

Giovanni Battista Nolli
The new plan of Rome 1748



Tirana Map
Grid

TIRANA INTERRUPTED
Urban vision to inspire the future
Loris Rossi



TIRANA INTERRUPTED

Urban vision to inspire the future



1 Giovanni Battista Nolli The new plan of Rome 1748

Introduction

The idea of this workshop is to draw inspiration from one of the most important moments in the history of Rome during the 70's, when 12 architects gathered by *Piero Sartogo*¹ started to work on the idea of *Rome interrupted*. The main objective was to delete two hundred years of history characterized by speculation, reconfiguring an image for Rome starting from the plan drawn by Giovanni Battista Nolli in 1748². Through this concept, Piero Sartogo froze the beauty of Rome exactly in the moment when Nolli, in the 18th century, offered to the Pope Benedetto XIV the first plan for the center of Rome. A fascinating image, as well as a contradictory one, that still today inspires many contemporary architects.

Starting with this background as main frame of work, the idea of this workshop is to elaborate the value of the past of Tirana considering its uncontrollable attitude to develop through spontaneous processes, always interrupting the main Unitarian vision of the city. The urban design concept that anticipates the construction phase has been contradicted several times through put the history of Tirana. For this reason to inspire the future means to create a new urban paradigm where the city will no longer be considered through a unique design action, but rather through apparently separate fragments, connected by an underlying, "hidden frame." This workshop will serve as an experience to investigate on the possible ways in which the city of Tirana could grow in the future: possible scenarios for the city should consider changes in the spatial, infrastructural, natural and social environment. The students will be asked to intervene in different areas of Tirana, proposing possible urban scenarios as a projection of a future image for the City. To inspire future growth, the students will need to inject new processes in the urban organism, where the city is imaged and not designed; in others words, the meaning of the city will be turned upside down.

¹The architects invited were: Piero Sartogo, Costantino Dardi, Antoine Grumbach, James Stirling, Paolo Portoghesi, Romaldo Giurgola, Robert Venturi, Colin Rowe, Michael Graves, Robert Krier, Aldo Rossi, Leon Krier.

²Gian Battista Nolli Giovanni Battista Nolli (Como 1692 – Rome 1756) was one of the most important engravers and surveyors of the 18th century. From the beginning he was involved as surveyor for the land registry in Milan, than he moved to Rome to work on the first topographic map of the center of Rome. Nolli's map was the first scientific survey of the center of Rome; its importance came from the fact that in the previous period (baroque) most of the graphical representations of Rome were ideal and bird eye views, like in the case of beautiful engravings by Giovanni Battista Falda in the 17th century. The new Nolli map, besides being an exact scientific survey, was considered also an innovative graphical representation. A new image of the city to show the world how urban paths and inner spaces of the city's most important monuments were joined in a continuous flow of space.

Historical View

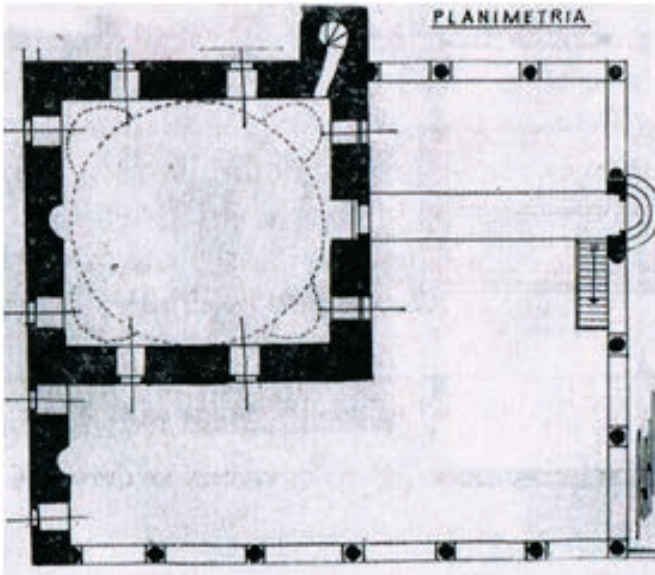
Tirana, Albania



2 Ethem Beu Mosque
Skandebeg Square 1794 - 1822

Contradicting Patterns

The history of Tirana's urban development has been characterized by a mix of intentions; each tentative, done in a different period, overlapped with the previous one, generating a disorder map. The city as we see it today, appears to have imprecise boundaries, where all the underlying meanings are still waiting to be concluded. For the purpose of the workshop we will try to go through some key moments of Tirana's development; each tentative of urban design will be crucial to understand the logic behind the city's present day condition. The history of Tirana's development should be read as a recipe book in which only some ingredients may be useful for future experimentations³.



3 Ethem Beu Mosque
Plan

Urban development phases

The first city structure was established during the Ottoman period, in the 14th century; at that time Tirana was considered a strategic transit hub between Christian Europe and Oriental Turkey. The main urban connotations were the Mosques, around which the first villages were built (5-6 isles). In this period the city increased its commercial and economic activities thanks to the important families present in the town. Thanks to its central location in the country, between mountains and sea, in the 1920's Tirana was declared capital of Albania. In 1923 Austrian Architects developed the first regulatory plan. The main strategy of the new plan was to combine a new orthogonal grid with the existing road system. From this moment on a new kind of approach is undertaken, where the concept of regeneration tries to combine and integrate the new urban vision with the traditional settlement. The next important shift occurred in 1926, when a well known Italian architect, Armando Brasini, was asked to design the second regulatory plan. This marked a crucial moment for the city as the image of Tirana capital started to be defined. The idea was to design an Italian colony, crossed by a boulevard (35 m wide and 2 km long) running from north to south. Besides giving a strong identity to the city, the new regulatory plan introduced a new vision for the future development of Tirana: for the first time in the history of Tirana the city was not just designed but also imaged.

³ The urban evolution of Tirana is thoroughly described in: Besnik Aliaj, Keida Lulo, Genc Myftiu, Tirana the Challenge of Urban Development, Cetis edition, Slovenia, 2003, p. 11-126.



4 Urban Plan 1916
Tirana, Albania



5 Urban Plan Details 1923
Tirana, Albania



6 Urban Plan Details 1923

In 1928 the third regulatory plan was designed by the Austrian architect Kohler. His idea, following the first Austrian plan, was to develop a quadratic system for the future expansion of the city. The fourth city plan was drawn during the King Zogureign, in the 1929. The boulevard was extended to the stadium and most of the important, still existing, buildings were built. In 1939 the city fell under the Italian control and in 1940 a new city plan was designed to meet the demands of population growth. The new plan concerned also the additional municipalities surrounding the existing city. The road system was improved and new ring roads were planned to connect all the main parts of the city with the new development areas surrounding the original settlement. The new plan was designed by architect Gherardo Bossio, his vision of the city was clearly centered on the need to meet the demands of the increased population. Like in all the Italian colonies, even in the case of Tirana new public and administrative buildings were built, most of them were concentrated along the main boulevard. Still today, passing on the main axis, the Italian identity remains an important dominant layer of the urban fabric, the boulevard marks the past and the future development of Tirana⁵.

Between 1945 and 1990 Albania witnessed one of the most difficult periods in its history: as soon as the Italian fascist occupation came to an end, the communist regime established itself and Tirana was under Enver Hoxha's dictatorship for 45 years. The reforms introduced by the new government invested most of the financial and human resources in the public sector, completely ignoring the private sector; the main aim of the dictatorship was to control all the Albanian territory: roads, housing, factories and agricultural land, all suffered from the rearrangements introduced by the regime. Since everything had to bend to the new party's will, during this phase even the landscape was substantially modified. The agricultural landscape (still visible today) was indelibly marked by the new centurions, following a new organized and rigorous organization of the land. Another important choice made concerned past history; the continuity with the tradition was interrupted, in the willful attempt to re-write history, creating an element of discontinuity between past and future.

⁴ Armando Brasini (Rome 1879 – Rome 1965) was one of the most important Italian architect who worked for Mussolini, in his buildings it is recognizable a strong eclectic component.

⁵ An interesting study on Tirana and its possible development was done by Berlage Institute: AA.VV., Tirana Metropolis, The Berlage Institute, Rotterdam, 2004.

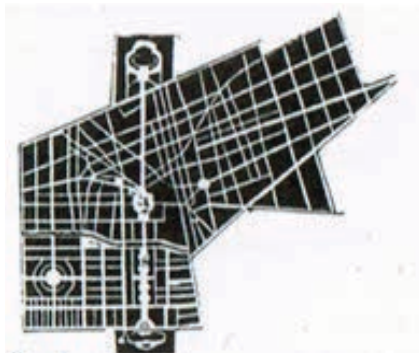


7 Boulevard Armando BRASINI 1923
Tirana, Albania

This operation impacted the citizens both physically and psychologically. The city plan was conceived in different phases and implemented through several projects, to mention only few: the completion of one of the ring roads and the ambitious project for the northern extension of the boulevard. After the death of Enver Hoxha, in 1985, Tirana was faced with a new challenge, a transition period that still persists. Following the Nineties Tirana became one of the singular cases in the world where a total absence of the development plans and policies encourage processes of spontaneous construction and informality. Occupation of public land and extreme urban degradation are the main characteristic of this period. More than 70 percent of the new buildings erected during Nineties were built without a permit. In 10 years of speculation Tirana's shape changed and the opportunity to reconfigure it with a uniform vision was lost once again.



8 Plan of Existing Situation 1917
Tirana, Albania



9 Regulatory Plan 1923
Tirana, Albania



10 Plan of Existing Situation 1957
Tirana, Albania



11 Regulatory Plan 1942
Tirana, Albania



12 Regulatory Plan 1957
Tirana, Albania

From Rome Interrupted to Tirana Hidden Frames.

