

FORUM A+P 18

Periodik Shkencor për Arkitekturën dhe Planifikimin Urban

2016

exhibitions

**MADE IN
polis**

Young Balkan
Designers

competition

**Design
Catalyst!**

speakers

MATTEO RAGNI

NEIL DENARI

AJHAN BAJMAKU

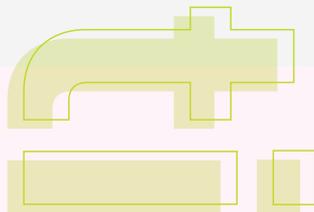
DANICA KARAICA

CHRISTIAN FARINELLA

LORENA GRECO

ELISA LEONCINI

GUISEPPE MINCOLELLI



now

workshops

*GREETINGS FROM
TIRANA

*NEVERENDING
COMMUNITY TABLE

*PLAY TIRANA! SWING

*FROM IDEA TO
VISUALISATION

*TIRANA DRESS ME UP...

*SUSTAINABLE
FOOD DESIGN

*TRANSCRIPTING
TIRANA

design

now 28.09

11.10

2015

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Këshilli i

Redaksional:

PhD. Peter Nientied (Holandë)

PhD. Vera Bushati

Prof. PhD. Besnik Aliaj

PhD. Arben Shtylla

PhD. Gëzim Qëndro

Prof. Thoma Thomai

Prof. Dr. Vezir Muharremaj

PhD. Loris Rossi (Itali)

PhD. Antonino Di Raimo (Itali)

Doc. Sotir Dharmo

PhD. Taulant Bino

MND. Dritan Shutina

MND. Rudina Toto

MND. Anila Gjika

MND. Laura Pedata (Itali)

Drejtor:

Prof. PhD. Besnik Aliaj

Kryeredaktor:

Doc. Sotir Dharmo

Redaktor:

Ark. Joana Dhiamandi

Ark. Saimir Kristo

Redaktoi në Anglisht:

Alma Gjoni

Art Design / Layout:

Ark. Joana Dhiamandi

BOTIME

Shtypur nga:



Revistë Periodike Shkencore:

© Besnik Aliaj, Sotir Dharmo, Dritan Shutina

Kontakt:

Rr. Autostrada Tiranë-Durrës, Km.5, Kashar

KP 2995, Tirana Albania

Tel:+ 355.(0)4.24074 - 20 / 21

Fax:+ 355.(0)4.2407422

Cel: +355.(0)69.20 - 34126 / 81881

forum_ap@universitetipolis.edu.al

Ky numër u mundësua nga Universiteti POLIS,
Future Architecture Platform & Co-PLAN,
Instituti për Zhvillimin e Habitatit

A special thanks for the images of the Tirana Design Week 2015 activities to Eranda Janku, Julia Janku, Dea Buza, Gerdi Papa that were part of the team of TDW-2015.



YOUNG BALKAN DESIGNERS & MENDING GOLD PAVILLIONS EXPO

M.A.D CENTER
POLIS UNIVERSITY
SWING WORKSHOP
FASHION DESIGN

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TULLA CENTER
GLASS DESIGN

TDW-TIRANA DESIGN WEEK

is the very first event entirely dedicated to design in Albania and is created with the aim of tackling the manifestations of creativity, with a specific focus on the contemporary context. During the last 5 years, some very interesting phenomena are emerging in the artistic debate. The global financial crisis and the geopolitical situation created a prolific ground for nationalistic rhetoric and totalitarian visions in Europe. The creative industry and especially design cannot remain indifferent to changes in the general mind set, where the richness and diversity of the contemporary society is continually being questioned.

Tirana Design Week 2015, with the motto **"DESIGN NOW"**, intends to both investigate the latest and present expressions of design with the aim of exploring new conceptual and practical tools for the coming generation of designers in the region; another aim is also to provoke action into taking the lead for designing now, at the moment when more than ever design needs to start playing a crucial role and mark a change. So, some of the main questions that TDW2015 needs to answer are:

- What is **DESIGN NOW** as we speak?
- Can **DESIGN** act as a pro-active tool to respond in contemporary social needs?
- How can **DESIGN** be used as a catalyst for tackling and provoking changes into day's contemporary?

[ENTER]

**DESIGN CATALYST
 PAVILLION
 COMPETITION**

WORKSHOP

EXHIBITION

PROVOACTION

COMPETITION

DRA BINO
 PRODUCT DESIGN
 LIZAVIA DESIGN



The curatorial approach of Tirana Design Week 2015

Tirana **D**esign **W**eeks is an already consolidated tradition of POLIS. The academic year began with the organization of Tirana Design Week 2015 (TDW), which this year was organized during September – October, 2015. The concept of TDW aims to open an intellectual debate between professionals, academics and citizens in order to promote and exchange knowledge at the national and international level on purpose to increase the public's interest in architecture, art and design as disciplines related to the contemporary development of cities; to increase the degree of interaction between professionals and people with the city as well as the participation in decision-making and development processes. Tirana Design Week 2015 (TDW) was conceived in four main activity groups: Open Lectures, International Contests, Workshops and Public Activities or Exhibitions.

The novelty of this year's activity was the location selected for the activities. In a active sense, TDW "captured" the city of Tirana by developing all its activities in the heart of the capital. Each workshop was with a thematic product. Thus, the "Postcards from Tirana", through which was developed the concept of

an alternative souvenir for the city of Tirana, or the "Open Cinemas", that changed not only the report of Skanderbeg Square, enlivened the urban square with the screening of movie videos and documentaries that aimed at public awareness, transforming public spaces of the city by giving them functions. The program also had "urban provocations" that promote interaction and raise awareness of the community. The workshops in the competition format were organized for the design of a system of urban symbols that will not only orient the residents according to the themes of the spaces where they will be located but will also serve as the "City Topologies". Alternative workshops, with more artistic approaches such as "Transcribing Tirana" and the use of glass as a way to different city impressions, even the creation of the "Community Table" during 50 meters, aimed to stimulate Dialogue and interaction among citizens in Skanderbeg Square.

Through the activities of Tirana Design Week 2015 (TDW) and thanks to the great community participation of high interest shown by all, another important goal was the interaction with the young community of active youth through the "Pecha Kucha" format

dedicated to young professionals, where in a special situation was discussed about the future of creative professions and the problems a young professional has in his career. These debates included artists, philosophers, sociologists, designers, bosses, community, students and other participants.

One of the main activities, the series of "Open Lectures", had the theme - "Design NOW!". In these lectures were widely discussed among foreign professionals such as Neil Denari, Matteo Ragni, Atelier Crilo, Giuseppe Mincoelli, Danica Karaicic, Ajhan Bajmaku, Gezim Musliaka, Agron Mesi and Joana Dhiamandi about how design can be conceived as a tool to stimulate and enable civic interaction and participation for the sustainable development of the cities.

Some of the exhibitions demonstrated the results of international competitions organized in cooperation with relevant institutions such as the "Urban Catalyst" - An International Competition organized with the support of the Ministry of Culture to propose an interim structure that would revitalize the Mother Teresa Square by creating a Temporary cinema, which was open to all visitors. Also, during the Tirana Design Week

2015 (TDW), the edition of the "Day without cars" was organized during which a constructive debate was held to understand the need of the city of Tirana to lay out public spaces that are not only offered to citizens but also, in the meantime, to the city to handle the urban transport system and traffic management in order to have a vibrant urban space.

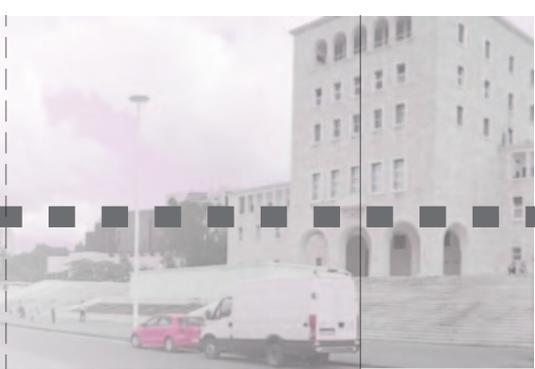
Following this tradition, POLIS University, TAW and TDW are already part of a Future Architecture Platform, which by creating a coalition of 20 architects, biennial and architecture centres (MAO-Slovenia, MAXXI-Rome Museum, Triennial of Lisbon, etc.) and design in Europe, are intended to stimulate the participation of young professionals in open debates for the public and experts by giving their vision for the future of our cities. This platform had a tremendous success since the year that it began operating after 291 applicants / architects / artists wanted to be part of this platform by introducing ideas or projects which aimed at on the future of architecture. This activity is also evaluated at European level and is funded under the CREATIVE EUROPE program.

*Tirana Design Week 2015
Curatorial Team*



01

Design Catalyst
Winner Announcement
/ Online



september

23

G.Mincoelli
Open Lecture
/ Institute of Italian Culture

Young Balkan
Designers
Exhibition
/ M.A.D Center - U_Polis



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Film Screening



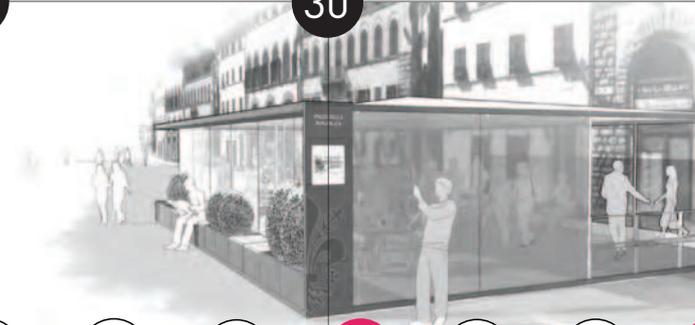
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Atelier Crilo
Open Lecture
/ Youth Center



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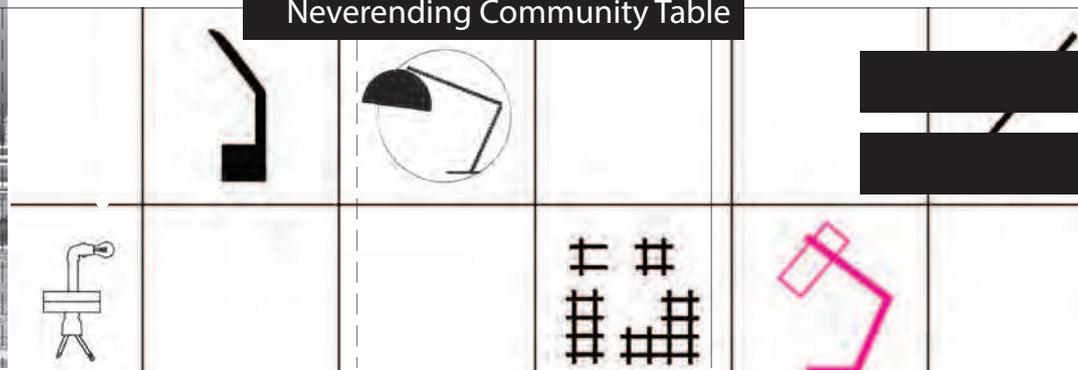
Product Design Workshop

Swing Workshop

Urban ProvoActions 1

Fashion Workshop

Neverending Community Table



design now!

17

TDW Official Opening
M. Ragni Lecture
/ National Museum 10:00

18

Opening Party
PechaKucha Night
/ Destil Hostel 20:00

19

Postcard from
Tirana
Student Exhibition
/ Youth Center 12:00

20

A. Bajmaku
Open Lecture
/ TEN Center

Albanian Design
Exhibition
/ TEN Center

24

Happening:
Provoaction

25

Fashion Show
/ Dada, Blloku

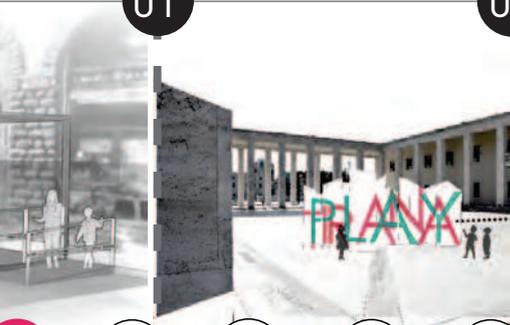
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Food Design
Student Exhibition
/ Destil Hostel

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Destil Night Party

01



02

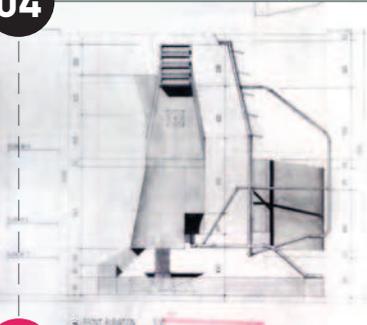
Glass Design
Student Exhibition
/ Tulla Center

03

N. Denari
Open Lecture &
Workshop Expo

04

Visualisation
Design
Student Exhibition
/ Destil Center



Glass Design Workshop

Food Design

Visualization Design



**CONFERENCE
OPEN FORUM
EXPO**

**QENDRA RINORE
GRAPHIC DESIGN**

**P
P**

**"ARTS &
CRAFTS
PAVILLION"
EXPO / SHOP**

**TULLA CENTER
GLASS DESIGN**

**"E
P
C**



ALLATI KULTURES
PRODUCT DESIGN

TEATRI KOMESIDE
FASHION DESIGN

URBAN
PROVO-ACTIONS
CITY-NET

DESTIL
FOOD DESIGN

"URBAN
BUNDLE
PAVILLION"
COMPETITION

CENTRAL
SOUND DESIGN

2015

TIRANA
DESIGN
WEEK

TDW



Besnik Aliaj

*[Rector of
POLIS University]*

Besnik Aliaj – Cofounder and Rector of POLIS University. Graduated as Architect-Urban Planner [Polytechnic University of Tirana]. Postgraduate studies in real estate [UPT]. Diploma “Master in Urban Management” [Urban Management Center, HIS/ Erasmus University, Rotterdam, Netherlands]. Doctor of Science of Urban Planning [UPT]. Professional trainings and research IPC College Denmark [1994], University of Oslo [1995], University of Florence, Tempus Program [1998], etc. Work experience at local governments 1990-92. 16 years as lecturer at the Faculty of Civil Engineering [UPT]. Guest Lecturer at the Academy of Fine Arts of Tirana [1994-2005]. Cofounder and Executive Director of Co-PLAN, Institute

Curators of Tirana Design Week 2015



Saimir Kristo

[Architect-Urban Designer]

for Habitat Development [1997-2005]. Work experience in local/central/regional government institutions and with international organizations, World Bank, UN, UNDP, UN Habitat, FAO, OSCE, SOROS, GTZ, ATZ, HIS Rotterdam, IHL Peru and with governments of Netherland, USA, Austria, Kosovo etc. Adviser of Albanian Prime-Minister on territorial, tourism and property issues [2005-2007]. Co-owner of Architecture bureau ‘Metro_ POLIS’ ltd. Participants in many International conferences events and networks, including ENHR, AESOP, AEEA, Balkanology networks etc. Author of several publications, articles and local forums, including the periodical on architecture and Urban planning “Forum A+P”.

Saimir Kristo is an architect and urban designer and he is a currently curriculum manager for the Faculty of Architecture and Design, also lecturer of architecture at POLIS University. He is Active in engaging communities and developing a common platform for discussion in the of architecture and urban planning, curator of Tirana Architecture Week 2014 - [En] Visioning Future Cities. Actually, he has conducted his PhD studies in the joint doctorate program of U_POLIS with the University of Ferrara, Italy. Also his writing activities extended out of Albania with various publications in international journals such as "archithese" [CH] and "A10 new European architecture" [NL].

Prof. PhD. Besnik Aliaj





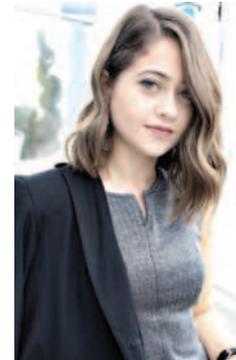
Joana Dhiamandi
[Architect-Designer]

Joana Dhiamandi is an Architect and Designer, and currently Lecturer at the Faculty of Architecture and Design at POLIS University. She is active in engaging communities and developing a common platform for discussion in the of design, architecture and urban planning. She has conducted her PhD studies in the joint doctorate program of U_POLIS with the University of Ferrara, Italy, focusing on the topic of sacred architecture. Currently, she is continuing to pursue her profession as a part time freelancer architect and glass artist while she is full time lecturer at POLIS University. She is also engaged in publishing in design and architectural journals.



Sonia Jojic
[Photographer-Designer]

Sonia Jojic is an US and Albanian based designer, currently working as a Lecturer at the Department of Architecture and Design at POLIS University Tirana, Albania. She earned her Master of Science Degrees at Wayne State University, Michigan US in “Media Arts, Communication & Digital Imaging”. Besides her studies in the US, and in addition of her previous degrees, Jojic also holds another Master of Science Degree in “Applied Design” obtained at POLIS University, Tirana and PhD degree obtained from University of Ferrara, Italy, focusing in “Branding methodologies of fostering sustainable tourism trends”



Eranda Janku
[Urban Planner]

Eranda Janku is an Urban Planner and assistant lecturer at the Department of Urban Planning and Management of POLIS University in Tirana, Albania. She has earned a Master of Science on Urban Planning and Management and a Professional master on “Housing and Land Development Policies”. At the moment she is conducting her PhD research on the topic of “Corridor Development Model”. Her major areas of interest are spatial planning policies and landscape urbanism. Eranda has been a project manager on many development plans, including regional, strategic and master plans for several cities and regional areas in Albania.

OPEN LECTURES_SPEAKERS



Neil Denari

[Architect]

Neil Denari is an American architect, professor, and author. Based since 1988 in Los Angeles, Denari emerged in New York during the 1980s with a series of theoretical projects and texts based on the collapse of the machine aesthetic of Modernism. His , Neil M. Denari Architects (NMDA) is dedicated to exploring the realms of architecture, design, urbanism, and all aspects of contemporary life. As a teacher for more than 20 years, Denari has held visiting professorships at UC Berkeley, Columbia, Princeton, University of Pennsylvania, and the University of Texas at Arlington. Since 2002, he has taught at UCLA, where he is a tenured professor.



Giuseppe Mincoelli

[Architect & Designer]

Architect, founder of Lineaguida, language enthusiast, inventor and designer in areas ranging from visual to product design. Specialized in User-Centered and Inclusive Design, he conceived and realized hundreds of products for the computer, telecommunications, professional equipment and renewable energy industry. Associate Professor of Design at the Faculty of Architecture of the University of Ferrara, to which he is responsible for a laboratory concerning the project of energy saving products. Numerous patents, publications and awards in Italy and abroad.



Matteo Ragni

[Architect & Designer]

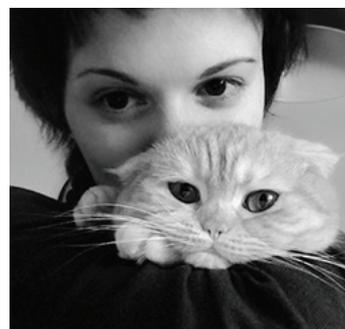
Matteo Ragni, is graduated in Architecture at the Politecnico di Milano. From 1998 to 2005 he founded and managed the Aroundesign studio with Giulio Lacchetti, with whom he was awarded with Compasso d'Oro ADI for the disposable biogradable spork "Moscardino", which is now part of the permanent design collection at MOMA, New York. He recently won the "ADI Premio Dei Premi" - national price for innovation with the wooden glasses W-eye. Today, along with his activity of designer, he teaches, he works as an architect and as an art director.



Danica Karaicic

[Architect & Fashion Designer]

Danica Karaicic, also known as Flora Goticcelli has as main of interest concerns about the inter-space between fashion design and architecture. In her research, she strives to challenge the conventional ways of thinking about these two practices, as the outlines of these two of design became unstable, ambivalent and xible.



Ajhan Bajmaku

[Architect]

Ajhan Bajmaku completed his studies in Industrial Design at Mimar Sinan University in Istanbul. He has held a PhD from the same institution in Interior Design and lectures on Interior Design, Esthetics and Space in the Faculty of Architecture at UBT, as well as History and Theory of Design at Polis University in Tirana. Dr. Bajmaku works at the ArchiThink design studio and has completed several interior design projects in Kosovo, Switzerland and Turkey. In addition, he is also involved in the contemporary art scene as an assistant curator, moderator and organizer of many international exhibitions.

Elisa Leoncini

[Architect]

Elisa Leoncini was graduated in 2007. She won a scholarship "Erasmus Project" at Alcala de Henares, Madrid. On 2012, she obtained a second degree in architecture from the University of Rome "La Sapienza", Faculty of Architecture "Ludovico Quaroni", with a thesis that covers the issue of environmental retr of the former Aquila agricultural colony at the hospital in Collemaggio and its change of use in integrated urban farm to a residential facility for families of hospitalized children. In 2013, after winning the mobility grant "Leonardo Da Vinci", she moved to Madrid and worked at the m "Urban Ecosystem". Her main of action are the design of spaces for children, as well as the renovation of interior spaces.

CRILO

[Christial Farinella, Lorena Greco, Architects & Visual artist]

Atelier Crilo is a Rome-based creative studio focused on architecture, illustration and visual design. They collaborate with architecture ms, landscape designers, design companies and communication agencies to create unique and evocative stories that unveil the highest aesthetic contents in design process through advanced techniques in digital imaging. Cristian Farinella and Lorena Greco work as architects and digital artists in several disciplines such as 3d visualization, illustration and graphic design. As they say "Our goal is to pursue the highest aesthetic content, searching for innovative and unique design solutions"

THE KITSCH FACTOR

Between authenticity and commodity in the Balkans

Ajhan Bajmaku
[Ph.D Architect-Designer]

The following essay is based on my presentation in Tirana Design Week and aims to illustrate the widespread appeal of Kitsch in the region, with the help of a number of images taken throughout the Balkan Peninsula. However, before we move on to the analysis of the presented images, let us attempt to the notion of 'Kitsch' in broad terms. It is somewhat obvious to consider Kitsch as the embodiment of tastelessness and unoriginality. Kitschy artifacts are usually treated like knock-offs of dubious aesthetic quality (see aesthetic devaluation in art, music, literature, as well as graphic design and architecture).¹

THE MORPHOLOGICAL PROCESS

We can trace the origin of Kitsch since the decline of the monarchies in Europe and the beginning of the new order of industrial capitalism. In the transition period from feudalism to an industrialized society, aesthetic tastes, which had so far been dictated by the aristocracy, now were in the hands of people who, because of the newly acquired access to tools of production, could now set their own aesthetic standards, by deciding on what counted as beautiful or artistic. Therefore, perhaps ironically, because of the stigma it carries, Kitsch is the product of a society, where broad masses determine aesthetic values. Nevertheless, it is a symbol of democracy, despite of the values that could be as fake.

1. Samier, A. E., (2008), *On the Kitschification of Educational Administration: An Esthetical Critique of Theory and Practice in the Field*, ISEA, *International Studies in Educational Administration*, Vol.36, No.3, pp. 3-18

According to Greenberg, Kitsch is a diseased taste which typically takes root during the transition, from a rural to an urban setting. These rhythms of steady migration produced stark sociocultural differences in cities, so, in order to satisfy the needs of this emerging consumer class that now sought to acquire status symbols, formerly reserved only for royalty. This gave birth not only to a market for cheap imitations of famous art works, but also to a new genre, devoid of artistic pretensions of high culture.

Instead of the lofty intellectual and artistic heights, Kitsch inhabits a more down-to-earth reality. It is the art, as a consumer product, that serves to entertain more 'base' cravings, such as greed and lust instead of joy, and sentimentality instead of tragedy.

One of the characteristics of Kitsch is its inherent indifference for things like good taste. It typically describes artifacts, produced without any pretense for cultural value. In other words, kitsch aims to satisfy the senses and create a feeling of seduction and lust, while satisfying the needs of the new consumer class hungry for culture.

The examples of Kitsch appeared after the Industrial and the Romantic revolutions. The new middle class had been mostly by the popular culture of that time. With the advent of consumption on an industrial scale, the middle class also came to it. According to Hermann Broch:

"Even though it is not Kitsch in and of itself, Romanticism acts like a mother to it. But there are also such moments

where the son resembles the mother so much so that it becomes impossible to tell the difference between the two.”² In the last two centuries, as serial consumption evolved and became a part of daily life, Kitsch assumed prominence as well.

Whereas during Modernism Kitsch was looked down, this changed with the advent of postmodernism (beginning of 1950's). The new movement ushered an 'anything goes' attitude, with the aim of attacking the entrenched Modernist values. As a result, this sudden surge of the capitalist and consumerist interpretation of culture (postmodernism) disturbed the existing social dynamics and opened the way for Kitsch, in all areas of life. Consequently, in the present we are surrounded by industrially produced objects which would the above and which in fact, have no purpose.

The masses can perceive Kitsch as a charismatic expression. The reason for this is that Kitsch has an emotional density, is easily understandable and consists of that are already recognizable by the masses.

KITSCH CREATES STEREOTYPES.

'Pretty, sweet, cute and emotional' are some common adjectives used to describe Kitsch. This is perhaps the reason why most of the names of Kitschy paintings are literal descriptions of their content (e.g. *The Portrait of a Crying Boy*). This portrait makes one feel cozy and it provides comfort and recognition. A work

2. Hermann Broch, "Notes on the Problem of Kitsch" – *Kitsch, the World of Bad Taste*, ed. Gillo Dorfles, New York, Universe Books, 1969, f.62

like this relies heavily on emotional familiarity and sentimentality. Instead of inspiring us to analyze the causes of the emotional context, it encourages us to accept the content as a given, by depriving us of different perspectives and it inhabits a world where diversity and differences are discouraged.

Kitsch is therefore pretty, comforting and easy-going. It does not take risks and asks from us to do the same. The opposite of Kitsch – authentic art, for the lack of a better term – can also be ugly. It can be infuriating and can make you uncomfortable. It does involve a certain willingness to take risks and embrace strangeness and unfamiliarity. While Kitsch can give you a jolt of happiness and joy, 'authentic art' can cause pain.

Since, to an extent, consumer society is a product of capitalism, it also ultimately leads to the destruction of individuality and the constant increase of individuals. Theodore, Adorno, in his book on the culture of industrial products, talks about the means of production used to make art pr . He is against the post-modernist view of Kitsch as a harmless and democratic phenomenon.

On the other hand, as Baudrillard puts it: "Every one of us lives inside a swamp called Kitsch". In today's globalized and interconnected world, this phenomenon is no longer restricted and does not belong to one culture.

KITSCH AND KOSOVO

If we consider the tendencies in the way a society develops from a sociological standpoint, we will



The Portrait of a Crying Boy



"Horrorchitecture", Lipjan, Kosovë (photo by A. Bajmaku 2013)

see that Kosovo has all the optimal conditions to welcome the Kitsch phenomenon. The lack of education over several generations and the spontaneous interaction of the transition have played an important part in the spread of Kitsch in Kosovo.

In fact, if we consider that Kosovo is a country at the crossroads, by different cultures and ideologies, with a high unemployment rate and equally high levels of corruption and outright criminality by the ruling elites, as well as high migration rates, whether from rural to urban settings, we can see the root causes of this social development.

In order to understand this sociological phenomenon, we can refer to Baudrillard's diagram of itineraries between Kitsch and the consumer society. In this context, the majority of Kosovo society embraced an unhealthy aesthetic raising of consciousness, while dealing with the concepts of high and low culture.

The embrace of Kitsch in Kosovo began after the post-war

boom, foreign investments and projects, as well as the rise of a new middle class, mainly from the relatively poorer rural areas of the country. From this point of view, Kosovo became a productive market for kitschy products. If we read this image carefully (which could take much more time than reading a Picasso or a Van Gogh painting), we will see the solid representation of the transitional aesthetic that likes this type of mentality.

Consequently, you can see that architecture is a of different human behaviors and these behaviors express themselves in different forms, as in the images below. The risks that overconsumption carries, as expressions like 'spending mindlessly' or 'abuse', and that is naturally accompanied by the notions like luxury, attest abundance and decadence. The basic trait of post-modern hedonism is perhaps to excite the desire to consume, to the extent that it becomes an ideal social guiding.

VIOLENCE AGAINST ARCHITECTURE

The analysis of contexts are very important to provide information concerning architectural works, which will lead us towards their physical transformation. There is a lot of confusion about the different movements and styles such as postmodernism, traditionalism, or modernism—whether in early or late stage—which inherits strong traces from the modernism period and embodies new dimensions of the complexity and the diversity of life. Kitsch occupies the cityscape in the form of its pseudo-Superego (examples of public spaces in Pristina).

The following images show how functions are almost completely separated from functions and the form of the building. Function, in this case, adapts to form, as long as the form remains stable. (Eg: Swiss Diamond Hotel Pristina). This leads to the *pornographication* of the object, where traces of the past are destroyed in order to invent an alternative past.



Examples of post-modern Hedonism of middle class

URBAN TOXIFICATION

Kitsch represents a contradictory self-denial, which is the involvement of elements that create, in most cases, a continuing internal for the human eyes. The continuing is a moment where you are attacked by opposing elements in the internal chemistry of a society. We refer to it as a static because changes are impossible within a reasonable amount of time. Its ubiquity makes a different aesthetic conscience a daunting task. Therefore, each way you turn, you will yet another manifestation of Kitsch.

Therefore, there is not much that can be done other than introduce time factor. Let us ask then, how long will this confused dynamism last, and what will it take to foster a more aesthetically elevated character of public spaces?

Nonetheless, in contrast to this aesthetic weapon, the notion of the idea of achieving wealth, we notice an unconscious escape from Kitsch. The notion 'buyer' requires a unique



Kosovo Institute of History (photo A. Bajmaku 2013)



Prishtina during 80's and now in the era o architectural pornography



product, driven by the motive to empower the notion of buying power.

KITSCH TOURISM AND CONSUMER CATHEDRALS

They represent an attempt to entice the public to macro-consumption, as mentioned above. In the Balkan context, this is another example of capitalism, such as the spaces that were created for the sole purpose of attracting the public with grandiose imitations of opulence. This can be seen in the following image of ‘all-inclusive resorts’, representing a microcosms of a packaged experience, including entertainment, education, shopping, sports, and lifestyle. The resort is a safe bubble that provides the illusion of being in a foreign country, without actually having to engage with the culture and shatter the illusion of paradise that the vacation package promises to the consumer. It is a predictable, familiar and a safe way to ‘travel’, where you know exactly what you are getting in exchange for the money you spend.

Furthermore, shopping centers – or consumer cathedrals, are a phenomenon that has developed extremely fast on a global scale and have infected our society, which has welcomed it with open arms. Instead of integrating into the existing urban landscape, they become its copy. In other words, they attempt to include all the functions of a city inside of a single capsule (example: Albi Mall in Pristina)

POST KITSCH

As you walk along the river, toward the center of Skopje, you will encounter a number of gleaming structures, neo-classical buildings, decorated with columns and ceilings with mythical creatures (nymphs). These buildings were not here years ago.

“It is very kitschy, but it brings many visitors,” says Oliver Stefanovski, Unity Hostel manager, in a Guardian article. Foreign visitors, who used to come to Skopje, often strolled down the Old Bazaar, the narrow streets, mosques and the old castle on the

hill overlooking the city. Now, they spend only a few minutes, enough to have a Turkish coffee surrounded by Ottoman architecture, in order to return to the center, littered with faux neo-classic European buildings.

The same level of urban chaos has suppressed the development of architecture in Belgrade. “Everything is permitted, from the black market up to illegal new buildings,” says Gordana Vucic-Sheppard in Culture Versus Kitsch: The Battle for Belgrade’s Streets³. According to her, Kitsch exerted more during the privatization of public spaces, and it expanded in all directions.

In this process of re-appropriation and occupation of previously public spaces in the 1990s, Belgrade was with the so-called Turbo Architecture. In his book, “Almost Architecture”, Srdjan Jovanovic Weiss says that Milosevic’s rule was not a classic dictatorship. Indeed, the oppressive strength of his regime lied in the anything-goes

3. (Source: <http://portal9journal.org/articles.aspx?id=97>)

culture, where the overall chaos made it to challenge it.

This was done primarily in the urban spaces. The author calls this phenomenon turbo architecture, based on the turbo-folk style of music, which he characterizes it as ‘an immense clash of modern and traditional culture, without any regard to copyright. “In music,” continues Jovanović-Weiss, “this is expressed in traditional sounds, superimposed on loud techno beats of popular ‘Western’ songs.

In fashion, this is manifested on female starlets with silicone breasts, puffy collagen lips and pink clothes, and men with muscles and gold chains”. In architecture, we notice blatant examples of Kitsch in the mindless mixing of different

Thus, Romanesque are mixed with neoclassical ones, together with traditional red tiles. Referring to it as a tool in Milosevic’s oppressive arsenal, Jovanović-Weiss calls turbo-architecture a fake cherry on top of the cake.

THE BOTOXIFICATION OF BUILDINGS⁴

This is an interpretation of the context, which reveals contradictory structural aspects and generates a copy-paste style of Kitsch, and which with nostalgic hygiene actions, such as attribution, superimposition, etc., deconstructs the context with results

4. Botox is a neurotoxin produced by the botulinum Clostridium bacteria. The way it works is it blocks the nerve signal that tells the muscles to contract. In small doses it can freeze muscles temporarily, resulting smoother skin. In large doses it can be deadly muscular



Orange County De Luxe Hotel, Turkey (An imitation of Amsterdam)



Albi Mall –A place for your family



Skopje City Center

like a formal structural critique, neither homogenous nor fragmented.

As a kitschy phenomenon, **Turbo-folk Culture** has created a strong network with the elements that ensure its ongoing existence. Like turbo-folk culture, Kitsch does not have an identity, history or personality. For these reasons, Kitsch and turbo-folk are intertwined and they coexist within postmodernism. As Özer highlights it⁵, turbo-folk culture and Kitsch are two sides of the same coin and postmodernism cannot escape from them.

In the above images, we can clearly see a mixture of the traditional and modern aesthetics. Since early times, lace had been the symbol of good taste, and usually, it was used to cover furniture, such as dining room tables and cupboards. Nowadays, however, it is seen as a symbol of tackiness and kitschy taste. Otherwise, true art reveals and excites, while kitsch does exactly the opposite – it conceals and the complexity of human experience. Therefore, a proper paraphrase would be that of Karl Marx: Kitsch is the opium of the people.

With Kitsch as the lowest common denominator, it is attempted to impose a new reality. This is the internal violence of Kitsch. In the Albanian and Balkan context, this is translate as violence against cities. According to this view, the new elite, which hails

5. ÖZER, F. (2003). *Türk Resim Sanatında Yirminci Yüzyıla Yansıyan Gelenek, Kitsch Bağlamında Arabeskin Post-modern Yanılsamasının Diğer Kültür Ve Sanat Olgularını Kuşatması*. (Sanatta Yeterlilik Eser Metni, Mimar Sinan Üniversitesi Sosyal Bilimler Enstitüsü Resim Ana Sanat Dalı)



Belgrade City Center

overwhelmingly from rural areas, views the city with suspicion, due to the deeply entrenched prejudices against the rural areas. Undoubtedly, this prejudice is not necessarily limited to those living in cities, but their compatriots in the countryside and in Diaspora often share it.

Unfortunately, uricide – a sort of a revenge on the concept of polis – an organized society working for the common good – tends to pull the collective society down. Thereby, from the fall of the Ottoman Empire, the destruction of the old did not make way for a well-planned replacement. The intention was to obliterate all traces of the previous order and start from scratch. We can notice this in the soc-realist architecture in Pristina, which replaced the old Ottoman buildings. Those, who carried out the modernization, had not yet grasped its essence unwittingly, recreated it in their own image.

One of the most drastic examples is the city of Salonica, which was practically destroyed after the fall

of the Ottoman Empire. Old pictures of Salonica are an example, which depicts a typical Ottoman town, like Prizren or Sarajevo. The modern Salonica, on the other hand, followed the French architecture as a model.

As far as Kosovo is concerned, the Ottoman period was succeeded by the soc-realist brutalism of Tito's Yugoslavia, with the arrival of the repressive regime of Slobodan Milosevic, which also imposed its own inclination. This was manifested in the numerous monuments from Middle Age Serbian kings to every stage and metastasis of religious Kitsch.

