



COMPETITIONS  
**KONKURSE**

**osumi island** | 2015 04  
ishulli mbi osum **ATELIER ALBANIA | AKPT**

## INTERNATIONAL URBAN DESIGN COMPETITION

Research by design: exploring resilient  
ways of 'Urban by Nature'  
Osumi Island in Berat, Albania

No. 4

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

### PARTNERS

Ministry of Culture  
Institute of Cultural Monuments  
Albanian Development Fund  
Berat Municipality

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UNLAB + OpenFabric + CoRDA + TU Delft  
  
Felixx Landscape Architects + UNESCO-IHE +  
Polis University  
  
Metro POLIS + DSB + 3TI\_Lab  
  
A&I Design + Marialaura Polignano + UFG  
research + ARKE'ingegneria  
  
PROAP + H&S Project Studio5 + Studio Perna  
+ Alfredo Pirri  
  
KWY + YellowOffice + Jan Bunnin + Studio  
PS96 + Elian Stefa  
  
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Archea Associatti + Atelier4  
  
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PLANIFIKIMIT TE TERRITORIT



**FONDI SHQIPTAR I ZHVILLIMIT**  
ALBANIAN DEVELOPMENT FUND



Atelier Albania, asked by the City of Berat and mandated by the Office of the Prime Minister, announced, through the Albanian Development Fund (ADF) , a 'research by design' international competition aiming the landscape design for Osum Island in Berat and ways of resilience using the island as a test site.



RESEARCH BY DESIGN: EXPLORING RESILIENT  
WAYS OF 'URBAN BY NATURE'  
OSUMI ISLAND IN BERAT, ALBANIA

International Urban Design Competition  
March - May 2015

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# 01 COMPETITION BRIEF

## Manifesto

The competition area is both a target and a test site at the same time. It is a small island in a relatively small historic city in Albania, the city center which is part of the UNESCO World Heritage Sites. There is a lot to tell about the city, its particular history and its architecture, but since it is not the scope of the brief to fall into those details, these explanations will be part of a separate document. The island itself, which is the site of this international competition, is a leftover asset neglected by the city but which nevertheless changes shape time after time because of the changes in river water flows. The strong presence of this asset in the city landscape means that the island can be transformed in a real focal point for the city and particularly for the neighborhoods at its vicinity. This island deserves design thoughts that will shape its potential.

On the other hand, throughout history the island and the river water have continuously been in a struggle for defining their territories. Recently Albania experienced flooding and a lot of issues that come along with that. Even though flooding is not a new phenomenon it again caught residents of the flooded areas unprepared, and as a result there was a considerable inventory of consequences.

This international contest is announced with the purpose of connecting the Osum Island to the city of Berat network. This international call is looking for ways where urban can cohabit with nature and be resilient towards any natural phenomenon. Through this open call, Atelier Albania, aims to attract teams of architects and designers. The goal is to obtain the most original and visionary concepts of an architectural and urban character intervention for the test site Osum Island in Berat and come up with innovative solutions to develop the landscape, or be 'urban by nature' and be resilient at the same time. Concepts should be based on principles that are informed by and in return respond to the peculiarities of the context, requirements of the assignment but are also informed by the experiences of other countries.

## Beneficiaries

This competition is based on a test site and is looking for ways of making places resilient. It is using design as a tool to search for best possible solutions of resilience in riverside conditions. It is also looking for ways of developing natural landscapes and defining 'urban by nature'. Being a test site, it means that the findings of the process can be shared with many other similar context or sites that are at a flooding risk zone and lack features of being resilient. In this perspective, this exercise serves more than the city of Berat. The proposals might become an inspirational source for other sites in Albania or beyond its borders.



### Scope of Competition / Competition Question

Competition will build on three questions:

1. To explore ways of developing the landscape of Osumi Island in Berat.
2. To explore ways that will make sure the riverside region is resilient enough to rebound from future flooding or other natural challenges.
3. To develop design solutions that will better protect residents from future climate events, in different possible flooding areas.

### Objective

The product of the competition will be design solutions for the landscape development of the Osum Island in Berat. Short-listed competitors will explore the best design solutions through research exercises. They will explore ways to becoming resilient towards natural behavior and to rebound from future flooding situations. Short-listed competitors are required to work to achieve, as follows:

- Study the city of Berat and its surroundings, its spatial program and cultural context,
- Study River Osum and its behavior during several high water situations during the last century,
- Research for other similar conditions in places around Albania and region, Europe or other places around the world,
- Research for ways of resilience in other similar conditions,
- Proposal for the landscape development of the Osum Island,
- Proposal of ways how the Berat city and Osum Island can become resilient to flooding situations,
- Proposal of a 'toolkit of resilience' for similar riverside or seaside conditions around Albania.
- Rough estimation of the costs of the proposals,
- Proposal of an action plan.

Any solution should also establish a model applicable in other territories of similar conditions and open to similar climate change risks. Any solution should seek high creativity while being adjusted to the local context and set high design standards.

### Area of Competition

The area of competition is determined by the footprint of the Osum Island in Berat, which is changeable according to the water flows. The island is positioned in between the banks of the river and is faced by two oldest and most beautiful neighbourhoods of Berat, which is a UNESCO heritage settlement. This island has a strong presence in the river landscape, but has always been neglected. During the early 40's of last century, the Italian architect and planner Gherardo Bosio, proposed in its plan for the city of Berat to connect both banks of the river through the island that emerges in the area where the river is much wider compared to other sections. This plan was not executed, at least for this part of the city. The connection of two riverbanks was realized south of the island, where the river narrows down, leaving the Osum island neglected, even though its presence has a very strong impact on its urban and natural landscape.

## Methodology

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

## Teams of local and foreign professionals

Every international team is encouraged by the organizers to partner with a local team and each local team is encouraged to partner with an international counterpart. The client believes that to get contextual and visionary projects there is an inherent need for a vision of someone who does not know the site as well as the contextual knowledge of someone who is very familiar with the terrain.

The client believes that such cooperation can increase the impact of the proposal and improve implementation. In applying for the first phase it is not a pre-selection criterion to have a local or international partner; having a partnership at this stage however is positive and can help to create a more coherent and contextualized vision which of course might boost the teams' chances of selection.

## Suitability

The competition is open to all professional architects or landscape architects, who are able to meet the following requirements.

1. Be registered or recognized by an official accreditation body in the country of origin of the applicant; or
2. Where recognition or registration law does not apply, the applicant is a member of a professional institution, in the country of origin.

## Final Product

The competition will end with the selection of a well-equipped team, who will be able to engage in the post-competition process. The winning team will be engaged in the next phase, which consists in the preparation of the Feasibility Study of the winning proposal. The development model that will be detailed by the winning team shall serve primarily as a platform for discussing resilience of similar riverside areas, but not limited to it. The product of the competition, will serve to develop the test site Osum Island in Berat and in turn will serve as a pilot project, equipped with a "tool-kit" to guide other processes on how can similar riverside or seaside areas be developed or be 'rebuilt by design'.

## TERMAT E REFERENCËS

### Manifesto

Zona e konkursit është njëkohësisht objekti i konkursit dhe zonë testimi. Është një ishull i vogël në një qytet relativisht të vogël të Shqipërisë por me një kontekst historik shumë unik qendra historike e të cilat është sot pjesë e fondit të trashëgimisë kulturore të UNESCO-s. Ishulli në vetvete, i cili është si vendi i projektit ashtu edhe vendi i testimit, është një territor i lënë mënjanë dhe pasdore nga qyteti, por i cili sidoqoftë ndryshon formë e trajtë herë pas herë për shkak të luhatjeve të ujit në shtratin e Lumit Osum. Prezenca e fortë e këtij aseti në qytetin e Beratit na bën të mendojmë se ky ishull mund të transformohet dhe të kthehet vërtetë në qendër të vëmendjes publike për qytetin, por veçanërisht për zonat përreth tij. Ishulli meriton vëmendjen dhe mendimin e projektuesve që mund t'i japin formë potencialit të tij.

Nga ana tjetër, përgjatë historisë së tyre të përbashkët, ishulli dhe uji që rrjedh në brigjet e Lumit Osum, kanë qënë vazhdimisht në 'përleshjen për të përcaktuar territoret e tyre. Vetëm ditët e fundit, Shqipëria jugore përjetoj përsëri eksperiencën e hidhur të përmytjeve si edhe të shumë problematikave që e shoqërojnë. Megjithëse përmytja në vetvete nuk është një fenomen i ri, ajo përsëri i gjen të papërgatitur banorët e zonave që bëhen viktimë e saj dhe si rezultat përsëri kishim një inventar të konsiderueshëm dëmsh dhe pasojash.

Ky konkurs ndërkombëtar po shpallet me qëllimin për të lidhur Ishullin e Osumit në Berat me rrjetin e hapësirave të qytetit të Beratit. Kjo thirrje ndërkombëtare është në kërkim të mënyrave ku ajo c'ka quhet urbane mund të bashkëjetojë me natyrën dhe të jetë njëkohësisht elastike dhe e ripërtëritshme kundrejt çdo fenomeni natyror. Përmes kësaj thirrjeje të hapur, Atelier Albania, synon të tërheqë ekipe me arkitektë, pejsazhistë dhe dezajnera. Qëllimi është që të përftohen koncepte sa më origjinale dhe vizionare për ndërhyrje të karakterit arkitektonik dhe urban për vend-testimin Ishulli i Osumit, si edhe për zgjidhje inovative për zhvillimin e pejsazhit, e mbi të gjitha për një bashkjetese harmonike midis jetes urbane dhe thesarit natyror. Konceptet duhet të bazohen në parimet që gjenerohen dhe i përgjigjen veçantive të zonës, kërkesave të ushtrimit , si edhe nga parime që bazohen nga eksperiencat e vendeve të tjera.

### Përfituesit

Konkursi për Ishullin e Osumit në Berat është një vend-testim dhe kërkon mënyra për t'i dhënë vendeve tipare të elasticitetit dhe ripërtëritjes karshi fenomeneve natyrore. Ky konkurs kërkon të përdorë projektimin si një mjet për të kërkuar zgjidhjet më të mira të mundshme të ripërtëritjes në kushtet e zhvillimeve përgjatë brigjeve. Ky konkurs gjithashtu kërkon edhe mënyra të zhvillimit të pejsazheve natyrore dhe të përcaktimit të bashkëjetesës së asaj që mund të quhet urbane me natyrën. Duke qënë se Ishulli i Osumit në Berat do të jetë edhe një vend-testim, gjetjet e konkursit mund të përdoren edhe nga vende e kontekste të tjera të ngjashme, të cilat janë zona me rrezik përmytje dhe në mungesë të tipareve të ripërtëritjes dhe elasticitetit. Në këtë perspektivë, ky ushtrim shërben më shumë se sa kontakti i qytetit të Beratit. Propozimet mund të bëhen një burim frymëzimi për vende të tjera në Shqipëri apo edhe përtej kufijve të saj.



## Qëllimi i Konkursit / Pyetja e Konkursit

Konkursi do të ngrihet mbi tre pyetje:

1. Të gjejë mënyra për zhvillimin e pejsazhit të Ishullit të Osumit në Berat
2. Të gjejë mënyra për të siguruar që territori buzë lumit është elastik dhe i ripërtëritshëm ndaj përmbytjeve të mundshme dhe sfidave të tjera të natyrës
3. Të zhvillojë zgjidhje nëpërmjet projektimit të cilat do të mbrojnë banorët e zonave me rrezik përmbytje nga sfidat që shkaktojnë ndryshimet e klimës.

## Objektivi

Produkti i konkursit do të jenë zgjidhjet e projektimit për zhvillimin e pejsazhit të Ishullit të Osumit në Berat. Konkurentët e përzgjedhur do të zbulojnë zgjidhjet më të mira të projektimit nëpërmjet ushtrimeve kërkimore, të cilat kanë për qëllim të hulumtojnë bashkëjetesën urbane pranë natyrës. Ata do të eksplorojnë mënyrat për të qënë elastik kundrejt fenomeneve natyrore dhe të ripërtëritshëm ndaj situatave të mundshme të përmbytjeve. Konkurentëve të përzgjedhur u kërkohet të punojnë për të arritur, si më poshtë:

- Të studiojnë qytetin e Beratit dhe rrethinat e tij, programin e tij hapësinor dhe kontekstin kulturor,
- Të studiojnë Lumin Osum dhe sjelljen e tij gjatë situatave të ndryshme të rritjes së nivelit të ujit në shtratin e tij gjatë një shekulli,
- Të kërkojnë për kondicione të tjera të ngjashme përsa i përket rrezikut të përmbytjeve nga rritja e nivelit të ujrave të lumenjve, në Shqipëri, rajon, Evropë, apo në vende të tjera të botës,
- Të kërkojnë për mënyra se si mund të jetë arritur elasticiteti dhe ripërtëritja ndaj rreziqeve natyrore, në vende të tjera me kushte të ngjashme,
- Propozim për zhvillimin e pejsazhit të Ishullit të Osumit në Berat,
- Propozim se si qyteti i Beratit dhe Ishulli i Osumit mund të bëhen elastikë dhe të ripërtëritshëm ndaj fenomeneve të përmbytjes,
- Propozimi i 'kutisë së veglave' për territore të tjera mbarë Shqipëtare pranë lumenjve apo detit, të rrezikuara nga përmbytjet,
- Parashikime të përafërta të kostove të secilit propozim,
- Propozim për një plan veprimi.

Çdo zgjidhje duhet të përcaktojë edhe një model të zbatueshëm në territore të tjera me kushte të ngjashme të rrezikut nga ndryshimet e klimës. Çdo zgjidhje duhet të tentojë kufijtë e krijimtarisë duke u përshtatur ndërkohë me kontekstin lokal dhe duke vendosur standarde të larta të projektimit.

## Zona e Konkursit

Zona e konkursit përcaktohet nga gjurma e Ishullit të Osumit në Berat, e cila ndryshon në varësi të sasisë së ujit që rrjedh në brigjet e Osumit. Ishulli pozicionohet mes bankinave ku janë vendosur dy lagjet më të vjetra dhe më të bukura që Berati ka sot, të cilat e kanë vendosur edhe në hartën e vendbanimeve botërore të ruajtura nga UNESCO. Ky ishull ka një prezencë mjaft të fortë në pejsazhin e lumit, por është lënë përherë 'pas dore'. Gjatë viteve të para të 40-ës së shekullit të kaluar, arkitekti dhe planifikuesi italian Gherardo Bosio, propozoi në planin rregullues të hartuar prej tij për Beratin që bankinat e lumit të lidheshin nëpërmjet ishullit që shfaqet aty ku lumi zgjerohet më tepër se në pjesët e tjera të tij. Por vite më pas, lidhja e anëve të lumit për këtë pjesë të qytetit u realizua në jug të ishullit, atje ku lumi ngushtohet, duke e lënë në harresë ishullin në Osum, pavarësisht se prezenca e tij ka një ndikim të konsiderueshëm në pejsazhin e qytetit.

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

## Bashkimi i skuadrave vendase me të huajat

Çdo ekip ndërkombëtar stimulohet nga organizatorët për t'u lidhur në partneritet me një ekip vendas dhe çdo ekip lokal për t'u lidhur gjithashtu me një partner ndërkombëtar. Klienti beson se për të marrë projekte vizionare dhe kontekstuale ka një nevojë të qënësishme për vizionin e dikujt që nuk e njeh vendin dhe njohuritë kontekstuale të dikujt që e njeh mjaft mirë terrenin. Klienti beson se një bashkëpunim i tillë mund të rrisë ndikimin e propozimit dhe të përmirësojë zbatimin e projektit. Megjithatë, në thirrjen për fazën e parë, nuk është kusht përzgjedhje që ekipet të kenë një partner lokal apo ndërkombëtar.

## Përshtatshmëria

Konkursi është i hapur për të gjithë profesionistët arkitektë, të cilët arrijnë të plotësojnë kërkesat e mëposhtme:

1. Të jenë të regjistruar apo të njohur nga një organ zyrtar akreditimi në vendin e origjinës së aplikantit; ose
2. Atje ku njohja apo regjistrimi nuk aplikohen me ligj, aplikanti të jetë anëtar i një institucioni profesional, në vendin e origjinës.

## Produkti Final

Konkursi do të përfundojë me zgjedhjen e një ekipi. Ekipi fitues duhet të jetë një ekip i mirëpajisur, i cili do të jetë në gjendje të angazhohet në procesin pas-konkurs. Skuadra fituese do të angazhohet në fazën tjetër, e cila konsiston në përgatitjen e studimit të fizibilitetit mbi bazën e propozimit fitues. Modeli i zhvillimit që do të dorëzohet në përfundim nga skuadra fituese së bashku me studimin e fizibilitetit, do të shërbejë kryesisht si një platformë për të diskutuar ripërtëritjen e zonave të ngjashme buzë ujit. Produkti i konkursit do të shërbejë fillimisht për të zhvilluar vend-testimin e Ishullit të Osumit në Berat, i cili do të jetë projekti pilot, i shoqëruar me një 'kuti veglash' gati për të drejtuar procese të tjera të rasteve të ngjashme ku zona buzë ujit mund të zhvillohen apo rindërtohen nëpërmjet proceseve projektuese.

## JURY MEMBERS

GEORGE BRUGMANS  
 MASSIMO ANGRILLI  
 ADALBERTO DEL BO  
 PHILOMENE VAN DER VLIET  
 EGLANTINA GJERMENI  
 ARTA DOLLANI  
 LORENZA BARONCELLI  
 ARBEN BIÇOKU  
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 NIKO PELESHI  
 EDUARD SHALSI



**GEORGE BRUGMANS**

George Brugmans has been the executive director of the IABR since 2004. He chaired the Curator Team of the 5th IABR: Making City. He is also the executive director of IABR/UP, and as such responsible for the IABR-Ateliers. Before coming to the IABR, in 2004, Brugmans built up an extensive expertise as a producer in the arts and the media. He is the founder and owner of Amago, an Amsterdam based independent film and media production company, that (co) produced films of well-known directors such as Oscar-winner Mike Figgis, Jos de Putter, Klaartje Quirijns and Rob Schröder. He was editor-in-chief/commissioning editor at the VPRO, a Dutch public national broadcaster, As chairman of Bergen, a Dutch film production company, he was one of the producers of *Antonia's Line - Academy Award® (Oscar®)* for Best Foreign Film (1995). He (co-) wrote scenarios for feature films, including *De Wisselwachter/The Pointsman* (released in 1986), and *De Vliegende Hollander/The Flying Dutchman* (1995). Before moving to film Brugmans had an international career in the performing arts, including being co-founder and the first director of the Springdance Festival in Utrecht (1986-1992), artistic director of the Summerfestival of Salzburg, Austria (1990-1992), and co-founder and artistic director of the *Encontros Acarte Festival* in Lisbon, Portugal (1987 - 1990).



**MASSIMO ANGRILLI**

Professor of Urbanism at the Architecture Department of Pescara. Member of the teaching body of the PhD "Earth Systems and built environment". Editor in chief of the online magazine "EcoWebTown". Editor of the magazine "Piano Progetto Città". Invited as a jury member of "Prix du Paysage 2006" by the "Ministere de l'Ecologie et du Développement Durable", France. Invited as speaker by the Directorate of Cultural and Natural Heritage, Council of Europe, in the Fifth Meeting of the Workshops for the implementation of the European Landscape Convention. Invited as lecturer in the Master "Intervenció i Gestió del Paisatge" (Universitat Autònoma de Barcelona) and in the master "Urban Vision & Architectural Design" (Domus Academy, Milano). Consultant in environmental and landscape design and planning for governmental, regional and local authorities: MIBACT; Regions of Calabria, Emilia Romagna, Umbria, Molise, Abruzzo, department of Ferrara... Member of national and international research teams: "Re-Cycle Italy"; "Opere pubbliche e città adriatica. La qualità dei progetti urbani tra i sistemi vallivi e la costa"; "La fascia costiera libica. Patrimonio archeologico e nuovi paesaggi mediterranei"; "LAB.net"; "Landscape Opportunities for Territorial Organization".

**ADALBERTO DEL BO**

Adalberto Del Bo, graduated in Architecture at Politecnico di Milano (Aldo Rossi research group), has taught in Pescara, Venezia and Milano Universities. He is full Professor of Architectural and Urban Composition and he is currently teaching Architectural and Urban Design at Politecnico di Milano - Scuola di Architettura Civile. His works constitute an experience that deals mainly with issues of architectural theory and design, along with urban analysis and planning. Besides studying the methods of formation and transformation of cities (mainly in Abruzzo and Lombardy), he combined the attempt at codifying the elements of formal/historical analysis (including issues of rural architecture and landscape construction) with the purpose of identifying the genealogy and the relationships in order to link the two experiences. Besides these interests, supported by publications and students theses, he conducted studies on the settlements form, on topics related to the idea of city (with particular attention to the Modern Movement and to the work of L.Hilberseimer and L.Mies van der Rohe) and to the principles and rules of architecture. Member of Politecnico di Milano Doctorate Board of 'Architecture, Built Environment and Construction Engineering', he is Politecnico di Milano delegate for relationships with SouthCentral Asia and Pakistan.

**PHILOMENE VAN DER VLIET**

After her training as a musician at the conservatory of Utrecht, Amsterdam and The Hague, Philomene van der Vliet studied landscape architecture in Arnhem, London and Amsterdam. As a guest teacher she works at the Academy of Architecture in Amsterdam, the Rotterdam Academy of Architecture and the HKU in Utrecht. After working as a designer and freelance designer for several renowned Dutch offices, she started Vliet Landscapes in 2007 which has been an independent entity in the design collective Atelier by Bali for 6 years. Since 2012 Jan Maas en Philomene van der Vliet joined forces and founded BOOM Landscape.

**EGLANTINA GJERMENI**

Currently, Ms. Gjermeni holds a PhD in Social Sciences. She earned a Master's Degree in Social Work from the Grand Valley State University, in Michigan, United States (1997-1998). She attended post-graduate studies in Social Work at the University of Tirana, Faculty of Social Sciences (1993-1994). She earned a Bachelor Degree in History from the University of Tirana, Faculty of History and Philology (1986 - 1990). In 2009, Eglantina Gjermeni was elected Member of the 18th Legislature of the Assembly of the Republic of Albania, representing the Socialist Party. She was re-elected in the 19th Legislation after the general elections held in 2013. She was successful in heading the Centre of the Gender Balance for Development for 10 years. She is one of the most outstanding gender balance and social experts in the country.

In the course of her career, Ms. Gjermeni has attended a series of training courses in Albania and abroad on topics, such as Gender Balance, Project Management, Leadership, Women in Politics, Social Affairs that have been organized by highly reputable international institutions. She is Lecturer at the Social Affairs Department of the Faculty of Social Sciences, University of Tirana since 1995.



**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, revitalization and management of cultural assets. Jury member in several international architectural competitions.



**LORENZA BARONCELLI**

Lorenza Baroncelli is an architect, researcher and curator. She is Associate for Special Projects at the Serpentine Galleries in London, where she is a key coordinator of the Pavilions program. She is also Councillor for Urban Regeneration and International Projects for the city of Mantua as well as Consultant for Urban and Cultural Strategies to Edi Rama, Prime Minister of Albania. She has been scientific director of “15 Rooms”, exhibition curated by Hans Ulrich Obrist (co-director of the Serpentine Gallery, London) and Klaus Biesenbach (director of MoMA PS1), designed by Herzog & de Meuron and currently opens at the Long Museum West Bund in Shanghai. In January 2015 she founded, together with Joseph Grima, Antonio Ottomanelli, Marco Ferrari and Elisa Pasqual, White Hole Gallery, a remotely-controlled micro-gallery in Genoa (Italy), combining strategies of artistic practice and journalism to investigate, document and debate the forces – visible and invisible – that shape society and the landscape. In 2014 she has been scientific director of the Swiss pavilion curated by Hans Ulrich Obrist at the Venice Architecture Biennale 2014 including artists and architects such as Herzog and de Meuron, Atelier Bow-Wow, Elizabeth Diller, Tino Sehgal, Olafur Eliasson, Philippe Parreno, Dominique Gonzalez-Foester, Carsten Holler, Ko Joeng-a and Liam Gillick.



**ARBEN BIÇOKU**

Is an architect with 30 years of experience, with his own practice, Landro, based in Tirana, Albania. He is a practicing designer, builder, as well as a lecturer at several universities, like the Faculty of Architecture and Urban Planning of the Polytechnic University of Tirana, POLIS University, etc. He has served as an adviser of Territorial Planning Department, in the Municipality of Tirana, for three terms, and for the District of Tirana, for one term.

He has written multiple professional publications, on town planning and architecture problems, in professional journals and the daily media. Arben is the author of several projects in the city of Berat. Here to mention the reconstruction and revitalization of Berat in 2010, and many restoration projects for private dwellings in this city. Arben Biçoku has participated in several international juries of urban planning or architecture competitions.

**EDUART CANI**

Mr. Eduart Cani has about 15 years of experience in environmental sector gaining high expertise on environmental management and governance. He was key expert on several important programs and responsible for the development of tens of strategies and plans at national and local level.

Eduart has professional expertise as team leader of leading national and regional expert groups on developing planning processes. He has led the national process (with line ministries) of analyzing and preparing the national legislation on solid Waste, Water and Wastewater sectors as well as participated in the development of Manuals for those sectors. He has solid expertise on climate change, education, civil society, awareness rising and biodiversity. He has extended experience on trainings and events facilitations with international, national and regional actors, such as government, international organizations and local government.

**NIKO PELESHI**

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

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

**EDUARD SHALSI**

After graduating in Biology and Chemistry in 1990 he worked as a Teacher and then moved to Greece. Returning from Greece he joined the banking sector working initially in the deposit department. After 8 years as a banker Eduard switched to the insurance sector, becoming general manager of the largest Albanian insurance company with branches in Kosovo and Macedonia. In 2004 he started working at the Municipality of Tirana as mayor's chief of cabinet and later as a deputy mayor of Tirana.

From 2009 he is a member of Albanian Parliament, and member of the association and stabilisation committee EU-Albania. Chairman of the permanent parliamentary commission on production activities, trade and environment.

## EVALUATION AND JURY DECISION

The jury decision on the Osumi Island competition was based on two levels: the first one deals with the new borders of the municipality that will become effective after the elections on June 21st, which force to explore a new relationship between city and landscape, urban and rural. The second deals with the conviction that cities are not only designed by architects or urbanists but also very much through a democratic process which imply negotiation between the hopes of citizens and the economical, technical and political feasibility. The city and the surrounding urban landscape, is a metabolism which can work only if all its components work properly in the coherence. In the Osumi Island competition we faced two main topics: the hydrological problems and the need of creating centrality around the island, not only to reconnect the two parts of the city, but also to use the connection as an occasion to improve the economy of the city and the whole entire region.

As our heart can work properly only if our blood flows without any glitch, the new project of the Osumi island can be successful only if it considers the two components, the hydrological solutions and the new tune between urban and rural, as a unique narrative. Citizens and administrators of Berat in the next years, have the great opportunity to write, together with

international a local architects, a new piece of the history of the city. This story has to be written day by day, solving the hydrogeological problems but also taking the right time to absorb the desires of everyone who lives this territory in order to guarantee that the Osumi island will become a space accessible by all, according with the european standards: all the citizens, all the tourists, all the ages. As happens with the blood and the heart, before making the island vibrate in the center of the city, we have to make sure that the blood flow properly along its entire path. This is why the jury suggests to start facing the hydrological problems to let the nature reacts and adapt itself and over it built the new centrality. Approaching the project first resolving the water issues and see what the impacts of this interventions are on the island, which will take from 2 to 4 years, will create a wonderful opportunity for Berat: the right time to develop a democratic process involving all the stakeholders in order to create cultural, social and economic advantages by testing what the island program can be in relation to the city. The intermediate time will give you the possibility to develop a participatory process during which all the citizens will have the opportunity to define together with the local administration, what you want and what you need for your center and transform a competition in a concrete model for urban development.

## VLERËSIMI I JURISË NDËRKOMBËTARE

Vendimi i jurisë në konkursin e Ishullit Osum bazohet në dy nivele: i pari merret me kufijtë e rinj të komunës që do të hyjë në fuqi pas zgjedhjeve të 21 qershorit, të cilat detyrojnë shqyrtimin e një marrëdhënieje të re midis qytetit dhe peizazhit, urban dhe rural. I dyti merret me bindjen se qytetet nuk janë projektuar vetëm nga arkitektë apo urbanistë, por gjithashtu edhe së tepërmi nëpërmjet një procesi demokratik i cili nënkupton negociata midis shpresave të qytetarëve dhe fizibilitetit ekonomik, teknik dhe politik. Qyteti dhe peizazhi urban përreth tij, është një metabolizëm i cili mund të punojë vetëm në qoftë se të gjithë komponentët e tij funksionojnë si duhet në koherencë. Në konkursin e Ishullit të Osumit ne u përballëm me dy tema kryesore: problemet hidrologjike dhe nevojën e krijimit të rëndësishë rreth ishullit, jo vetëm për të rilidhur dy pjesët e qytetit, por edhe për të përdorur lidhjen si rast për përmirësimin e ekonomisë së qytetit dhe të gjithë rajonit.

Ashtu sikurse zemra jonë mund të punojë si duhet vetëm nëse gjaku ynë rrjedh pa ndonjë anomalë, projekti i ri i Ishullit të Osumit mund të jetë i suksesshëm vetëm nëse merren në konsideratë dy komponentët, zgjidhjet hidrologjike dhe një akordim i ri ndërmjet zonave urbane dhe rurale. Qytetarët dhe administratorët e Beratit në vitet e ardhshme, kanë mundësinë e madhe për të shkruar, së bashku me arkitektët lokalë e ndërkombëtarë, një pjesë të re të historisë së qytetit. Kjo histori duhet

shkruar nga dita në ditë, me zgjidhjen e problemeve hidrogeologjike, por edhe duke marrë kohën e duhur për të përvetësuar dëshirat e të gjithë atyre që jetojnë në këtë territor, me qëllimin për të garantuar që Ishulli i Osumit të bëhet një hapësirë e arritshme nga të gjithë, në përputhje me standardet evropiane: të gjithë qytetarët, të gjithë turistët, të gjitha moshat. Siç ndodh me gjakun dhe zemrën, para kthimit të ishullit në një qendër të rëndësishme të qytetit, ne duhet të sigurohemi që gjaku të rrjedhë siç duhet në të gjithë rrugën e tij. Kjo është arsyeja pse juria sugjeron fillimin e të përballurit me problemet hidrologjike për t'a lënë natyrën të reagojë dhe të përshtatet, dhe mbi të, tëndërtohet një qendërsi e re.

Qasja ndaj projektit si fillim duke zgjidhur çështje që lidhen me ujin dhe marrja parasysh se cilat janë ndikimet e këtyre ndërhyrjeve në ishull, që do të zgjasin nga 2 deri në 4 vite, do të krijojë një mundësi të shkëlqyer për Beratit: është koha e duhur për të zhvilluar një proces demokratik që përfshin të gjitha palët e interesit për të krijuar avantazhe kulturore, sociale dhe ekonomike duke testuar se cili mund të jetë programi i ishullit në lidhje me qytetin. Koha e ndërmjetme do ju japë mundësinë për të zhvilluar një proces pjesëmarrës gjatë të cilit të gjithë qytetarët do të kenë mundësinë për të përcaktuar së bashku me administratën vendore se çfarë u duhet dhe çfarë u nevojitet për qendrën e tyre dhe për të transformuar një konkurs në një model konkret për zhvillimin urban.

