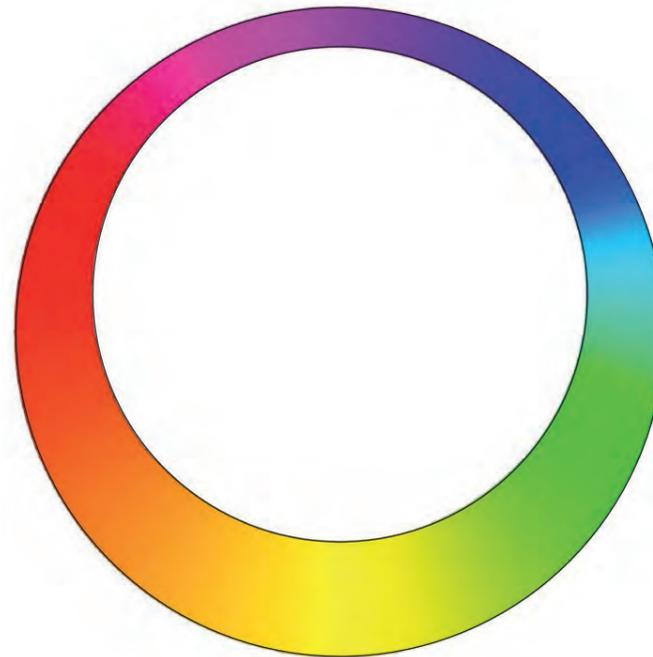


Tirana Park of Faith



casanova+hernandez, rotterdam

COMPOSITION TEAM:

Landscape architect: Jesús Hernández, Rotterdam (architect, landscape architect and partner of C+H)

Theology consultant: Rrok Logu, Tirana (Member of the State Committee on Cults)

Art adviser: Olson Lamaj, Tirana (artist, curator and co-director of MIZA Gallery in Tirana)

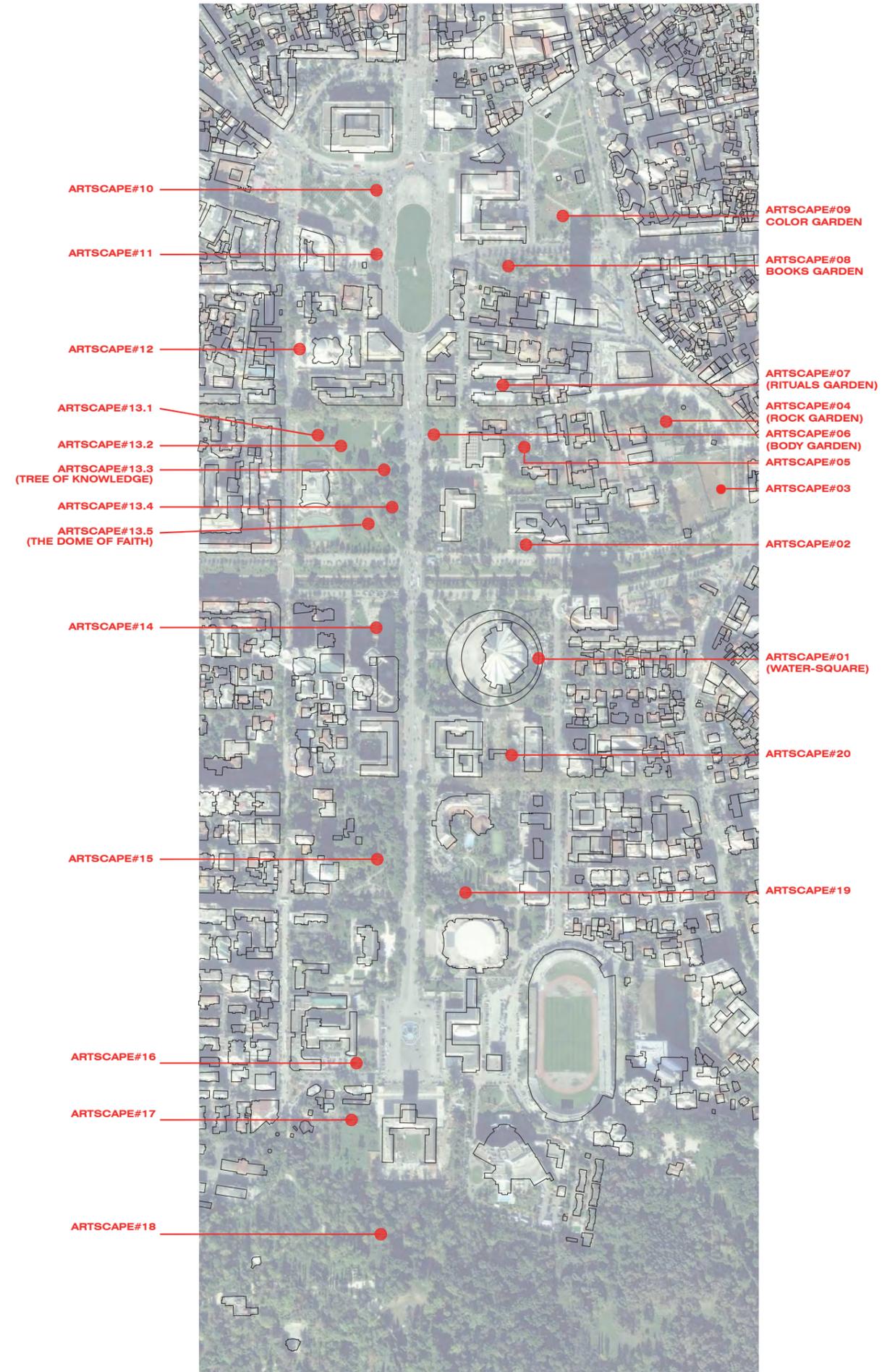
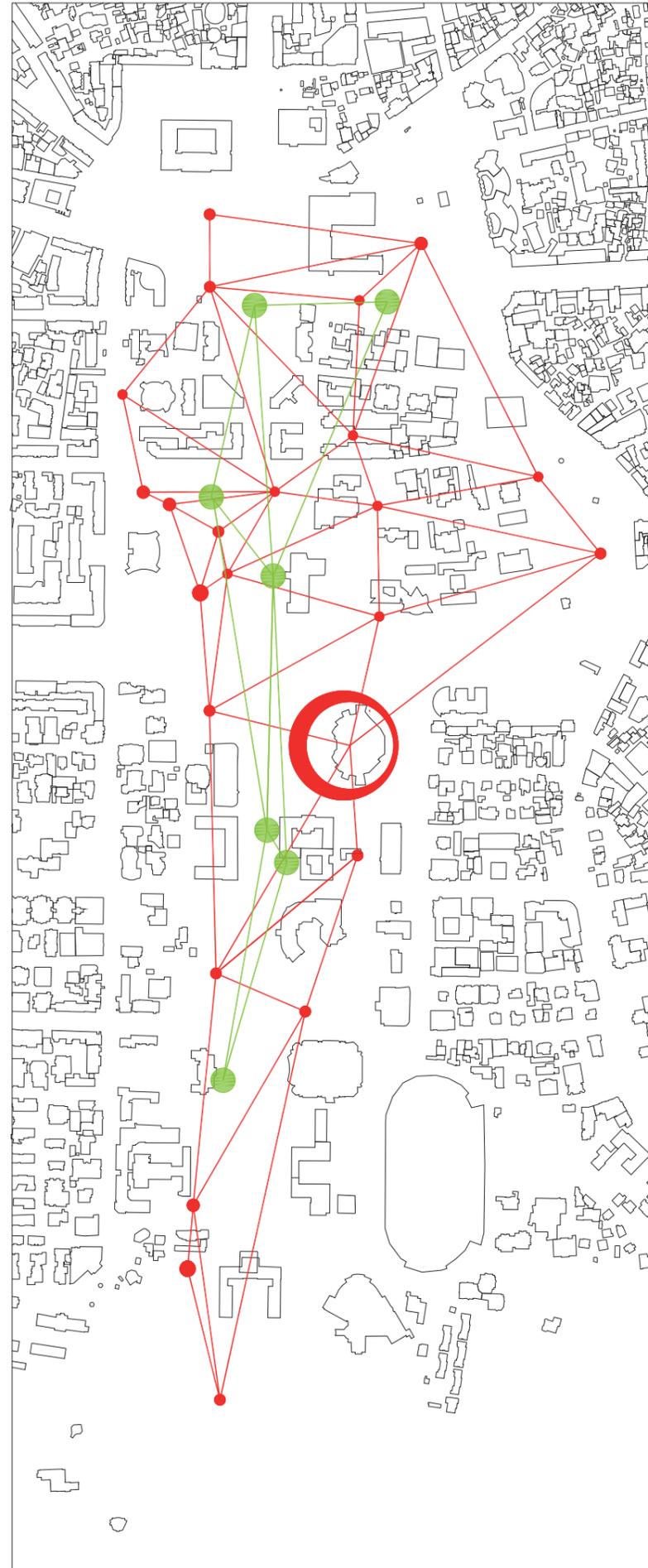
Urban Sociologist: Arnold Reijndorp, Rotterdam (professor at University of Amsterdam)

Light-Art consultant: Tapio Rosenius, Light Design Collective (LDC), Helsinki, London, Madrid

STRATEGY : Network of Artscape interventions

1 STRATEGY OF PUBLIC SPACE ACUPUNCTURE BASED ON ARTSCAPE INTERVENTIONS

- The strategy consists of 20 site specific interventions located along the Boulevard of the Martyrs of the Nation and surrounding areas.
- Each intervention has a circular shape with a radius of 6, 8 or 10m. It has a code number, a name and responds to a theme related to religious cohabitation.
- Each intervention reacts to the specific urban and social conditions of the near urban context producing a catalytic effect in the surroundings.
- The interventions work together in a large interlinked network, which not only forms a thematic park named "The Faith Park", but also provides a new and complementary way to experience the city and the relation among citizens.
- It is conceived as a Public Space Acupuncture strategy with the aim of activating the symbolic use of public space improving urban life and citizen cohabitation achieving the maximum impact using a minimum of resources.



STRATEGY : Network of Artscape interventions

casanova+hernandez, rotterdam

2.1 PARK OF FAITH AS A SYMBOL

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

Faith is the subject and religious cohabitation the objective which are represented in the Park of Faith.

On the one hand, the Circle is the universal symbol that historically has represented all kinds of faiths. As Hermes Trismegistus stated 'God is a circle whose centre is everywhere and whose circumference is nowhere'.

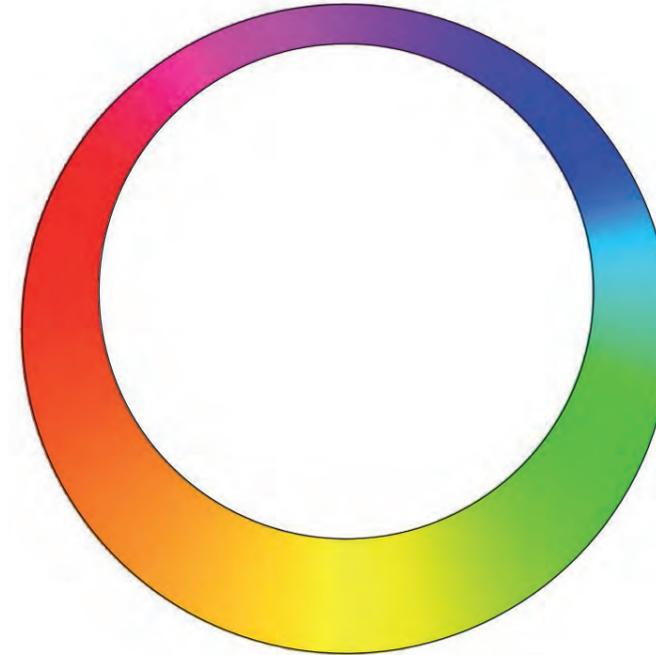
On the other hand, religious cohabitation is represented by the spectrum that fills the circle, changing gradually through all the colors and representing all the beliefs united in a continuous, without principle and without end.

The Park of Faith represents the holistic dimension of the faith, more than the individual representation of each religion to avoid any possible misrepresentation. Also emphasizes the common symbolic elements shared by all religions.

2.2 CIRCLE AS SYMBOL OF FAITH



2.3 SPECTRUM AS SYMBOL OF RELIGIOUS COHABITATION



2.4 PARK OF FAITH AS A NARRATIVE EXPERIENCE WITH AN EDUCATIVE ROLE

On top of the symbolic dimension of the Park of Faith, there is a more explicit narrative experience with an educative role.

Each intervention has a story to tell. The visit to the Park of Faith becomes a narrative experience. Innovative design and artistic approach are the vehicles in charge of transmitting the message to the public in a playful way.

Public Space is transformed into an outdoor exhibition space connected with the many cultural buildings of the context and the specific artistic possibilities of each place.

This narrative experience has a strong educative role.

First, because each intervention is focused on one theme teaching us how this theme is present in the other religions. Second, because each intervention underlines the many symbols and values that the different religions share teaching us how much we are united besides apparent differences.

3 SOCIAL CONTEXT AND SOCIAL INTERACTION

3.1 PUBLIC SPACE AS MEETING POINT AND SPACE FOR CITIZEN INTERACTION

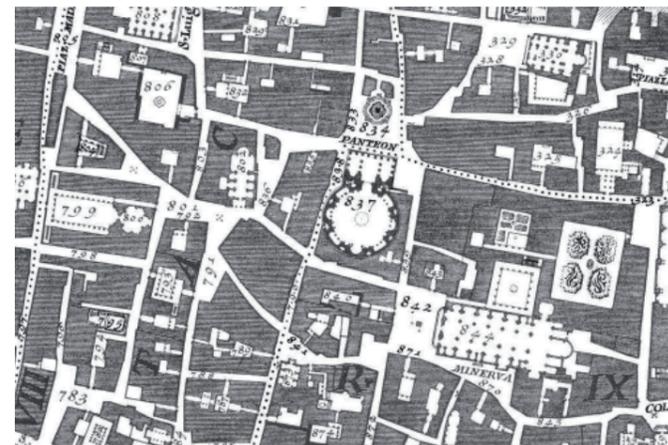
Citizens of Tirana use to meet and play in the public space.

Park of Faith creates a network of meeting points or spaces with human dimensions especially designed to stimulate all kinds of interaction among citizens.



3.2 PUBLIC DOMAIN: PUBLIC SPACE+PUBLIC BUILDINGS

Park of Faith belongs to a new generation of parks. It is not located at a single point of the city, but spread throughout several locations and it is not limited only to the public space, but also includes public buildings and new public domains, such as internet.



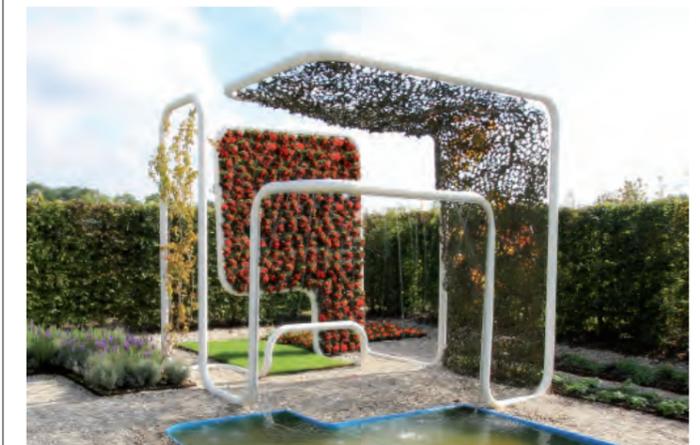
3.3 CITY AS STAGE FOR PUBLIC PERFORMANCE

The Park of Faith seeks to transform the public space into an urban stage, to stimulate the public role of the citizens, who become actors and spectators at the same time of the spontaneous performance of the urban public life.