A particularly awful example of this era is the half-built Serbian Orthodox Church, purposefully built right in front of the National Library. This was largely intended as a provocation and a show of power versus the subjugated majority of Kosovo population, which did not share the same culture or religion. Rather than representing architectural value, it reminds us more of the bunkers that littered Albania during



*Nostalgic Hygiene*⁶ (photo D. Anastasof)

the Enver Hoxha regime. To conclude, the prevailing view, among Kosovo and Albanians, is that the building should be demolished. However, the debate continues over its fate. Despite its very recent origins, Serbs largely consider it as a sacred symbol and insist on treating it with the same esteem as the actual Middle Age churches in Kosovo, such as Gracanica and Decani.

One of the few proposals, that attempt to strike a balance, is that of Hajrullah Ceku, a civil society activist, who suggested that the church should be re-purposed into a museum of dictatorship. In Kosovo, this gap continues to be with objects that the style, mentality and politics of the forgers of the new identity.

Relatively the forgers can afford to travel, in contrast to most of their compatriots. However, they are not necessarily interested in visiting cultural landmarks when abroad, such as Tate Gallery in London or the British Library Reading Room. It

is far more likely that you will find them at a shopping center, buying expensive clothes or perfumes. You will not find them in a fancy restaurant, serving molecular dishes, but rather in some Albanian banquet halls, where they can try 'down-home' dishes of Diaspora community, listening to loud turbo-folk music. Just like the resort vacationers, the Kosovo *nouveau riche* class is more interested in status symbols than in genuine cultural values. Moreover, this social class is also not very interested in the outside world, while at the same time it imitates some of the more and ostentatious symbols of wealth and power of the West. Therefore, they have an almost ritualistic need to display symbols of the new ruling paradigm – in this case Western Europe and the United States.

One example of this aggressive display of status symbols is the Versace house, built by an ardent fan of this brand. Its message is simple – I have a roof over my head, but I also can afford expensive clothing and

perfumes. Additionally, considering the sizeable Diaspora in Western Europe, this also signals that the owner has lived abroad and is rich enough to not only afford a relatively expensive brand, but is completely devoted to it.

In the same way that these buildings attempt to mask reality with crass status symbols, – such as the aforementioned Versace house or the house decorated with the Adidas logo – they also attempt to hide the formerly low social status of the owner. These houses lack character concerning design. The message is clear and one-dimensional: I am wealthy and can afford expensive stuff.

Laces are more interesting, because they represent a status symbol in decline, as they also represent some of the few surviving relics from the late Ottoman Empire period. Today, they are associated with the oriental side of our culture – traditional homes, cushions (*minder*), the skullcaps worn by imams,

6. Boym, S., (2009), "Yeniden Kurucu Nostalji Sestina Sapeli:Kutsal Olanın Yeniden Kuruluşu"



Istanbul Biennial, 2013 (photo A. Bajmaku)



Examples of tradition versus technology

etc. Ironically, however, this old status symbol did not originate from the East, but from Venice.

Therefore, laces, as a symbol of class and wealth, may have well been the late Ottoman Empire, equivalent of the modern emulation of Western consumer culture. Nonetheless, these 'micro-explosions' of Kitsch in our society represent only one facet of our 'national virus.' The turbo-folk culture and its idiom of perceptual anarchy, which appeals to lust and confusion, the constant assault on the senses, has very strong parallels with Kitsch.

By creating a landscape of ideological superimpositions, the disappearance of positive traditional values, as well as the spirit of critique offered by Modernism, Kitsch continues to be a common societal reference point⁶. These examples show us the inevitable rise of the turbo-folk culture and its correlation with the post-war transition period in Kosovo.

6. MADRA, B. (2008, Şubat 5). *Kitsch Estetiğinin Yerine Geçti*, burimi: <http://www.radikal.com.tr/haber.php?haberno=246561&tarih=05/02/2008>

This would not have been possible without the often-synonymous business and political elites, which dictate their ideology through turbo-folk culture and inclination, instead of creating a fertile environment for genuine artistic expression. This has practical uses as well, because by appealing to the lowest common denominators, the newly corrupt political class creates the illusion which is the same as the people who can only afford imitations of cultural status symbols. There is little investment on art projects or public spaces, which do not or glorify the ruling elites. There is, however, a tendency for the small 'high-brow' cultural scene to turn inwards and not reach out to the masses. For example, cultural events are generally limited to urban centers, with little attempt to reach out the rural areas.⁷

In his "Five Faces of Modernity," Calinescu explores the character of Kitsch, in its etymological, artistic and sociological context. If Kitsch

7. TÜRK, D. (2001). *1980 Sonrası İstanbul Mimarlığında Kitsch Olgusu*. (Yüksek Lisans Tezi (M.S), İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü)

equals bad taste, then we have to ask ourselves what is bad taste. According to Calinescu, bad taste is very to Thus, considering its pervasiveness and largely subjective nature, a proper analysis of this cultural trait needs a multidisciplinary approach.

One example of the interdisciplinary approach to examine Kitsch is the psychological aspect of it, which explains Kitsch as a form of escape from reality. From the sociological and literary point of view, Calinescu cites the time factor as one of the reasons why people give for reading 'easier' books, for example. Furthermore, the Frankfurt School with T.V. Adorno and Max Horkheimer put forward the notion of 'culture industry' as a way to explain the mass character of entertainment and the lowering of cultural tastes, which it entails. Art is seen as an entertainment commodity. Kitsch is therefore an aesthetic lie, acceptable to the masses. Nonetheless, Kitsch may not be seen as a serious threat. As Abraham Moles emphasizes it: "The easiest and the best path to



The Tasteless Authoritarian Kitsch Hero



The Salesman

good taste leads through bad taste.”⁸

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- Moles, Abraham A. *Le kitsch: L’art du bonheur*. Paris: Mame, 1971. © Copyright, Princeton University Press

8. Moles, Abraham A. *Le kitsch: L’art du bonheur*. Paris: Mame, 1971. © Copyright, Princeton University Press.

FROM SKETCH TO DIGITAL

How to use traditional techniques in 3D environment, the continuous rebound through analog and digital

The following text, it's a summary of the lecture taken place at the Tirana Design Week 2015, that tries to highlight some of the questions about our work as Atelier Crilo in architecture representation and drawing, focusing on the transition from sketch to 3D visualization.

At the beginning we thought to name the speech "from analog to digital" but then we asked ourselves: does it really make sense to distinguish analog and digital when anything that surrounds us is a digital media? Nowadays even what's developed analogically is then distributed, communicated, archived and managed through computers. Sending or sharing via e-mails, le sharing or simply looking on the screen what has been produced manually, would actually make outdated the distinction between analog and digital.

However, it exists on graphical products, a distinction between techniques still binded to the materiality of supports that

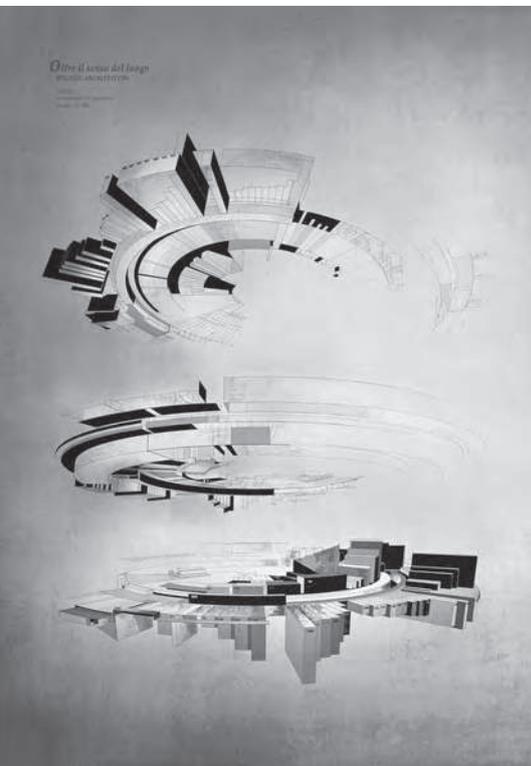
apparently made the digital environment inhospitable (e.g. with watercolors the magic of water on paper still determines the result).

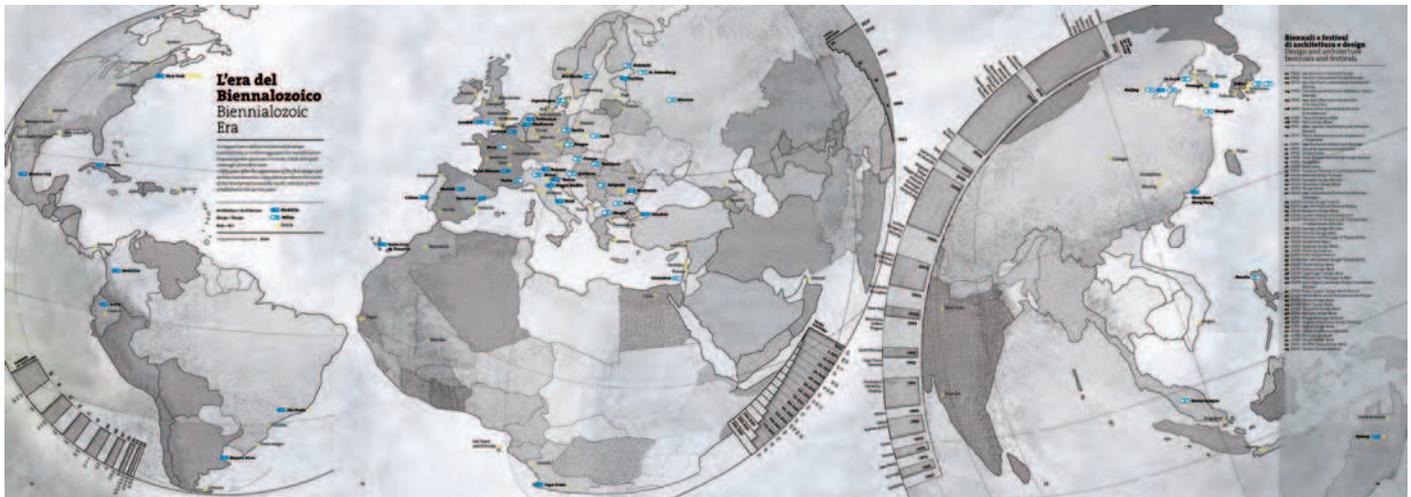
"Our attempt is to surpass once for all this dichotomy elaborating digital techniques that look and reproduce analog tools with their level of imperfection, trying to cancel the presence of software and endorsing a critical view on the creation and communication of the image."

AT THE TOP OF THE PYRAMID

For some years, the research on the project, inevitably drove us to investigate different representation techniques, managing the complete process, from sketch to 3D visualization of the project, overlaying and hybridizing intuitions, simple knowledge of traditional drawing techniques or coming from other elds like offset printing, graphic design and digital painting. The result is that we became more and more capable of representing the architectural project,

Over the Meaning of Place, from bi-dimensional diagram to numerical landscape





Biennalozoic Era, Map for Domus 952 - November 2011

rstly for ourselves and now for the external studies that require our support.

This process of learning, brought us to reason in visual terms and in a completely different way from how we were used to do as architects. Composing an architectural image is a design process, so it's close to the architect's work, but at the same time is made of enormous differences. It's like it was a pyramid to climb, with knowledge of software (more than one), 3D modeling and hardware at the bottom, so that the machines are able to easily work on complex projects. Going upwards, you get close to the top of the pyramid passing from photography knowledge. The rendering phase nowadays uses physical cameras, digital reex cameras, where you work with ISO, shutter speed and F-stop (nothing new in essence) having the same possibilities that a photographer would have had in front of the scene, but with a little difference: we can create the scene to photograph in every detail and that's not a small thing.

“Composing an architectural image is a design process, so is close to the architect's work, but at the same time is made of enormous differences”

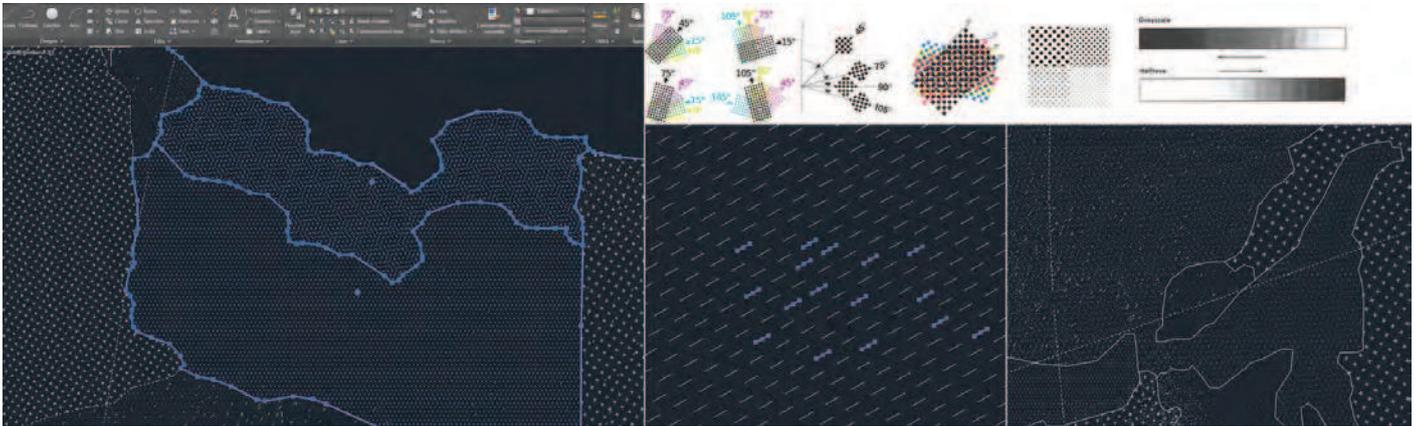
Being at the same time on both sides of the camera, being able to recreate, and delete any noise in the scene, opens countless choices that you can take and get lost in. In this sense, seems essential having a clear vision of how you want to compose the image and the communicative role that such will take. The choice of the camera it's another determinant factor that can destroy or amplify the beauty of an image and of a composition.

Usually, architects found to choose and deal with a camera and it's interesting to highlight it. They would like in an idealized way that the project lived on a virtual camera where framing everything, from near and far, with every detail focused, always bright and clearly visible, when the perceptive nature of vision says anything else: we fall in love with details, we look at the relations

between things, we have only one focal plane where to concentrate the attention of look and photography it's a marvellous way to interpret and steer reality towards sublime.

“Usually architects find difficult to choose and deal with a camera. They would like in an idealized way that the project lived on a virtual camera where framing everything, from near and far, with every detail focused, always bright and clearly visible”

In top of all that, in the upwards climbing of this ideal pyramid, we would encounter composition. Geometry, rhythm, relations between parts, the visual culture of modern man always tracks beauty and harmony on proportions and on known shapes. This also means that our visual knowledge, being a cultural factor, appears differently than how they saw it ancients, man from renaissance or from 20th century. It's interesting to notice that visions from the 60' with skies and backgrounds on bright colors, acid and loaded of hope for the future, are radically different



from representations of these days, where oppressive, dark and full of rain skies and where cinematographic color grading orange and blue¹, became a reference point even in architectural image.

FROM THE VERY BEGINNING...

On the path that from architects brought us to 3D visualization, we spend endless hours on CAD software and we got experience with the cold and impersonal effect of technical 2D drawing. We never liked it and starting from 2D drawing we always tried to smudge and create imperfections, double lines, scratched halfone screens, and came back at screening techniques typical of comics or Roy Lichtenstein's work to look at the art world. In this way we forced CAD, a digital tool which grounds its fortune on the accuracy of strokes, to work as a drawing table with all the imperfections of the case. On the map developed to Domus² about biennials and design weeks present all over the world, we thought of using AutoCAD to develop a perspective drawing of the terrestrial globe and

to use different grey screens to give depth to the overall image. With the knowledge of this experience we pulled together with many attempts, and in a second moment, the use of color and digital painting with the creation of depths or parts of drawings, gradually moving forward to reconquer what we were used to do on paper with pencil, ink, fountain pens and markers. "We forced CAD, a digital tool which grounds its fortune on the accuracy of strokes, to work as a drawing table with all the imperfections of the case"

INSPIRATION FROM ART

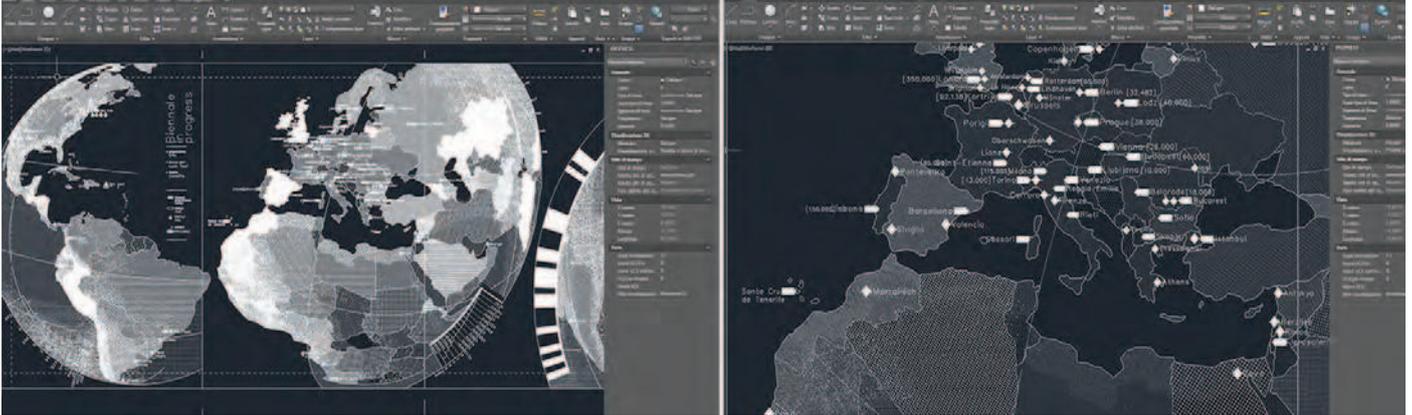
After full consciousness of being able to use computer 2D drawing as a simple pencil, winning back the third dimension was a mandatory step. Between the experiments made as personal projects, the one we're particularly fond of is certainly **Over the meaning of place** that was initially created as a 2D circular info-graphic and only after it became a series of 3D illustrations that we love to call numeric landscapes. The reason it's simple: we extruded all the data in three dimensions observing before our eyes a real numeric topography.

Afterwards, from Egon Schiele's drawing and twistings, as well as from our passion for sculpture, were built a series of experimentations at the limits of art, like in the case of **Atreo Skyscraper**. The skyscraper, then presented on Evolo, represented for us a real challenge on the approach of solid 3D modeling that happened directly on the models space, this time without using any sketches or preparatory drawings. Without entering into the merits of speculative project, which attempts a comparison between narration and mythological happenings from the past, what I'd like to highlight in this summary about drawing techniques, it's the use of materials and light in the stage of rendering. To be able to experiment with a consecutive phase of digital coloring, we left the surfaces reactionless, and used a neutral light. The final result was painted on the surfaces together with the background, almost as it was a texture baking. In this case, the 100x70 cm tables are conceived as paintings, that we got to expose to a recent³ personal exhibition in Sicily, trying to surpass the distance

1. Edmund Helmer's 2013 analysis of film trailers

2. Domus 952, November 2011

3. Paesaggi Ibridi - Solo Exhibit in Viale Africa 42 - Catania, Italy. Novembre-Dicembre 2015

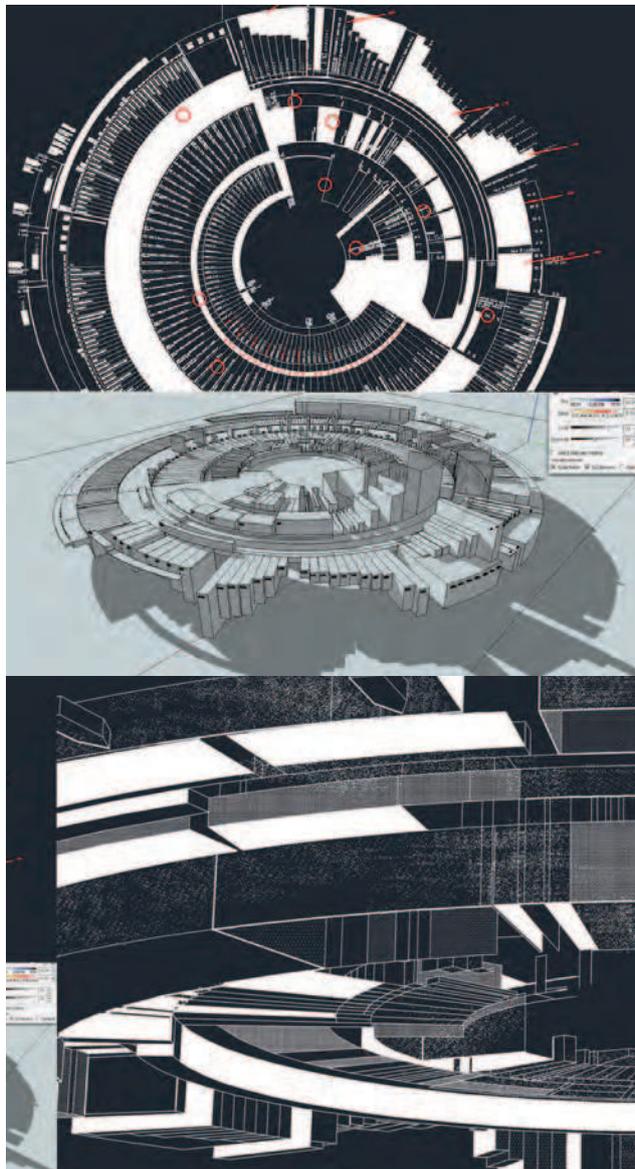


that divides architecture from art and to restore, as we are used to do, the transversality and uniformity of the disciplines.

SEARCHING FOR SOMETHING NEW

The just learned techniques, were to represent any kind of project in an illustrative way, as in the case of urban ation projects **Mark** and **Arsia**. However, we started a deep level of study of 3D visualization, still in progress today and we restarted from the basic unit of architecture: “We decided to experiment on the types, reinterpreting some concepts and introducing some new variations: the pitched roof house, the linear house for two families, and a tree house. In all three projects, we had the opportunity to project and visualize with different techniques the same object”

In **Mo-Nei House**, which name ironically points out the high cost of the construction, we gathered two residential modules in a linear body, separating them with open courtyards that host common spaces, small gardens and pools. Simultaneously, on the visualization, we introduced techniques of Matte painting for the backdrop and vegetation drawing,



Preparatory drawings in Autodesk Auto-Cad used to realize the Biennial map



Oteiza House portrays vegetation and natural landscape, using sculpting tools for rocks and environment, and textures through UV mapping



representing the villa on different seasons of the year: from the winter with snow, to the summer with strong and direct light.

In **Vi-House** we focused instead our attention in night vision, researching the proper level of visibility and brightness through the use of a physical camera and ISO, as it happens on a digital reex camera, emancipating though from the idea of a photorealistic rendering in favour of the photographic rendering, in which the construction of the image always passes from the subjective interpretation of reality.

In the case of with **Oteiza House**, besides retracing again a comparison with art and sculpture, the references are the works of the Basque sculptor Jorge Oteiza. We experimented the most advanced sculpting techniques to obtain rocks and natural shapes of the landscape, while the phase of texturing was produced using digital

painting on a UV map for each pixel on the scene.

A separate chapter would require the creation of vegetation, obtained by modeling the single tree, as in the case of foreground pines, or using various FUR to recreate the effect of wild grass in the proximity of the house. This extreme summary of the fundamental techniques used must not shift the attention on complementary aspects and deect in any way from its main message: *“Software knowledge it's necessary, but not sufficient to the creation of an effective image”*

Having an exact perception of the visual phenomenon and of space perception, properly using photography and color theory, and the other components, all these aspects represent an effort in which software knowledge it's just a brick

on the base of our pyramid, essential as much as the others. Often, all this is forgotten, thinking that there's a miraculous rendering button that composes the image. I hope I have been able, at least in part, to make comprehensible the differently levels of knowledge that must coexist, to make the machine (our computer) able to represent on screen a convincing architectural image.



Mo-Nei House, the illustrations show the house during different seasons, in this case winter (adove) and spring time (on the right)





Vi House, the view is created balancing ISO and shutter speed within a physical Camera



WORKSHOPS





Working process on the site for the Never-Ending Table.

FROM IDEA TO VISUALIZATION

Abstract

The workshop aimed to achieve an effective and incisive communication of the architectural projects taking in consideration all the stages of development, from conceptual representation to final representation. The students dealt with the construction of the 3D model evaluating all its possible manipulations (exercises in style) through the use of digital painting and advanced post-production techniques arriving to produce an original and unusual storytelling.

Reported by Cristian Farinella - Lorena Greco

Concepted & Leded by: Cristian Farinella - Lorena Greco [Atelier Crilo]

Assisted by: Joana Dhiamandi [U_POLIS]

Participants: A mix group of Students of Art&Design and Architecture.

When they asked us to prepare a one week workshop about the representation of architectural project, we responded with extreme enthusiasm, both because teaching (in our opinion) is always intended as an intellectual exchange with students, but especially because it is the best field to test your own techniques and judge their quality and consistency. Let me explain better: if something appears simple and clear when explained to others then it means that you're able to perform it without uncertainties. This kind of stress test, when it has a positive result, is the most important examination and is the first incentive in our educational experience. It is about a teaching form where, first of all, the teacher is testing, proving and verifying his knowledge, and finally, in selfish terms (of each learning experience), himself learning new competence.

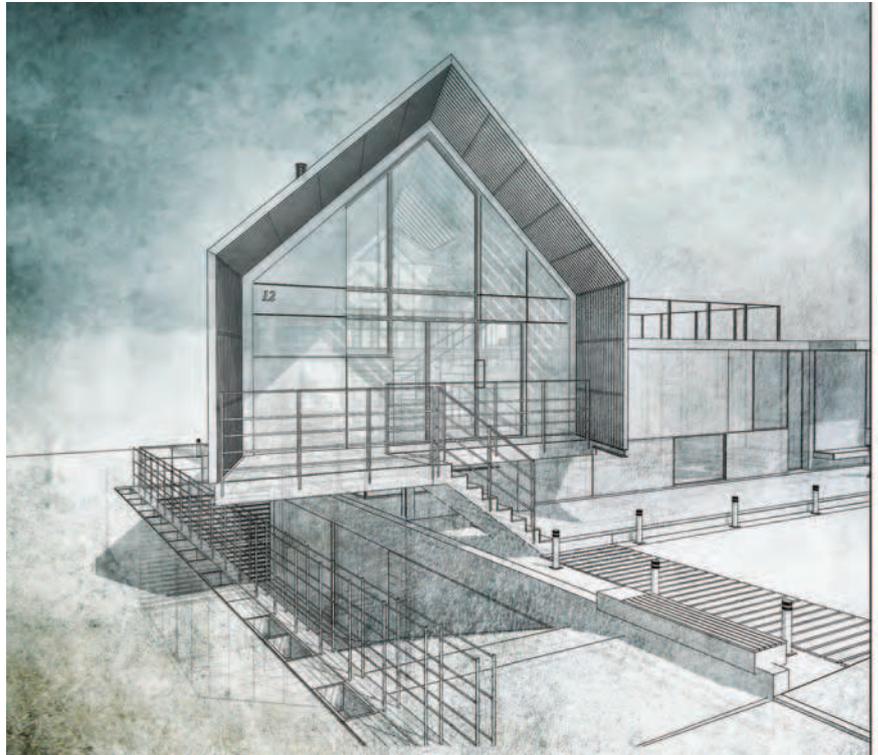
ARCHITECTURE AS MEDIA

The workshop started from some assumptions like the one that architecture today is a media, and as such, the project has to use the most adequate strategies to tell different subjects (interlocutor) as an engaging story. Like a modern director, the architect and his project have to be able to compete and win over the others, expressing it with different styles and different targets. Expanding the horizon of the competence you have to acquire, we researched for suggestions and narrative techniques coming from disciplines related to the architectural one:

- looking at the comics world, where the drawing reaches the state-of-the-art on the storytelling and in the use of digital painting techniques
- analyzing some aspects of graphic design and communication in

Illustration on the left shows a landscape used to explain the drawing without outline - Winter Landscape by Atelier CRILO

Illustrations on the right and below show digital watercolor techniques explained during the workshop - Vi House designed by Atelier CRILO



Immaking, where the use of lettering and layout appear crucial to communicate the different narrative genres

- introducing matte and digital painting, showing to the students our personal watercolor and digital illustration techniques. To focus disciplines so distinct from each other and to not generate a dispersion of little use to narrate in an explicit and direct way an architectural project, we decided to proceed, letting the students choose some reference images from which they would make the first steps. Some of their choice were: sort of minimal expertise of languages that could enrich their visual culture, 20 drawings to which associate keywords, that express, in their essence, a unique way to represent architecture. Among these were Technical /

Abstract, Contrast, Black and White, Fabled, Clearly, Cryptic, Motion, Grid and so on, and images interpreted as rebuses, on which track down distinct styling exercises to narrate the same common project. The students (without them knowing the reason) were asked to perform an aesthetic choice, even before a choice of meaning, lining up

with one or the other image and entering in empathy with that specific kind of representation and drawing.

"The students (without them knowing the reason) were asked to perform an aesthetic choice, even before a choice of meaning, lining up with one or the other image and entering in empathy with that specific kind of representation and drawing"





Besides falling in love with some of these drawings, they were asked to associate them to some film covers, treasuring the lesson about how the designer on cover design, has to use very few elements to convey a message. Visualizing the whole content of a movie on a single image is, without any doubt, one of the most challenges, as expression of extreme summary, capable of upholding or not the commercial success of a movie. Lettering, color and layout theory, together with some other considerations, addressed toward a use of drawing as a conscious instrument of storytelling.

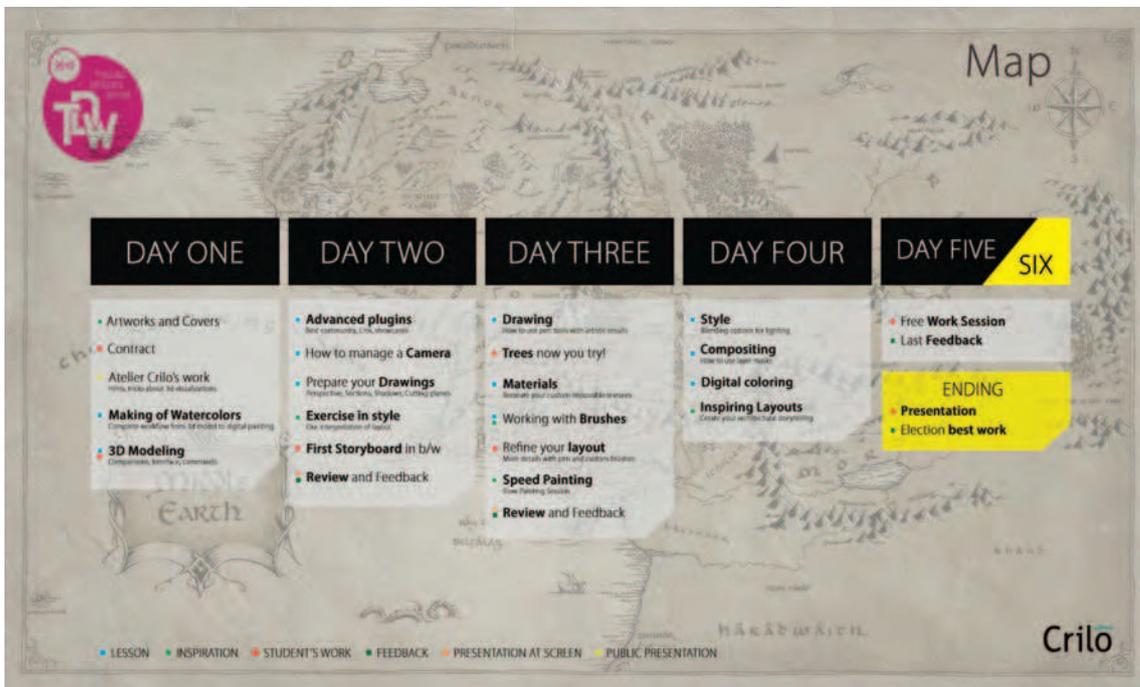
INSPIRATION FROM COMICS

The workshop's theme to work on was common to every participant, and it was focused on the study of two houses from UNstudio: Villa NM and

Mobius House. , the two houses are projects that suit really well for various representations. The first one is extremely dynamic and with punctual shapes, the second one, instead, is characterized by the lightness and immateriality of glass, and uses a smooth curvature to resolve the internal spatiality. Representing these two villas was an invite for being able to practice the new techniques learned during the workshop, experimenting a new kind of sequential narration inspired from comics. The advice was to observe the comics structure, organized by blocks in their first forms in the 60' (not really differently than classical block diagrams of architects) and to evaluate the use of more dynamic separations such the ones used in current stories from Marvel or DC. In these ones, the subdivision of the

layout was inseparable from the narrative part and from the dialogues, as well as the image and composition of the layout are small homogeneous masterpieces. If on top of this we add the extraordinary capacity of the comics artist to inspect the space, we can understand how comics drawing always had an extraordinary capacity to inspect the space, representing the city's architecture in a mellow and more way than many architects that attended countless drawing courses"

To this comics reading, let in black and white to understand the shapes in their essence, will be overlapped the coloration, once manually, now digitally. We focused with much attention on how the imperfection of manual drawing can be reproduced in a computational context, working on that imperfection able to mislead



The syllabus portrays an alternation of learning and practice times in a mixed formula where the insistent rhythm was in order to approach a non conventional didactic experience.

the eye, making the drawing look as warm and familiar.

DIGITAL PAINTING

Digital painting introduced new expressing possibilities on drawings, increasing the opportunities of color overlay and management, arriving to images more and more complex on the realization, impossible to be obtained manually. With this I do not mean judging the value of a media over the other, conversely, it is necessary to master every expressive mean, starting from manual drawing and then arriving to the most complex digital elaborations. To give some practical examples, we recreated a digital painting session, showing this sequence, live, in which Lorena drew on screen, using the explained techniques about brushes overlapping and in their creation

using custom settings. Consequently, it is well understood how the drawing composition and the use of color represent 90% of the result (allow me to express in percentages), while the technical fact, that is which command is used, the remaining 10%

Speaking of which, it is always good to remember how the evolution of technology and the constant upgrade push the software to its obsolescence in short time, years if not months, and that relying on the mere software knowledge can be a fatal mistake: the one that we believe to be the forefront solution of today, can not be anymore tomorrow. Therefore, what appears to be important is the aptitude on learning, in this case software learning, and the study of phenomena in a rigorous way, directing the efforts on what is useful and necessary to learn.

Accordingly, we showed pros and cons of some of the most used software, comparing the disciplines in which these are used. Only some of the intersecting areas turn out useful (with some commands and procedures) to architecture, and just with the ones we exercised during the workshop, developing a learning process addressed to the architecture and design student.

