture, sculptures, furniture, mosaics and landscape architecture merged into a single and complete work of art. The integral design of the space is what characterizes this place and makes it special. Gardens are complemented with fountains and sculptures. Stairs are decorated with bas-reliefs, mosaics and floor lamps. Rooms are dressed with chaise lounges, coiffeuses, carpets and curtains. This relation between different design disciplines and the arts is what makes this place special. The other element that marks the identity of the place is the history of its construction and use. Designed for a royal family that never inhabited the building, the Palace is the testimony of a period of changes.

Historic transition, interdisciplinary Art & Design

PERMANENT EXHIBITION: NARRATIVE BY “TALKING OBJECTS”

The objects located in the interior of the Palace of Brigades can tell us many different stories.

OBJECTS TALKING ABOUT THE HISTORY OF THE PLACE.

Some objects can tell us stories about the historical moment in which they were created. A round table created for the monarchy was transformed into its oval shape during the socialist period. The bed of the king was the subject of a propaganda movie during the socialist period, which shows the reaction of a partisan who enters in the Palace of the King to lay in it. Curtains and carpets from different periods cohabit in the same building reflecting different moments of the history of the country.

OBJECTS TALKING ABOUT THE DESIGN STYLES

Some of them are carefully designed and are fabricated by skillful artisans. Others are more simple and functional. Some are fully ornamented and others have an elegant geometry. Every object tells us something about a design style and all together can inform visitors about the history of design.

OBJECTS TALKING ABOUT FURNITURE TERMINOLOGY

Coiffeuse, chandelier, cabriole, fanteuil, secrétaire à abattant are terms to describe a rich family of design furniture which were used in the palaces of the European monarchies and aristocracy. Each object in the Palace of Brigades is connected with tradition and has a interesting story to tell.



Coiffeuse of one of the bedrooms
Refined geometrical decoration of one of the tables of the Palace of Brigades



Solid space under hundred chairs. Rachel Whiteread

PROGRAM OF TEMPORARY EXHIBITIONS AND EVENTS

THEME

Temporary exhibitions are focused on art, design and architecture and the relation among them. The program of exhibitions promotes the interdisciplinary in design and arts, reinforcing the character and identity of the Palace of Brigades.

Architects working in the field of art or furniture design, artists creating architectural works, photographers and video-makers specialized in cities and buildings, choreographers and stage designers, fashion designers working in the hedge of sculpture, all these kinds of crossover relations between disciplines are the focus of attention of the center.

SPACE

The assigned space for temporary exhibitions is located in some of the circulation areas of the building, reserving most of the rooms for the permanent exhibition. This produces a contrast between dynamic and static areas, between new and old. Some larger sculptures or temporary art installations can be installed in the garden, playing with design and scale as a magnet factor for visitors and tourists.

HISTORY AND CONTEMPORARY

Contemporary art and objects and installations are exhibited together with old furniture, sculptures and mosaics creating a paradoxical contrast in technique and materials, but at the same time certain affinity that unites all the works of art.



1. Large sculpture by Jeff Koons installed at the gardens of the Château de Versailles
2. Contemporary art by Takashi Murakami in contrast with historical interior of Château de Versailles

“CULTURE GARDENS” AS OPEN OUTDOOR EXHIBITION AREA

GARDENS LINKED WITH THE PARK

The gardens of the Palace belong to the park and it will be natural to create a direct access from it. It will allow the flow of many visitors to visit the palace by walking through the park. A bicycle route connecting the palace with the city will allow many cyclist to reach the palace. For A bicycle parking at the entrance of the park will be built.

FREE ACCESS TO GARDENS AND ENTRANCE FEE TO PALACE

A free access to the gardens is important to attract many visitors, transforming the gardens into a common place for the citizens of Tirana.

PARKING AND VISITORS CENTER

New facilities such as a parking for vehicles located at the vehicles entrance will avoid disturbances in the park. A visitors center located close to the vehicle parking could centralized some of the facilities of the park avoiding preserving the historical building from architectural transformations.

“CAFE DELL PALAZZO”

A cafe-restaurant could be built in the stricture attached to back part of the palace. The structure has no use and consists in a wall with voids for windows and doors, but without any frame. A pop-up cafe is proposed using a prefabricated elements and wooden structure inspired by the with a geometry of some of the furniture of the palace.

CHAPEL RESTORATION

The chapel should be restored to host some events and temporary exhibitions and special art installations.

WINTER GARDEN RESTORATION

The restoration of the winter gardens could allow the creation of another small space for dedicated to art installations and exhibitions or for small lectures and workshops.

“THE SOCLE”

Some areas of the gardens as the horizontal structure placed close to the belvedere can be use as space for sculpture becoming a king of socle that rise the sculpture over the nature.

FARMER’S HOUSE

Other constructions as the farmers house could be restored in the future and transformed into leisure facilities for the park extending the small network of facilities of the palace and gardens.

ART PARK

Artists can be invited to create a permanent collection of works of art in the park, which will become a important touristic attraction of the city.



Site specific installation of Petra Blaisse for the garden of the Sonneveld House in Rotterdam

PERMANENT & TEMPORARY EXHIBITION SPACES

Permanent exhibition: "Talking objects" - Each object has a story to tell us: history + furniture terminology + design styles

"The bed of the King"

Original round table transformed into oval table during the socialist period.

Parquetry: Furniture veneering in a decorative, geometric pattern.

Coiffeuse: A small table topped with a mirror intended as a make-up and hairdressing table.

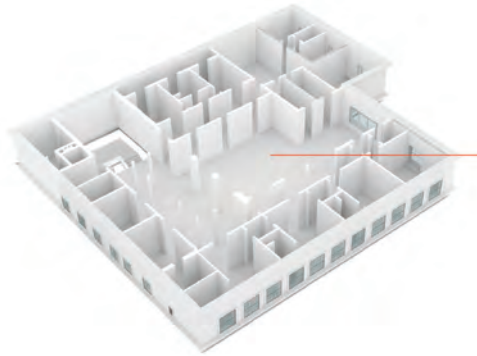
Chandelier: decorative ceiling-mounted light fixture.