## 02 UNLAB + OPENFABRIC + CORDA + TU DELFT - WINNING TEAM

### TEAM COMPOSITION:

#### Architects

Andreas Faoro - UNLAB  
Barbara Costantino - Openfabric  
Valbona Koçi - CoRDA  
Jurtin Hajro - CoRDA  
Artan Hysa - CoRDA  
Sokol Dervishi - CoRDA  
Fiona Mali - CoRDA  
Gentian Kica - CoRDA

#### Urban Designer

Francesca Rizzetto - UNLAB

#### Landscape Architect

Francesco Garofalo - Openfabric

#### Collaborators

Daniel Martin de los Rios - UNLAB  
Giulia Vanzetto - UNLAB  
Emanuele Paladin - Openfabric  
Olivier Sobels - Openfabric  
Lou Besancon - Openfabric

#### TU Delft

Arjan van Timmeren  
Fransje Hooimeijer

#### Local Expert

Kreshnik Merxhani

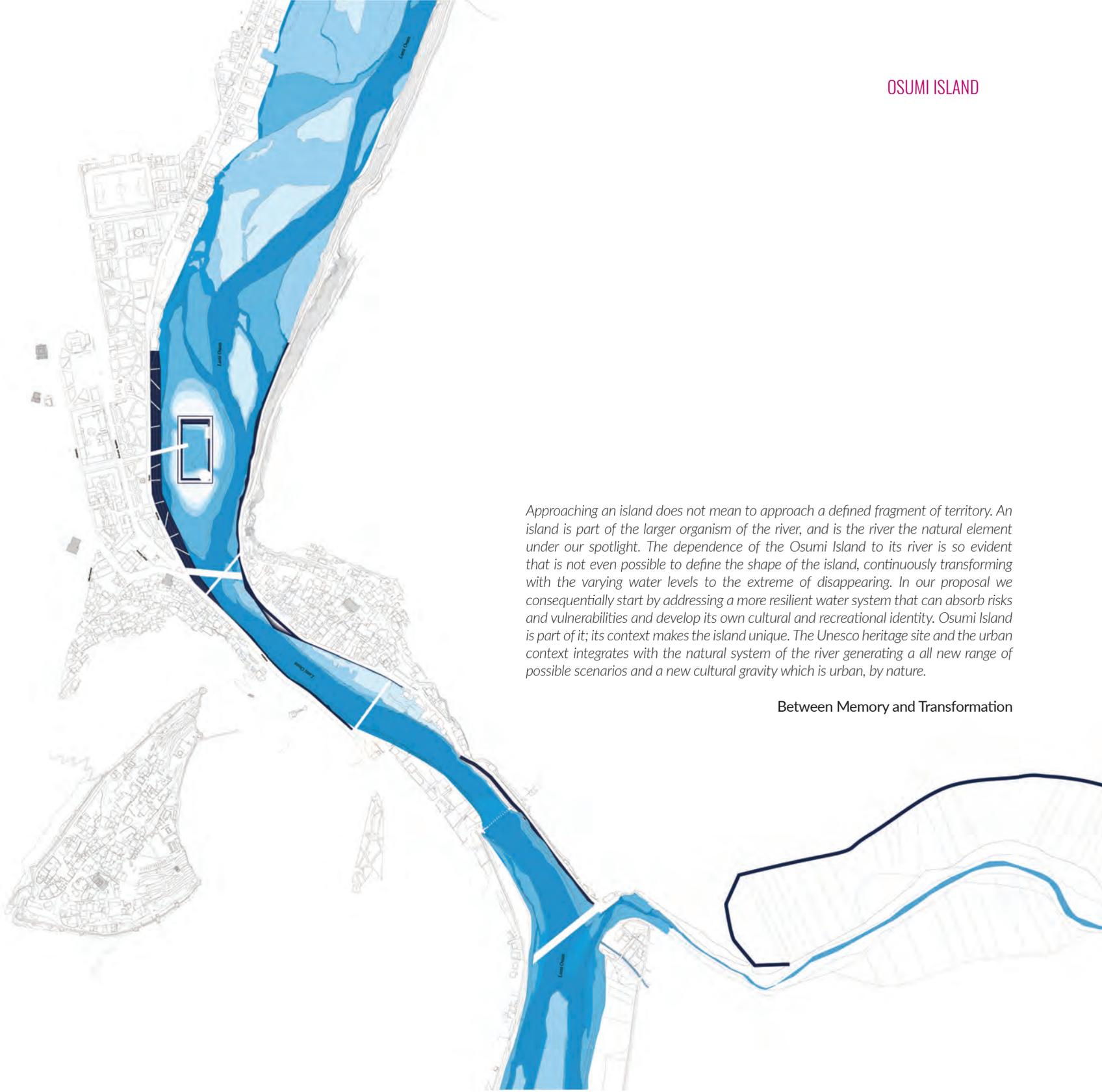
#### Engineer

Endri Zhuleku

## OSUMI ISLAND

*Approaching an island does not mean to approach a defined fragment of territory. An island is part of the larger organism of the river, and is the river the natural element under our spotlight. The dependence of the Osumi Island to its river is so evident that is not even possible to define the shape of the island, continuously transforming with the varying water levels to the extreme of disappearing. In our proposal we consequentially start by addressing a more resilient water system that can absorb risks and vulnerabilities and develop its own cultural and recreational identity. Osumi Island is part of it; its context makes the island unique. The Unesco heritage site and the urban context integrates with the natural system of the river generating a all new range of possible scenarios and a new cultural gravity which is urban, by nature.*

**Between Memory and Transformation**





## RE-ORIENTING BERAT

Osumi river-affected region is a long blue corridor with many assets, and as as we already know, at risk. A fully comprehensive solution is beyond our means, so we need to prioritize, build smart, and recognize where best to focus our resources. Integrated into our built environments our investments in risk reduction should also empower local communities, tourists and their economy, allowing us to grow resiliently. Our approach is framed by a desire to understand and quantify not only flood risk. In doing so, we are better positioned to identify those opportunities that present the greatest impact, the best value, and the highest potential - our areas of focus.

What is required is a comprehensive approach that acknowledges the density and complexity of the context, galvanizes a diverse community of beneficiaries, and defends the entire city, its assets and citizens.

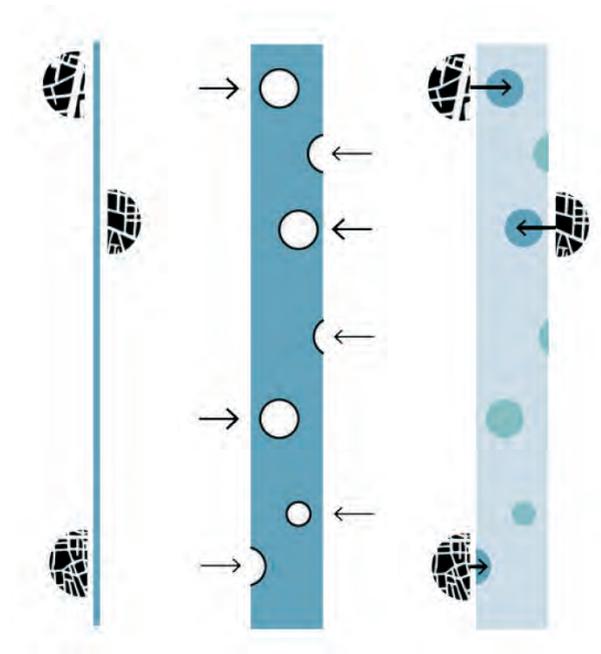
The objectives are to manage water for both disaster and for long term growth; enable reasonable flood insurance premiums through the potential redrawing of a number of flood zones; and deliver co-benefits that enhance Berat and other cities. These are replicable innovations that can help guide the communities on a sustainable path to living with water.

The River Park



- Hydrology
  - Osumi river
  - Natural hydrology
  - Anthropic hydrology
- Topography
  - Valley
  - Orography
- Geomorphology
  - Sand, gravel, agrille
  - Argille, sandy, conglomerates
  - Flysch
  - Argille, aleurolites, sand
- Land uses
  - Urban village, buildings
  - Natural areas / forest
  - Industry sites
  - Wells
- Protection
  - Flooding areas
  - Space for water
  - Urban dike
  - Strengthen the banks
- Environmental quality
  - Urban rain off filters
  - Phytoremediation basins

1. Generator of life and civilization.
2. Generator of recreation and resources.
3. Resilient interdependent relation.



## THE RIVER PARK

### RIVER AS GENERATOR OF LIFE AND CIVILIZATION

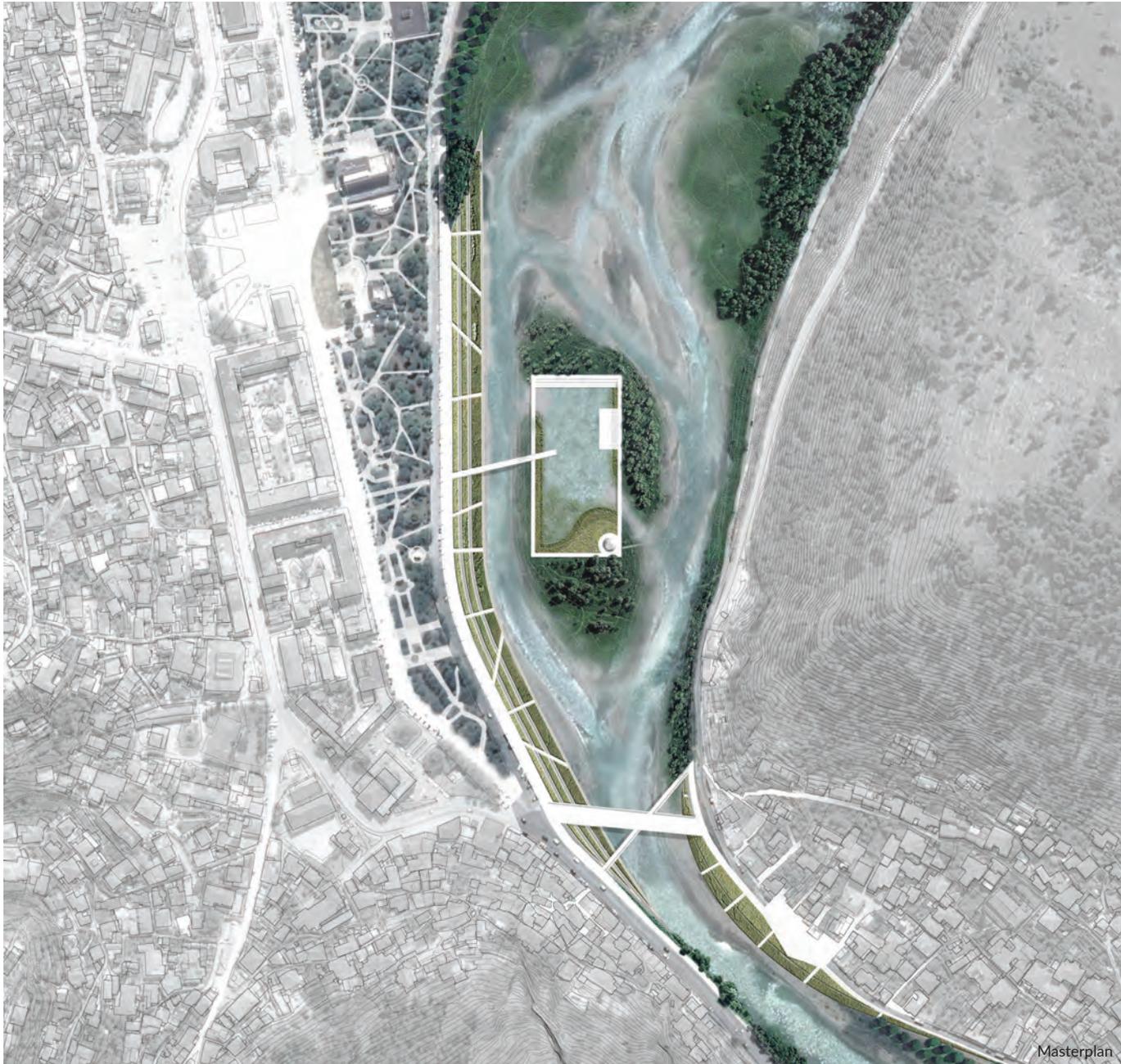
The lifelines of rivers has always attracted settlements and generated communities along their edges. The existence of urbanities has been (and is) depending on the flowing water that provides crucial ecosystem services for the urban metabolism.

### RIVER AS GENERATOR OF RECREATION AND RESOURCES

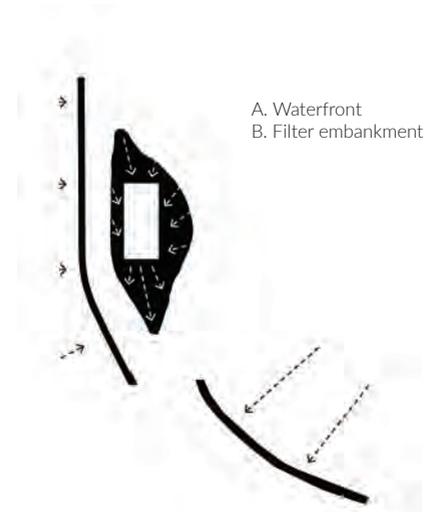
The rivers provide food and energy to the human inhabitants of their edges, and create habitat for fauna and flora to flourish. They have a crucial climate regulation role and, furthermore, they embed cultural services such recreation and education.

### A RESILIENT INTERDEPENDENT RELATION BETWEEN CIVILIZATION & RIVER

Our proposal aims to reconnect cities (in our case Berat) to the river, connection that has faded in many situations, if not even lost. Establish an interdependence is the trigger for addressing urbanites to sustainable take advantage of the water resource rather than a careless exploitation.



Masterplan



## WATERFRONT

The waterfront is a performative urban edge. The runoff water is addressed to the edge, where stepped phytoremediation planting purifies the water before it flows into the river. The sidewalk is enlarged in order to improve the pedestrian experience, and the waterfront is accessible allowing people to finally 'touch' the water. An urban dike is added by raising the sidewalk to avoid flooding where the current water edge is too low.

### Berat - the Urban System

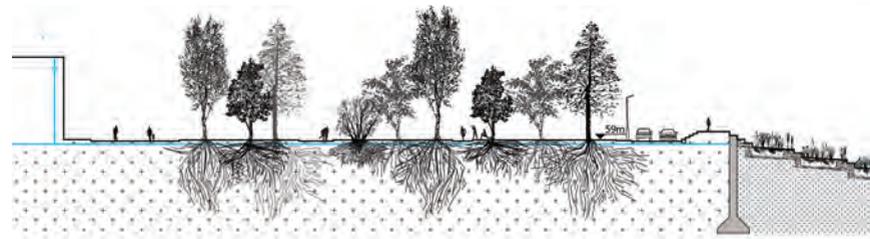
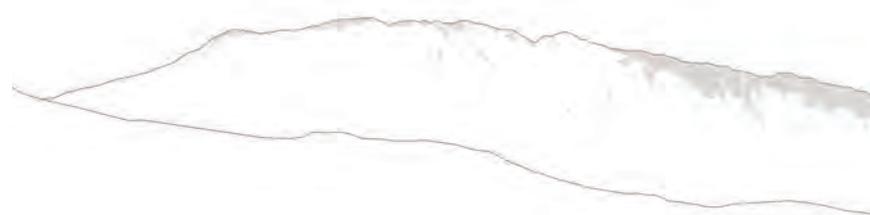
The new bridge as a piece of the city, it is the explicit extension of the linear square, (Boulevard Republica). Here may have place urban function as market square, art exhibition etc, the new enlarged way can host sitting places, people can stay longer than a normal bridge. It is a reinforced connection between the city as Rialto bridge in Venice and Ponte Vecchio in Firenze.

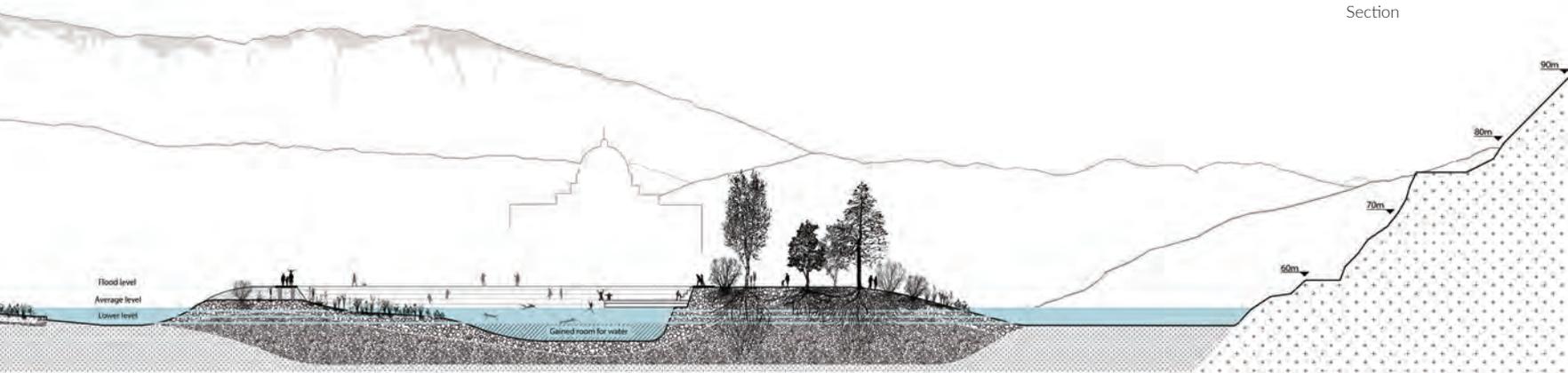
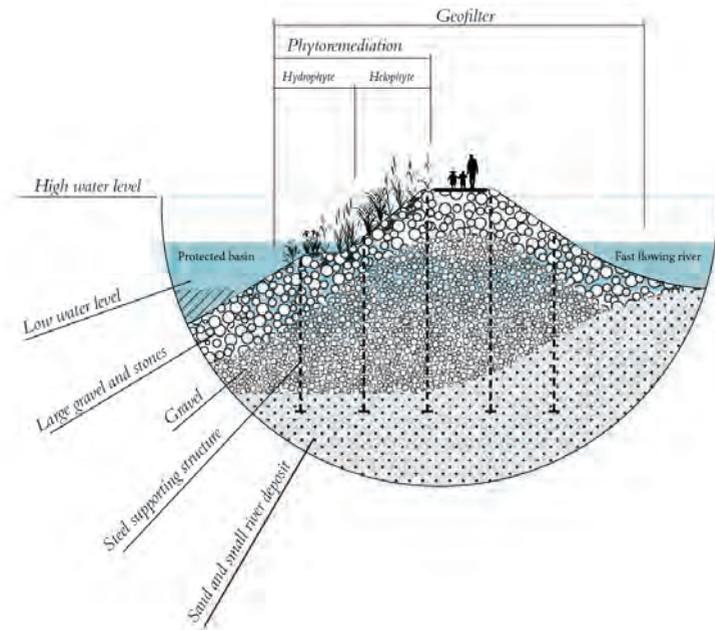
### Performative edges

The water edges are performative: the waterfronts themselves (A) have the role of collecting the rainoff waters and clean them, and in the same time provide space for the public to re-link with the river Osum. The edge of the island (B) filter the river water before it flows into the central basin.

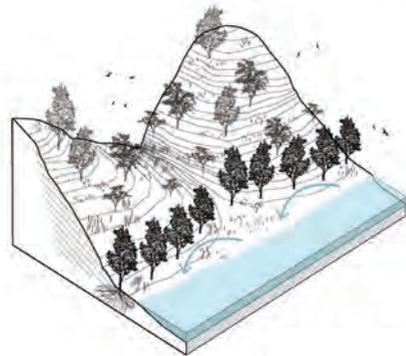
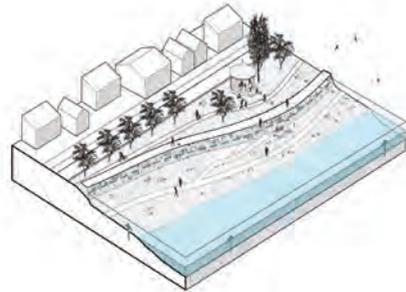
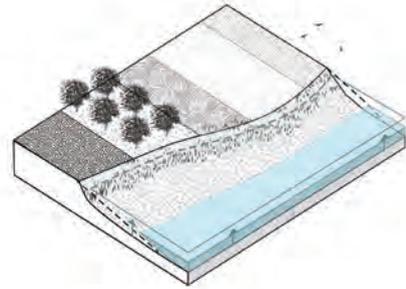
## FILTER EMBANKMENT

The 'filter embankment' is the element that defines the new island. It consists of a layered structure of gravel and stones of different grain sizes. It works as a horizontal filter: the water of the river infiltrates into the embankment before gathering into the water basin. In the inner part, selected vegetation works as a second phytoremediation filter, oxygenating the water and reducing pollutants. The whole system is supported by a steel structure and has a path running on the top.





1. Larger Waterbed
2. Urban Protection
3. Slope Stabilization & Erosion Control.



## PROTECTION

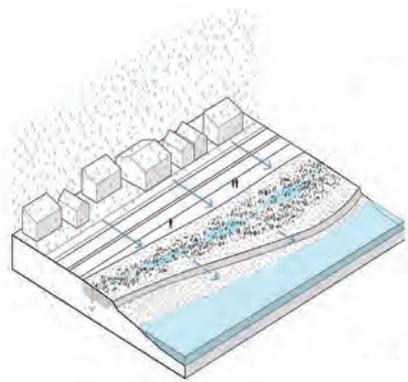
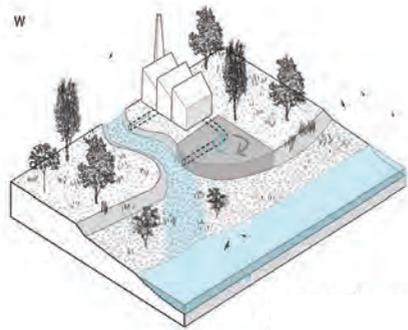
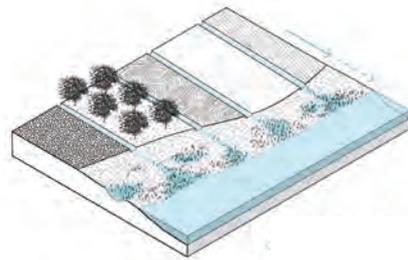
1. Larger Waterbed. In critical locations the waterbed can be enlarged, giving more space to the water and therefore decreasing the pressure on the land. The dug river deposit material can be used for the construction of dikes and for coastal consolidation.

2. Urban Protection. Sensitive urban areas are protected with dikes that are active and accessible parts of the river park. Their realization should use as much as possible the material found in the river basin itself, for instance, the sediments excavated from the riverbed enlargement operations.

3. Slope Stabilization & Erosion Control. Less stable areas of the water basin have to be secured. The mechanical characteristic of the radical systems of trees and shrubs can consolidate the slope and control the erosion while enriching the local flora.



4. Agricultural Waters Treatment.
5. Mechanical Water Purification.
6. Urban Runoff Water Treatment.



## ENVIRONMENTAL QUALITY

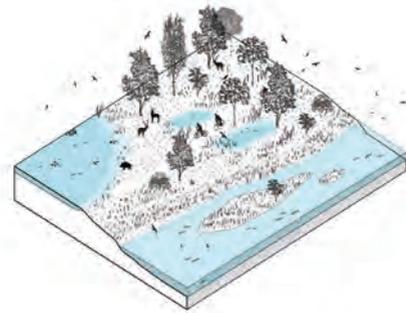
4. Agricultural Waters Treatment. The edges between river and agricultural land are performative edges. In fact a series of ponds for phytoremediation clean the water before it flows into the river.

5. Mechanical Water Purification. The several industries located in the Osum water basin constitute a danger for the environmental quality of the river park. Mechanical water purification systems are needed in order to avoid the pollution generated especially from the textile industry.

6. Urban Runoff Water Treatment. The runoff water coming from the roof and streetscapes is addressed towards the water edge. The waterfront, characterized by specific planting can reduce the pollution of such water before it eventually flows in the river.



7. Green Rivers.
8. Accessible Linear Park.
9. Integrated Urban Waterfront.

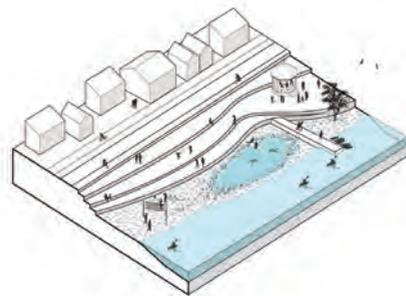


## ACTIVATION

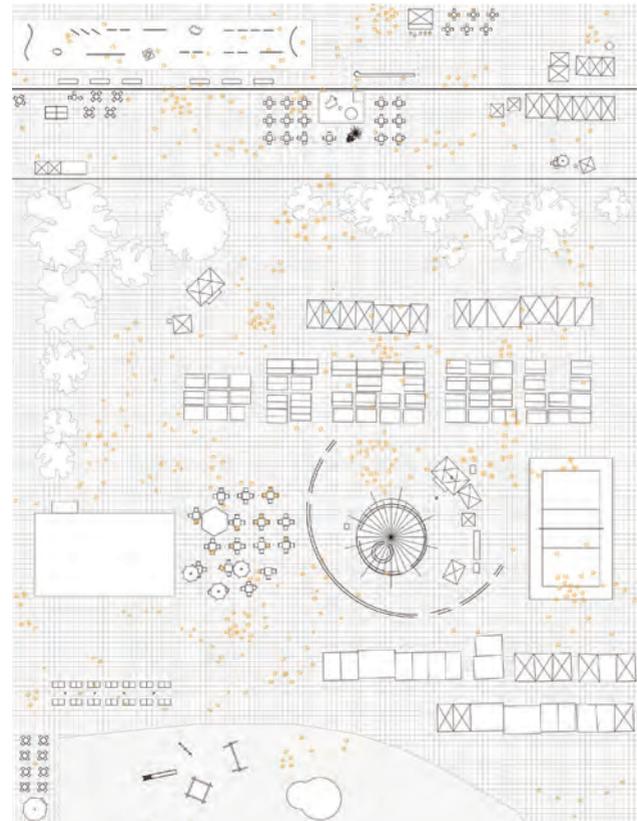
7. Green Rivers. New space for water is generated in critical areas by creating an extra riverbed. The Green River bed is only flooded in case of emergencies: when not in use is a pleasant depression into the landscape.

8. Accessible Linear Park. A continuous linear recreational infrastructure runs next to the river. Pedestrian and bike paths follow the direction of the Osum river creating a coherent experience of the River Park.

9. Integrated Urban Waterfront. Urbanities interact with the river. The urban edges have the role of protecting cities and villages from flooding (and erosion) while in the same time can generate a range of recreational situation that adapt accordingly to the different water levels.







Public space matrix

### ABOUT PUBLIC SPACE: A NEW MATRIX

The project redefines the public space of the city of Berat, introducing more space for temporary fixed uses and programs. Following the logic introduced by the project the new bridge, the “frame” and the path connecting Bulevardi Republika are considered “fixed /established” spaces that offer ground to “temporary /mobile”events. The space within the frame, defined by its natural temporality offers changing/transformable spaces and fixed events. The matrix of Berat public space will be able to improve the quality through a variety of space and events related to that. Complementary to this, a new UNESCO pavilion together with the frame define a new micro urban entity.



Temporary events in fixed space (public space total area 22.518 sqm)

Existing public space: Bulevardi Republika + Sheshi Teodor Muzaka (16.584 sqm)

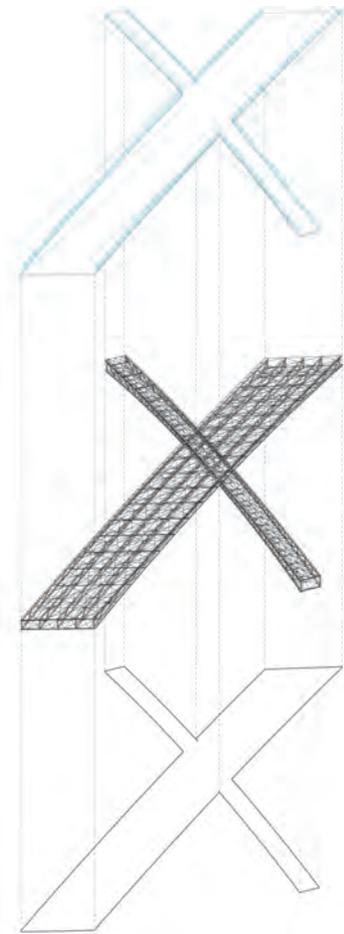
■ New public space: bridge (2.094 sqm) + frame (3.840 sqm)

■ Pool: 6.404 sqm

## X BRIDGE

The design of the new bridge in Berat attempts to rethink the civic function and “symbolism” of the link between Gorica and Mangalem. A platform 14 meters wide and 100 meters long is stretched beyond the water on either side, creating a seamless connection with the pedestrian path (linear plaza). The design is kept to the simplest expression - least technical, least lyrical, an almost primitive structural solution. The bridge itself is not the “event” in the city, but a platform that can accommodate all the events of the city.

The simplicity of the design allows a generous platform for pedestrians and public programs, as well as flexibility in accommodating eventually future needs. Moreover, the team has designed the bridge of Berat in order to stretch Bulevardi Republika, over passing Osumi river. The bridge slopes gently, allowing an easy promenade while still giving necessary “space” for water underneath. By far the larger strip is devoted to pedestrians: the bridge as a new plaza.



X bridge design



## 03 FELIX LANDSCAPE ARCHITECTS + UNESCO IHE + POLIS UNIVERSITY

### TEAM COMPOSITION:

#### **Project Leader**

Michiel Van Driessche

#### **Landscape Architect**

Deborah Lambert

Marnix Vink

Willemijn van Manen

#### **Architect**

Fabrice Wack

Sotir Dhamo

#### **Urban Planner**

Ledian Bregasi

Antonino di Raimo

#### **Designer**

Carlijn Klomp

#### **Researcher, Hydrologist**

Willem Veerbeek

#### **Artist, Professor of Sculpture**

Thoma Thomai



*'Resiliency' has replaced 'sustainability' as the next buzzword for many projects. Yet, the concept of resiliency has a solid body of scientific work in ecology and engineering (e.g. Holling, 1973; Hollnagel et al, 2007). The basic notion of resiliency is how a system copes and recovers when it is experiencing conditions beyond its initial design criteria. This makes it especially fit for conditions that are clouded by future uncertainties: instead of being optimized to operate within a predetermined range of conditions, the system is designed to cope with a relatively wide range of different conditions. This can be achieved by making the system robust (i.e. making it able to withstand extreme conditions), or by making the system flexible (i.e. ensuring that it can be adapted in the future to cope with changing conditions).*

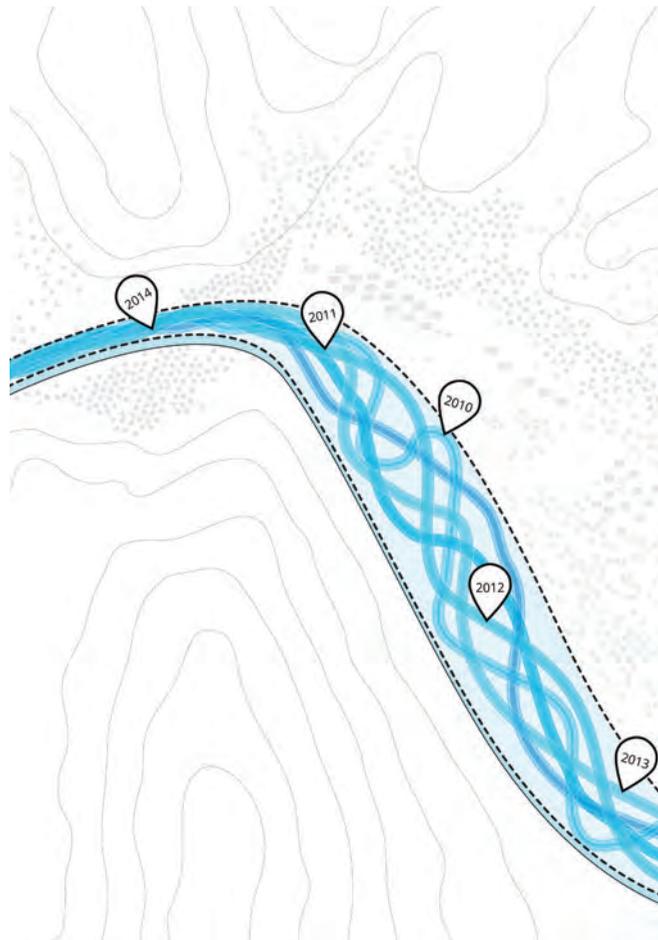
**RESILIENCY - from fashion to guiding principle to cope with an uncertain future**

## DESIGN CONCEPT

The Berat Island competition is concentrated around a group of temporal islands (i.e. sandbanks; sediment deposits) in Osum River that are left bare during summer when the river's base flow is limited. During the driest periods, only a small stream flows through Berat, leaving most of the riverbed exposed. Apart from a bottleneck West of the city, the river sections around Berat are relatively wide. This leaves the city with an unused wasteland, covered by temporal vegetation. Due to the flood hazard during winter, the islands are left relatively untouched. This paradox needs to be resolved, without significantly interfering with the current river regime. This proposal attempts to overcome this paradox by introducing a development strategy for the islands that is both drought and flood resilient, but most importantly connects the dry riverbed with the city. The proposed solution might not only be feasible for Berat, but might also provide a generic strategy for many of the other cities in Albania facing similar problems.



Osum River Berat, high water



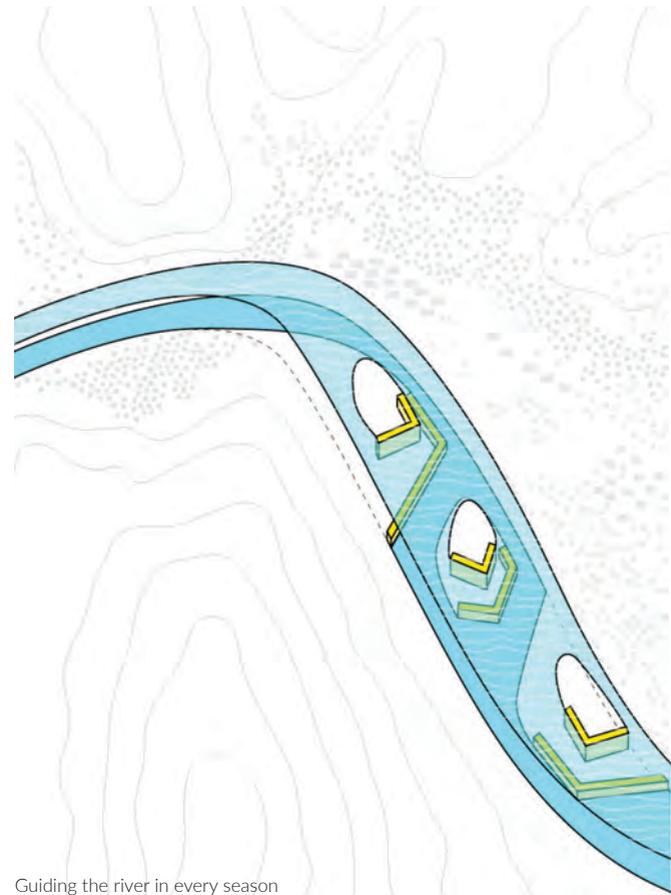
Annually changing Morphology

## MAIN CHALLENGES - A ROBUST RIVER FOR ALL SEASONS

The seasonal variability in discharge of Osumi river is large: during summer the river's base flow barely sustains a small stream while in spring the steep river basin can cause peak discharge levels that almost mimic those of flash floods. Thus, coping with such extremes requires a design that can accommodate periods of drought as well as abundance of water while ensuring value and use to the city of Berat. These observations change the focus of the task, where the issue is not only how to make Berat's islands and river bank more resilient to high river discharge levels and subsequent floods, but maybe even more importantly, how to maintain the river during summer and early autumn when water levels barely sustain a stream and the riverbed is dominated by sandbanks covered with low quality vegetation and deposited litter.