3.4 ARTSCAPE = ART + LANDSCAPE

The Park of Faith is formed by a group of "artscapes" interventions that mix art and landscape. They are site-specific works that interpret the urban, social and spatial qualities of the place to create spaces for contemplation and reflexion about the importance of religious cohabitation for the Albanian society.



4 URBAN MAGNETS AND SOCIAL CONTEXT

4.1 MAIN RELIGIOUS MAGNETS



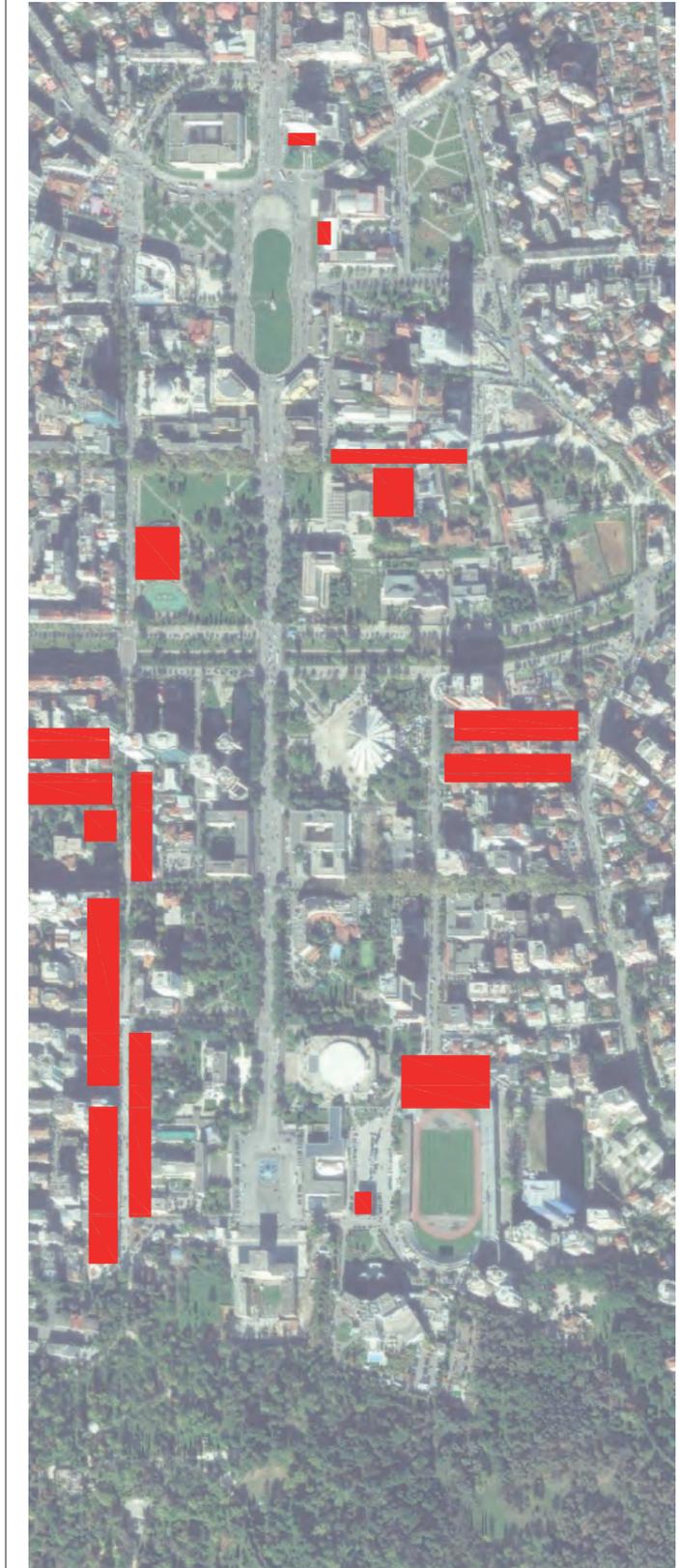
4.2 MAIN CULTURAL MAGNETS



4.3 EXISTING INTERVENTIONS AND PUBLIC ART



4.4 MAIN BARS, CAFES AND MEETING POINTS



5 IDENTITY AND COMMUNICATION

5.1 PARK OF FAITH AS COMMUNICATION STRATEGY

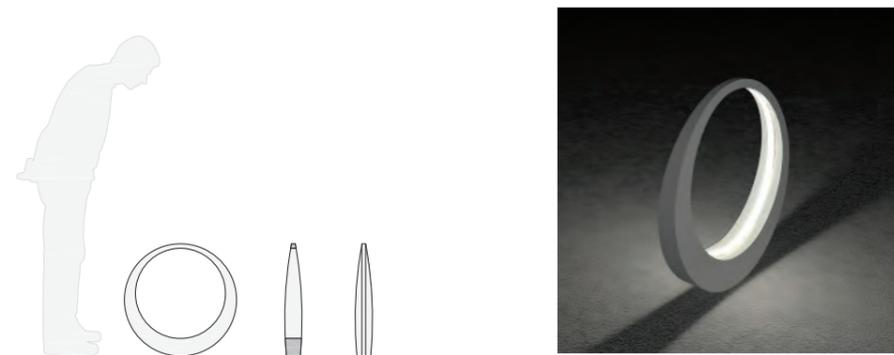
The communication strategy transforms the Park of Faith into a communication device. The message it transmits speaks about the religious cohabitation in Albania, an alive public space and a creative city with a quality living environment. The communication sources are the government, the municipality of Tirana, the Ministry of Tourism and The Ministry of Culture. The receptors are the citizens of Tirana, foreign professionals and companies attracted to live and invest in Tirana, and tourists willing to visit Albania.



5.2 CIRCULAR LIGHT AS ICONIC LIGHTING ELEMENT

The circular lighting element is inspired by the circular shape of the interventions and the logo of the Park of Faith.

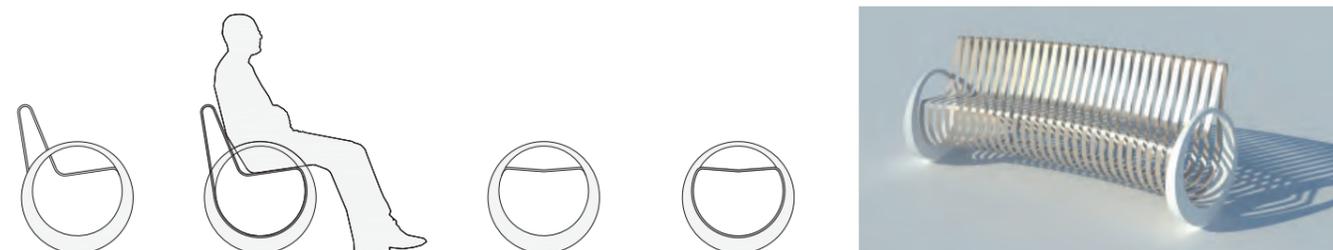
LEDs along the interior part of the circle distribute the light in a circular way, marking in the dark only luminous rings.



5.3 CIRCULAR BENCH AS ICONIC SEATING ELEMENT

The bench is made of modular pieces. The modules can be installed individually, in groups, creating arches or following a continuous circle.

The variation of benches placed facing the interior of the circle or towards its exterior, marks the character of the intervention as introverted or extroverted.



6 MULTI-POSITION URBAN FURNITURE

The existing position of the many benches in the public space of Tirana makes citizen interaction difficult.



The multi-position urban furniture is created with a single piece of furniture made of white concrete.

The piece of furniture can be positioned in 4 different ways, adopting 4 different functions: chair, chaise-lounge, stool and table.

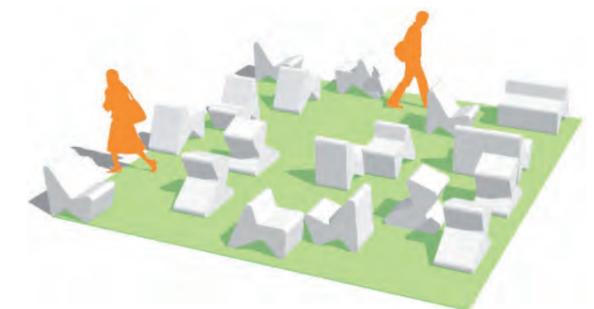
This versatility allows to create with the same element very different seating combinations depending on the plan layout and the position of the urban furniture.

The system also reduces drastically the production price because to produce apparently many different urban pieces of furniture, will only need one single industrial production cast.

The piece of furniture can be marked on its sides with the logo of the Faith Park. It can be named as "Tirana" and can be produced by a well-known international firm with the aim of including it in their catalogue, thus promoting internationally the name of Tirana associated to a high quality design in public space.



MOVABLE ELEMENT



ortogonal layout



islands layout



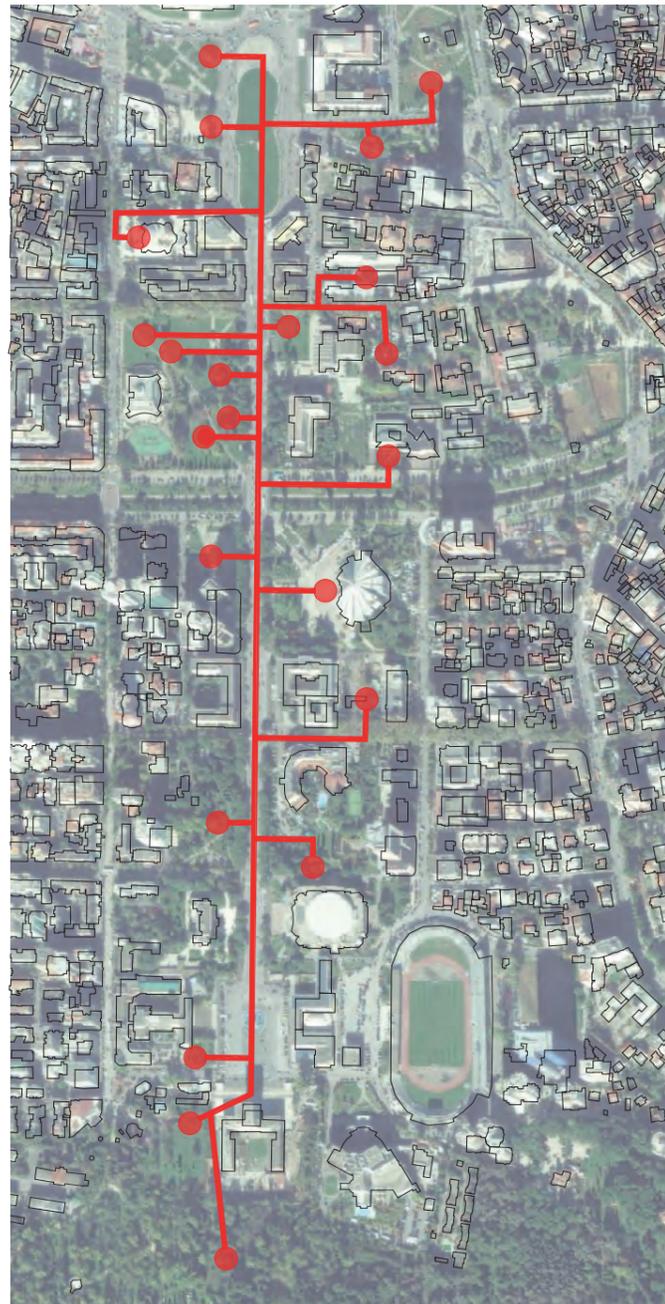
meander layout

7 CONNECTION BETWEEN INTERVENTIONS

7.1 "PARK OF FAITH PATH" AS PHYSICAL CONNECTION AMONG INTERVENTIONS

Cities are marked in the memory of citizens and tourists as routes between points of interest. Creating a walking route between the intervention points will physically and virtually connect the whole network.

Signs at the intervention sites and tourist maps marking the route will encourage citizens and tourists alike to discover the Park of Faith route becoming this a part of the daily life of citizens or of tourist visits to Tirana.



7.2 TIRANA PARK OF FAITH ROUTE IN MAPS (TOURIST INFORMATION, HOTELS, MUSEUMS) / 1 DAY WALKING TOUR

Maps marking the interventions following a walking route among them help to promote the Park of Faith and its thematic character, encouraging visitors to move among points of interest within the city, finding resting areas in it. A one-day walking tour along the Park of Faith could be a way to visit not only the park, but also the many interesting buildings located on its way.



7.3 PATH PHYSICALLY INDICATED WITH SIGNS IN THE PAVEMENT

The walking route connecting the interventions of the Park of Faith is marked with sign-tiles placed in the pavement. The tiles have the dimensions of the standard pavement tiles and have the logo of the Park printed on them.

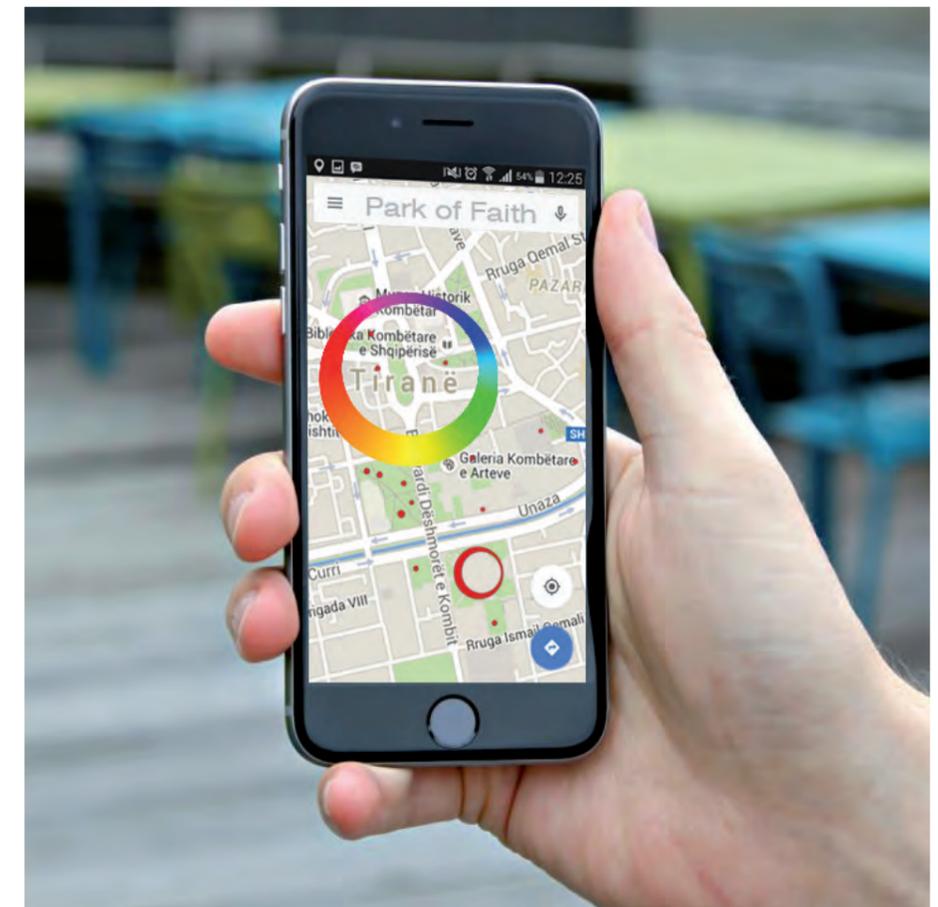


7.4 STREET SIGNS INDICATING THE DIRECTION OF THE INTERVENTIONS

Signs at the intervention sites and tourist maps marking the route will encourage citizens and tourists to discover the route, thus becoming this route part of the daily life or of the journey to Tirana.