Images of a city to be discovered

The idea of the Rome Interrupted exhibition (1978), as already mentioned, came from the architects Piero Sartogo with an important contribution by Giulio Carlo Argan, one of the most important figures in contemporary art criticism and at that time mayor of Rome. The meeting between an architect and an art critic justifies what we can define as one of the most interesting intellectual operations developed in the last century. In fact, apart from the “*design exercise*” itself operated by the 12 architects invited - Piero Sartogo, Costantino Dardi, Antoine Grumbach, James Stirling, Paolo Portoghesi, Romaldo Giurgola, Robert Venturi, Colin Rowe, Michael Graves, Robert Krier, Aldo Rossi, Leon Krier - it's important to underline the theoretical framework in which the architects operated. As a matter of fact what was thought in relation to processes was much more important than what was elaborated as a final result.

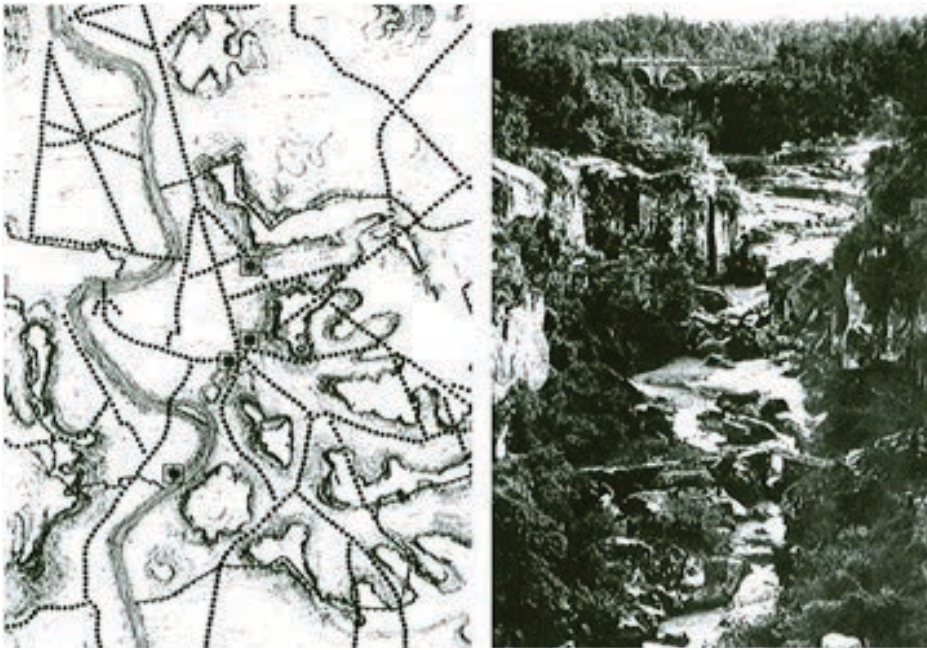
The exhibition done in Mercati Traianei in Rome in the 1978 compared two images; the first one was the 1748 map by Nolli - which emphasized creativity from the past - the second one represented Rome dissected into 12 fragments presented, like G. C. Argan himself explains, as images of unrealized desires. The 12 images were intellectual tools that operated on a theoretical level and not solely on a practical one; in order to inspire the future development of Rome this operation challenged the contemporary way of conceiving urban development.

Nolli's map represented how the urban development of Rome was closely connected to a series of historical meanings until the 18th century; until that moment Rome was not interrupted but just under a hidden frame. Analyzing carefully Nolli's map we can observe how his idea to link the voids created by the roads system with the interior space of the main public buildings, was an interpretation of the state of historical origin. We can consider this operation a pure act of reiteration of creative constants drawn from the past. Rome was interrupted when the persistence of meanings attributed to the sense of belonging to a place started to be destroyed from the speculative actions that dominated the urban scenarios for the following 200 years.

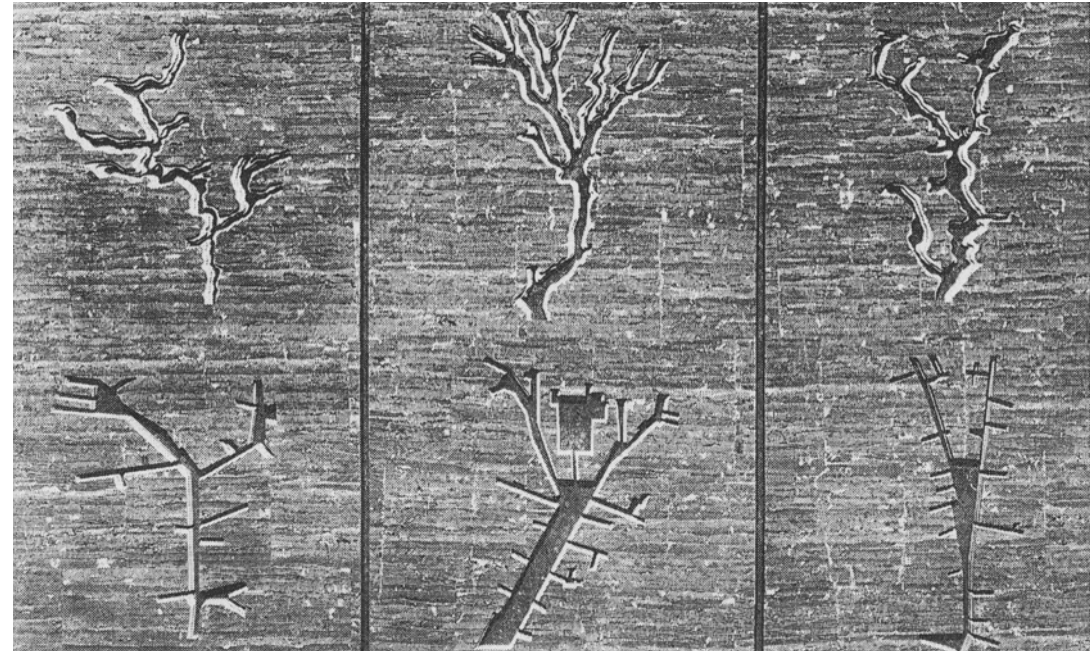
The Norwegian architect Christian Norberg argues that, the *genius loci*⁷ of Rome doesn't come from geometric abstraction, Rome shows a strong attachment to nature. All the roads, like the ones represented on the Nolli's map, are the representation of an image from the past made of volcanic rock that has been furrowed by streams of water over the centuries, forming the famous “*Forre*”⁸. “Rome before Rome” was a city built on top of the ancient Etruscans ruins, which in turn had been built on top of layers of lime stone sedimentations. The “Forre” can be considered as a road network that is still perfected on the morphology of Rome. Nolli's map was nothing more than a reinterpretation of a past that was waiting to be reactivated. Some creative representation techniques may bring back to the surface hidden frames and become tools that are able to reveal a hidden reality.

⁷Christian Norberg-Schulz, *Il genius Loci di Roma*, in *Roma interrotta. Dodici interventi sulla Pianta di Roma del Nolli*, Johan & Allevi edition, Italy, 2014, p.25-31.

⁸Forre in English Gorge: A narrow valley between hills or mountains, typically with steep rocky walls and a stream running through it.



13 Paolo Portoghesi e Vittorio Gigliotti
Urban Morphology as a natural persistence



14 Topography of the gorges near Bassano in Teverina compared with the floor plan of an area around Palazzo Carpegna

A hidden frame can also be seen as a creative constant that can be traced through a migration of terms. The meaning of a migration lies the fact that certain processes can be considered a common base of creative structures that belong to different disciplines. The image of the ancient forre can be combined to Nolli's map just as it can be combined to the sculpture for the city of Gibellina by Burri. They are geometries that activate meanings; this process activates a series of creative reiterations that offer interesting operational modalities.



15 Paolo Portoghesi
Interpretative Diagram of the gorges



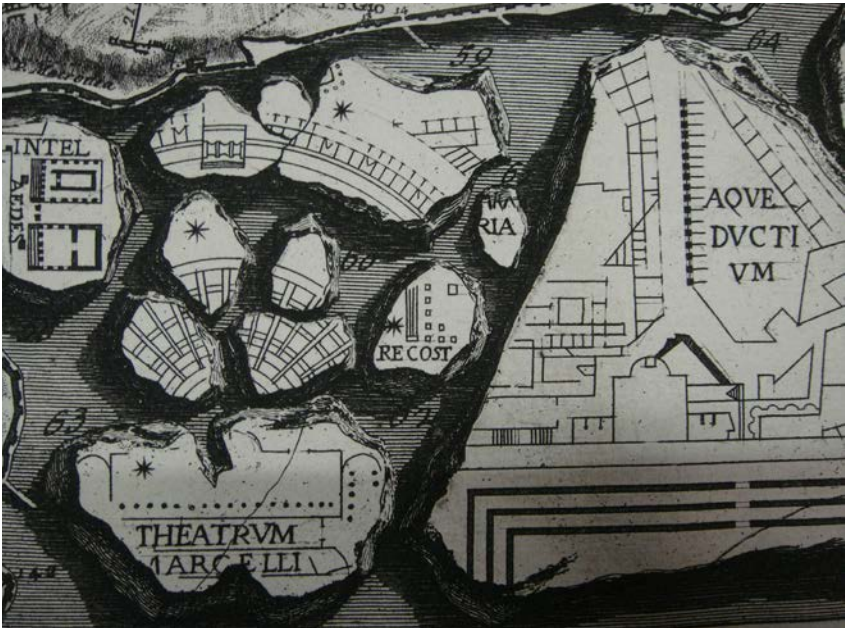
16 Nolli Map Details 1748



17 Alberto Burri Cretto 1984-1989
Gibellina Italy

Rome has never had a dominating road system; the city is a result of a sum of events that, over the years have left a trace on the urban form. The example of Rome interrupted can be used as a paradigm for a city like Tirana. Tirana, like Rome has a hidden structure that ought to be rediscovered. To rediscover it we must not erase the alterations caused by several years of speculation, but accepting it as it is today instead. The challenge of this workshop is to experiment on an informal city by means of a new plan and an image, avoiding to consider the whole city at once, but through a set of fragments instead.

Built - void, hidden hierarchies.