EXERCISES IN STYLE

The topics discussed until now, guided the students, during the exercitations, towards an unusual approach on presenting some architectural boards and on illustrating the two houses' projects. The progression of the students, furthermore, was astonishing and many had never approached this way a 3D software and not even digital coloration experimenting so



Example layouts to present the project of the workshop as a cover design



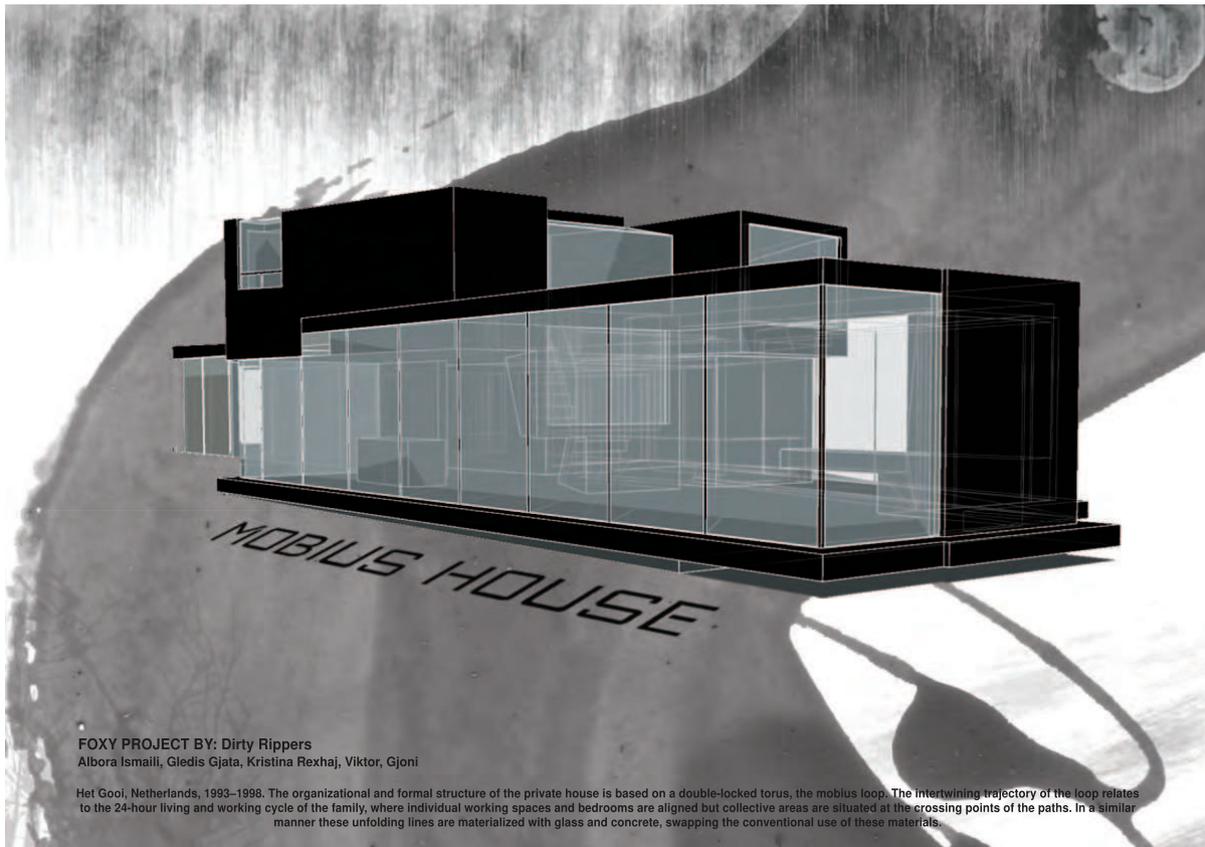
various tools and techniques. The idea of building a storytelling brought to the creation of real "stories" told completely of comic strips and ending twists, associating a sound-track to the ending animated presentation, which took place at Destil. This experiment overturned the project's narration plan, overshadowing the metric and dimensional aspects of the drawings in order to create an aesthetic-emotional impact, typically the one manipulated by advertising and marketing in order to fascinate and convince the public. Like in the case of the famous *Exercises in style*¹

1. *Exercises in Style* (French: *Exercices de style*), written by Raymond Queneau, is a collection of 99 retelling of the same story, each in a different style. In each, the narrator gets on the "S" bus (now no. 84), witnesses an altercation between a man (a zazou) with a long neck and funny hat and another passenger, and then sees the same person two hours later at the Gare St-Lazare getting advice on adding a bu/on to his overcoat. The literary variations recall the famous 33rd chapter of the 1512 rhetorical guide by Desiderius Erasmus, *Copia: Foundations of the Abundant Style*.

by **Raymond Queneau**, the same story is narrated in a different fashion by each student, experimenting a different visual language, from time to time, for the same subject. This curiosity, and the will to experiment on architectural design, is the one I hope will last on each student, rather than commands and software, as the true teaching of the workshop.

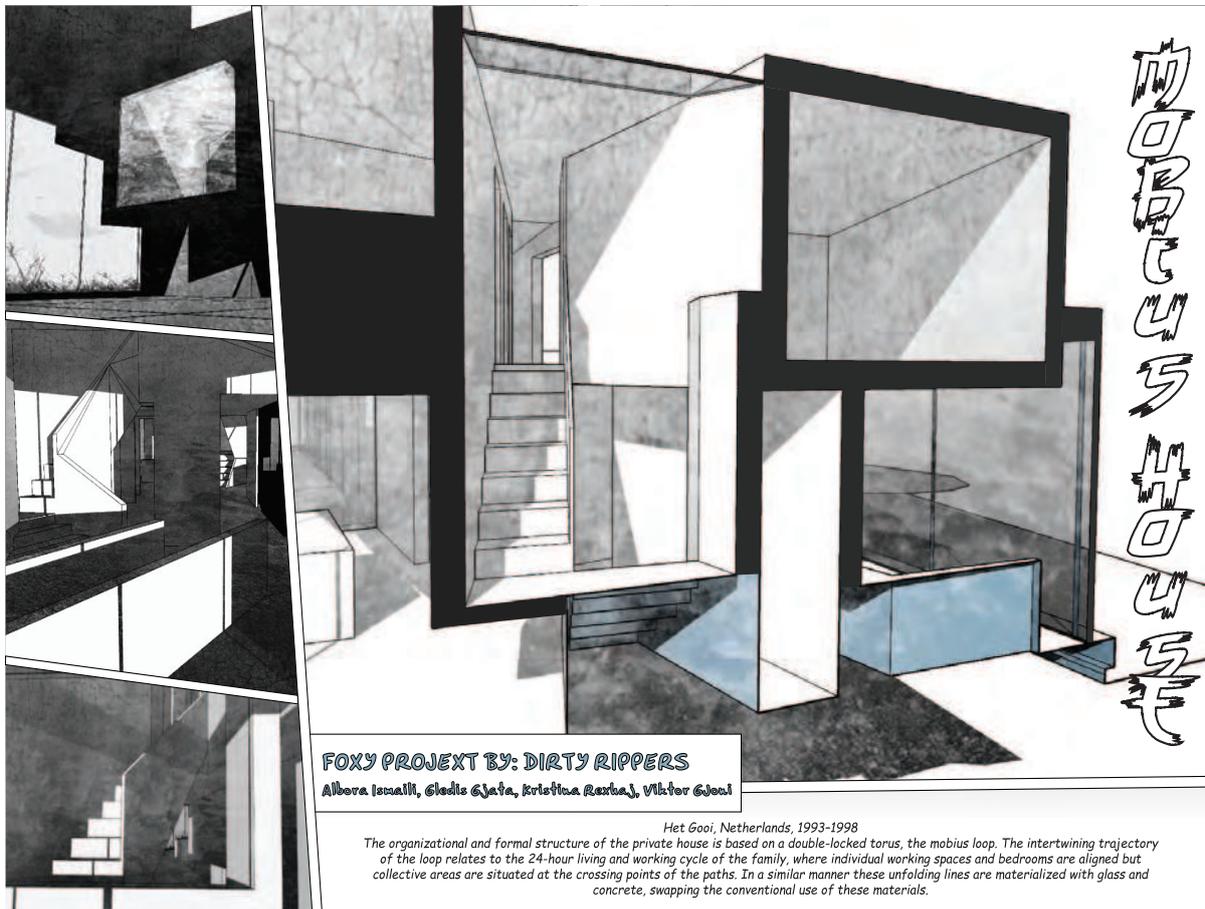
“His thoughts were hemmed in. One can only draw curved lines on the terrestrial sphere which, as they extend, forever meet with themselves. At such intersections we always encounter what we have already seen” — Raymond Queneau

ON PROCEEDING PAGES YOU CAN FIND THE STUDENTS' WORKS DURING THE WORKSHOP



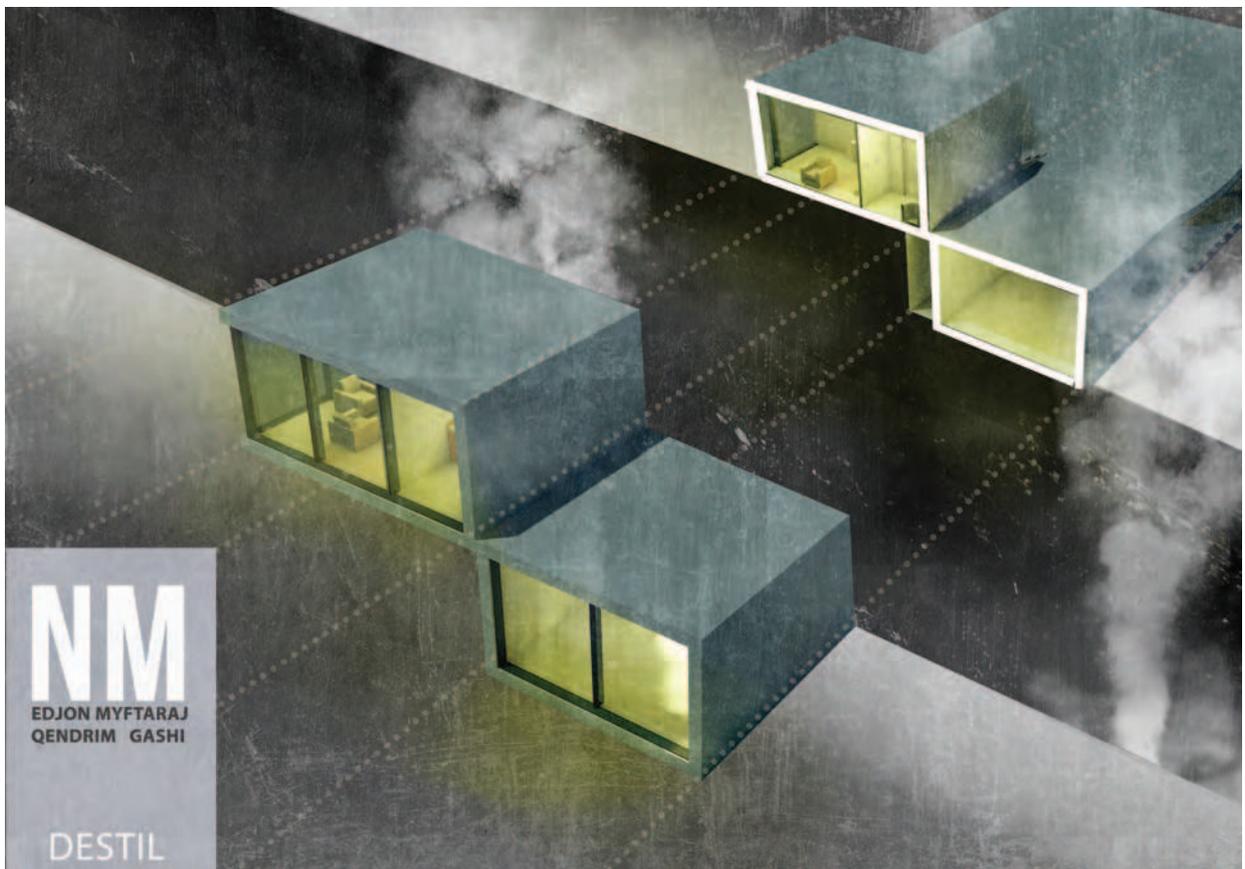
FOXY PROJECT BY: Dirty Rippers
 Albora Ismaili, Gledis Gjata, Kristina Rexhaj, Viktor Gjoni

Het Gooi, Netherlands, 1993-1998. The organizational and formal structure of the private house is based on a double-locked torus, the mobius loop. The intertwining trajectory of the loop relates to the 24-hour living and working cycle of the family, where individual working spaces and bedrooms are aligned but collective areas are situated at the crossing points of the paths. In a similar manner these unfolding lines are materialized with glass and concrete, swapping the conventional use of these materials.



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VILA NM

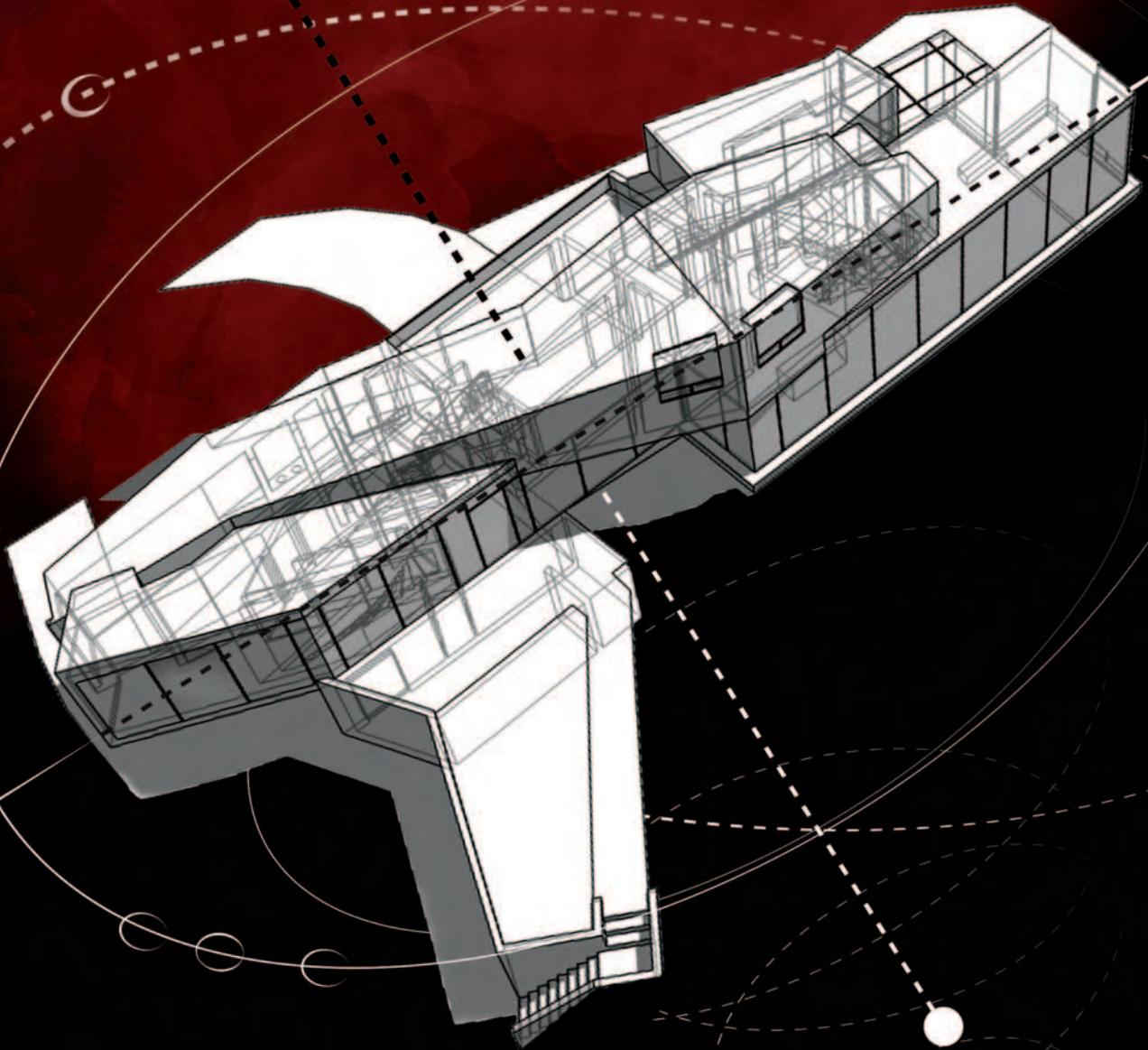


VILA NM

Upstate New York, USA, 2000-2007

In the design for this single family house the sloping site is used as a device for programmatic and volumetric organization. A box-like volume bifurcates into two separate volumes; one seamlessly following the northern slope; the other lifted above the hill creating a covered parking space and generating a split-level internal organization. The volumetric transition is generated by a set of five parallel walls that rotate along a horizontal axis from vertical to horizontal. The ruled surface maintaining this transition is repeated five times in the building. From inside the huge window strips from floor to ceiling allow a fluid continuity between interior and landscape. From the exterior the reflective glass seems to become one with its surroundings.

01 THE SPACE [SHIP]



WORKED BY: M. DHIAMANDI, XH. KRISTO

THE_PANDEMONIUM



02 THE SPACE SHIP

WORKED BY M. DHAMANDI, X. KRISTO THE_PANDEMONIUM

FROM NATURE

FROM BORN

TO OBJECT

TO SPACE



WORKSHOPS

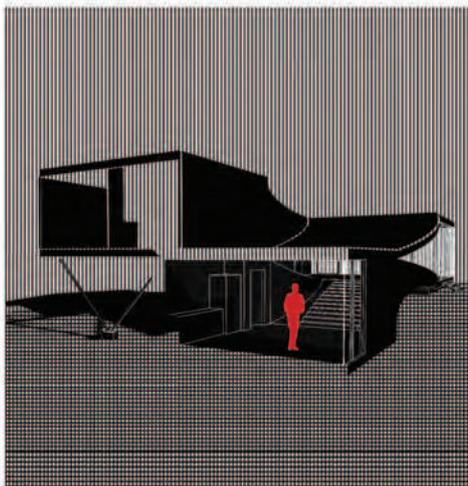
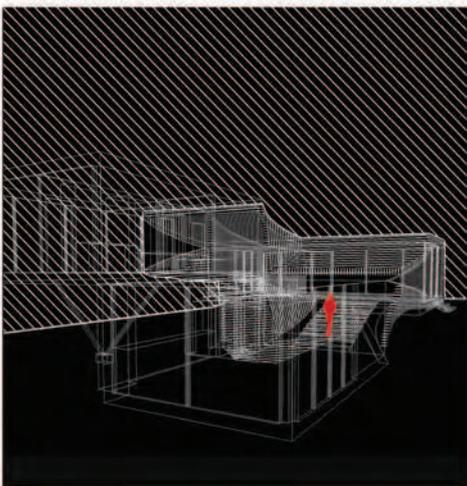
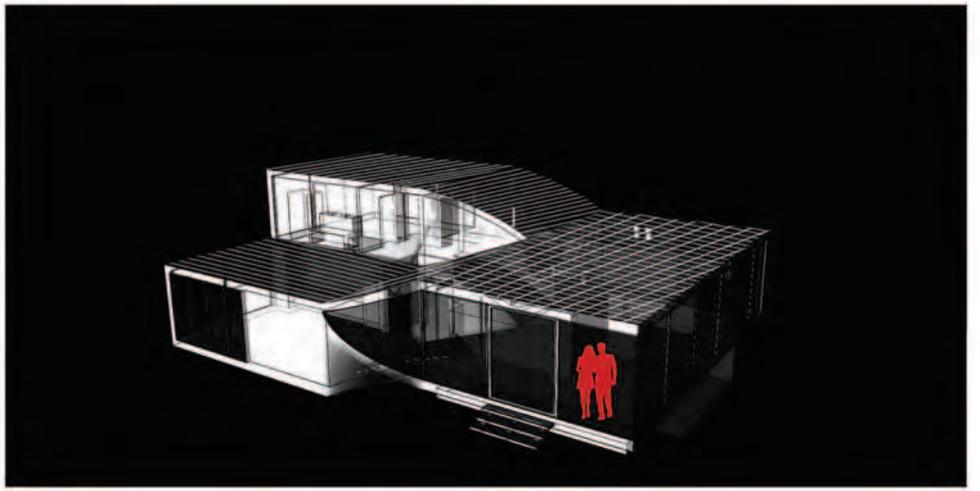
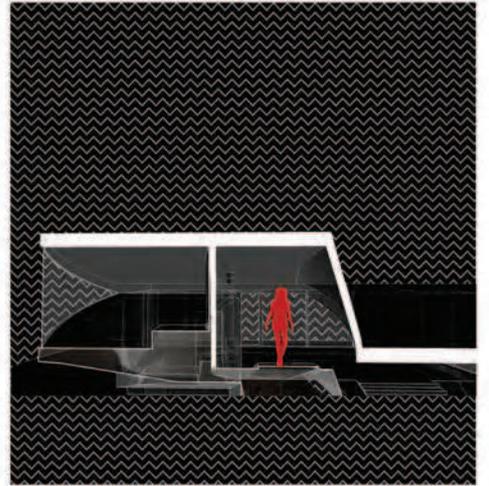
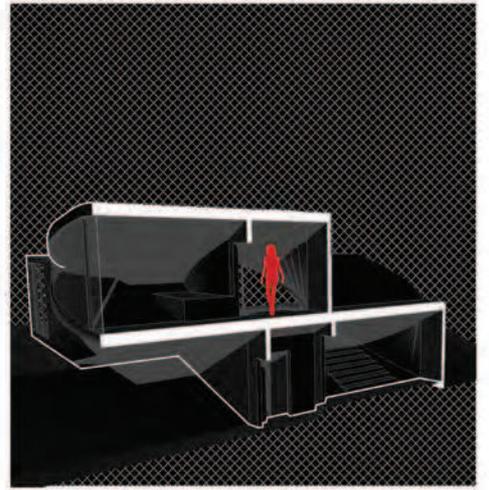
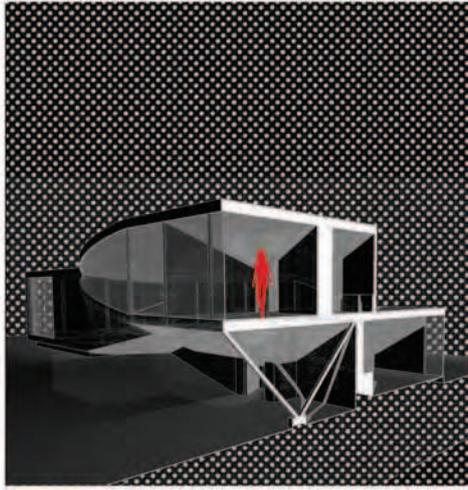
a movie by the tarantinos

when N met M

based on a true villa-story



directed by agon dalladaku & gent shehu





WORKSHOPS



WORKED BY: XH. KITA, P. QORDJA



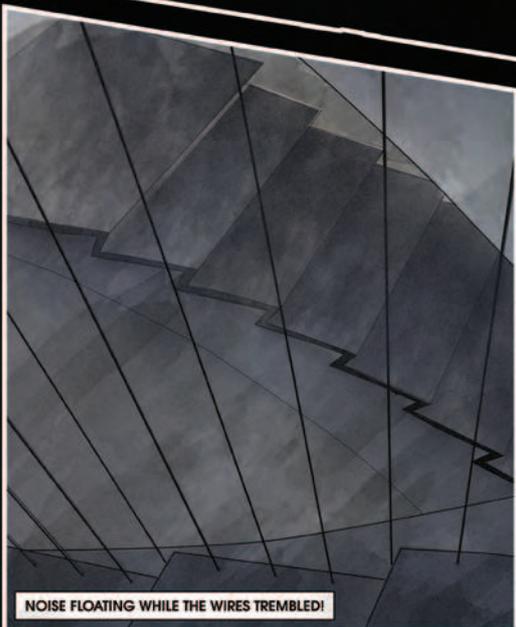
AS THE WOMAN WAS ANGRY AND SHOUTING THE MAN WAS JUST STANDING THERE AS NOTHING WAS HAPPENING!



HE DIDN'T WANT TO HEAR ANYTHING AND HE WENT UPSTAIRS TO THE OTHER ROOM WHILE SHE WAS STILL SCREAMING



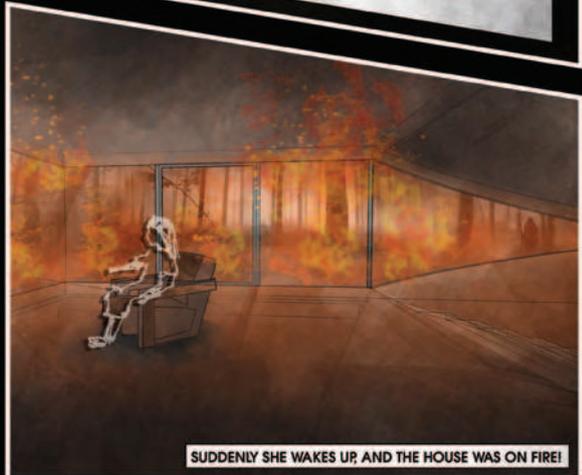
THE SITUATION WAS TENSE! SHE WAS QUICKLY CLIMBING UP THE STAIRS...



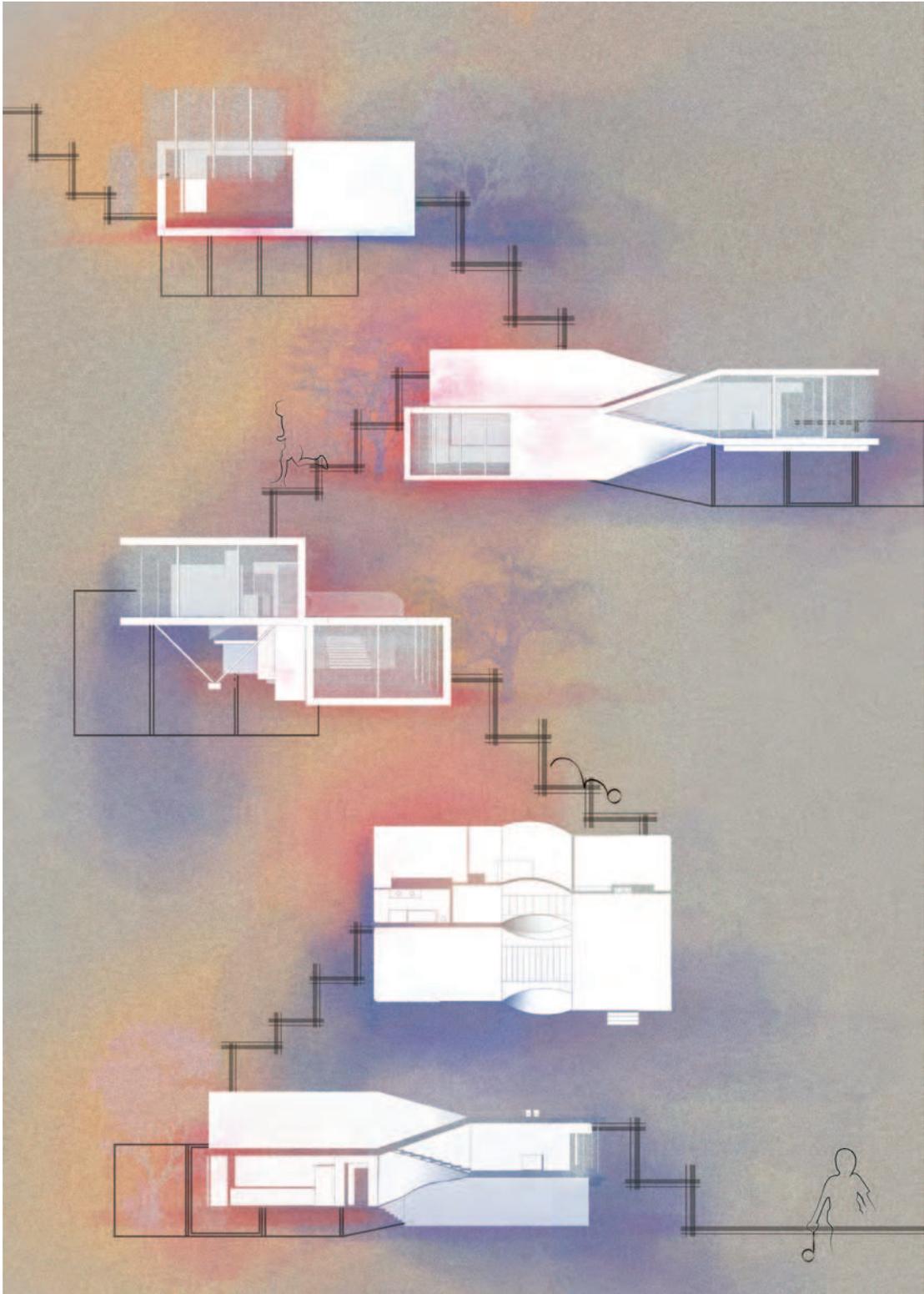
NOISE FLOATING WHILE THE WIRES TREMBLED!



HER ANGER BURSTS INTO FLAMES!!!

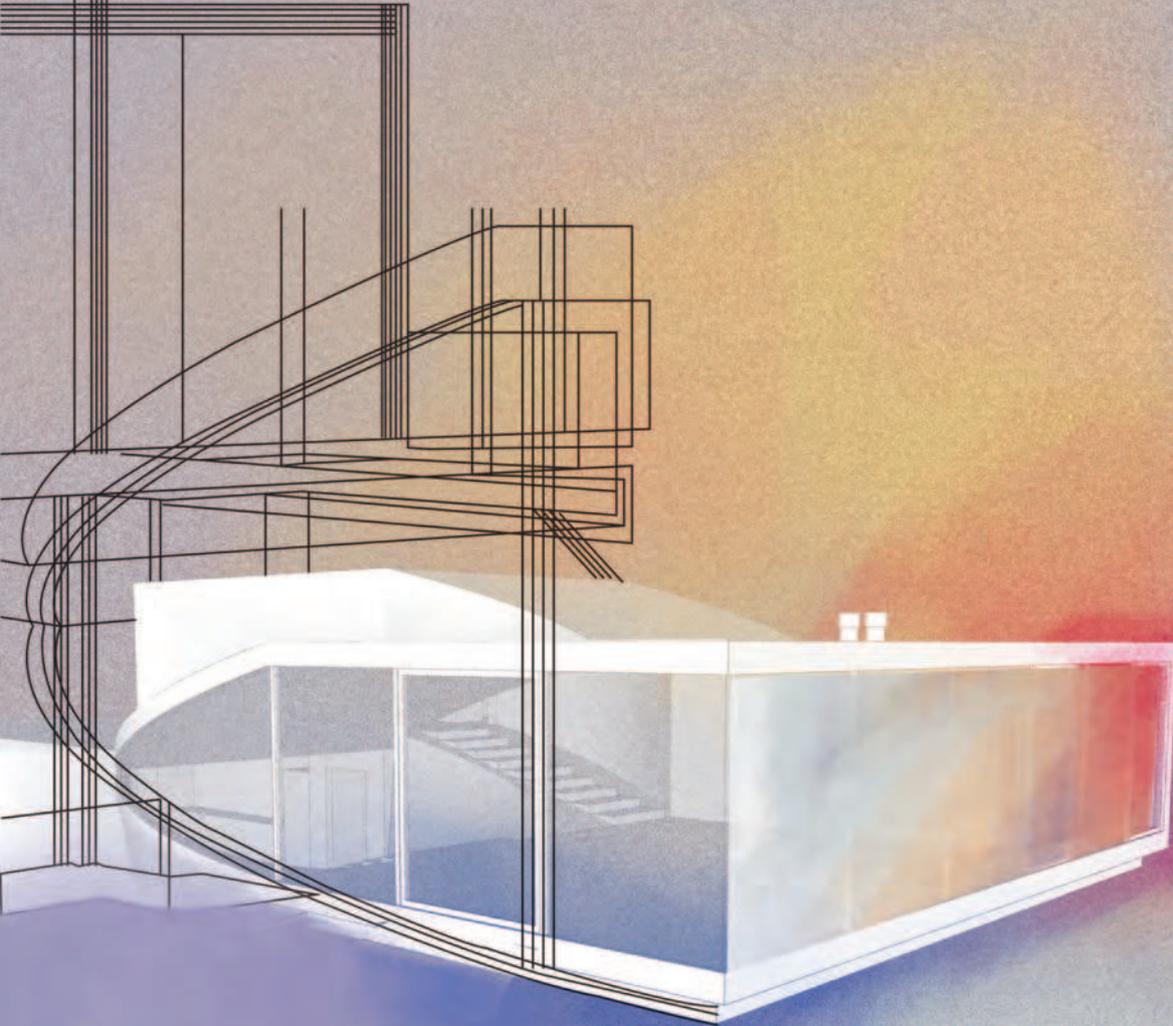


SUDDENLY SHE WAKES UP AND THE HOUSE WAS ON FIRE!