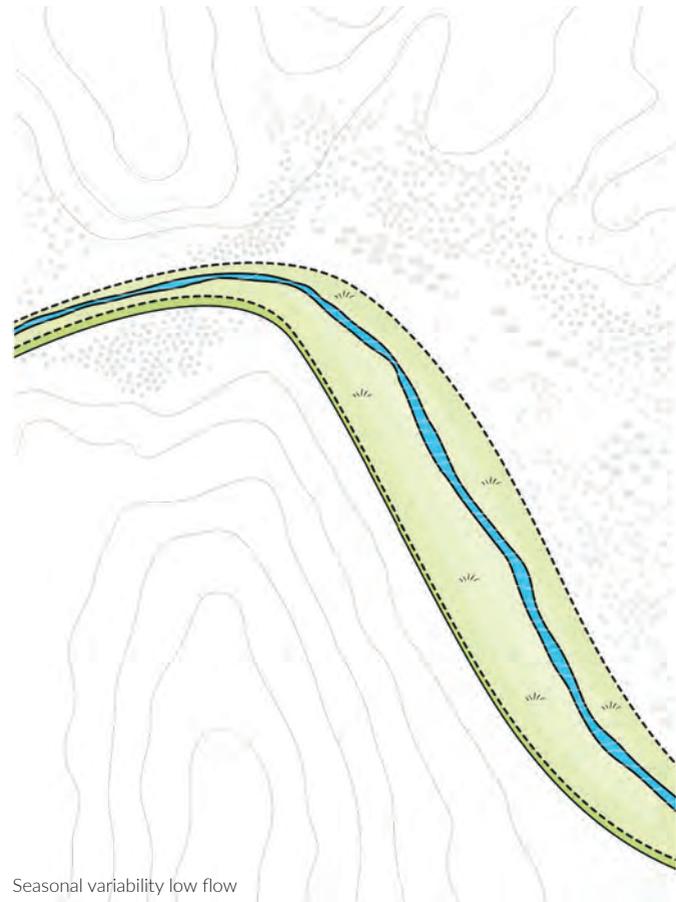
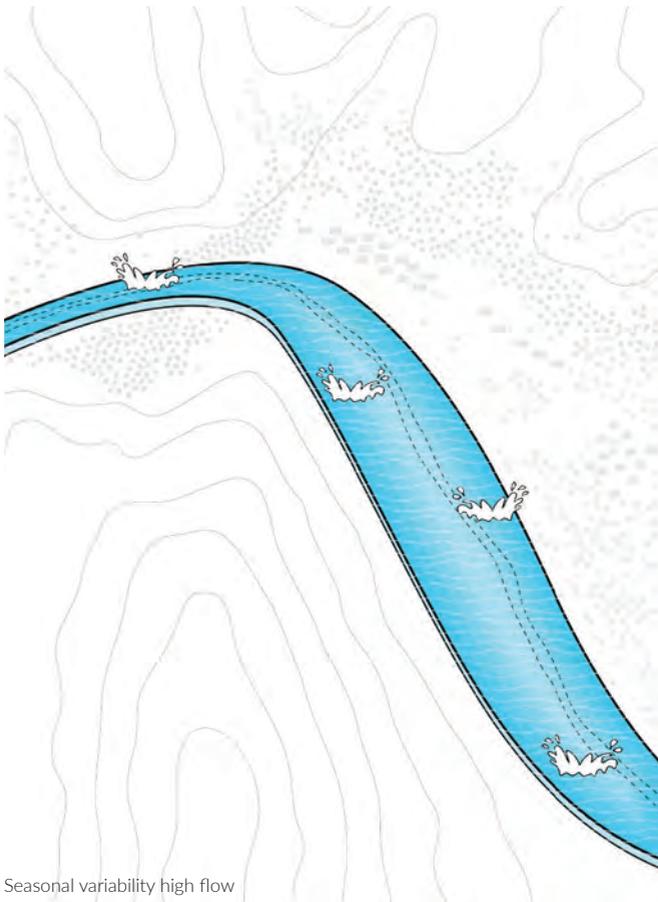
The seasonal variability in river discharge creates also another characteristic feature of the islands: the islands' morphology is continually changing. Compared to for instance many of the large river basins in the rest of Europe, Osumi river is relatively steep which causes high flow velocities. This results in high erosion levels and (partly due to the soil composition) a large sediment load during winter and spring. The erratic hydrodynamic behavior of Osumi River causes the sandbanks in the broad sections of the river to continually shift. While these dynamics might be regarded as a characteristic feature of the Berat river, they also limit or even prevent actual use of the islands and hence their role as an active component of Berat city.

The hydrology of Osumi River defines to a large extent Berat's problematic position: Located on elevated and steep river banks the city is well prepared to cope with high water levels; flood hazard is limited to adjacent villages and towns located within the floodplains. Yet, during periods of low flow, the city is unable to profit from the river. The marginal stream flow, the emerging sandbanks and the resulting amphibious river landscape only create an under used, low quality environment that does serve the characteristic of this UNESCO-protected city. The outcome is therefore to develop Berat's river islands as resilient systems able to cope with the hydrologic conditions associated to all seasons; to make the Berat islands both flood resilient and drought resilient; to be able to cope and recover from extremes but most of all to develop an active use of the river.



Guiding the river in every season

Develop a proposal in which Berat profits from Osumi river during all seasons: during the high waters in winter but also during the dry periods in summer.

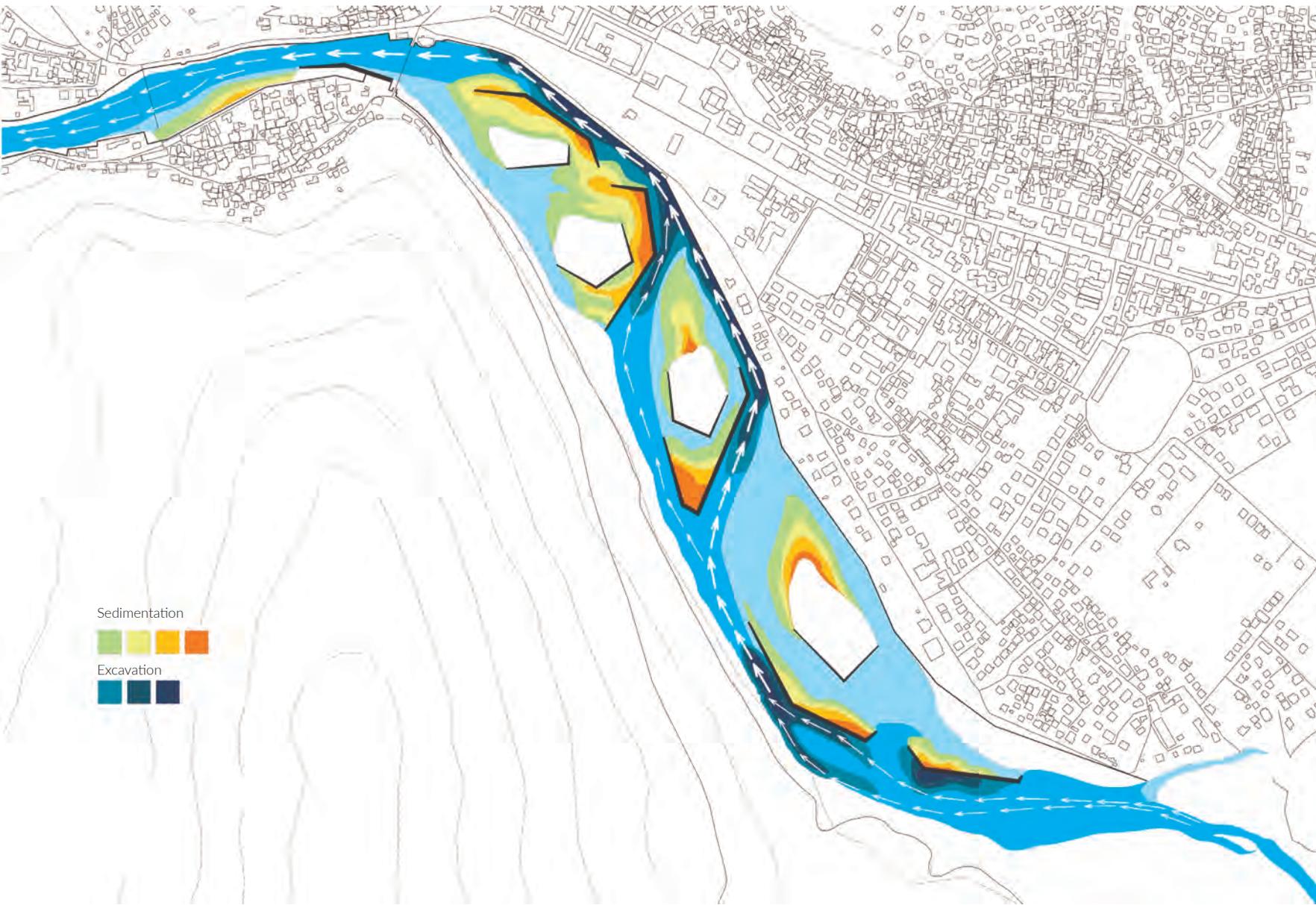


### OPERATIONAL RESILIENCE

Making interventions in the river bed does not necessarily imply the introduction of large scale structural measures; e.g. the introduction of quays, dams or other barriers that while ensuring a controlled steady flow during dry periods, create inflexible obstacles that limit Osumi River's discharge capacity during peaks in the wet seasons. Instead, it is possible to create a better 'guidance' of the river's hydrology by combining small interventions with the potential building capacity provided by the river's hydrodynamic: a controlled erosion and deposition of river sediment to create a relatively stable development of sandbanks and channels. Thus, by using the river flow and the resulting flood patterns due to the introduction of small obstacles (e.g. boulders, poles, etc.), We can shape the landscape which during dry periods will constitute the sandbanks or 'islands'. 'Building with Nature'. Such an approach is not new: in various projects the hydrodynamic properties of water systems are used to change the morphology or flow patterns. For instance in the so-called Sand Engine project, beach and dune nourishment is achieved by using the tidal flows along the coast south of The Hague, Netherlands. The sand of a man-made peninsula, is distributed along the coast to maintain the beaches and dunes that protect the country against storm surges. In a similar fashion, boulders are used in many rivers surrounding Bergen, Norway to adjust the stream flows without the need for large, civil engineering-based structural interventions.

Currently, enough scientific knowledge in the field of fluvial geomorphology has been developed to create computer and/or physical models that mimics the effects of small interventions (e.g. deflectors) in streams and rivers (e.g. Knighton, 1996). Depending on an initial classification (e.g. Rosgen, 1994) and the collection of adequate data describing the hydrological features of the river in combination with the river geology (including an analysis of the sediment), a precise model can be constructed to determine which places are likely for sediment deposition based on the location, shape and size of non-movable elements in the river bed. Likewise the resulting channel(s) that are sustained by higher flow velocities can be determined and located to where they provide the highest value to the city of Berat in terms of usability. Additionally, depending on the sediment size, small ridges can be constructed resulting in alternating riffles and pools of deeper water to ensure a minimal water level in the river section adjacent to Berat.

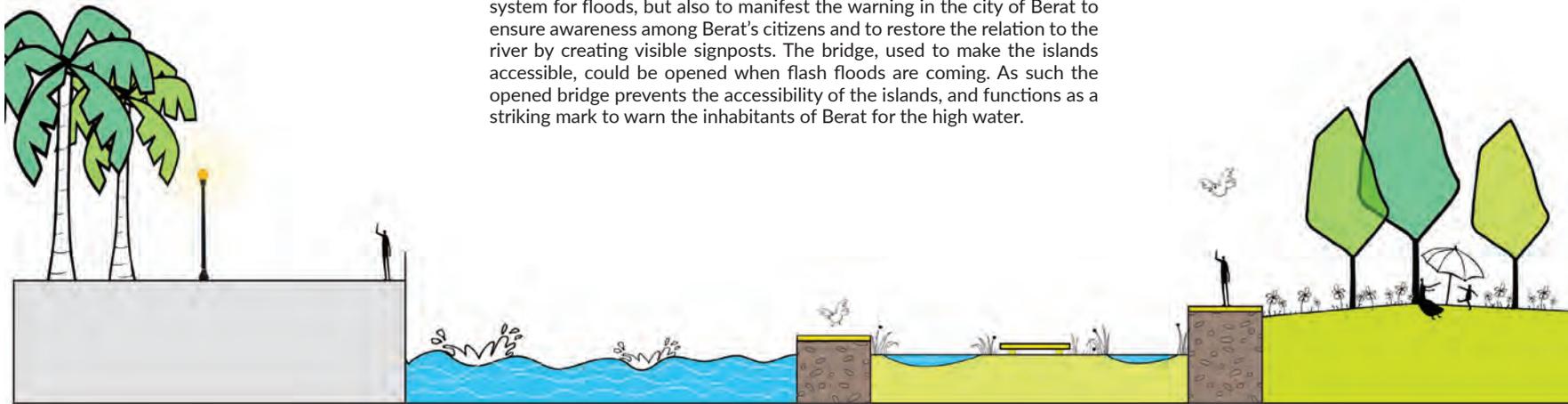
*Position of structures in relation to streams of the water; sedimentation and excavation. Building by nature, preparing for nature.*

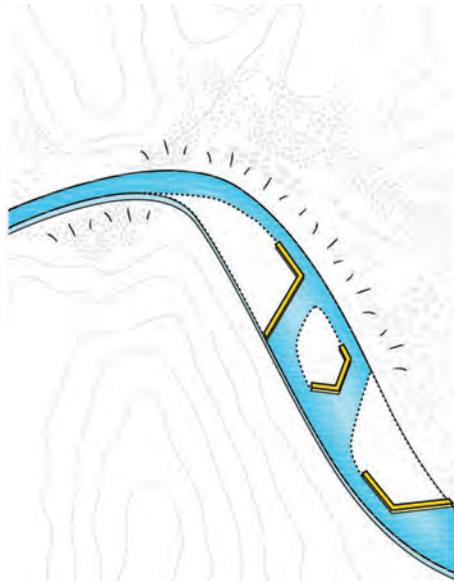


## DESIGN STRATEGIES - CONTROLLED DYNAMICS

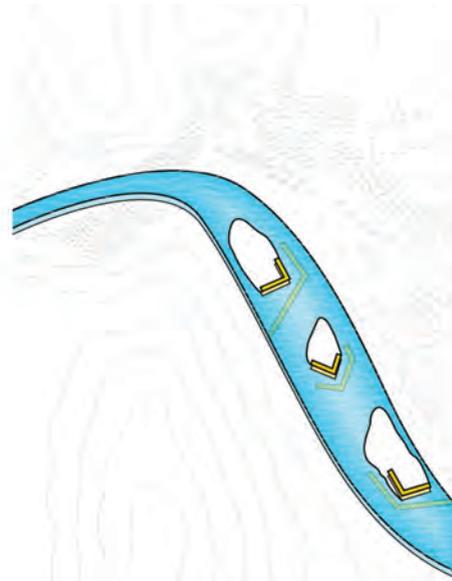
Manipulating the river flow patterns by a 'building with nature'-approach provides the tools to develop a design strategy that is not only resilient to both droughts and floods, but also enhances the usability of the islands by providing a more robust basis for use. The design consists of 4 main pillars:

1. **GIVE BERAT A RIVER.** Ensure a minimal, steady stream flow during dry periods along a steady trajectory (i.e. channel). The river is guided by a first system of low curbs.
2. **DEVELOP THE BERAT ISLANDS.** By partially protecting the crests of the existing sandbanks, the contours of the islands are to a certain extent stabilized. The islands therefore become more robust and better equipped for vegetation and hosting activities. The river is guided by a second system of higher curbs.
3. **USE THE SEASONS TO SHAPE THE LAND.** By carefully adjusting to the different water levels associated to the seasonal variability in river discharge, a design can be developed in which the islands shrink and grow, reaching a minimal footprint during winter and early spring when water levels are highest, and a maximal extent during summer when only a steady stream flow is reached.
4. **INTEGRATE EARLY WARNING INTO BERAT.** Extreme peak flows during winter and early spring could provide a possible flood hazard for Berat. Climate change will only exacerbate those extremes in the coming decades. It is therefore essential to not only develop an early warning system for floods, but also to manifest the warning in the city of Berat to ensure awareness among Berat's citizens and to restore the relation to the river by creating visible signposts. The bridge, used to make the islands accessible, could be opened when flash floods are coming. As such the opened bridge prevents the accessibility of the islands, and functions as a striking mark to warn the inhabitants of Berat for the high water.





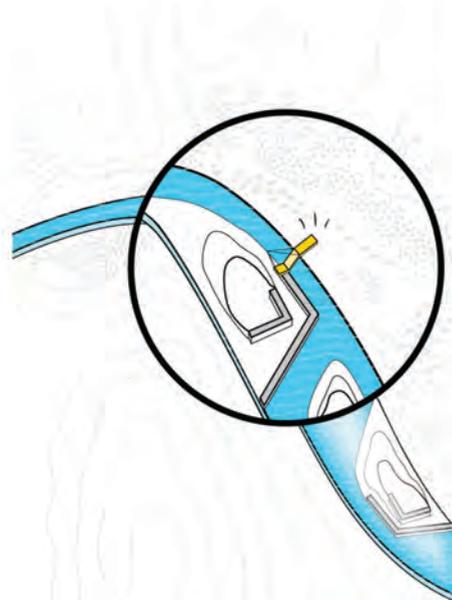
1. Give Berat a river



2. Develop the Berat islands



3. Use the seasons to shape the land

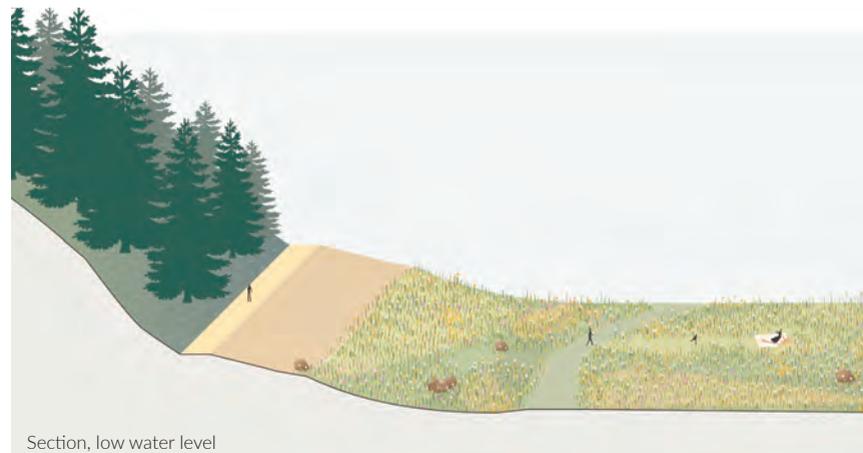


4. Integrate early warning into Berat

### LOW WATER ISLES - SUMMER & AUTUMN

During the summer, Berat becomes alive. The city is vibrant and tourism flourishes which means that the riverfront should add to the city's scenery. By introducing a low curb into the riverbed, the modest base flow is directed into a single stream predominantly adjacent to the Northern quay. The curb is widened to create a walking path along the canal; a second quay that provides a new routing through and along the 'summer version' of Osumi River. The new quay is connected to the city by a new bridge. Apart from providing a pedestrian walkway along the river, the curb-quays act as the perimeter of the largest set of islands: the first terrace level that becomes available when the sandbanks dry out during summer. Although providing the largest area, these flower gardens exist only for a few months annually; on average from mid July until late September. That requires a vegetation that can flourish within only a few months but can be sustained when (partially) submerged when the water level raises (see Winter and Spring). This flower plane is criss-crossed with mown trails. The 'tail' of the islands, which unlike the 'head' is not protected by a curb, is dynamic and moves depending on the seasonal deposition of sediments during winter and spring.

1. Plan drawing, low water level.
2. Waterfront Berat.



Section, low water level



### LOW TO HIGH WATER ISLES - WINTER & SPRING

During winter and spring the discharge levels of Osumi River increase. The lowest curb level (and terrace) is overflowed at certain spots, which effectively means that the 'summer version' of Osumi River is widened. The summer gardens are now gradually submerged and transforming into seasonal wetlands. The flowering zones are overflowed by small streams and ponds, the former mown reed paths transform into full grown reed beds. Small boulders (i.e. rocks) or tree trunks are used to steer the flow of the streams. The level of inundation depends on the flow rate of the river, and varies constantly through the season, creating an everyday changing landscape.

The higher islands stay protected from the stream, as they are covered by the higher curbs. The grasslands are managed less intensively during this timeframe, creating a safe haven for birds and animals. The first terrace levels stays accessible through the boardwalks, preserving as well the connection from the city to the islands.

1. Plandrawing, high water level.
2. Berat Islands.





## HIGH TO PEAK WATER ISLES - DESIGNING FOR EXCEEDANCE

During certain periods in winter and spring, the water level in the Osum River reaches the highest stages. While the first terrace level, including the curbs that mark the perimeters, are overflowed by water, a small set of islands remains, the winter islands. This last set of plateaus is no longer accessible for pedestrians, providing a last resort for animals and birds within a now formidable river that almost covers the complete cross section. It is essential that high and especially peak water levels (and the associated flood hazard) is communicated to Berat. After all, the level of the quays, the street levels and elevation of the built-up areas are historically based on observed peak river levels. These levels provided safety for the inhabitants and ensured sustainable occupation. To reinspire the century old relation to the Osum River, the rivers stages should become part of the city again. This is done by using the pedestrian bridge, that in case of high river discharge (i.e. flood hazard) is turned upwards. Depending on the lead time, and the flood warning system, the bridges can be turned upwards hours prior to the peak levels are reached. This symbolic act, can become a signpost for inhabitants, visitors to increase awareness and flood preparedness.

1. Plandrawing, high water level.
2. Early warning, bridge is open.





### **INCREASING USABILITY, IDENTITY & LIVABILITY IN BERAT**

The main aim of the project is to activate the islands both as new places for the local community and as emerging entities, able to take a role in guiding the flow of the water and therefore in turning a potential crisis (the flooding) into a collection of diverse opportunities. Essentially, the intervention deals with the allowing of a next step of human actions towards the river: starting from the riverbed and the historical creation of a community and the foundations of the city, to the contemporary involvement in the transformation and maintenance of the city's identity. Therefore the riverbed is regarded as the focus of the proposal. This position can be seen as an inversion of the common attitude. Rather than insisting on the river's borders, the center of the proposed actions is the riverbed, which is considered as the starting point to finally reach the urban environment. A trend is inverted: the city and the river, which are normally regarded as a dichotomy and therefore, as separated, opposites and antagonists, become coupled, aimed to give rise to a collaborative relationship between the natural and the artificial environment. The history of many Albanian and Mediterranean cities is exactly the story of this coupling. As such, we would regard the project, as the attempt to establish a tandem where the islands, the borders, the city and the local communities cooperate in the creation of multiple values and reciprocal benefits. The word tandem, which essentially refers to the ability of conducting and arranging things together, is activated through a series of landscape actions. Rather than focusing exclusively on the aesthetical side of the transformation, these actions attach flood risks through a landscape approach to new cultural possibilities. By reinforcing and making the islands a permanent part of the city environment, the flooding crisis can be treated integrally. The project involves new relations in terms of cultural usability. The three islands allow for compatible activities. The Northern island could have a recreational function and facilitate festivities, linked to the historical center. The Southern islands hosts functions which are related to the ambient residential areas. The central islands might not be accessible, focussing on ecological enhancement. Increasing the uses on the islands involves a new possibility for the local community. Citizens can watch the city from the riverbed, and through this get a better understanding of the values, arising from the relationships between the river and city, whereas each identity reinforces the other one.

Early morning bridge



## 04 METRO POLIS + DSB + 3TI\_LAB

### TEAM COMPOSITION:

#### Architecture and Planning

Metro POLIS

#### Landscape Design

DSB Office

#### Architecture

3TI\_LAB architecture

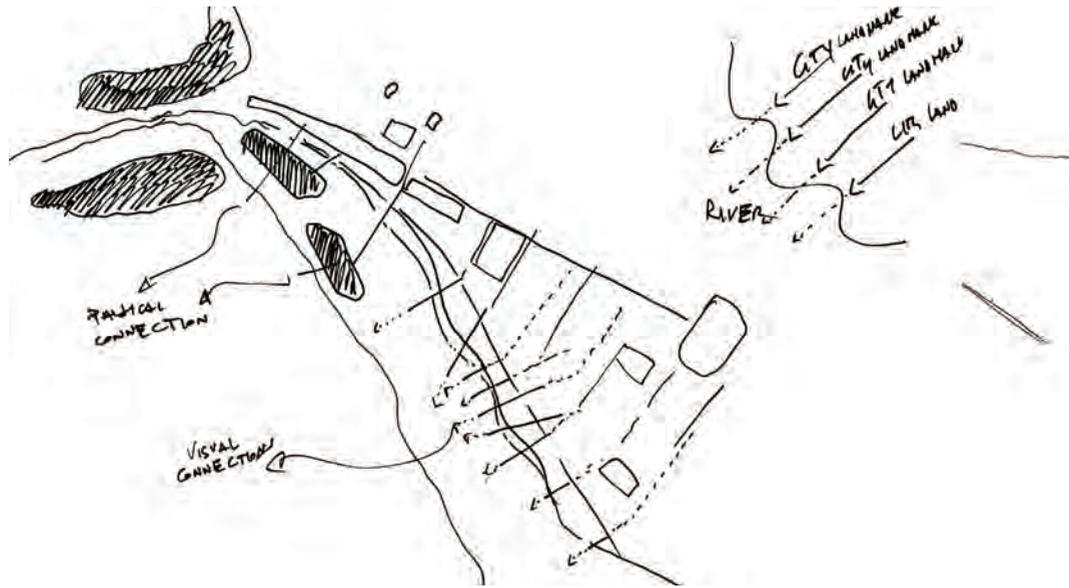


### DYNAMIC RESILIENCE

*A Symbiotic Relationship between Nature and City*

*"When I arrive in a city, I climb the highest steeple or tower to have a view of the whole before seeing the individual parts, and when I leave I do the same in order to fix my ideas."*

(Montesquieu, 1971)



Concept

## SPATIAL PROGRAM

In terms of urban morphology the city of Berat presents itself as an aggregation of smaller nuclei which are a result of the progressive addition of neighborhood and the different expansion patterns influenced by the succession of conquerors over history. Despite this, the city presents a balanced coexistence between different ethnicities and religious groups. The primary urban roads run along the two opposite banks of the river, but they also delimit the latter and therefore become an additional obstacle to the connection between two sides of the city and the neighborhoods of Mangalem and Gorica. These roads seem two independent arteries that only meet in two points – one is a pedestrian bridge and the other accessible also to vehicles – this causes the river to appear as an independent element excluded from the life of the city. On the other hand the secondary roads, rigid and linear with a roman layout, appear as ramifications that are projected beyond the city and into the farmland, the surrounding nature and the sinuous hills.



## STRATEGIC OBJECTIVES

The main goal of the project is to promote local development conditions through light and low impact landscape and programmatic operations on the riverbanks and the islands, while preserving the specificity of the territory and guaranteeing the city's resilience to flooding in the years to come. All the above can be achieved through the application of ecologically sustainable development models. In synthesis, the main objectives set by the project are the following:

- Strengthening the connections. Connecting the Osum Island to the city network, improving the connections between the riverbanks and the main areas of the city.
- Enriching the value of natural, cultural and environmental assets along the river with the aim of boosting and regenerating tourism throughout the year, offering to both citizens and tourists new spaces for outdoor leisure and recreational activities.
- Protecting and improving the environment and preventing ecological degradation through preventive actions, management and reorganization of degraded and abandoned areas.
- Guaranteeing the resilience of the river and its islands.
- Favoring biodiversity and the presence of areas suitable for the growth of autochthonous plant and animal species.

## STRATEGIES

- Securing the riverbanks with retaining rope gabion walls and riprap/rubble
- Creating natural pools for water overflow storage;
- Protecting the main islands from erosion with reef balls;
- Improving physical and visual communications through pedestrian paths, bridges and piers;
- Favoring the formation of small islands through placement of reef balls;
- Reintroducing and strengthening riparian vegetation and fauna (birds, insects, fish);
- Creating spaces for recreational and leisure activities along the paths and on the islands.



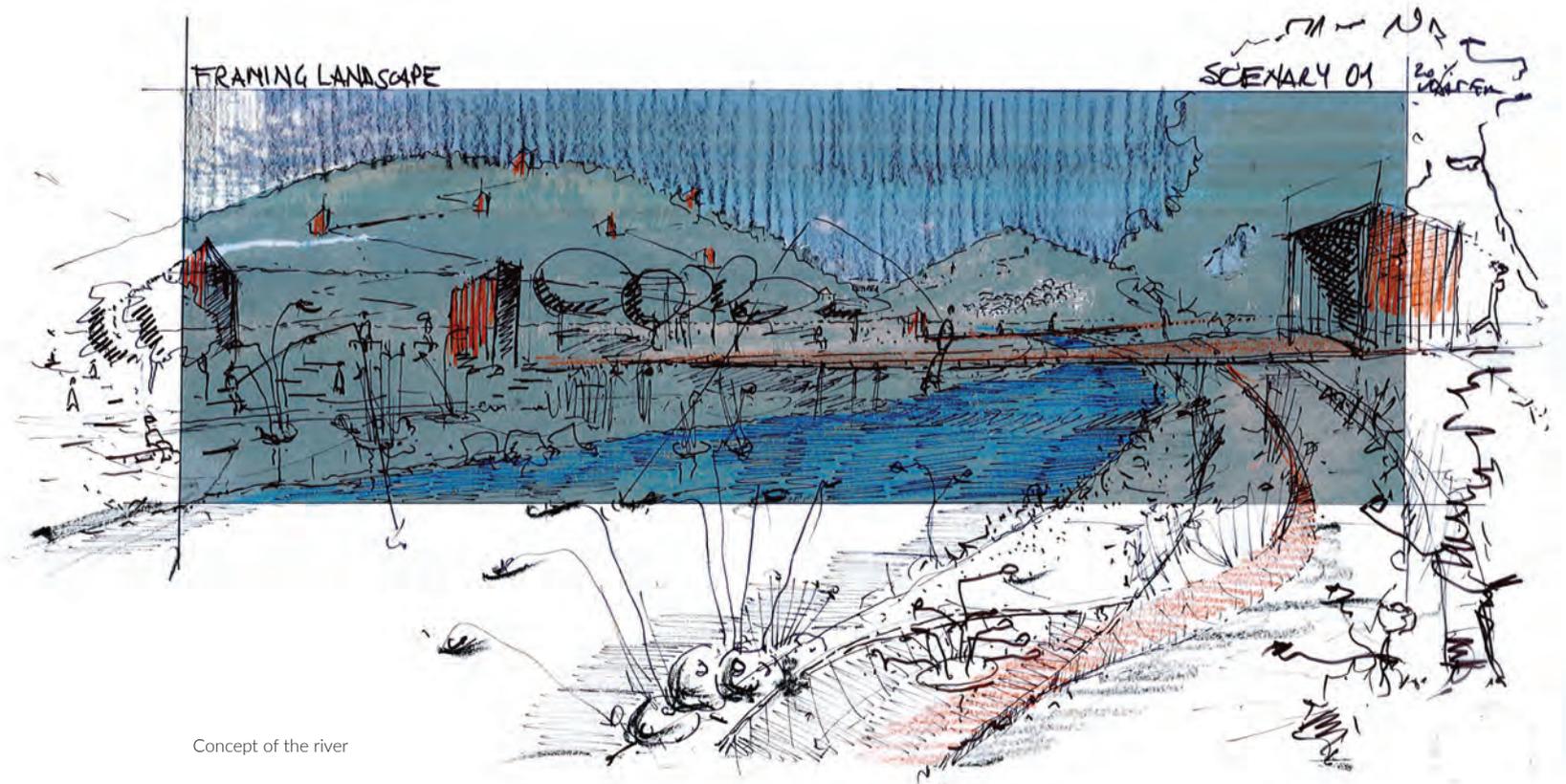
Masterplan of the city

## LANDSCAPE FROM ABOVE

In the eighteenth and nineteenth century, in the aesthetic culture of the western world, the observation from an elevated point of view was mandatory. Particularly if someone wanted to evaluate the size or proportions of buildings and capture and combine the “presumed whole and the experienced detail” (Mending, 2011) at once. But even today, when the image of the city does not match with its monuments any more, the power of unlimited outlooks from above is recasting the image of landscape from green scenery beheld vertically to a flatbed infrastructure that includes both natural and urban environments (Waldheim, 1999). Any visit to Berat cannot transcend a climb up to the ancient Kala settlement where our gaze can embrace the river in its entirety. It is from this privileged and detached position that we can truly discover and understand the river as a system.