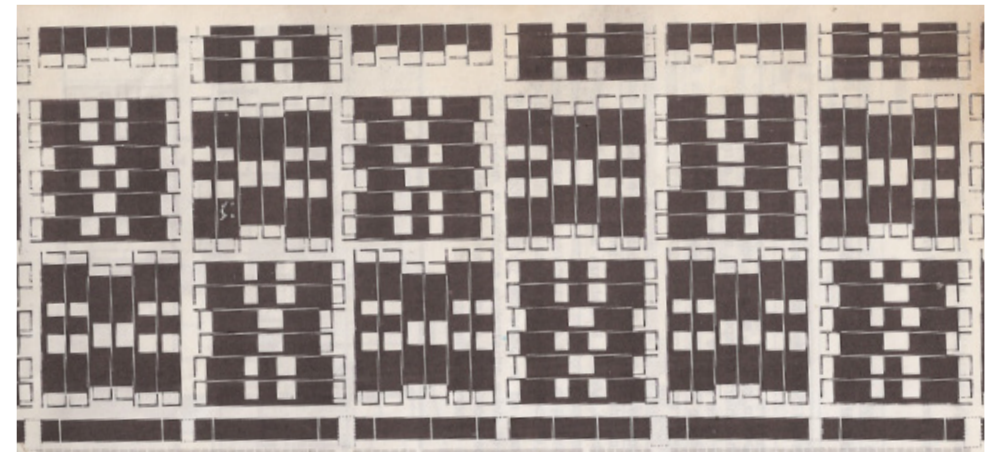
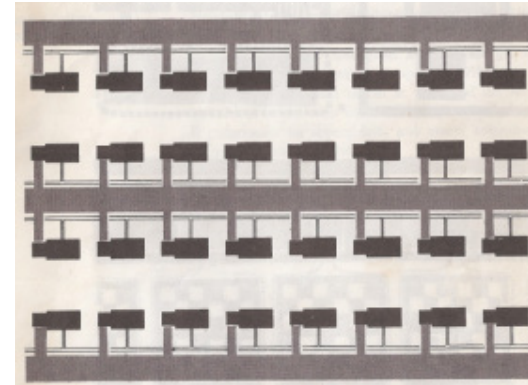
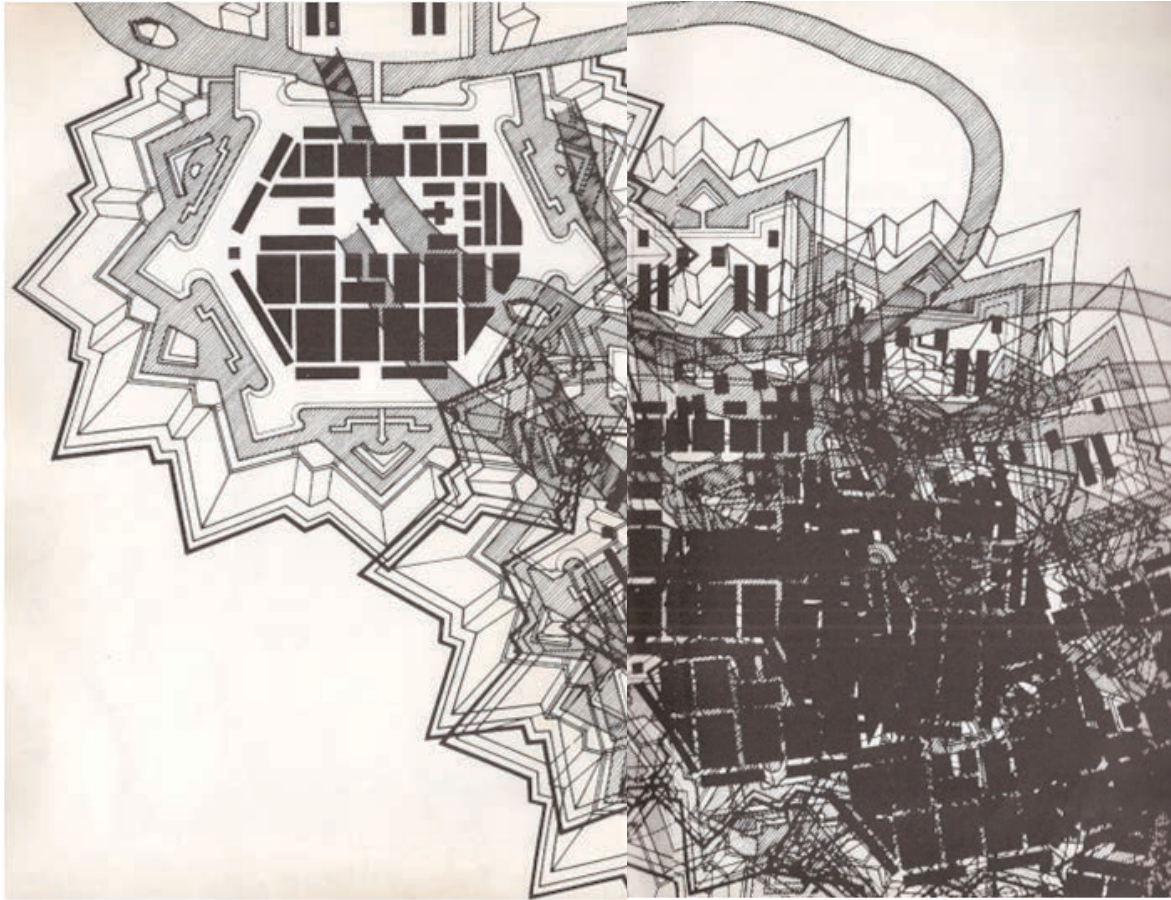
17 Roman Forma Urbis
The Forma urbis is a massive marble map of ancient Rome, created under the emperor Septimius Severus between 203 & 211



18 Runway Prints
Gamla Stan
Swedish company called Local Graphics.

Space of Relations

Operative Tools



19 S. Chermayeff, C. Alexander,
Spazio di relazione e spazio privato, Il Saggiatore, Milano, 1968.

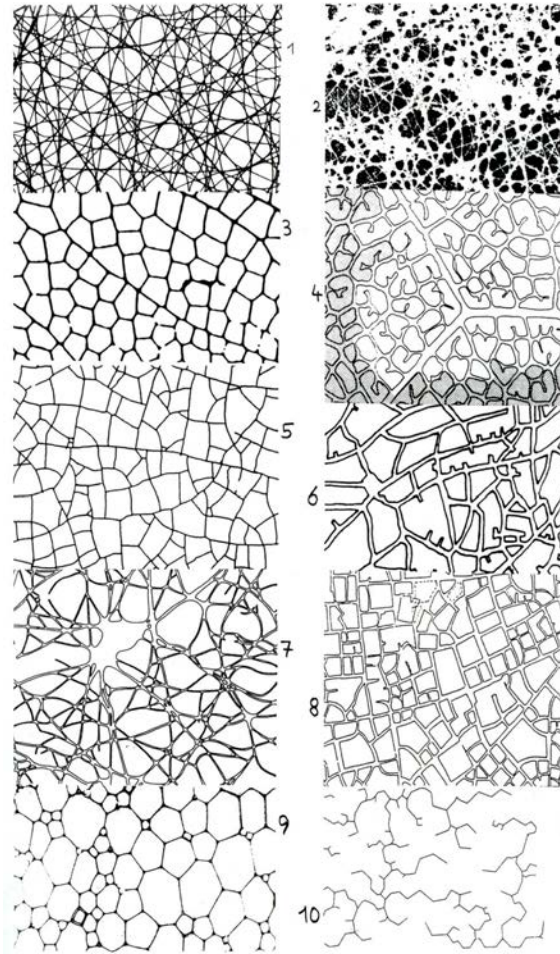


20 Ursus Wehrly
The Art of Cleaning Up

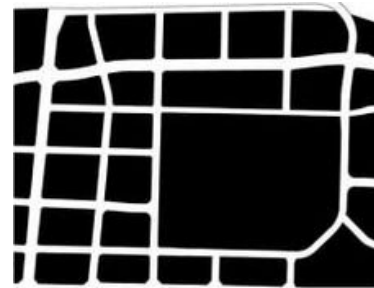
21 Deconstructs city plan maps
Istanbul by Armelle Caron