WORKED BY: E. BUZA, J. MATRIKU, A. DHIMETRIKA

TRAIL



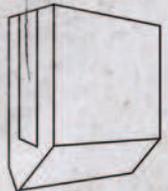
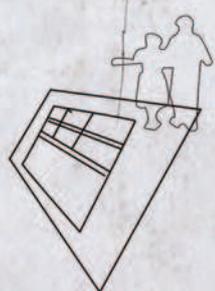
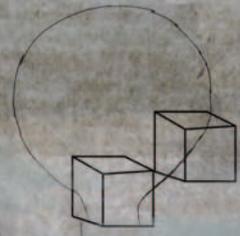
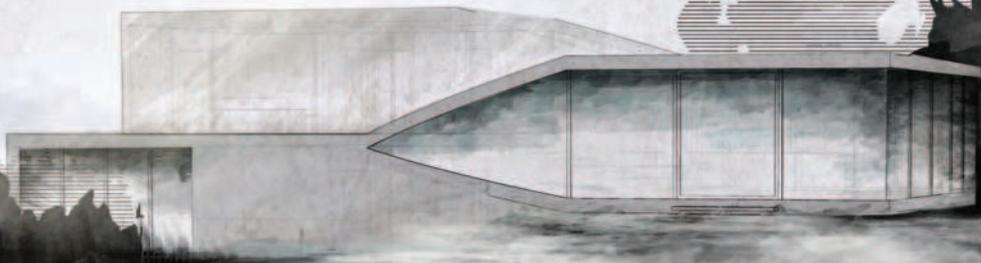
Trail is a way to perceive architecture as a pleasant journey. The posters are represented as a beautiful dream that vaporizes your senses in a smooth and delicate way.
Team: 50 shades of ginger
Arlinda Dhimertika
Era Buza
Jolin Matraku

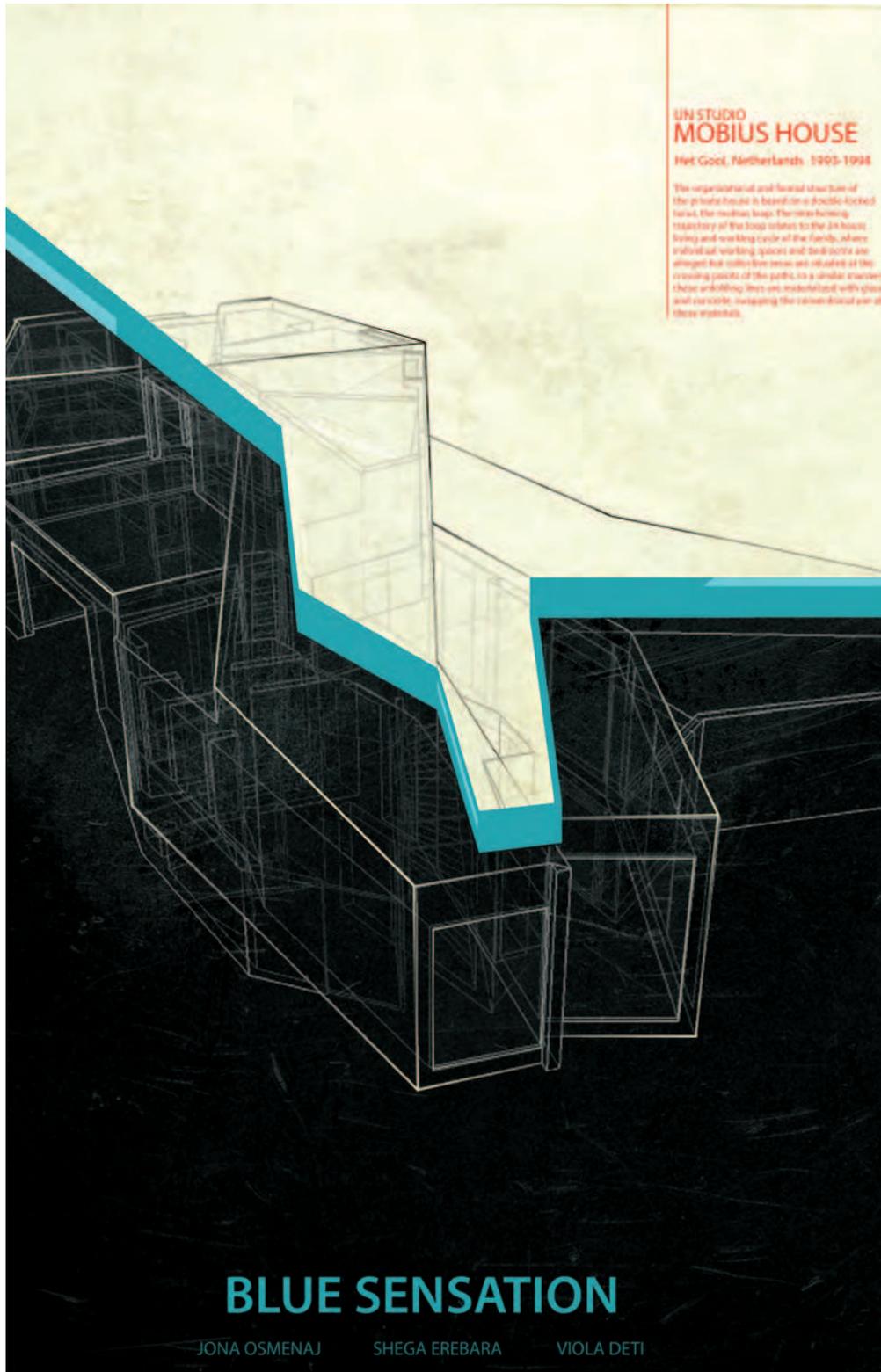




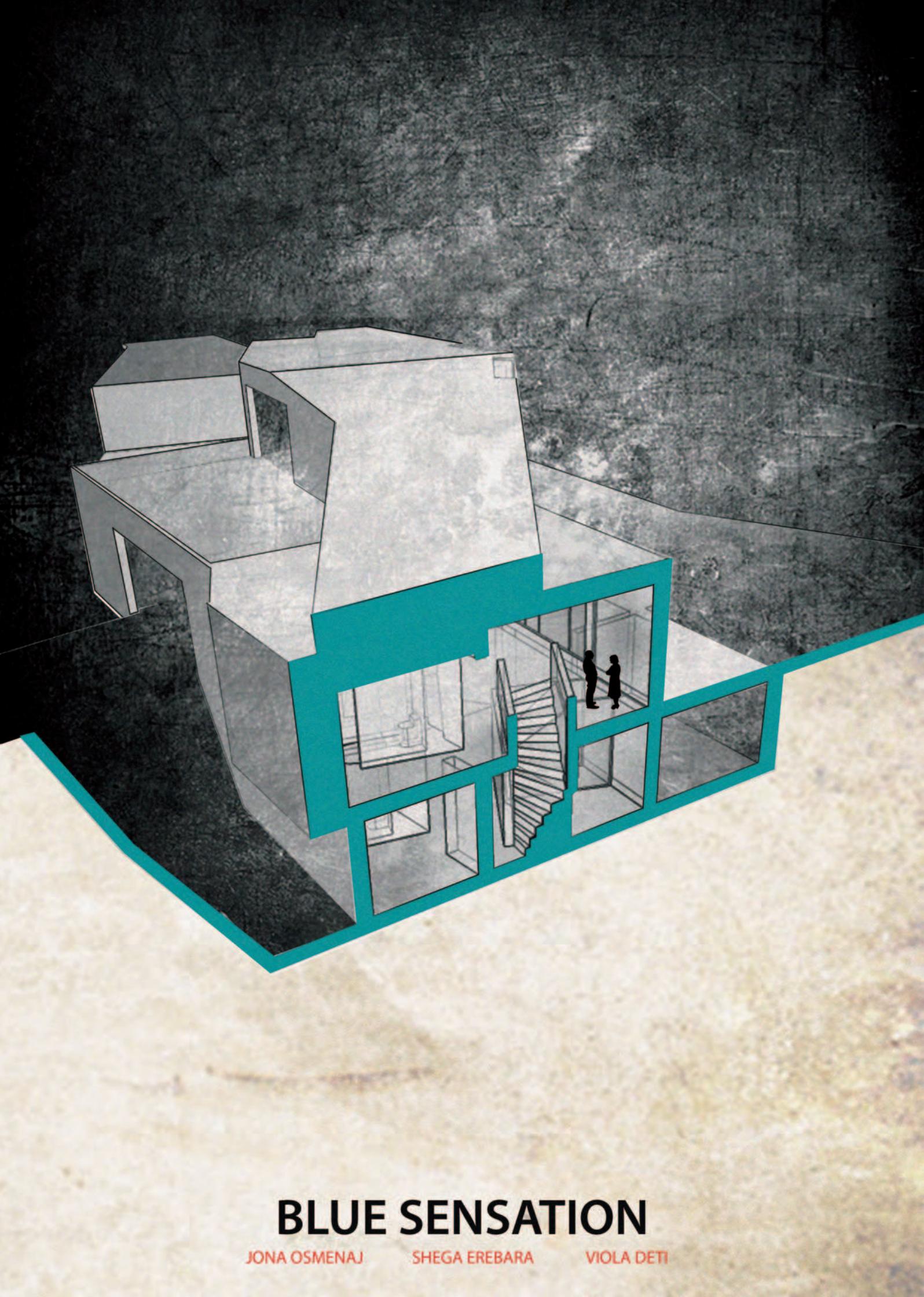
WORKED BY: B. STAFA, J. JANKU

VILLA NM _ THE TALE





WORKED BY: J. OSMENAJ, SH. EREBARA, V. DETI



BLUE SENSATION

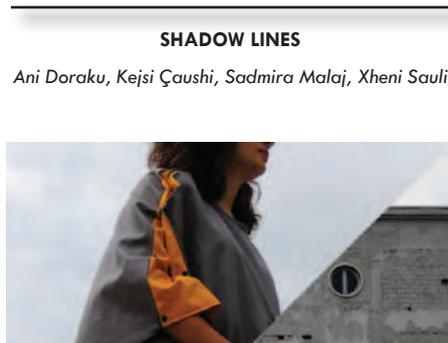
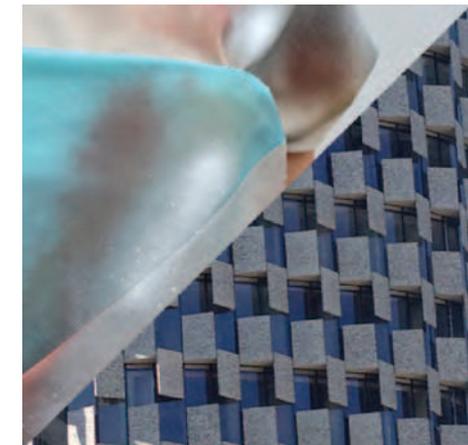
JONA OSMENAJ

SHEGA EREBARA

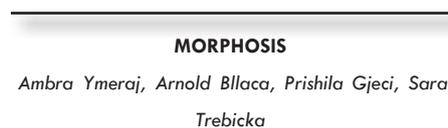
VIOLA DETI

Kevina Sejati, Merlin Tota, Remona Saliani, Semi Zoto

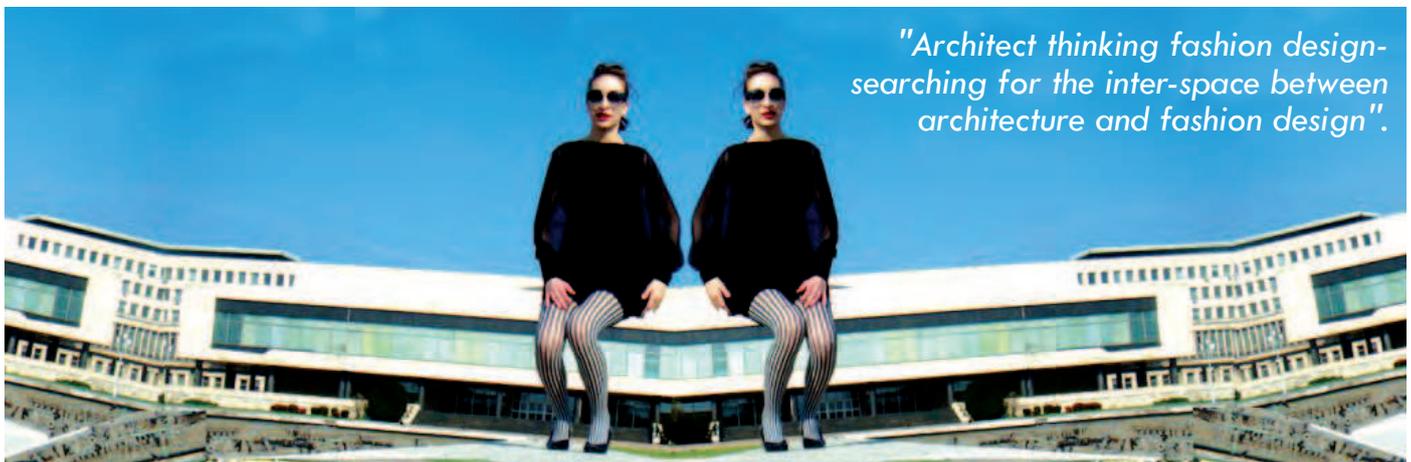
PHARAOHS OF GALAXY



Reported by Danica Karaicic
Concepted & Leded by: Danica Karaicic [Flora Goticcelli]
Assisted by: Sonia Jojic, Eranda Janku [U_POLIS]
Participants: Students of POLIS University 2nd and 3rd year of Art&Design & Urban Planning



Flora Goticelli and her manifesto cover



The workshop “Tirana Dress Me Up”, as a part of interdisciplinary project “City Dress Me Up”, took place in Tirana in September 2015. It was the second in the series of workshops that will take place in several cities, in different countries.

The initial idea of the project focuses on the relationship between architecture, city and clothes. How can architectural and urban elements be used in fashion and clothes design? What are the ways to accomplish this transition? Can created clothes elements of the city? – These are just a few questions this project addresses. Project aims toward knowledge exchange between these two creative disciplines and possible creation of new hybrid practices. The workshops are based on the idea of transforming architectural and urban parameters of selected space, area or place into designing tools or guidelines that young designers would use in creating garments.

The strong formal connection between architecture and fashion design is not uncommon. There are famous designers who studied architecture before they started

designing clothes, such as Gianni Versace, Gianfranco Ferrer, John Galliano, Tom Ford, to name a few. Many fashion designers inspiration in architecture, as well as many architects † with fashion design by designing stores for fashion brands but also by designing accessories and clothes. Rem Koolhaas designed Prada store in New York, Jacques Herzog and Pierre de Meuron designed a store in Tokyo for the same brand. Kazuyo Sejima and Zaha Hadid, both did design for shops in Tokyo – for Neil Barrett and Christian Dior. Ben van Berkel, Zaha Hadid and Fernando Romero had collaboration with United Nude, Frank Gehry designed men shoes for J. M., Weston and Richard Meier as a guest designer for Lutz&Patmos designed two cardigans.

Besides providing valuable insights into complex relationship between architectural spaces and fashion design, “Tirana Dress Me Up” workshop also offered the opportunity for participating students to experiment with design concepts and get introduced with interdisciplinary approach in

design research. The entire project is orientated towards research based on practice and design. It involves common methodologies such as site-observation and analysis, also representational methods, like drawings, diagrams, designs and videos. The importance of the human body in this setup suggests the need of another method, not so usual in architectural and design research – phenomenology.

Students of Art and Design, and Urban Planning Departments worked in small groups (3-5 members). The beginning point of the research was the area in Tirana’s center where ruins of the castle of Tirana, Municipality of Tirana, Art gallery, the old “Dajti” hotel and Catholic Church are situated. The starting point and the step of the workshop was to create visual archives of research area. Students visited this part of the city, took photos and videos and created personal archives. They analyzed it using different techniques such as sketching, drawing, mapping, diagrams, etc.

In the next 2nd step, students were more focused on human body



Working patron drawings



and senses, and they learned the basics of pattern making, clothes manufacture, and sewing. This phase - the concept development phase, was preceded by analysis of archives between group members. Each group further analyzed research site and chose which architectural-urban parameters they could use, how it could be translated from architecture into clothes and what the product could be (one garment, entire or maybe fashion accessory). In this step, they had a chance to discuss and confront diverse opinions and experiences they had about the research area. Students were encouraged to use drawings and sketches trying to transform, change or adjust chosen architectural-urban parameters to their design concepts. They were introduced with a diagram analysis and were advised to use technique of abstraction to transform familiar elements into terms which could be further used for concept development. Students had a tendency to rely on the most common method to create concepts – impression and inspiration from visual material. Having this in mind, it was understandable why it was

challenging for them to use abstraction as a method. As an instrument which could be used to shape, form, change, transform or adapt spatial elements, abstraction is a perfect tool to be used in an interdisciplinary design task. Workshop, as a form of creative and educational experiment, offered great opportunity to introduce younger students with new methodologies and techniques.

Production phase came after concept's foundation -groups continued team work on designs. They had practical lectures about basics of clothes manufacture and pattern making. We were using Burda magazines with ready-to-sew patterns, which we changed and further adapted for clothing design. Students mostly worked alone on drawing and pattern cutting. We discussed about the manufacture of their designs and the choice of the fabrics for garments they designed. Working with fabrics also involved short sewing lessons. This part of workshop was time demanding and it took us six days to everything.

During this period of time we had more than enough time to discuss further about the importance of a human body and the senses of



Fragments from the textures and fragments

designing process. In each sewing phase we tested designs directly on the body. For some groups such a direct involvement of the body provided opportunity to make additional adjustments of their design. The group “Shadow Lines” started with the idea of a full-circle skirt and a pairing top, which ended up with a slightly different garment – instead of wearing skirt on the waist, they moved it up above the bust line, creating an A-shaped dress with adjustable metal elements. Or the group “Morphosis”, that tested the manufacture of their garment throughout the entire second phase of the workshop was discussing the length of the designed jacket, the position and size of colored details, as well as the necessity of buttons and collar.

The results of the workshop were six garments, which could be as fashion design pieces. These clothes urban space on different levels – from obvious and formal, to more abstract and conceptual. It was a collection of garments which the city and its symbols in different ways and scales – from literal formal elements, taken from the location (such

Drawings worked by the group “Skorts” projects

as pyramid shapes) and traditional skirt style, to a provocative interpretation of religious symbols and nature, and use of not standard materials for clothes design (metal net). And exactly what Coco Chanel said about fashion, -“Fashion is architecture: it is a matter of proportions” -it was quite visible in these designed garments. The entire collection had noticeable fashion quality as well, and could be produced for commercial use.

Except the concept development and clothes manufacture, students had two more assignments to – take photos of their designs and prepare materials for the exhibition. Photos were divided in two segments: the one was the look-book and the other one the editorial style photography. The look-book had to capture simple postures of the models in a way that showed the concept and idea behind designed garments. The editorial photographs had to include

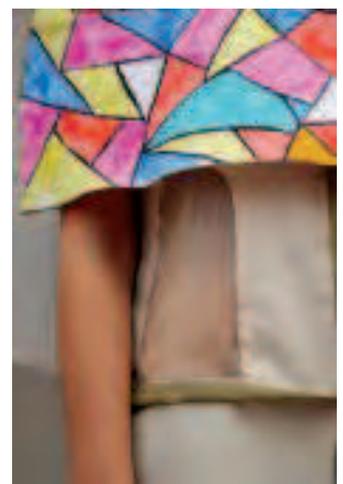
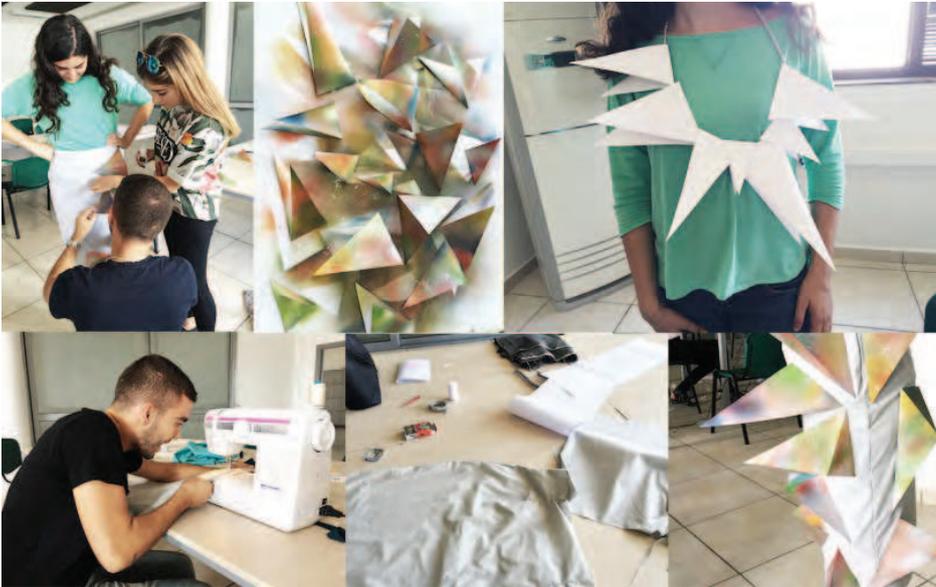
spatial elements of the city where it was applicable and possible. This was done by positioning designs in the real space, where these elements were present, or by creating photo collage of garments and city.

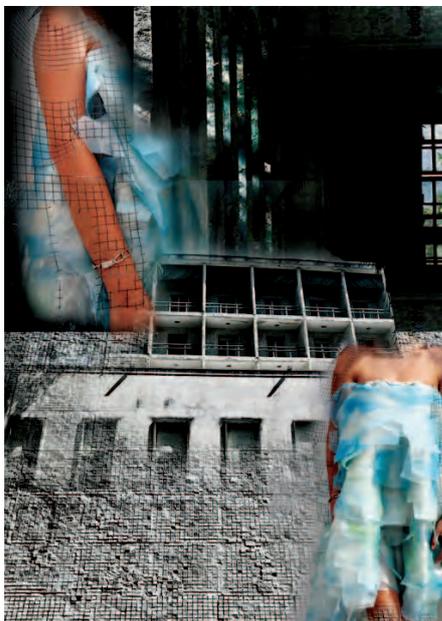
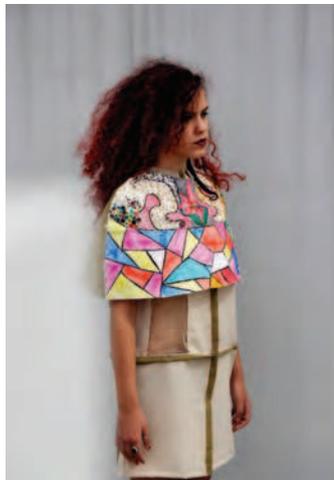
Each step of the workshop was documented with sketches, drawings, photographs, and was presented in public space, in one of Tirana’s most popular bars, Dada bar. The concept of the exhibition had two segments – posters with look-book photographs and real models, who were wearing designed clothes, in a casual catwalk. Besides exhibition, workshop is permanently present on the website of the project “City Dress Me Up”. This online presentation consists on the documentation each group prepared – sketches, drawings, schemes, photographs, short texts about concept, and can be found here:

c-d-m-u.floragoticcelli.com.



Collection of images from the working process and final designs of the workshop "Tirana Dress me Up"





PLAY TIRANA



PLAY TIRANA

Reported by Elisa Leoncini

Concepted & Led by: Arch. Elisa Leoncini[IT]

Assisted by: Mariangela Cerone; Tutor from Polis University Ing. Eglu Luca and Ing. Erdi Myftaraga.

With the cooperation of Arch. Laura Pedata.

Participants: Students of the 3rd year in Architecture and Design and 2nd in Engineering

Location: Tirana, Polis University, Skanderbeg Square, Mother Teresa Square



General concept picture _ base piazza

“**T**he city imagined by a child may be fine for an adult but not the reverse.” Cucinella (2014). Play should be considered as a function for cities themselves. As Friedberg and Berkeley (1970) describe: “Recreation is very much a part of the planning process and should be integrated with education, housing, commerce and transportation. To exclude recreation from the initial planning is to reduce its impact.” “The playful city is not a new idea. We have continued to play in cities throughout history; up to as late as Victorian times we were playing games of hide and seek, grass bowling and nine pins, were everyday events..... at that time playing was still an acceptable behavior for adults - even serious adult men” (Hendricks, 2001). Paradoxically, it was the interest in play at this stage and its ambiguities that led to its abandonment on grounds; ‘we have not yet outgrown

this Victorian legacy’(Cohen, 1993). The playful city existed before, and is within our reach again.

An adult and a child do not have the same needs. It is the duty of those who design a space to have the kindness to think of a day when it will be lived by everyone, young and old, groups and individuals. Not all public places are meant to be a place of exchange and relationship, but for the Tirana Design Week, I wanted to propose the idea of young and adults sharing a space. As Brian Sutton Smith once noted: “We all play occasionally, and we know what play feels like. But when it comes to making theoretical statements about what play is, we all fall into silliness”.

Together with students I wanted to think about what role or what element could inspire the curiosity of the citizens of Tirana. The element, that for all ages recalls the idea of freedom and light-heartedness, has always been the swing! Anyone who passes in front of a swing tries to get on and starts swinging a bit; this is why we decided that the element



Sketch of the concept 2



Sketch of the concept 2

which would have involved us during the ten-day workshop should be the swing. The main objectives of the workshop were:

- to raise public awareness toward the easy reproducibility of the swing and the seating elements, even in their own homes or workspace
- to regain the already dormant urge of stopping in the street and enjoying a moment of play in the city
- to insert an object now in special play areas in a totally urbanized context and out what kind of reactions it causes; will people try to use it? Will they do a lap on the swing? Will this experience remind adults about their childhood and/or the times spent with their children or grand children? Will they return to do it again? Will they repeat this experience at home?
- to collaborate with students of Engineering and Architecture with the aim of achieving, in a short time and with limited

resources, simple, nice and practical elements, possibly that produce something.

The initial idea we had was to use as much abandoned materials as possible, by reusing them. However, we found out in Tirana, but also in the rest of Albania, pallets, wooden planks, broken bicycles, which were reused many times, until the end of their functionality, and which were not available for free.

This obstacle forced us to a completely new material. We were able to find some spare parts in specialized stores, such as bicycle shops. It was very interesting to discover that in Albania, after Communism, a strong sense of reuse and optimization of resources and materials in disuse started manifesting itself in the adult generation and in people who were currently in their twenties.

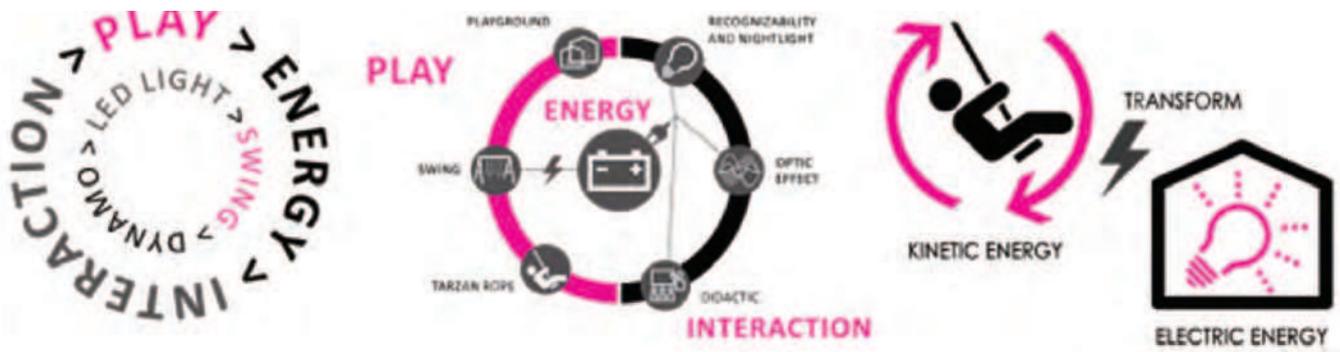
METHODOLOGY

The mix of students from Architecture and Design and Engineering, guided by us and the tutors of Polis University,

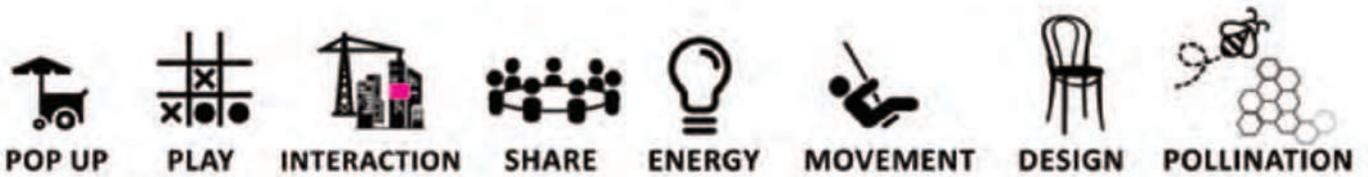
contributed to the development of the concept in the form of a swing, a set of playful modular benches that can be combined in many ways, thus, a bench which represents the

The bench combo proposes the alternative of reading in the square, usually hidden from the daily traffic in this way, passive users become active ones. The logic of composition of the design provides the opportunity for citizens to play with the space, creating shapes according to their preferences. The combinations take many different and unexpected forms, depending on the necessity of privacy and socialization. What are you waiting for? Get started now to create your own combination!

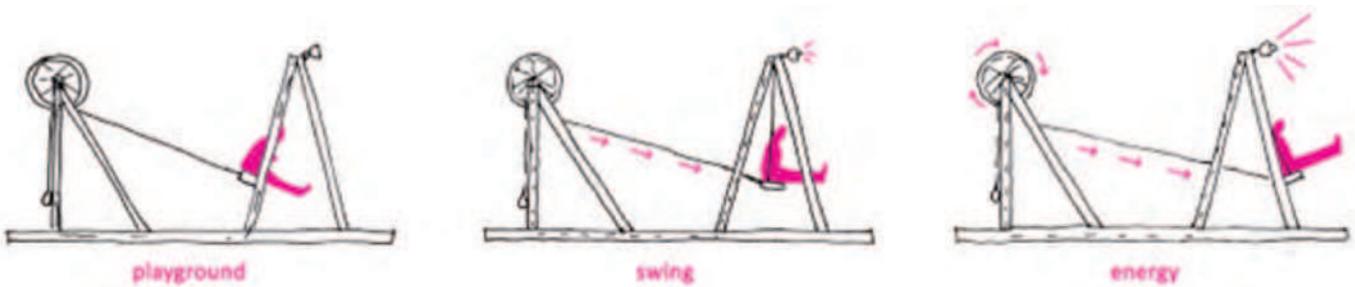
Using the empty plastic bottles recycled from the university canteen, the students created the structure of the seat. The structure was built with a flexible metal mesh, manually laced with a plastic string and sealed with the section of the recycled bottles. The phrase that motivated some of the workshop students to undertake this activity was that of the Italian philosopher Remo Bodei:



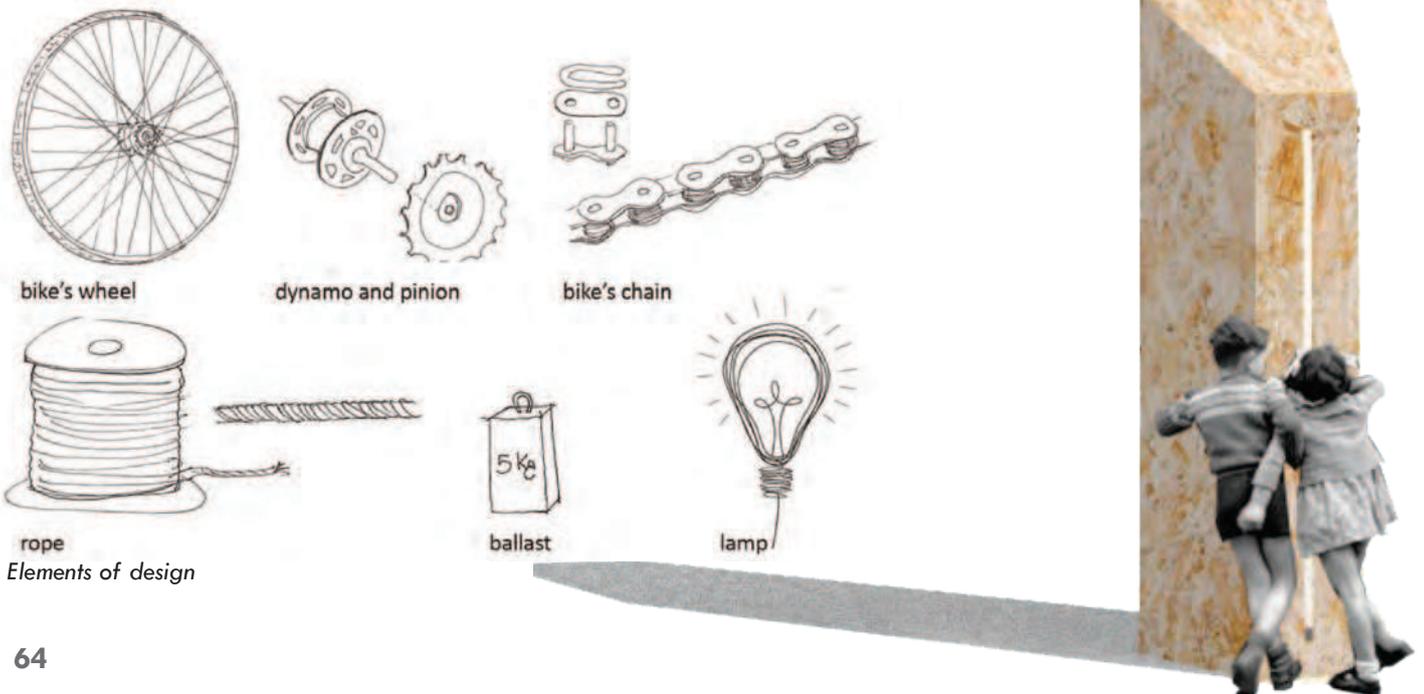
Conceptual Scheme of the project



Scheme of the main objectives of the project



Sketch of methods



Elements of design

"Simple things. Naked objects, even new or worn, or worn intact, still intended to insignificance and destruction. This is the destiny of things? Or is there another look on them, able in some way to redeem them from their anonymous and inert role?" (Remo Bodei, from "The Life of Things").

Hence, the exhortation would be: "Why not invent something new with the material you usually throw in the trash?"

Inspired by the topic of reinterpreting playful elements and transforming them into objects that look to the future and the new way to live and experience the city, the students built two big binoculars. Through the latter, one can look at pictures of games of the past and contemporary games, their integration into cities and the current transformation of Tirana.

In the imagination of all people, binoculars are not only tools to focus our attention on something that is right in front of us, but also to look beyond. These binoculars are used to remember our past as children. We have all been children, and then we became adults. Also, Tirana has developed; the city keeps changing but it is a city that wants to redeem its childhood, at least as much as we do. The energy swing is a swing which is suitable for both children and adults. Anyone can get on it and swing, as long as they use it properly.

Besides being a game, it also has an educational function. In fact, the seat is tied to a system that allows it to produce energy through its oscillatory movement. Thereof, it takes the name of energy swing. The concept is to take advantage of the movement procured

by the rocking motion of the people, turning it into energy. The kinetic energy produced by the oscillation of the swing is converted into electrical energy through the system of a bicycle dynamo. By swinging, you are also able to charge the battery of your smart phone!

COMPOSITION

The structure is built entirely of wood. The basic elements that make it up are the supporting structure, the platform - in order to facilitate its use, and the seat. The elements that are needed to generate energy are composed of a front wheel of a bicycle, completed by a dynamo and the pinion, which allows the sliding of the bicycle chain. The chain is tied to a sturdy rope, connected to the seat through a metal ring. A weight is placed at the opposite end of the string chain. As weight, we used a recycled large bottle full of water, but it may be replaced by a metal bar weighing about 5 kg.

This weight will keep the swing in an inclined position with respect to the support on the ground. This is necessary to get the needed thrust to lift the weight and operate the chain that triggers the wheel. The movement of the wheel moves the dynamo connected to an electric wire, which in turn is connected to a bicycle light.

Apart from the light, the system can be connected to a USB plug, and therefore, charge a smart phone. In this case, it is important to connect a feeder element that will guarantee continuous and stable charging, preventing damage to the battery of the phone! One swing feeds a 6-volt light bulb, but think about what we could get by using more energy swings and other games!



It would be interesting to develop a prototype project of various elements, normally used only for playing and entertaining the children, and turn them into elements that can be shared also with adults, transforming them into elements that produce energy to power the lighting objects. The experience of the Energy swing produced a strong interest during the opening days at Skanderbeg Square; moreover, the installation coincided with the day when the area was totally closed to car traffic and the citizens were invited to ride their bikes. Many were curious to get closer and understand the operation. Many kids, watching the wheel turn, showed interest in observing more closely their own bikes! As a follow up activity, the idea has been adopted by one of the municipalities of Rome, organizing a small activity in a neighborhood square by introducing the swing and other tools, useful for recreation and learning!







Fig.1

THE NEVER-ENDING COMMUNITY TABLE

This workshop aims on community building with the means of practical work, which is a necessary basis to all issues regarding energy efficiency. The process of building a long, "never-ending" table of new and recycled material shall initiate a process of cooperation as well as a physical basis for its practice.

The geometry of this construction is similar to wide-span lamella halls made of short wooden slabs, which were developed by the German engineer Friedrich Zollinger and patented on Oct. 14, 1921. In 1924, Hugo Junkers, Dessau, patented a similar system for easy-to build steel constructions with span up to 40m and were sold worldwide. One of these halls still exists in Dessau (Fig.1).

Each lamella starts in the middle of the previous one (Fig.2), which leads to the effect of the frames outreaching

for continuity and additionally connecting thus becoming "never-ending". Referring the construction of a table for this principle, the cell consisting of a square shaped frame seems and is indeed a square and so it keeps the structure as it goes on growing (Fig.3) - open for the inclusion of all potential guests.

Regarding the project of The Never-ending Community Table the construction consists of a wooden structure, connected with prefab steel junctions. These junctions and the use of stencils allow individuals and small groups to parallel acquire, cut and prepare the standardized parts and to reuse existing material as well. This process of preparation is widely spread to include as many individuals as possible. It is ongoing also during the following phase of assembly, as the table shall grow continuously.

Fig.2

Fig.3



Fig.4

During the phase of assembly, the steel junctions of the prefab parts are just put together and ed. The surface elements of square inlays are precisely cut and in. As the construction always offers open junctions to all directions, The Never-ending Community Table might already be in use for planning, working and exchanging of skills and knowledge in some of its areas, whereas other areas will still be under construction. The growth will only be limited by the material available.



Reported by Gerdi Papa
Concepted & Leded by: Prof. Stephan Pinkau [HS-Anhalt]
Assisted by: Gwok-Wei Cheung [Anhalt University, Dessau, Germany], Gerdi Papa [U-POLIS]
Participants: Students of U_POLIS

FOOD DESIGN: *Sustainability and Interaction*

Albanian Traditional Food Children

WORKSHOP EXHIBITION
+ FOOD TASTING & PARTY



Reported by Julia Janku

Concepted & Leded by: Giuseppe Mincoelli [UNIFE]

Assisted by: Julia Janku [U_POLIS]

Location: Destil Hostel Tirana

Participants: 4th year Architecture & 3rd year Art & Design students

During 2015 Tirana Design Week, Polis University-Albania, in cooperation with University of Ferrara, Italy, organized a workshop on food product design, based on a sustainable and interactive approach, held at Destil Hostel, a multifunctional space in the center of the city. The aim of the workshop was for students of architecture and applied arts to implement design thinking to traditional Albanian food, and therefore explore and develop new ways of preparing and consuming it, more up to date with new behaviors of a category of Albanian consumers: children. Students had the opportunity to learn and apply new methodologies of analysis and design, and the results of their efforts were shown in one exhibition, open to the public.

The common thread of all the activities of the workshop can be summarized by the following topic: "sustainable food & interaction design". Our intention was to invite participants to analyze the role of design in terms of consumption patterns and behaviors associated with the act of eating. Through the development of design methods, we tried to ideate and experiment solutions

that increase user awareness about food, in particular by proposing user experiences that are not limited to a single product. But that concern the system of artifacts, instruments and preparations which help to determine the complex relationships between individuals and food in the Albanian society.

We asked designers to focus on the relationship that Albanian children have nowadays with traditional food. Albanian society is growing and changing very quickly. Older generations still maintain a strong connection with traditions, food heritage and familiar rituals; newer ones are more fascinated by contemporary eating behaviors proposed by international media. Participants tried to understand which kind of food practices can be considered healthier, compatible and sustainable for children, avoiding addressing design solutions based on generic assumptions and preconceptions.

Students worked in groups where architects and designers chose, as a starting point, a traditional Albanian food. They worked together and tried to understand which were the factor that led to that peculiar



shape and the original context where it was developed. They then compared it to the actual scenario.

The foods chosen by the groups were the following: *Byrek, 5-lek Gurabie, Burani, Pite, Tavë Kosi and Ballakume*. We asked the students to try to understand the approach of the children to these kinds of foods, to specify the reason of liking or disliking, the context where they usually meet it, their attitude, desires and fears about food; Also, they were asked to pay attention to the situations in which children are put in relation to these kinds of foods, while they are in groups. To do this, they were called to apply design methods like person as, observations, interviews, recording videos, taking pictures and making detailed user needs analysis.

Once they identified the main needs, we asked them to ideate new ways to re-conceive the traditional food in shapes or consumption modes that could be considered more attractive and involving for children.