7.5 VIRTUAL INDICATION: INTERNET, GOOGLE EARTH



8 OPEN , PARTICIPATIVE, EDUCATIVE AND FLEXIBLE STRATEGY

8.1 INVITATION TO PARTICIPATE TO ARTISTS AND OTHER LANDSCAPE ARCHITETS

The strategy, fragmented into independent interventions, allows to invite different artists and landscape architects to participate in different interventions.

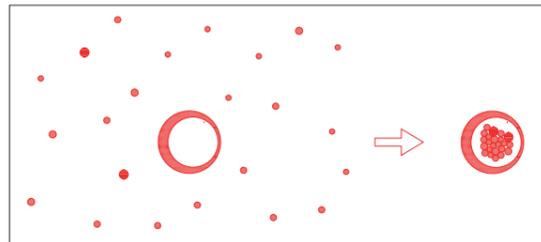
8.2 EDUCATIONAL PROGRAM WITH WORKSHOPS IN SCHOOL

The Park of Faith has been designed as a didactic thematic tool in which educational programs could be developed in collaboration with schools.



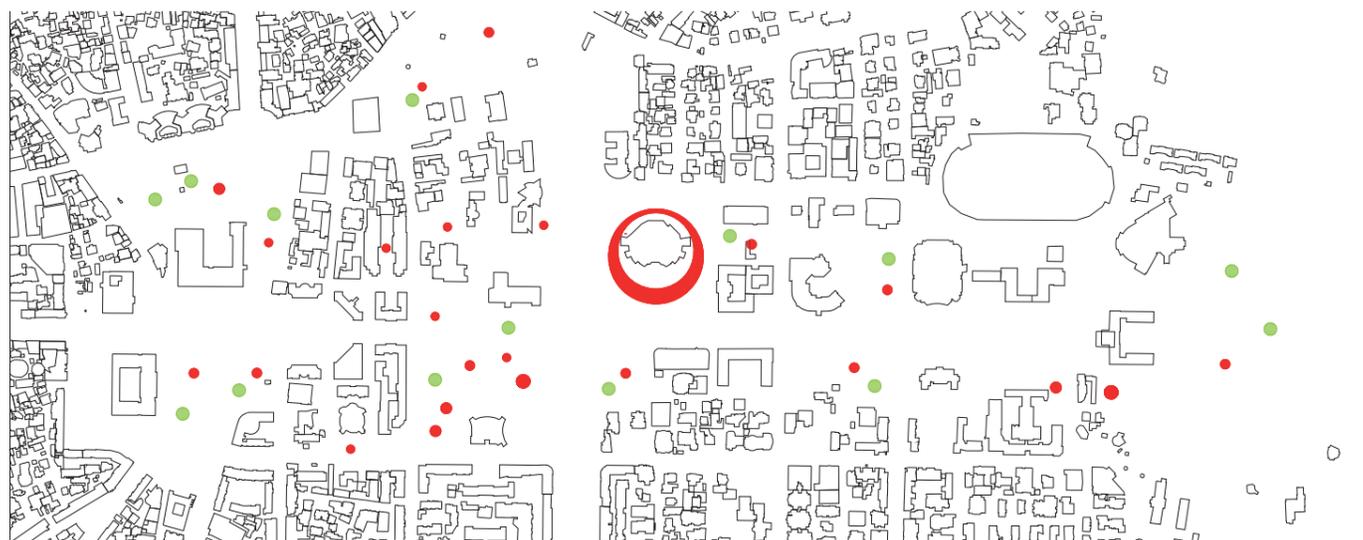
8.3 MAXIMUM IMPACT ACHIEVED WITH MINIMUM SOURCES

Interventions of small dimensions but planned following a 'high intensity' pattern in the city can create a larger effect than conventional extensive interventions following a 'low intensity' pattern.



many small scale interventions (circles of 6, 8, and 10 m diameter) → small total used surface

8.4 BUILDABLE IN SEVERAL PHASES



9 TIRANA ARTSCAPE FESTIVAL: Art, creativity and cohabitation branding Tirana's international profile.

European cities compete to provide an international program of events and festivals that attract tourists and international companies alike. Tirana has already initiated a series of artistic and landscape interventions in the public space. The interventions of the Park of Faith will complement this series with new works.



Carsten-Höllner, -Giant-Triple-Mushroom



Marquee, Philippe Parreno



Friendship monument Albania-Kuwait designed by Grimshaw architects

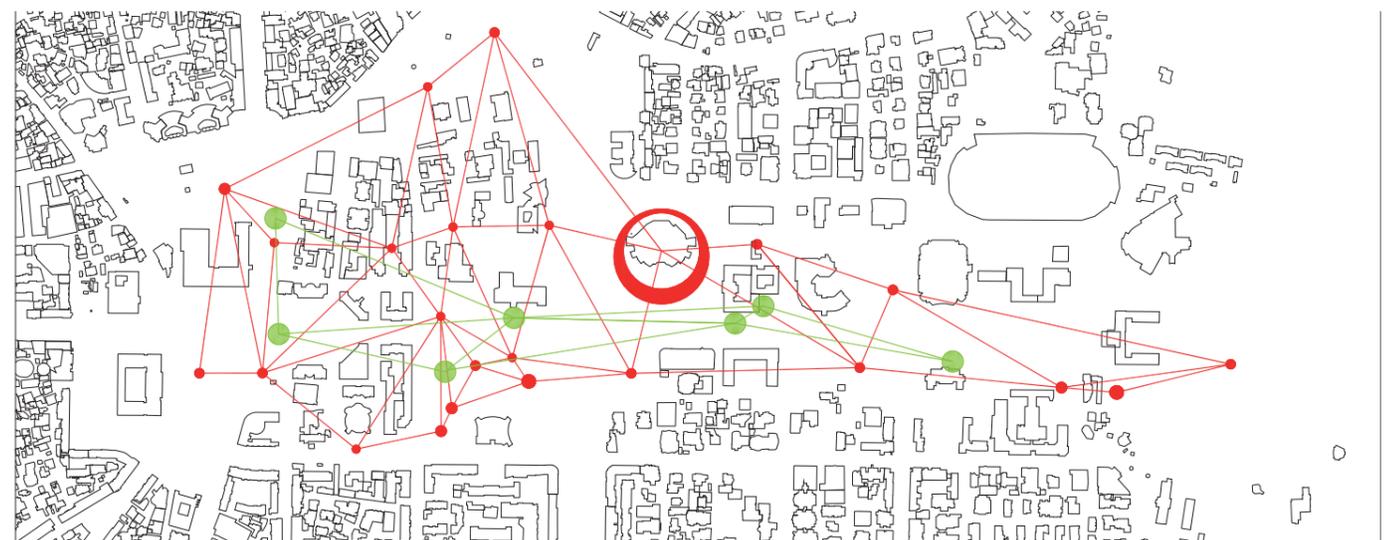
9.1 THE STRATEGY ENCOURAGES THE EXPERIMENTATION WITH TEMPORARY INTERVENTIONS AND TEST INTERVENTIONS

The fragmentation of the strategy and the small scale of the interventions allow to experiment with temporary interventions that solve specific problems or to test interventions which are in charge of testing on small scale new urban solutions to apply them later on a larger scale in definitive interventions.

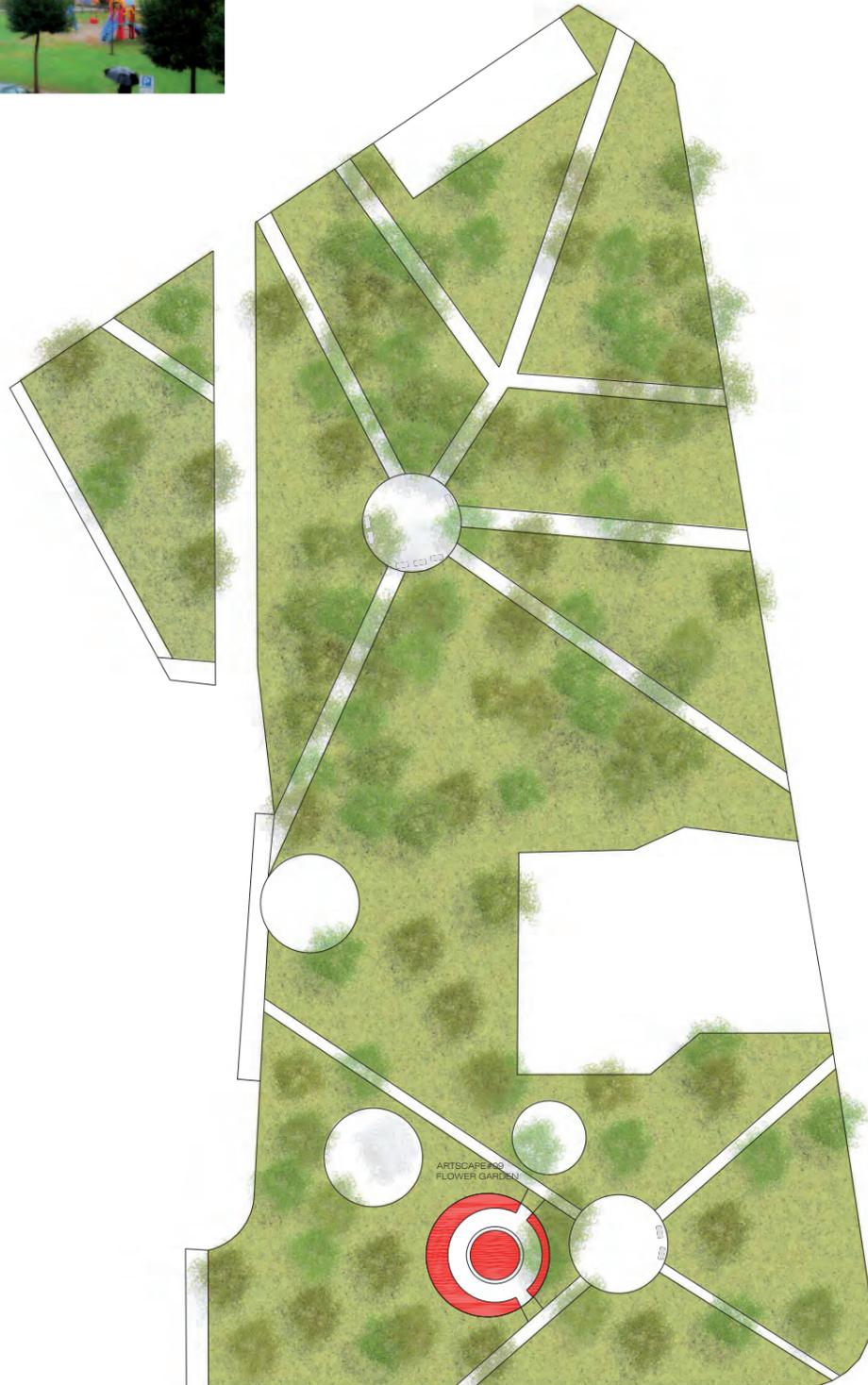


Interactive Light Art-installation proposed by Light Design Collective (LDC) / Helsinki, London, Madrid

9.2 PARALLEL CONNECTED NETWORKS OF INTERVENTIONS



PARK AT THE BACK OF PALACE OF CULTURE



ARTSCAPE#09: COLOR GARDEN

Theme: different colors have different meanings in the Bible and the Quran. The colorful gardens are made with flowers of the same color.

Contemplation is combined with the explanation of the similarities and differences of the meanings according to the holy books.

Urban context: central location in the park, near a resting area.

Citizen interaction: contemplation and chatting

Expression: visitors are seated on a long circular bench surrounded by colorful flowers. Color is everywhere around them.



ARTSCAPE#04: ROCK GARDEN

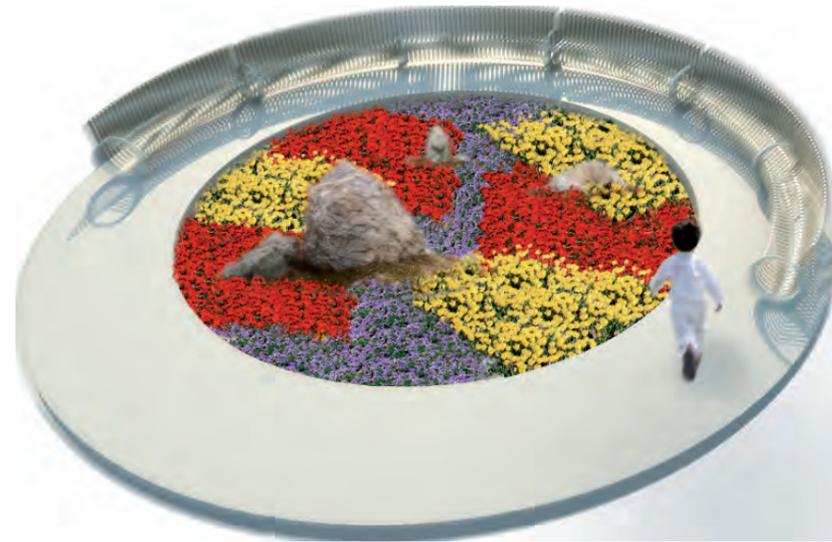
Theme: rock

Faith: most of the religions have venerated sacred rocks. In Cristianism the Rock represents sometimes Christ, sometimes the Church. In Islam the rock marks the site from where Prophet Muhammad made his Miraaj or Night Journey into the heavens and back to Makkah (Qur'an 17:1).

Urban context:

Located near the circular foundations of one of the towers of the castle.

Expression: the rock garden stimulates the contemplation of large and heavy stones as inert elements with sacred meanings that contrast with the colorful and alive nature around them.



ARTSCAPE#06: BODY GARDEN

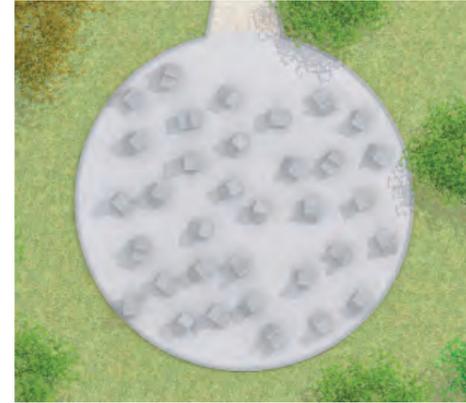
Theme: Pray

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

Urban context: in front of the National Art Gallery

Citizen interaction: sitting on sculptural design furniture which puts our bodies in different positions interacting with the others' bodies.

Expression: when the garden is not used, it is a sculptural installation. When it is used, the human bodies in different positions become an alive human garden.



ARTSCAPE#07: RITUALS GARDEN

Theme: performance of ritual

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

Urban context: public courtyard located between the National Theater and the Experimental Theater, which young actors of the experimental theater use as a rehearsal outdoor room.

Citizen interaction: watching performances

Expression: circular stage and circular bench for public sitting around the stage.