View overlooking Mangalem



Concept of the river

### 1001 WINDOWS FRAMING THE LANDSCAPE

Berat is known as the city of 1000 windows, the windows of the Gorica and Mangalem neighborhoods look at each other across the river as if they were mirrors; windows offer the possibility to select a portion of the territory and frame the landscape. Similarly we can relate the island with the surrounding context and vice versa, through sculptural objects in the landscape and on the island that frame the context and project the view across the river and beyond, along the paths on and up to the top of the hills: the city can now be seen from new points of view and the existing views can be privileged and strengthened.

### LINKING ISLANDS WITH PHYSICAL & VISUAL CONNECTIONS

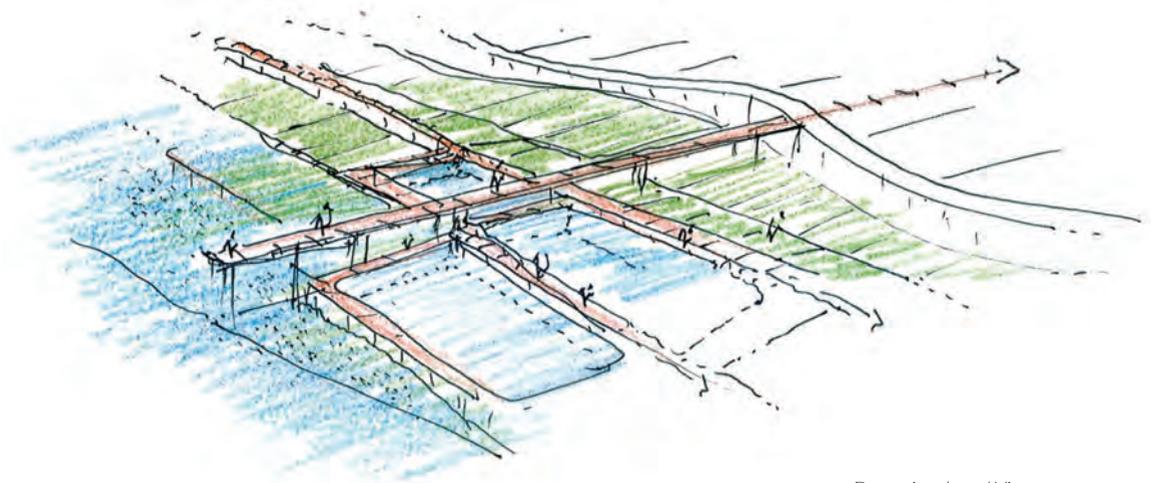
The city's urban polycentric morphology generated by the urban evolution through history and reinforced by the influence of the Ottoman urban structure, appears as a set of nuclear agglomerations on both sides of the river: Kala, Mangalem, Gorica, the expansion in the direction of the old bazar and the Murad Celesi suburb to the NW on the foothill, are like islands linked by bridges across the river. In order to create an integrated system of relations the project proposes to highlight the existing paths towards buildings with cultural, social, artistic, religious and historical relevance connecting them to the riverside and the islands through paths and touristic, cultural and environmental itineraries. This will make the existing cultural values emerge and it will integrate them and the new leisure and recreational activities on the islands into a rich network of relations. One of the project strategies foresees the inclusion of the island and the riverside paths in the pedestrian circulation system of the city. The paths along the river's waterfront will be regenerated and extended where needed to form a continuous promenade along the river; the latter will be crossed by pedestrian bridges that connect the north riverbank to the main islands. When the physical connections are impeded by the level of the island and the partial or total sinking of the paths, the physical connection will be absent, but a visual connection will be established through panoramic cantilevered decks and land art sculptures that frame the landscape and project the view toward the surrounding territory. The connecting linear elements which will be added across the river will be of three typologies, depending on the level of the islands and their keeness to sinking:

- SINKING PATHS - the ones that are located on lower levels and will be partially or totally submerged when the river's water level rises;
- SURFACE PATHS - paths that will remain on the surface and guarantee access and usage of the bridges even during medium water level conditions;
- SUSPENDED PATHS - due to their resilience to flooding they will be the ones that can house outdoor activities and eventually boating docks.



View toward the islands





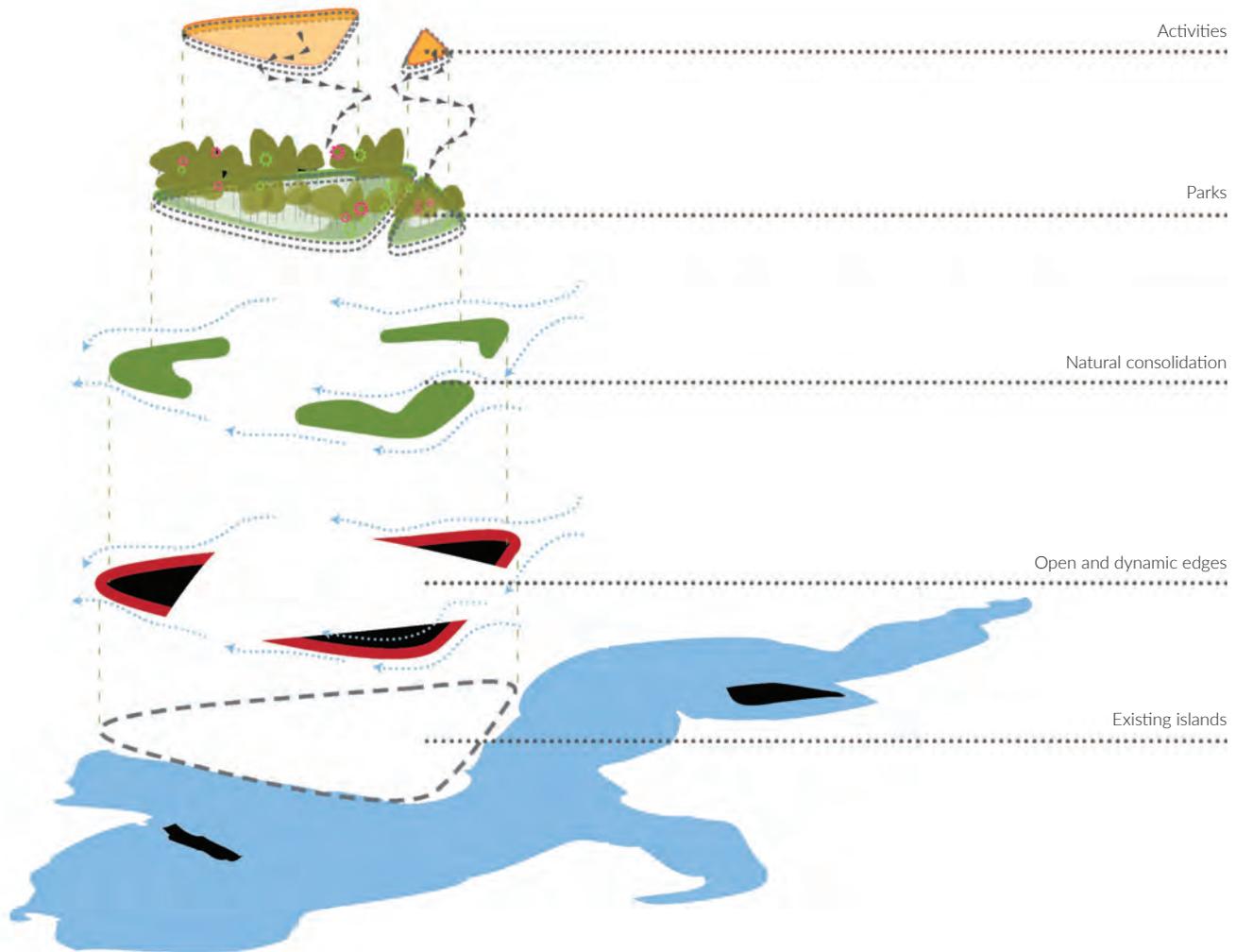
Dynamic edges / View

## DYNAMIC EDGES

The project seeks for ways where urban can cohabit with nature and be resilient towards any natural phenomenon. One of the strategies applied is extending the concept of buffer area to the entire river system and transforming the riverside of the limit between city and river into a thick biological system that establishes a dynamic relationship with the water, balancing the shifting levels of water and offering at the same time recreation space and, most of all, an opportunity for biodiversity consolidation and preservation. Therefore the strategy adopted for the edges of the river is the creation of an artificial wetland and water overflow storage pools; the latter act as bladders that during periods of high tide store the overflow water and protect the waterfront from flooding and during periods characterized by low water levels become outdoor pools and complement the urban beach areas. Moreover in the far East area of the north river bank this new dynamic limit will offer the possibility to deal with the informal settlement along the river, in fact the above mentioned strategy will regenerate the area (through paths and vegetation) and strengthen the resilience of the river banks (through retaining rope gabion walls with integrated pedestrian path, overflow storage pools and vegetation), guiding the future development of the area.

## BERAT ISLAND

Berat island is not a static element in the landscape, its shape and vegetation cover changes following the season and the level of the water; each mutation generates a different scenario. Similarly the landscape project and the new functions respond to this shifting condition, pandering the constant evolution of the island and managing, not guiding, its mutation in terms of vegetation and shape; but also offering suitable outdoor activities and services based on the accessibilities of the area in different seasons. Ultimately the project elevates and underlines conceptually the main islands and suggests the formation of new smaller islands in the future through the introduction of reef balls along specific locations of the riverbed.



Landscape neutralization

### **FUNCTIONAL ASPECTS**

Berat has 32,606 Inhabitants (2011 census results) and one of the project's main strategies aims at introducing new leisure and recreation activities along the river and on the islands to attract a higher number of tourists, increasing and diversifying the attractions, which will also contribute to the economic growth and regeneration of the surrounding districts. The programmatic approach is centered on the establishment of a cultural waterfront development and eventually converting at a later stage one of the hotels along the riparian landscape into a visitor center. The river waterfront area and the island will be entirely walkable and cycle-friendly, guaranteeing a healthy and safe environment for all age groups. A new way to live the riverside -tourist attractions, cultural and recreational activities for tourists and locals. The design approach is to integrate engineering and art whilst being sympathetic with the local environment and preserving the landscape and the natural aspect of the islands. The plan is to merge the river and land by providing light support facilities (small boating decks, small kiosks, barbecue areas, linear playgrounds for children on the suspended paths) for activities such as boating, fishing and nature walking, pick nicks and light sport and leisure activities. This should complement the already existing sports and leisure activities which characterize the SE area of the city Centre. Thanks to the diversification of the activities and their extension to all seasons the river and the island will no longer be just for walking and contemplating the landscape during spring, but also for swimming and sun bathing in summer (urban beaches), for bringing the children to the playground and for organizing outdoor educational activities all year.

View of the suspended paths and the landscape frames



## 05 A&I DESIGN + MARIALAURA POLIGNANO + UFG RESEARCH + ARKE' INGEGNERIA

### TEAM COMPOSITION:

#### **Economic Operators**

Indrit Hamiti  
Suela Dragovoja  
Odeta Balla  
Agron Mandro  
Anila Voi  
Marialaura Polignano  
Nicola Davide Selvaggio  
Giuseppe Galliani  
Luca Schepisi  
Gaetano Turturro  
Elena Savino

#### **Urban design**

Francesco Defilippis  
Anna Bruna Menghini  
Carlo Moccia  
Michele Montemurro  
Giulia Annalinda Neglia  
Giuseppe Resta

#### **Landscape design**

Francesca Calace

#### **Hydraulic planning & Economic evaluation**

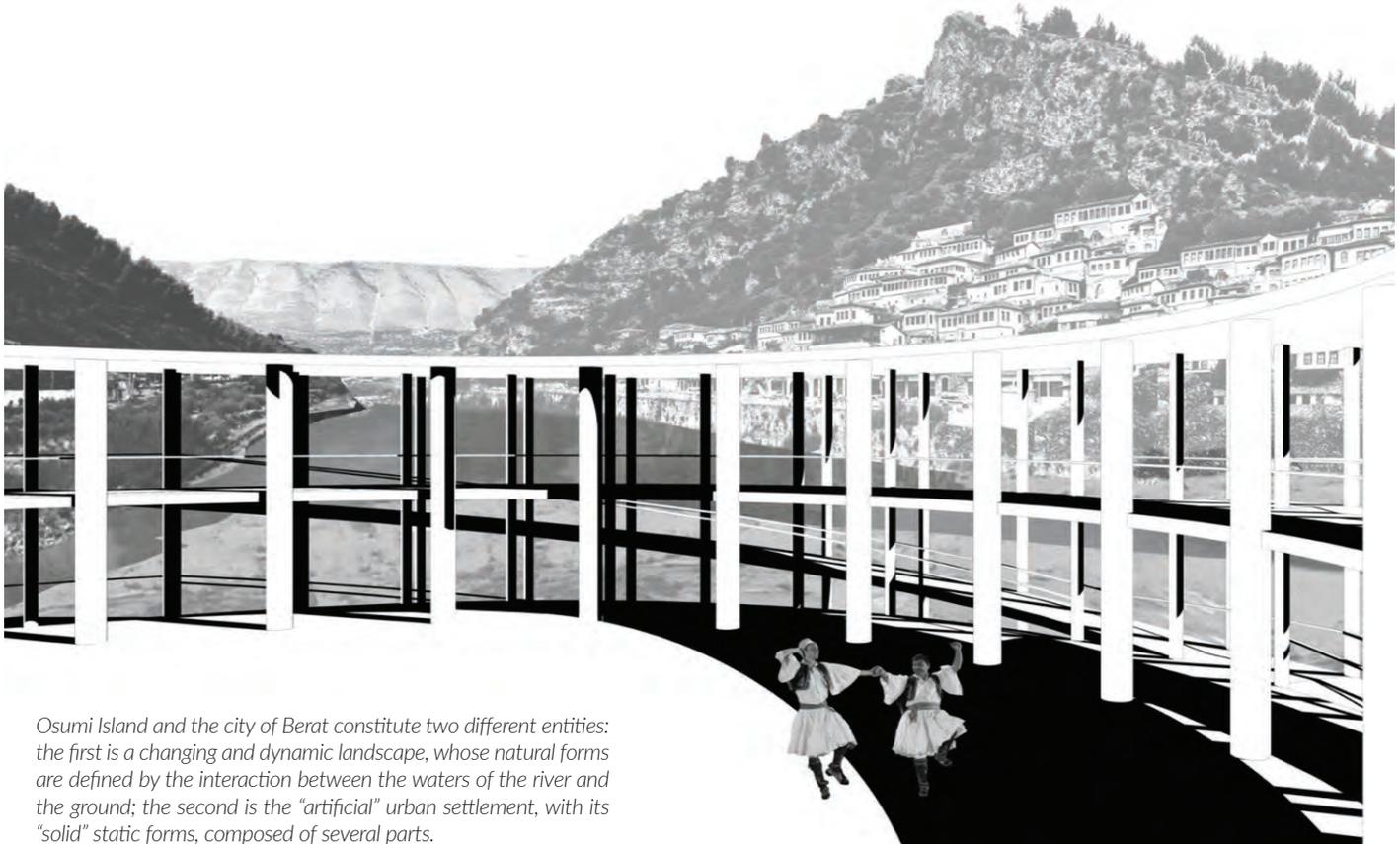
Alberto Ferruccio Piccinni  
Giovanni Vitone  
Giacchino Angarano  
Luigi Fanelli

#### **Heritage & Culture monuments**

Giacomo Martines  
Domenico Pastore

#### **Artist**

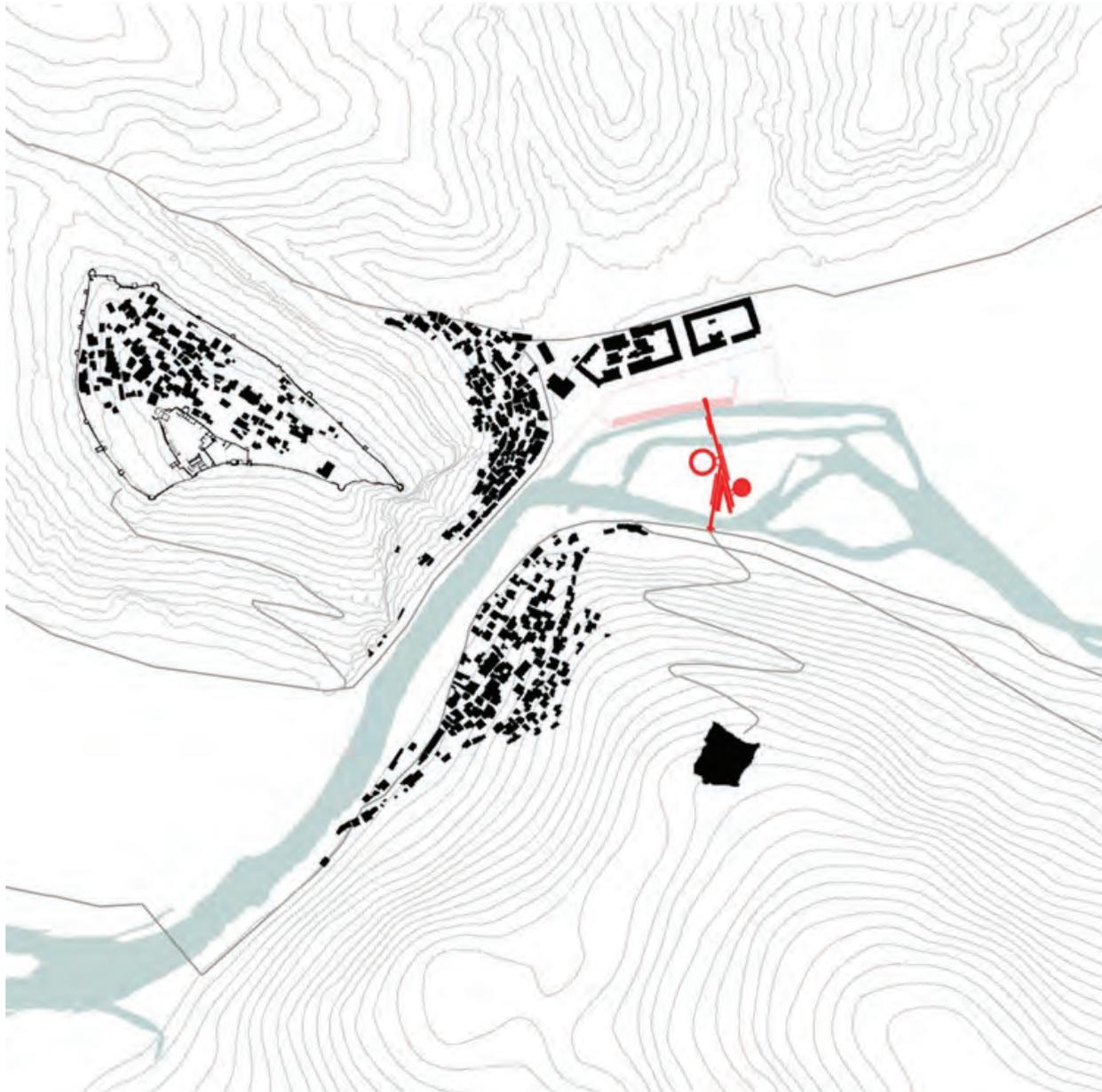
Franco Dellerba



*Osumi Island and the city of Berat constitute two different entities: the first is a changing and dynamic landscape, whose natural forms are defined by the interaction between the waters of the river and the ground; the second is the “artificial” urban settlement, with its “solid” static forms, composed of several parts.*

## DESIGN CONCEPT

The principal aim of the project is the formal and physical connection of these two entities, so that they can become complementary and benefit from each other. But, according to us, it is necessary to recognize and consider their different characteristics, above all those of the island, in order to institute an appropriate relation between them. Our contemporary common desire to accommodate 'green' spaces within the body of our city is a righteous desire, as well as a necessity in relation to the climatic questions, but the risk is to 'domesticate' the nature, according to the current models which conceive it as 'green' space pertaining to the buildings, giving it the character of 'urban garden'. Together with this kind of spaces, the contemporary city needs to accommodate open wide natural spaces, characterized by their physical forms: empty spaces from which is possible to look at the city, places whose identity is founded on its closeness to the city itself.



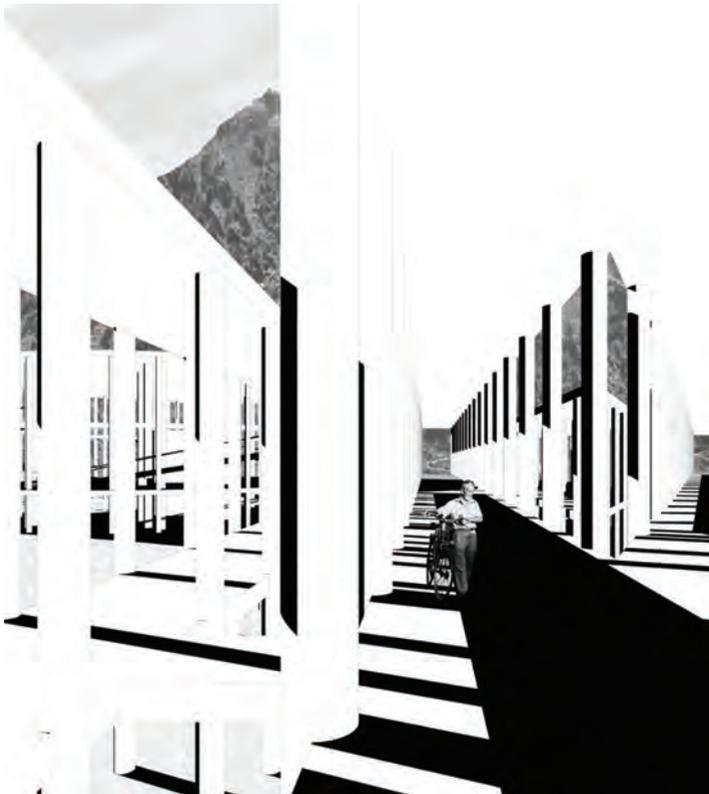
## STRATEGY OF THE PROJECT. GREEN ISLAND VS STONE ISLAND

The river with its island, a strip of land outcropping in its bed, has a great iconic power and a recognizable 'spatial character'. We can define it a 'territorial room' with precise limits to a territorial scale. The island has a spatial condition of 'internality', determined by the fact of being between the steep slopes of the city. There are two peaks, two different landscape conditions in the background, with different morphologies (Mount Tomori on one side and Shpiragu on the other). The new project of design will work on and develop this condition, which already exists in nature. The architectural and landscape design should activate strategies to read and comment the natural and anthropic landscape, to put in relation the composing elements, to mark peculiar points from which one can overlook the landscape. The river, the island, the mountains, the bridge, the fronts of the facades, the castle on the top, are all almost archetypical elements, able to form a coherent whole landscape, characterized by a strong formal, spatial, and symbolic meaning. The 'island between two shores' is a landscape 'morpheme' that characterizes many cities, and has been declined according to two settlement principles, resulting in 'stone' or 'green' islands.

- The 'formal' stone islands, made up by large platforms with landscaped gardens or by real 'city-island'. For example, Bosio's strategy was to give a definite form to the island (according to the historical model of Isola Tiberina).

- The natural 'polymorphic' islands, a kind of lagoons, with the architectural system superimposed (like pile works) to the changing substrate. A contemporary interpretation of this approach could integrate the shaping of the ground of the shores, with the design of some strategic points, and lightweight structures on the water, like walkways or wooden piers. The two strategies, the one that shapes the ground and the other that 'comments' the resilient riverside with lightweight manufacts, could coexist starting from the recognition of the whole/part relationship and the form of the ground. Mangalem and Gorica are characterized by different relationships with natural substratum, different in its connection to the river. The project should strengthen the 'hinge' vocation of the island for Gorica and Mangalem districts, which face each other mirroring. In this way, will be designed an architectural device that may bring them in reciprocal tension. Because of its strategic location in the urban structure, the island could become a unique urban center or hub, with places devoted to leisure activities designed in a large park. The island retains its original state and its changing form over the seasons, while preserving the natural ecosystem. Footpaths traced in the green areas and hanging over the water could connect the fragments of island that emerge from the water in dry periods.





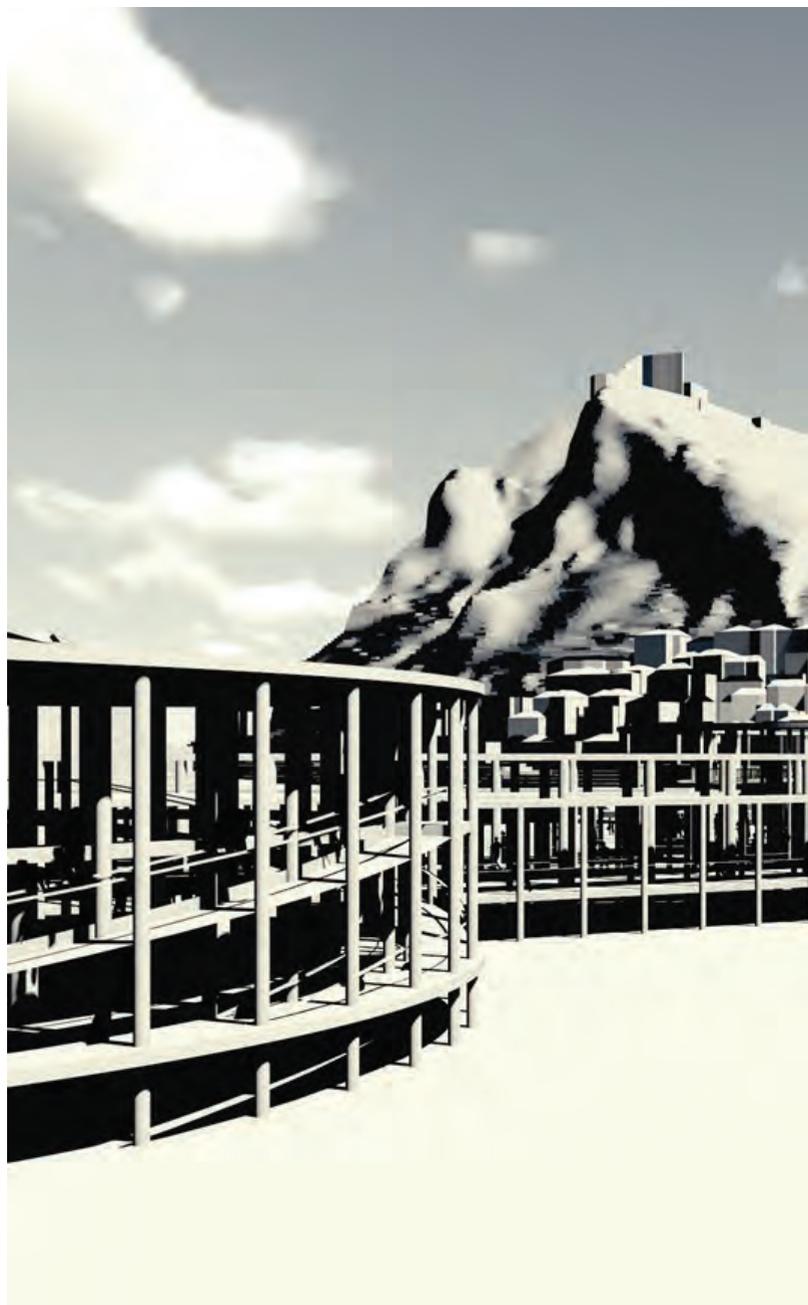
### **ABOUT RESILIENCE: THE RIVER'S MORPHOLOGICAL ACTIVITIES**

Osumi river basin is a morphologically active natural system. The strip of land on which the project is set cannot be considered as a real island, but instead, a cropped part of the shore, which is sandy in the lower areas (which are in direct contact with water), and covered by vegetation in the central higher area. The project would focus on permanencies and transformations of the river landscape through the seasons.

Enhancing the values of the physical integrity of the territory and the preservation of natural cycles, the project aims to build a resilient landscape, which can be envisioned as an indicator of the state of health of the territory. The project aims at safeguarding the changing structure that the river has in the different seasons (due to different flow rates) or in relation to weather events, leaving its bed free to expand or shrink. However, it needs to define the edge of the river on the city side through riverbank masonry works, to protect Berat from the risk of flooding. The sandy margins of the 'island' will be instead naturally stabilized through the use of aquatic plants.

## OSUMI ISLAND

**A**lbanian landscape is strongly characterized by natural and human aquatic resources given by its dense hydrographic network, which is composed of streams, rivers and water basins. This gives rise to variable landscapes, according to the water availability. In the different seasons of the year, lakes can become rivers and rivers can be streams. Consequently the landscapes nature, which is given by the relationship between natural and built environment, doesn't have a 'still' form, but needs to be interpreted according to its mutable characteristics.





## OSUMI ISLAND

This is particularly true for some areas, as the Berat riverfront, which is subject to these 'mutations'. Berat's riverfront is characterized by its rich flora, vegetation, and diversity of habitats, from constantly submerged areas, moving on to areas subject to flowing, and ending in areas that are always above water level. Our landscape design started from these considerations and interpreted the different ground and water forms of the Osum island according to different vegetation forms. The project assigns to the flora an important role for the identification of the different landscape forms of the island and deals with two different fundamental types of plants: those of a strictly aquatic nature that live in or on the riverbed, and riparian vegetation growing along the banks.



Territorial Section



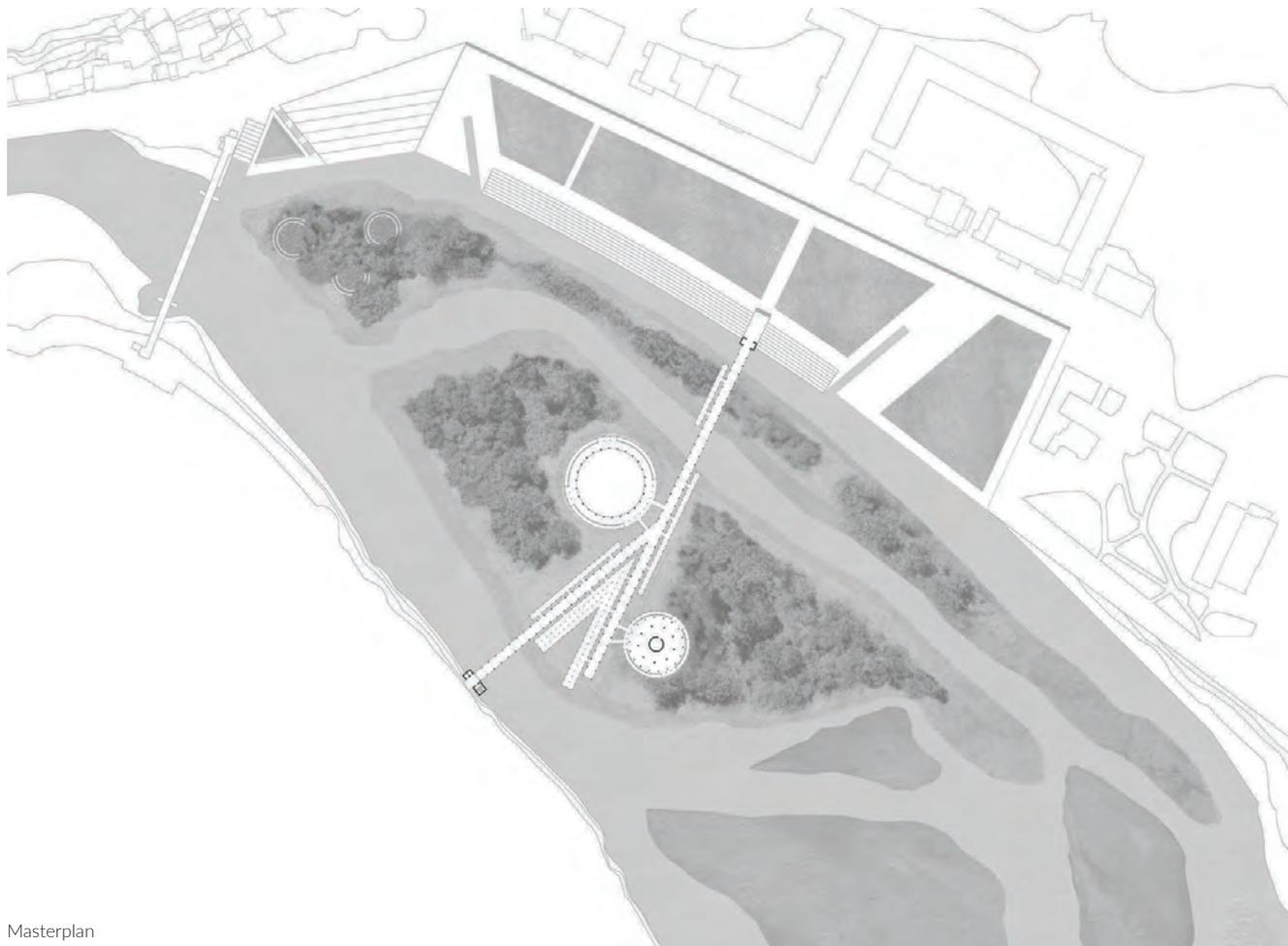
The project aims to visually and physically reconnect the central places of Berat and its landscape. Today the architectural heritage of the city is given by the presence of castle, historic neighborhoods, and architectural monuments, in some cases visually linked to each other by virtue of the landscape morphology, nevertheless they are physically disconnected. The design of the 'inhabited bridge' and the 'lytic side' of the city wants to bridge this gap, housing a system of public spaces and a walkways network. Variability and mutability of the river form does not make it possible to give to the banks of the "island " a fixed architectural relationship with the water along the riverfront; therefore, to establish a meaningful relationship with the landscape of water we adopted a wooden transversal crossing system, which doesn't depend on the natural landscape forms. The design strategy of the so called 'inhabited bridge' introduces not only the possibility to connect the two riversides of the city, but also to build new places where to contemplate the landscape, as well as to strengthen the presence of water in the public spaces system.