We also asked them to concentrate on packaging design and communication. One of the aim of food design is to increase the level of awareness and knowledge about quality, history, nutrition characteristics,

origin, health and compatibility of what we are going to eat. Packaging and graphics, together with food shapes, colors and organoleptic qualities are all part of what we can consider an interface between us and what we eat. Interaction is a powerful instrument to increase awareness and involvement, so students were asked to ideate the new food as an interface that could inspire children to have a more conscious and healthy behavior with food, having great fun at the same time.

RELATORS AND CONFERENCES

While they worked on the design of the new food, students had the opportunity to participate in lectures and conferences about food, held by experts. Giuseppe Mincoelli gave lectures about User Centered Design and Interaction Design, and about a Conference that was hosted at the Istituto Italiano di Cultura, titled "Food design: awareness and sustainability". Chef Gëzim Musliakahosted a conference about the importance of presentation during food preparation showing a live performance. Chef Dhurata Thanasi Daneri hosted a conference about the contemporary role of traditional food.

Dhurata Thanasi Daneri





Food degustation process during the workshop, for the final design process G. Mincolelli on the left and G. Musliaka on the right

**WORKSHOP PROJECTS &
 EXHIBITION**

Chosen Dish: 5 Lek Gurabie
 Efijeni Kokëdhima, Kristi Janku

The product chosen by the group was 5 Lek gurabie, which is a cookie. It has been produced since the 1970s and it used to be the favourite snack of many children. Today, however, it is a food that is preferred more by adults, as it reminds them their childhood, while children are more attracted to other snacks.

The user selected was Ajner, a nine year old who struggled with this product and preferred other types of cookies, which are not very healthy. The needs of the user and stakeholders were related to a different looking product: a variety of taste; the desire to have a better product which would make people feel jealous and crave for it: wanting to feel cool while consuming it: a better way of carrying it. Eating something healthy instead of the many snacks and junk foods from the supermarket was the major need for every parent and their children. Therefore, the group decided to make a healthier cookie which would taste and look better, have different shapes and colors and provide a cool way of carrying the product: a new packaging.

Seven different colors were chosen for gurabie (blue, brown, orange, black, red, yellow, green), which were related to seven different healthy foods, serving as the ingredient which would provide the cookie's colour (blueberry, cinnamon, carrot, black chocolate, beetroot, lemon, spinach). The students cooked the new version of gurabie, based on the original recipe. After proposing different ways



of packaging, the group decided to choose the origami cookie packaging. Inside the origami they put information about the vegetables used for cooking gurabie. After eating the cookie, kids could easily transfer this package into a windmill game.

Chosen Dish: Burani

Ardit Dula, Egzon Gacaferi, Emiljano Caca

This group worked on the packaging of the Albanian traditional dish, called burani. Their chosen user was 12-year-old Alberto, who goes to middle school.

Burani is a dish prepared with eggs, spinach, rice, onions, meat, peppermint, salt and black pepper. By studying the chosen user and stakeholders, the students different problems related to this dish and several needs, such as:

- the need to be useful and sharing a food experience with his/her mother;
- the need to have the food packaged safely inside the bag;
- the need to have a practical food, that can be consumed easily and without the need to be fed by his/her mothers to children, and;
- the need to have other people be actually being jealous of the food when they see you eating it.

The new designed model was shaped by taking in consideration the type of this food such as an old family-lunch dish, therefore not too "trendy" for the kids, combined with the desire to eat this dish during lunch break at school and to have the possibility to personalize and play with the packaging. The product was a new packaging which can be assembled by the children themselves, and can easily be carried to school.





Chosen Dish: **Ballokume**

Greta Dedaj, Era Aliçka, Endi Balza,
Fabiano Demneri

Ballokume, a traditional dessert cooked during the festivities of Summer Day, was the food chosen by the group. This is an oversized dessert which makes it almost impossible to eat all at once. "When eating a ballakume you feel like never eating sweets again", and since it is cooked with a lot of butter and corn, it isn't to everyone's taste, let alone to children's. "But how can we manage to adapt it for children to eat?" This was the question that students had in mind while studying the dish and the chosen user, Sibora, a ten years old girl. Their design was concentrated on creating a ballokume which was not too large, could go well with other items and could be eaten without causing a crummy mess. The result of the work was the "Sweets Palette", a food serving product that allows the user to eat ballokume with many sauces, nuts and dry fruits, without producing crumbs, but by holding everything neatly together, just like a painter holds all colours on a painting palette.



Chosen Dish: Pite

Ardita Sylaj, Asdren Sela, Anes Kurti

Family dishes, considered even as rituals, will always be the ones we all desire more than any other food, as is true in the case of pite. But when taken into consideration the fact how lifestyle has changed from one generation to another, it becomes clear that problems will arise.

Pite, a traditional Kosovo dish, although loved by many people, is a very messy food. The slices are big, both hands are needed to eat it, it is , oily and drippy. Therefore, not so much fun to eat. This is an opinion that even the chosen user, Anita, aged 12, shares.

After studying this long list of problems, the many needs that arise from them and the experiment when with cooking the dish, the group proposed an easily eatable pite; a portable pite, which can meet everyone`s desires in a time when multitasking, takeaway food and lunching out is a necessity. The solutions concerned shifting from a messy food to a clean one; from large proportions to bite size; from drippy to contained; and from a cheap bag to a chic design packaging. The end of this work led to a new concept of pite, which is cooked differently (many little bite size pites instead of a big pite) and is packaged differently (individual pack, sharing pack and family pack).



Adela Muco, Adela Shpani, Edvisa Pojani, Ylli Malja

"Tavë kosi" is a national dish in Albania. It is a simple dish of baked lamb, rice and home-made yogurt. Although very tasty, this is a dish associated more with adults, especially with the generation of parents and grandparents. This is also the case of the chosen user, David, aged ten. David's mother wants him to eat more yogurt and meat so he can be stronger and healthier, but David's concern is that tavë kosi is not a dish you can eat every where but only at home, sitting at the table. After studying this problem, the students started the process of design experimentation and prototyping. Their work resulted in a new packaging to make "tavë kosi" a dish that can be taken by David and other children can take in their lunch boxes. They also experimented with the idea of not having to use a standard spoon, so the tavë kosi eating process would become even funnier with the introduction of the bread spoon: "you can use it to eat tavë kosi and you can even eat the spoon!"



Chosen Dish: **Byrek**

Kejsi Ferhati, Helena Licaj, Ervis Davidhi

One of the most traditional dishes in Albania is for sure byrek (pie). "Byrek" is commonly with cheese, curd, minced meat and onions, but it is a dish everyone can be creative with and play with the taste. Still, even though this dish is loved by everyone, there are some problems when it comes to the relationship of children and byrek. Ebi, eight years old, the chosen user, has a struggle with choosing byrek over other foods, because it is just not very exciting or trendy. If she's eating byrek during the break she thinks everyone will judge her, make fun of her or in some case she might also get bullied. Seen through the eyes of a middle school pupil, byrek is not a very attractive product, nor is its packaging. Sometimes, eating it in public can even relate to feelings of embarrassment and being labeled as a peasant.

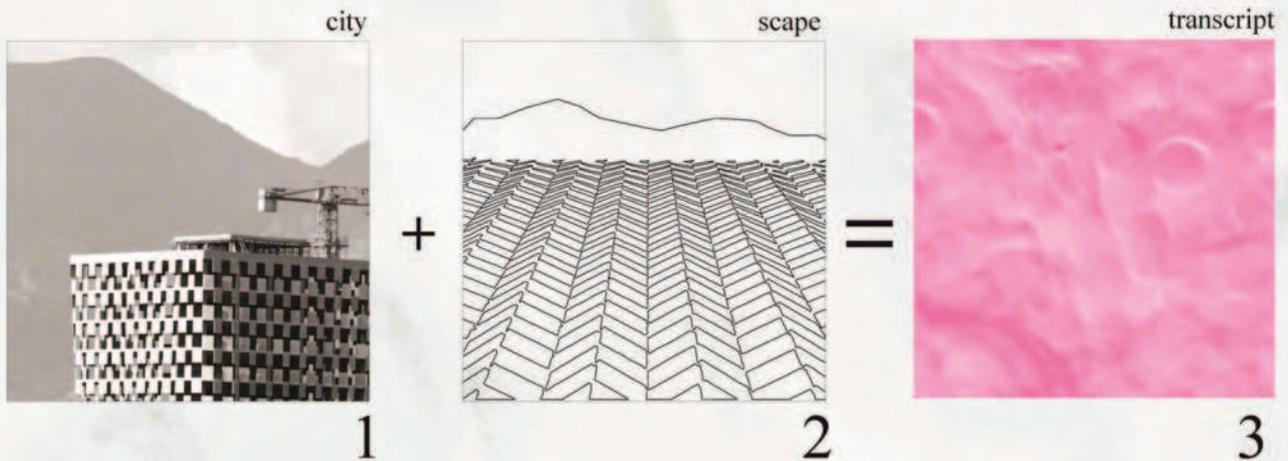
Such analysis helped in highlighting the main problems and user's needs, and this made it easier to start the process of providing solutions. The group's work resulted in "Pie Game", a mixture between a meal and a game, which makes eating byrek a fun and attractive activity. The fact that byrek comes in such a variety, ors are chosen through a game where children rotate the dart and that way they out which or to eat out of many others.

Chosen Dish: **Tavë Kosi**





_ GLASS DESIGN _ TRANSCRIPTING TIRANA



WORKSHOP

Reported by Joana Dhiamandi

Concepted & Leded by: Agron Mesi, Joana Dhiamandi [U_POLIS]

Location: Tulla Center, Glass Design Laboratory "Vasil Dhiamandi" Tirana

Participants: 2nd year students of Architecture

AGRON MESI _ JOANA DHIAMANDI

Through a set of generative drawings and based on the theory of Bernard Tschumi presented in the project *“Transcribing Manhattan”*, this workshop is going to investigate the city of Tirana through the relationships of different events and layers. The transcript deals with the narrative of the city, involving the Park, the Block, and the Tower of Tirana, topics on which the students selected to work on during this workshop. Tirana, known for its chaotic energy, owns a hidden narrative which will be rebuilt with a set of three dimensional diagrams, and will bring to the viewer the understanding of the space, even by generating a new one. Each event will start by a series of photographic actions and will continue by understanding the movements of the main protagonists, then moving towards to a volumetric composition on glass. Each student team (3-4 persons) selected a event of the city to study, from which they will develop a generative matrix of vectors and surfaces materialized into a glass surface.

MATERIALITY AND VISION

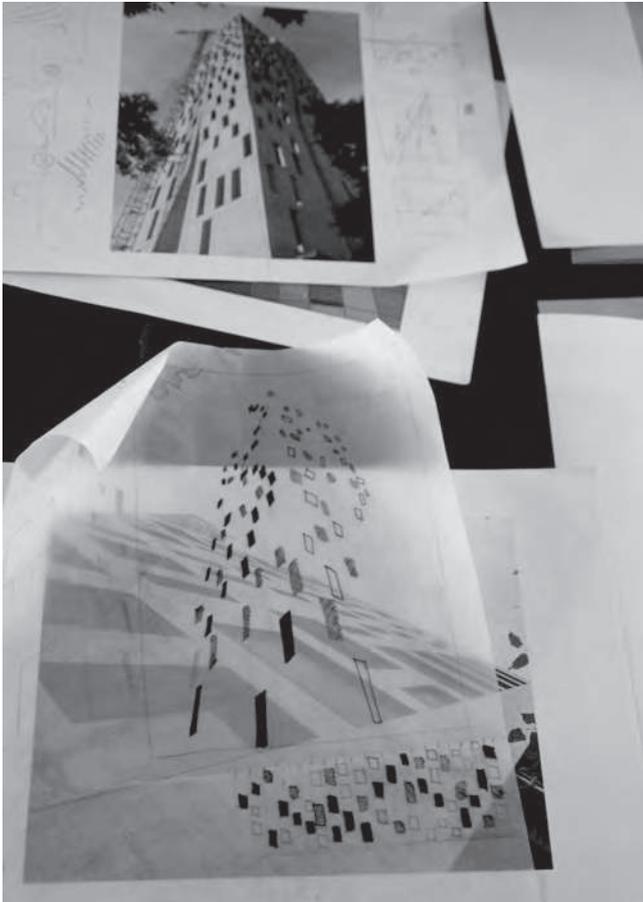
The world is a matrix with information that builds the environment around us. Light and vision can be considered as the main senses of the human being, senses that we have developed in maximum through technological resources. The materiality and transparency of glass offers exactly this possibility, the necessity to control the surrounding environment, which breaks its barriers and begins to dematerialize and dissolve itself. The

use of glass is the tool to achieve this, with the colour and contrast of light. Le Corbusier went a step further by constructing Roschamp in its architectural articulation, but not because of its form but because of the musicality which light and sound offers in the interior space. Frank Lloyd Wright brings nature inside the architectural space, where organic architecture is exactly conceived as a matrix between the interior and exterior, using the art of stained glasses as his mediator symbol. With the advancement of technology, contemporary needs come to make possible the application of this material in our everyday life. Functions that were previously limited are not the ones that determine the destination and usability of the glass as a material. The materiality of glass enables the interior to be divided into sub-spaces, but at the same time it enables the connection between self-transparency, intimacy and communication. It is a sensitive but strong material, linked to contemporary architecture and design, but also to the strong human roots, where the ambition to control the sensory information is quite evident. The glass can be considered as a that reads the invisible or what is beyond what appears.

“Transcribing Tirana” workshop is part of the general disciplines of the artistic expressions that deals with the study of the qualities of glass as a material in relation to plasticity and deformation, its acquisition through a creative process, and the use of such knowledge for the realization of a

composition with a meaning and process. The knowledge gained in this subject serves the student for other subjects that aim at areas of design such as industrial design, craftsmanship, etc. At the end of the workshop, students had the exposure with a creative design understanding the rules and principles of the visual language. The analysis of the visual language as a tool and mechanism and perception research and the principles of Gestalt the students about the organization and composition of an image, achieving his maximum readability, immediacy of communication as these two elements are in proportion to the power of the image. The workshop also aims to increase the judgemental ability of students and therefore enable greater control over the image, which will undoubtedly add to the artistic and aesthetic values of their creations.

Through this experience, the students of the second year of the MSc in Architecture and Urban Design program will have understood the potential of the linguistic elements, but also stimulate their observation, perceptual and creative skills in order to develop a good visual memory, execution skills and stylistic coherence. This subject, with a theoretical and practical character, is based on the elements of syntax and morphology of visual language, with practical assignments on the materialization of glass, where students will be asked to implement the theoretical knowledge on a glass artefact. One of the most important part of



The process of extracting the elements for the visual language of the workshop is the determination of particular basic units, such as topological regions grouped into force . Visual perception in this linguistic system is seen as movement, expansion and concentration effects and mutual transformations, all included in the general context of the rules of interaction. This language processes syntax rules to explain the visual proclamations located in two or three-dimensional space, as well as mutual effects of location or distances between them, already encoded in the visual language of the historical presentation systems of perspective. By investigating the nature of language as a tool and skill and its relation to the human



"Tower", interior installation made by F. Abrashi, E. Zoto



"Patterns and Signs", made by F. Abrashi, E. Zoto



mind, this workshop attempts to answer questions on diachronic and synchronic, and will be discussed as a visual language itself.

METHODOLOGY

This workshop is an illustrative process that aims not only bringing concrete examples of auxiliary to the task but also educating personal on students related with aesthetics and visual language. The work in the glass laboratory, made students aware of the creative process, tools and practice, enriching them with different means of expression and achieving to give a physical dimension on composition.

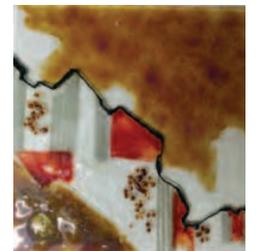
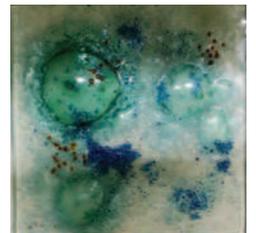
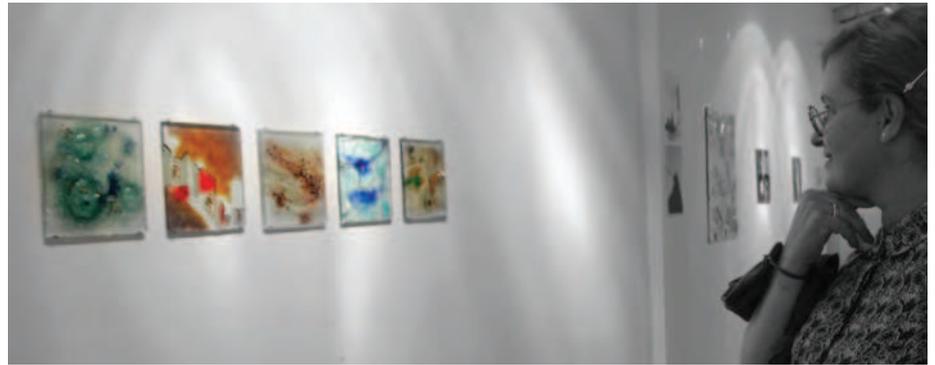
Students worked in small groups (2-3 members) who had as a starting point of the research the centre of the city of Tirana, in order to create visual archives. Visiting this part of the city, they took photos and videos documenting the cities' visual happenings that corresponded to the theme they have already selected, and afterwards, they were analysed



"Skyline", made by A. Zeneli, R. Roçi

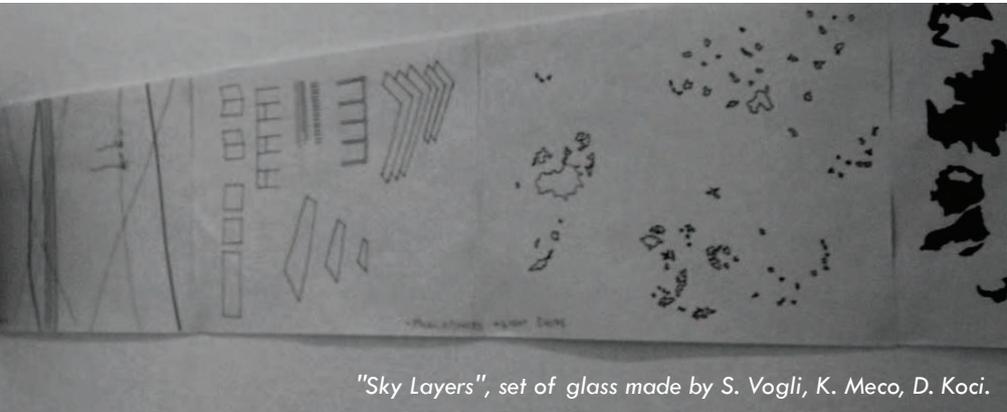


"Windows' Grid", made by F. Çeçi, A. Pashja, K. Hoxha



"City flows", set of elements made with the technique of stained glass by V. Camati, A. Cami





"Sky Layers", set of glass made by S. Vogli, K. Meco, D. Koci.



"Frames", interior installation made by E. Serhati, R. Juka



"Pieces", a work made by O. Hoxha, Z. Ajdhoni

using different techniques, such as photographing, sketching, drawing, mapping, diagramming etc. Some of the keywords of the creative process are mentioned as follows:

- Reading the City
- Layer Analysis
- Graphic presentation of data and Interpretation
- Reading Key Points
- Transformation Process
- Prohibition of this process and translation into the glass

According to each thematic that students have chosen at the beginning and respecting fundamental principles of Visual Language, they were asked to create compositions in drawings and patterns that could work on the three-dimensionality of the glass material. Having this in mind, it was understandable why it was challenging to use this method of abstraction as an instrument, which could be used to shape, form, change, transform or adapt spatial

elements in an interdisciplinary design task.

The work in the laboratory was complemented with practical and theoretical lectures on the techniques of stained glass and fused glass, which would later be processed in a professional klin. In this process, students didn't only learn on the technique itself, but also had the possibility to develop them further and produce all designers in a pure artisanal and artistic way. The main topics considered in the laboratory were: Usage of the glassmaking techniques, their main properties and their expressive qualities; transparency, colour, contrast, resistance, volume, etc.; illusive perceptions regarding plasticity and deformation, w, , temperature, perforations, fractures, etc.; glass qualities in relation to the most appropriate processes. The design of the rest is understood by reading one of the "events" of the city.

In the end, there were seven work groups which produced the same number of themes, curated in the exhibition of the workshop at Tulla Culture Centre, by experimenting with the narrative of the interior space, light, and shadow as the main means of interaction. The workshop and exhibition served as a form of creative and educational experiment, which offered great opportunity to introduce the students with new methodologies and techniques through theoretical and practical lectures.

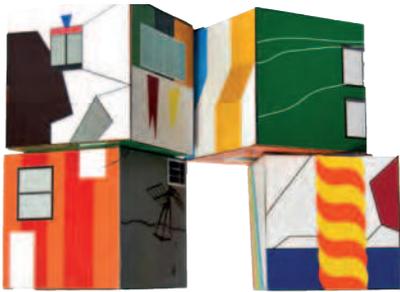


WORKSHOPS

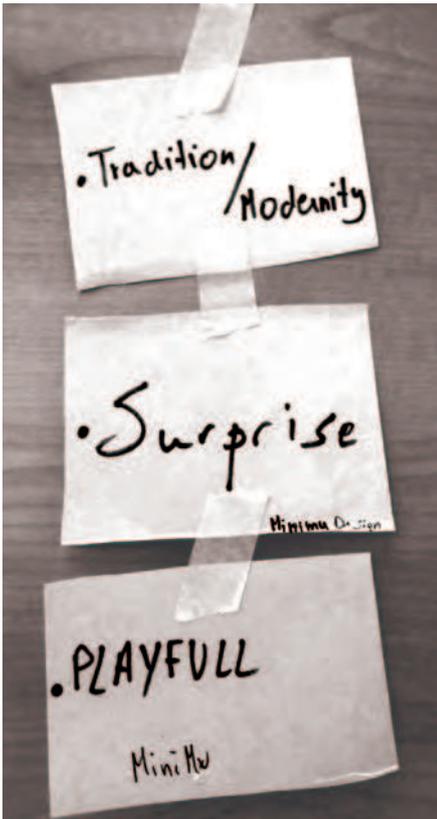
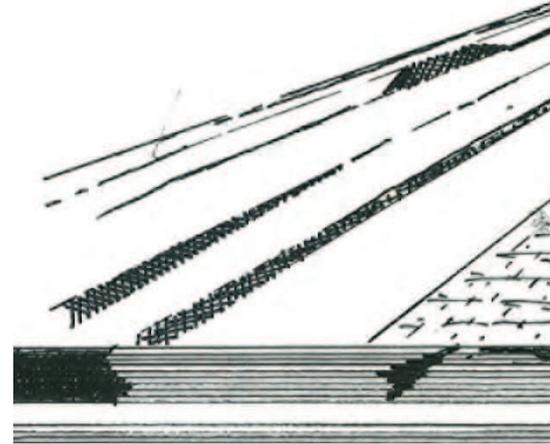




Collection of drawings and photos from the process of creation of the visual archive and visual language elements



GREETINGS FROM TIRANA



Concepted by: Matteo Ragni
Leaded by: Matteo Ragni, Chiara Moreschi [IT]
Assisted by: Joana Dhiamandi [U_POLIS]
Participants: Student of the 2nd year of Art&Design course, [U_POLIS]

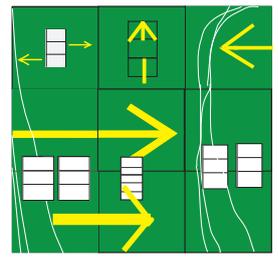
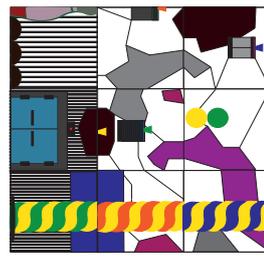
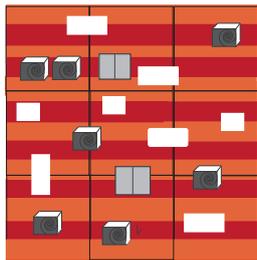
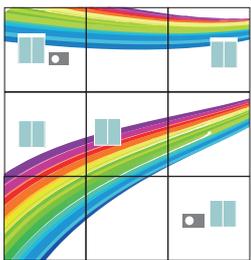
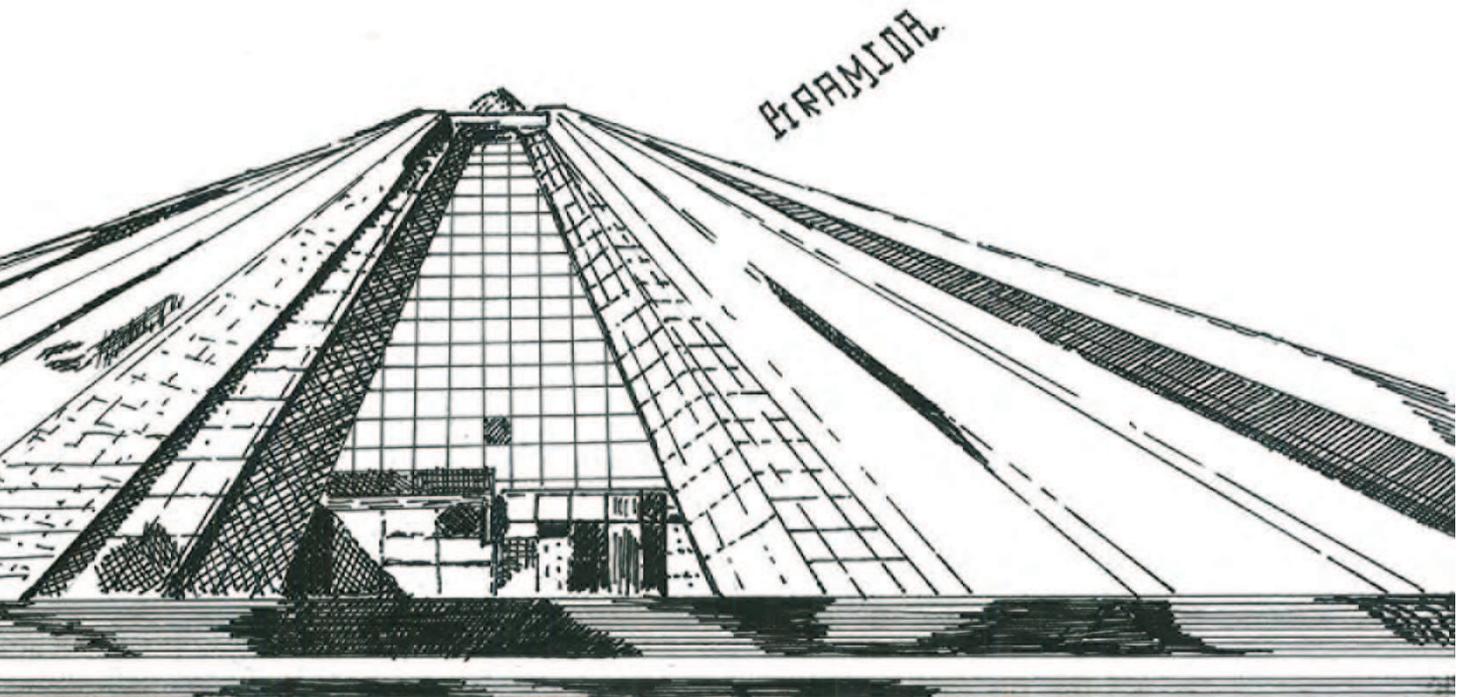
The aim of the workshop is to conceive a souvenir able to represent Tirana, with a real or a symbolic function. Thanks to the student's point of view, we will make a trip around Tirana's treasures and distinctive traits, in order to become the city storytellers using design tools. The results of the workshop are a collection of objects, expression of the taste, culture, traditions, future, and dreams of a dynamic developing country.

The principal objective of this course is not the result but the journey. Therefore, all projects developed during the week will be the testimony of a story of a design path made from experimentation, questioning of a project's meaning, failures and

We will learn from mistakes to improve ourselves, and we will grow as designers and as people. It does not have much to do with the design methodology, but a "design attitude" to gain experience with a project that brings function, utility, and sustainability. Therefore,

the inevitable beauty of what is right and correct. In the East they say: it is good because it is right. Said the inevitable choice of good work and, consequently, of good design. The workshop was a full immersion experience into the product design process, made of a preliminary research about the course topic, the concept formulation, the of the project (through the realization of sketches, 3d models, digital images, models and prototypes).

Today, a contemporary designer has to confront with sustainable technology, materials and processes, not only from an environmental point of view, but also from an economic, social and cultural perspective. Our dream is to improve the world by means of small inventions (but big designs), which are intended to amaze and win over a market more and more attentive to the ethics of design, as Bruno Munari says it: "The revolution must be done without anyone noticing".



POP a BUILDING

Fabia Osmani, Megi Pema, Gerta Braksi





TIRANA ON BOARD

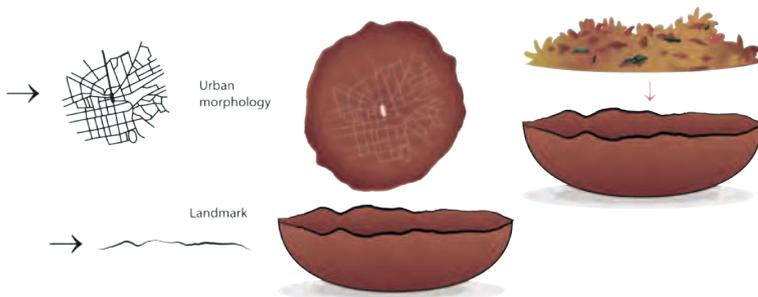
David Sulaj, Enio Mecaj, Amar Milefi



TIRANA [UN]EXPECTED

Amela Fejzo, Raisa Myftija





THE MELTING POT

Dritan Premto, Moris Misja, Enian Spahiu

TIRANA 1928-2014

Arnold Pulaj, Anisa Siminxhiu

SWEET TIRANA

Mario Gjimaraj







FINAL DESIGN CONCEPT



FINAL IMPLEMENTED DESIGN ON SITE

"Landmark of the City" - a workshop during Tirana Design Week 2017, that consists on the creation of urban landmarks. The example of "21 Noe" in Tirana



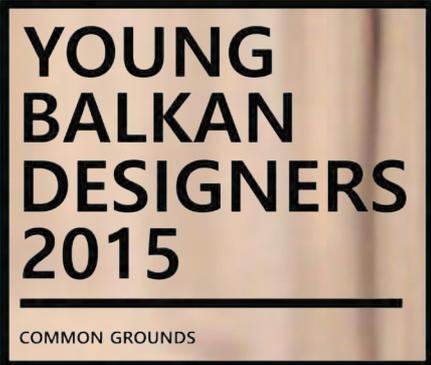
Exhibitions of Tirana Design Week 2015

MADE IN POLIS

The theme of TDW – Tirana Design Week 2015-Design Now!!!, provokes and invites young Albanian Designers to promote their works drawing the future of the Albanian Design Internationally. “MADE IN POLIS” exhibition reveals its academic investigation and selection of research works in the course of “Industrial Design” by students of POLIS University, leaded and assisted by architects and designers: Endrit Marku, Joana Dhiamandi, Luis Kaçmoli, Lorin Çekrezi, Renis Batalli and Ermal Bezhani. This is an effort to create standards in the Albanian Industrial Design processes.

A graphic with a black border containing the text 'made IN POLIS' in a sans-serif font, with 'POLIS' in pink, and 'vol.02' in a larger, bold, black font below it.

made IN
POLIS
vol.02

A graphic with a black border containing the text 'YOUNG BALKAN DESIGNERS 2015' in a bold, black, sans-serif font, with a horizontal line below the text.

YOUNG
BALKAN
DESIGNERS
2015

COMMON GROUNDS

COMMON GROUND

Balkan Design Network has opened applications for the Young Balkan Designers 2015 competition, accepting submissions of projects that offer innovative, yet rational solutions to everyday problems. Anything from design concepts, products (furniture, lighting, interior elements, everyday objects, home accessories, stationary, aid products), urban services, recycled materials and fashion garments are eligible for entry. Out of all the submitted projects, 20-30 winning projects were selected for in the “Young Balkan Designers” touring exhibition, which started in Belgrade in June, 2015 and continued in Zagreb, Plovdiv, Skopje, Vienna, Istanbul, Tirana and Cologne.

Tirana Design Week intended to create, during the one month of its activity, a permanent environment of expressing and sharing ideas, so the Exhibitions became one of the main components of the whole endeavor. Leaving the modesty apart, TDW managed to create the highest concentration of design creations ever present in Tirana. The itinerant exhibitions brought to Tirana were intended to contribute to the regional exchange, juxtaposing the production of countries that are physically near, but very rarely directly confronting their ideas.

"sweet art"

SWEET ART

A photography project by Peter Nientied and Julia Janku. Staff and students of Polis were asked to have their portraits taken and show an old photo from their childhood, and also say something about this photo. The result is (grown ups who) looking back - in a sweet way - on themselves. The exhibition is a documentation of the personal, even intimate, side of people.

EXHIBITIONS

WHAT'S DESIGN TO BALKANS AND WHAT'S BALKANS TO DESIGN?

“So, if the Centre is unable to ask tough questions about the social, political, and economic responsibility of architecture, where can this attitude be found? Perhaps one should start looking at the periphery, where the influence of the establishment is weaker, and where “freedom” might start a possible rebellion. “

*Marcin Szczelina,
Domus, 2011*

.....
Nikola Radeljko, Numen/ForUse

The borders of design are blurred, so are the borders of the Balkans, a mountainous region of the Southeastern Europe, surrounded by the Adriatic, Ionian and Aegean seas. The area covers approximately the territories of Albania, Bulgaria, Greece, Romania and states of former Yugoslavia. It has been geopolitically stigmatized by clashing empires situated on its borders, from ancient times onwards. Due to these unfavorable circumstances, as well as to the wilderness of landscape and its inhabitants, the region remained “middle-aged” much longer than the rest of the continent, enabling the survival of the feudal social environment and habits up to the twenty century. Tranquilized for half of the twentieth century by strong Stalinist governments, ruling most of the countries for most of the times, the constantly suppressed frustrations exploded in bloody Balkan wars, in the 1990's. Today, at the verge of

the process of “Europeanization”, the already retrograde region is growing increasingly, infected by terrible combination of transitional synergy of politics and the criminal element on the one hand, and speeding colonization by dominant, big economies and corporations on the other. The development and articulation of sustainable products and services in this environment is twice as hard as it is in the developed Western European societies, making life for designers and design extremely However, design in the Balkans had proven to be one of a few key factors of economic and social development, from establishing a small scale business-social networking ming traditional technologies to joint ventures with NGOs for employment of refugee women, from rethinking the function of remaining industrial facilities to investments for production of highest quality design brands.¹For

independent cultural scene design has played even a more important role of nation, development of identity and public advocacy of progressive ideas and practices. Some design projects have had a leading role in ethnic reconciliation and other ideological combats with the right-wing nationalistic policies, often presenting the last line of defense against upcoming clerical and conservative micro revolutions, but regularly being by moderate politicians and progressive forces in society as offspins of a possible, but not probable, better future.² Having been perceived both as a trendy, creative profession as well as a powerful social tool, design faculties have attracted a broad spectrum of ambitious, progressive, proactive young people coming out of high schools throughout the region. Although these educational institutions do not have means and experience to provide highest quality of design training, designers these schools are slowly taking over a more and more important role in destroyed social structures. Besides the power of quantity and omnipresence of young design professionals, a few designers have established themselves as globally relevant creators of outstanding projects and concepts. These leading authors have not just paved way for the next generation to enter global design arena on an equal footing, but provided strong

role models for both creative and business practices. It seems that design and designers offer a glimpse of hope of economic and ecologic sustainability and a possibility of pride in domestic ideas and products to disillusioned and impoverished societies of the Balkans.

Simultaneously, this melting pot, situated on borderline of , cultures and religions, becomes more and more interesting, not only as a war zone deep in European territory, but because of its, both historic and contemporary Art, Architecture and Design. Focusing on design, the works of designers from the Balkans seem to feature strong personal vocabularies, often reinterpreting and reconstructing rich ethnographic history by means of technology, typology and aesthetics. Authors within vibrant independent scene produce alternative communication and business models not because of the neo-marxist formulas and forced political correctness but because there is no other way in societies that haven't grasped design as an economic booster and hipster paradise. In a certain way, this "peripheral moment"³ enables authors to develop their improvisational skills and social sensitivity, developing their own creative languages and styles thus avoiding clichés of western design practices. The question remains, how well the designers in the region will use this open space and in the development of societies and economies of Balkans.