ARTSCAPE#08: BOOKS GARDEN

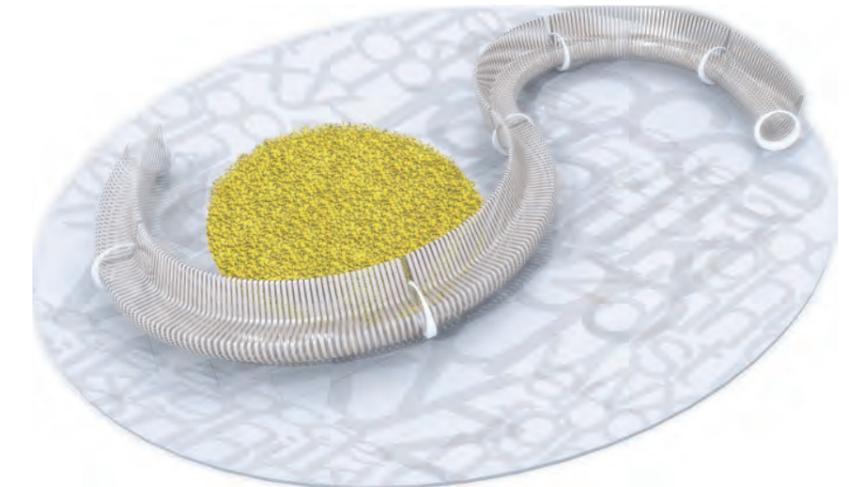
Theme: Sacred books

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

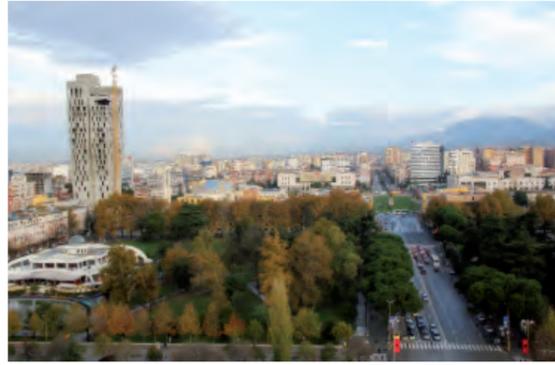
Urban context: in front of the main entrance of the National Library

Citizen interaction: an extrovert space (looking outside the circle) for self concentration and an introvert space (looking inside the circle) for citizens interaction.

Expression: reading and talking, understanding and explaining, self concentration and social behavior are the two sides of the books.



ARTPARK



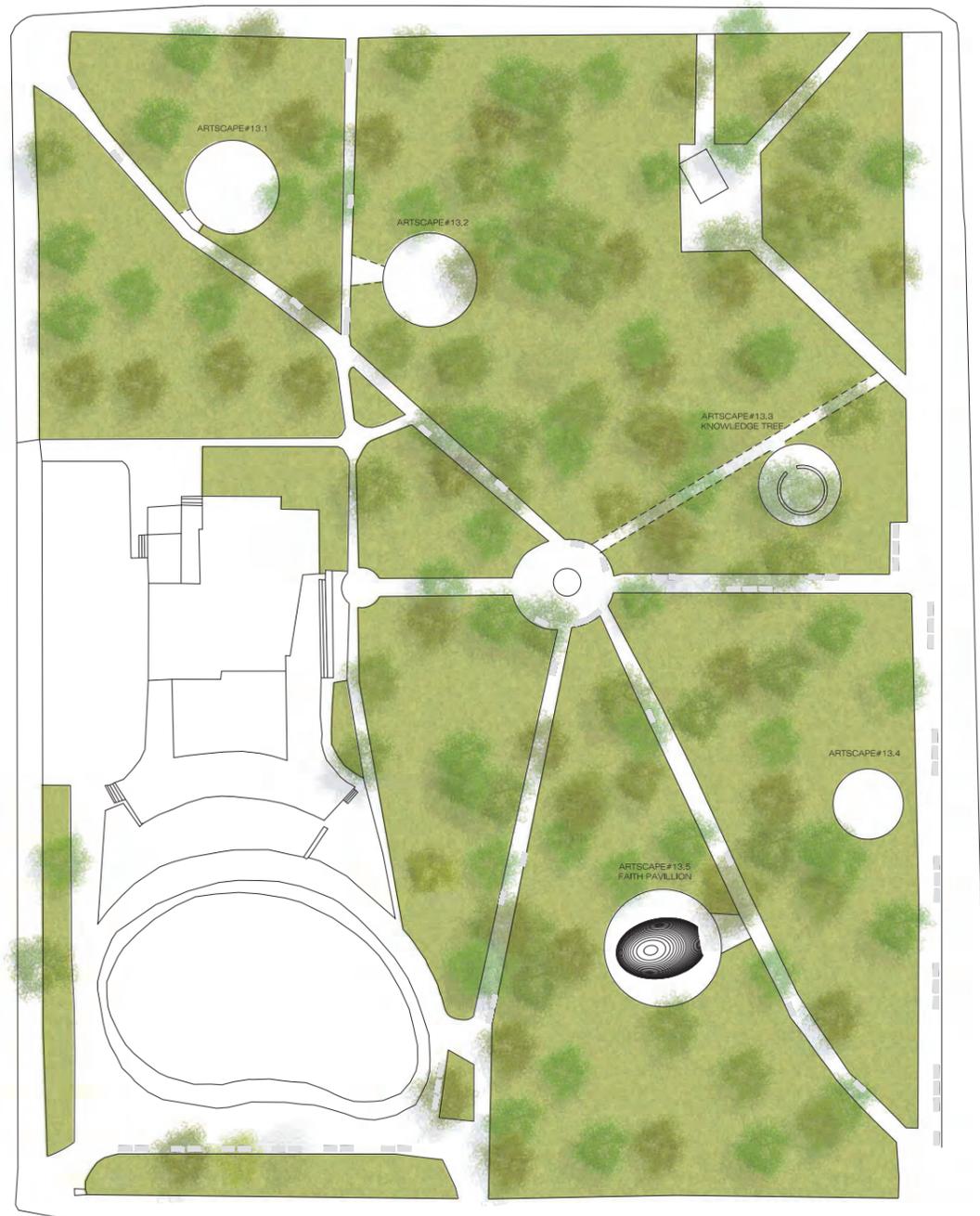
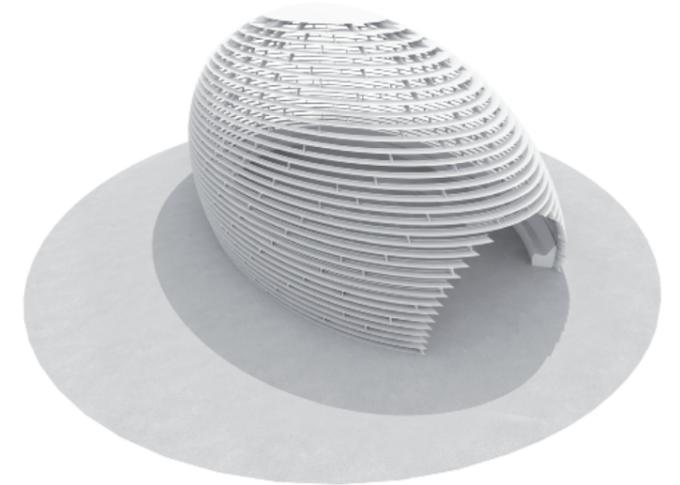
ARTSCAPE#13.5: THE DOME OF FAITH

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

Urban context: open space in the park.

Citizen interaction: the dome creates a shadow space protected from the rain for resting and contemplation of the space and light.

Expression: Visible and invisible at the same time, the dome is made of horizontal lamellas, which are perceived as immaterial looking frontally and solid when they are seen from inside.



ARTSCAPE INTERVENTIONS AT "ART PARK" #13.3 / 14

casanova+hernandez, rotterdam

ARTSCAPE#13.3: TREE OF KNOWLEDGE Urban context: Existing large tree located in the park

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

Citizen interaction: seating around the tree creates a space for contemplation with possible interaction with the person sitting under the tree, who gains protagonism.

Expression: long circular bench with a single entrance puts the attention on the tree located in the center that cover with its leaves the whole circle.



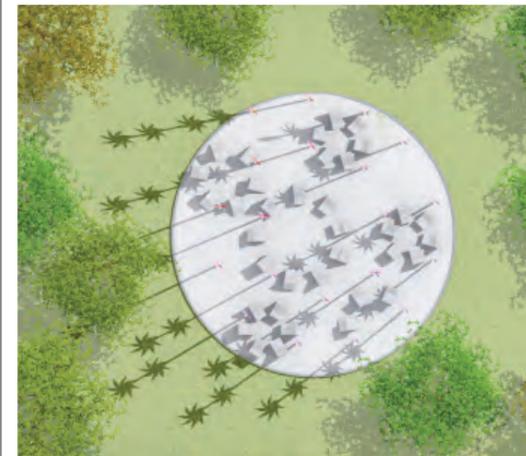
ARTSCAPE#14: GARDEN OF WINDS

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

Urban context: on a small hill at the square of Frashëri Brothers

Citizen interaction: wind contemplation and citizen interaction due to the urban furniture position.

Expression: as the wind cannot be seen, the artscape makes visible the invisible. The landscape makes us to observe the strength and direction of the wind, understanding its different meanings.



ARTSCAPE#15: FRUIT TREES GARDEN

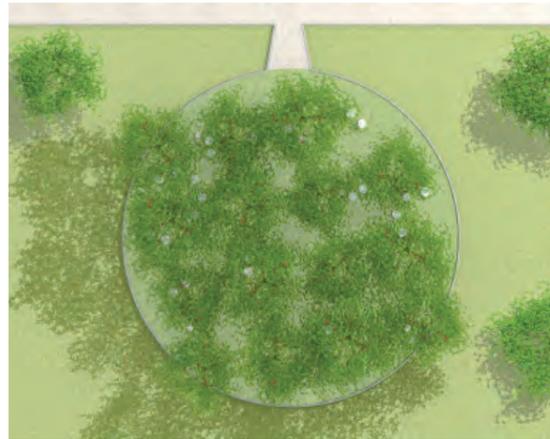
Theme: fruit trees

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

Urban context: back gardens of the Prime Minister building.

Citizen interaction: seating areas between trunks and grass as a natural carpet to sit under the leaves of the trees.

Expression: in a large open green area, the intervention becomes a small and dense forest full of trunks, and a dense sky of leaves.



ARTSCAPE#18: SKY GARDEN

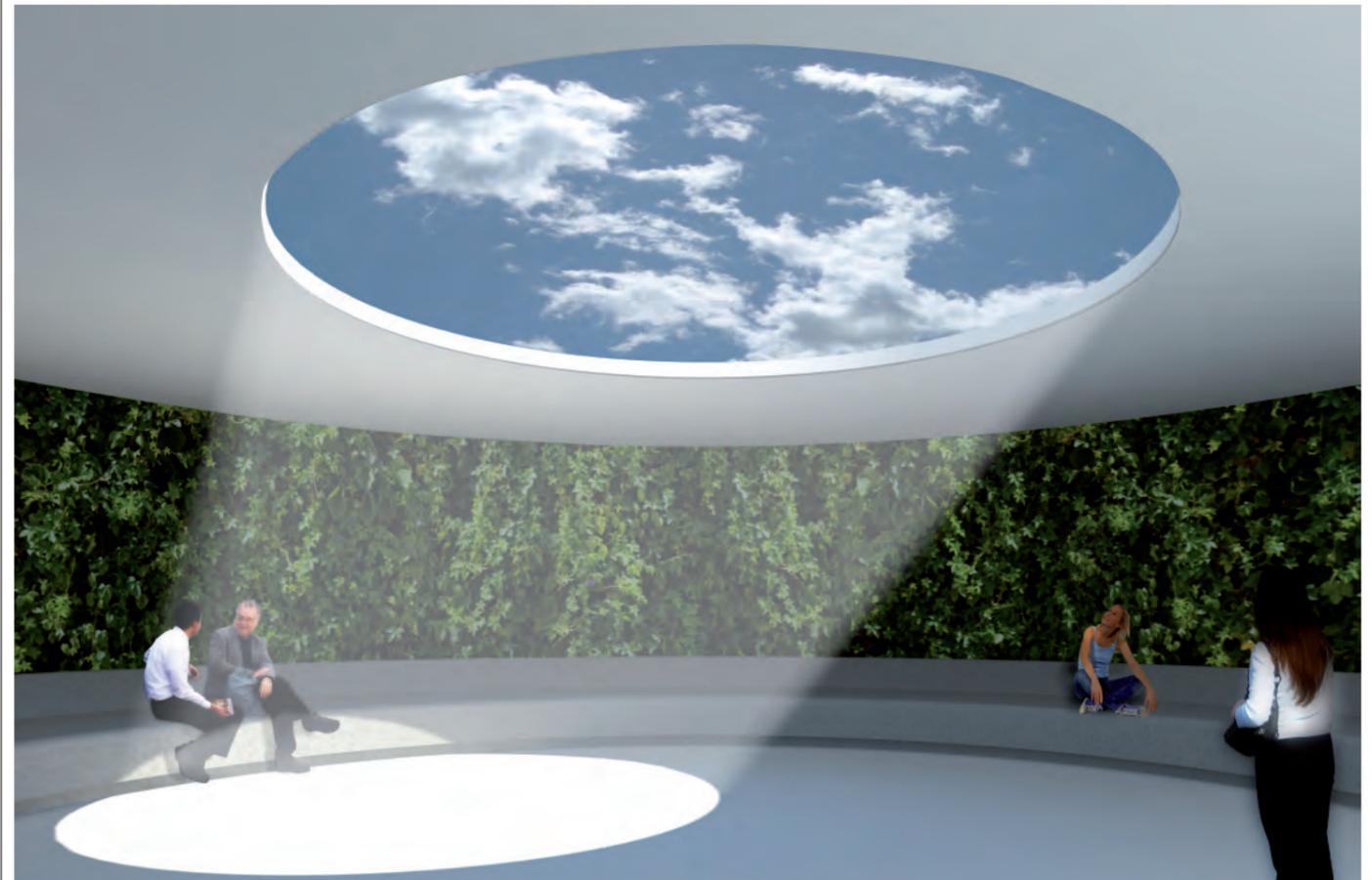
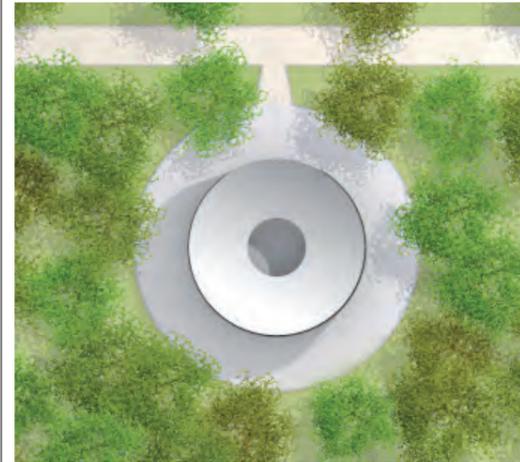
Theme: sky

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

Urban context: A clear zone in the woods of Tirana Park.

Citizen interaction: space for surprise and contemplation of the sky.

Expression: the sky is framed in a room with a circular hole in the ceiling. Out of context, the color of the sky and the clouds look different, making us to think about the sky on earth and heaven.



ARTSCAPE#01: "The New Pyramid" and square as symbolic centre of the Park of Faith

casanova+hernandez, rotterdam

ARTSCAPE#01: WATER-SQUARE

Theme: water

In all religions, water is seen as a tool of God, a primary source of life. Without water the man could not exist. The water from the rain, running through the rivers and merging into the sea, has many symbolic meanings and episodes in both Qu'ran and Bible.

Urban context: site around the Pyramid.

Citizen interaction: contemplation, relaxation, walking, playing, meeting.

Expression:

Water as a main source of life has been associated with the main intervention of the Faith Park, which is the Pyramid square.

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

The varied and mutating expression of the water-square relates to the universal questions that originate all religions: the origin of life, the cycle of life and the mystery of death. The water moves from the back of the Pyramid towards its front, where it calms down becoming a peaceful reflective pool.

The landscape transforms radically the perception of the Pyramid giving a new dimension to this iconic urban element without making any physical intervention on it.

THE NEW PYRAMID: MUSEUM OF RELIGIONS

The New Pyramid will become the central object of the Park of Faith.