Low-relief (basso-rilievo): Sculptural relief that projects very little from the background.

Cabriole: Sinuous, double curved form used in legs and feet.

Chaise longue: An upholstered couch in the shape of a chair which is long enough to support the legs.

Secrétaire à Abattant: A drop front desk, usually with drawers or cupboard doors underneath.



Example of use of the multifunctional space with an art installation from Giuseppe Penone

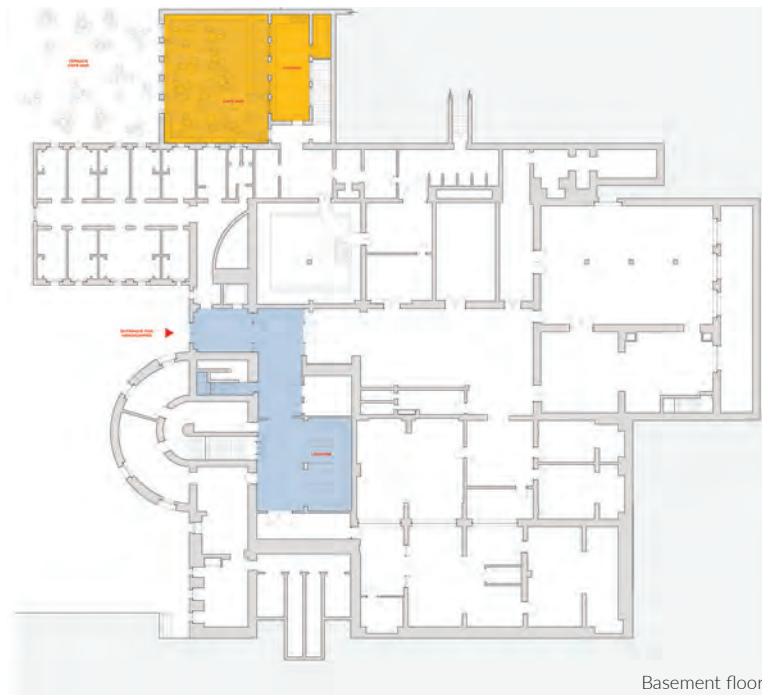


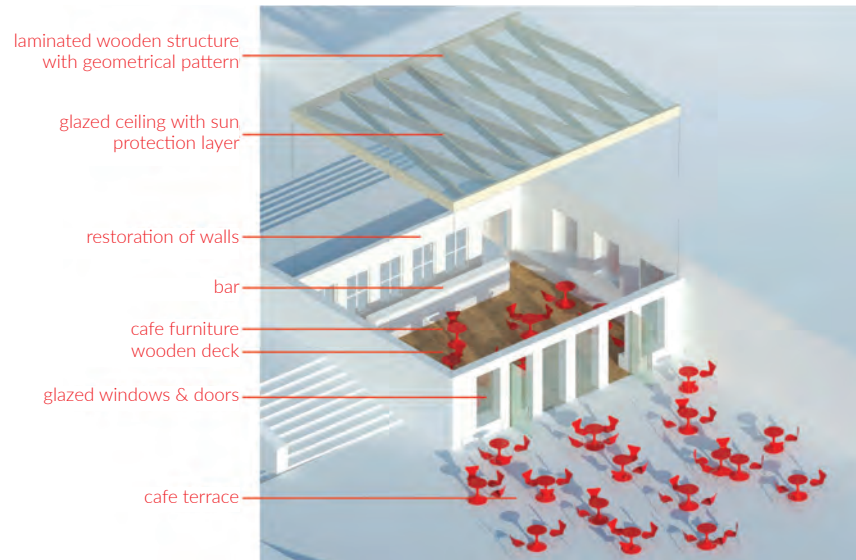
Example of use of exhibition space at first floor with a design exhibition from Droog

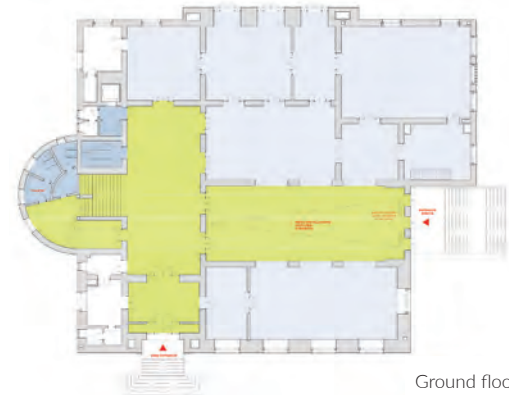


Example of use of multifunctional space at ground floor with projection of the video-art work "No Barragan No Cry" from Anri Sala

Curators and special artist projects will be invited. Renown artists can be eventually invited to create site specific interventions in the Villa 31 and the Palace of Brigades, creating unique combinations of space and art that will attract the media attention and in some cases could also attract the attention of international public and critic.







Ground floor



First floor



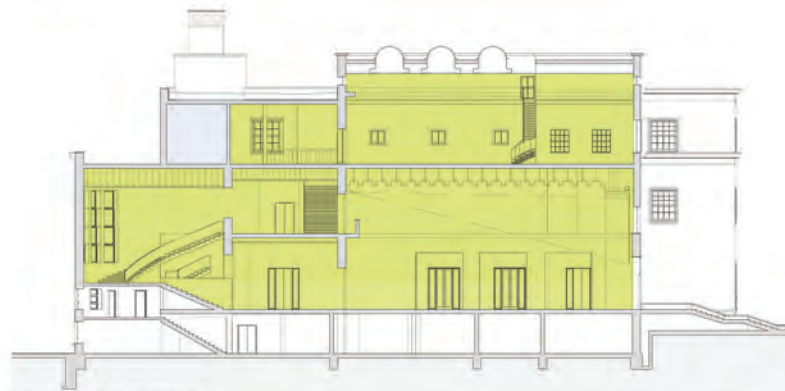
Second floor

Combination of permanent exhibition with temporary exhibitions and activities. Every center combines permanent exhibitions with temporary exhibition and events. The permanent exhibitions are focused on the history of Albania in the National History Museum and on Albanian literature at the Ex-League of Writers. Also the buildings, interiors and furniture of the Palace of Brigades and Villa 31 become part of the exhibition. Some of the temporary exhibitions seek for an interaction with the permanent exhibition as it happens in Villa 31 and in the Palace of Brigades, but the four buildings will have temporary exhibitions and events independent of the permanent ones. This combination allows to attract two types of public to the buildings: the persons who visit the building just once, as tourists do, and the ones who come back to see new program frequently.