1. BH crafts, Upi, Artisan, Prostorija, Rukotvorine, just to mention the most visible.

2. Registration plate saga in Croatia is the latest evidence of nationalistic obstruction of design implementation.

3. A book by Ivan Rupnik on contemporary Croatian architecture.





Balkan Design Network is an innovative platform established by Mikser Organization from Belgrade, Croatian Designers Association from Zagreb and Public Room from Skopje, with the aim of articulating and providing strategic support for the development and promotion of the Balkan design, both within the region and at European and international level. The aim is also to raise awareness of the importance of design in the processes of social and economic development, as well as promoting the design values among broader audience.

Balkan Design Network was created as a reaction to unfavorable climate for the development of creative sector in the Balkans, caused by a range of factors – from early aborted process of modernization, through unstable political situation and chaotic economic transition to absence of stimulating local business

policy. The Network calls for experts, designers, design collectives, formal and informal educational institutions, companies and developing agencies, to unite their experiences gained from similar historical, economic and social circumstances and direct them towards proactive reverse of reality in the Balkans under the umbrella of newly established platform.

Mission of the Balkan Design Network is to empower social roles of design as a catalyst of humane, intelligent and sustainable environment that will contribute to the improvement of common human prosperity. All three organizations that are initiating BDN platform proved their capability and integrity during many years of work in promoting design as a method and way of thinking which enables constructive innovation and economic and social progress. Balkan designers, who gained notable public presence through these activities and an

opportunity to implement their ideas in numerous regional and international projects, showed remarkable resistance and flexibility to limited resources that promises great results in the future, especially in the context of a changing society. It is precisely that kind of capability to cope with unfavorable circumstances of local and global economies, and to develop modern, sustainable practices under these conditions that makes designers from countries in transition, potential European creativity leaders.

Therefore, one of the key motives for launching the network is the urgency for the strategic and long-term action of regional design organizations and institutions on linking the sectors of design and business. Equally important is the establishment of more cooperation with state institutions in order to understand better systematic investment in the creative potential of the Balkans and its particular

YOUNG BALKAN DESIGNERS 2015

COMMON GROUNDS

implementation by the business sector.

One of the joint activities of the Balkan Design Network is the further development of the well established regional talent competition and travelling exhibition 'Young Balkan Designers', a seed project that motivated two partner organizations to join Mikser initiative in 2013 and encouraged regional cooperation in supporting young design talents. From now on, Balkan Design Network will offer young designers far more visibility at the relevant regional and international events, enhanced mobility of the designers themselves, possibility for further education through educational workshops and lectures, as well as intense practical training in the leading regional companies. Future steps in developing the network as a sustainable, robust and mly built up organization are aimed at developing crucial strategic and

operative activities that support the growth of the design sector, like R&D projects that are related to design innovations, but also to economic aspects of design, exhibitions and promotional activities, exchanges with educational institutions, cooperation with manufacturers, as well as membership expansion by including many more participators from all countries in the region.

Special attention is placed on creating a common designers and production resources database among member organizations in the region, implementation of unifying 'zero study', a thorough research on design sector and articulation of regional design strategy which would empower the designers' community status on national levels, renew the multicultural cooperation in the Balkan and m Balkan design as a cultural phenomenon with its recognizable identity on the global scene.

The key role in the development of the Balkan Design Network will also be given to the impact of international partner institutions present in the Balkan countries for their experiences and exchange of their best practices of applying design and creative disciplines in the promotion and development of their countries and regions, such as Scandinavian countries, Great Britain, Australia etc. Their representatives are welcomed to offer strategic support to our initiative, in the belief that design, as an elemental and inseparable part of society and everyday life, can contribute to the improvement of human prosperity and better y in the public sector.

www.balkandesignnetwork.org

YOUNG BALKAN DESIGNERS WINNERS 2015



100% ETHNO-SCRIBBLING

Ana Babić
[SERBIA]



WHAT GRANNY GAVE ME

Andzelko Kaser
[BOSNIA & HERZEGOVINA]



WRAPLAMP

Ana Janjić
[SERBIA]
Dimension: 15x15x15 cm



WELL-BEING GARMENT DESIGN

Aleksandra Stoyneva
[BULGARIA]



TEXXTURE

Designer: Angeliki Sioliou

[GREECE]

Dimension: a necklace 45x35 cm



TIKVAN

Ante Krizmanić

[CROATIA]

Dimension: 12 different pieces



SHARKA TILES

Elena Vassileva

[BULGARIA]

Dimension: tiles glued on a wooden board 160x120 cm



BIRDIE

Anesia Grkov Mervcich

[CROATIA]

Dimension: 180x120x30 cm

TITLE: DŽIVDŽAN

Maša Stevanović
[SERBIA]

Dimension: 30x8x10 cm



OBJECT IN OBJECT

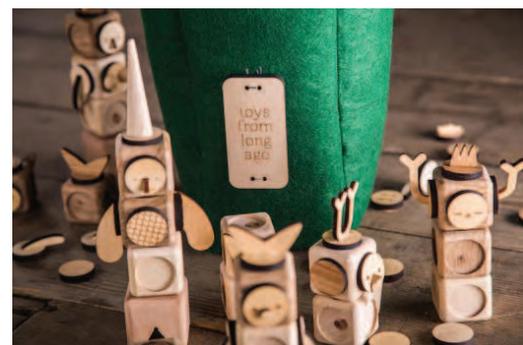
Marko Petrić
[CROATIA]



MUSIC BOX

Sara Pavleković Preis
[CROATIA]

Dimensions: 35x30x30 cm



TOYS FROM LONG AGO

Niko Crnčević
[CROATIA]

Dimension: 50x60 cm



MOBILE OPEN LIBRARIES

THE BLACK BOX

Olivera Petrović
[SERBIA]

Dimension: 50x50x50 cm
the box stays on the floor



BRAINBLENDER

Pika Novak, Aleksandra Prole, Ivan Jelačić, Neja Bizjak, Aleksandra Tomc, Blažka Jurjavčič
 [SLOVENIA]

Dimension: 50x50 cm

TRIANGLE
Staša Doblanić
 [CROATIA]



GRANNY'S SHELF

Milena Stanojevic and Marijana Milošević
 [SERBIA]

Dimension: 180x40x40 cm



NIGHT TABLE "TABLIĆ"

Sonja Rajić
 [SERBIA]

Dimensions: 40x40x40 cm
The table is positioned on the floor



DESIGNER BAKING STAMPS

STUDIOLAV (Vasso Asfi, Loukas Angelou)
 [GREECE]

Dimensions: 10x10 cm



CARSO
Tvrko Bojić
[CROATIA]

Dimensions: 75x40x45 cm



DEDICATED TO SKOPJE
Filip Koneski
[MACEDONIA]

*Dimension: 60x60x45 cm
A chair is positioned on a floor*



MANDO COFFE TABLE
Vedran Erceg
[CROATIA]

Dimensions: 50x40x40 cm

HIRUNDO
Lola Perović
[SLOVENIA]

Dimensions: 3 lamps each 50x20x5 cm



TRIPOD

Jovan Stanković, Monika Jovanović
 and Predrag Rajković
 [SERBIA]

Dimension: 50x50x60 cm



KREDENCA

Jernej Koželj & Matic Lenaršič
 [SLOVENIA]

Dimension: 150x50x30 cm

The object stays on the floor and should be leaned on the wall.

NOMADIC SHELVING SYSTEM

FILTER

[BOSNIA & HERZEGOVINA]

Dimension: 240x200x30 cm

LEVELING FLOOR LAMP

Zoran Mojsilović
 [SERBIA]

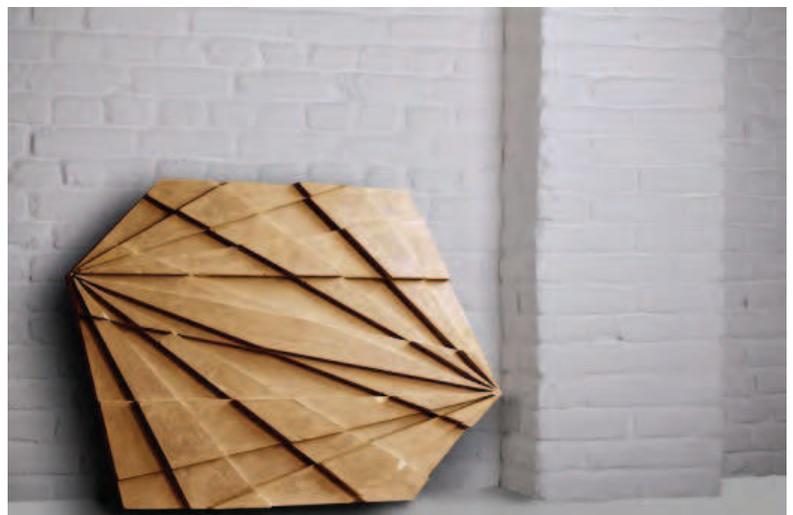
Dimensions: 70x35 cm

SPACE HEATER

Katerina Trpkovska,
 [MACEDONIA]

Dimensions: 100x100x10 cm

The radiator should be hung on a wall



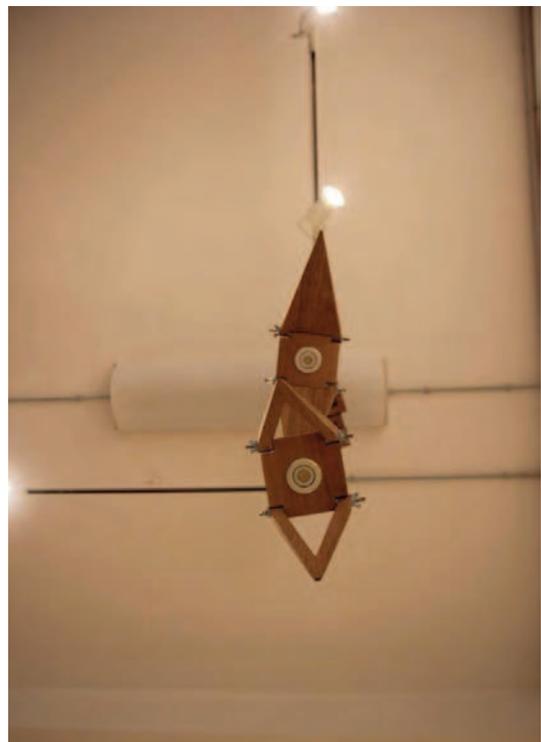
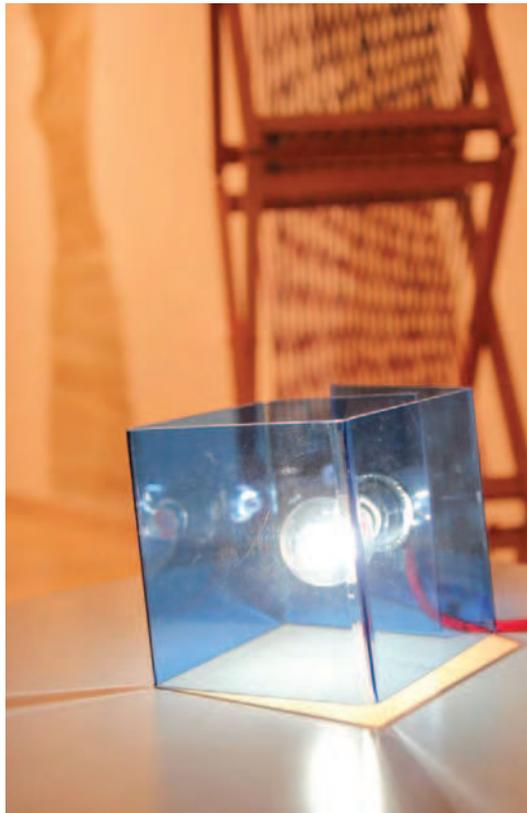


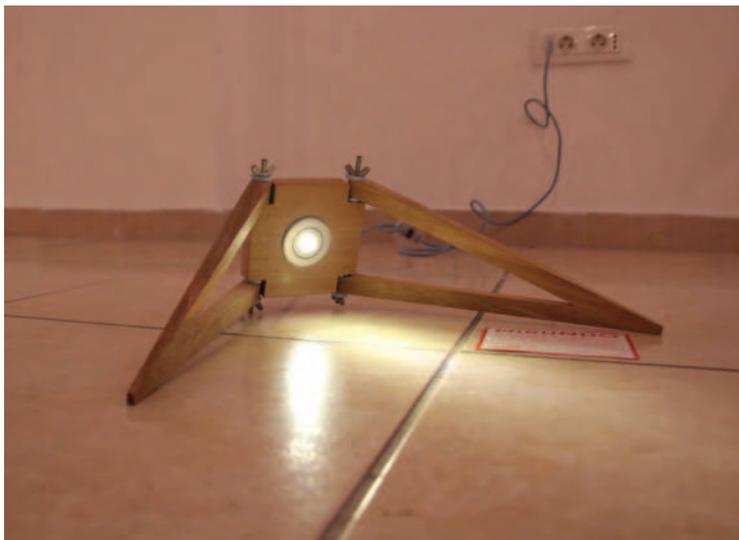
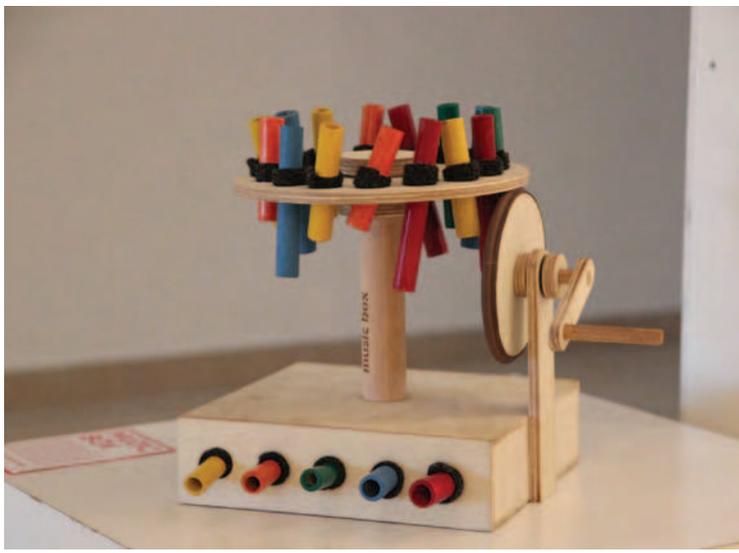
**YOUNG
BALKAN
DESIGNERS
2015**

**THREE
WORD
TITLE**

COMMON GROUNDS

YOUNG BALKAN DESIGNERS

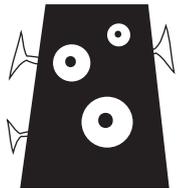
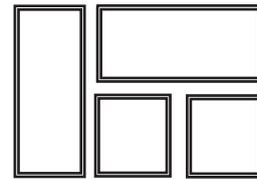
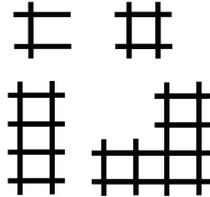
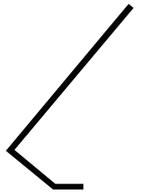
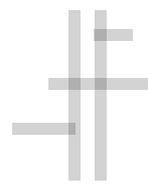
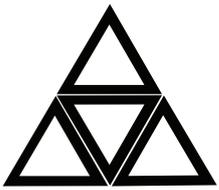
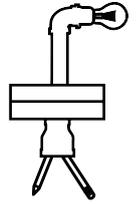
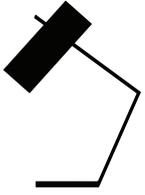
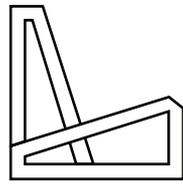
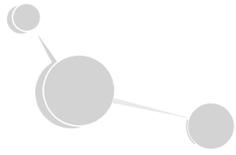






EXHIBITIONS Made in POLIS





made IN
POLIS

vol.02

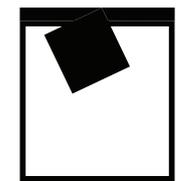
design
now 16.09
at 18.00

made IN POLIS

EXHIBITION

curated by JOANA DHIAMANDI

assisted by ADA LUSHI, XHORXHO KITA





LIGHT YOUR MUSIC

[ELSA ALIA, MARIGONA NILA]



INFINITY CHAIR

[ZAMIRA ABAZI, ADA LUSHI]



IN&OUT_chair

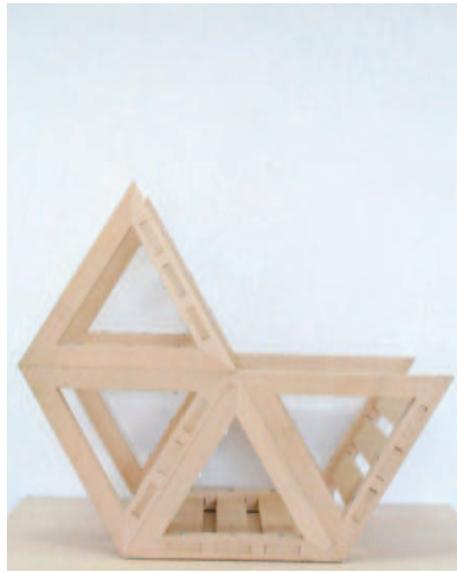
[INA KOSTA, AMANDA CICI]





PENTAGON CHAIR

[DREN SOPAJ, AURORA GJOKA]



CHIDORI CHAIR

[ALBA KOKOMANI, BRUNA ARKANXHIU]



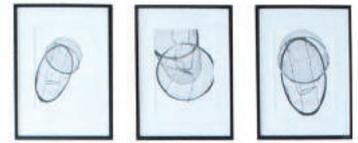
SPINE CHAIR

[ANDREA NACI, KLAUDIO RUCI]

TIRANA IN A BOX_SOUVENIR

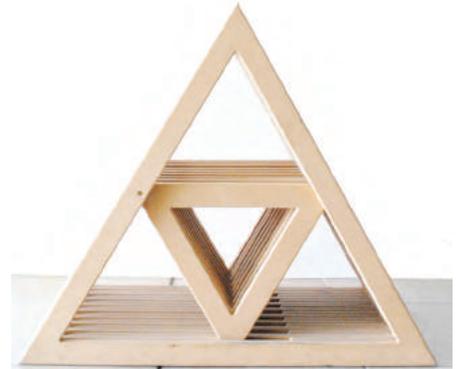
[ANI JASA]





GEOBALL LAMPSHADE

[MERILIN TOTA, HENRI DIMO]



TRIANGULAR SYSTEM

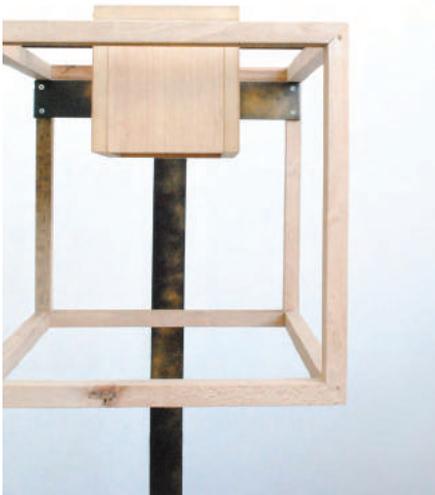
[DAVID KODHELI, EDISON MECAJ]



ANGULAR LIGHT

[ILVA MISHTAKU, PELLUMB SAHITAJ]





POLYCUBE

[FRANCESKA KACELI, ELEFTERIA PROKO]



BUNKER ORANGE JUICER

[RED DELIALLISI]



DANCING LIGHT

[ZHANJEL AJDHONI, DONALD DABERDINI]



THE GLASS LIGHT

[GLEDIS GJATA]

ALPHA Design

Siting Element:
 ARNOLD PULAJ, ANISA SIMINXHIU

Lighting Element:
 AURORA CANAKU, SAJMIR LECINI



THE NODES

Siting Element:
 FATOS ELEZI, ADRIAN MAKICA

Lighting Element:
 PERLA QORDHA, PEGI SHIMA



EXHIBITIONS

Made in POLIS

INVISIBLE ART

Lighting Element:
JORA VOKOPOLA,
GJERGJI MEKO







EXHIBITIONS

Sweet Art



design
now 14.09
03.10

"sweet art"

SEPTEMBER 29th, 18.00 O'CLOCK
@ DESTIL ALBANIA

Peter Nientied & Julia Janku



Poster Exhibition



[Peter Nientied]

On the photo is me, the boy with the white shirt and neck tie (and the big feet). I was 11-12 years old and dressed up for a church ceremony. The best thing of that day was not the ceremony, but the present I got: a watch. A real watch! I grew up in a catholic working class family, close to Rotterdam, parents with 7 children and I was the middle one. Some brothers and a sister used to get ill quite a lot, but I was easy, healthy and i had no problems at school. I had my small job when I was 8 years old, and ever since I was doing something to earn my own pocket money. In the family I was a nice and helpful boy. What I liked was reading and my stamp collection. I did not like playing outside like the others, and I did not like skating and the snow. I was not so much as sporty type. Yes, I was a kind of helping type, easy going for my parents. During my teenage time I rebelled a bit, but not really much.

[Joana Dhiamandi]

In the photo I wearing the Greek national clothes. It was March 25th, national Greek holiday and every time in this period all the schools were organized events. On 24th of March there is a parade, people go to the church and celebrate together. I am 12 years old in the photo. I remember that in different photos I always had the same whining expression, and I think because I always wanted something more than what I had. My mother would say I was a stubborn kid and every time I wanted something I would get it. I used to be a vital kid and could find happiness in the small things as well.



[Agron Mesi]

The curious thing about all my old photos is that I still look so much like the kid in the photo, but also differ from him. I have had different proportions through different moments of my life. I used to be a fat child and short, and then in adolescence I grew tall and thinner. The character of me as a kid is very similar to my character now. I was a quite kid and had passions which relate to me now: my profession. I was social but also had hobbies, which needed quietness and lonely time.



[Sonia Jojic]

In the photo I am with my twin sister, I'm the one to the right. The photo was taken at home by our dad. I liked being photographed, while my sister is a little bit shy. My sister looks tougher than me, but actually she is shyer. We always had fun when we were together. We used to have always the same clothes and looked just the same and then when we grew up we wanted to differ from each other but we still had the same taste in things, which would sometimes make us put a on over clothes, etc. When I was younger I used to be shy at the beginning but funnier when I started to feel comfortable. I have not changed a lot, but I never imagined that I would be living so far away from my sister, with her living in America and me here.



[Saimir Kristo]

This photo was taken about 16 years ago, during a long family vacation, which for me was very special, being able to stay all together and visit new places. We had a tour in Europe and the photo is taken in Paris, I think in a train in Disney Land. I was a stubborn kid, maybe I am a bit now as well, but it has softened. I am more for discussion and I know when to say "NO".



[Marseda Allajbeu]

This photo shows only my face when I was 4, I and cut it in a circle shape at the age of 8. I cut it because I had a round frame and I wanted to put that photo in the frame. The photo was taken on New Year's Day. Back then it was a luxury to have your photo taken, so we got a photographer to our house to photograph us. I was all dressed up, I had a sweater, my hair was tied in a pony tail and had a ribbon on it, and I was posing next to the Christmas tree. I was a sweet and quiet girl, as I am even now. I lived for many years in Istanbul, away from my family and it seems like my mother missed all my life. She wishes I was still a kid and she spoils me when I go home, especially with treats and delicious food.

[Eranda Janku]

This photo was taken around 1995, I was 5 years old. We were on family vacations in Pogradec and I am on a boat. My mum tells me that I loved being photographed, so I was very happy every time the photographer was by. He used to call me Australia, because of a t-shirt which had Australia written on it and there was a koala. I still am like that kid, and I still like to be photographed, although maybe not so much.



[Julia Janku]

I used to be a very chubby baby. In the photo I am about 10 months old and my parents say I looked like a lemon because my hair, my eyebrows and my eyelashes were in a yellowish blonde. When I was 2 years old, I started to be a slim child and I have had that body structure ever since. I used to be a playful kid and I used to like having others take care of me. Now, I like to do things on my own and be independent. My mum would say I was a very sweet and curious child and I still am a curious person.

[Kristi Janku]

We were on a family vacation in Greece and I think I was telling my mum which way to go, but she was taking a photo of me, not paying too much attention to what I was saying, so that is why I look a bit angry. I was a playful child but also spoiled a bit, being the youngest of three sisters. The funny thing about me as a kid was the fact that I always looked like a boy, with short black hair, but I was such a girly girl. I would choose pink over any color, any time. I surely have changed a lot from that girl, but somehow have many things in common with her too. I still am a bit spoiled, I want to get the things I want, but hope I am more reasonable now.





[Zenel Bajrami]

In the photo I am with my brother, and it was taken prior to our visit in Corfu, Greece. I think I was about 5 years old. We both look happy because we were going on vacation, to a land we always saw from beyond the sea and wondered what was there? I had a nickname at the time, Bunga, which does not have an actual meaning but it was supposed to characterize someone who moves a lot and is energetic, and my aunt made it up. Meanwhile, my brother was the shy one. We still share a very close bond together, although we differ a lot from each other and we haven't decided yet who is more handsome than the other...



[Ledio Capo]

I used to be a chubby kid. I had big cheeks and people say I still have the same cheeks. I started to become a slimmer boy when I was 4 years old. I used to be a shy and coy boy. Then, I started to change in high school and I chasing girls. I was different now from when i was a child.



[Egla Luca]

I was 5 years old and the photo was taken in front of Tirana Hotel. The funny thing about this photo is that I was missing my front teeth, and always laughed despite that, with or without teeth. I still smile and laugh a lot. I also love stripes and you can see that in the photo as well. I love my hair style in the photo and I kind of still have quite the same hair style. I was a funny girl, a bit shy but always smiling. I was with my younger cousins when the photo was taken, and I was the boss of the gang, used to tell them what to do. I still am the boss or people see me like that, although my mother sees me as her sweet baby.



[Renis Batalli]

This picture was taken in my grandparents' home which was far from the city and surrounded by nature. I used to go there during summer to get away from the noisy and polluted Tirana, and play for hours until I was exhausted. I have always been a reserved and calm kid, but in that place I was all the time running and jumping around. Toys were never an attraction for me, I preferred playing in the woods, a totally different context to the city I was used to. Just like nowadays, I did not like posing for photographs, so this explains my confused expression.



[Gerdi Papa]

I almost was nearly 4 years old and I had long blond hair. I do not look like him now. I was a quiet one, always the guy behind his mom. However, I changed when I was 12, I started doing my own things and never being home. I was the only child so my mother would say I was a good, but spoiled kid.



[Silvi Jano]

It is a photo of me and my little cousin, and I was about 3 or 4 years old. We were posing as my parents had bought a new camera and we were excited. We were in my hometown, Fier. I am still the same as that kid, although I have gone through a lot of phases while growing up. I used to be a quiet kid and now I talk quite a lot. My mother would say that I listened to her when I was a kid and that I have become more stubborn now.



[Elvan Dajko]

The funny thing is that I was to my parents' house this weekend, at my old room, which is somehow still my room even though that I do not live there, while I was searching for some papers I found some old photos of me. It is one of the color photos I had and I was almost 5-6 years old at the main square in Durrës. At that age I was a calm and shy child, while when I was a little bit older I was more energetic. I had curly long hair. When I was to my room this weekend, my father came in as I was looking the photos and it was a very sweet moment for us to be together again and remember the past times.



[Fluesa Selami]

In the photo I am with my twin sister. We are in Saranda, and we always used to live by the sea. I used to be a playful child and I have not changed much. My mother would say that I was more stubborn than my sister, even though I think the opposite.



[Kristi Bibolli]

I was a little devil when I was a kid, but I could get away with everything, just because I looked like a sweet one in my blond curly hair. I used to be a big troublemaker, always up for a big mess and talkative, sometimes even bad things. Now I have changed, I'm more mature and I think more on what I do. My parents would start telling stories about all the troubles I did, but now they would say good things about me.



[Xheremi Panariti]

I was 2 or 3 years old in this photo. I used to have longer hair and I was a chubby and clumsy child. I still am a bit clumsy. I started to change when I was 8-9 years old. I became more active. I did basketball, took piano lessons and followed painting classes. I wanted to do very different things when I was younger, and then I settled for architecture, which summed them all up at some point.

[Fatos Nexhipi]

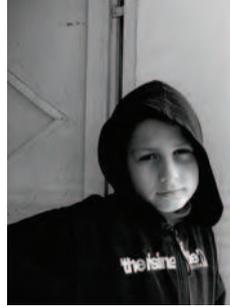
I used to have long curly hair, like Einstein but with black hair. People would think I was a girl when I was a little kid. In the photo I was dressed like a little man, with a shirt and I was 3 or 4 years old. I used to be a serious kid, or at least, I looked very serious. I have a younger sister, with whom I've always been very close. I think growing up together made us become like that.



[Endrit Serhati]

This photo was shot in 1999 when I was 3 years old. I was in Albania at that time, because of the war in Kosovo. The photo was taken before my parents cut my hair, so from that moment till now, I have had my hair as they are now: really short. I was a little lazy and quiet when I was a kid. I did not do any trouble, even when I was a teenager, and I liked to study.

[Enri Muço]



I am 8 years old in this photo, and I am in my old house in Gjirokastra. I have fond memories about my life there. I used to be a quiet boy. I think all Gjirokastra boys are very quiet. My character has changed though, of course the way of thinking and even dreams. When I was younger I wanted to be a sculptor like my father, and now I study architecture. My father would say that I am not the same boy and that I have changed a lot. When I was younger I used to stay more with my parents, go out with them, and now I live in Tirana.



[Eralda Ribaj]

The day that the photo was taken I had a little purse on hands, it was part of a coat, but I used it as a purse and I think that is the reason why I was posing so happy for the camera. I was in Berat, at the city fountain. I used to be a sweet kid and quiet. My mother would say I was an easy kid to grow.



[Mira Idrizi]

In the photo I am with my cousin in a park. I am a sweet girl with curly hair, with a harmonica in my hand, which actually looks like a gun from the way I am holding it. I don't have many photos. At that time you were photographed only on special occasions and you would be all dressed up and look nice. I am 2 years old in the photo and I used to smile all the time, just like I do now. My mother would tell that I was an easy child, always playing alone and not with my two older sisters, who used to play with each other. They did not take me with them.



*Photo of the exhibition's curators
Peter Neintied, Julia Janku*



TIRANA DESIGN WEEK



AUTHORISED CITY

PechaKucha[™]

20 X 20

IMAGES

SECONDS

PechaKucha.org

DEvised & SHARED
BY KLEIN DYTHAM
ARCHITECTURE

web: www.pechakucha.org

pechaKucha Night™

TIRANA
VOL.02

2015

TIRANA
DESIGN
WEEK

TDW

org / facebook: www.facebook.com/pkntirana



PechaKucha 20x20 is a simple presentation format where you show 20 images, each for 20 seconds. The images advance automatically and you talk along to the images.

Who invented the format?

The presentation format was devised by Astrid Klein and Mark Dytham of Klein Dytham architecture. The

PechaKucha Night was held in Tokyo in their gallery/lounge/bar/club/creative kitchen, SuperDeluxe, in February, 2003. Klein Dytham architecture still organizes and supports the global PechaKucha Night network and organizes PechaKucha Night Tokyo.

Why invent this format?

Because architects talk too much! Give a microphone and some images to an architect -- or most creative people for that matter -- and they'll go on forever! Give PowerPoint to anyone else and they have the same problem. What are PechaKucha Nights?

PechaKucha Nights are informal and fun gatherings where creative

people get together and share their ideas, works, thoughts, holiday snaps -- just about anything, really -- in the PechaKucha 20x20 format. Every PechaKucha Night city is hosted by a local organizer, who has an annual Handshake Agreement with PechaKucha HQ to run their event series. This ensures that each PechaKucha Night is relevant to their city- and can create a unique platform to uncover that city's creativity.

Why have PechaKucha Nights gone viral globally?

With PechaKucha Nights, now happening in over 900 cities around the world, we have discovered that most cities -- not just Tokyo -- have virtually no public spaces where people can show and share their

work in a relaxed way. If you have just graduated from college and your project in the real world, where can you show it? It probably won't get into a magazine, and you don't have enough photos for a gallery show or a lecture, but PechaKucha is the perfect platform to show and share your work.

Where are PechaKucha Nights held?

PechaKucha Nights are mostly held in fun spaces with a bar, similar to the home of PechaKucha Night, SuperDeluxe, which is a space for "thinking and drinking." To date, PechaKucha Nights have been held in



bars, restaurants, clubs, beer gardens, homes, studios, universities, churches, prisons (disused), beaches, swimming pools, even a quarry!

Who can present?

Anyone can present -- this is the beauty of PechaKucha Nights. Astrid's daughter presented when she was 5 (about her artwork) and Mark's mother presented when she was 69 (about her elaborate wedding cake creations).

What can people present?

The key to a great presentation is to present something you love. Most people use PechaKucha Night to

present their latest creative projects or work. Some people share their passion and show their prized collection of Nana Mouskouri records, while others share photos of their latest visit to a construction site or their recent holiday snaps. We always recommend people to go and see a PechaKucha Night, before they ask to present, to get a good feel for what it's all about.

What makes a good PechaKucha?

Good PechaKucha presentations are the ones that uncover the unexpected -- unexpected talent, unexpected ideas. Some PechaKuchas tell great stories about a project or a trip. Some are incredibly personal, some are incredibly funny, but all are

very different, and they turn each PechaKucha Night into "a box of chocolates."

What if I'm not able to attend a PechaKucha Night?

If you're in an area with no regular PechaKucha Night series, or if you'd just like to get a feel for what people are presenting around the world, then you can go to the Presentations section of this site, and watch presentation from PKNs worldwide.

Who runs PechaKucha Nights?

Each PechaKucha Night is run by a city organizer. They are more like stewards, who look after the PechaKucha spirit in each city. All PKN organizers must have a regular day job and they run PechaKucha Nights only for the inspiration, love, and fun of it. They mostly come from the creative . The PKN organizer is usually supported by a big team of volunteers -- when it comes to putting on a PechaKucha Night, the more helping hands the better. The global PechaKucha network is organized and supported by Klein Dytham architecture.

How can I run a PechaKucha Night?

We have never asked anyone to run a PechaKucha Night, people ask us. We only planned this as a one-off event, but then people asked us to run it again -- and again - and we were 3 years and 30 events into it, just in Tokyo, before people started thinking it would be cool to have one

in their city. Check to see if there is one in your city. If not, and you think you have what it takes to run one in your city, you can get in touch for more details.

What's a PechaKucha Night handshake agreement?

We have a very simple "handshake" agreement with each city, mostly to ensure there is only one event series per city and that people are not treading on one another's toes or pulling the rug out from under their feet. PechaKucha Nights take quite a bit of organizing, and the more networks the better, so we think it is better for cities to focus on one event. We run an event every month in Tokyo, and believe us, it is quite an undertaking! The "handshake" agreements are free, and renewed each year. Cities must organize a minimum of 4 events a year to qualify as an active city.

Why is PechaKucha Night trademarked?

PechaKucha Night is trademarked to protect all the effort and hard work of our PKN city organizers and network. PechaKucha Night is for CONTENT and not pr

Who pays to support the network?

PechaKucha was devised and shared by Astrid Klein and Mark Dytham, and their Klein Dytham architecture has supported the movement and global network for the past 9 years, covering all costs for staff and web



development. We are currently looking for different ways to keep the project sustainable and viable going forward as the network expands.

Can I use the PechaKucha 20x20 format at school or in the office?

Yes, it is a great format for project reviews and presentations in the classroom or for internal meetings in . In these private situations, you are free to use the format. However, if you want to use the PechaKucha 20x20 name or format in the context of something that is open to the public or publicized, we ask that you get in touch for more details.

Is PechaKucha Night like TED?

Many people have said, "Oh, so

nice compliment, but not quite right. TED is brilliant, but very different from PechaKucha. TED is top down, PechaKucha is bottom up! Deanne the hooper, Astrid's husband, or Mark's young son might have had a tough time getting into the presentation lineup at TED, but they had some wonderful stories to share at PechaKucha Night.

Was PechaKucha the first format like this?