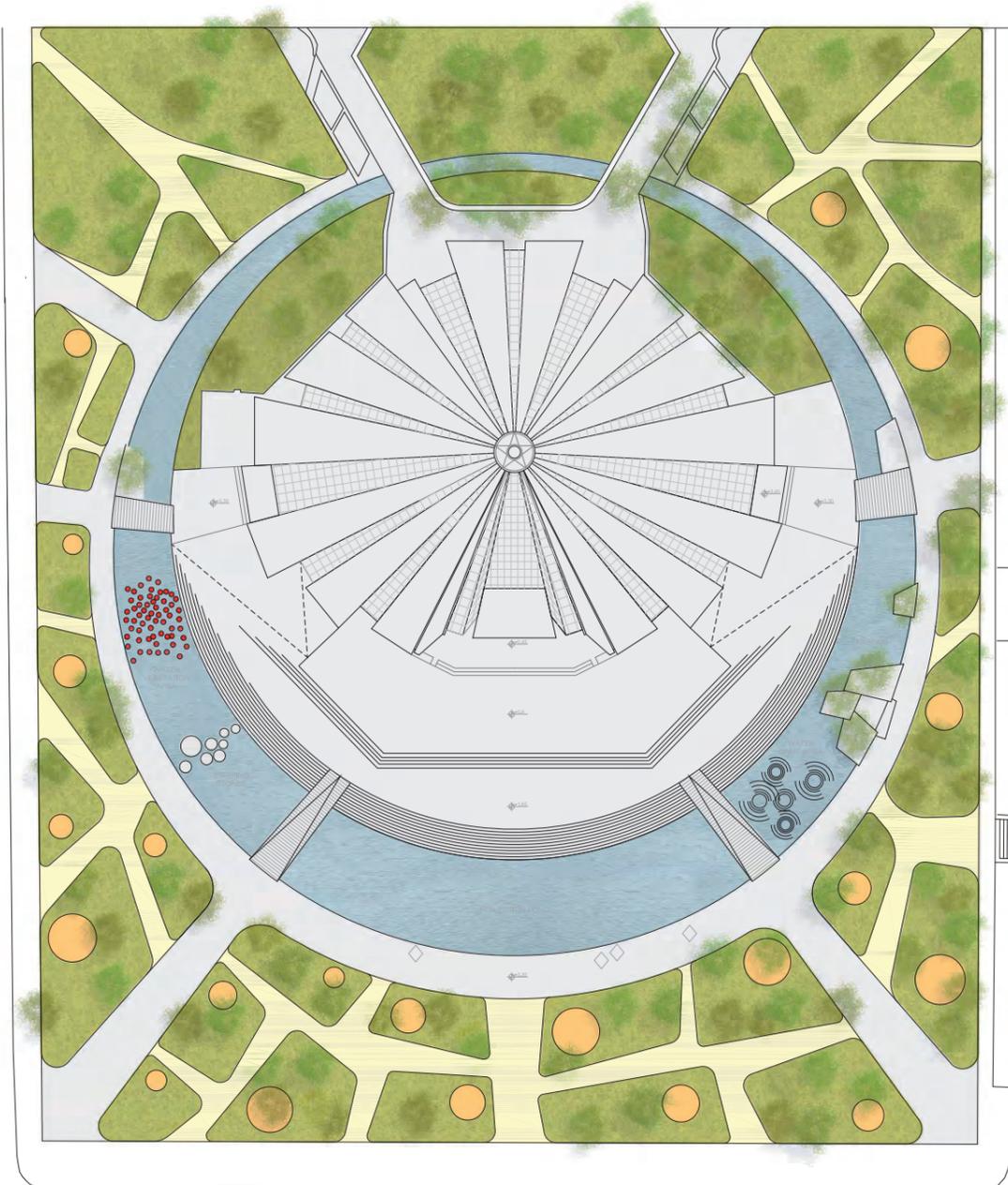
The exterior facade will be restored respecting the materials and finishings of the original design and the several additions at the interior will be removed to recover the original spatial quality of the building, which now has been negated.

The building is transformed into a world leading center for the religious cohabitation. It is programmed with permanent interactive exhibitions with a strong didactic role about the origin of religions, religions around the world, history of religions in Albania and Art & Faith.

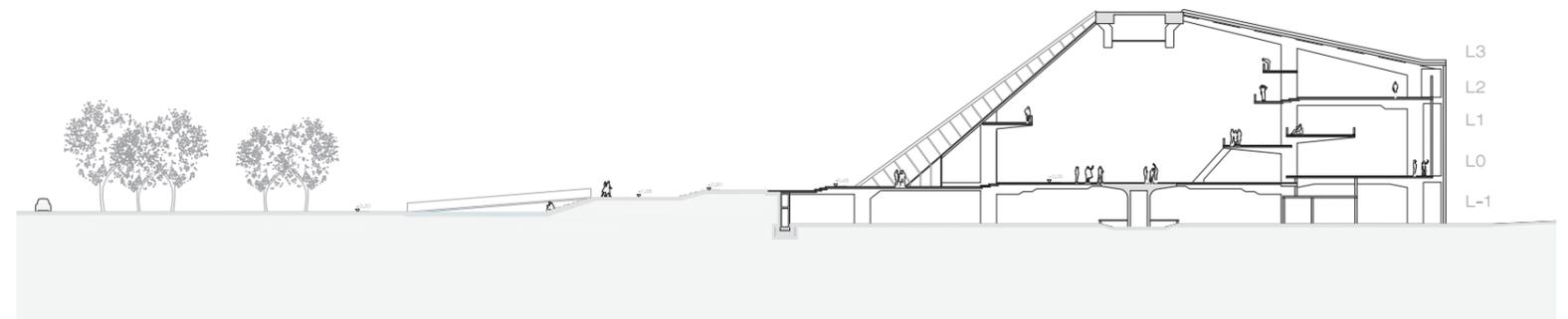
Multifunctional rooms provide spaces for lectures and debates, which can be easily connected with schools acquiring these spaces an educative dimension.

The central space will be again the heart of the building where a series of renown national or international artists will be invited every three months to create a single large scale site specific work, reflecting about the many different topics interlinked in the Park of Faith. The art installation will transform the New Pyramid into another art-scape of the strategy, capable of attracting many citizens of Tirana but also foreign visitors, branding the international name of the city.

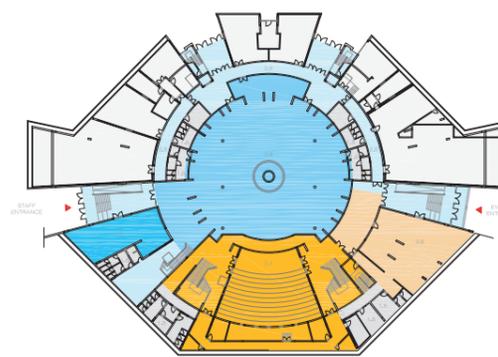
The project could be financed with the contribution of all the different churches around the world, becoming this project a global statement about freedom of cult and peaceful cohabitation among different religions, which becomes in this case especially significant by reusing a symbol which once was associated to religious repression.



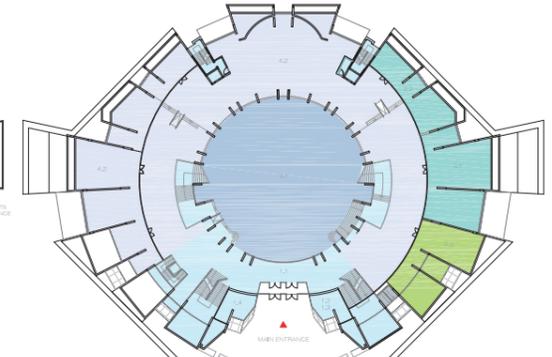
SITE PLAN s: 1/500



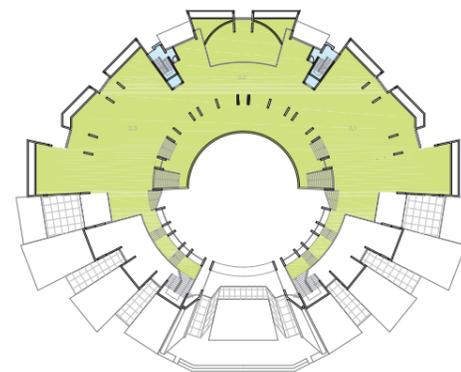
- PROGRAM
- 1 VISITORS RECEPTION
 - 1.1 ENTRANCE HALL / CIRCULATIONS
 - 1.2 INFORMATION DESK
 - 1.3 AUDIOGUIDE DESK
 - 1.4 CLOACKROOM
 - 1.5 TOILETS
 - 1.6 STAFF
 - 1.7 STAFF ENTRANCE
 - 2 PUBLIC SERVICES
 - 2.1 CAFE-RESTAURANT
 - 2.2 CATERING EVENTS
 - 2.3 SHOP
 - 2.4 AUDITORIUM
 - 2.5 CAFE AUDITORIUM AND EDUCATION AREAS
 - 2.6 EDUCATIONAL ROOMS
 - 2.7 LIBRARY / RESEARCHERS
 - 2.8 EVENTS ROOM
 - 3 PERMANENT EXHIBITION
 - 3.1 THE ORIGIN OF RELIGIONS
 - 3.2 RELIGIONS AROUND THE WORLD
 - 3.3 HISTORY OF RELIGIONS IN ALBANIA
 - 3.4 ART & FAITH
 - 4 TEMPORARY EXHIBITIONS
 - 4.1 ART INSTALLATION IN CENTRAL SPACE (INVITED ARTIST)
 - 4.2 OTHER TEMPORARY EXHIBITIONS
 - 5.0 ADMINISTRATION



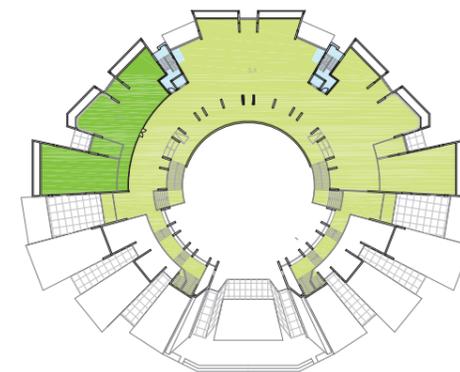
LEVEL -1 (-4.6) s: 1/500



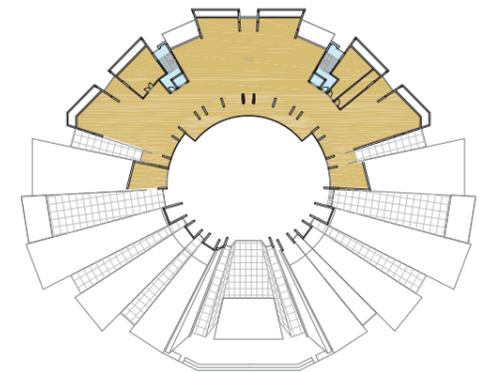
LEVEL 0 (+0.0) s: 1/500



LEVEL 1 (+5.4) s: 1/500



LEVEL 2 (+9.9) s: 1/500



LEVEL 3 (+13.2) s: 1/500



The "New Pyramid Square" as new Urban Landmark of Tirana and its public space

casanova+hernandez, rotterdam



PHASING AND FINANCING FOLLOWING A COORDINATED STRATEGY

A coordinated strategy of phasing and financing the whole process could help to make the project not only economically feasible, but also buildable in a relative short period of time, reaching very high expectation goals.

It is highly recommended to think over the economic sustainability of the whole strategy from the beginning, developing a sustainable system of designing and financing it.

The system is divided into four independent phases related to four types of interventions and four possible financing systems.

For that, the strategy distinguishes four types of interventions:

1. BASIC INTERVENTIONS (first phase)

They are limited to circular interventions of 6, 8 and 10 meters diameter which will be designed by C+H with the supervision of a contracting authority.

The interventions have different costs depending on their elements: vegetation, furniture, lighting, special structures.

The standardization of some elements such as prefabricated seats, lighting, pavement materials and the border material of the circles with standard prefabricated pieces following a radius of 6, 8 and 10 meters will optimize the construction cost.

An average construction cost of 20.000 euro per intervention could be estimated, taking into account that the cost of some of them will be lower when just vegetation and prefabricated seats are used, and others will be more expensive when special structures are used.

The strategy is very flexible and allows to adapt the design to any available budget because there are only two main parameters to adjust: the number of interventions and the complexity of the interventions.

This first phase proposes the construction of at least 10 basic interventions. Most of them are site specific ones and they are specially designed for only one location, but others, such as the "Color Garden" are basic interventions that could be replicated in different locations throughout the city, thus reducing the total cost.

The construction of at least 10 of these basic interventions is also important for the communication strategy of the whole project because it will project towards the public a clear image of a dynamic process based on a series of interventions that forms a growing network in the city.

The first phase could be mostly financed by public institutions to guarantee a quick and solid start. Taking profit of the publicity created around the construction of the Park and the construction of the first phase, new financing sources for next phases will be found, both public, but also private.

2. CURATED INTERVENTIONS (second phase)

Some interventions will be commissioned to different landscape architects or artists, some of them Albanian and other international ones.

The strategy could include in this list those landscape architects invited in this competition that the jury thinks are proposing the most interesting designs for certain specific locations. C+H could coordinate the integration of the new interventions in the strategy in order to make it as rich and open as possible.

The curated section encourages creative solutions as well about cost and financing. More sophisticated and expensive interventions could be created if they are financed by specific cultural institutions or private sponsors. Inviting international creators could be financed by related international institutions.

The design and construction could be supervised by the C+H team to provide the necessary coherence in the whole Park with the necessary optimization of sources and materials.

3. PYRAMID SQUARE (third phase)

The renovation of the Pyramid square is conceived as a part of the development of the Park of Faith, but it could be also strategically considered as a part of the complete renovation of the Pyramid building and included in its budget calculation.

This flexibility allows to plan with time its design and execution which will be more complex and costly than the small interventions. A part of the construction of a new water features that will provide a new identity to the square, the project respects the existing vegetation, only adding on top of the existing green areas a fluid network of paths and a group of landscape interventions that will provide a set of gathering facilities to the square.

4. INTERIOR PYRAMID BUILDING (four phase)

The transformation of the Pyramid into a Museum of Religions or into the International Center for the Religion Cohabitation will require a larger consensus.

There are currently four factors that could help to reach this consensus:

1. The religious cohabitation can be easily accepted as a very positive factor for the whole Albanian society, that can be supported by all kinds of different people with different opinions.

2. Stopping the deterioration process of the building and promoting its definitive rehabilitation. The building is objectively a remarkable piece of architecture which has been catalogued as a protected building, but which for years is suffering a process of continuous deterioration. This process of deterioration and abandonment doesn't benefit anyone and could be definitively stopped with its definitive renovation and permanent reuse.

3. Open and independent financing sources / independent from the state.

The objective of the renovation should be focused as a multicultural, multireligious and international cause that could arise the international support of many countries and religious institutions worldwide. If the financing of the renovation of the building is mostly independent of the state and theoretically open to every citizen and religious and cultural institution, the renovation project could be transformed into a common goal to achieve, supported by everybody.