Diagram that Change

Urban Textures



22 Frei Otto. Occupying and connecting.



MISSISSAUGA



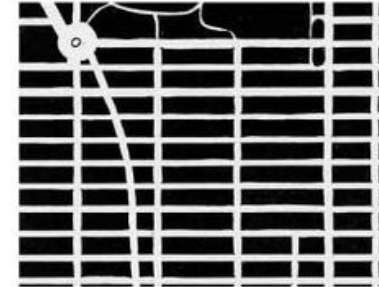
BARCELONA



COPENHAGEN



LONDON



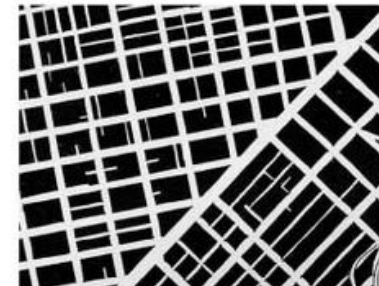
NEW YORK



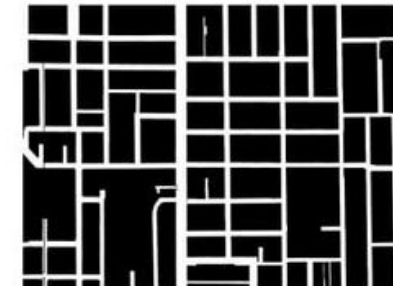
PARIS



ROME



SAN FRANCISCO

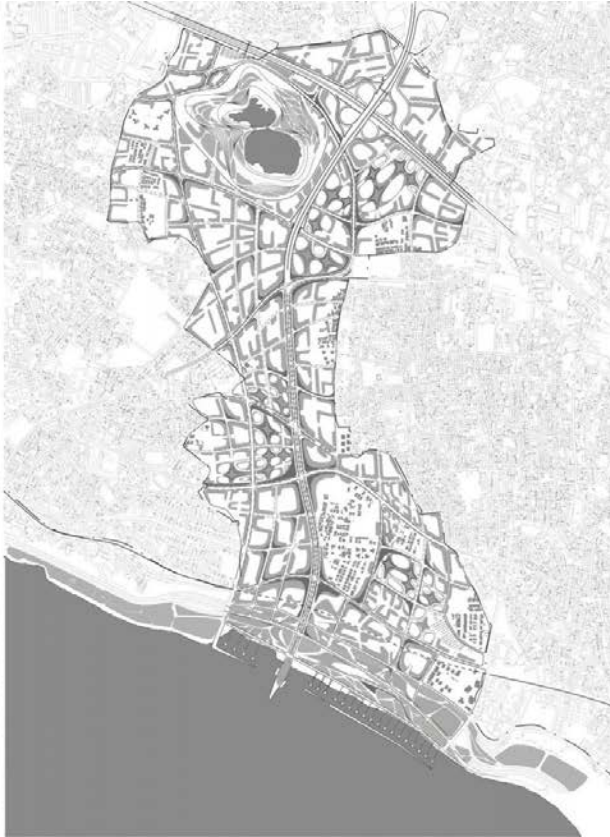


TORONTO

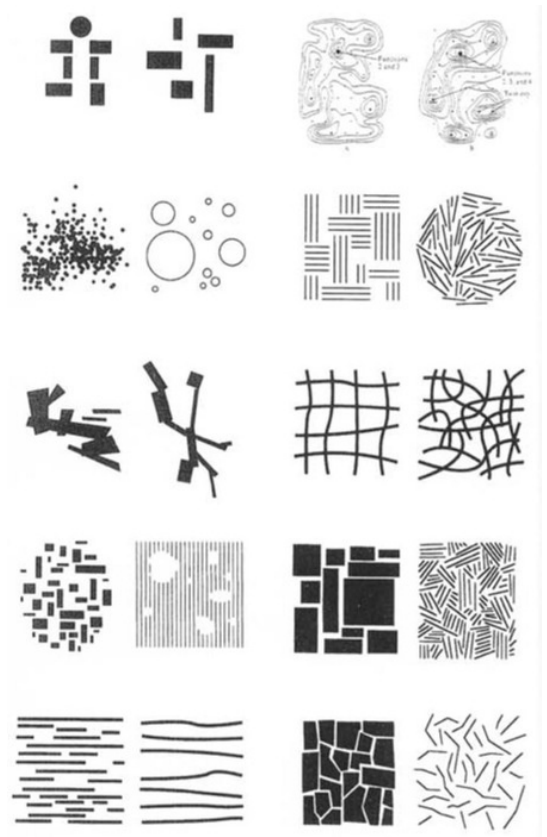
23 Urban morphology.



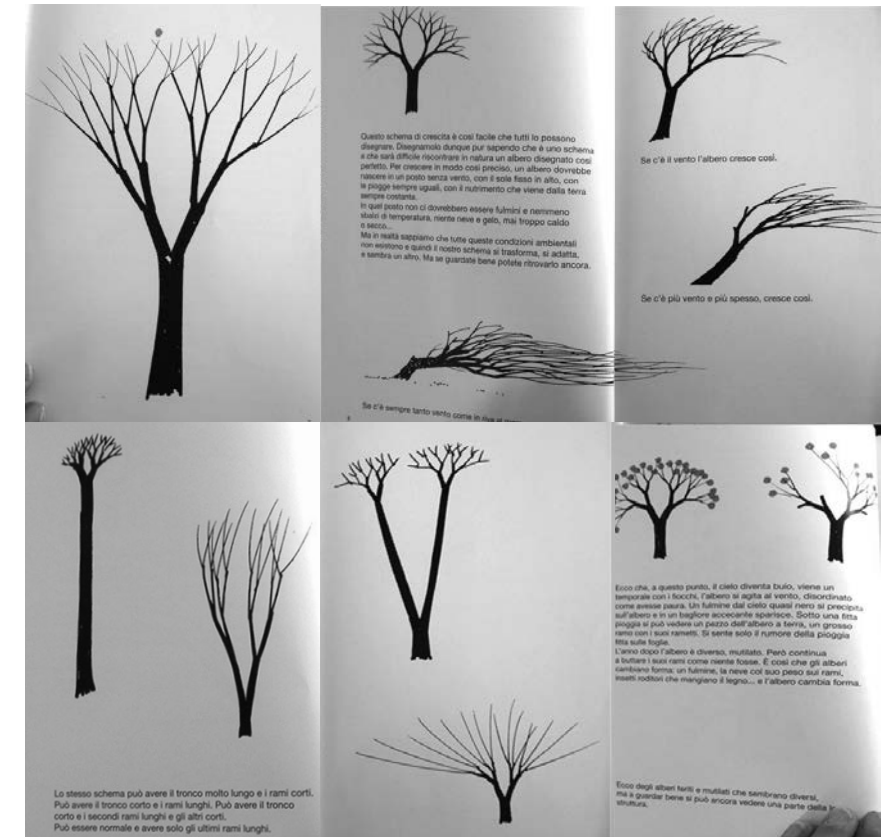
24 Zaha Hadid Architects, Diagram
Kartal-Pendik Masterplan, Istanbul, Turkey, 2006



25 General plan - Courtesy of Architect
Location: Tabriz, Iran (Central Asia)
ICHTO East Azerbaijan Office, Tabriz, Iran



26 Stan Allen
From Object to Field



TAW

POLIS University

15 SEP - 15 OCT 2014

Workshop in TIRANA

Hidden Frames

A hidden frame is an act of interpretation whereby, through certain representation methods it is possible to make visible, forces that are not. Like in the case of Nolli's map, where he used the technique of representing the city from above to underline aspects that would have otherwise never been known, the urban disorder of Tirana cannot be represented through traditional representation means, we must find a new tool capable of disclosing energies which are hidden or interrupted. A hidden frame is a subjective and visionary value that plays the role of intermediary between past and future; to address it we must start exploring different scenarios considering the use of diagrams that can support the logic related to the variation of forms and concepts. To investigate on a hidden structure also means to import from other disciplines a similar behavioral logic, where processes of phase change become creative constants to be repeated in our case study. The future urban development of Tirana is waiting for a new vision in terms of representative processes as well as architecture visions.

The aim of this workshop is to track down, within the existing building fabric, hidden characters that can be highlighted and designed in terms of possible future scenarios.

The City as Image

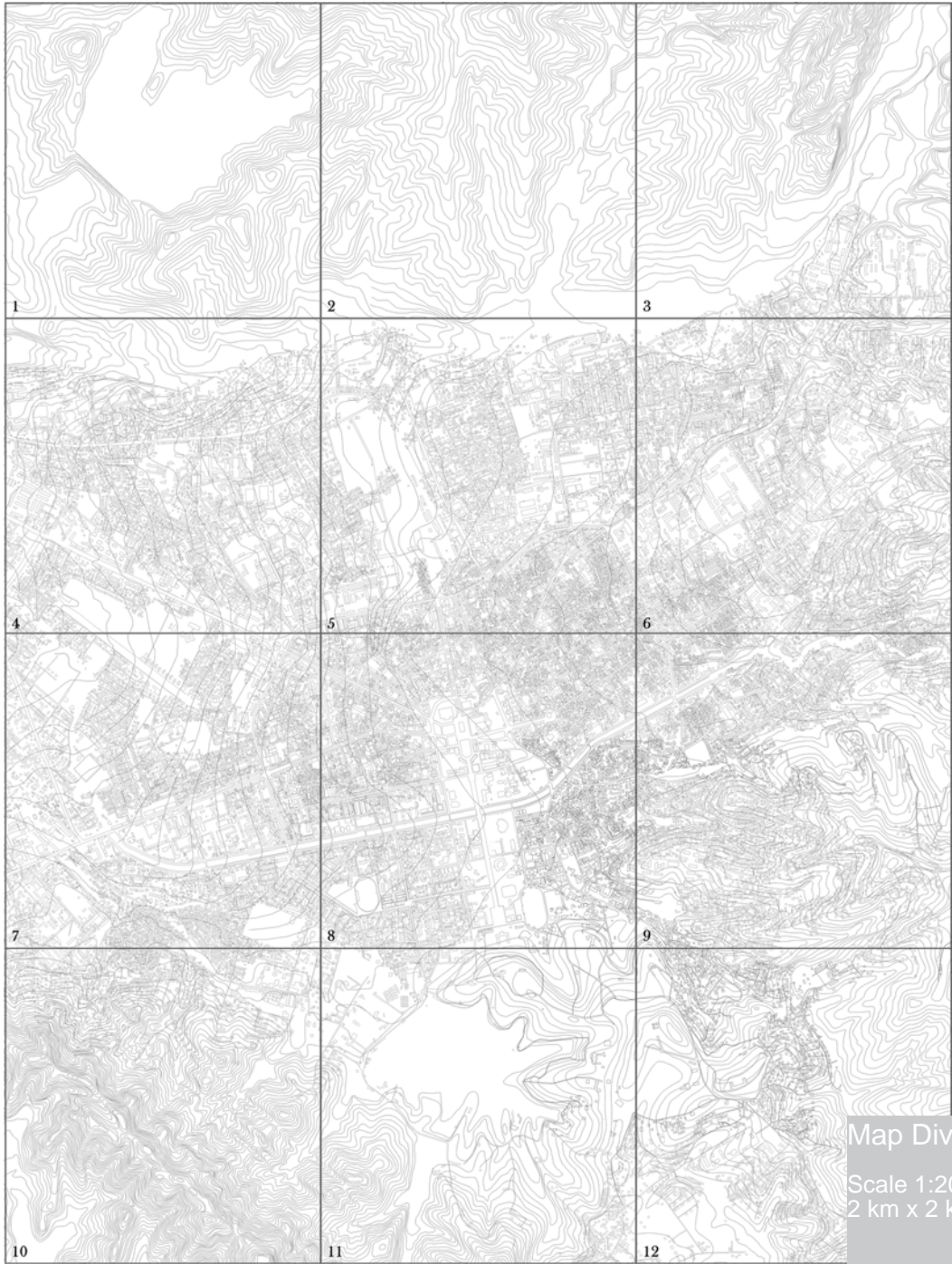
How do we represent the city's future image?