Project: mobility strategy

## MOBILITY STRATEGIES, ENVIRONMENTAL RESTORATION WORKS

Starting from the mobility scheme proposed by PPV, the project further emphasizes the opportunity to regain a relationship between city and water, diverting behind the University building the stretch of driveway on the riverfront coming from the informal suburb, thus reconnecting it to the existing road system. In this way the riverfront can be designed as a wide open space, linking the pedestrian monumental avenue with the historic city central areas, with the public gardens and, through them, with the river banks and the island. This area is crossed by two underground streams that flow into the river; channels running through the garden show their presence.

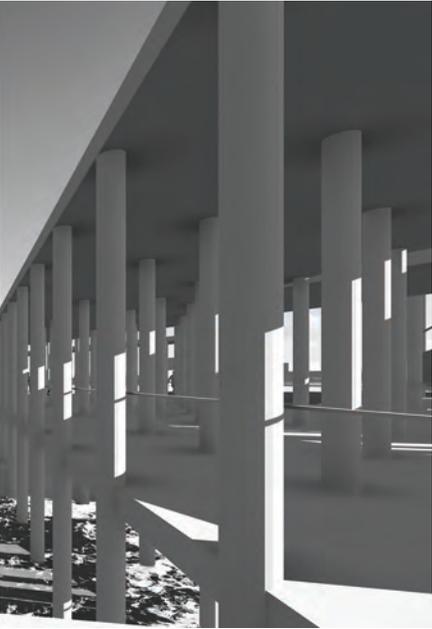


Masterplan



## ARCHITECTURAL AND URBAN ELEMENTS

The project aims both at defining new visual and spatial relationships and identifying new specific features enhancing the natural values of the site, establishing relevant relationships with the island form, the nature of its ground and vegetation. The relationship between river shore and emerged island area, with its changing contours, is at the basis of the design: new buildings and public spaces (the 'inhabited bridge' and the 'pavilions') at the core of Berat are intended as linking elements between city and nature, which is represented by the space of the island in the river. The relationship between city, river and island is also given by the form of the shore and the mouth of small underground streams.



View of the proposal

## 06 PROAP + H&S PROJECT STUDIO5 + STUDIO PERNA + ALFREDO PIRRI

### TEAM COMPOSITION:

#### Senior Landscape Architect

João Ferreira Nunes

#### Team Coordinator - Landscape Architect

Andrea Menegotto

#### Architects - local team

Sabina Bollano

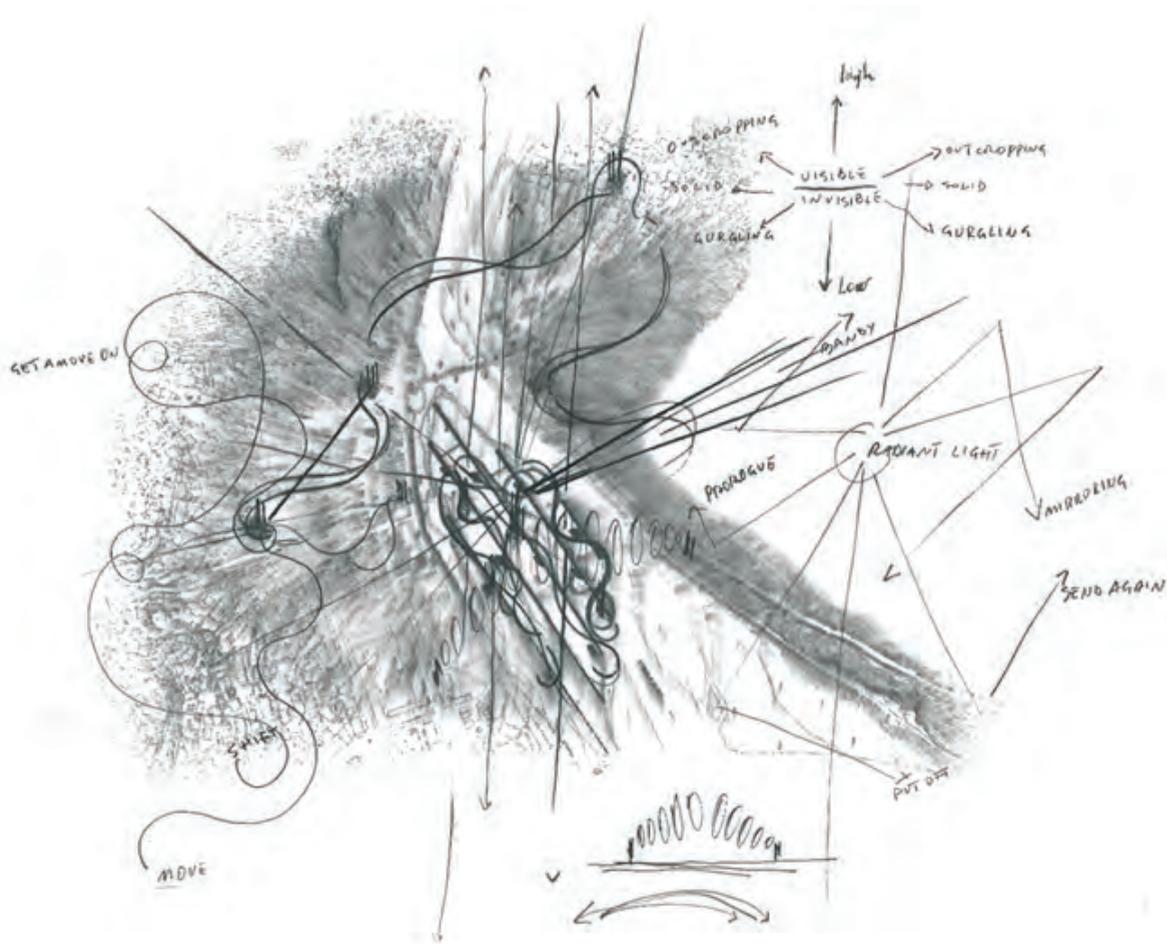
Herakle Bollano

#### Hydrology, Environment & Cultural heritage

Piergiacomo Perna

#### Artist

Alfredo Pirri



The most intriguing way to make evident a landscape operation spread on a vast territory that integrates city and open land, is by the use of art. Art will denounce, signal, measure, highlight and explain what the project is doing and the way it is performing. Art is the perfect way to generate integration and participation with the people.



Landscape ecology

### DEFINITION ON THE CHARACTER OF PERMANENCE

Mystic Island: the character of the island relates to its ever-changing status, between emerged and submerged land. Its value is in the indefinite but recognizable being. A terrain vague. In order to maintain this undefined shape, we propose actions on the general hydraulics of the river, which will affect exceptional floodings (to maintain safety levels) but will not be affecting permanently the shape of Osumi Island.

Appropriation of the island will happen through temporary paths and installations. The concept tries to escape architectural and built solutions, to follow an attitude of landscaping and art installations, thus synchronizing with the concept of resilience.



## **HYDROLOGY AS A TOOL OF RESILIENCE**

At a first analysis it appears that: -The path of the river is critical exactly on the narrowing curve at the center of Berat; on this bottleneck water gains higher speed and it can flood over the right banks; -On downstream area of Berat, the reduced steepness of the riverbed and the resulting flood plain indicates that any overcharge in capacity of the river can result in territorial damages; -On the upstream side, the meandering river touches vast agricultural areas of potential use as floodplains that could intervene as regulators of the flux of Osum river at Berat. The design of the floodplains as controlled devices for river stream is a challenging landscape architecture theme.



## LANDSCAPE ECOLOGY

In the ever-growing definitions of landscape, where everybody gives a contribution to the definition of the world we live in, a more scientific approach is driven by Landscape ecology. Unique to this realm, this branch of ecology tries to describe landscape complexity by numbers. This attitude is far away from arid statistics and figures, it returns interesting operating-tools that help understand the state of the art and the design outcomes.



3D section of the proposal



Views of the proposal

## OSUMI ISLAND

**B**erat bears outstanding testimony to the diversity of urban societies in the Balkans, and to longstanding ways of life which have today almost vanished. Berat was enriched by monument and vernacular urban housing during the Classical Ottoman period, in continuity with the previous Medieval cultures, and in a state of peaceful coexistence with a large Christian minority.





## 07 KWY + YELLOWOFFICE + JAN BUNNIN + STUDIO PS96 + ELIAN STEFA

### TEAM COMPOSITION:

#### Principal

Ricardo Gomes  
Francesca Benedetto  
Piro Stefa

#### Architect

Luise Marter  
Mara Nuyens  
Letizia Mazzoni  
Alberta Menegaldo  
Emilio Mossa  
Giacomo Nava  
Elisa Scussolin

#### Consultants

Heiko Sieker  
Nicola Canepa  
Vassilis Mpampatsikos

#### Landscape and Garden Architecture

Nicola Canepa

#### Structural engineer

Vassilis Mpampatsikos

#### Artist

Jan Bünnig

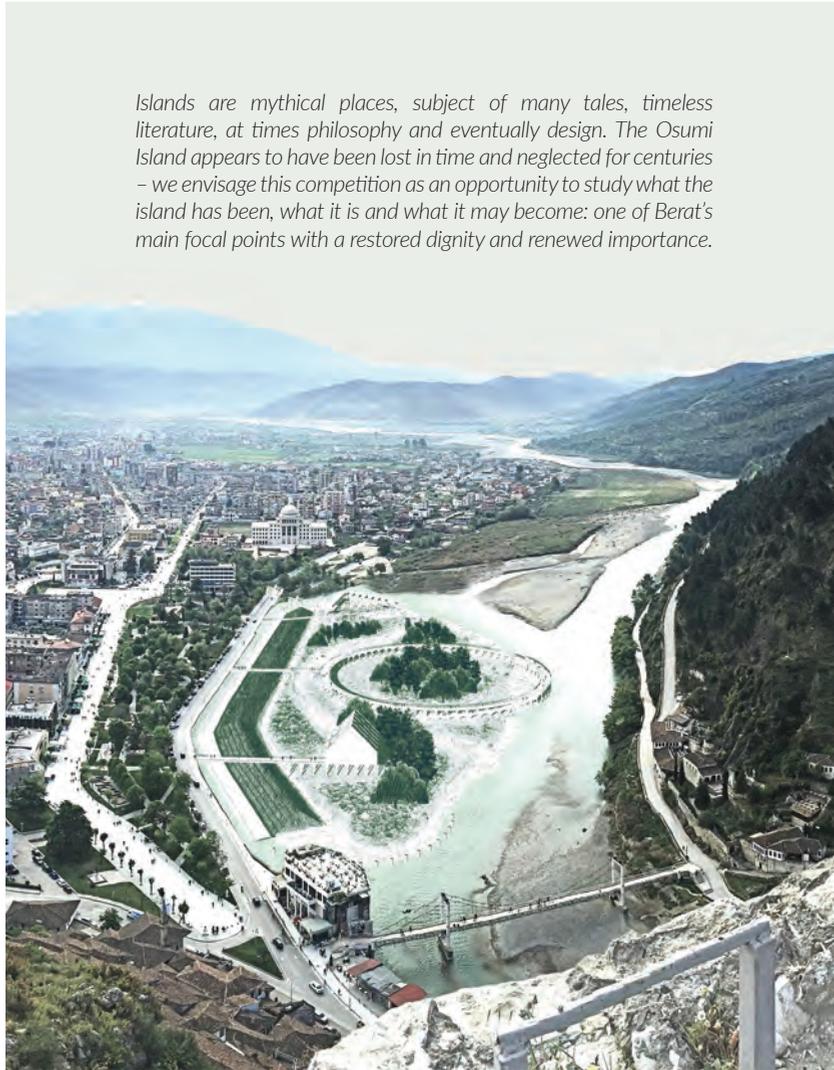
#### Local Curator

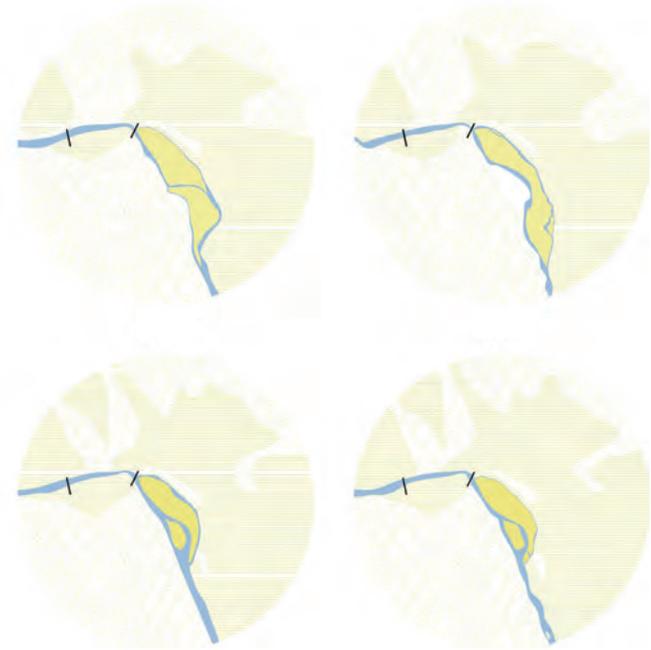
Elian Stefa

#### Hydroengineer

Dhimiter Stefa

*Islands are mythical places, subject of many tales, timeless literature, at times philosophy and eventually design. The Osumi Island appears to have been lost in time and neglected for centuries – we envisage this competition as an opportunity to study what the island has been, what it is and what it may become: one of Berat's main focal points with a restored dignity and renewed importance.*



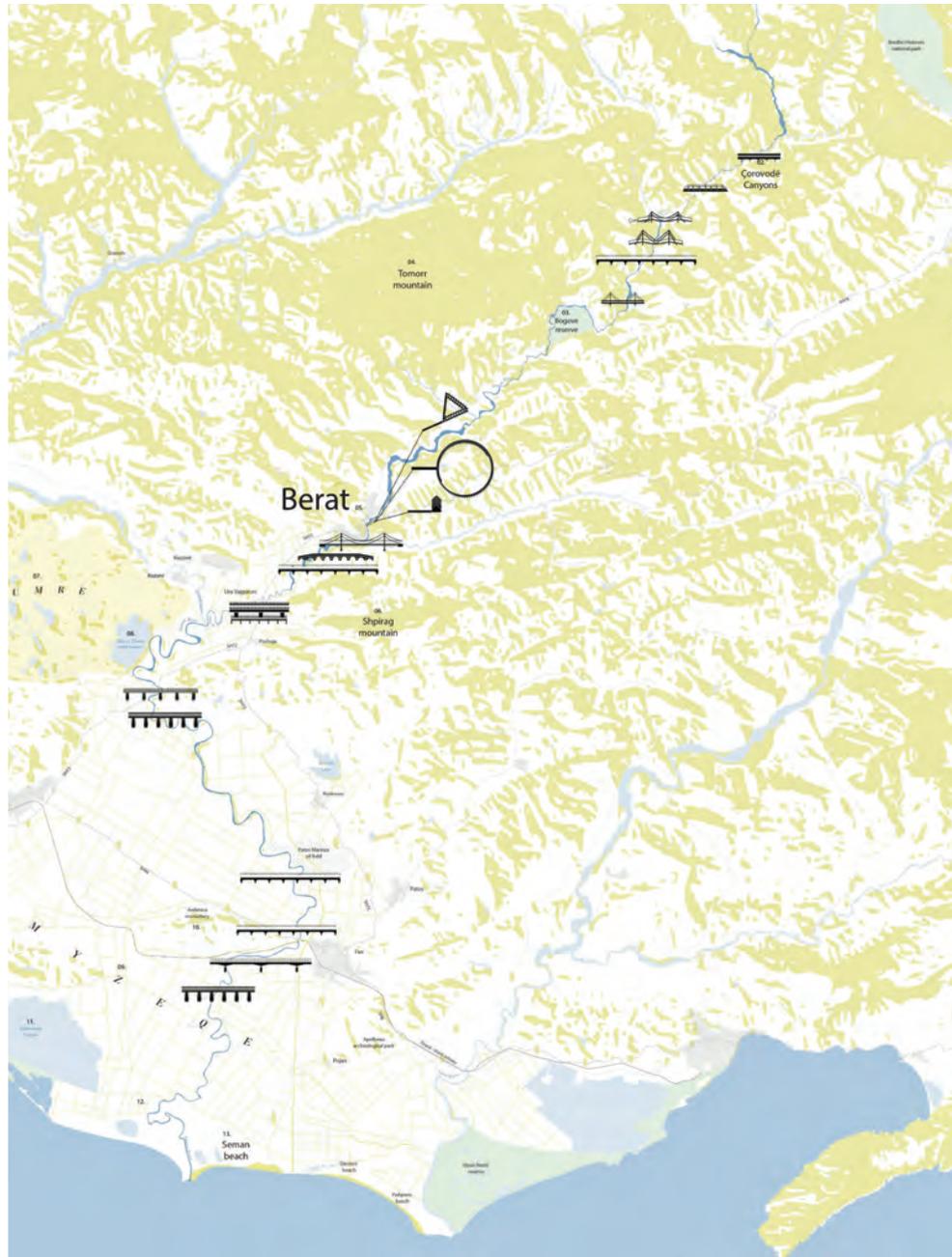


Development of the city & the river  
2004 / 2006  
2013 / 2014

## INTRODUCTION

The geography of Berat offers distinct views of the island – observed from the city centre it is a vague definer of the river’s width, a measuring instrument of the water flow and an imaginary step stone to the other margin. The seasonal floods and their consequences to the nearby urban spaces and peoples may suggest an intervention with a defensive character, a machine of sorts which would be able to regulate and conform nature: design intervening in the epic struggle for the defining of territories. However the focus may be on the resilience of a re-imagined ecosystem, the timeless character of this struggle has already shaped Berat’s citizens to endure a cyclical change. There is an opportunity to experiment various solutions, from the tempting recreation of nature to the defining of an exciting urban space. Approaching the challenge from a landscape, if not quasi utopian perspective suggests that the island can possibly become a ‘natural’ central park for the city: a pilot project for the re-naturalisation of

the Osumi river ecosystem and a new sanctuary of nature and biodiversity. The proposed connectivity between city and island can be enacted in a variety of manners: as the arms of a pivotal geographic centre between the two banks, as a transitional, almost processional and non-invasive route from the city, through the river while observing this new oasis, onto the park on the other side – but it could also suggest permanence, extending its social function and possibly adding programme. Without necessarily establishing a mundane functional anchor, architecture can perform at an urban level creating spaces of opportunity: one may be able to stop and rest, pause to observe, eventually stay. The Osumi island may become a new gateway, a miniature panorama of the river’s ecology and an urban space with a novel character. It may also become a landmark and take an important social and cultural role, properly adjusted to both the immediate surroundings and the city at large.



Osum's ecologies

## RESEARCH: INTERVIEW

According to medieval chronicles, until the Late Middle Ages the oak forests were well preserved up to the outskirts of the city. Even during the former communist regime some of the forests (further away from the city) became restricted areas. These forests eventually disappeared, mainly due to the expansion of arable land. Simultaneously, there was also the impact of an increased demand for firewood by the city's growing population. Today the presence of oak is extremely rare and mostly in the form of shrubs. In Gorica, pine trees are present around the castle and a further east. These are coastal pine (*Pinus maritime*) which was planted by the former communist regime to combat erosion in degraded areas and also to restore an aesthetic value to the natural landscape which was damaged throughout the previous centuries. The trees grew and were well kept but after 1990 they have been badly affected by illegal logging and wild fires. Pines are also planted in the city but grow better in flinty soil. The city of Berat is favoured by the presence of the river Osum. On both sides of its bed, typical vegetation stretches throughout the river ecosystem. There are all kinds of plants and trees in this ecosystem such as *Plantanus orientalis*, *Populus nigra*, *Salix babylonica*, *Alnus glutinosa*, *Almas campestris*. Because they've been pruned, these trees are now in shrub form, but if preserved, they are prone to grow quickly.

*Summary of an interview with Prof. Dr. Skënder Sala (professor of Geography at the Tirana University)*





Masterplan of the proposal

## OSUMI PANORAMAS

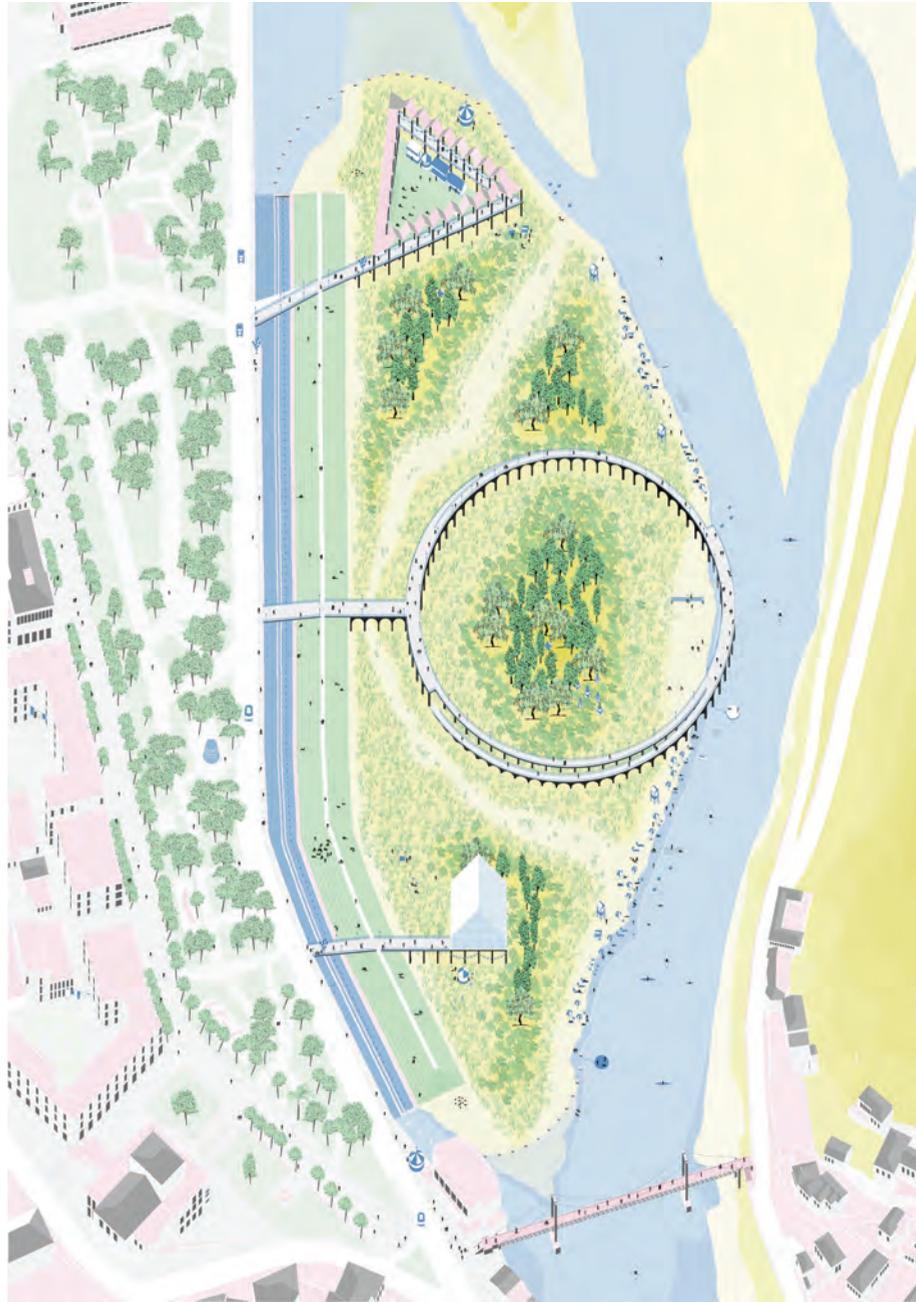
Our research on the length of Osumi river revealed a number of intriguing natural features that portray the region as one of incredible potential. One of the most important hubs of this possibility, Berat is in itself a city of unique cultural and architectural heritage. Geographically and in its ancient development the city is oriented towards the river. However, it seems as if at present there is a complex relation to Osumi rather than one of normality.

The river is always present whilst appearing unattainable; where one would expect Berat as a gateway to the wonders that may be visited up or downstream, the river in Berat is distant. Many historical, natural, technical and cultural factors are at play – our proposals were developed since visiting the site as a process of reflection on this manifold problematic. At first an unexpected duality appears obvious: the great natural potential of the river is not realised in the city that is its most precious. Our process was thus one of bridging the two entities (city and nature) at their core: the island.

Our initial aim was to instigate a zone of negotiation; the island must become the fulcrum where nature and urbanity unite. What happens on Osumi island has to respond to many complex challenges but primarily it has to generate confluence – one that becomes cultural and enduring. Rather than a strict yet popular re-naturalisation plan, or its opposite, a ruthless conquer of space for the city, we attempt to propose a hinge: a multilayered process – and project – where people and nature can not only coexist but cooperate.

We wanted to research a device which could resolve many of the obvious challenges while offering various possibilities of experience. A healing of the river's ecosystem which can participate, extend and complement the recent urban renovation of the city's public space. This multidimensionality becomes explicit in the dualities we have attempted to work with: the river and the island should remain experienceable from the same higher, overseeing level which is so common today while a new distinct and intimate relation of close contact should be created; the view towards the island is kept and new views from and within the island will be offered. Various new perspectives are composed – of Osumi natural ecosystems, of the city, castle and its surroundings, mirroring those which the city is so plentiful of in a series of new Osumi Panoramas.

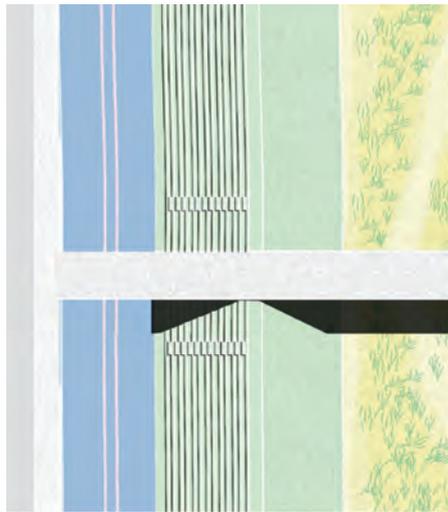
At present the island has few consistent properties – while the river flow is now regulated and catastrophic floods are unlikely there are still many factors which alter its outline, shape, height and character. We have opted for a combined approach when resolving the island's perimeter: it is to become resilient and allow for our newly proposed activities while over time change will be accepted and embraced. A passive system includes two reefs of concrete elements and natural stones at the east and west sides which will allow the necessary degree of stability. Towards the south running river, a natural planted defence will secure the soil while allowing for the usual flooding patterns to occur. Facing the city towards the north a new embankment will help shaping a multi-functional canal and protect the community from unusual floods.



Masterplan of the proposal

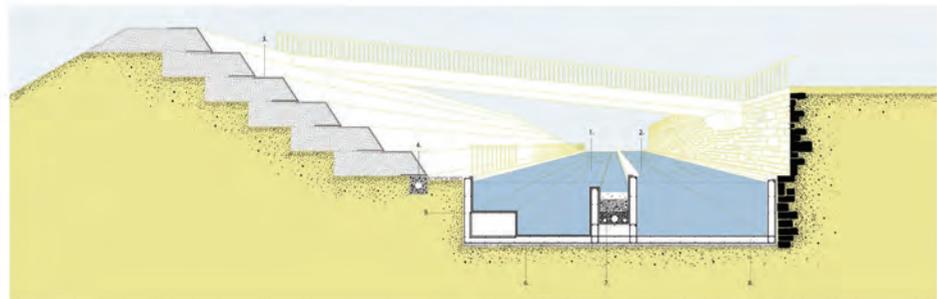
## CANAL

Between the shoreline and the island, where currently is a squalid creek, a new canal will have 3 parallel sections: the northern, bordered by the old wall, will contain running river water, the central one a natural water filtering system which supplies the third, facing the new stepped embankment, a natural swimming pool. The canal will be the first noticeable change and one which will provide a familiar, constant running stream, while also allowing for a new relation to the river and island. The natural pool will be accessible from the island side and have different sections suitable for swimming, wading and playing in the water – introducing a lively character to the waterfront. From the current river embankment three walkways project over the canal-pool and give access to a path on the top of the new, stepped earth bank, before continuing towards the island and our three new structures. These are platforms which function as vaults: each suggest a distinct way of experiencing nature and offer a separate degree of protection to a recovered environment.



Plan of the Canal

Section of the Canal

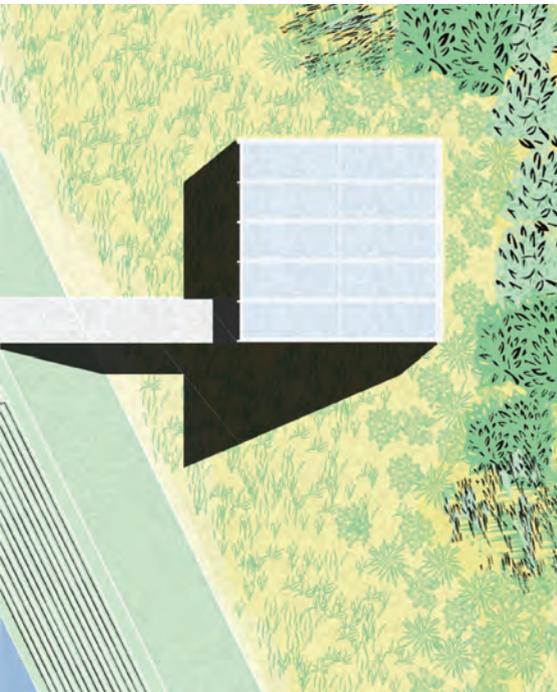




## GREENHOUSE

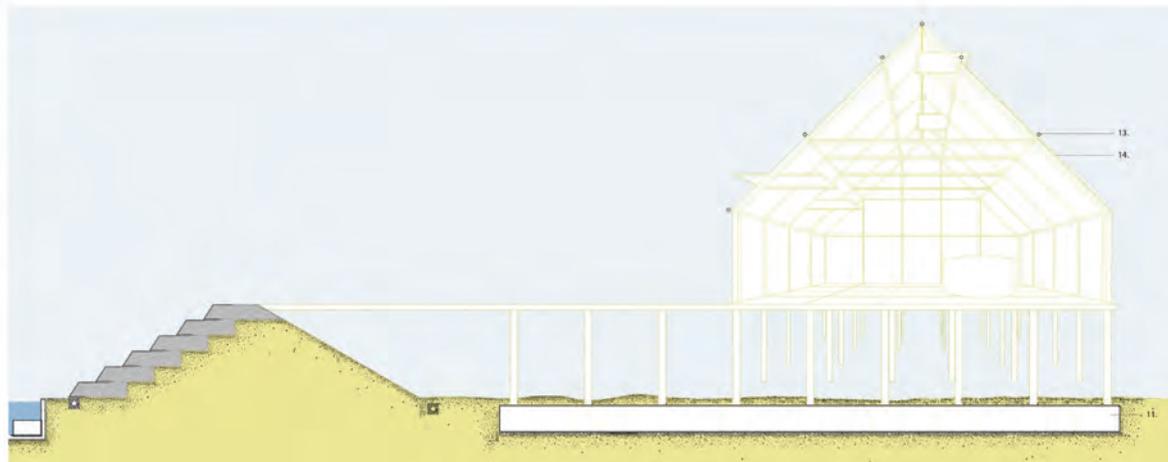
The first walkway leads to a slightly mysterious, yet elemental house floating above the island; its volume mirrors the bridge hotel and symbolically suggests a lighthouse that guards the tip of the island. A simple greenhouse sitting on columns, it is the proposal's only fully enclosed space: a steel structure clad in glass. As an introduction to the project, the Greenhouse may enclose a catalogue of the various ecosystems of Osumi and function as a public learning centre. This educational aspect is key to complement the scientific importance of a greenhouse: for the development of our project but also for the study of Osumi ecologies.