- Permanent exhibition: talking objects
- Temporary exhibitions and events
- New public functions
- Service areas



West facade

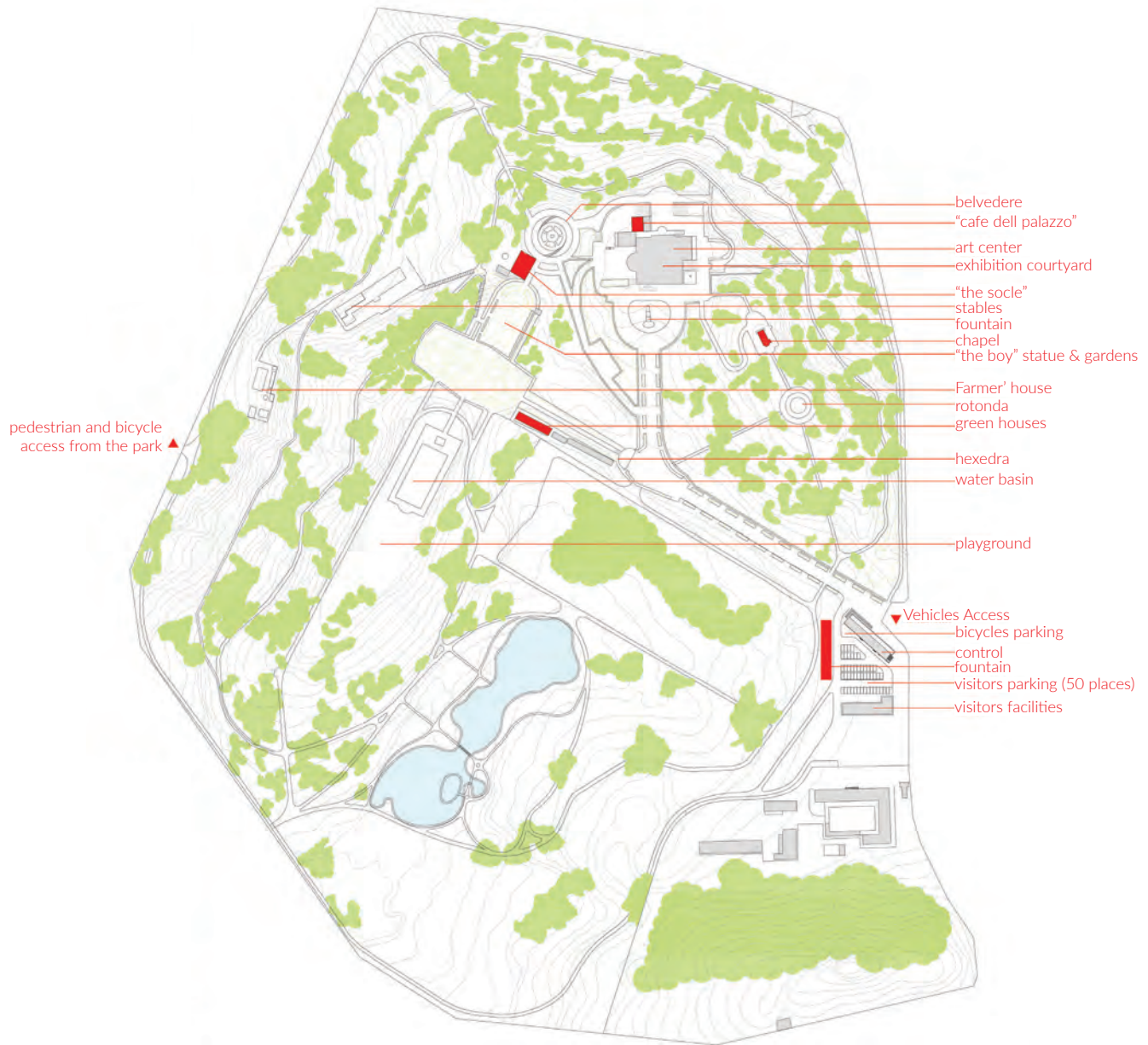


Longitudinal section

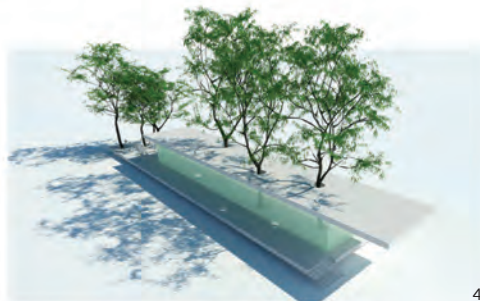


South facade

CULTURE QUARTET



Site plan



1. "The Plinth", vacant space over the water reservoir transformed into platform for temporary art intervention.
2. Restoration of glass houses and possible reuse of one of them as space for exhibitions or educational space for children.
3. Restoration of the chapel and transformation into space for temporary exhibitions.
4. Visitors center located at the entrance of the park with information desk, tickets, shop, resting facilities and parking

05 VILLA 31

ALN | ARCHITEKTURBÜRO LEINHÄUPL+NEUBER GMBH + 2A+P/A ASSOCIATES + PROF. PETER T. LANG + STUDIOARCH4

TEAM COMPOSITION:

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2A+P/A Associates

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Teresa Scheibova'
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ALN

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Valentina Damian
Klaus Köstler
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Petrit Pasha
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STUDIOARCH4

Gjergji Dushniku
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Rezart Struga
Gledis Misja
Gerti Struga