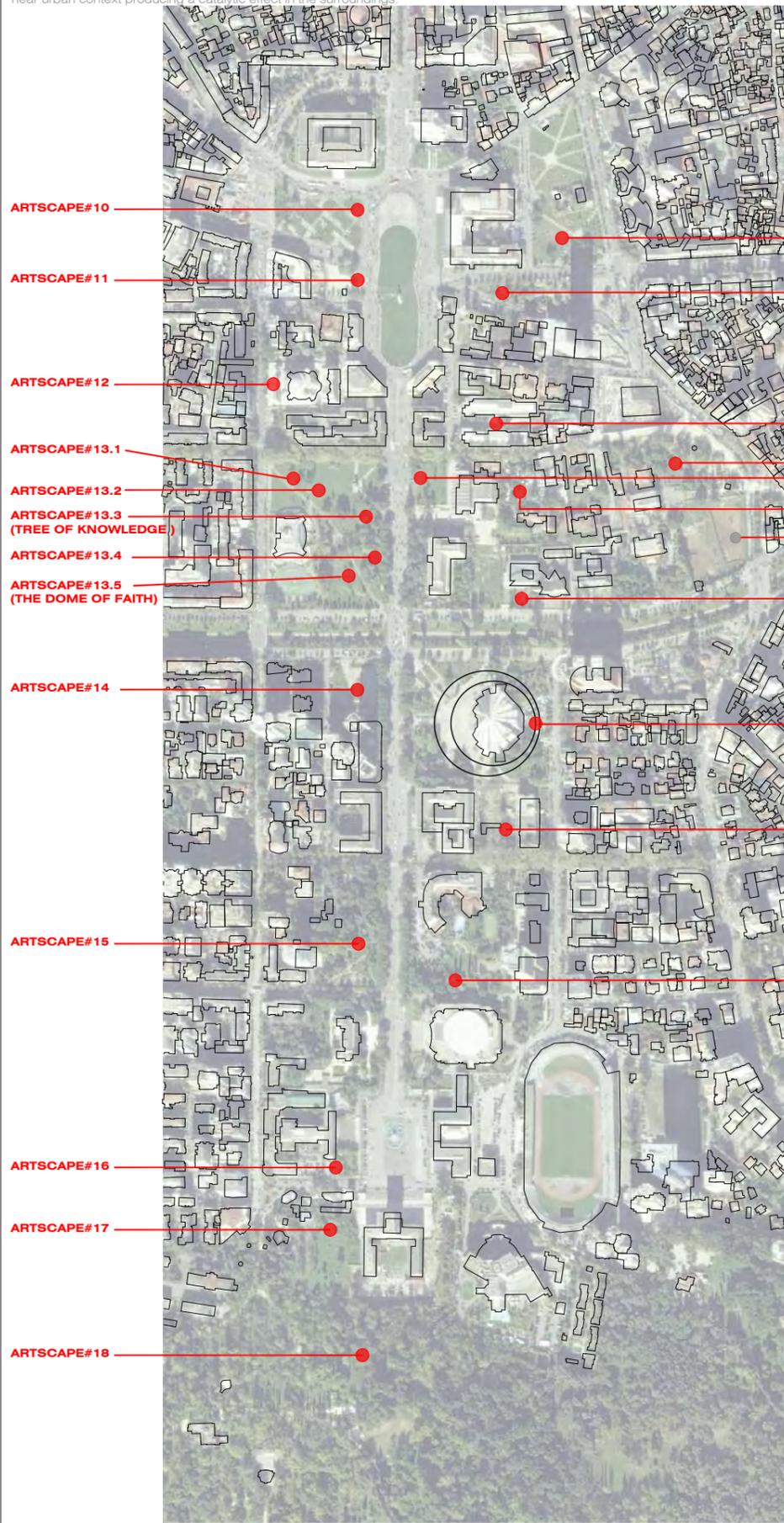
4. Profiting from the inertia generated by the Park of Faith.

The inertia produced by the transformation of the public space of the city created by the development of the Park of Faith, mixing art, landscape design and thematic intervention, could help to open a new perspective on the use of the Pyramid.

1 STRATEGY OF PUBLIC SPACE ACUPUNCTURE BASED ON ARTSCAPE INTERVENTIONS

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

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



2 SYMBOLISM AND NARRATIVE OF FAITH AND RELIGIOUS COHABITATION

2.1 PARK OF FAITH AS A SYMBOL

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

Faith is the subject and religious cohabitation the objective which are represented in the Park of Faith.

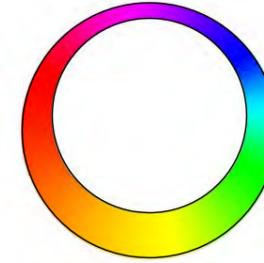
On the one hand, the Circle is the universal symbol that historically has represented all kinds of faiths. As Hermes Trismegistus stated 'God is a circle whose centre is everywhere and whose circumference is nowhere'. On the other hand, religious cohabitation is represented by the spectrum that fills the circle, changing gradually through all the colors and representing all the beliefs united in a continuous, without principle and without end.

The Park of Faith represents the holistic dimension of the faith, more than the individual representation of each religion to avoid any possible misrepresentation. Also emphasizes the common symbolic elements shared by all religions.

2.2 CIRCLE AS SYMBOL OF FAITH



2.3 SPECTRUM AS SYMBOL OF RELIGIOUS COHABITATION



2.4 PARK OF FAITH AS A NARRATIVE EXPERIENCE WITH AN EDUCATIVE ROLE

On top of the symbolic dimension of the Park of Faith, there is a more explicit narrative experience with an educative role.

Each intervention has a story to tell. The visit to the Park of Faith becomes a narrative experience. Innovative design and artistic approach are the vehicles in charge of transmitting the message to the public in a playful way.

Public Space is transformed into an outdoor exhibition space connected with the many cultural buildings of the context and the specific artistic possibilities of each place.

This narrative experience has a strong educative role. First, because each intervention is focused on one theme teaching us how this theme is present in the other religions. Second, because each intervention underlines the many symbols and values that the different religious share teaching us how much we are united besides the apparent difference.

3 SOCIAL CONTEXT AND SOCIAL INTERACTION

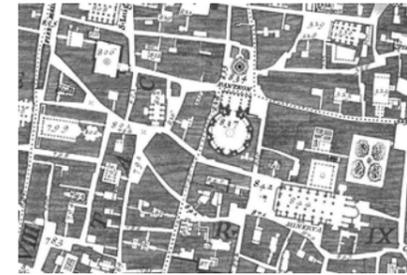
3.1 PUBLIC SPACE AS MEETING POINT AND SPACE FOR CITIZEN'S INTERACTION

Citizens of Tirana use to meet and play in the public space. Park of Faith creates a network of meeting points or spaces with human dimensions specially designed to stimulate all kinds of interaction among citizens.



3.2 PUBLIC DOMAIN: PUBLIC SPACE+PUBLIC BUILDINGS

Park of Faith belongs to a new generation of parks. It is not located at a single point of the city, but spread in several locations and it is not limited only to the public space, but also to the public buildings and the new public domains as internet.



3.3 CITY AS STAGE FOR PUBLIC PERFORMANCE

The Park of Faith seeks to transform the public space into an urban stage, to stimulate the public role of the citizens, who become actors and spectators at the same time of the spontaneous performance of the urban public life.



3.4 ARTSCAPE INTERVENTIONS = ART+ LANDSCAPE

The Park of Faith is formed by a group of "artscapes" interventions that mix art and landscape. They are site-specific works that interpret the urban, social and spatial qualities of the place to create spaces for contemplation and reflexion about the importance of religious cohabitation for the Albanian society.

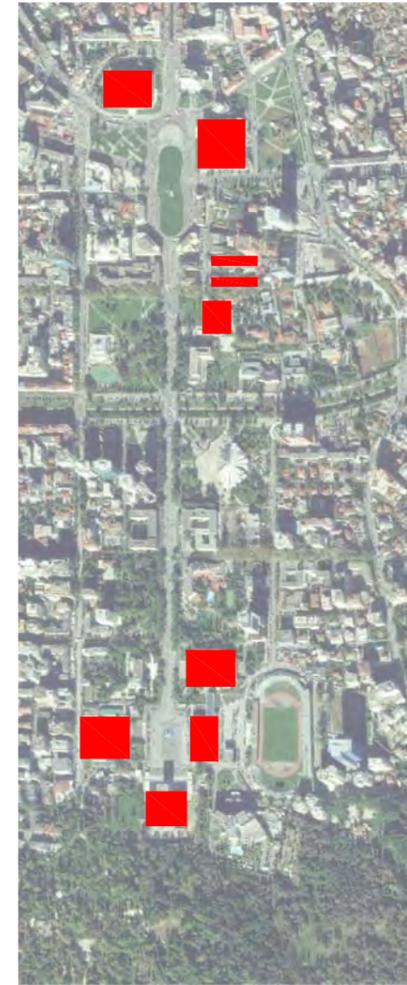


4 URBAN MAGNETS AND SOCIAL CONTEXT

4.1 MAIN RELIGIOUS MAGNETS



4.2 MAIN CULTURAL MAGNETS



4.3 EXISTING INTERVENTIONS AND PUBLIC ART



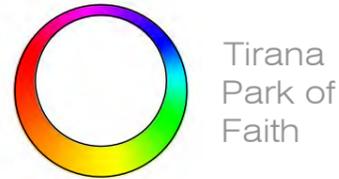
4.4 MAIN BARS, CAFES AND MEETING POINTS



5. IDENTITY AND COMMUNICATION

5.1 PARK OF FAITH AS COMMUNICATION STRATEGY

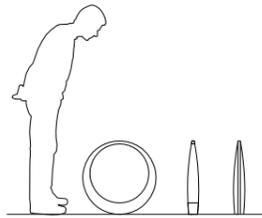
The communication strategy transforms the Park of Faith into a communication device. The message is the religious cohabitation, alive public space and creative city with a quality living environment. The communication source is the government, the municipality of Tirana, the Ministry of Tourism and The Ministry of Culture. The receptor are the citizens of Tirana, foreign professionals and companies attracted to live and invest in Tirana, and tourists willing to visit Albania.



Tirana Park of Faith

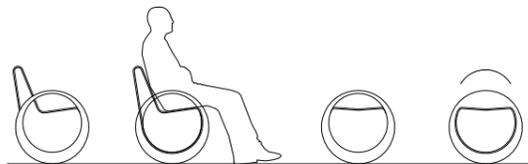
5.2 CIRCULAR LIGHT AS ICONIC LIGHTING ELEMENT

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



5.3 CIRCULAR BENCHE AS ICONIC SEATING ELEMENT

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



6 MULTI-POSITION URBAN FURNITURE

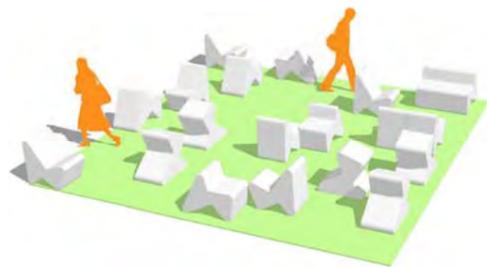
The existing positioning of the many benches in the public space of Tirana makes difficult the citizen interaction.



The multi-position urban furniture is a single piece made of white concrete. The furniture can be positioned in 4 different ways, adopting 4 different functions: chair, chaise longue, stool and table. This versatility allows to create with the same element very different seating combinations depending on the plan layout and the position of the urban furniture.

The system also reduces drastically the production price because to produce what are apparently many different urban furniture it will need to produce only one cast.

The furniture can be marked on the sides with the logo of the Faith Park. It can be named as "Tirana" and be produced by a well known international firm with the aim to include it in their catalogue promoting internationally the name of Tirana associated to a high quality design in public space.



orthogonal layout



islands layout



meander layout

7 CONNECTION IN BETWEEN INTERVENTIONS

7.1 "PARK OF FAITH PATH" AS PHYSICAL CONNECTION IN BETWEEN INTERVENTIONS

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



7.2 TIRANA PARK OF FAITH ROUTE IN MAPS (TOURIST INFORMATION, HOTELS, MUSEUMS), 1 DAY WALKING TOUR

Maps marking the interventions in a walking route in between them helps to promote the park, its thematic character, encouraging visitors to move in between points of interest, with resting areas. A one-day walking tour along the Park of Faith could be a way to visit not only the park, but also the many interesting buildings located on its way.



7.3 PATH PHYSICALLY INDICATED WITH SIGNS IN THE PAVEMENT

The walking route connecting the interventions of the park of Faith is marked with sign-tiles placed in the pavement. The tiles have the dimensions of the pavement tiles and have the logo of the Park.



7.4 STREET SIGNS INDICATING THE DIRECTION OF THE INTERVENTIONS

Signs at the intervention sites and tourist maps marking the route will encourage citizens and tourists to discover the route becoming part of the daily life or of the journey to Tirana.



7.5 VIRTUAL INDICATION: INTERNET, GOOGLE EARTH



8 OPEN, PARTICIPATIVE, EDUCATIVE AND FLEXIBLE STRATEGY

8.1 INVITATION TO PARTICIPATE TO ARTISTS AND OTHER LANDSCAPE ARCHITETS

The strategy fragmented in independent interventions allows to invite different artists and landscape architects to participate in different interventions.

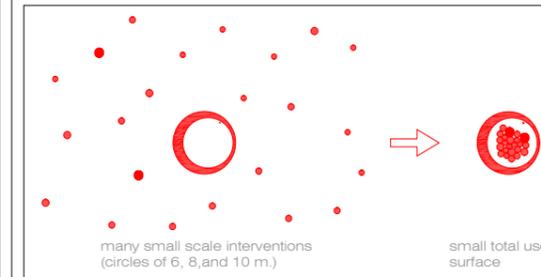
8.2 EDUCATIONAL PROGRAM WITH WORKSHOPS IN SCHOOL

The Park of Faith has been designed as a didactic thematic in which educational programs could be developed in collaboration with schools.

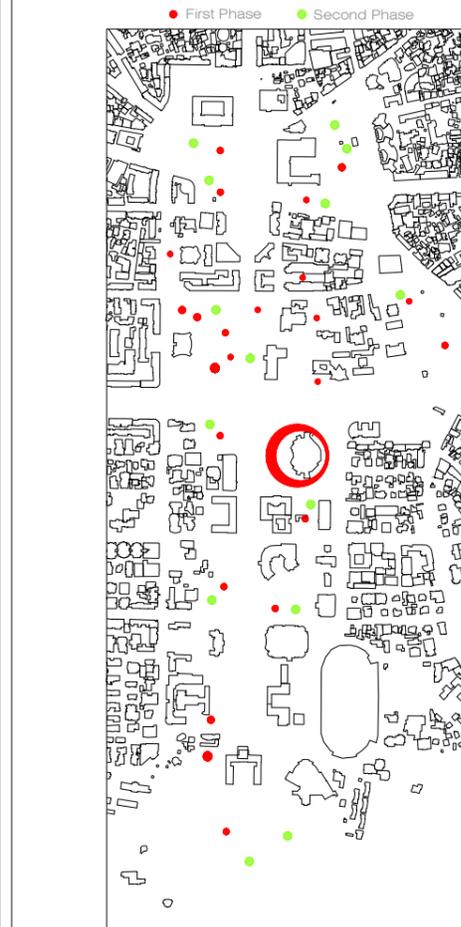


8.3 MAXIMUM IMPACT ACHIEVED WITH MINIMUM SOURCES

Interventions of small dimensions but with high intensity can create a larger effect that conventional extensive intervention with low intensity.



8.4 BUILDABLE IN SEVERAL PHASES



9 TIRANA ARTSCAPE FESTIVAL: Art, creativity and cohabitation branding Tirana's international profile.

European cities compete to provide an international program of events and festivals that attract tourists and international companies. Tirana has already initiated a series of artistic and landscape interventions in the public space. The interventions of the Park of Faith will complement this series with new works.