Plan of the Greenhouse

Section of the Greenhouse



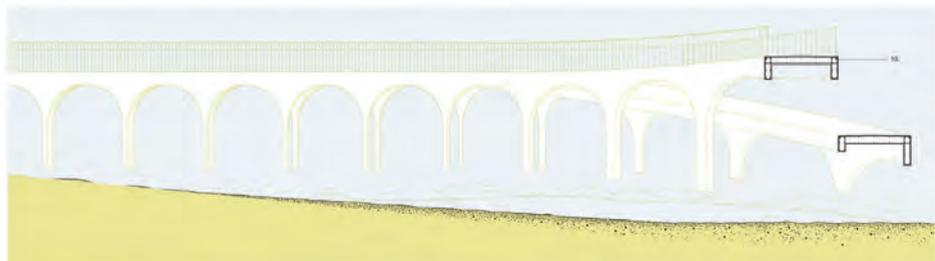
## COLONNADE

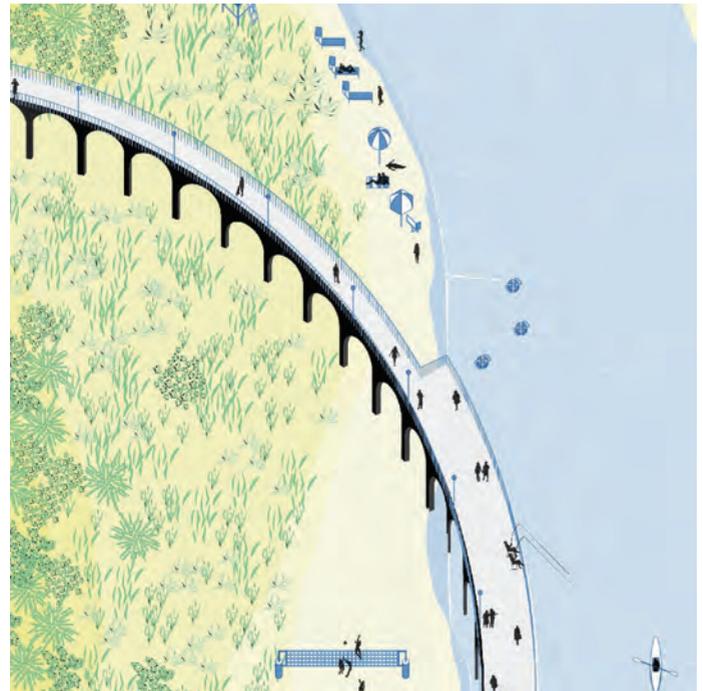
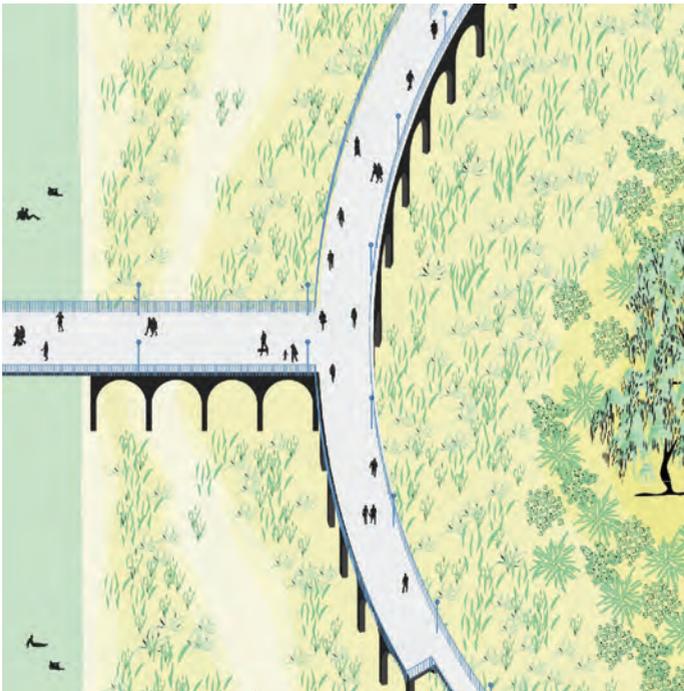
The second walkway is the largest structure of our proposal, one which provides a 360 degree experience of the city, the island and the river, while providing protection to the landscape planted on a modest hill. When starting the round one tends to look inwards, towards the centre of the circular walkway, and observe various plant species. As one approaches the axis of the river, views of up and downstream are offered in anticipation of bridging over the stream; upon returning, visitors will have a new perspective over the city and its surrounding mountains. The arched structure references the Ottoman period and the pedestrian bridge downstream, and offers two ramps with complementary functions: one descends towards the river and a small protected beach. This ramp provides access (and facilities) for water sports and recreational use of boats and kayaks. The second ramp allows access to the island and the protected landscape in a processional manner.



Plan of the Colonnade

Section of the Colonnade





## MARKET

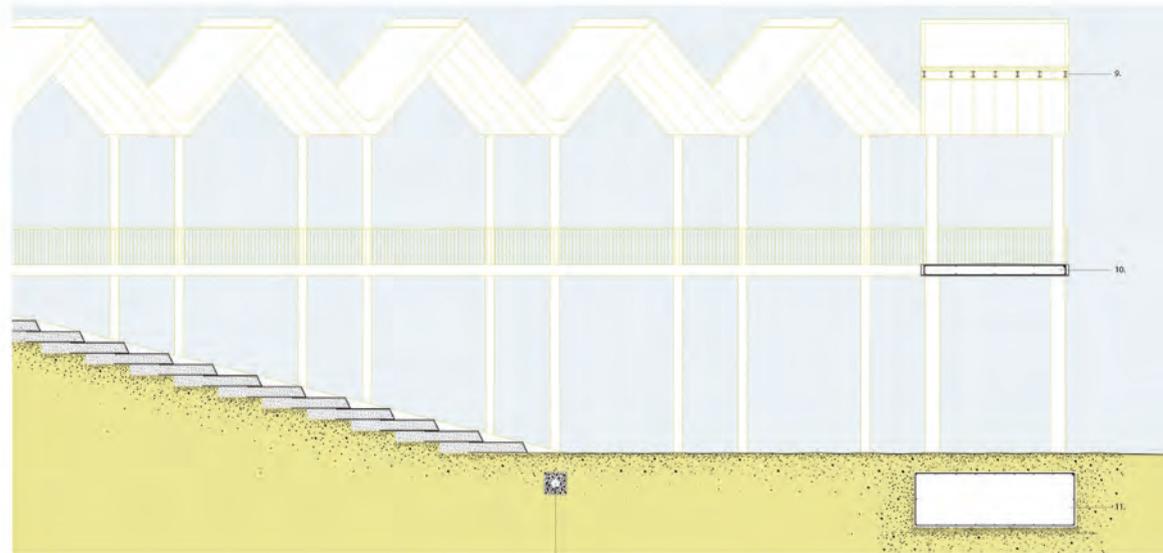
The third walkway is the most communal – a triangular market where various activities may take place throughout the year. Benefiting from being the closest to Berat's city square, the Market is to function as its extension. Weather permitting, events that nowadays may take place in scattered places in town will have a new forum. The triangular roofed path allows for the setting of weekly food stalls, book fairs or second hand markets. In the centre of the walkway one can access a stepped structure which descends towards the island level. Built of compressed soil, it functions as an auditorium of sorts and offers a framed panorama of the river and the forested south embankment. We expect this space to host outdoor town meetings, film screenings and music events, offering an urban entertainment functionality to our proposal.





Plan of the Market

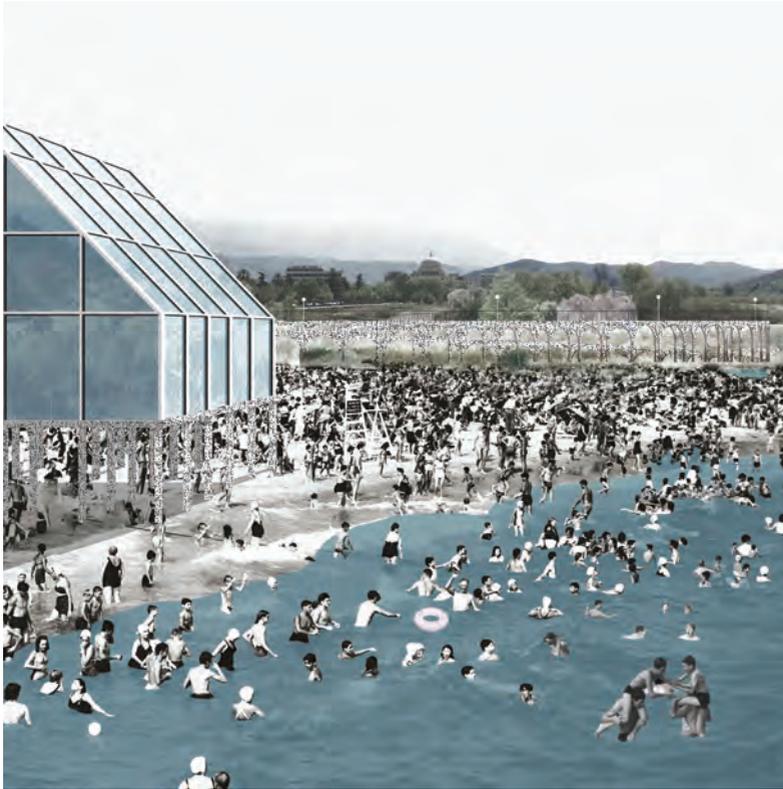
Section of the Market



## LANDSCAPE

The overarching concept for Osumi island landscape draws from our research on the river's various ecologies at large and the specific current conditions of Berat's vicinity. Our effort is to achieve a balance between the recovery and re-naturalisation of the island while reintroducing species lost in time and introduce others which mirror the environment of the river's course. The design and implementation of this strategy also has an educational mission: the different planting phases can be organised so that Berat's population participates in the effort of renewing their precious habitat. The renewed landscape layer will co-exist with the urban aspect of our proposal and part take in what we expect to be a well proportioned ensemble: different height levels separate access and functions. The majority of more intense use areas take place at the current city level whereas a few points allow the public to descend with reserve and experience the island up close.





Osumi Panoramas aim to create impact with moderate means: setting a simple infrastructure where both natural and urban environments may coincide in a graceful yet convincing manner. The subsequent development of the project in the next phase will allow for the adjusting of our proposals to both the economic and political framework: we envisage a process in which our proposal would be implemented in stages depending on the available resources but also from the larger city strategy and its plan for Berat's development. Ultimately these separate stages could operate independently and their implementation be guided by a comprehensive participatory process. Our proposal is one of many possible responses to the brief and the one which we believe to be carefully considered, bold and radical in its essence. We laid down a plan which negotiates what we find the most crucial aspects of the complex questions presented and which we hope may not only contribute to a fascinating discussion on the city of Berat and its river but eventually become a benchmark for the region's development.



View from the Colonnade

## 08 DAR + ENDACO + GJERGJ ISLAMI + ALFRED LAKO

### TEAM COMPOSITION:

#### Landscape Architecture

#### Culture monuments & Architecture

Giovanni Durbiano  
Manfredo di Robilant  
Alessandro Armando  
Gjergji Islami

#### Hydrotechnic engineering

Endaco srl  
Alfred Lako

#### Art installation

Hilario Isola



*An affirmative action in the legal vocabulary is a law aimed at creating equal opportunities for social/ethnic minorities. Borrowing from the legal vocabulary, this proposal aims at creating an effective role for the river Osumi in the city of Berat. The strategy for reaching this goal is based on respecting the natural resilience of the river bed.*

Drawing an island in the bed of a river

## CORE OF THE PROJECT

The proposal is conceived as a commentary on the morphology and on the history of Berat. This commentary is articulated into words, though these words are peculiar: they pertain to the vocabulary of architecture, and in fact they are architectural objects. Each object/word is meaningful in itself, and each object/word can be assembled with another or others to form meaningful sequences/phrases. When they are assembled all together the objects form the overall commentary, but nevertheless it is not needed to build all of them to be meaningful and consistent. In fact the proposal is thought for a medium/long term, and thus to be realized in several different, small-scaled phases easy to be financed and managed. The goal of the proposal is to enhance the usability of the city as a touristic destination and to highlight the importance of its heritage, not to compete with it by adding pseudo-iconic buildings or installations.

To pursue this goal the proposal is based on two strategies. As to the first strategy, it introduces new standpoints from which to observe Gorice, Mangalem, the river between them and the landscape surrounding them. As to the second strategy, it introduces new paths along the river sides and above the river bed. Each standpoint as well as each new path would drive the attention to specific features of the built and/or of the natural environment, highlighting the uniqueness and the beauty of the place. In this sense, the new paths and standpoints would be “comments” rather than additions to Berat’s heritage.



Paved edge of the island in the river bed of Osumi



### PAVED EDGE OF THE ISLAND IN THE RIVER BED OF OSUMI

“Island is a land, that is all surrounded by water: I mean a land that is apart and distinguishable from the main land; a land that is touched all around by the sea: and we call islands those lands that are in seas as well as those lands that are in lakes, the only condition being that water surrounds them.” Tommaso Porcacchi, *The most famous islands of the world* (Venice, 1590) The core of the proposal is in the island in the center of the river Osumi. In fact this island has a peculiar character since its shape and sometimes its very existence depend upon the variations of the river level. These latter are ontologically unpredictable and include extreme scenarios: in case of flood the island ceases to exist, and in case of drought it transforms into a peninsula. Most of the times the island is a more or less extended portion of brushy terrain with blurry boundaries in the center of the river bed, either alone or either accompanied by an archipelago of smaller but analogous islands. Hence, the island is a ghost object also when it exists: its lack of shape prompts its lacks of functions.

The goal of the project is to make the island a well recognizable object, with a clear shape and attractive functions. On the other hand, this goal collides with the goal of keeping the island resilient. The very lack of form is indeed the consequence of the island resilience as a natural object. The solution is to pave the edges of the island with stones analogous

to the stones that pave the floors of the city. The individuation of the edges, so of the shape of the island is of course arbitrary: it is a deliberate action through which the island is transformed into an artificial object. Nevertheless this artificial, urbanized object keeps to be extremely resilient because the floor that gives the shape to the island is de facto a two dimensional object: it is indeed just a floor. As such, it offers no resistance to the water current and when the level of the river grows, the edges are partially, mostly or entirely submerged. Eventually the island loses nothing of its amphibious character, but it gains an urban character that emphasizes the water outside as well as the wilderness of the river vegetation inside it: indeed the new floor encloses a “green” world, that is to say the vegetation, and is enclosed in a “blue” world, that is to say the water. From the symbolical point of view the “floor in the bed of the river” is linked to the main axes of the city because its design embeds stripes that are parallel to the axes themselves. From the utilitarian point of view, the “floor in the bed of the river” is an artificial beach: it can allow to walk with naked feet in the river without touching mud, if the river level is higher, or it can allow to walk along the river without touching the water if the river level is lower. Eventually, when the river level grows more, the river level becomes an object for the eyes, visible from the sides of the river, from the city or from the castle.

1. From the square to the island.
2. From the modern city to the river.
3. From Mangalem to the river.



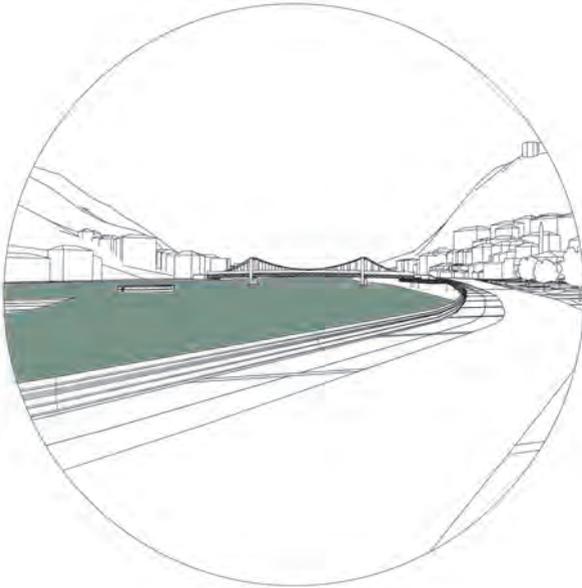
New bridge from the square Teodor Muzaka to the island



### BRIDGE FROM THE SQUARE TEODOR MUZAKA TO THE ISLAND

The mosque and the church along Rruga Antipatrea are a visible sign of the unique character of Berat in particular and of Albania in general, i.e. the peaceful coexistence of Islam, of Orthodox Christianity and of Catholicism. To highlight this feature a new linear structure would point at the area of the mosque and of the church, it would then cross the street along the river and it would eventually end into the island. A stair would allow to descend into the river bed and to eventually touch the water. This stair in case of flood could be retreated like a drawbridge, recalling the medieval origin of Berat. A series of beach huts located just before the stair would allow to wear swimsuits. From the structural point of view the new path/bridge would be made of two parallel reticular timber beams.

Form the point of view of program it would overlap the symbolical level with the utilitarian level. As to the symbolical level, it would indeed be a sort of processional path from the mosque and the church towards the water: it would recall the ritual importance of water as symbol in both Islam and Christianity. From the utilitarian point of view the path/bridge would allow to include the river bed and the river itself into the city. Berat already has a strong offer for tourists attracted by cultural heritage as well as for tourist in search of food and wine quality: what is lacking is an offer for tourists that are also in search of sport and leisure. The inclusion of the river would be critical to implement a new sports and leisure offer, and the bridge would be the instrumental for this.



Path along the river

### **PATHS ALONG THE RIVER**

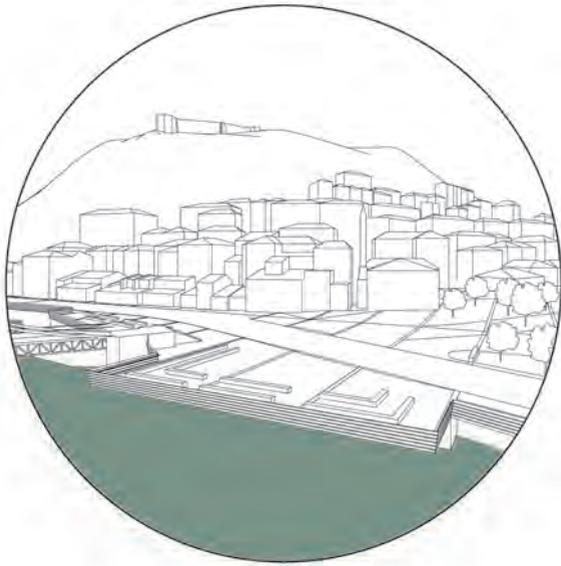
To emphasize the river Osumi as a natural element and to distinguish it from the city itself two paths parallel to the river could be introduced as a filter, as an edge and as an observation point. These paths would have a timber structure and floor and would include balconies to allow going closer to the river. The first path would connect the square Teodor Muzaka and the iron bridge, the second would connect the iron bridge to the Ottoman stone bridge, on the side of Gorice. As independent components their construction might be split into two phases.

The square



### **SQUARE IN FRONT OF MANGALEM**

A new square, paved with stone and including benches and green areas would emphasize the importance of the pedestrian axis that the municipality already created. This square would be obtained by demolishing the building of the Palace of Culture Margarita Tutulani and it would have the crucial function of creating a proper distance between Mangalem and the modern city, making the first perfectly visible. Following the directions that are already included in the city masterplan, automobile traffic would be kept but the roundabout would be moved towards the modern city.

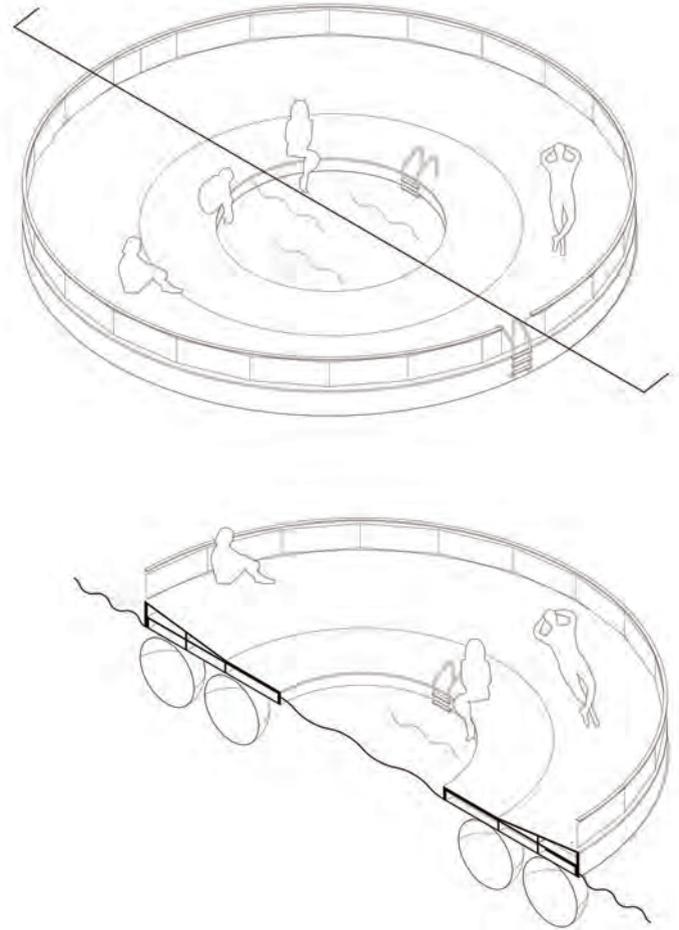


Panoramic amphitheaters

## PANORAMIC AMPHITHEATERS

To emphasize the importance of Mangalem and of Gorice, as well as to emphasize their relationship with the water, it might be imaginable to demolish the two buildings at the sides of the iron bridge between the two sides of the river. In place of these two buildings, two very simple sort of amphitheaters might be built with very low cost. Looking towards the iron bridge, the amphitheater to the left would be oriented to Managalem, while the one to the right would be oriented towards Gorice. These two amphitheaters would be a continuation of the square in front of Mangalem.

Floating platform



### FLOATING PLATFORM, IN THE FORM OF A REVERSE VOLCANO

A circular raft with a hole in the middle would float on Osumi river and would bring bathers to the areas where the water is deeper, and swimming is possible. From the symbolical point of view the circular shape evokes an agora, though from the utilitarian point of view it would enhance leisure activities such as sunbathing and diving into the river. This paradoxical opposition is embedded in the ontology of the installation itself, an object that is half away between art and technique. Two circular cuts in the paved edge of the island would serve as sort of harbors of the raft, where the bathers gather and wait for their river tour. As in a reversed volcano, they would dive into the central hole that is filled with water, and not fire.





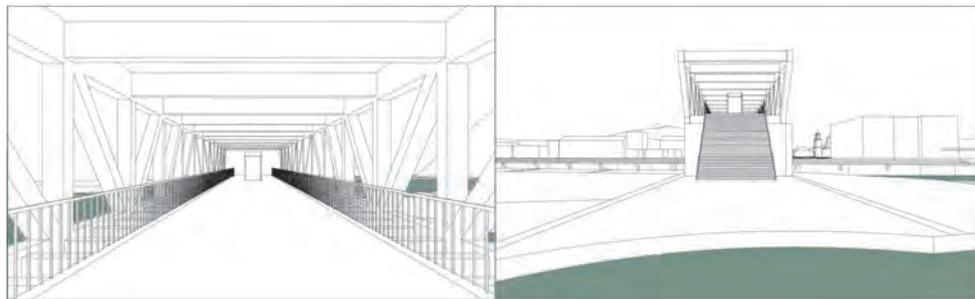
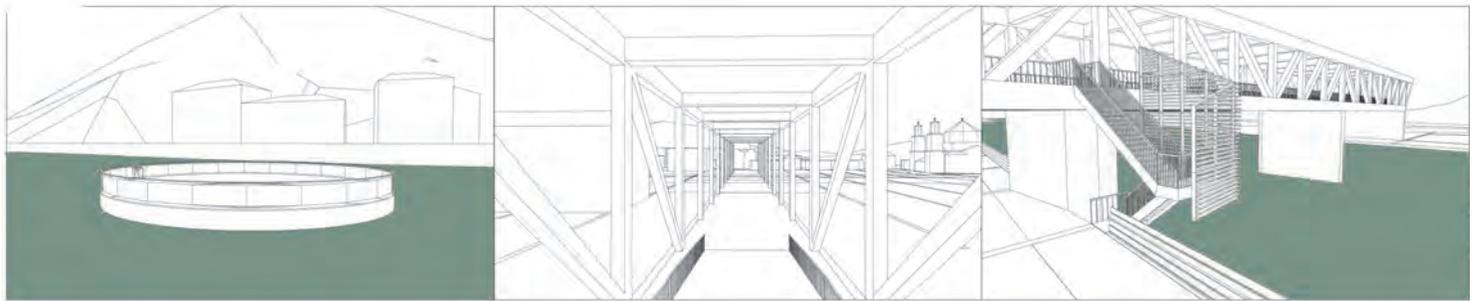
Scheme of the project

## ELEMENTS OF THE PROJECT

The proposal consists of five main elements, plus an art installation. To keep consistency with the place, the materials of which the elements are made of are stone and timber, and these two materials are used separately one from the other. Stones are used where the urban character prevails, timber is used where the river, thus nature, prevails. Therefore, there are two “worlds” that are established by the proposal. The first is paved with stones and it recalls the floors of the streets and the walls of the houses of Mangalem and Gorice; the second is made of timber and it evokes the structural elements of the overhangs and of the roofs of the houses of the same two villages .

The elements are mostly two-dimensional, so they are first and foremost made of a floor, than this floor is implemented with a number of sub-elements such as benches and railings. A path/bridge that goes into the river is the only exception, since it is a typically three-dimensional object. The role of this path/bridge is particularly important because it creates the physical link between the city and the river bed. In the river bed the most important element is the island, that function as a pole of attraction for the city. The main elements are:

- the paved edge of the island in the centre of Osumi
- a new path/bridge from the square Teodor Muzaka to the island
- two paths along the river, one connecting
- a square in front of Mangalem
- two panoramic amphitheaters, one looking at Mangalem, the other at Gorice
- a floating platform, in the form of a reverse volcano (art installation)



Path / Bridge from the square to the island.

1. Approaching the heritage.
2. Looking at the river.
3. The island and the water.
4. Resting and sightseeing.

All the elements of the project are functional and meaningful per se the project can thus be built in a number of phases, each of which can overlap with the construction of a specific element. The phases can be combined in different ways, according to the needs and the possibilities at a given time.



## 09 MikeViktorViktor ARCHITECTS + PRG°B R ARCHITEKTUR + KLODIODA

### TEAM COMPOSITION:

#### Architects and urban planners

Bart Melort  
Sven Verbruggen  
Alice Chen  
Maïté Martens  
Bram Vandemoortel  
Elias Verdegem

#### Architects

Florian Pöllo  
Dorian Tytymce  
Jonida Gjocaj  
Rudina Kazazi

#### Preservation Expert / Visual and installation art

Jorge Otero-Pailos

#### Landscape architect

Kris Coremans

#### Visual and installation artist

Yves Coussement

#### Architectural history and theory

Maarten Delbeke



*Research through design: Exploring Resilience, finding ways to be flexible and renewable to natural phenomena.*

**Pictures's Park**

## PICTURES' PARK

The iconic view of the historic city of Berat, created over centuries by thousands of artists and travelers, is from the river looking up at the castle. The thousand windows are oriented towards the river, and the city of windows appears at its best from the river. Osumi Island has historically served as the privileged place from which to admire this UNESCO Heritage site. Yet because it floods it was only accessible seasonally. We propose to turn Osumi Island into a year-round park from which to admire the city and castle, following the footsteps of romantic painters and travelers. It will be an oasis of calm and beauty framing the iconic view of Berat, where residents will walk their traditional "Xhiro", children will have safe play areas away from traffic, and the city's great outdoor cultural events and concerts will be staged. Berat is historically significant both for its architecture and for its cultural landscape. Osumi Island is an important contributing feature to this cultural landscape. It is situated at the core of the UNESCO buffer zone, and it is important to preserve Osumi Island as a natural element.

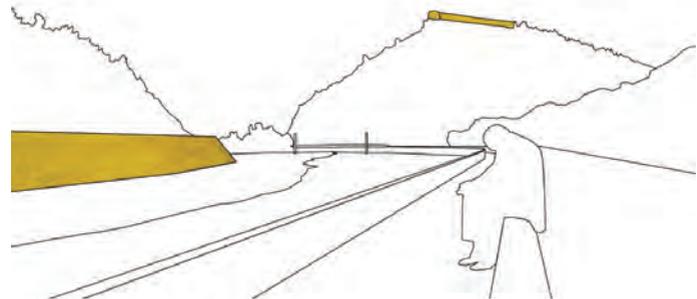
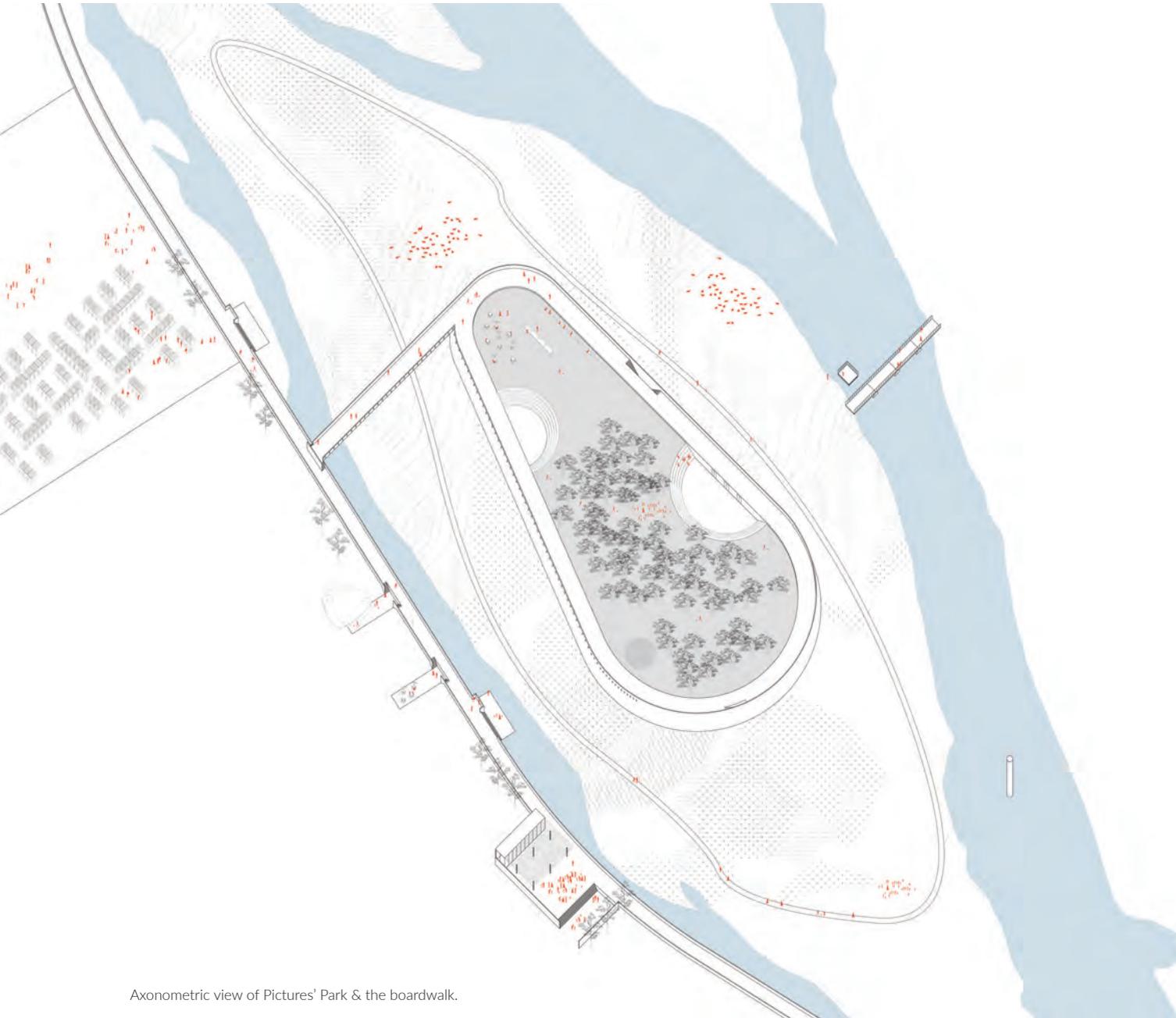


Diagram depicting the 'mirroring' of the castle and 'Pictures' Park'.



Axonometric view of Pictures' Park & the boardwalk.

## OSUMI ISLAND

*Collage view from the boardwalk towards the castle. The boardwalk is part of the daily 'Xhiro' and becomes the stage for the city's great outdoor cultural events and concerts.*

Our project protects the natural atmosphere of the island while creating the necessary infrastructure for its year round enjoyment. We raise the ground level at the center of the island safely above the flood line, but we leave the rest of the island in its natural state, so that it continues to disappear under water during the high water months. We thus preserve this important natural cycle of emergence and submergence, which has historically defined the experience of the island and the city. The naturally flooding edges of the island are set in counterpoint to the urban edge of the city, which is lined with an embankment that doubles up as a new sewage conduit. The top of the embankment serves as a new beautiful boardwalk. Inside the wall is the necessary engineering to upgrade Berat's sewage system, safely leading all waste water to a treatment facility downstream.









Section detail A-A



Section detail B-B



Section detail C-C



Section detail D-D

## OSUMI RIVER

Situated between hilltops and mountains Berat leans against the north and south bank of the river Osumi. The river is the spine of the landscape, as she narrows at the curve around Gorica, she forms a vast and stable passage between two historical settlements. Before and beyond that point, Osumi river expands and shrinks etching multiple figures by transporting sediment. This undefined margin is taken by less resisting and frail program such as agricultural planes, parks and isolated structures. Nevertheless Berat has a clear configuration with an alternation of natural elements, agricultural and urban figures. The island is, by lack of a vast shape, an important component of this configuration and a key element in the identity of Berat. In order to preserve this important landmark, the future urbanization must have a strategy of focal points and precisely placed structures opposite to a complete colonization of the island. It is important that the city keeps a strong visual connection to the waterfront as well as to the island.

### THE SALUTE OF THE OLIVE BRANCH TREE

The artwork is an ode to 'every moment of the day'. The salute is a greeting that culminates once during the day and once during the night into a vibrating contact between heaven and earth. The olive branch is a contextual translation of a universal salute. The projects consists of an artificial, 4m high olive tree branch. The branch is obviously artificial but man-made without any artistic signature. One part is static while the other top part is dynamic. During a full day, the tree makes a two gracious bows. At this moment the branch touches a nearby pond in the form of the Tomorri mountain. After this touch, the branch moves back up.



The Salute of the Olive Branch Tree, artwork by Yves Coussement 2015 on the occasion of Osumi Island Competition.