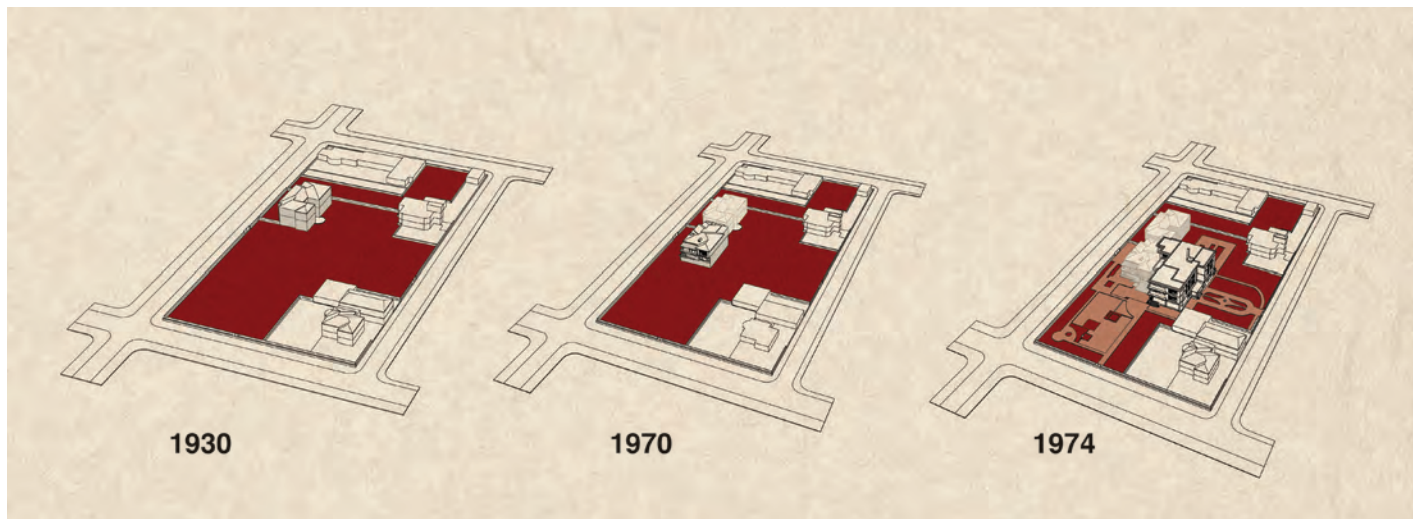
Construction documents prepared by the architects for this new residence drawn up in the early seventies refer to the original project with the single alphabetical letter "x." This structure was specifically designed for Enver Hoxha and his family. "x" also represents the mark of censorship, a fitting symbol for what would become Hoxha's difficult historical legacy: Hoxha's sweeping political and ideological reforms were largely responsible for pushing the nation into deep economic and cultural isolation. Hoxha's private family home reflected his public charismatic posing a difficult challenge for those concerned with opening the dictator's residential quarters to the public today.

The villa of Mr. "X"

How—after decades during which Villa 31 has been closed to the public—does one interpret and put on display the intimate interiors deeply imprinted by Hoxha's domestic body politic?

Villa 31 is an unassuming, if somewhat large modern residence built in the late seventies with an ample garden in a quiet but dense residential district in Tirana. The interiors of the house are well equipped and extensively furnished. The interior is filled with hand-crafted built-in closets, imported Austrian furniture, Italian designed bathrooms and kitchens, an elevator, a decorative spiral staircase, a small swimming pool, and large picture windows throughout. Villa 31 was also provided with access to hardened underground bunkers from the basement.

Left as is, or with little modification, Hoxha's house would certainly risk becoming a sort of latter day mausoleum to the man and his dictatorship. Nor would the sensitive preservation of the house in the name of Hoxha's victims contribute much to the education of today's Albanians and their children. After all, there are many sites across the nation where curious nationals, foreign tourists and concerned educators can see first-hand the traumatic environments where generations of Albanians were locked up, tortured and dispensed in whatever manner Hoxha, as supreme leader, saw fit. There is also the great risk the house would appear as if its original inhabitant lived inured to the outside world in an island of tranquility, untouched by world around him.



Developments of the Villa

Several pathways were not open to the general public. Common people could get in and out of the restricted zone with an invitation from someone living in The Block, while would be all the time under surveillance.

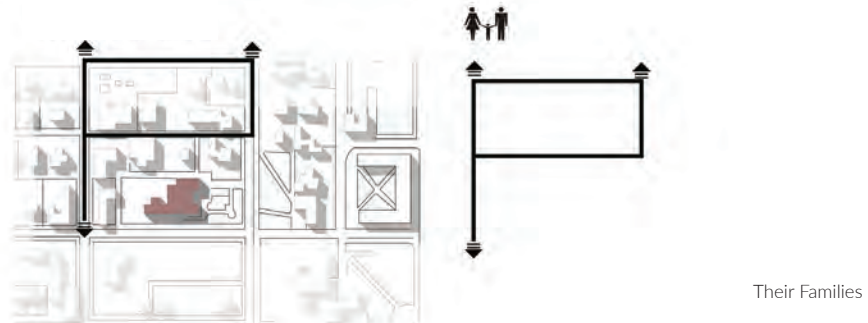
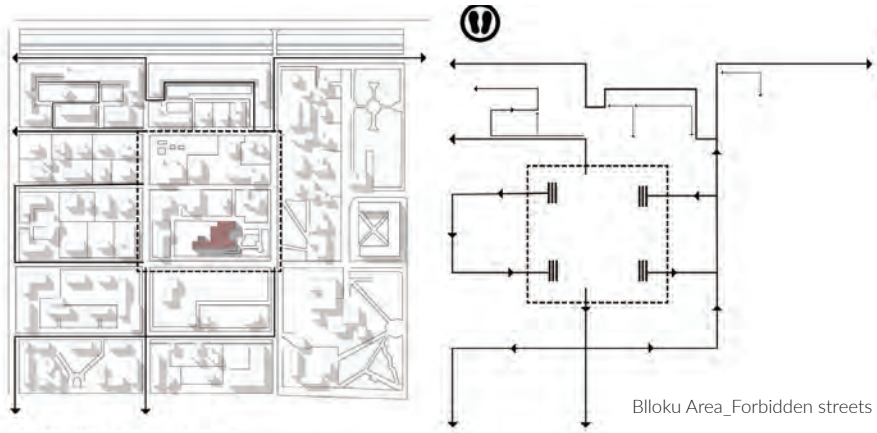
A FORBIDDEN ZONE AND A VILLA FOR MR. X

During the dictatorship, this area was inhabited by the elite political leading class as well as their families. For the above reason it was called “Bllok” (The Block). Residential villas are characteristic to this part of town that was inhabited by political leader, such as the late dictator Enver Hoxha.