The students will be asked to draw a new version of Tirana's map drawing inspiration from Nolli's map. Tirana's map will be divided into 12 sectors (2 km x 2 km). Each group of students will be assigned one of the pieces and they will have to develop the following material:

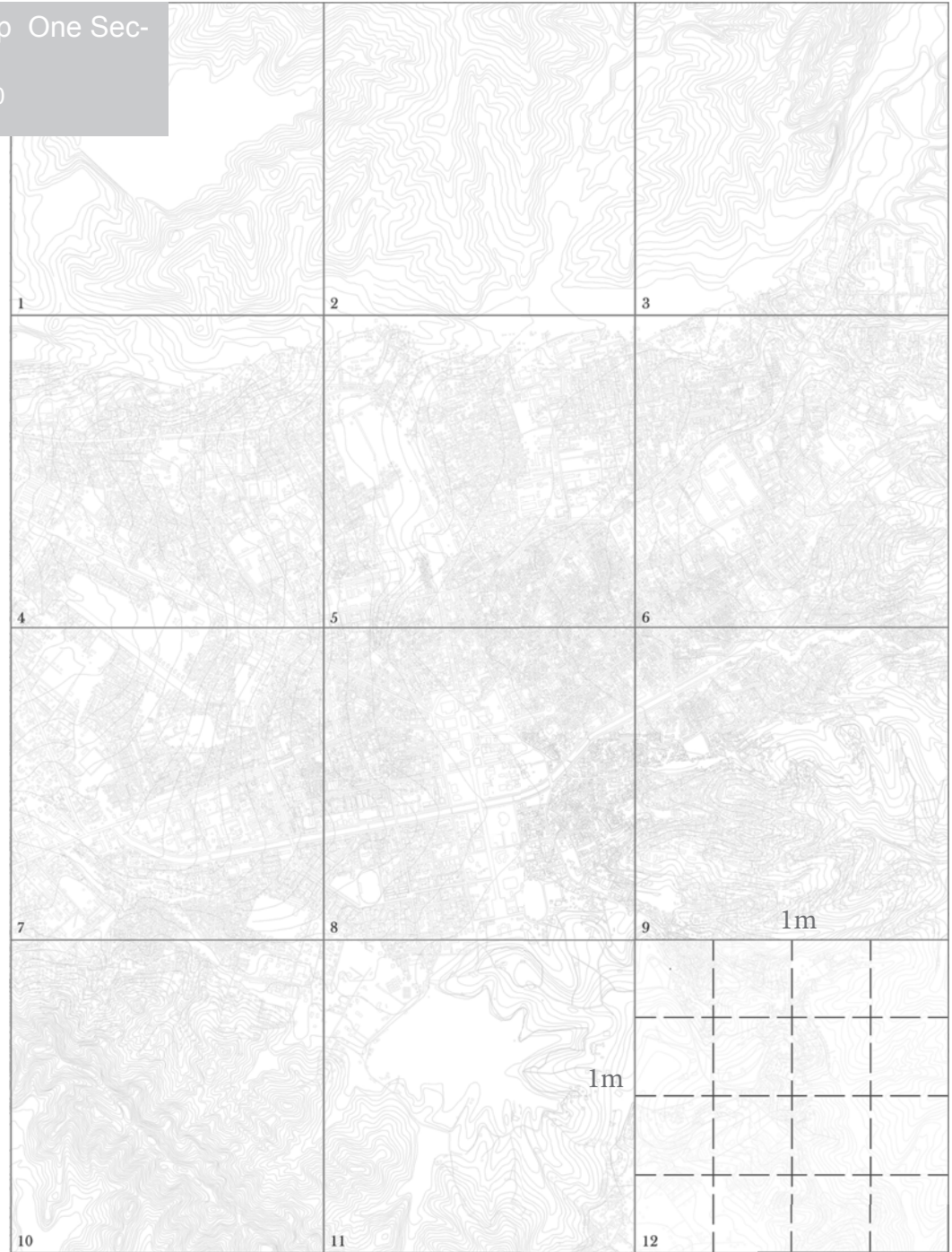
1. Plan (1:2000)
2. Rendering of new vision of the city
3. Physical model
4. Diagrams to explain the variation process, from the original map to the new vision considering possible functional, morphological and environmental scenarios.

The scenarios are imaginable trajectories to project Tirana into the future.

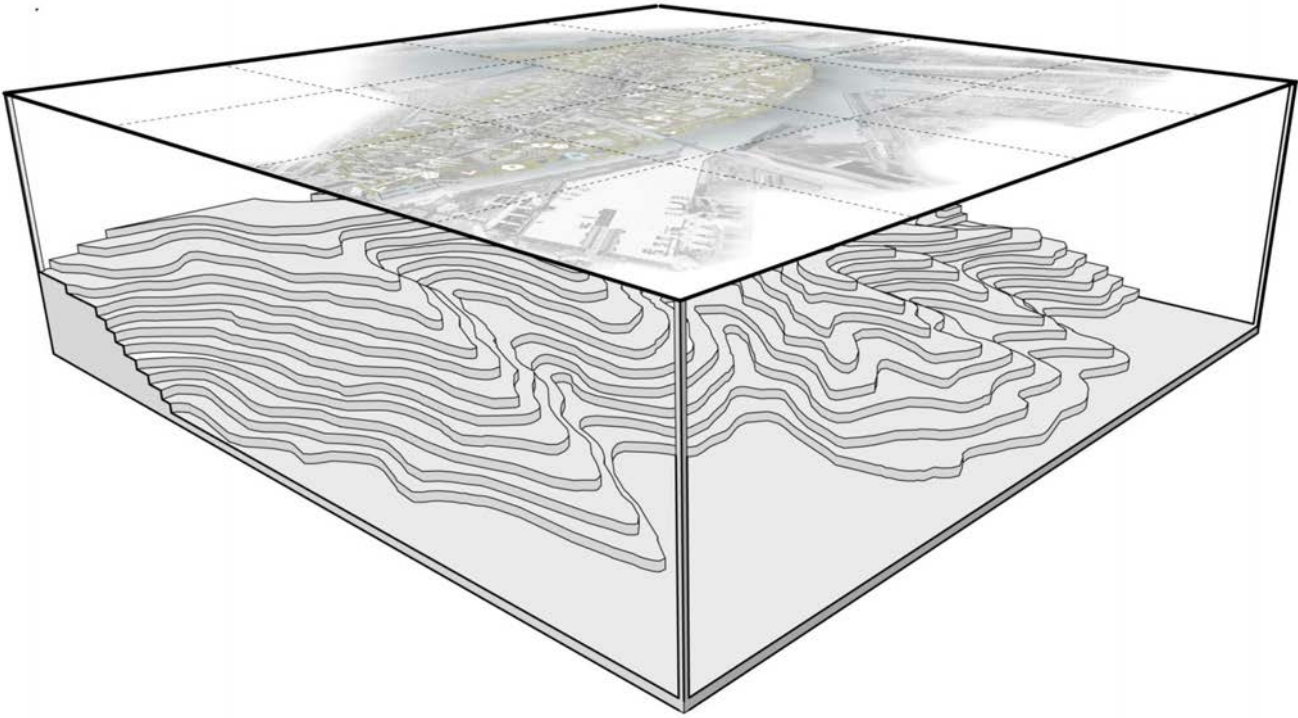
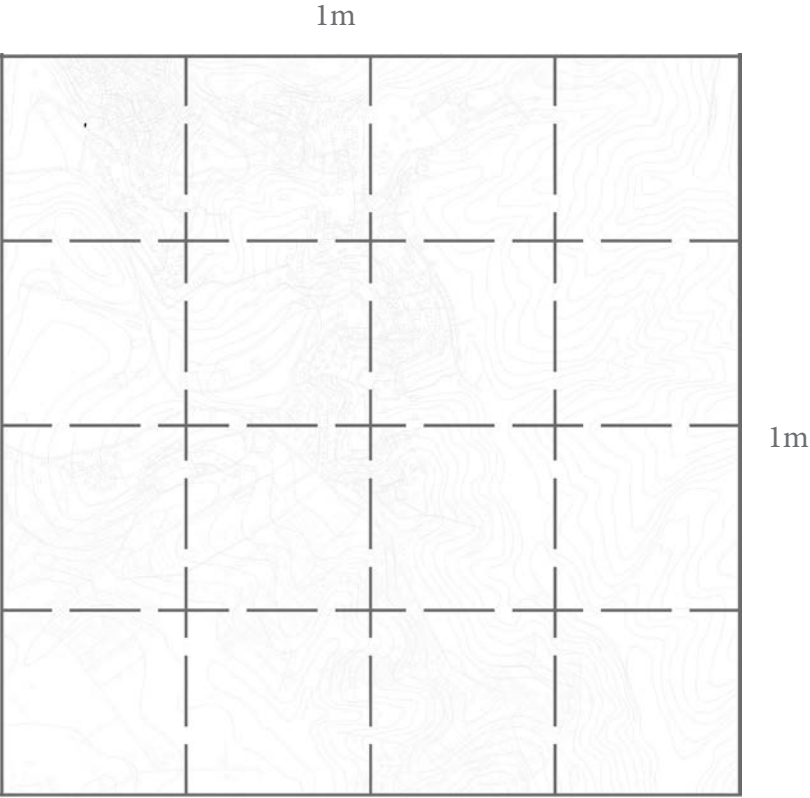
⁶ Gilles Deleuze in his book on Francis Bacon, gives an interesting interpretation starting from a Paul Klee's famous formula - "Not to render the visible, but to render visible". Deleuze focused on the idea that some forms of art such as: music and painting must be able to make visible forces that are not; In this way the forces are strongly connected with the sensations; in Gilles Deleuze, Francis Bacon: the logic of sensation, Continuum, London, 2003, p. 56.