Collage view from within Pictures' Park, an oasis of calm and beauty framing the iconic views of Berat

## OSUMI ISLAND

Collage view from the castle; the river is at its highest level with the reduced Pictures' Park. We propose to turn Osumi Island into a year-round park from which to admire the city and castle, following the footsteps of romantic painters and travelers.



## FLOOD

Parallel to the north bank a segment of the island rises up from the river as it forms a natural canal. This shape can be used to control flood. By taking advantage of the sediment that is transported by the river, this ridge can be brought up to a safe level ( $\pm 59\text{m}$ ). On the start and the end of the canal two accessible locks control the water level and secure a dry passage between island and city. This 1.500m ridge thus forms a boardwalk overlooking the city within its natural theater and organizes the recreational machinery.

## FOLIES

The infrastructure necessary for the equipment of the touristic industry behaves like 'folies' in the landscape. They sharpen the contrast between the cultural function and the natural conditions. A collection of 'folies' enables to insert a program, foreign to the locus. As the island itself is under permanent changes, the structures will rise as castles out of the sediment.



Collage view of the urban edge of the city. The top of the embankment serves as a new beautiful boardwalk



Collage view of the interior of Pictures' Park, where the city's great outdoor cultural events and concerts will be staged.

## 10 HAZBIU PROJEKT + SIAMA + S'INTERNATIONAL + SOUDANT

### TEAM COMPOSITION:

#### **Architects, Town-planners & Landscapers**

Hazbiu Projekt  
S'international (S'pace + Siama)

#### **Lighting artist**

Odile Soudant

#### **Hydro-technical engineer**

Fitim Ballo

#### **Specialist of culture monument**

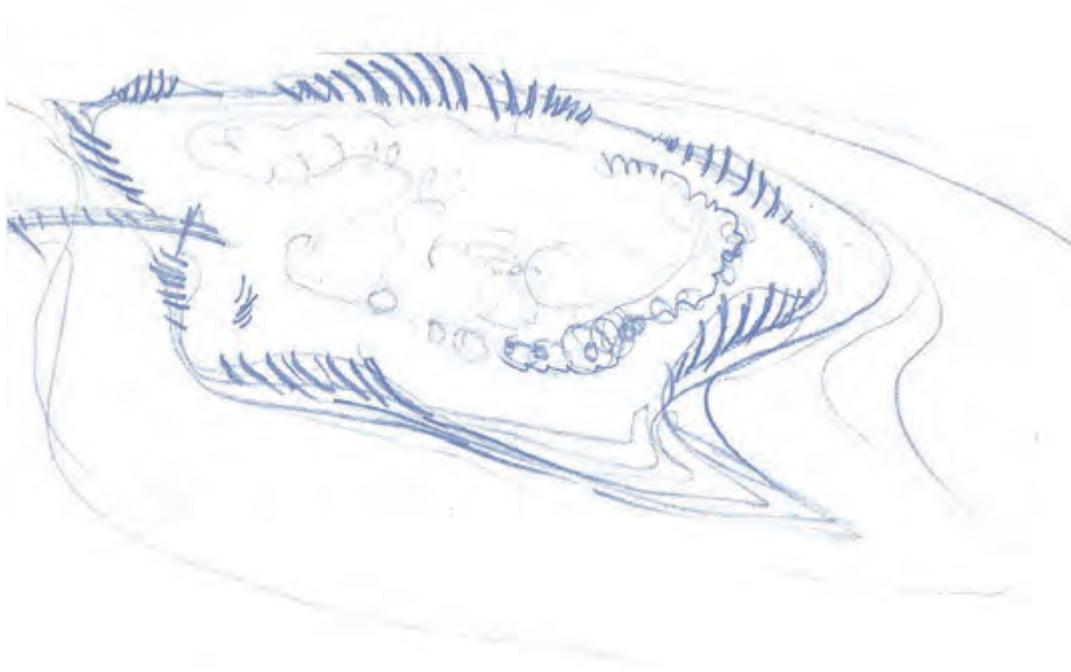
Lida Miraj

#### **Engineer**

Petrit Hazbiu

#### **Architectural design**

Jean Robert Mazaud  
Thierry Melot



*In the heart of Berat, the rivers' island Osumi is a focus point. The city, surrounded by its gorge and glacial lock site, is looking for a living space: as logic would suggest, the island is a desired place, a breath for the dense built web. But it is a space in movement, fluctuating at the whims of the river. It is a delicate balance between the vegetable, the living, and the hydraulic forces, which result from climate and its variations: a land of surprises, which is reborn after every flood, and of which the centennial delivers a volume of water a hundred times higher than the low flow.*

### The Eyes of Berat

## DESIGN CONCEPT

Facing such forces, to petrify the state of the island forever, and to turn it into an urban platform finally conquered over the rivers' violence appears to be, in our opinion, a triple misinterpretation :a promethean challenge, with no economical explanation given the work that has to be taken; an ecological crime, harming the rivers nature itself and the biodiversity that takes shelter in it; an esthetical error, in the place where the "genius loci" is enough to deliver a feeling of fullness that the Human hand has to accompany, to highlight, to polish, without refuting.

How to organize the resilience of the site without the action implemented of this same resilience disfigures the values permanently? Acting punctually, providing a reactive energy, refraining from the surgery that transforms it.

1. Locate with the hydraulic modeling the key lines friction. Assist the natural resilience. Protect the islands with gabion lines.
2. Materialize by the nailing of spaced stakes, leaving the water flow operating, a punctuation. The stakes are designed roughly and made of

tree branches. They make a protection against debris in the flood, like the eyelashes filtering dust in the air. "Arte povera" inspiration and work joined in a sustainable approach of an environmental protection: "The eyes of Berat".

3. A third line of protection for biodiversity is made of wood branches "fascines, dedicating to pedestrian walkways the coastal spaces and preserving heart as natural sanctuaries for wildlife.

4. Between the islands and the land, establish an interlacing of footbridges flowing above the river floods, suspended footbridges designed as wooden ships, "drop by drop".

5. Create, along the city riverbank, a filtration made of phytopurification plantations to drain the rejected and polluted city waters and rains.

6. Contemplate colors and lights, a land art work, offered to the looks from the balconies and terraces of the high city. In terms of use for the inhabitants and visitors of Berat; the input is the one of a poetic space, the breath of the city, dual and sensitive: the island is Berat's lung.

The eyes of Berat / The city

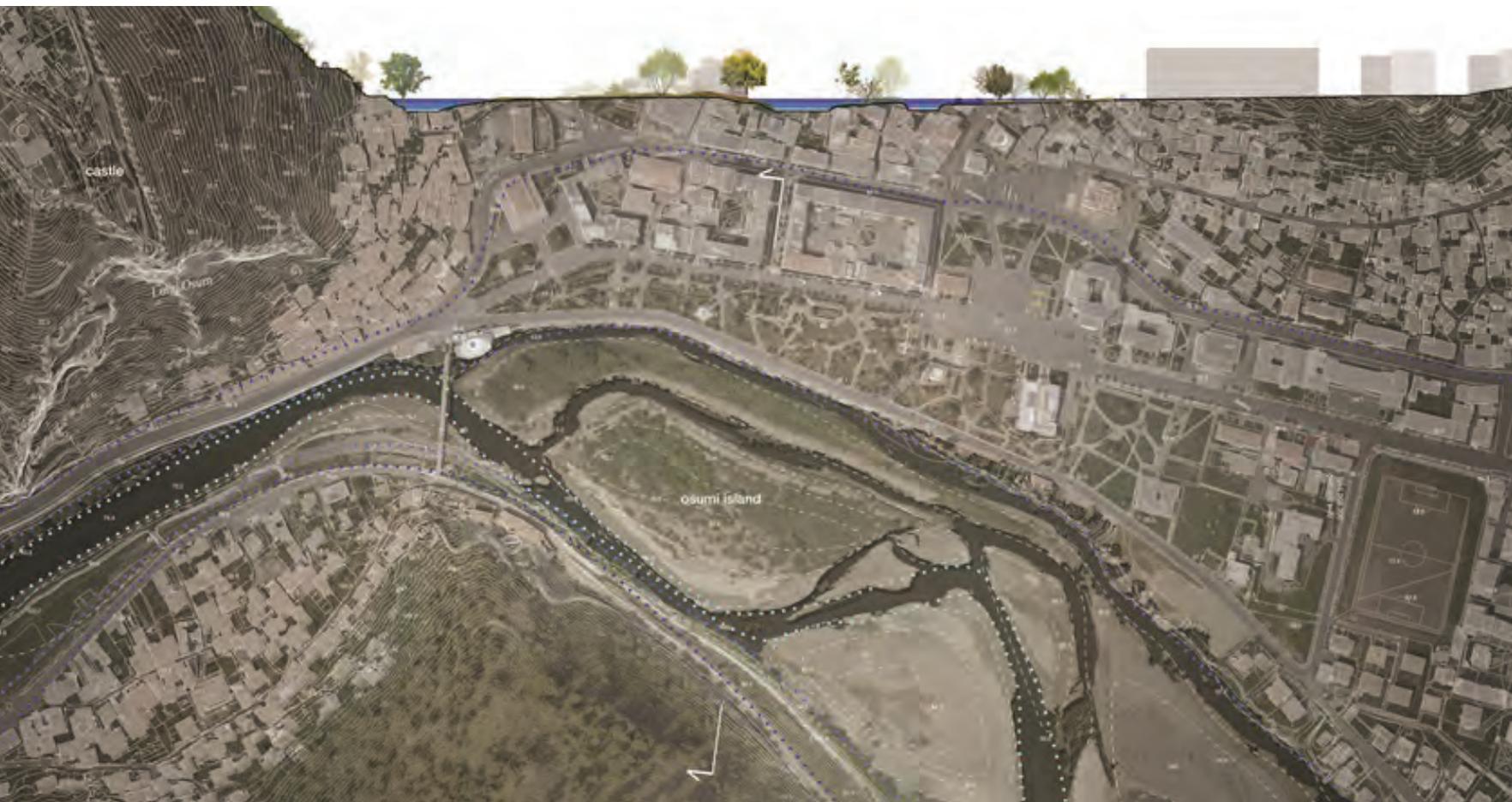


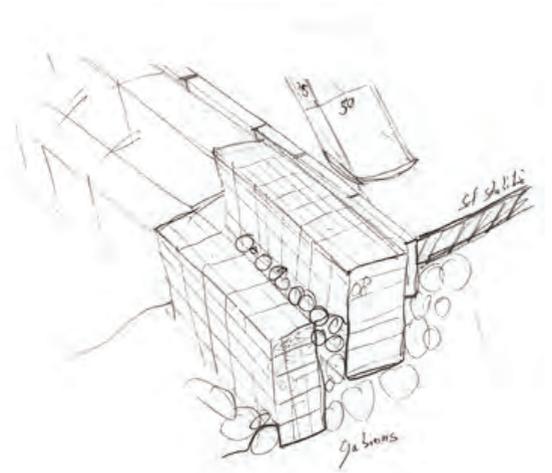
### **THE EYES OF BERAT (OSUMI ISLAND RESILIENCE)**

In the heart of Berat, historical city and a jewel of urban architecture, the rivers' island Osum is a focus point, to which open the slopes, streets and looks: the city is organized in balconies turned to this focal point, from the heights of the secular oppidum and the clinging neighborhoods of the rocky cliffs. This city, surrounded by its gorge and glacial lock site, is looking for a living space: as logic would suggest, the island is a desired place, a breath for the dense built web. But it is a space in movement, fluctuating at the whims of the river. It is a delicate balance between the vegetable, the living, and the hydraulic forces, which result from climate and its variations: a land of surprises, which is reborn after every flood, and of which the centennial delivers a volume of water 260 times higher than the low flow: 1850m<sup>3</sup>/sec against 7. Berat's gorge narrows down the passage of water, which discharge their stones at the upstream funnel sculpting Osum's island with randomized arabesques that are permanently renewed.

# OSUMI ISLAND

- Highest water level - every 1000 years
- Middle water level - every 20 years
- Low water level





Facing such forces, to petrify the state of the island forever, and to turn it into an urban platform finally conquered over the rivers' violence appears to be, in our opinion, a triple misinterpretation:

- A promethean challenge, with no economical explanation given the work that has to be taken.
- An ecological crime, harming the rivers nature itself and the biodiversity that takes shelter in it.
- An esthetical error, in the place where the 'genius loci' is enough to deliver a feeling of fullness that the Human hand has to accompany, to highlight, to polish, without refuting.

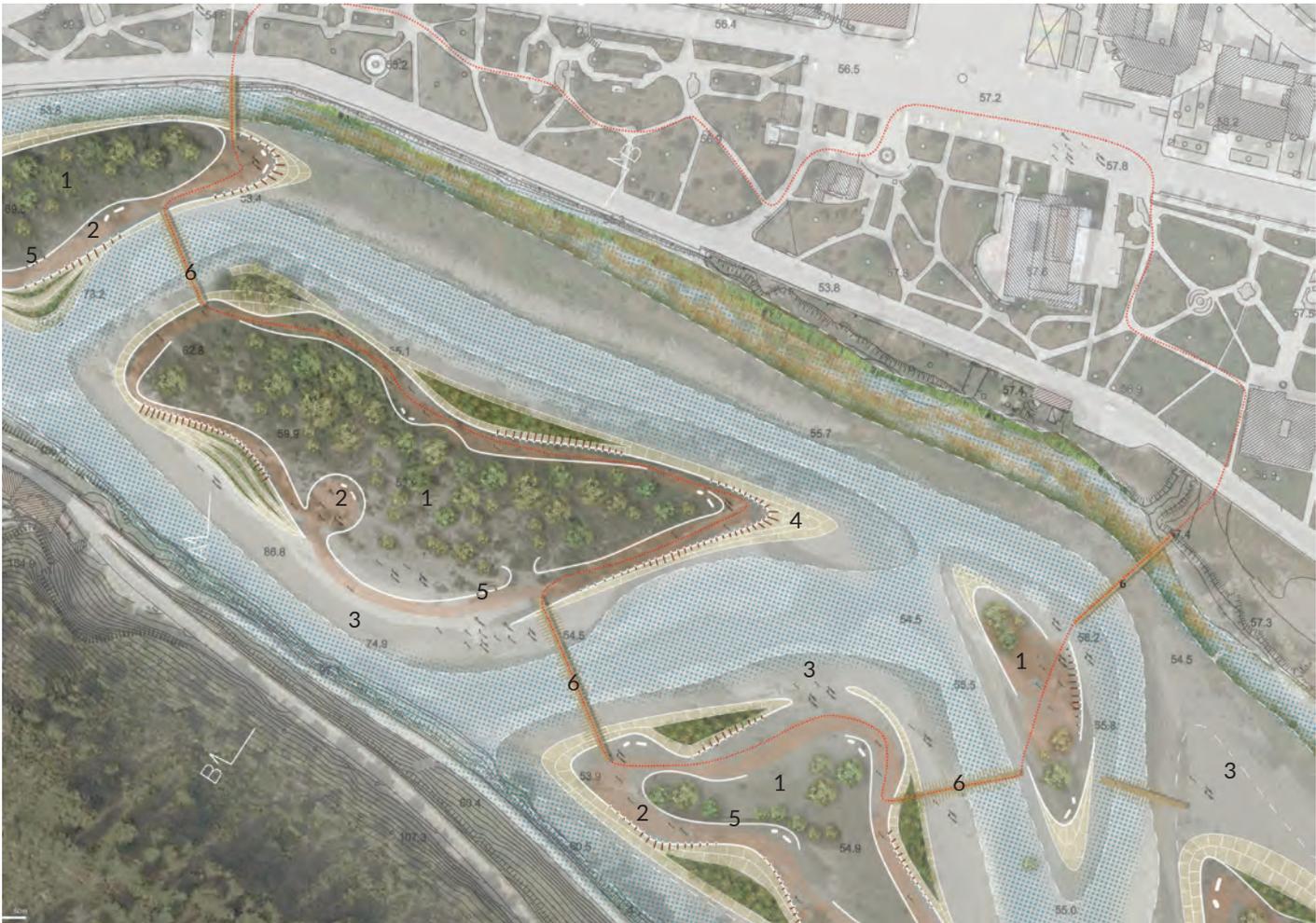
The challenge of the proposed planning reflection is then dual: how to enable the inhabitants of Berat to benefit from the use of the island, without compromising its essential quality of living space, dedicated to wildlife, to the expression of natural forces? How to organize the resilience of the site without the action implemented of this same resilience disfigures the values permanently? We offer a medicine that would be similar to acupuncture: acting punctually, providing a reactive energy, refraining from the surgery that transforms it.

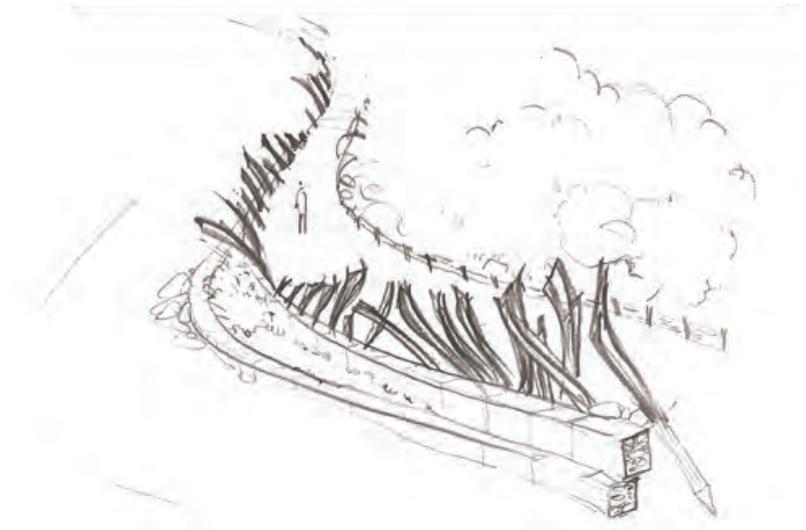
Section A - A



Map of important elements

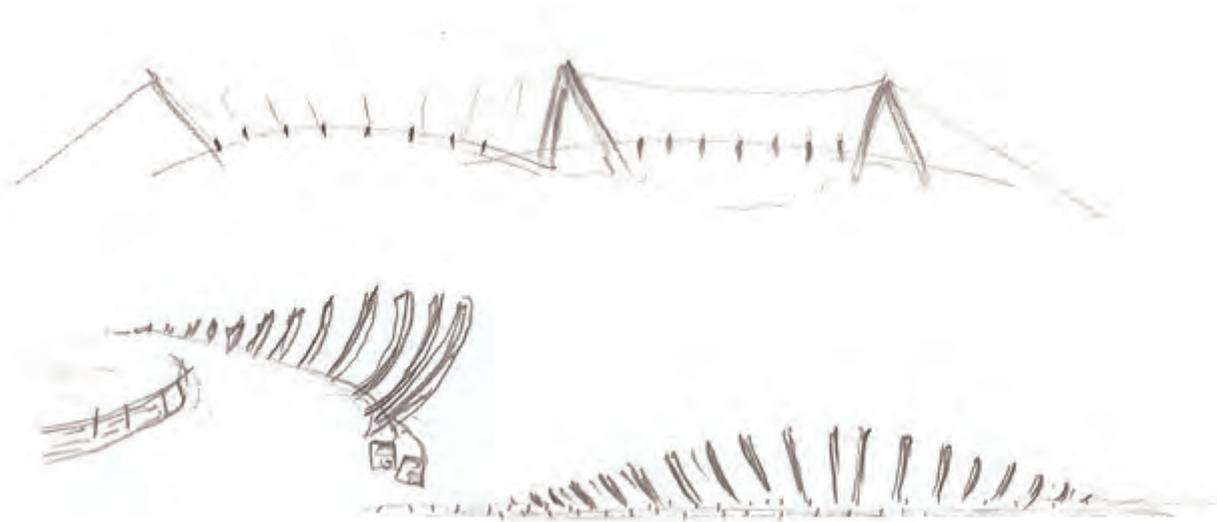
- 1. Island/biodiversity
- 2. Pathway
- 3. Beach
- 4. Gabions
- 5. Fascines
- 6. Footbridge



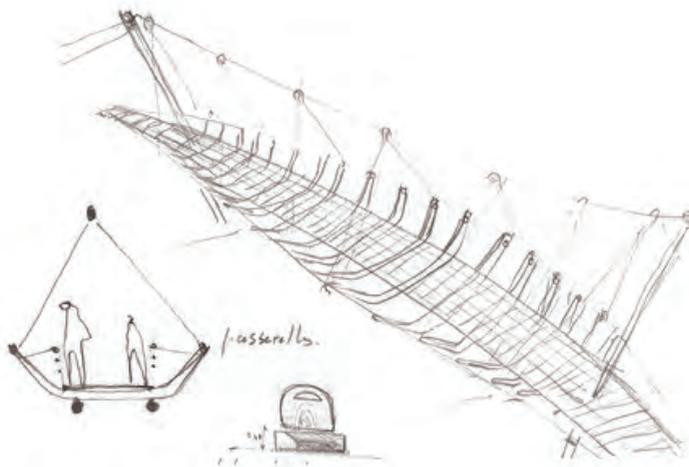


**W**e would suggest the establishment of a reactive resilience, meaning a system's ability to absorb the disturbance of the flood while remaining in its previous state after its passing: state which, to our eyes, is both the one of a work of art and the one of a constitutive natural space of the work. Therefore, we propose an intervention in six points, carried out as an artistic and a landscaped architectural acupuncture: Locate with the hydraulic modeling that will carry out our consulting engineers, the key lines friction and abrasion sediment to assist the natural resilience that oppose the piles of rocks, the trees and endemic plants bouquets rooted in the low to high floods. In this space, from the annual flood to the 20 years flood, we will protect the islands with gabion lines adapted to the speed and volume of the flow, and forming stems where islands separate the flows.

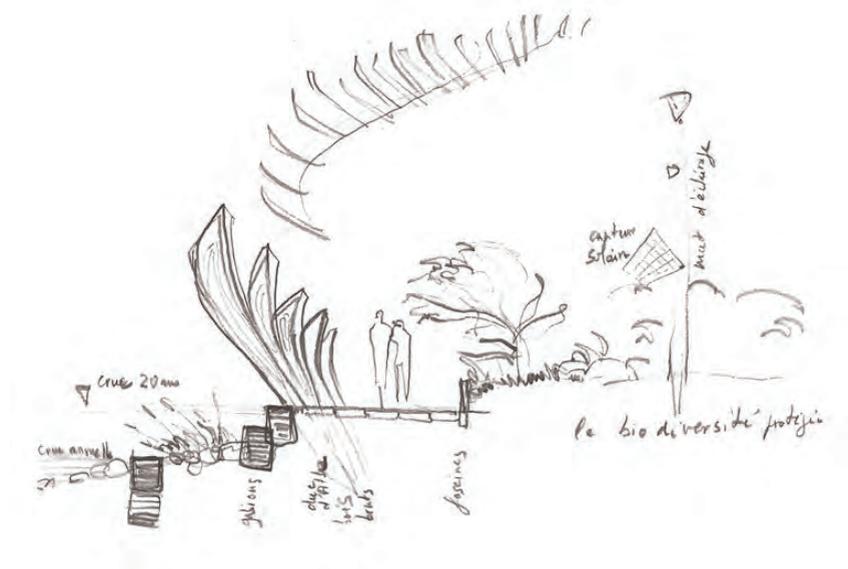




Concept sketches



This first work will gently stabilize the shape of the emerging land over the 20 years annual flood. A second stronger assistance will be materialized as required by the nailing of spaced stakes, capable of channeling the biggest centennial or millennium flood debris, leaving the water flow operating, in order not to change the water course of these exceptional events: the flood strength have to be accepted by vegetation, wild life and men. It is then a punctuation that is suggested, a work of spots, emphasizing and visualizing the hydraulic force: this work is both light and decisive sets a certain balance state; it can be taken over and enhanced through time; it allows to the flora and fauna that is hosts to resist destruction. The stakes are designed roughly and made of tree branches: the workers will use the natural shape of the branches, exactly as was built the wooden ships. The size of these sculptural nails decrease or increase among the place of the curved waterline: they make a protection against debris in the flood, like the eyelashes filtering dust in the air. It's an "arte povera" inspiration and work, adapted to a functional need: form and function are joined in a sustainable approach of an environmental protection. "The eyes of Berat "could be the name of our proposal.



Concept sketch

The coastal spaces will be dedicated to pedestrian walkways, made of stabilized soils, and some urban furniture built in wood. A third line of protection for biodiversity is made of wood branches "fascines", (rough bundle of brushwood used for strengthening an earthen structure), making an efficient boundary between the men-accepted spaces and the respected and natural sanctuaries for wildlife. Between the islands and the land, establish an interlacing of footbridges flowing above the river floods and stone deposits and concealing the walkers' silhouettes. These suspended footbridges are designed as wooden ships, plant structures, bird nests, accompanying the intricacies of water and authorizing the promenade and in specific points, stopping in such and such confined places, protected, adorned with carved works rooted in soil. We enter into it through narrow passages, distributing "drop by drop" the limited responsiveness of the island.



# 11 ARCHEA ASSOCIATTI + ATELIER4

## TEAM COMPOSITION:

### Project Manager

Giovanni Polazzi

### Building architect

Marco Casamonti

### Architect urbanist

Alban Efthimi

### Interior architect

Laura Andreini

### Landscaping architect

Silvia Fabi

Altin Premti

### Engineer

Paolo Giustiniani

Sotir Mantho

Romeo Eftimi

Stefano Monni

Ulderigo Frusi

Marco Torcini

Mira Abazaj

Deshira Mena

Spiro Drita

### Installation artist

Roberto Barni

Ergys Krisiko

### Visual artist

Maurizio Nannucci

### Specialist of culture monuments

Maurizio De Vita

Shpresa Prifti



*The presence of Osumi River, whose route crosses mountains, is a significant element for Berat, not only for the relationship that is normally created between the city and its river, through the banks designing the waterfront, but first of all because of the changes in river water flows. For these reasons the island that faces the city is continuously changing its shape, fighting with the river water level.*

**A new window to the town**

## OSUMI ISLAND



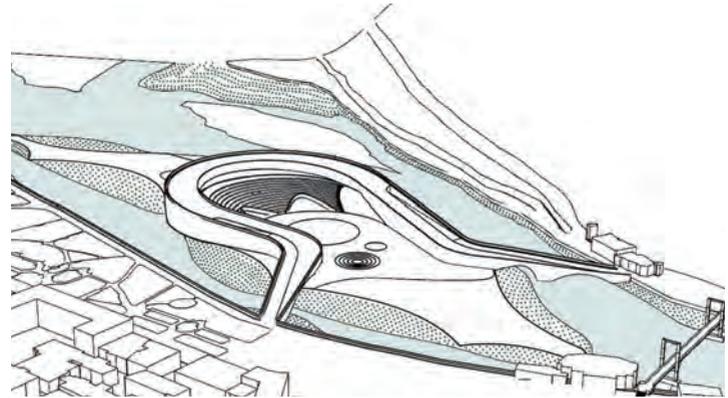
1. New connection between the two banks of the river, from the city to the rocky mountain, crossing the island.
2. Loop modeling shape.
3. Remodel the existing river bank

### GENERAL STRATEGY:

The task of the competition is the redesign of the island banks, to become resilient to flooding situations, transforming Osumi Island in a real focal point for the city, not only for citizens, but creating a new landscape element for the whole country. For all these reasons it is important and necessary to develop a project that enhances the image of the island and of the whole town, but at the same time represents a renewed and more usable functionality in terms of connections and fluxes, creating new opportunities for the city. For an appropriate redevelopment, it is essential the search for unity and coherence between the different parts: river, island, new town, historical town, mountains and landscape. For these reasons the intervention in Osumi Island will combine clearly the external environment, designed with natural existing elements, with the building itself. A new image of the interior and exterior spaces in close dialogue with the studied views on the river and on the city, old and new, in order to make the most of all the available elements. Description of

concept design: The proposed concept design aims to create a new link, a new connection between the two banks of the river, from the city to the rocky mountain, crossing the island. We propose a new pedestrian bridge across Osumi river covered in trees and shrubs to span the river between the two banks, as a new landscape element defining "urban by nature". Berat is where it is because of the river osumi. But over many years the human experience of this amazing piece of nature has been marginalized by floods and transport moves. The historic district of the thousand windows and the new expansion on the other side of the bank are facing but almost isolated There is now an opportunity to connect this two parts together, better than the existing, to give citizens a huge improvement in the quality of pedestrian river crossing in this area, enhancing the island as a natural park, to allow people to get closer to the river and at the same time to stimulate new regeneration possibilities at both ends where the new bridge lands.

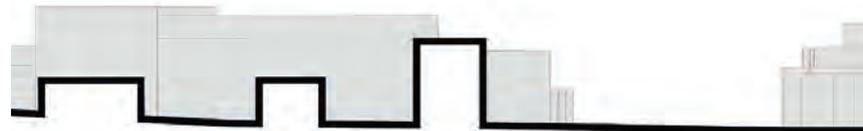




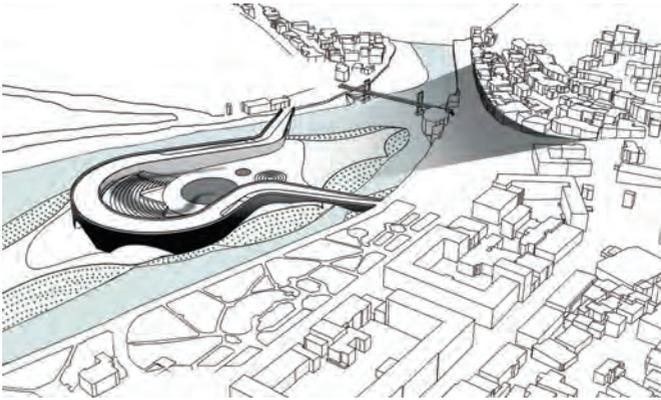
The shape of the new bridge is articulated to create a curvilinear pedestrian walkway (500 m long), starting from the level of the city waterfront at + 57.00 m , reaching the top level at 73.25 m (16.25 m slope) and descending to + 57,3 m on the other side.

## FUNCTIONAL PROGRAM

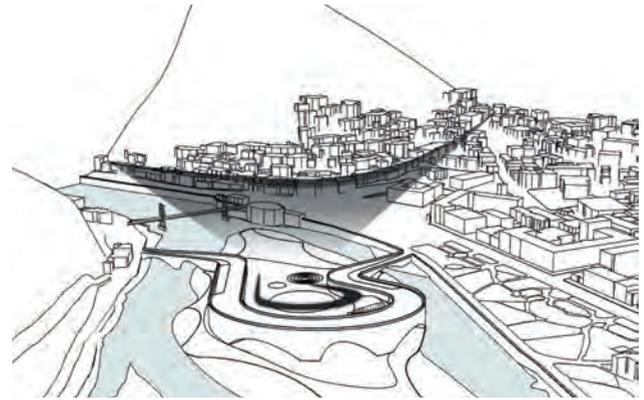
The new connection does not have to be seen only as a bridge but as new a landscape, sculptural and architectural building/ connector. The shape of the new bridge is articulated to create a curvilinear pedestrian walkway (500 m long), starting from the level of the city waterfront at + 57.00 m , reaching the top level at 73.25 m (16.25 m slope) and descending to + 57,3 m on the other side. The bridge creates a loop, as a fluid element, that hosts an open theater facing the old town and laying on the island, descending to + 52.8 m. The new theater, as a polyvalent space inside the park, becomes a new window to Berat, the one thousand windows city. To develop the potential of the island and of the whole city, the bridge has been designed as a multifunctional element, hosting functions and activities, articulated in 4 levels. The bridge is a also a driveway link, located under the pedestrian path and covered by the garden, to mitigate the environmental impact of a street crossing the bridge. This solution ensures the usability of the island for any kind of visitor, and it allows the servicing of the functions located in the bridge/ building.