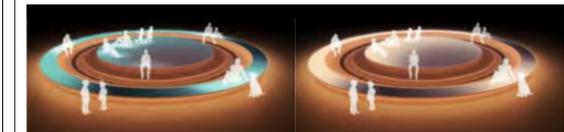
Carsten-Holler, -Giant-Triple-Mushroom Main cities of Europe compete



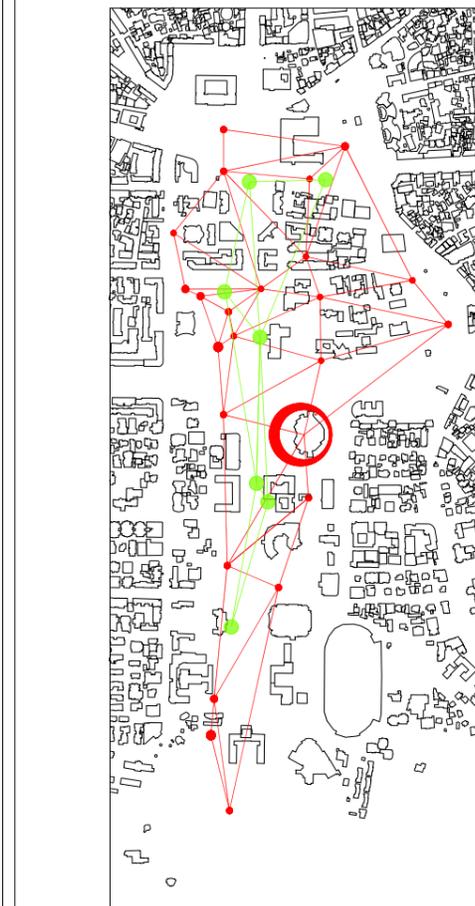
Friendship monument Albania-Kuwait designed by Grimshaw architects

9.1 THE STRATEGY ENCOURAGE THE EXPERIMENTATION WITH TEMPORARY AND TEST INTERVENTIONS

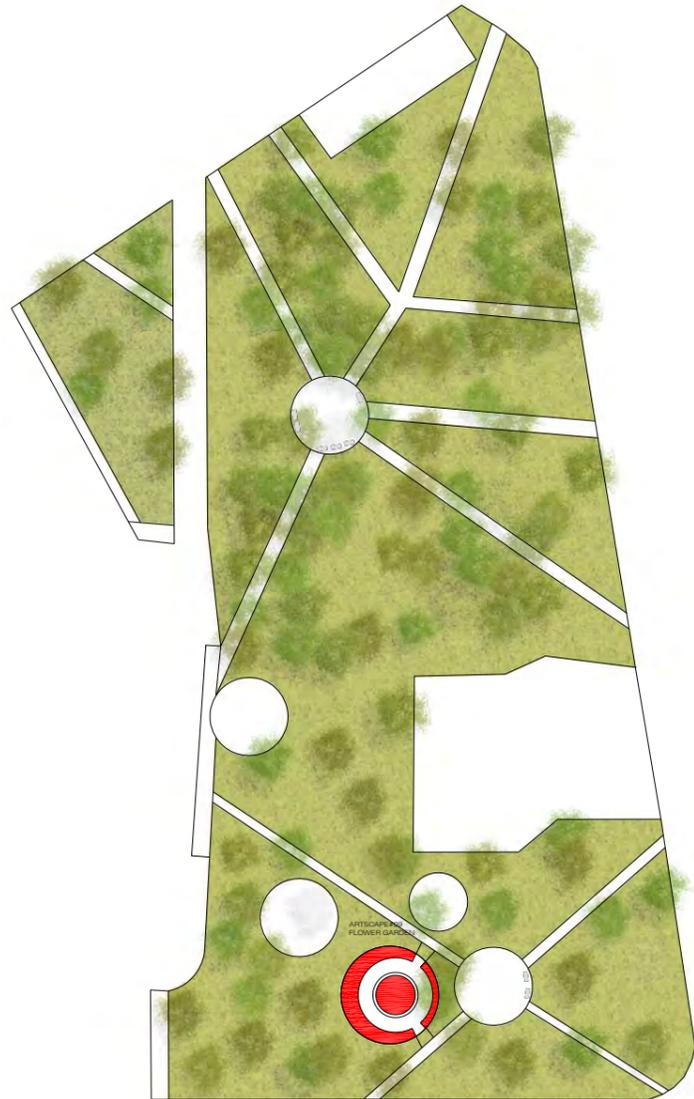
The fragmentation of the strategy and small scale of the interventions allows to experiment with temporary interventions that solve specific problems or test interventions which are in charge to test in small scale new urban solution to apply latest definitive solutions in large scale.



9.2 PARALEL CONNECTED NETWORKS OF INTERVENTIONS



PARK AT THE BACK OF PALACE OF CULTURE



ARTSCAPE#09: COLOR GARDEN

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

Urban context: central location in the park, near a resting area.

Citizen interaction: contemplation and chatting

Expression: visitors are seated on a long circular bench surrounded by colorful flowers. Color is everywhere around them.



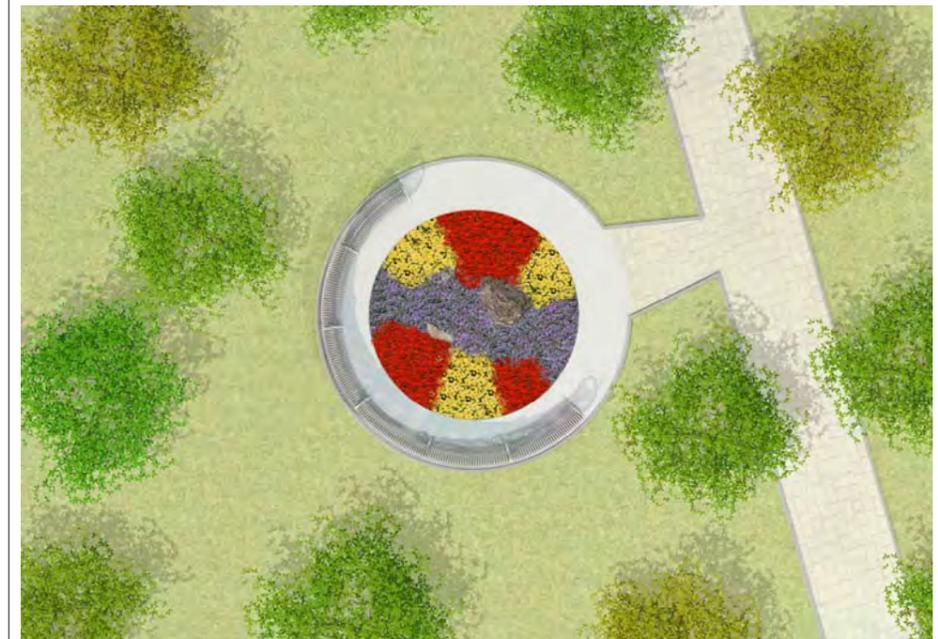
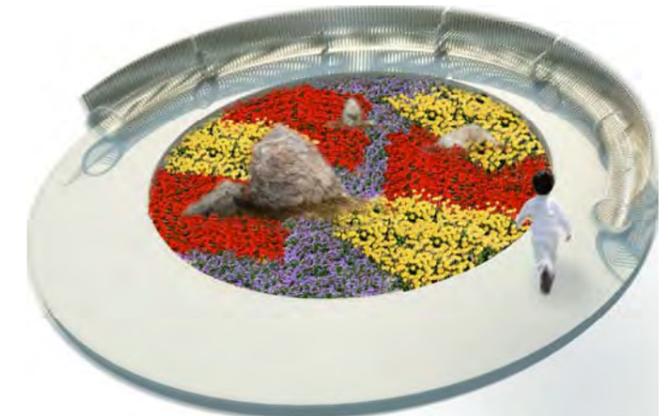
ARTSCAPE#04: ROCK GARDEN

Theme: rock

Faith: most of the religions have venerated sacred rocks. In Cristianism the Rock represents sometimes Christ, sometimes the Church. In Islam the rock marks the site from where Prophet Muhammad made his Mirraaj or Night Journey into the heavens and back to Makkah (Qur'an 17:1).

Urban context: Located near the circular foundations of one of the towers of the castle.

Expression: the rock garden stimulates the contemplation of large and heavy stones as inert elements with sacred meanings that contrast with the colorful and alive nature around them.



ARTSCAPE#06: BODY GARDEN

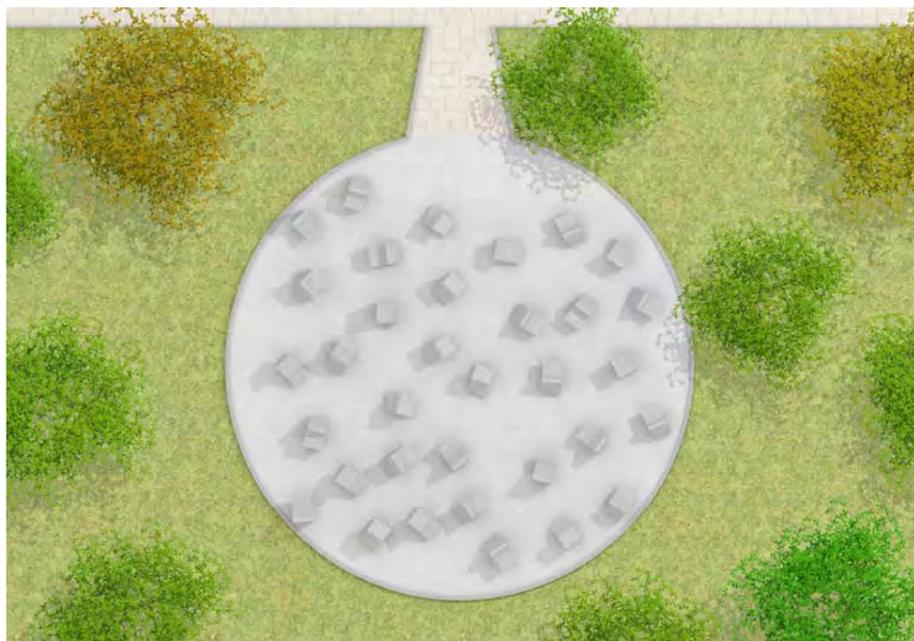
Urban context: in front of the National Art Gallery

Theme: Pray

Citizen interaction: seating in sculptural design furniture which puts our bodies in different positions interacting with the others bodies.

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

Expression: when the garden is not used, it is a sculptural installation. When it is used, the human bodies in different positions become an alive human garden.



ARTSCAPE#07: RITUALS GARDEN

Urban context: public courtyard located between the National Theater and the Experimental Theater, which young actors of the experimental theater use as a rehearsal outdoor room.

Theme: performance of ritual

Citizen interaction: watching performances

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

Expression: circular stage and circular bench for public sitting around the stage.



ARTSCAPE#08: BOOKS GARDEN

Urban context: in front of the main entrance of the National Library

Theme: Sacred books

Citizen interaction: an extrovert space (looking outside the circle) for self concentration and an introvert space (looking inside the circle) for citizens interaction.

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

Expression: reading and talking, understanding and explaining, self concentration and social behavior are the two sides of the books.



ARTPARK



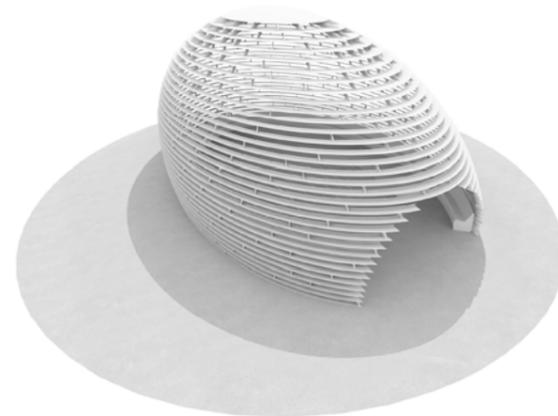
ARTSCAPE#13.5: THE DOME OF FAITH

Urban context: open space in the park.

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

Citizen interaction: the dome creates a shadow space protected from the rain for resting and contemplation of the space and light.

Expression: Visible and invisible at the same time, the dome is made of horizontal lamellas, which are perceived as immaterial looking frontally and solid when they are seen from inside.



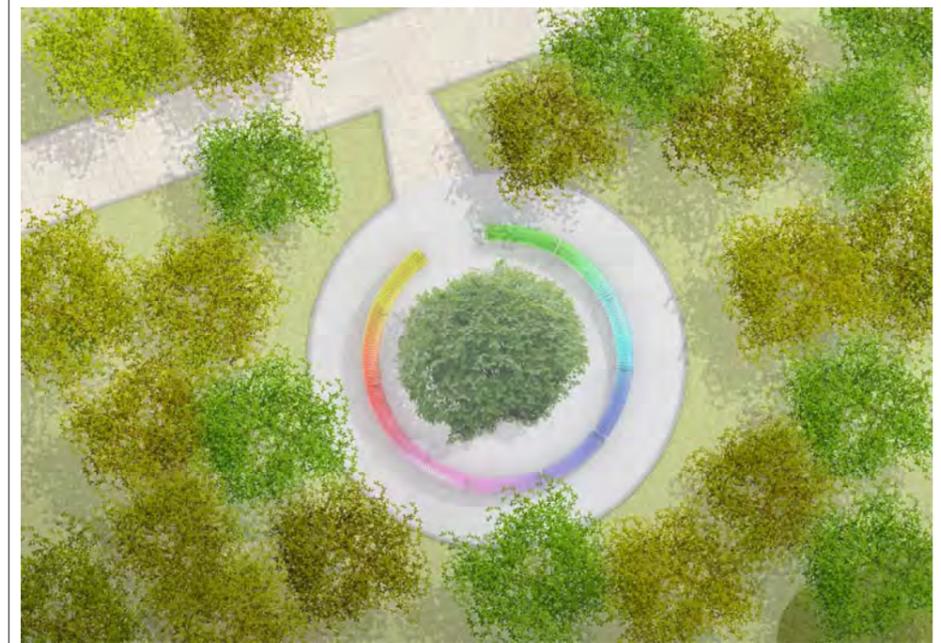
ARTSCAPE#13.3: TREE OF KNOWLEDGE

Urban context: Existing large tree located in the park

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

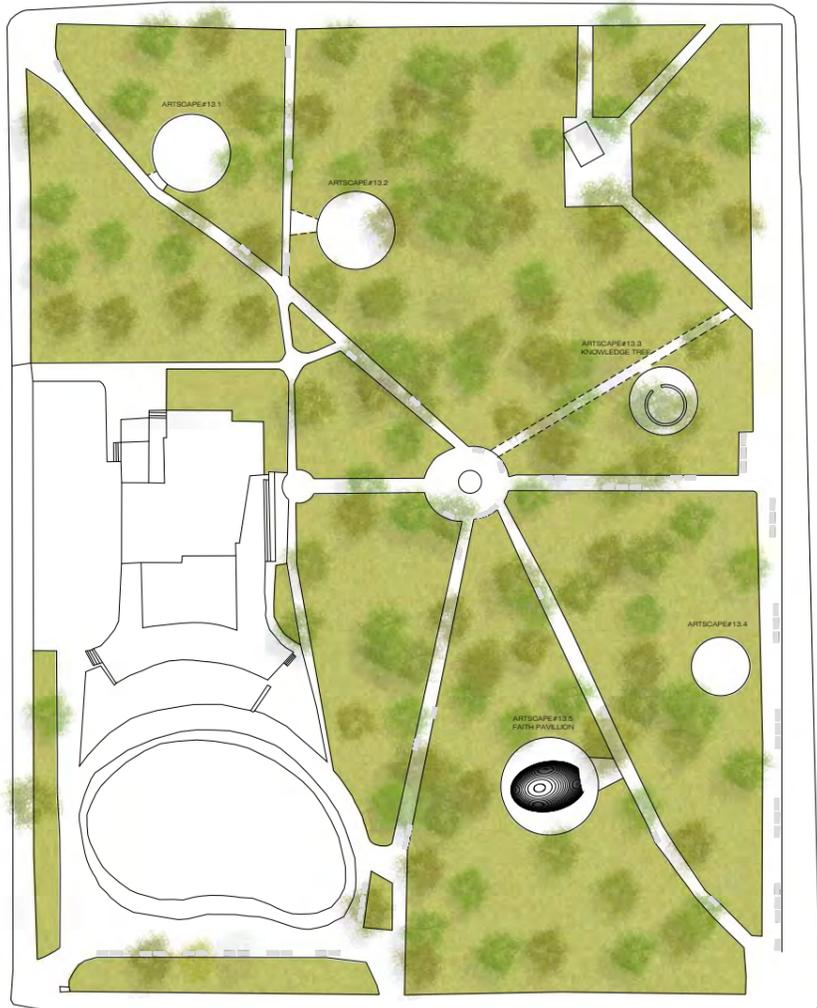
Citizen interaction: seating around the tree creates a space for contemplation with possible interaction with the person sitting under the tree, who gains protagonism.