Due to the importance of its inhabitants the block of villas was isolated from the rest of the city, where simple people lived and the isolation can be seen in the physical distance as well as in the economical one. In the heart of The Block, there is Villa 31, the house of Mr.X. The axes to the Block area was restricted in three different levels of accessibility.

These itineraries are divided in two accessibility levels. The one that used the family members of the political bureau and the other one was used by only by the political leader. In Mr.X villa's Enver Hoxha would use the front entrance while his family would use the other entrance, because the street in front of the villa was reserved only for the political leaders.

The villa in itself is divided in three different stages. The first stage is the Eastern part and was built before World War II and it is not included in this study. The villa belonged to an Italian engineer, Berlotti and it is one of the few villas that has preserved the architectonic elements. It is a three storey villa with basement as well. The entrance to the villa is preceded by a white marble staircase a white marble staircase and a portico that serves as a porch. The portico is formed by columns, formed with stone tiles, that go up until the roof. In the 1970s was build the new villa with a roof. Enver Hoxha decided to have his family in the villa as well. Thus, the villa was expanded with various apartments dedicated to his family and children, that is why the villa has multiple bedrooms or kitchens.



THE VILLA AS AN OPEN PROJECT

Our proposal is to transform Villa 31 during one year. The time that is necessary to physically transform the Villa will coincide with the time of the symbolical transformation. At the end of this process the Villa will not be the same as before.

The intentions of this project are to test the possibilities of such a new and extraordinary cultural device, despite the difficulty in giving to the house of the ex-dictator an exact function and definition. For those reasons we did not want to set boundaries for the possible activities that the Villa could host. That is why Villa 31 will be a project rather than an institution. Villa 31 will be a place where different humanistic disciplines can find expression: literature, philosophy, history, religion, philology, visual arts and performative arts.

The first action consists of showing to the Albanians the interior and its mystery. Nowadays Villa 31 is an inaccessible place, with no links to the city of Tirana and its citizens. The idea is to organize a big opening where artists are invited to celebrate this first collective occurrence. The artists are invited to realize some interventions that will represent on one way the solutions for the house accessibility, on the another way the aim of this event to be visible. It will be possible to understand the private universe of the dictator by analyzing the program of the Villa. This universe will

become a diversified system of activities for the citizens: a pool; a club; a cinema; a public library; an exhibition hall.

After this “wake-up moment” it will be possible to start a process of memories reactivation. Exhibitions and conferences on history of communism, about the dictator’s life and about the history of Villa 31 will be held.

- communism symposium;
- dictator’s life exhibition;
- Villa 31 exhibition;
- The dictatorial regime style in furniture and design;

The last phase of the project consists of the realization of those services that allows the permanent transformation of the Villa into a suitable space for art. Finally the garden will become part of the city to close the transformation process. The hypothesis is to open the garden permanently and to transform it into an equipped public space. Additionally, our proposal consist of a small housing unit located in the garden, that can allow the artist to spend a period of time in the Villa. Through this intervention we transmit the idea of showing constantly what is happening inside the Villa by showing the life of who is working there: the artist.



The garden will become place for activities. There will be events organized all summer long: concerts, picnics and installations.

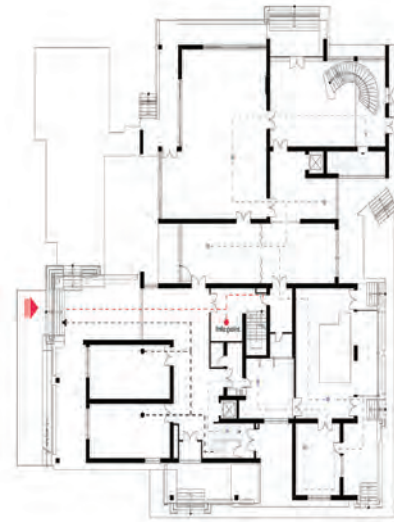


Villa 31 will become accessible, an open and democratic space. New ramps will connect the levels, some of the walls will be demolished to erase separations.

BEFORE AND AFTER

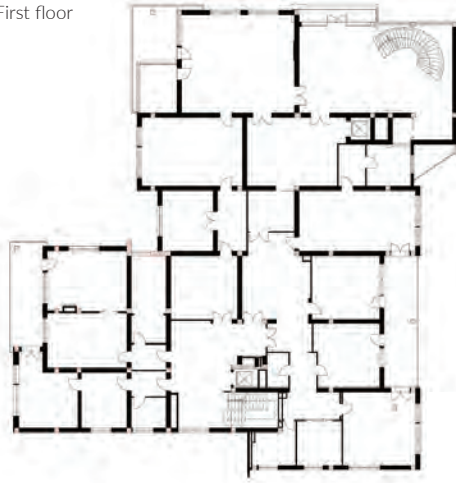
The project in 10 points

1. Villa 31 opens its doors. It opens immediately. It is time to let its interiors become public, it is time to reveal its mystery.
2. The first event that will be organized in Villa 31 is the opening itself. It will be a public event which will involve the entire district as first manifestation of this “new presence” in the town.
3. Every change or transformation realized in Villa 31 will be an art intervention. Those interventions are temporary or permanent: exhibitions, installations, bookshops, coffee shops, performances and concerts.
4. The program of the transformations Villa 31 will coincide with the artistic activities. All the funds that are dedicated to cultural activities are the engine of the physical transformations of Villa 31 themselves.
5. Villa 31 will not become a gallery, neither a museum or a foundation. It will not become a residence for artists, a cultural center or an history archive. Villa 31 will transform into a public space for Tirana.
6. Villa 31 will become accessible, an open and democratic space. New ramps will connect the levels, the elevators will follow legal standards to guarantee the mobility throughout the entire building. Some of the walls will be demolished to erase separations.
7. Villa 31 will be preserved. Its presence and its meaning will not be erased. The spaces, the rooms, the furniture, the materials and colors will be the fundamental elements of the new reflation.
8. There will be a clandestine club in the ex-cinema at the underground level. Aqua gym classes in the pool, chamber music in the dictator's sleeping room, an elegant bar in one of the living rooms.
9. Every private space of the dictator's house will be transformed by an artist into a public space for the visitors. Every transformation will be a public event.
10. The garden of Villa 31 will become another place for activities. There will be events organized all summer long: concerts, picnics and installations. A small housing unit, a capsule, will be built to host the artists that are invited. Nobody will live in the dictator's house. Villa 31 will never be a house anymore.