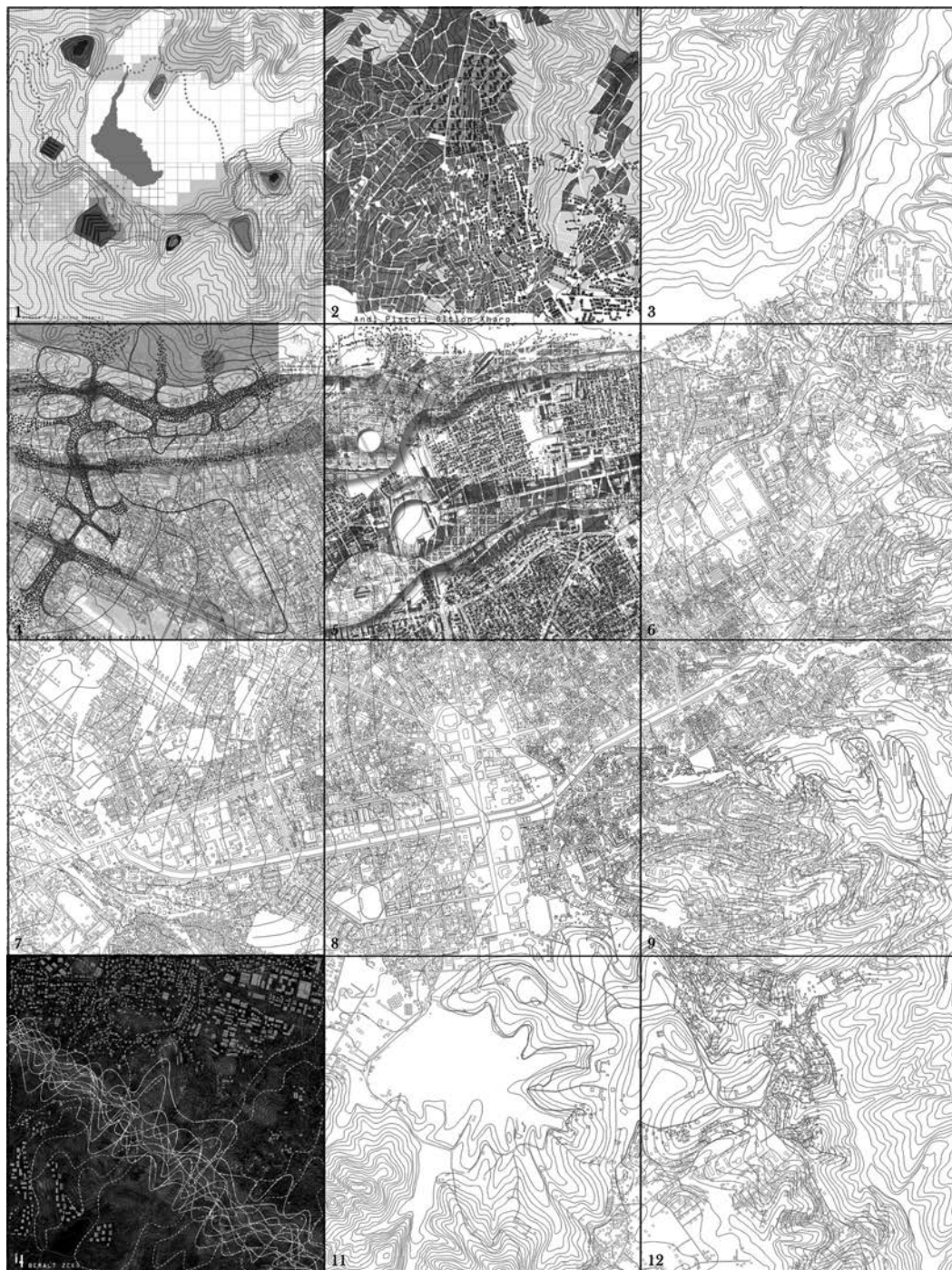


Each Group One Section
Scale 1:2000



12 models
(1 each group)



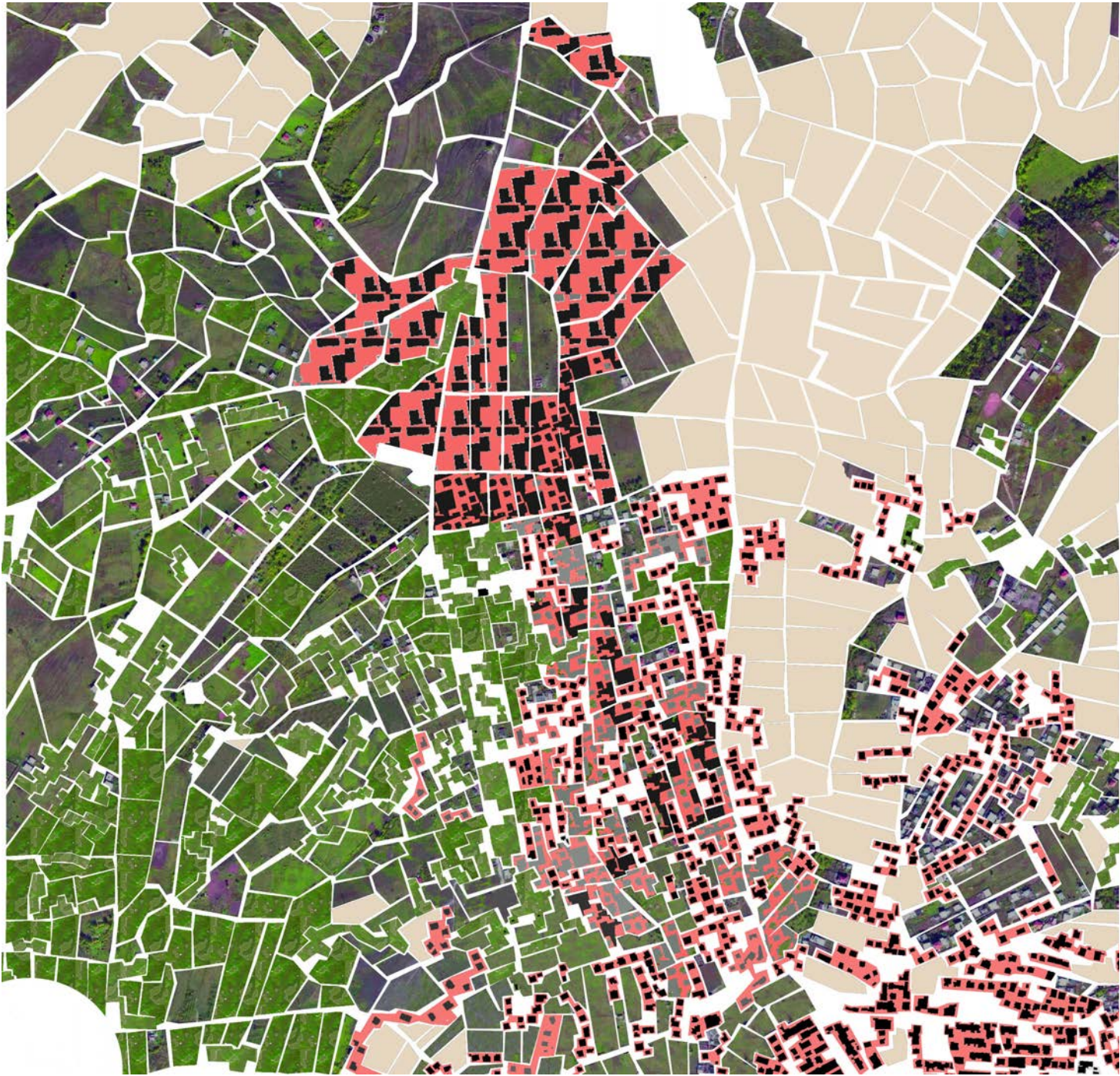
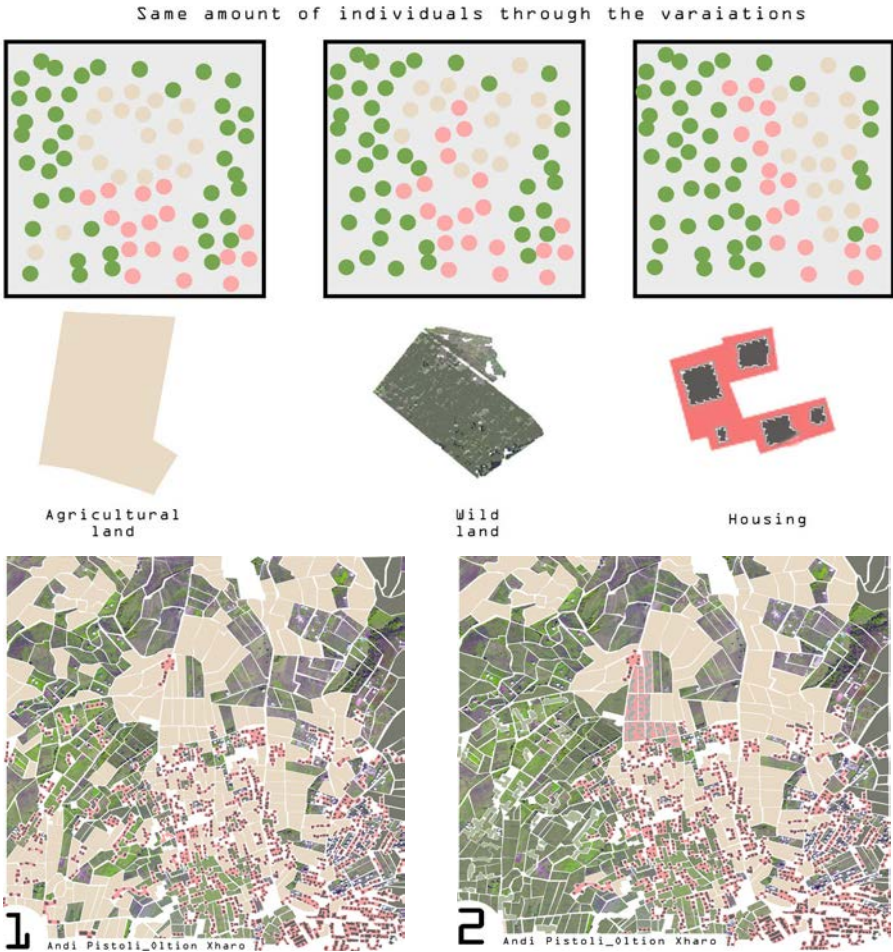


TAW 2014

Students Results

Fragmentation Entrophy Matrix

Student : Andi Pistoli





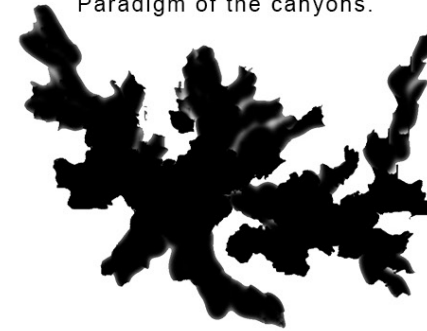
Student:
J. Zamani & B.Arkaxhiu



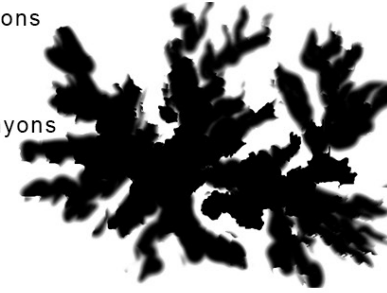


Paradigm of the hidden energy of the canyons in relation with the land.