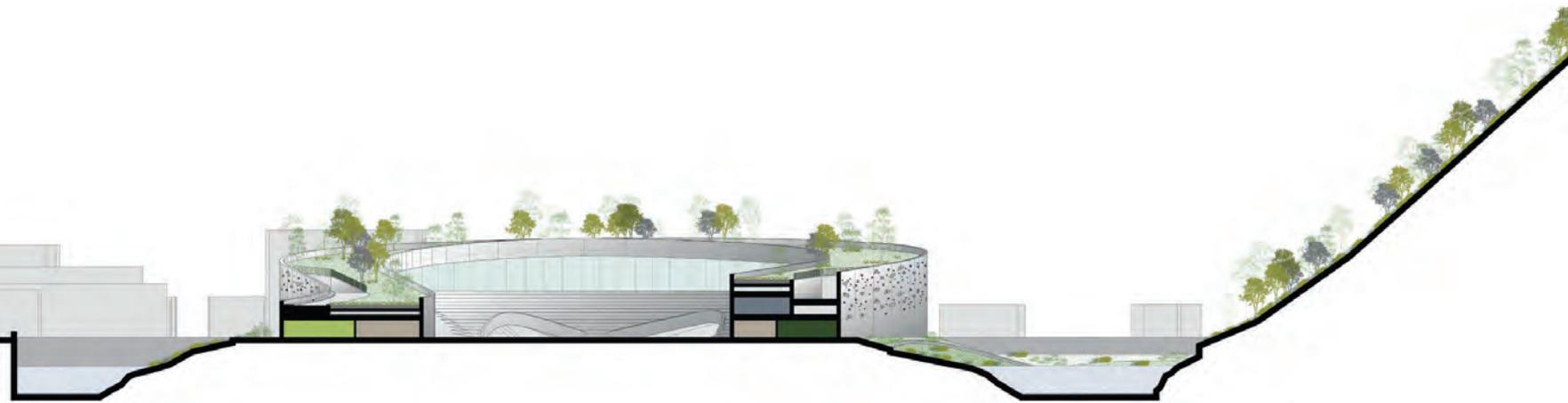
Section

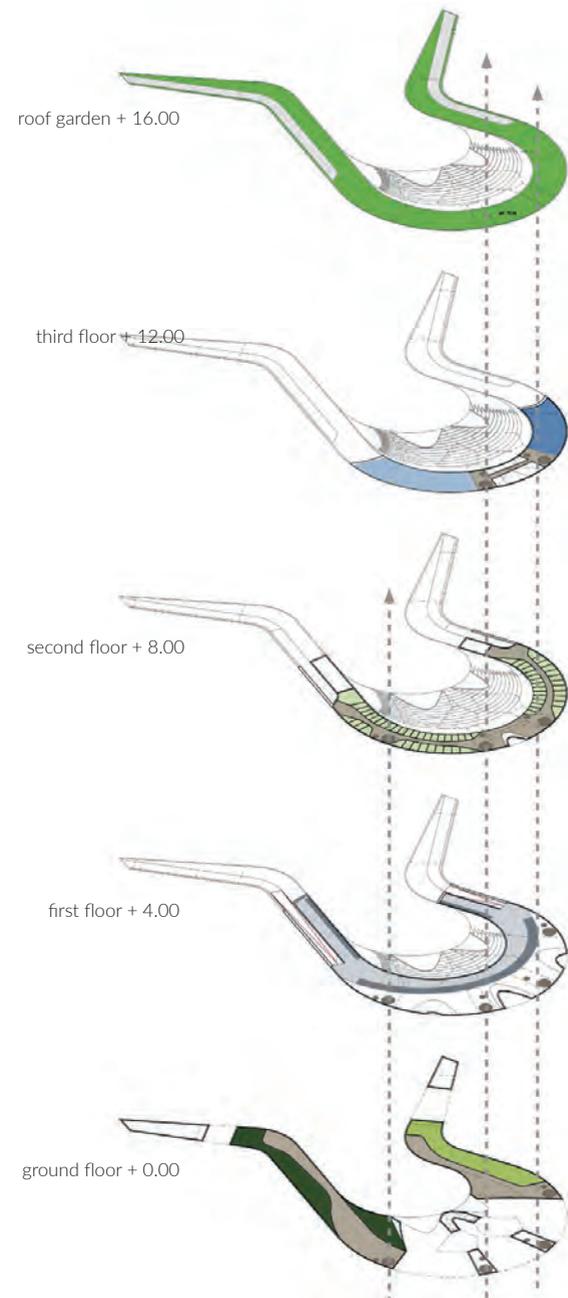


The bridge creates a loop, as a fluid element, that hosts an open theater facing the old town and laying on the island, descending to + 52.8 m.



The new open air theater, as a polyvalent space inside the park, becomes a new window to Berat, the one thousand windows city.





### THE BUILDING HOSTS

- services and spaces dedicated to the open theater (ground floor);
  - accommodations (restaurant and bar) dedicated to visitors (ground floor);
  - services and spaces dedicated to the open theater (ground floor);
  - a small spa area connected to the hotel (ground floor);
  - a parking on the 1st floor served by the driveway;
  - a hotel (2nd floor) provided with lounge and services;
  - panoramic bar and restaurant on the 3rd floor;
- The unique location of the hotel and services offers the possibility of establishing an intimate dialogue with nature, emphasizing the colours, sensations and atmospheres in an elegant and sometimes surprising way.



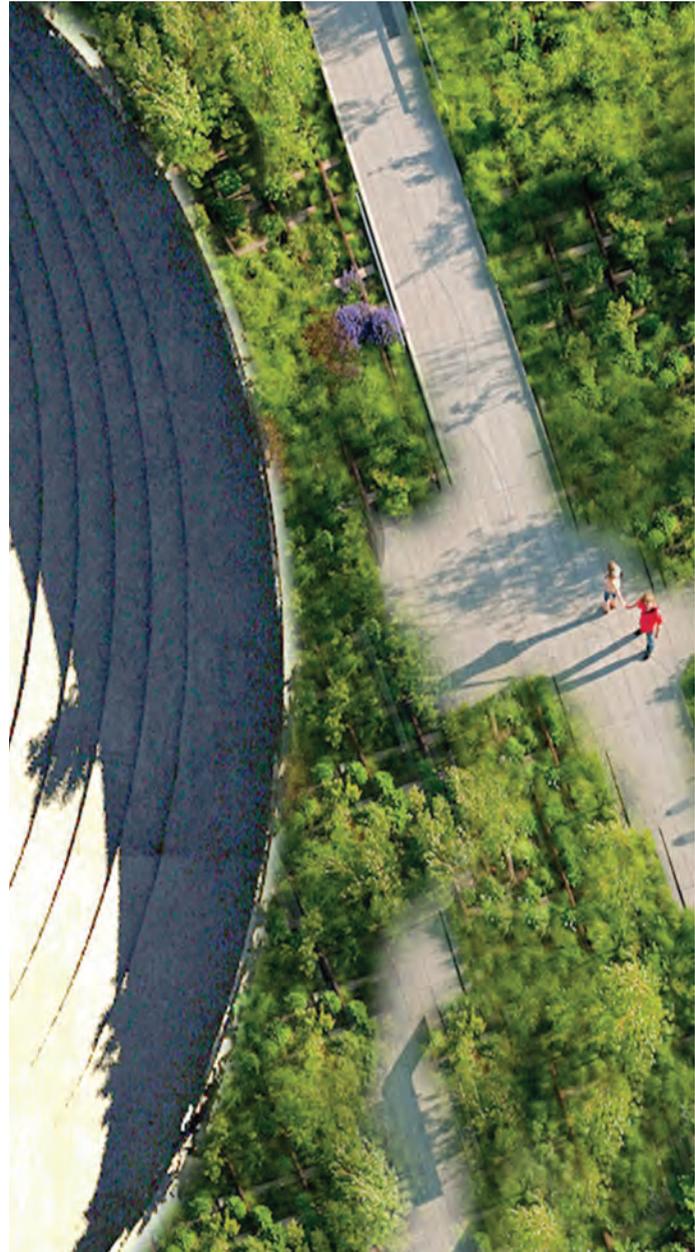
View of the open air theatre

Roof garden is composed of a "package" of more layers which comprehends:

- Diaphragm ( or mantle ) waterproof anti-root
- Separation layer and protection of waterproofing membrane
- Layer of drainage and water storage
- Fabric filter
- Substrate culture
- Vegetation

### ROOF

The roof is a pedestrian walkway planted with trees, shrubs and grass and organized with benches. The roof garden is completely covered with vegetation planted on high fertility soil, to ensure the durability of plants. The structural slab is made by prefabricated concrete elements. The most important features are the quality of the substrate, the amount of water accumulated, the supporting surface of the element of accumulation and the opening in the pores of the fabric filter. It is usually a system that has reduced thickness and weight to allow it to be used in roofing and requires little maintenance, as it is used a vegetation composed of essences of sedum that must be able to survive in situations of extreme drought, with high capacity for regeneration and self propagation. It is a finishing technology that provides several benefits cover the building as protection sealing, adjusting the microclimate thanks to the lowering of the temperature in the urban environment and the fight against the heat island effect, isolation heat and therefore energy saving, the reduction of the presence of fine particles, creating new habitat for wildlife, the control of stormwater, in addition to reduced environmental impact and aesthetic.



1. View of the vertical connections.
2. View from the ground floor.
3. Inside the building.

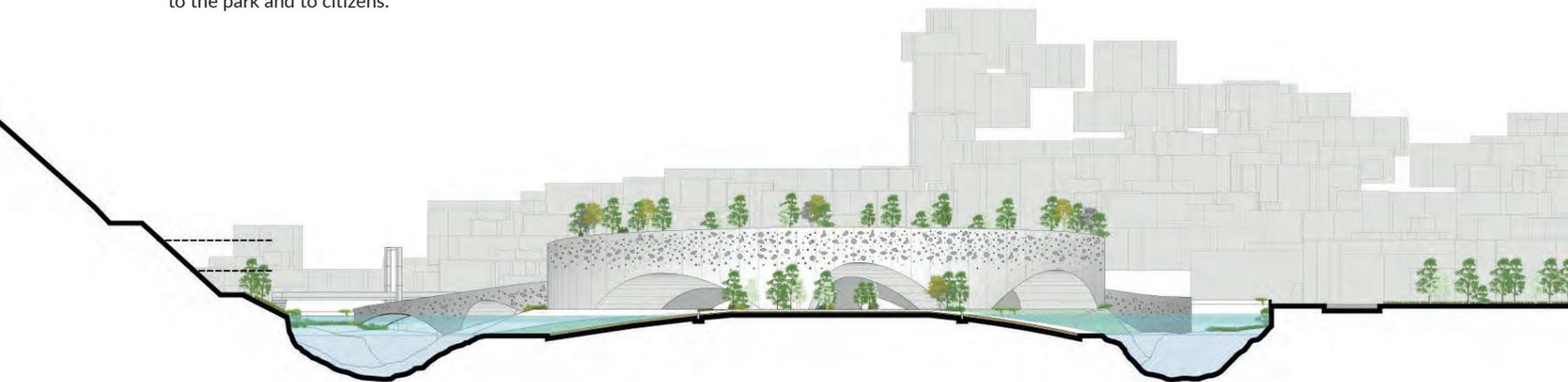


## SUSTAINABLE DESIGN

Energetic containment and reduction of the environmental impact due to the greenhouse effect, in response to the current global emergencies represents the key factor that should lead the design, integrating building and systems solutions. In other words, a green approach should be applied to the design of buildings, as every design choice has environmental implications. Our design intentions converge to a proposal that has as its ultimate goal in respecting the environment and a high level of welfare of the users. We indeed intend to adopt the following solutions in order to highly meet the criteria of a sustainable design:

- The reduction of direct solar radiation through the use of modular shading elements. This will help to avoid overhear as well as guarantee a softer natural lighting of the interior space.
- The insulation of the building shell through accurate definition of the insulation thickness for the opaque parts and a careful choice of the glass for the transparent surfaces, gaining a sensible reduction of energy requirements to cool the living areas.
- Plant efficiency that will reduce fuel consumption without compromising the overall performance.
- The use of bio-ecological materials such as ceramic, stone and dry construction system.

The idea of bridge/building aims to develop the island as a “pole” for the city and for the territory, as a 24 hours/day living multifunctional element, hosting features and business accommodation now absent in Berat, creating an economic strategy of public/private partnership to share the global cost of the intervention. This is the first major milestone for the project and marks a very clear intent to create a new landmark not only for Berat, but in a larger territory scale. The scheme has been shaped and developed into a proposal that will contribute significantly to the future of Berat’s development and we are committed to ensuring the NEW Garden Brige/Building will be something that the whole country can be proud of. In this vision the new bridge becomes: -a connection (pedestrian and driveway) between the two banks of the river; -a green walkway on the whole landscape of the area; -a park, open to visitors and citizens, with an open theater for special events, festivals and activities; -a hotel for business and for visitors accommodation; -a parking dedicated to visitor and tourists; -a set of activities, connected to the hotel and opened to the park and to citizens.





## 12 BEL ARCHITECTEN + SUM + INSIDE OUTSIDE + ENO MUHO + LORENC FACJA + HELIDON KOKONA

### TEAM COMPOSITION:

#### Architecture

BEL architecten

#### Architecture and Urban planning

SUM Project

#### Landscape Planning

Inside Outside Architecture

#### Urban Planner

Eno Muho

#### Hydro-technical Engineer

Lorenc Facja

#### Structural Engineer

Helidon Kokona

*Research by design: Exploring resilience  
Osumi Island, Berat*

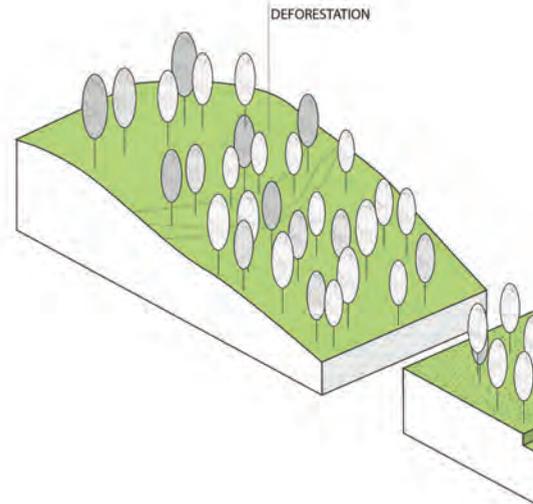
### **DESIGN STRATEGY**

We propose one integrated WATERPARK! This waterpark main objective is to restore the good relation between the city and the river. At the same time the new waterpark serves as an area where the river can expand during extreme floods! A new natural pool located is placed in the centre and is the key-feature of the proposal! It serves as a connection between all the different elements of the proposal. We call it the BLUE DIAMOND OF BERAT... And what about Osumi Island? It is kept out of sight. While the pool becomes the new focal point, the island can maintain its peaceful life in the middle of Osumi River!

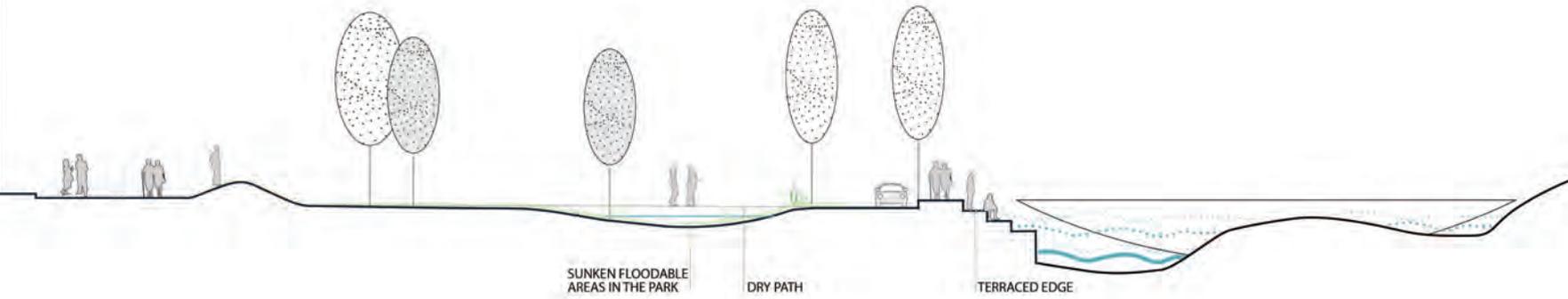


Prevention - Protection

OSUMI ISLAND

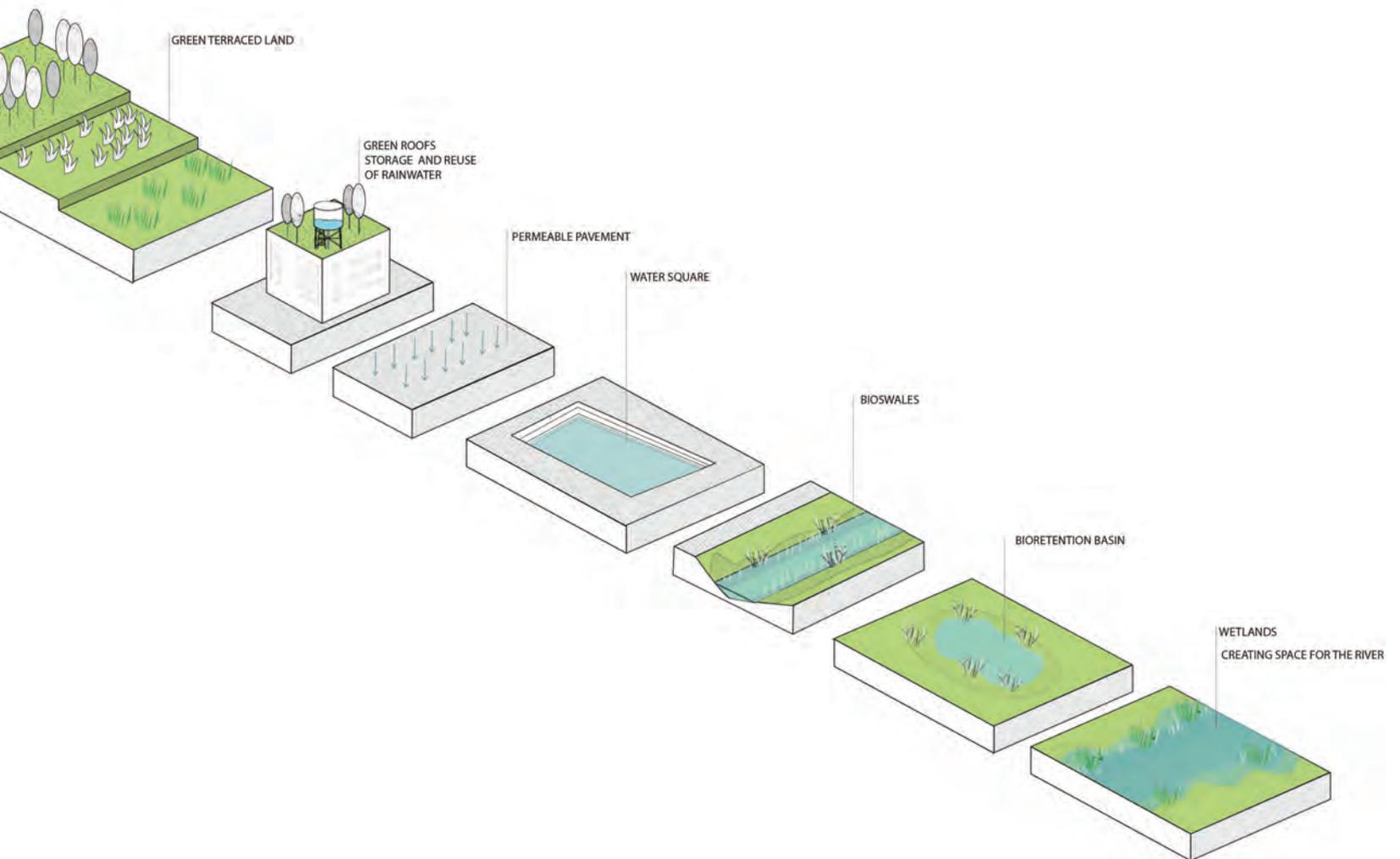


Water management



**Berat region - flood preventing**

- *Re-forested mountain slopes to prevent erosion and run-off.*
- *Green terraces to prevent erosion and run-off.*
- *Bio - retention bassins for water storage and filtering.*
- *Wetlands for water retention*



## OSUMI ISLAND



low water



high water



flood

Water management

**B**el Architects BVBA is a multidisciplinary agency and a team especially interested in missions at the intersection of architecture, infrastructure and landscape design. Design research for Osumi Island would be precisely such a mission where urban planning, landscape, architecture and hydrography come together. For BEL it is always important from the start on to complement the agency's own design talent with the experts required.



Proposal masterplan



Waterpark



River promenade



Blue diamond



Oasis

## 13 AZPML LIMITED + STUDIOARCH4

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Donghua Chen  
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Jordi Nebot  
Gjergji Dushniku  
Klaudjo Cari  
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Lorin Cekrezi  
Olesja Lami

#### Landscape architect

Teresa Galí-Izard

#### Specialist of culture monuments

Elizabeth (Libby) Ellis  
Daniel Payne

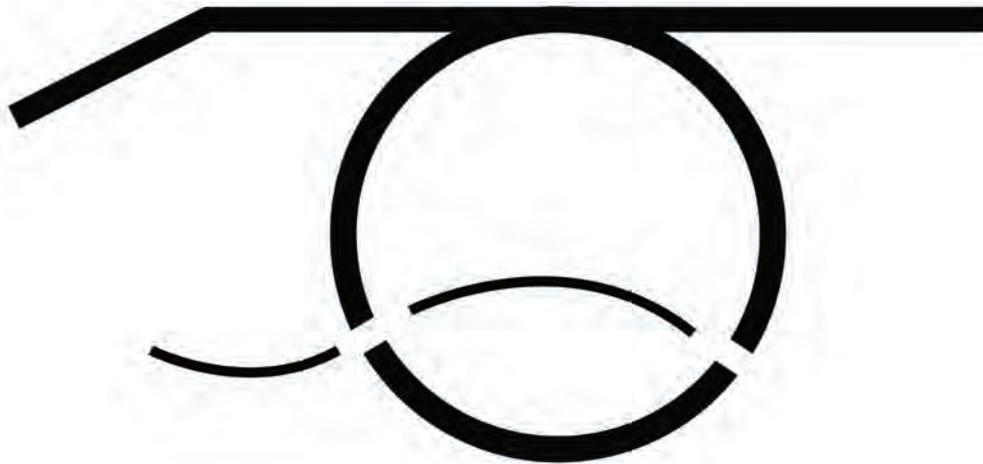
#### Visual Artist & Designer

Alex Chinneck

#### Hydrotechnic engineer

Vasil Dushniku

*At an age when we are aware that construction activities are one of the main causes for carbon emissions and energy consumption, it is important that our intervention in Berat Island is conscious about the issues. We have the opportunity to redefine the “traditional” Mediterranean models of developing Tourism which have destroyed their landscape from Spain to Greece just to mention two of them. We strongly believe a sensitive low-intervention high-impact strategy is what a city like Berat requires.*



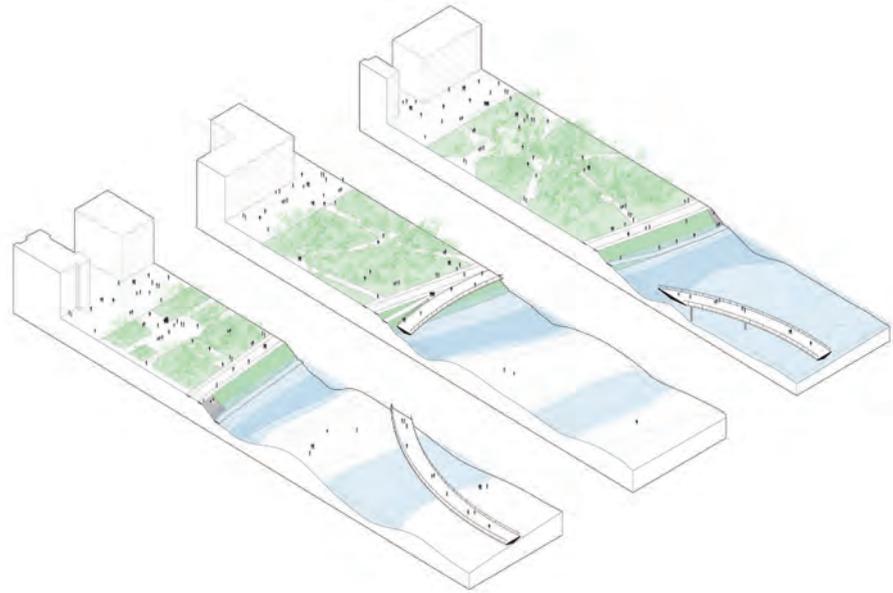
## INTRODUCTION

The proposal for the River Park identifies Berat's two major assets – the park and the river as the new green and blue DNA stemming from their unique correlation and adjacency to the city centre. The River Park as a master plan is not based on large-scale architecture focused proposals but rather on a more fluid place making driven intervention. The principal challenge of the masterplan is to reinvent Berat's orientation towards its river and to Osumi Island through environmental and culture-led regeneration, establishing Osumi River as the center of community life and enterprise. We do not want to create “destination” program proposal but on the contrary, the riverfront should become a true riverside interface for the city of Berat. It is not materialized through strong architectural interventions but to rather on a more fluid place-making driven intervention open to a multitude of functions. The functions in the riverfront should be rather related to side programs, such as retail, restaurants, meditation, small tourist infrastructure for tours and sports, an information or interpretation center. From this riverfront a natural circle emerges to integrate the Island into the city. This primitive but powerful gesture will merge the nature and the urban..

A circle in the landscape visible from Berat, its castle and the nearby hills. A circle that is not only a landmark that clearly defines Berat position along

the length of Osumi River, but also strengthens the relationship between the city, the river and the island. The River Park and the loop creates a whole new series of pedestrian/bicycle circulations and open urban spaces, providing the city with the much needed infrastructure to hold a wide range of events such as: concerts, markets, festivals, art fairs and installations, outdoor cinema, street theatre... The ring could become a constantly changing cultural infrastructure for the city of Berat, a scenario of wills that will encourage the collective identity. In order to emphasize this new relationship of the city with the river, we propose a traffic and road network redesign to define new foot and bicycle path networks. We will also rearrange the parking areas, bus stops and drop and go's, to generate meeting places and lookout points around the River Park. As our project rather than adding a new iconic building or flashy intervention, it aims to capture and re-frame the existing and emerging context of Berat. The latter, unlike the former, could be built quickly and at reasonable cost as many of the necessary elements for the River Park project are already in place, and others await only the community's decision to pursue them so the active participation of the citizens will become a key issue in this fluid urbanism which will bring the nature back to Berat. It's a strategy based on the notion of fluid urbanism involving psychological to physical transformation through time. – An opportunity for future transformation?





Axonometric Sections

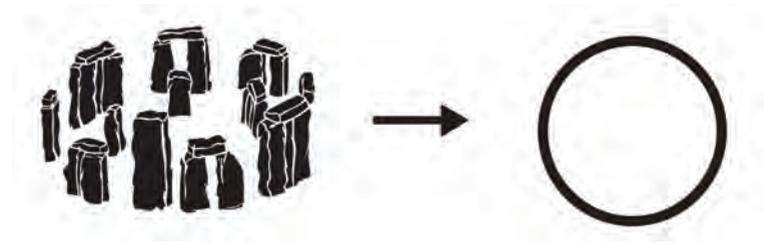
## THE STRATEGY

This strategy can be called building by nature. This strategy is mainly based on accepting the actual situation and the fact that flooding is an inevitable issue, in no massive intervention scenarios. On the other hand the impact of these sorts of interventions will not affect the biodiversity of the river. When talking about physical impact, this strategy consists on the creation of simple bridge-like passages and small afforestation interventions. The costs required are very low and they are related with a short-term scenario implementation. With this sort of intervention as long as it is accepted the fact that the island can be flooded during a certain period of time, the usability will be less than 100% of the whole surface of the island, but still

the utilization of the paths and bridges will be consistent. On the other hand we have again a very strong impact in the city, as long as the shape of intervention leaves a mark on the city pattern. One extra advantage of this strategy is that it requires less maintenance and preserves nature into its wild state.

**Afforestation:** Trees are planted near the river. This means greater interception of rainwater and lower river discharge. This is a relatively low cost option, which enhances the environmental quality of the drainage basin. **Ecological flooding:** The River is allowed to flood naturally in places, to prevent flooding in other areas - for example, near settlements.

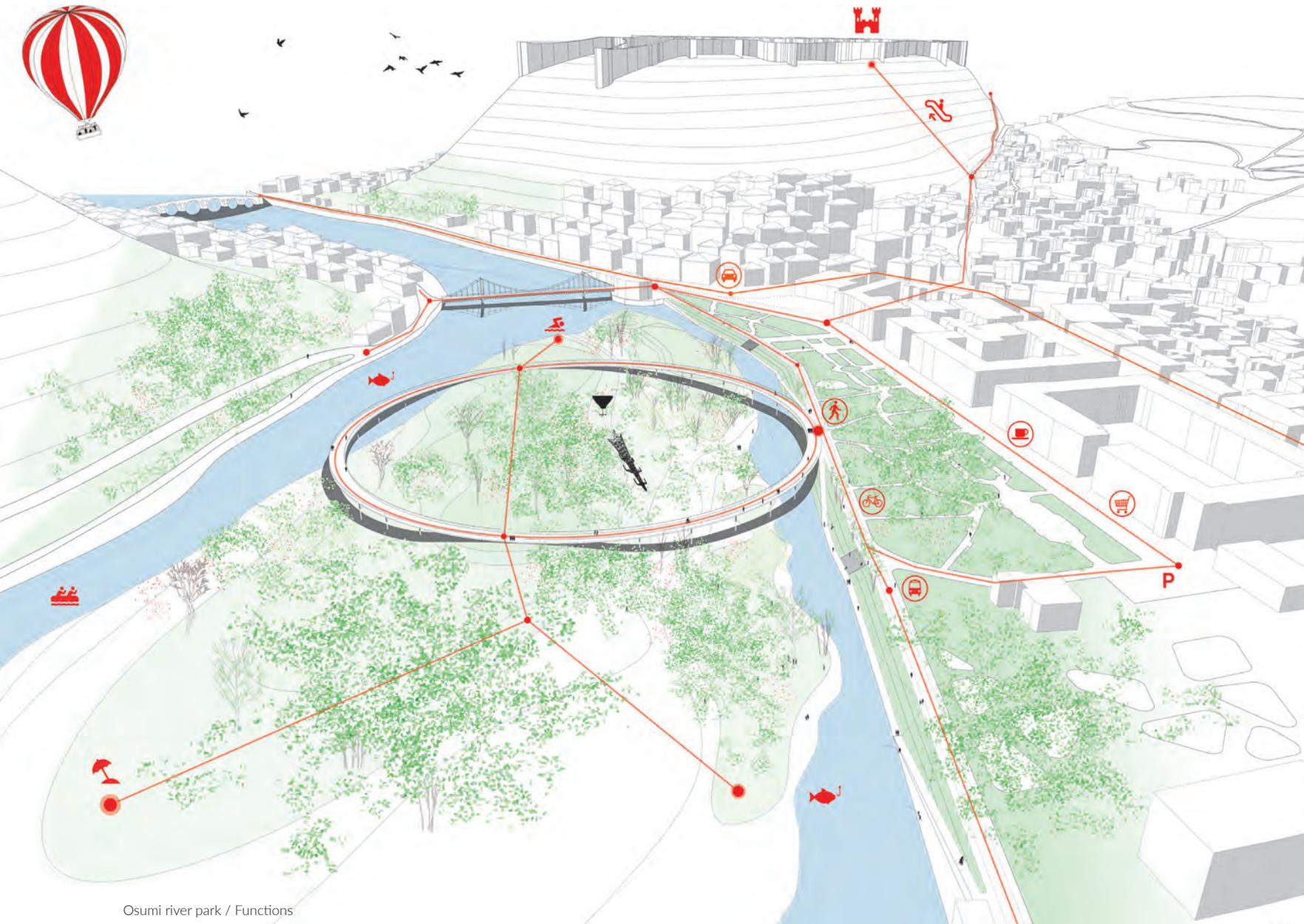




*Concept: the circle as element of union, landmark and natural shape.*

### **WHY A CIRCLE?**

The circle is a symbol of union, landmark and natural shape throughout the ancient history and civilizations. We find the circle in ancient human settlements that mark a very important spiritual and physical relation with the nature. Such example is the very impressive Stonehenge. The circle in itself has always fascinated humans with its perfect shape. Still the circle is a metaphor for the cycle of life, for all the new beginnings for its absolute perfection and for the elegance of the shape. Current flows show that there is no connection between the existing urban fabric and the riverfront at the present day. We redefine the edge by introducing the circle that sews up city of Berat with the island by a new riverfront. The circle generates a new flow system along the riverfront and inside the island, activating the whole area.



Osumi river park / Functions

## OSUMI ISLAND



Level of water / Summer plan



Level of water / Winter plan

## DESIGN PROPOSAL

The existing green of the island is very wild and has a casual growth. It includes different types of vegetation where on the highest points trees characterize the landscape. On its slope the lower vegetation, such as types of grasses and bushes rein the whole surface. On the other hand mud land and groups of rocks cover the land closer to the riverbed. In our approach we keep the nature as it is, in a wild state, and introduce only the path that slightly touches the ground. Our footbridge has three openings, one main connection with the riverfront and two other connections with the island on its highest points. By making this slight intervention and preserving the actual state we do as well accept the fact that future floods can happen. On those scenarios what will be left above the water is only the ring footbridge. In this case with the addition of the bridge the eluviation will deposit soils and rocks to the bridge pylons. The depositions after a certain period of time will become potential space for new green growth. In this way the landscape will be on a continuous state of change.





Osumi river park

**W**ith this strategy of intervention and protection of the existing flora and fauna we propose the creation of the new Osumi River Park. The River Park is now fully exposed and the ring footbridge is integrated with the landscape. The ring looks like it has always been part of the landscape and gives the opportunity to access the natural landscape. The fluid movement of a revealing promenade from which one can enjoy the view of the historical city of Berat and its natural beauties surrounds the wild park. The space within has now the potential to host from huge events, to simple daily life experiences. In this way, we have created a new landmark that emphasizes the attractions of the city and becomes an attraction itself.



Entrance of the Osumi river park



View from Gorica



# INTERNATIONAL URBAN DESIGN COMPETITION

Research by design: exploring resilient  
ways of 'Urban by Nature'  
Osumi Island in Berat, Albania  
No. 4



**AKPT**  
AGJENCIA KOMBETARE E  
PLANIFIKIMIT TE TERRITORIT



**FONDI SHQIPTAR I ZHVILLIMIT**  
ALBANIAN DEVELOPMENT FUND



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

## *PARTNERS*

Ministry of Culture  
Institute of Cultural Monuments  
Albanian Development Fund  
Berat Municipality

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Polis University  
  
Metro POLIS + DSB + 3TI\_Lab  
  
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