Ground floor

First floor



Second floor



Preserve facade on perimeter.
Preserve columns and thick walls.

Allow changes to thin walls.
Possible walk paths.



THE VILLA: STRUCTURAL FEATURES AND NEW ACCESSIBILITIES

The Villa 31 consists of two building units that are built in two different time periods. The first part was built in the 1930s and the second part during 1970s, which later on during 1974 it was extended to fit the family of the late dictator. The villa is well maintained and the construction with all the elements is maintained. It can be clearly that the villa represents a building in a good condition.

The construction of the villa is mostly based on columns, bearing walls are placed where statically needed like stair halls etc. In this way the building has large openings, which were appropriate for modern architecture at that time. Some traditional architectural elements and local materials complete the concept of this part of the building.

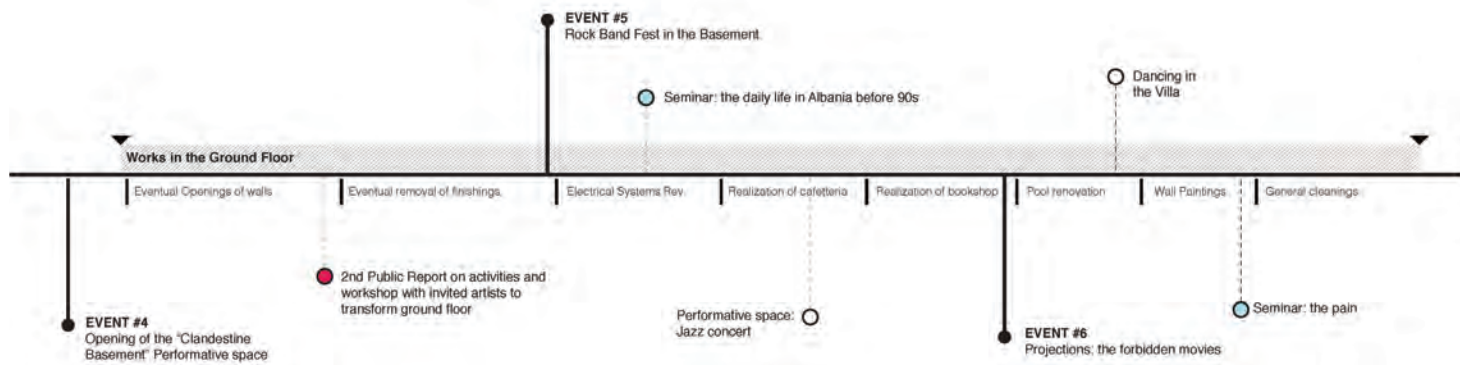
Our team's research of the building is based on an on-location visit as well as using existing plans and other data and a lot of other information, which were provided by the local team. Reinforced concrete is the basic material of which the main construction of the building consists. In the basement the weight bearing walls are numerous and strongly visible, which explains the small openings and thickness of the walls. There were gathered a lot of material from different sights before planning and proposing the intervention in the villa. From the on-location visit there were a lot to be learned, especially since the villa was "taboo" for the eye of the common people for a very long time.

Various approaches were considered, in order to pre-serve the heritage and the collective memory that this villa represents. The basement of the villa will not experience any drastic remodeling. After consulting our construction engineers and experts for reinforcement systems we decided to not touch anything in the basement because it is clear that these walls are weight bearing walls. The different functions of the rooms will be chosen and decided between the spaces that already exist. Hence the basement needs a renovation touch. From the investigation of the basement and how better to intervene, it is proposed the renovation of the floor and the renovation of the interior.

The ground floor of the villa is very different from the basement in how it is constructed. In the first floor there are no weight bearing walls. The weights is distributed through the columns. Thus the space is clear and open to make interventions.

The first and the second floor, which are the extended part of the villa, are much like the ground floor. The construction is the same, with large open space, and it is reinforced with concrete columns. The changes that are proposed in this floors are minimal. For instance, to demolish separating walls in order to create a space that can be tailored according to the event. The changes in this space can be part of an event, rather than be the common working site where no one is present. Changing the villa of the late dictator is more than a dull or routine implementation of an architecture project. The public will be as much involved in this change, for the symbolic value that this villa has.

Villa 31 will be preserved. Its presence and its meaning will not be erased. The spaces, the rooms, the furniture, the materials and colors will be the fundamental elements of the new reflection.



CULTURE QUARTET



The program of the transformations Villa 31 will coincide with the artistic activities. There will be a clandestine club in the ex-cinema at the underground level. Aqua gym classes in the pool, chamber music in the dictator's sleeping room, an elegant bar in one of the living rooms.



Every private space of the dictator's house will be transformed by an artist into a public space for the visitors. Every transformation will be a public event.