That's a good question. We have all heard of elevator pitches, a so short presentation you could pitch it to someone in an elevator. 20 seconds x 20 images is a bit longer than that, but the idea is the same: short, concise presentations. As far as we know, PechaKucha was the to put a limit on the number of images

and number of seconds -- and the all important auto-forward. There's no "next slide" or "go back one, please" at PechaKucha Nights.

Is PechaKucha Night a social network?

We believe there is nothing social about online social networks, so get out from behind your screen and get to a live event, with real people, real communication, real beer, and real creative fun. So in a sense, we are in fact a "real" social network.

What's next for PechaKucha 20x20?

For press enquiries and further information, please get in touch.

PechaKucha 20x20 in Tirana

The city of Tirana joined the global phenomenon of PechaKucha Night as one of the over 900 cities that are part of it. PechaKucha Night Tirana has been organized since 2015 by creating an alternative platform full with interesting presenters, topics, ideas and presentations to share. The art of concise presentations of PechaKucha in Tirana embraces the local character and energy in order to stimulate discussion and constructive debates which can enrich the culture of the city of Tirana.

The second Volume of PechaKucha Night was organized in the premises of Destil Hostel Albania, in the center of the capital of Albania. The alternative space offered by Destil created the right premises for young

artists, students and citizens to meet, inspire and get inspired, from many interesting ideas, stories or projects that were worth sharing in the community of Tirana Design Week.

Presenters List for PechaKucha Night Tirana Vol.02 is OUT!!!

List of presenters in PechaKucha Night Tirana Vol. 02:

- Renis Batalli - Destil Albania
- Figali Dardha - Am'ar Events
- Dhurata Thanasi Daneri - Food Revolution Albania
- Joleza Koka - FRESSH







*Ajhan Bajmaku (on the left) and Saimir Kristo (on the right)
during the open lecture at TEN Center, Tirane*

2015

TIRANA
DESIGN
WEEKS

TDW

design
now

Design
Catalyst

COMPETITION BRIEF



ORGANISED BY:



SUPPORTED BY:



open international
ideas competition

INTRODUCTION

Tirana Design Week and the Albanian Ministry of Culture have the pleasure to invite architects and designers up to 40 years old in an open idea competition for the "Design Catalyst".

The competition focus is to create temporary installation space for Mother Teresa Square, providing suitable setting for public gathering and different activities, but most importantly act as a social interaction tool within the square.

This document describes the objectives, terms and conditions of the competition, with a brief description of the site. All the submitted projects will be reviewed by an international jury, composed by representatives of the Ministry of Culture of Albania and experienced professionals. The jury will select five final projects, where the winning project will have the opportunity to be realized during Tirana Design Week.

SITE SPECIFICATIONS

The total surface of Mother Teresa square is 1300m², while the "Design Catalyst" area itself should be maximum 30m². It is the second largest square in Tirana and takes its name from the most famous ethnic Albanian woman, Mother Teresa. There was a small monument on her honour in the square, a modest statue

at the left side that was moved to the entry of Tirana National Airport during the Visit of Pope on October 2014. On the east side of Mother Teresa Square you can find the Archaeological Museum, and Qemal Stafa Stadium, behind it. On the south of the square you can find Tirana's Grand Park (Parku i Madh), the site of the artificial Lake of Tirana, a weekend favourite attraction for many families.

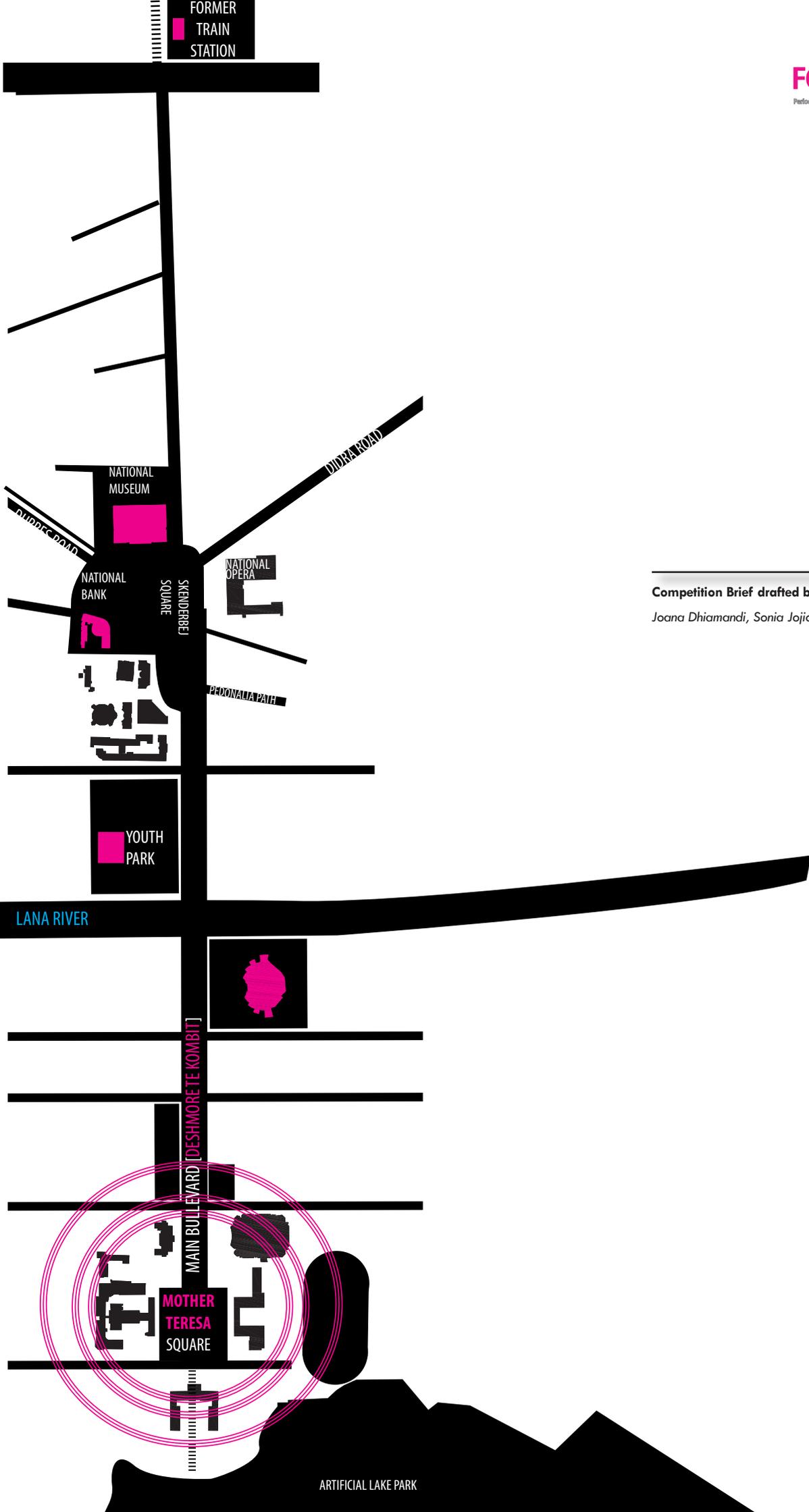
Mother Teresa Square owns a strategic position, since it is perceived as the bridge towards Tirana's Grand Park. The presence of the Public Universities and the big amount of students makes the urgent need for a new design element that would humanize this important square by provoking social interaction, which is lacking now.

TERMS AND CONDITIONS

The competition is international, open and anonymous. All submitted projects should be project design ideas for a temporary pavilion with a mixed use, revitalizing the whole area around the site in terms of design and function.

PARTECIPANTE

The competition is open to Albanian and International participants entering the competition individually or in a group composed by maximum five members. Students, architects, and designers are invited to participate to this competition.



Competition Brief drafted by
Joana Dhiamandi, Sonia Jajic

COMPETITION REQUIREMENTS

AIM

The main characteristic of Tirana's city centre is its grandeur rational architecture, representing a space created for political gatherings during the Italian occupation. Administrative, institutional and cultural functions are concentrated along the boulevard, formalising the designated area. The main goal of "design catalyst competition" is to humanize the square, allowing general public to take part in different activities in this space. The aim of the competition is to create temporary mixed use of the structures with no-expensive and light materials, easy to be transported and assembled to the designated site. The structures should bear no walls and doors, they need to be transformed and adapted according to different functions, such as sitting element, plug-in components for working space, etc. Groups of volunteers are also requested to assemble and disassemble the produced structures to the designated site. The designated configurations and typologies of the structures can vary in size and forms always taking in consideration one or more of the following functions: Exhibition area, Cafeteria, Info Point etc .

OBJECTIVES

The "design catalyst" appears as a temporary public space installation that provides initial condition for citizen gathering, meeting, debating, collaborating and participating in the process of producing and maintaining their social and urban environment. Citizen participation in creating their environment is a powerful act that can enhance relations within society and influence regeneration of the common values.

- Participants are encouraged to add functional program if they think it is necessary. Functions and dimensions are approximate.
- The structure must be self-standing without the need of making modifications on the street or sidewalk

NOTE*

The international competition for Mother Teresa Square is also part of the strategy of the Ministry of Culture to re-vitalize ghost spaces of Tirana's city.

TIMELINE

07 JULY	2015	COMPETITION ANNOUNCED/ REGISTRATION BEGINS
JUNE/AUGUST	2015	QUESTIONS AND ANSWERS. FREQUENTLY ASKED QUESTIONS WILL BE PUBLISHED ON : tiranadesignweek.com
28 AUGUST	2015	PROJECT SUBMISSION DEADLINE
01 SEPTEMBER	2015	FINAL WINNER ANNOUNCEMENT
14 SEPTEMBER	2015	"DESIGN CATALYST" TO BE BUILT

PARTICIPATION FORM

The competition is open to everyone who wants to participate individually or in group (maximum 5 participants per group). To register, participant must contact by email at info@tiranadesignweek.com:

SPECIFIC PROVISIONS

The selection of the design of the structure would be a result of the negotiation with the ministry of Culture of Albania. If the submitted projects would not fulfil the following requirements, the promoters would processed with the cancellation of the competition.

- Less than 5 projects have been submitted
- All submitted projects fail to comply with the announced terms and conditions
- The construction of the structure would not exceed the cost of 1000 euro

Upon cancellation of the competition, all participants shall be notified within 3 days from the decision to cancel.

NOTE*

*If you do not receive the participation code immediately after the registration, please contact us immediately at info@tiranadesignweek.com
 Each team should send via email a complete version of participants names at : info@tiranadesignweek.com*

SUBMISSION FORMAT

PANELS, FORMAT, FILES

Competition projects should be presented in two A2 panels, (421X594) format, and Portrait orientation. The panels should be submitted in PDF files via the competition website. Files should not exceed the size of 10 MB each and the resolution should be 150-300 dpi.

Content requirements for each panel:

Panel 1

Materials demonstrating the general concept of the project: 3D visualizations, schemes and other illustrative materials (at participant's discretion), explanatory text up to 1500 characters. File name: "1-Registration Number .pdf".

Panel 2

Plans, sections, (1:100 or 1:50) details, axonometric views, perspective views and other illustrative materials (at participant's discretion). General visual representation of the project: 3D visualizations, photos of models, perspective/axonometric drawings and other illustrative materials (at participant's discretion). File name: "2- Registration Number.pdf".

Thumbnail

Apart from two panels, participants are required to provide one representative image of the project (JPEG format, 3000x3000 px, 150 dpi). The image should represent the project on the list of all submitted entries, which shall be published on the competition website after evaluation is completed. The representative image can be visualised in 3D, a detail or a scheme. It should be readable when sized to a thumbnail. File name: "Thumbnail-Registration Number.jpg"

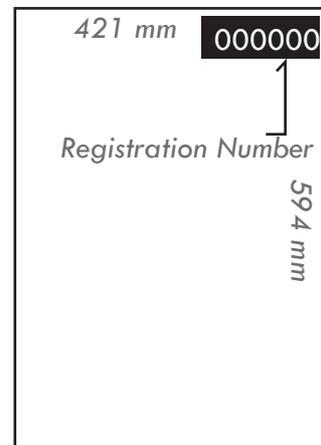
LANGUAGE

The official language of the competition is English. The explanatory text and all descriptions on the drawings should be in English.

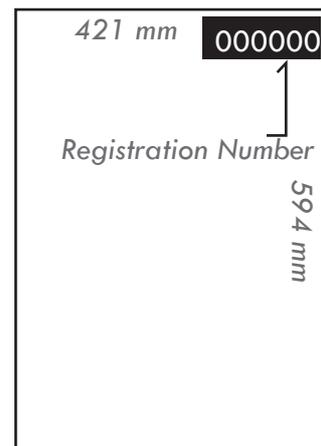
ANONYMITY

The names of the participants, their photos, initials or logos should not appear on the panels, nor on the thumbnail image. Names will be entered in the submission form on the competition website and shall not be visible to the jury. The anonymity of the participants is guaranteed by the electronic system for project submission and evaluation.

BOARD /1



BOARD /2



PRIZES

AWARDS:

- 1ST PLACE** ONE EXCELLENT AND FEASIBLE DESIGN WILL BE
SELECTED TO BE BUILT AND USED BY PUBLIC DURING
TDW 2015 [+PUBLICATION IN THE A+P MAGAZINE]
- 2ND PLACE** - --- [+PUBLICATION IN THE A+P MAGAZINE]
- 3RD PLACE** - --- [+PUBLICATION IN THE A+P MAGAZINE]

NOTE*

*Two honorable mentions will be awarded for these categories: innovations and sustainability.
Winning projects and honorable mentions will be published in a special issue of Forum A+P
and will be displayed at the Tirana Design Week Exhibition.*

INTELLECTUAL & PROPERTY RIGHTS

Participants in the competition guarantee to Tirana Design Week the originality of their proposals and the grant Tirana Design Week unhindered exercise of the intellectual and property rights over them. Once submitted to Tirana Design Week the proposals will become freely available for online publication on www.tiranadesignweek.com and other websites chosen by Tirana Design Week.

Thank you for your interest in Tirana Design Week - we look forward to your entry.

Good luck!

JURY/JUDGING CRITERIA

MEMBERS OF THE JURY:



CHAIR OF THE JURY
GIUSEPPE MINCOLELLI

[Designer and Founder of LINEAGUIDA]



IVAN KUCINA

[Architect and Organiser of MIKSER Festival]



LORENA GRECO

[Co-Owner & Art Director at Crilo]



SAIMIR KRISTO

[Architect and General Coordinator of TDW]



ZEF CUNI

[Architect - Vice-Minister of Culture of Albania]



CRISTIAN FARINELLA

[Co-Owner & Design Director at Crilo]

The jury will be in charge of establishing key-points and evaluation for each project, based on the site, brief, and guidelines. As part of the design process, we recommend that each team takes the necessary time to evaluate the presented guidelines for the site, as well as other case studies which might relate to it.

NOTE*

Please remember that this is an idea competition, an opportunity for experiment and to explore the limits of architecture and design.



DESIGN NOW !!! DESIGN CATALYST

ON PROCEEDING PAGES

First Prize: *"Tree of Memories"*, Mastara Studio

Second Prize: *"Reaction"*, Michał Wasielewski

Third Prize: *"Z-Blocks For Tirana"*, Srdjan Jovanovic Weiss

Honorable Mention:

1. *"Island Call"*, Luis Soares

2. *"Himmeli House"*, Christian Schunke



TREE OF MEMORIES

Mother Teresa square is a mixed use area land .. we see this pavilion like a path through the area of square , a path of mind storming and memory travelling , if you were in the stadium and you have watched a nice game you can write down a memory about that and keep it in a beautiful balloon fruit hinged to the tree of memories , even if you were in the museum or in the park or passing through the square , you might got a memory of some one else from our tree pavilion . thus all people who been there in the Mother Teresa Square , they will remember you someday or maybe be thankful to you because they had a greatful advice from your memory balloon ,, Share your memory .. share your balloon "

cost ■ 15 balloon with wires :1\$
■ tree : 130 to 200 \$

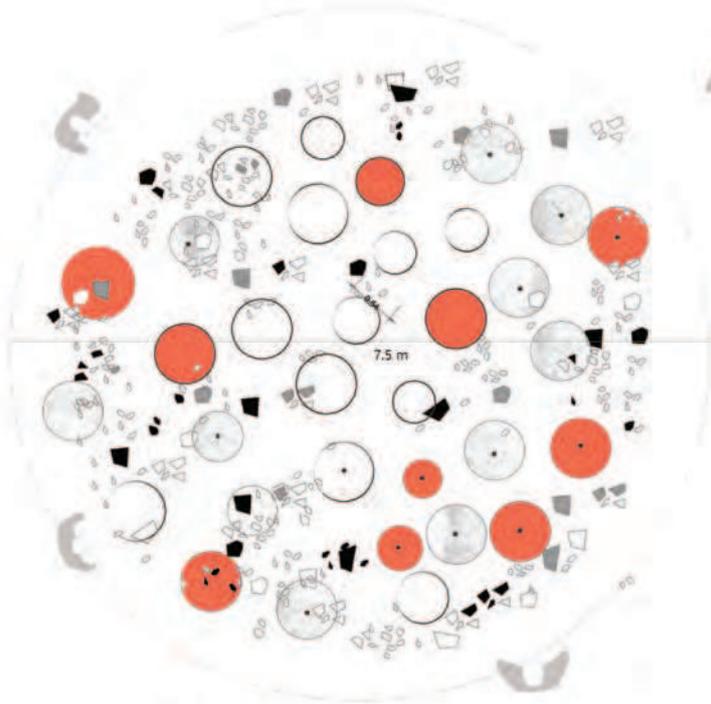


TREE OF MEMORIES

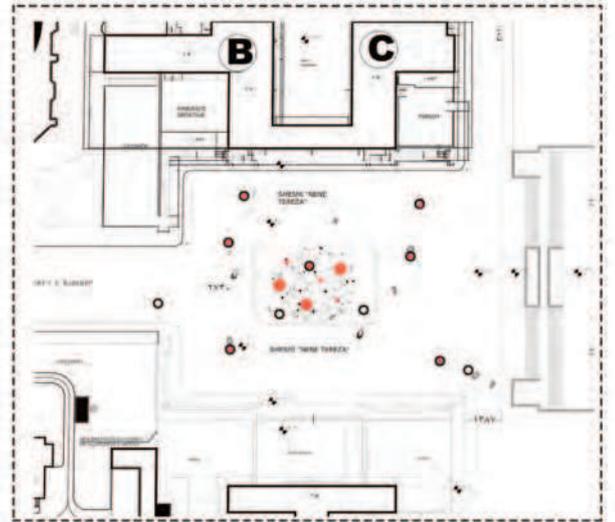
share your memories with balloon

WA00X9

Tirana Design Week 2015
Design Catalyst Competition



PLAN



tree will be in the center of the square to give more attraction to people who go there to share their memories with other people using the balloons on the tree

layout

first get a box from beside the tree and paper write your memory in the paper put it into the balloon



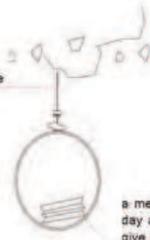
fill the balloon with air then tie it with rope from the box beside tree make the metal ring at end of rope



the metal ring piece attracted to the magnet piece at the end of rope hinged to the tree



rope hinged to tree



a memory that happened to you one day and could help another one and give him an experience

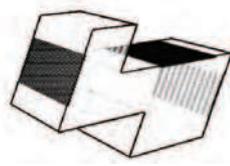


6.2m

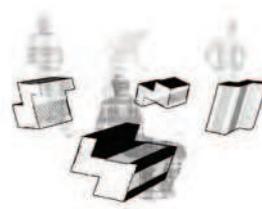
box contained balloons and ropes

section

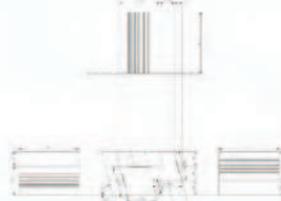
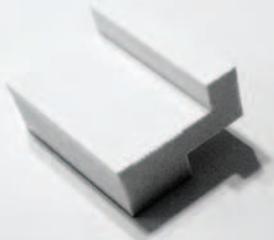
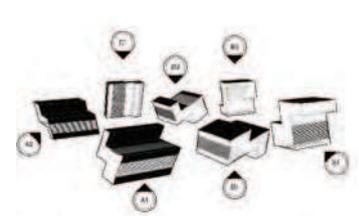
Z-BLOCKS ARE LIGHT
 WEIGHT MODULAR
 FURNITURE EASY TO
 ARRANGE ANYWHERE
 FOR ANY TEMPORARY
 INHABITATION AND USE



SINGLE Z-BLOCK IN VARIOUS WAYS



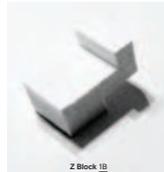
AND ORIENTATIONAL OPTIONS



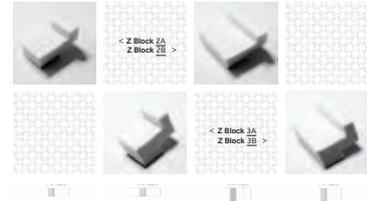
Z Block Generic Module



Z Block 1A



Z Block 1B



< Z Block 2A
 Z Block 2B >

< Z Block 3A
 Z Block 3B >

Z Block Modular Versions

Z-BLOCKS CAN BE
 PRODUCED BY A
 PACKAGING FACTORY
 LOCATED IN ANY
 REGION



Z Block Production Steps

Z-BLOCK IS MADE
 OF DEGRADABLE
 POLYSTYRENE AND
 LAYER OF EDIBLE AND
 WASHABLE SILICON

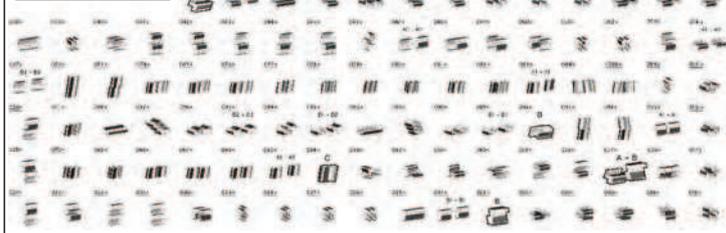


* "Z" Blocks have 3 concurred surfaces that indicate the areas where one sits.
 ** "Z" Blocks are made out of polystyrene foam.
 Polystyrene is a colorless, rigid and economical plastic that can easily be returned to a liquid by heating and used again for molding or extrusion.
 It is a light weight material - about 95% air, that also exhibits good damping properties. The blocks have a protective coating in the form of a transparent adhesive and a silicone outer layer, that protect them against corrosion. It is degradable.

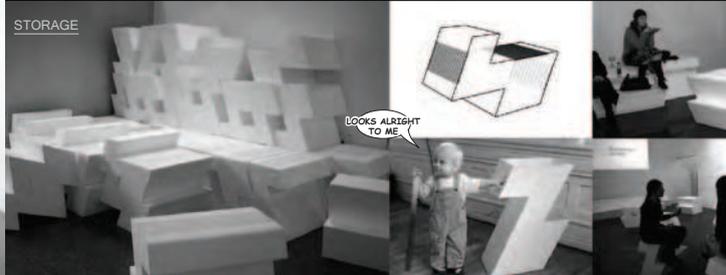
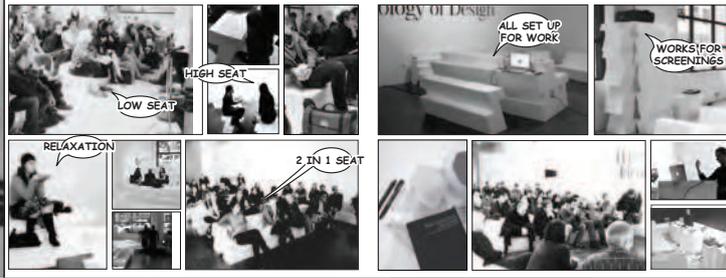
VARIOUS KINDS OF
 ASSEMBLAGES OPPORTUNITIES



ENDLESS POSSIBILITIES OF
 COMBINING TWO Z-BLOCKS



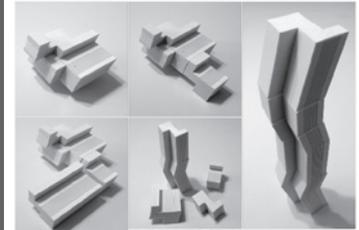
PERFORMANCE



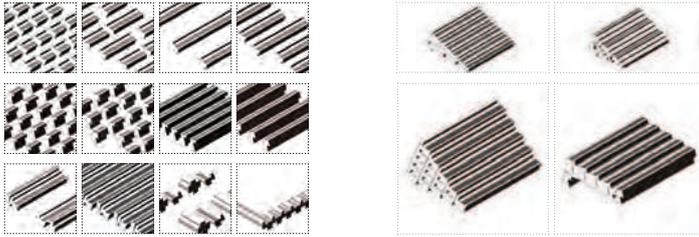
Z-BLOCKS WERE
 TESTED BOTH OUTSIDE
 AND INSIDE AND
 LIKE CHAIRS ARE
 INDEPENDENT OF
 LOCATION



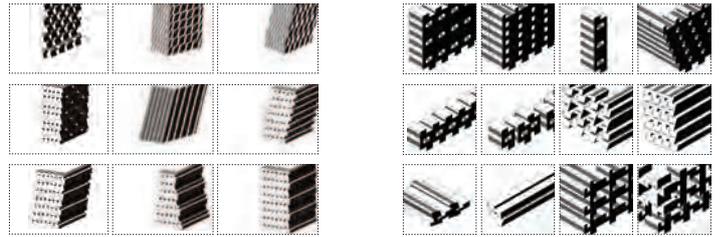
ONE Z-BLOCK COSTS
 BETWEEN 15-20 EUROS
 TO PRODUCE. 50-
 66 Z-BLOCKS CAN BE
 MADE FOR 1000 EUROS
 PLAYING IS FREE



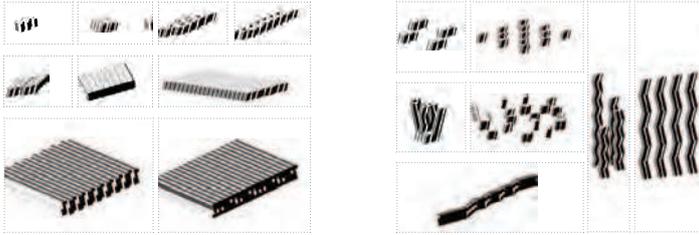
Z-BLOCKS CAN MAKE CHAIRS, TABLES AND STAIRS...



... WALLS, BLOCKS, SHELVES...



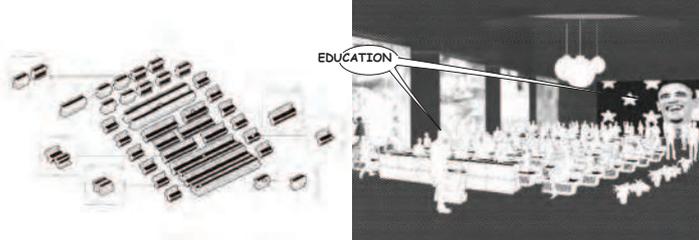
... FLOORS, TOWERS, BENCHES...



ALL COMBINED IN NEW FORMS OF...



... LEARNING SPACE...



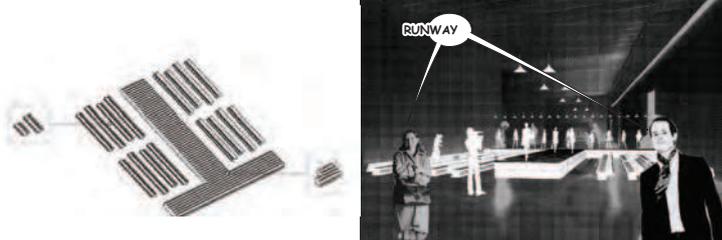
... DINING SPACE...



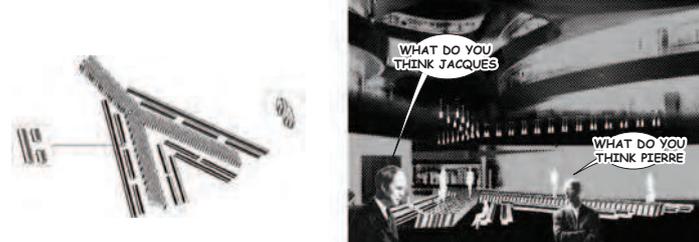
... PRODUCTION SPACE...



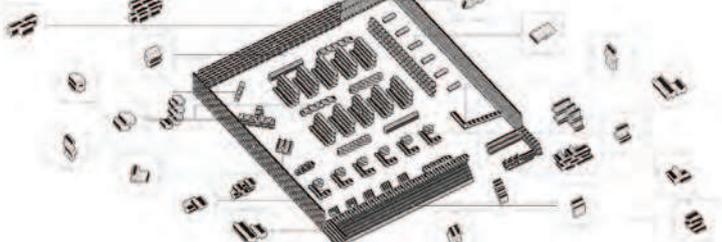
... FASHION...



... MORE FASHION...



...BOOK-FAIR...



...LEFTOVER SPACE...



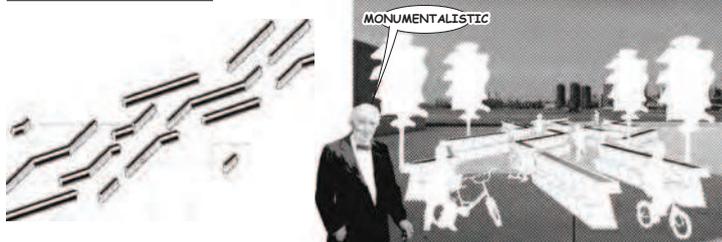
... OUTDOOR SPACE...



... MORE OUTDOOR SPACE...



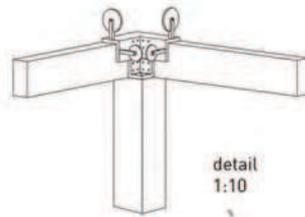
... EVEN MORE OUTDOORS...



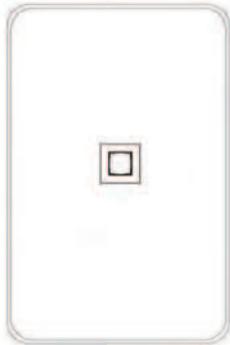
reACTION

WA0X24

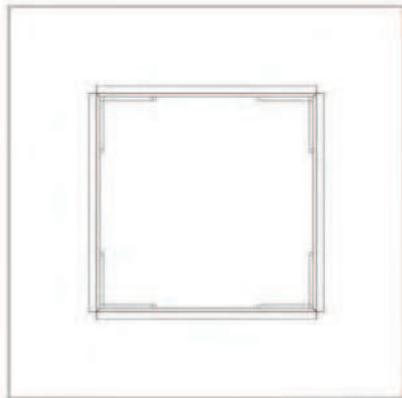
Tirana Design Week 2015
Design Catalyst Competition



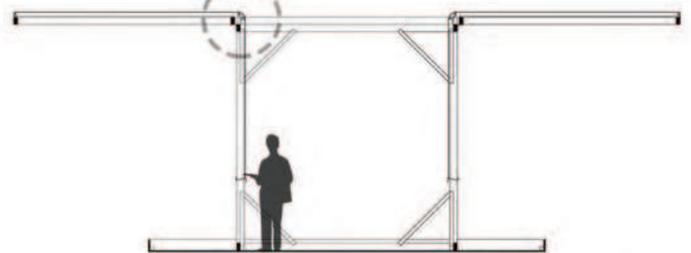
detail
1:10



site plan
1:500



site plan
1:50



section
1:50



building a
sandbox



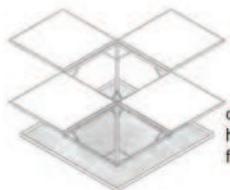
building a
construction



adding
wooden
frames



putting
membrane
onto frames

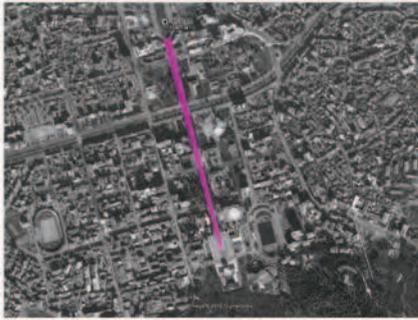


changing the
height of
frames

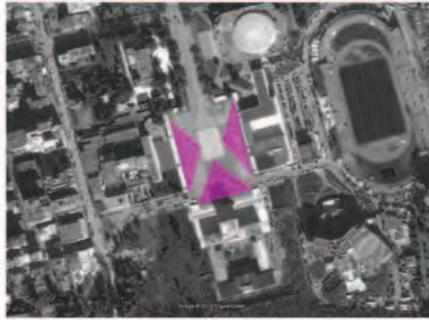


changing the
height of
frames





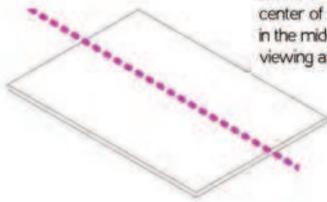
viewing axis and connection to city center



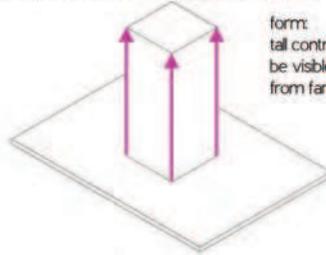
neighbourhood (university, stadium, lake)



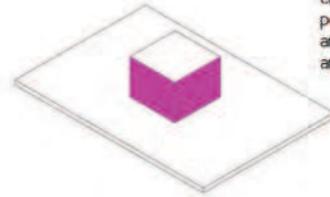
stairs around the square



location:
center of square,
in the middle of
viewing axis

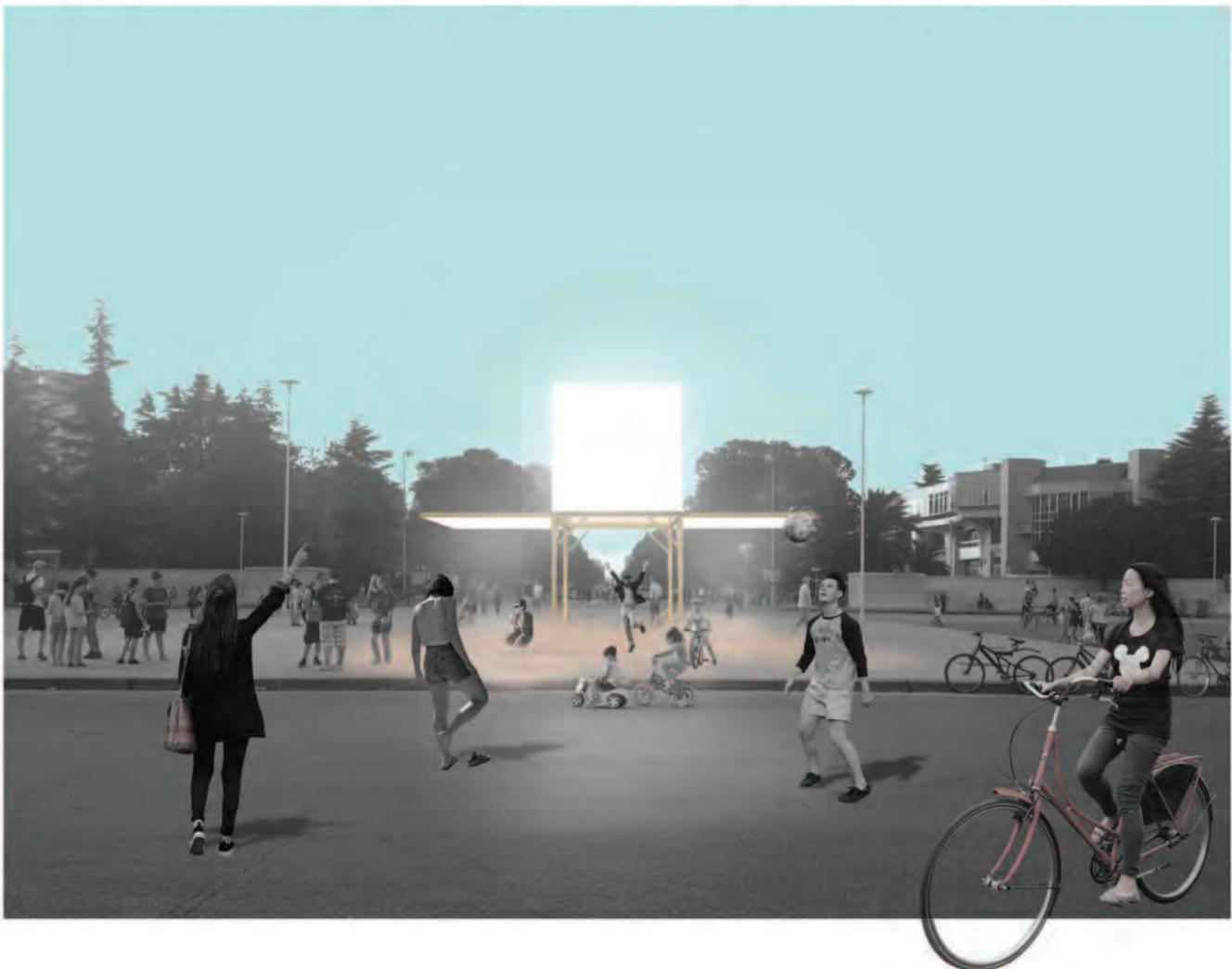


form:
tall construction to
be visible
from far distance



function:
entertaining
people that
are gathering
around the square

Mother Theresa square is very well located with stadium, university and parks nearby and in the end of viewing axis. There are many people sitting with friends or family around this square. This installation is designed to entertain these people. It is a wooden construction with four wooden frames with customizable height. Frames are filled with membrane that could be lightened in the evening. You can create public cinema that is changing into infokiosk or maybe place where you can find shadow only by changing the height of frames. The foundation of this construction is a simple wooden box filled with sand. The height of this construction is 3-6m (depends on height of frames). The size of sandbox is 5,4x5,4m. You can customize the height of frames only by pulling the wire and placing it around wooden construction. Building a sandbox in the centre of square might provoke many other activities like building sandcastle or just placing a hammock. Lighting these wooden frames as well creates many possibilities like playing game of shadows, watching favorite movies or promote Tirana Design Week. The succes of this project depends on way of using it by People of Tirana.