Expression: long circular bench with a single entrance puts the attention on the tree located in the center that cover with its leaves the whole circle.



RRUGA "MYSLYM SHYRI"

BULEVARDI "DESHMORETI E KOMBIT"



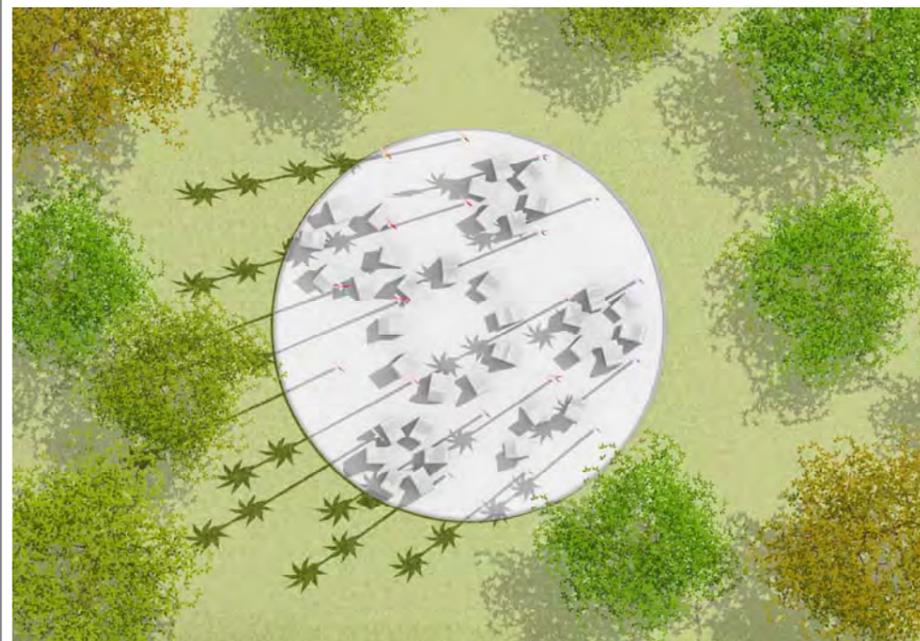
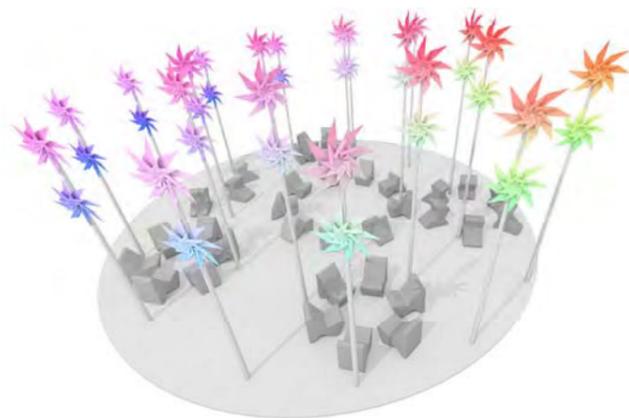
ARTSCAPE#14: GARDEN OF WINDS

Urban context: on a small hill at the square of Frashëri Brothers

Theme: wind

Citizen interaction: wind contemplation and citizen interaction due to the urban furniture position.

Expression: as the wind cannot be seen, the artscape makes visible the invisible. The landscape makes us to observe the strength and direction of the wind, understanding its different meanings.



ARTSCAPE#15: FRUIT TREES GARDEN

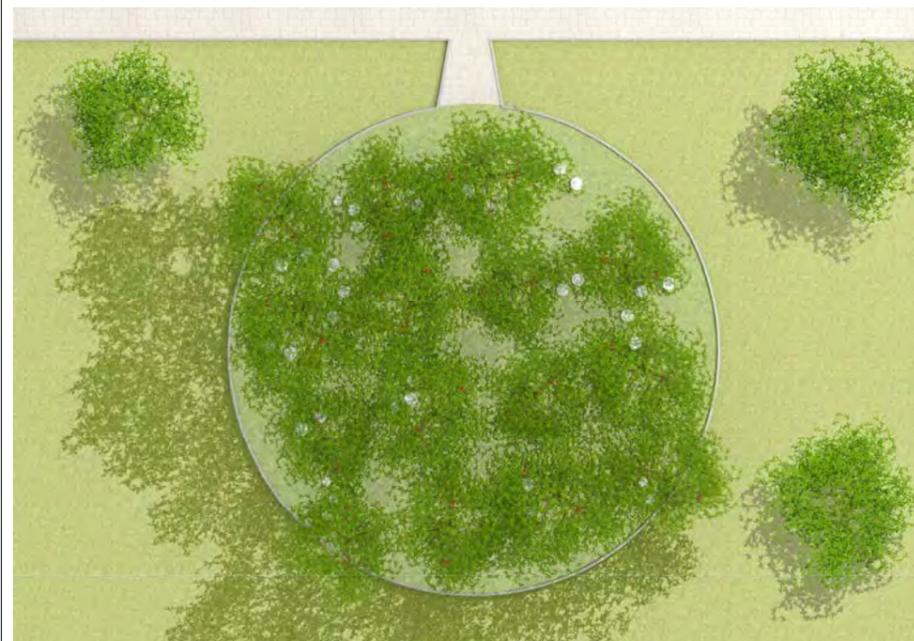
Urban context: back gardens of the Prime Minister building.

Theme: fruit trees

Citizen interaction: seating areas between trunks and grass as a natural carpet to sit under the leaves of the trees.

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

Expression: in a large open green area, the intervention becomes a small and dense forest full of trunks, and a dense sky of leaves.



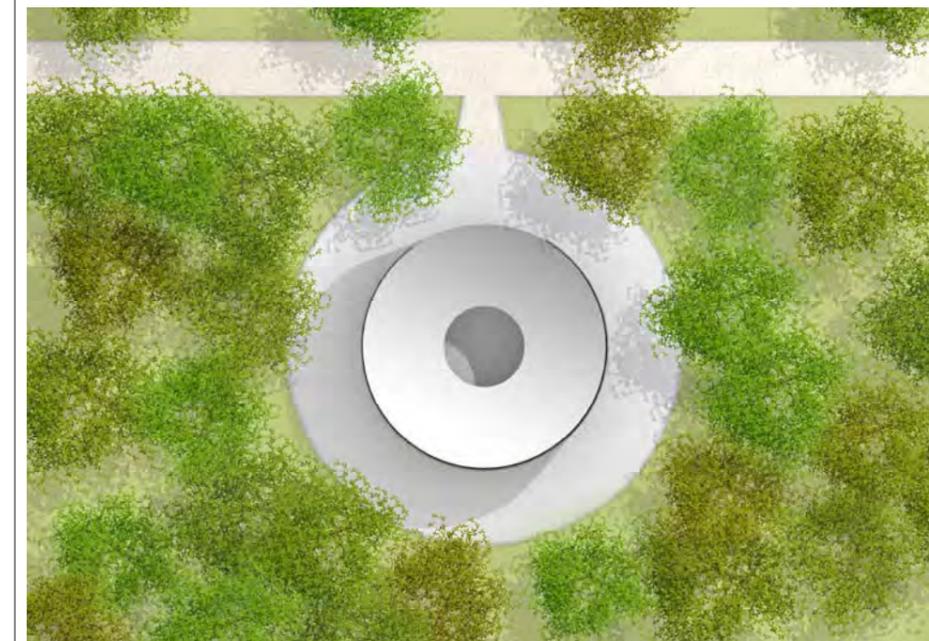
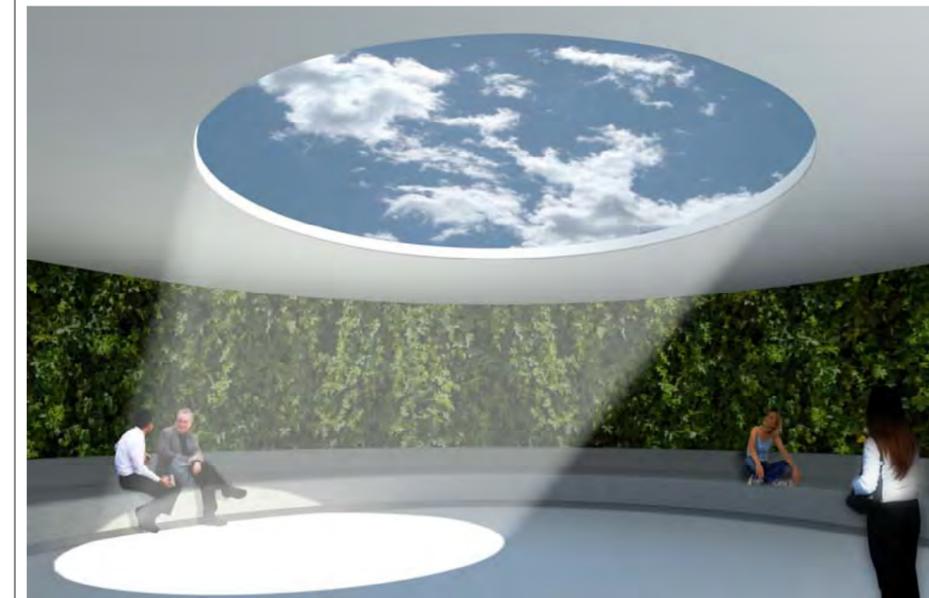
ARTSCAPE#18: SKY GARDEN

Urban context: A clear zone in the woods of Tirana Park.

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

Citizen interaction: space for surprise and contemplation of the sky.

Expression: the sky is framed in a room with a circular hole in the ceiling. Out of context, the color of the sky and the clouds look different, making us to think about the sky on earth and heaven.



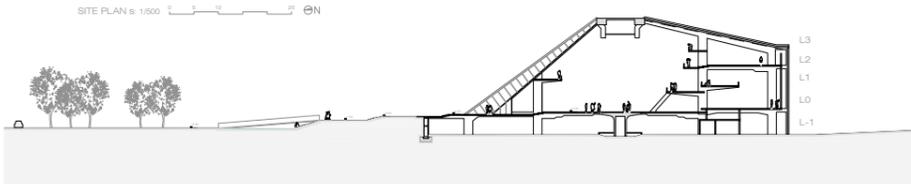
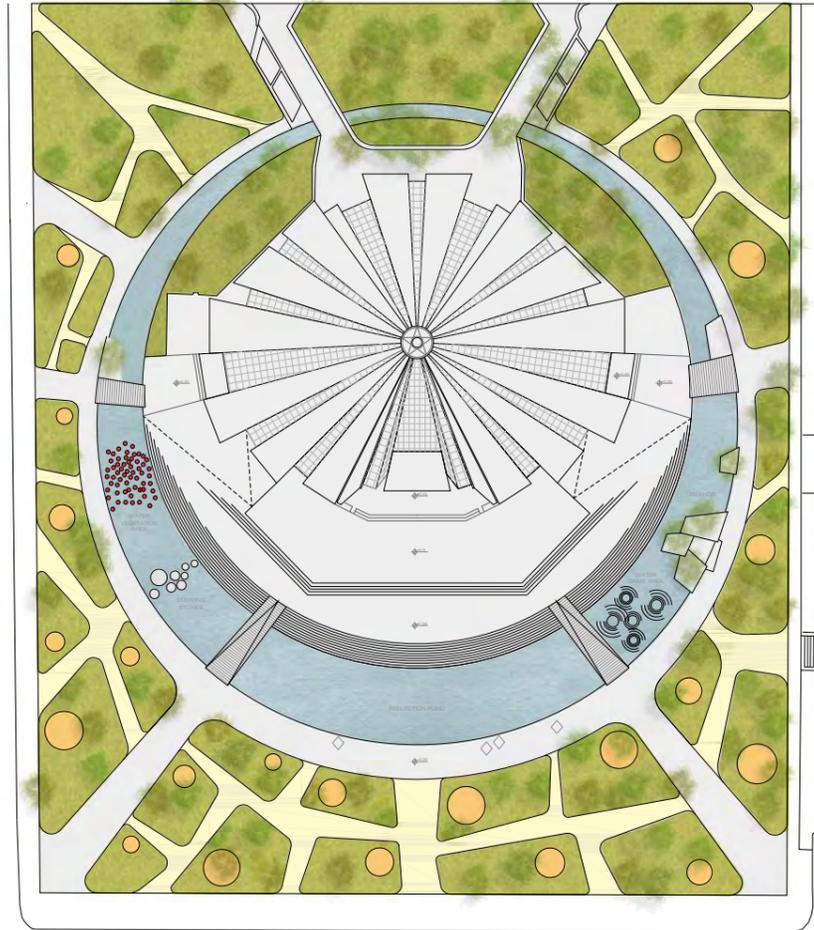
ARTSCAPE#01: WATER-SQUARE

Theme: water

In all religions, water is seen as a tool of God, a primary source of life. Without water the man could not exist. The water from the rain, running through the rivers and merging into the sea, has many symbolic meanings and episodes in both Qu'ran and Bible.

Urban context: site around the Pyramid
 Citizen interaction: contemplation, relaxation, walking, playing, meeting.

Expression: water as a main source of life has been associated with the main intervention of the Faith Park, which is the Pyramid square.
 The water moves in a circular ring around the pyramid, changing its speed, texture and reflection depending on parameters such as the inclination, deepness and texture of the surface underneath.
 The varied and mutating expression of the water-square relates to the universal questions that originate all religions: the origin of life, the cycle of life and the mystery of death. The water moves from the back of the Pyramid towards its front, where it calms down becoming a peaceful reflective pool.
 The landscape transforms radically the perception of the Pyramid giving a new dimension to this iconic urban element without making any physical intervention on it.



THE NEW PYRAMID: MUSEUM OF RELIGIONS

The New Pyramid will become the central object of the Park of Faith. The exterior facade will be restored respecting the materials and findings of the original design and the several additions at the interior will be removed to recover the original spatial quality of the building, which now has been negated.

The building is transformed into a world leading center for the religious cohabitation. It is programmed with permanent interactive exhibitions with a strong didactic role about the origin of religions, religions around the world, history of religions in Albania and Art & Faith.

Multifunctional rooms provide spaces for lectures and debates, which can be easily connected with schools acquiring these spaces an educative dimension.

The central space will be again the heart of the building where a series of renown national or international artists will be invited every three months to create a single large scale site specific work, reflecting about the many different topics intertwined in the Park of Faith. The art installation will transform the New Pyramid into another art-scape of the strategy, capable of attracting many citizens of Tirana but also foreign visitors, branding the international name of the city.

The project could be financed with the contribution of all the different churches around the world, becoming this project a global statement about freedom of cult and peaceful cohabitation among different religions, which becomes especially significant by reusing a symbol which once was associated to religious repression.

- PROGRAM
- 1 VISITORS RECEPTION
 - 2 PUBLIC SERVICES
 - 3 PERMANENT EXHIBITION
 - 4 TEMPORARY EXHIBITIONS
 - 5 CONFERENCE HALL
 - 6 CONFERENCE HALL
 - 7 THE GARDEN OF RELIGIONS
 - 8 THE GARDEN OF RELIGIONS
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