05 VILLA 31

CASANOVA+HERNANDEZ ARCHITECTS + SON ENGINEERING & CONSTRUCTION

TEAM COMPOSITION:

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Jesus Hernandez Mayor

Visual Artist

Driant Zeneli

Petra Blaisse

Architect

Athina Kavaja

Architect-restoration expert

Gentian Stratoberdha

Urban planner & landscape architect

Erind Bejleri

Curator

Zef Paci

Kim Knoppers

Paolo Naldini

Cecilia Guida

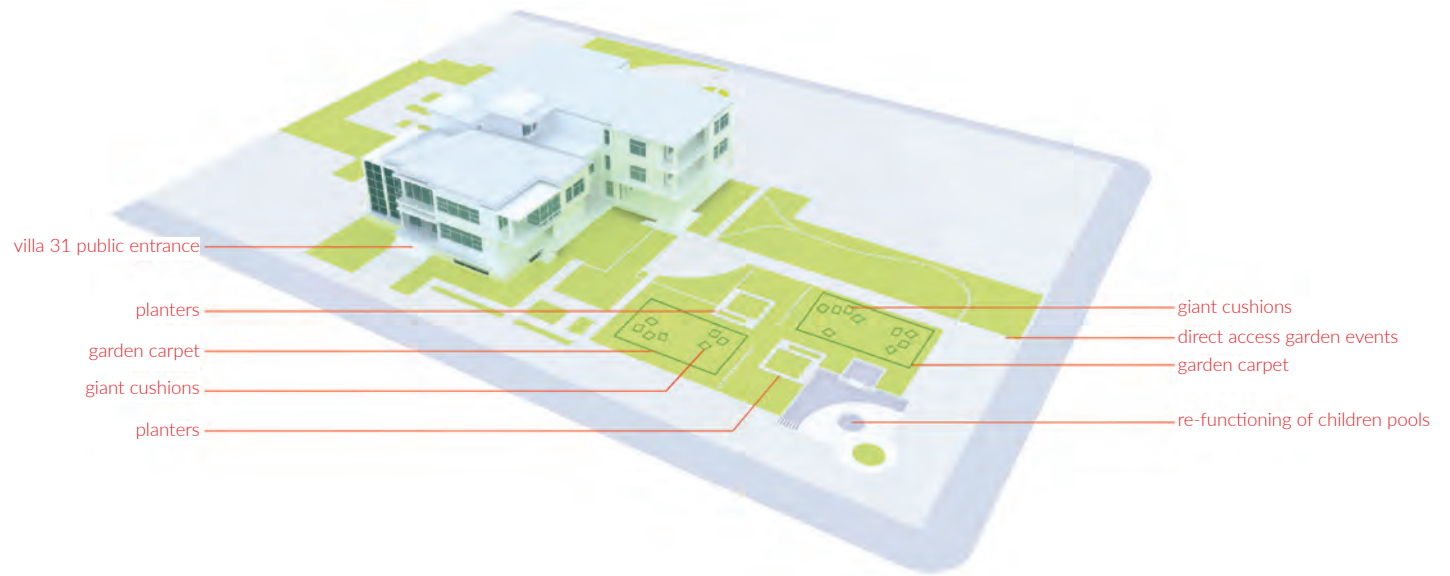
Historian

Enriketa Papa



Villa 31 is linked to the recent history of Albania. It was a very well kept secret inaccessible for most of the Albanians and has been closed to the public even after the death of Enver Hoxha. Everybody has heard stories about the house, about a cinema in the basement and a pool inside the house, which has aroused the imagination of the people. Curiosity is one of the main reasons why many people want today to visit the house, and curiosity should remain the reason why people will want to visit it again and again.

An Open House To Explore And To Interpretate



OPEN HOUSE

The house has strong symbolic connotations related to closeness. The proposal seeks to reverse this symbolism by creating an open house where visitors could have free access to the whole house being able to visit every room without restriction. The public entrance is located at the south side of the house, which is the most open and public, and it is close to many popular cafes, bars and restaurants. On this side the garden has a low fence that allows citizens to look inside stimulating them to participate in the activities of the centre. The concept of the open house presents a narrative that mixes functional and symbolic aspects by, for instance, shifting the visitors' entrance to the entrance that before was reserved exclusively to Enver Hoxha and by creating a multifunctional room for projecting films and celebrating debates in the cinema room that the dictator used to censor the films in Albania.

Garden as public space for activities

Non-narrative exhibition space for self interpretation. A narrative exhibition has only one voice and tells spectators a closed history. Interpretation is open, creative and implies the use of imagination. Different voices can tell us different aspects of the same history, different points of view and different perceptions. Artists and curators will be in charge of stimulating visitors to experience the house in very different ways, stimulating citizens to visit the house each time again when a new intervention is created.



Balloon dog by Jeff Koons.

Example of site specific intervention created by Petra Blaisse for the Sonneveld house in Rotterdam. The reflective floor creates a new perception of the house that dialogues with the modern principles of the design: light, air and space.

HOUSE AS INTERACTION DEVICE

Filmmakers, writers, musicians and artists, researchers working in different formats such as sculpture, photography, art installations or video-art are invited to interpret the space and the history of the place, allowing the public to have very different experiences of the space and the objects in it. Each year the center invites four artists to create site specific installations. Each exhibition lasts for three months. Artists can use any space of the house and the garden to create their site specific installations with the only condition of not creating any damage to the existing building, interiors and garden elements.





VIDEO-ART CHANNEL IN EXISTING TVs

The video-art channel connects all the existing tv's which are distributed in different rooms of the house with the video players located in the technical room in the basement. The existing tv's are transformed into a video-screen where the work of contemporary artists is projected. The existing seats and sofas around the tv give to these small video-rooms a domestic atmosphere that paradoxically not only matches with the domestic function of the house, but also with the public dimension of the new cultural center.

AUDIO SITE SPECIFIC INTERVENTIONS

An audio installation is installed in very specific places in the house and the gardens. Speakers are hidden in a way that are not visible to the public. The system is connected to an audio reproduction system installed in the technical room located in the basement. Invited artists can program their own audio tracks with music, sounds, noise, spoken texts and whatever they think could be used to create their work.



1. Download in your mobile phone or tablet a free virtual reality app.



2. Click and scan the objects marked with the logo of villa 31.



3. Move freely in the room without losing the artwork from your screen.

“VIRTUAL” SITE SPECIFIC INTERVENTIONS

Technology and virtuality will help to observe the reality from a very different perspective. Mixing the real world with the virtual world could be a way to understand the past, our present and even the future.