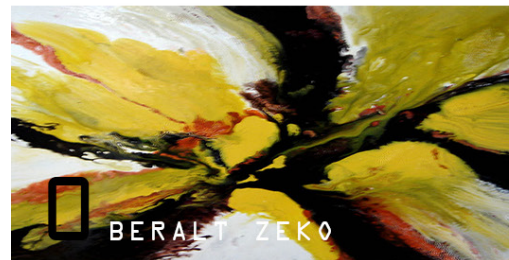
Paradigm of the canyons.



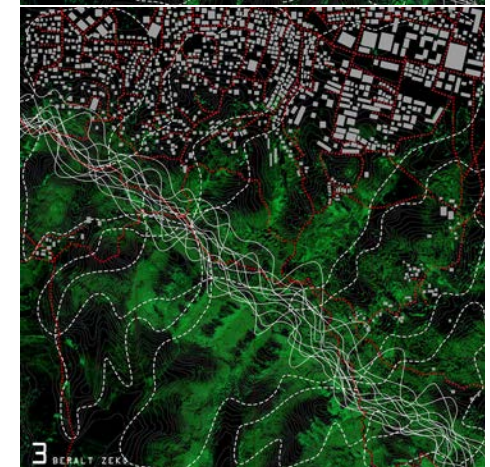
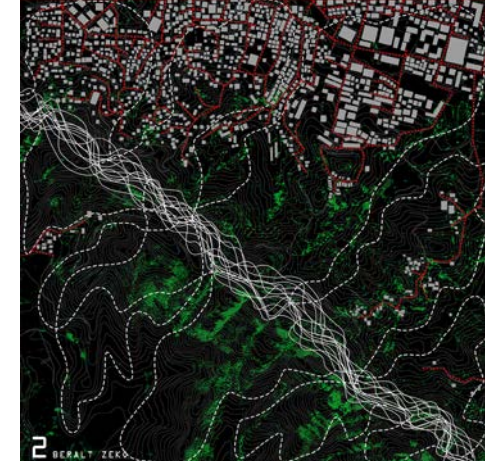
Procces of the energy that creates the canyons in a diagramatic configuration.



Painting: The tranquility of the soul.(Darlene Garr)



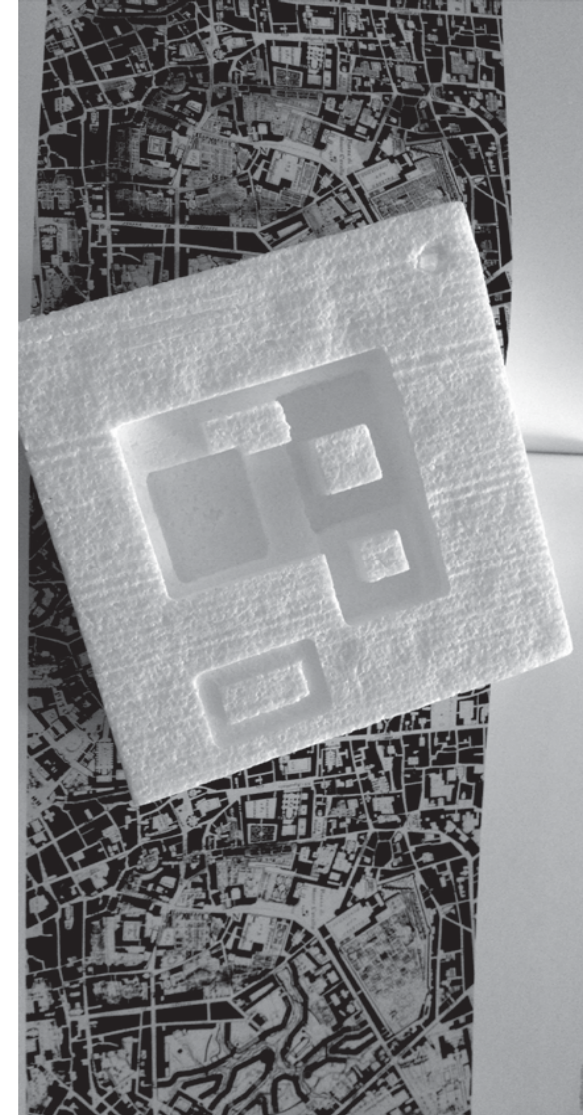
Aurora of the hill.

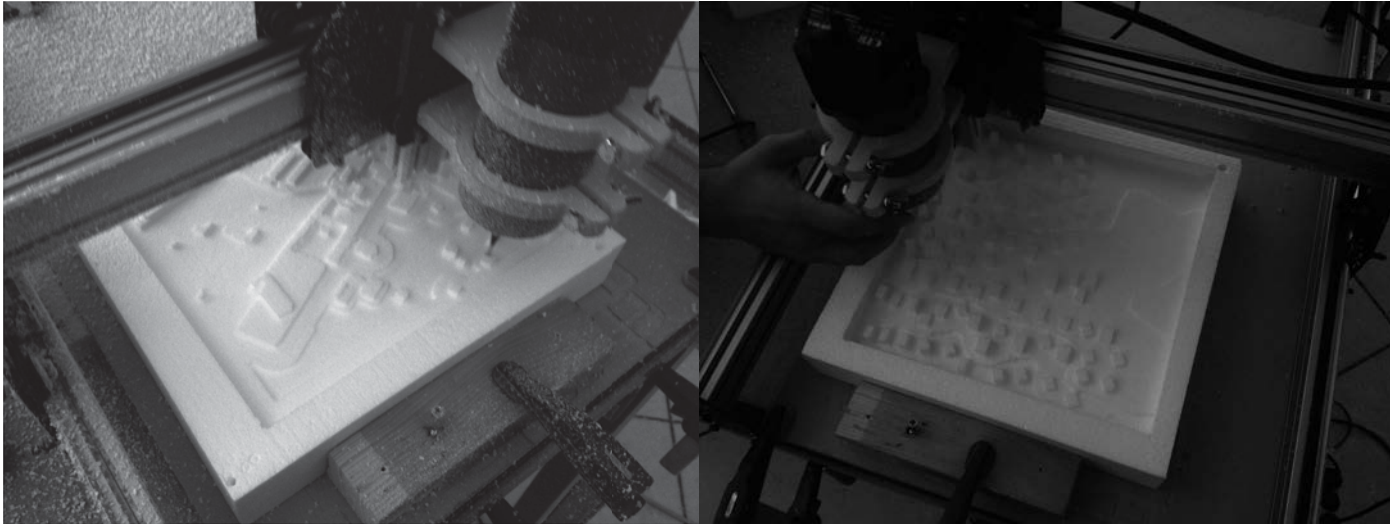
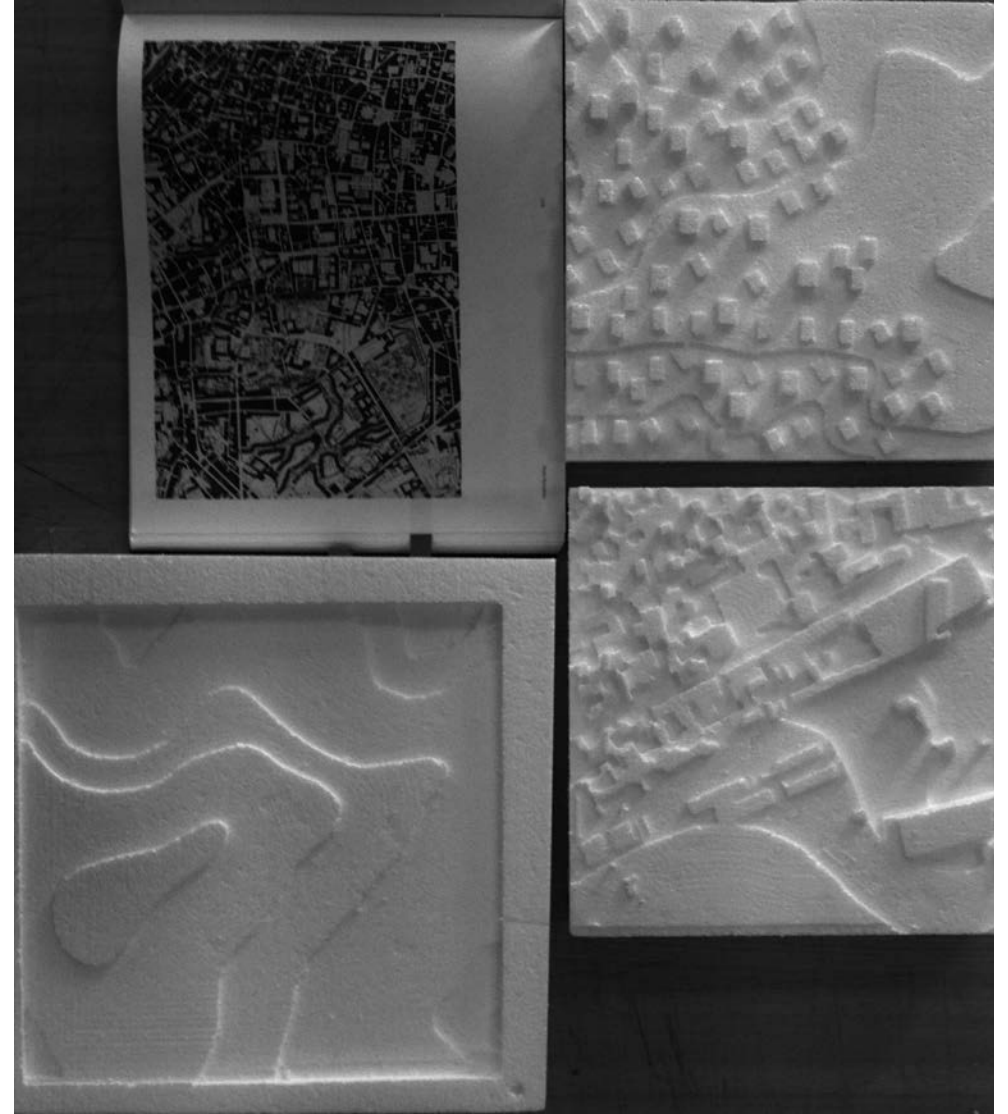
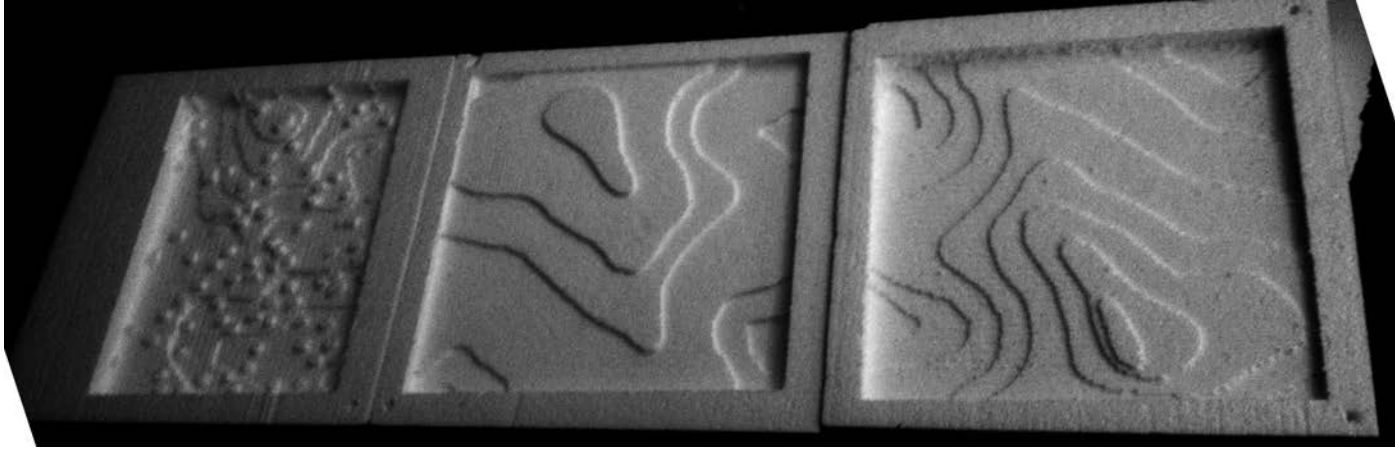