ISLAND CALL

Placed in the center of the square, the installation although light assumes a settling position as if it was a monument fitting in the urban composition.

The design proposes a piece of public furniture that can also work as sculpture.

People in the square should be drawn to the installation due to its peculiar appearance which combines a rigid frame with wobbling hammocks. Having a white structure with some blue stripes painted (reminding us of Mother Teresa's outfit) the frame holds the hanging hammocks that can move with people

and wind. A dubious plot should rise from the juxtaposition of the evocative dimension of the piece and its artistic value.

Six modules of 5 square meters each are joined in a row almost as if alluding to a ward only this time the ward is meant for leisure.

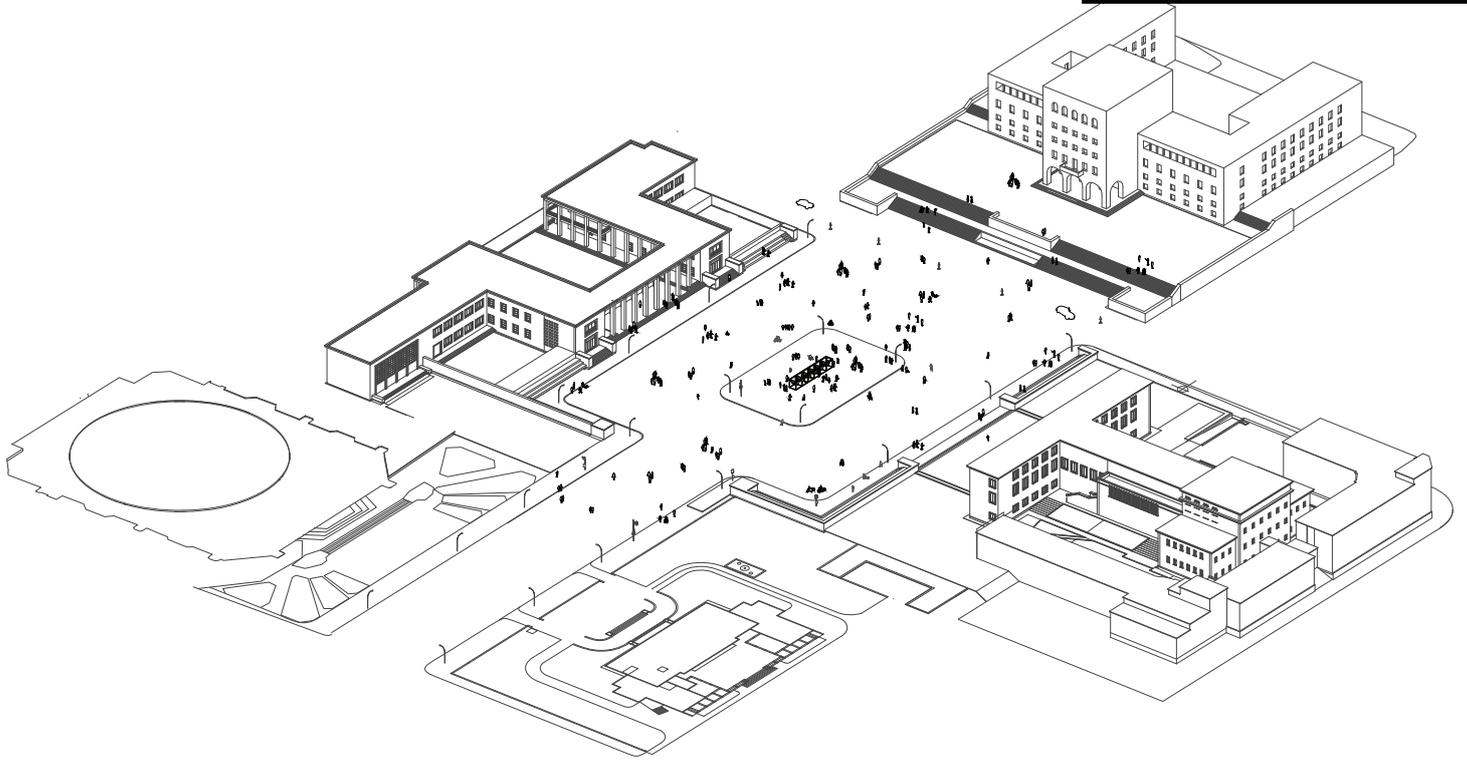
In the core of the square, inside the island, an exotic intervention can produce an enchanting moment - a smooth suggestion of Mother Teresa's legacy where people can gather and spend a pleasant time.

Besides being capable of providing shadow, this particular piece of furniture

actually takes people from the ground and onto a different experience, one that contrasts with the solid look of the surrounding buildings.

It is estimated that the costs of each hammock should round 50 euro each and the metallic structure (standard assembling) around 500 euro thus complying the total cost with the available budget. Through this way, there are left 200 euro for any convenience or construction expense or yet, even to improve people's experience, there could be added some plant vases to be displayed around the intervention site.





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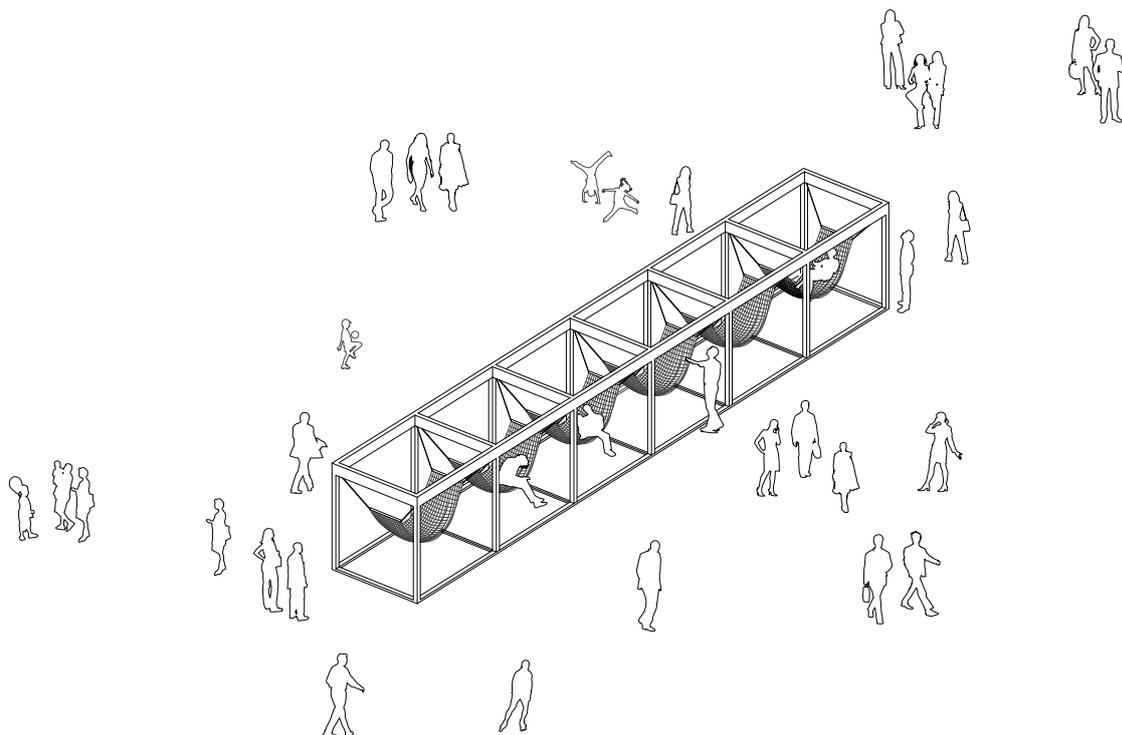
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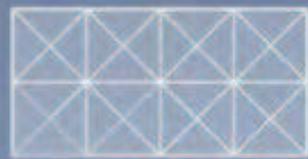
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site plan 1:2000



roof plan 1:100



floor plan 1:100



section 1:100



section 1:100



A *himmeli* is a traditional handcrafted object of the northwestern culture. Numerous straws are tied together with yarn to produce intricate 3-dimensional patterns, but the structure is not only visually appealing but also forms a solid for such a delicate, lightweight construction. That's the reason we decided to explore the *himmeli* principle – and turn it into a public installation. The construction is meant to be super simple, requiring only a minimal set of tools and skills using materials easy to come by. By lowering the volume amount of space with a minimal amount of material, parts of which can be recycled, the design complies with the economic frame and most brings an sustainability factor.

The straws need not to be bound together with rope – starting at any point, as the end, the construction is covered by a layer of stretched net – a textile used in agriculture – to offer a basic protection from sun and wind without shading the view altogether.

The simple *himmeli* design brings summer shade back to the vast, open space of the Mother Teresa Square – instead of glass and cables the pavilion is composed to be furnished with an array of colorful geometric seats which by themselves encourage movement, participation and interaction. *himmeli* is a low-lying structure as well as a shelter.

The end-product is a playful addition to the daily capital square, whose shape allows to accommodate a crowd but is still for visitors to enjoy.



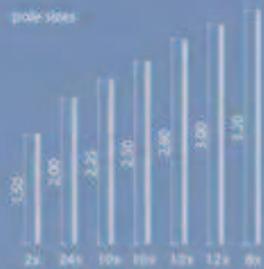
axometric projection



hierarchical construction: basic principle



pole sizes



detail 1:5

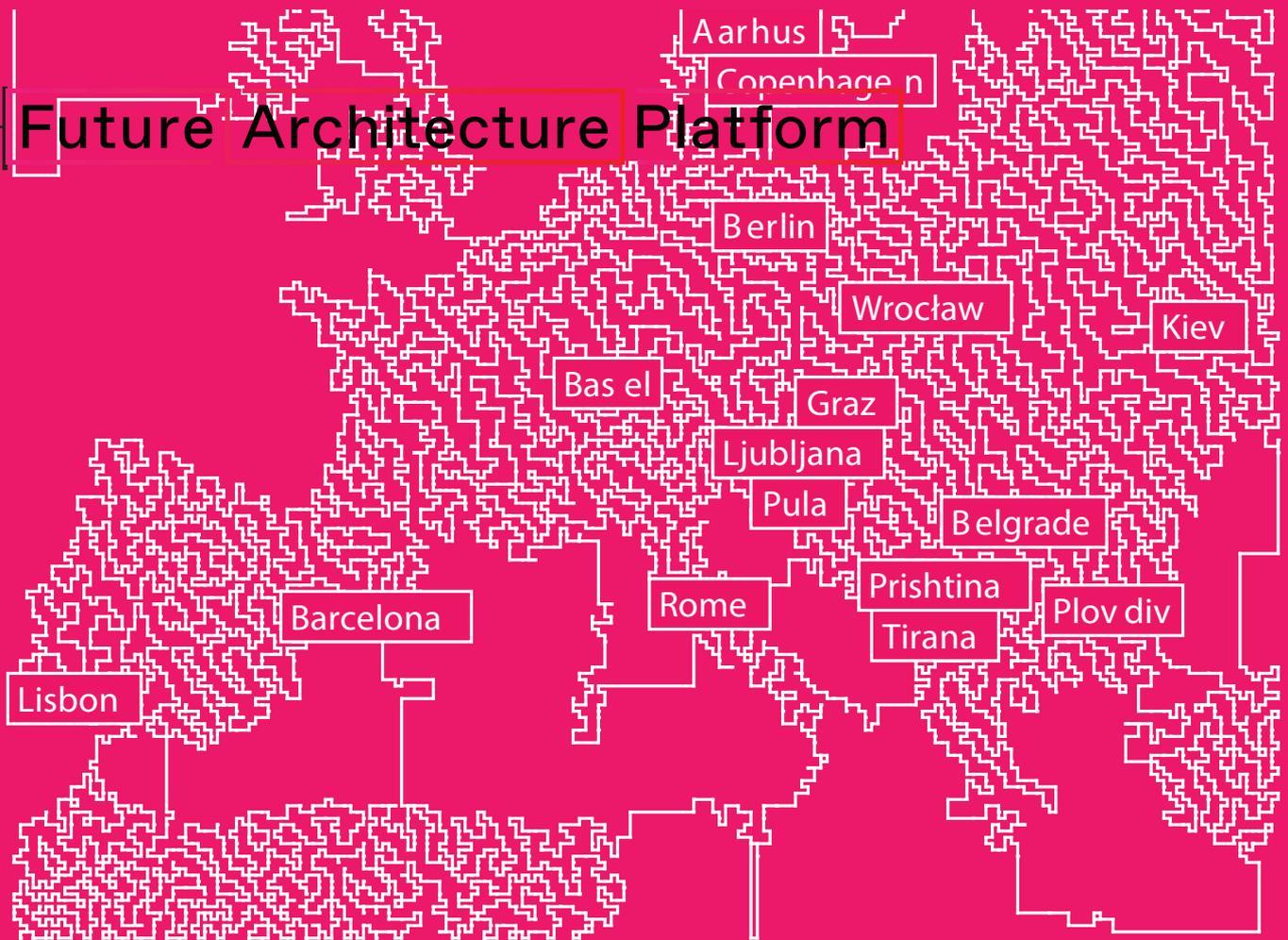


Future Architecture Platform





Future Architecture Platform



WHAT IS FUTURE ARCHITECTURE?

Future Architecture is the first pan-European platform for architecture museums, festivals and producers, bringing ideas on the future of cities and architecture closer to the wider public.

Our goals:

- Think Future. We will highlight the emerging generation of talents in various disciplines and explore and share their ideas about the future of cities and architecture.
- Exchange. 14 organisers from 13 countries will create a pan-European programme, visit emerging creators and present their ideas at exhibitions, conferences, lectures and workshops, in books and on the web.
- Raise awareness. The platform will make complex issues of architecture comprehensible to everyone, and promote a more sustainable living environment.
- Build commitment. A Future Architecture European Quality label will recognize organisers who work with aspiring emerging talents and show their commitment to the platform objectives.

The Future Architecture platform wants to introduce and celebrate innovation, experimentation and the ideas of a generation that will design the architecture and build Europe's cities in the years to come. It will promote European innovation, architecture, culture, knowledge and social capital through a single common platform.



CALL FOR IDEAS

Architecture is prone to envisioning compelling futures. Opening up a broad discussion, 14 European organisations have joined forces to create a platform that is looking for visions from individuals and collectives to rethink the future of architecture in Europe.

The Future Architecture Platform is launching an open call for ideas. In order to communicate the social, environmental, economic and design potentials of architecture to the widest possible audiences across Europe, we are looking for aspiring individuals from various disciplines to present and apply new ideas both on architecture today and what we should expect in the near future. The call is open not only to architects but also to urban planners, curators, landscape architects, designers, artists, filmmakers and any other emerging professionals who think, explore, engage and shape our living environment.

The platform builds on the social mission of European architecture as a fundamental cultural force that has the potential to improve our quality of life. Join us to rethink and envision architecture as a human-centred activity, one that has the transformative potential to address and solve problems that extend far beyond building.

Who can apply?

You can apply, if:

- you are under 40 years of age as of the first day of the open call
- you can document professional achievements (works, commissions, exhibitions, publications, reviews, grants, awards)
- your last work is not older than 2 years old
- your work has not been widely recognised or established by critics, curators or producers (we are looking for emerging, upcoming talents that have not yet enjoyed wider recognition in Europe).

Where to apply?

www.futurearchitectureplatform.org

Future Architecture Platform



Future Archite

FUTURE ARCHITECTURE ENDS ITS FIRST YEAR

Future Architecture, the first European architectural platform, coordinated by the Museum of Architecture and Design (MAO), just completed its first year of operation. The platform promoted an emerging generation of creatives through a vibrant programme that connected outstanding architectural events in 13 European cities: Ljubljana, Rome, Lisbon, Copenhagen, Kiev, Graz, Belgrade, Barcelona, Tirana, Wrocław, Prishtina, Basel and Zagreb. The programme included 5 exhibitions, 7 conferences, 57 lectures, 10 intensive workshops, an architecture and film summer school, and an upcoming book. 25 selected architects, designers and curators have been invited to share their ideas and present their work to an audience of over 250,000 people.

The platform was launched one year ago with a call for ideas that saw nearly 300 proposals submitted by over 500 young emerging creatives from almost 40 countries. The proposals now constitute a repository of ideas, accessible to everyone (<http://futurearchitectureplatform.org/projects>).

Ideas promoted through the Future Architecture platform show that for the emerging generation of professionals architecture is not necessarily an activity whose sole purpose is to build, but rather a field of intellectual research. They



cture Platform

reflect criticism and determination to tackle the most pressing problems of our time. Scrolling through these ideas reveals that this generation feels the need to consider all the aspects of architecture as a profession, to change the understanding of architecture as a business model, and to re-establish architecture's commitment to society. They show architecture as a way of thinking, observation and analysis of the modern world in which we live and operate.

– Matevž Čelik, platform leader and director of the Museum of Architecture and Design (MAO), Ljubljana, Slovenia, the platform's coordinating entity.

The first year of the platform will conclude at the end of October with the inaugural publication in the Archifutures series. Vol. 1: The Museum is the first part of a new three-volume field guide to the future of architecture, conceived and edited by &beyond and published by dpr-barcelona. This volume of Archifutures, plus the soon-to-be-released subsequent additions, The Studio and The Site, present a thoughtful selection of the theories and projects shaping the “future of architecture” today.

On 15 November 2016 at Lisbon Architecture Triennale the Future Architecture platform will launch a new Call for ideas, inviting emerging creatives to participate in the Future Architecture programme that will run across Europe in 2017.



FUTURE ARCHITECTURE BOOK

ARCHIFUTURES VOL. 1: THE MUSEUM
A field guide to the future of architecture

Archifutures Vol. 1: The Museum is the first part of a new three-volume field guide to the future of architecture. The collection maps contemporary architectural practice and urban planning, presented through the words and ideas of some of its key players and change-makers. From institutions, activists, thinkers, curators and architects to urban bloggers, polemicists, critics and publishers, these are the people shaping tomorrow's architecture and cities – and thereby helping to shape our societies of the future as well.

This first volume of Archifutures, The Museum, launching at the Lisbon Architecture Triennale on November 15, 2016, includes thought pieces, essays, interviews, and discussions – in both words and pictures – between founder members of the Future Architecture Platform. Steering the dialogue on the contemporary role of these institutional bodies are current practitioners and thinkers including Socks Studio, Nick Axel, Léa-Catherine Szacka, and Ana Dana Beroš.

A particular highlight of the book is a “collage conversation”, a visual dialogue between Superstudio co-founder Cristiano Toraldo di Francia and Guillermo Lopez of MAIO, with some images specially commissioned for the publication.

In the soon-to-be-released subsequent volumes of Archifutures: The Studio and The Site, the editorial team of &beyond present a thoughtful selection of the theories and projects shaping the “future of architecture” today. They will include contributions from Jack Self, Leopold Lambert, Manon Mollard, Something Fantastic, Amateur Cities, Merve Bedir, Urbz and many more.

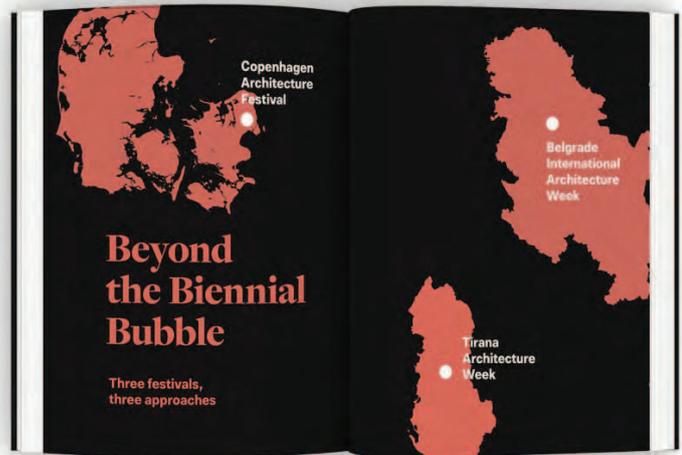
All three volumes are the starting point of a forthcoming digital platform that will function as a live repository of FA platform contributions and experiences, allowing both participants and readers to arrange and print on demand their own personal compilations, enabling them to intervene with the material and its dissemination as well.

The Archifutures books are conceived, edited and designed by [&beyond](#) and published by [dpr-barcelona](#).

Archifutures Vol.1: The Museum
Designed and edited by &beyond
Published by dpr-barcelona 2016
208 pages with full colour illustrations
ISBN: 978-84-944873-6-1

[&beyond](#) is an international and transdisciplinary collective of editors, writers and graphic designers founded in Berlin in 2016. Comprising the editorial and graphics

Future Architecture Platform



Learning by Doing
On reaching the public and learning from mistakes

Interview by Nick Axel

Learning By Doing

Wreston

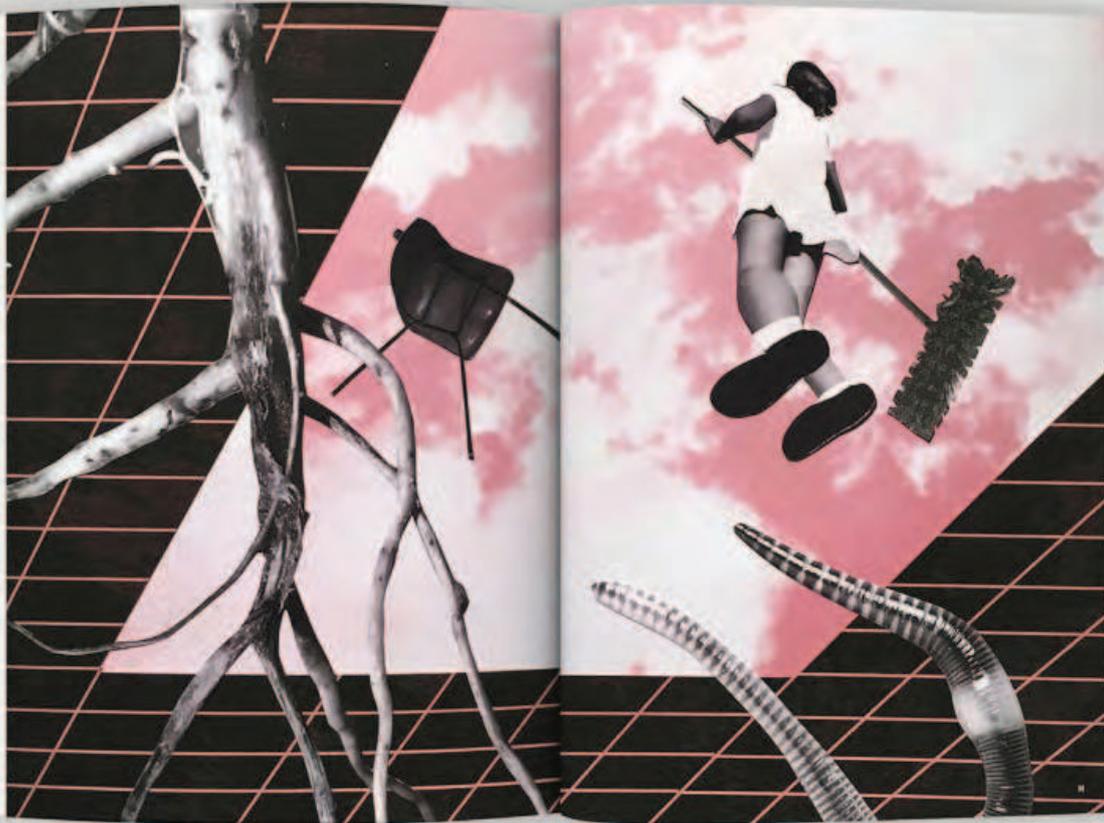
“The driving force is to provide a medium for boosting architectural consciousness and as a consequence the sense of responsibility for our common spaces, heritage or environment.”



Museum of Architecture, Wrocław

Edward Ruska is a member of the Museum of Architecture in Wrocław.

It deals primarily with the history of architecture and urban planning in Poland, as well as international contemporary architecture. The museum is also actively engaged in architectural education, organizing a public archive collection of professional drawings and documents from the 19th and 20th centuries, exhibitions, lectures, seminars, conferences, symposia, master classes, and workshops. The museum works in the field of historical restoration and architecture. The museum presents various exhibitions, seminars, master classes, and workshops. The museum works in the field of historical restoration and architecture. The museum presents various exhibitions, seminars, master classes, and workshops.

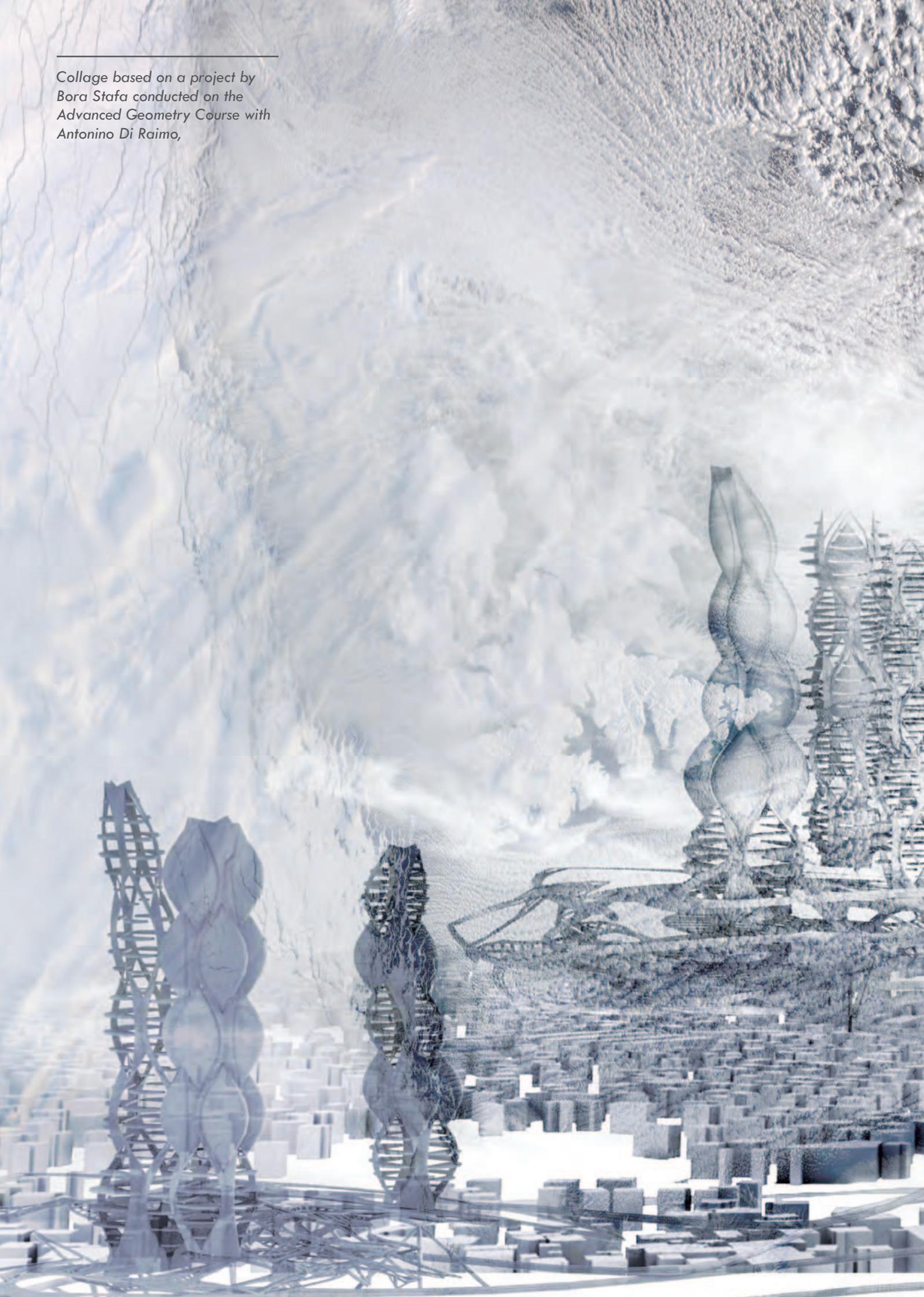


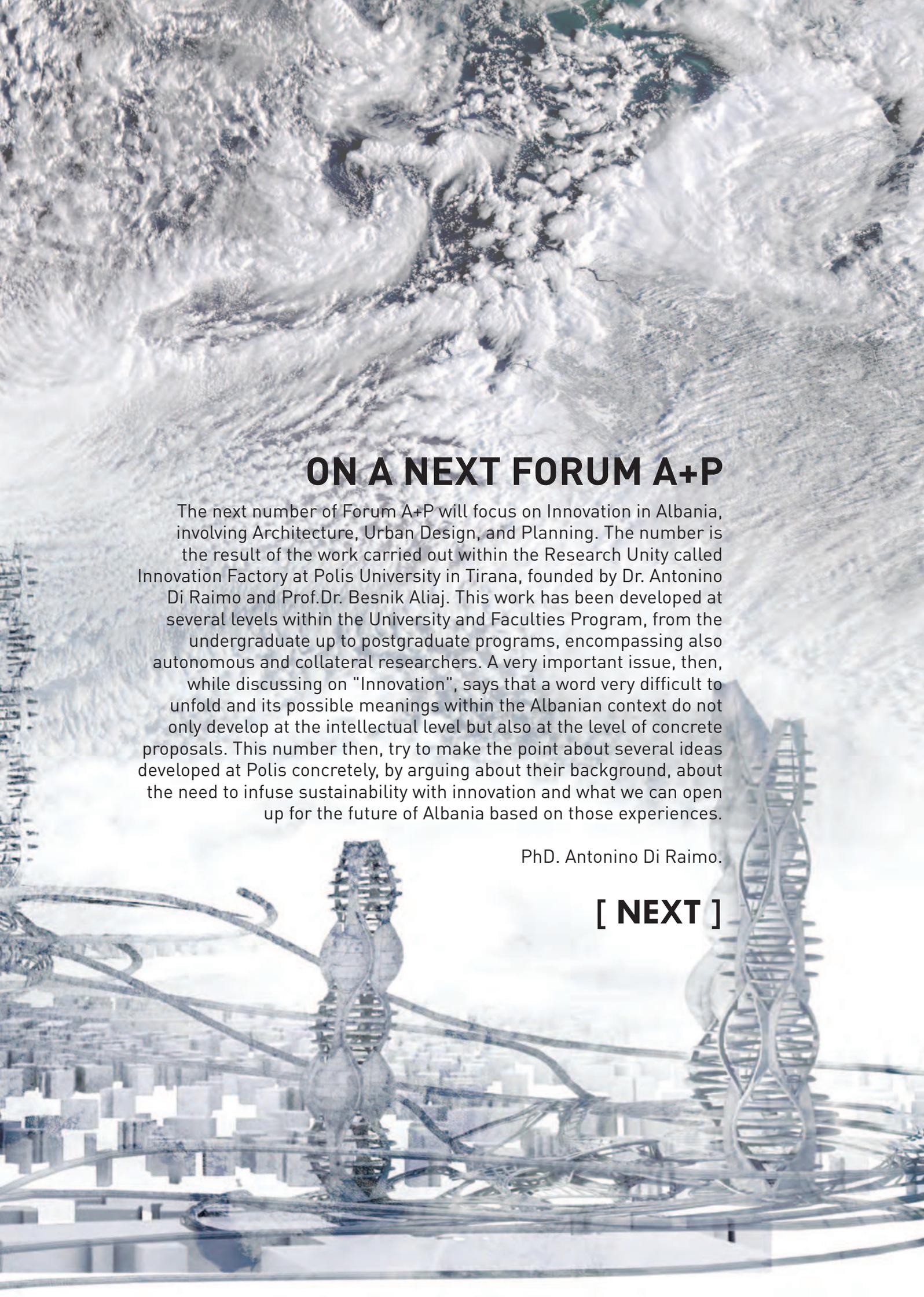
Future Architecture Platform





Collage based on a project by
Bora Stafa conducted on the
Advanced Geometry Course with
Antonino Di Raimo,



An aerial photograph of a city, likely Tirana, with a semi-transparent DNA double helix structure overlaid on the buildings. The DNA helix is rendered in a light blue-grey color and is positioned vertically, with its base at the bottom of the page and its top extending towards the top of the page. The city buildings are visible in the background, and the overall image has a high-contrast, slightly desaturated color palette.

ON A NEXT FORUM A+P

The next number of Forum A+P will focus on Innovation in Albania, involving Architecture, Urban Design, and Planning. The number is the result of the work carried out within the Research Unity called Innovation Factory at Polis University in Tirana, founded by Dr. Antonino Di Raimo and Prof.Dr. Besnik Aliaj. This work has been developed at several levels within the University and Faculties Program, from the undergraduate up to postgraduate programs, encompassing also autonomous and collateral researchers. A very important issue, then, while discussing on "Innovation", says that a word very difficult to unfold and its possible meanings within the Albanian context do not only develop at the intellectual level but also at the level of concrete proposals. This number then, try to make the point about several ideas developed at Polis concretely, by arguing about their background, about the need to infuse sustainability with innovation and what we can open up for the future of Albania based on those experiences.

PhD. Antonino Di Raimo.

[NEXT]



Njohur nga MASH, Ministria e Arsimit dhe Shkencës
Vendim Nr. 153, Dt.08.10.2010

**Standards for article publication on the periodical journal
Forum A+P:**

- Not more than 8 pages, Times New Roman 12, single space;
 - Title, Times New Roman 14, Bold
 - Subtitle, Times New Roman 12, Bold
 - Author, (name-surname, capital, Times new roman, 12)
 - Abstract in Albanian/English if article is in English/Albanian language, Times New Roman 10 (maximum 10 lines)
 - CV of author/authors (5-10 rows)
 - Photo of author (passport format)
 - Literature (publications and websites), refer to Oxford and Harvard model
 - Reference (footnote), Times New Roman 8, Italic
 - Illustrations, send as much higher resolution pictures you can. Editor will select upon your priority
- * The articles will be selected by the board.*

**Standardet për publikim artikulli në periodikun shkencor
Forum A+P:**

- Jo më shumë se 8 faqe A4, Times New Roman 12, single space
 - Titulli, Times New Roman 14, Bold
 - Nëntitulli, Times New Roman 12, Bold
 - Autori, (emër-mbiemër, Times New Roman, kapital 12)
 - Abstrakt shqip/anglisht nëse artikulli është në gjuhën angleze/shqipe, Times New Roman 10 (maksimumi 10 rreshta)
 - CV e autorit/autorëve (5-10 rreshta)
 - Fotoportret i autorit (format pasaporte)
 - Literaturë (publikime dhe website), referuar modelit Oxford ose Harvard
 - Referimet (footnote), Times New Roman 8, Italic
 - Ilustrime, dërgoni foto me rezolucion sa më të lartë. Botuesit do të zgjedhin në bazë të prioritetit.
- * Artikujt shqyrtohen dhe zgjidhen nga bordi redaksional.*

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tirana