1. Virtual reality allows us to mix reality with virtual works when they are observed with a mobile telephone or tablet.
2. A Flexible exhibition system allows us to change easily the exhibition, just by uploading new images or 3d models.
3. Economic exhibition method that allows the center to invite artists all around the world without paying high costs in the transport of their works.
4. Virtual reality as exhibition format connects with the younger generation of Albanians who are very familiar with new technologies.
5. Virtual reality is an ideal medium to show works of young digital artists, but it can show as well works of any visual artist which works with images or photography.



Garden as public space for activities

PROGRAM OF ACTIVITIES

Villa 31 Art Space presents a parallel program of activities. Although most of the rooms of the house are totally preserved being used as exhibition spaces, there are few vacant rooms or spaces which can be used to set the program of activities.

CINEMA ROOM (shhh!)

Enver Hoxha used to watch himself in this room the movies to project in the cinemas of Albania forbidding or cutting scenes of many of them. A cinema room is rebuilt and becomes a place of free expression and debate. An active multifunctional space with a continuous program of films, short movies, videos is combined with lectures, debates and live music.

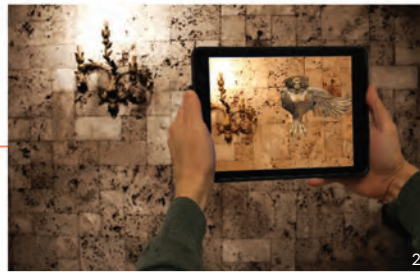
VIDEO-POOL-ROOM (blupblup)

The pool room located on the ground floor of the house, which is now used as storage, will be reused as a video room. A prefabricated structure with seats is installed inside it to provide space for 30 spectators. Watching videos at the bottom of the pool will be an unusual but also revealing experience, that conceptually isolates the spectators from the exterior world and immerse them in the fantastic world of creativity.

ART-KITCHEN (mummm)

The kitchen is a large space of the basement, which has been used till our days. In the last years the art of cooking has moved from the domestic realm to the restaurants and from the restaurants to the museums. Famous chefs such as Ferrán Adrià have pushed the art of cooking to new limits, creating an artistic experience that mixes colors, textures and flavors. In fact, Ferrán Adrià has been already one of the attractions of the Documenta in Kassel and the work of many chefs are currently exhibited in many museums worldwide. The Art-Kitchen works as a culinary laboratory that invites regularly cooks and chefs to prepare different artistic menus becoming a singular experience between workshop and degustation. It is also conceived as a pop-up creative restaurant that will serve food and drinks during a whole week in long tables in the gardens when the weather allows it.





1. Virtual site specific: intervention on TV.
2. Virtual site specific: intervention on wall.
3. Example of sculptural art installation at the ground floor, Ron Mueck.
4. Example of spatial art installation at the ground floor. "scattered crowd" from William Forsythe.



1.



2.

ROUTING AS EXHIBITION DEVICE

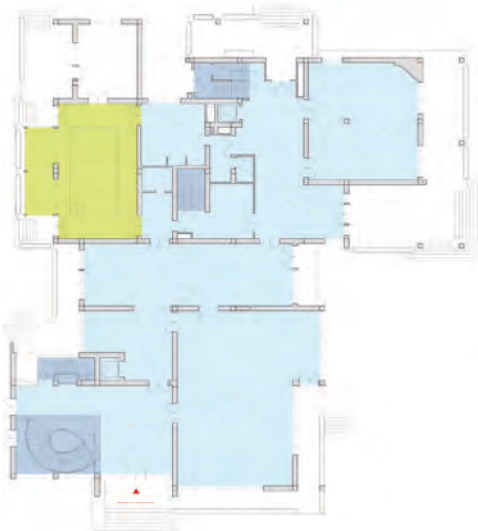
Artists can choose which doors can be open or closed to create specific routes for the visitors during their art installations. Very lineal routing could be used to provoke a feeling of alienation. A totally free routing could provoke disorientation. And closing some rooms can create mystery. It is up to the artists to decide the routing based on the experience they want to create.

1. Example of lineal circulation by closing some of the doors.
2. Example of free circulation by keeping every space accessible and all doors open.

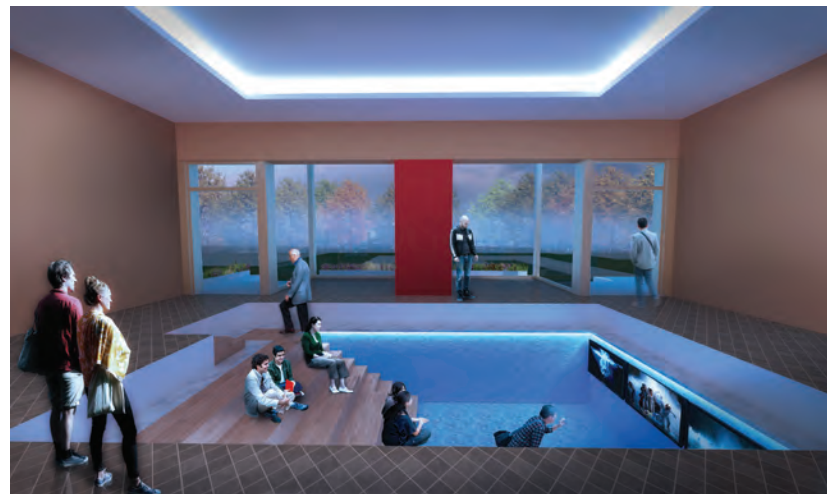
First floor



Cinema room



Ground floor



Video - pool

INTERNATIONAL ARCHITECTURE DESIGN & CURATORIAL COMPETITION

Re-activation of 4 distinguished buildings,
part of the Albanian architecture and
historic heritage of Tirana, Albania
National Historical Museum • Villa 31 •
Palace of Brigades • Former League of Writers
No. 8



AKPT
AGJENCIA KOMBETARE E
PLANIFIKIMIT TE TERRITORIT



ALBANIA
GO YOUR OWN WAY

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

PARTNERS

Ministry of Culture
Institute of Cultural Monuments

PARTICIPANTS

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Gazza Massera Architetti +
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Associato + Efa_studio di
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Casanova+Hernandez architects +
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WW Architecture + Metro POLIS

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