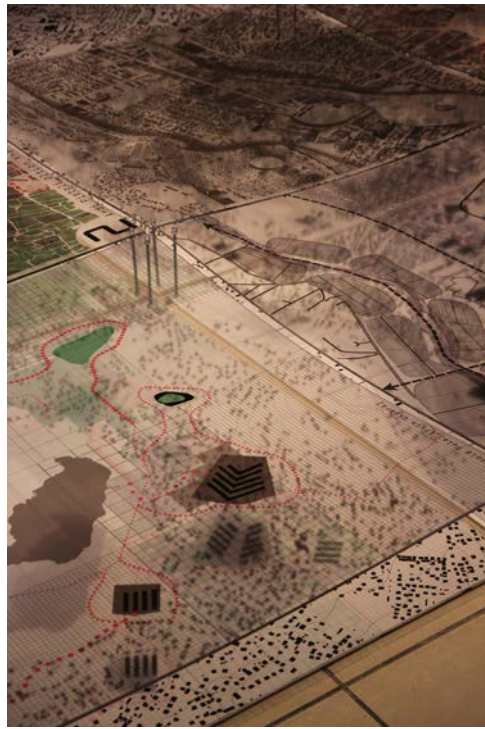


Student: Berald Zeko

Models









WORKSHOP: LORIS ROSSI AND JASON PAYNE

TIRANA INTERRUPTED

Loris Rossi, Architect and Professor of Architecture, Polis University, Tirana, Albania

Jason Payne, Principal of Hirsuta LLC and Associate Professor of Architecture, UCLA Department of Architecture and Urban Design

This workshop draws inspiration and structure from the 1978 exhibition *Rome Interrupted: 12 Interventions on the Nolli Plan of Rome*. That project imagined a renewed sense of faith in the urban plan as a site of coherence, a document that would promote, once again, some form of contractual obligation between design, politic, and form. Its visionary approach to urban design - a constellation of 12 works by key theorists of the city and its future - establishes it as a model to follow for current speculation on how designers might think through current problems and opportunities of the metropolis, and make new plans.

The city of Tirana, capital of Albania, is now positioned to benefit from a similar effort toward organizational redefinition after its 70 year-long meander through Cold War strangeness. In its current form the city barely holds together, a loose amalgamation of pre-Modern settlement, Italian city planning, communist-era discipline, and latter-day informal growth. This project speculates upon whatever coherence might be found across such disparate planimetric regimes and seeks to render it visible. Tirana, likely the most obscure (geographically and otherwise) European capital city finds itself free, finally, of past moorings and in a position to find its shape. A negotiation of current reality and possible new form, this workshop imagines how Tirana might move forward toward a plan uniquely its own.

This workshop is open to all A.U.D students (all degree programs.) Enrollment is limited to 24 students (12 teams of 2.) A design charrette, students will work every day, Friday, January 23 through Friday, January 30, with a final review and discussion of work on Friday, January 30 followed by a reception and evening lecture by Professor Loris Rossi at 6:30pm in the DeCafe.

Opening Remarks

Friday, January 23, 2pm, Perloff Hall DeCafe

Design Charette

Friday, January 23 through Friday, January 30

Review of Work

Friday, January 30, 2:00 - 6:00pm

Reception

Friday, January 30, 6:00pm

Lecture, Professor Loris Rossi

Friday, January 30, 6:30pm, Perloff Hall DeCafe

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The campus map is available at www.aud.ucla.edu



UCLA

23 JAN - 30 JAN 2015
WORKSHOP IN LOS ANGELES
Loris Rossi and Jason Payne

The city is imaged

How do we represent the city's future image?

Drawing inspiration from the exhibition of Rome interrupted, the idea is to create a new map of Tirana with the same dimension of Nolli's map (210 cm x 168 cm) imagining how a hidden frame can generate a new version of Tirana's map (the beauty of Tirana is not interrupted but hidden).

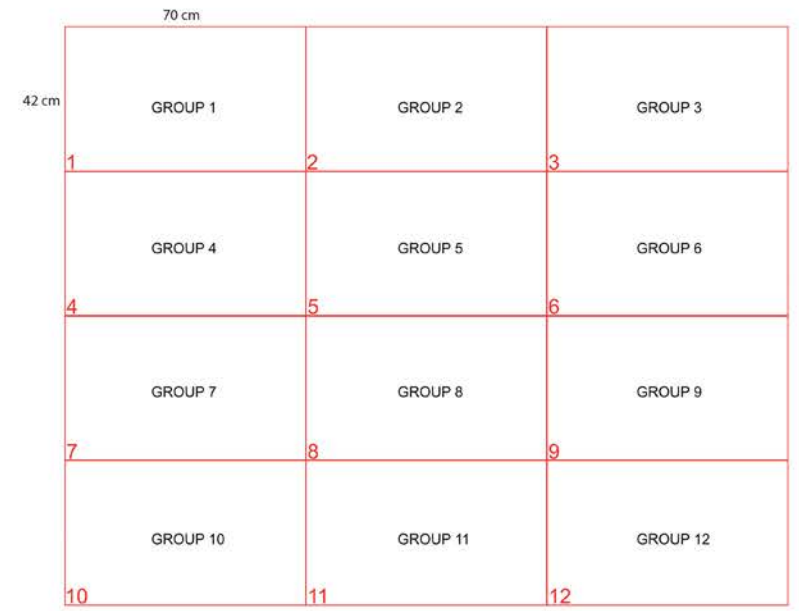
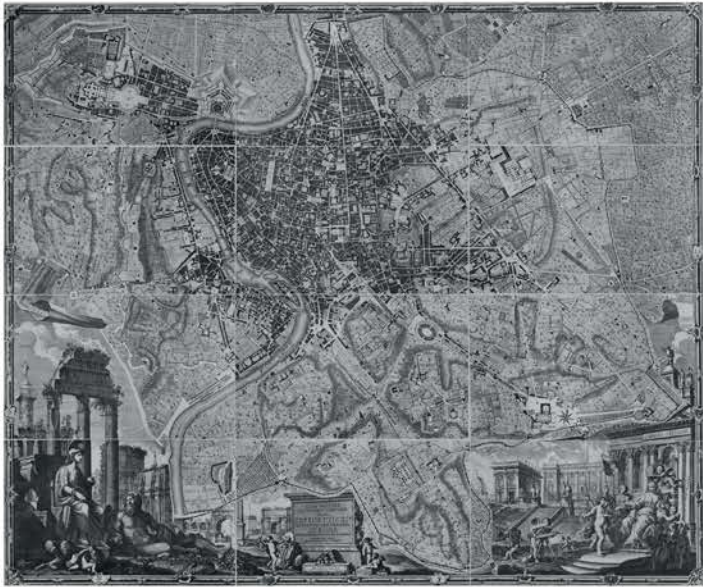
The work can be developed thinking about Tirana in the future through different steps. The steps can be represented with diagrams that show the idea of the variation from today until the future. The last step will be represented on the final map.

Each group (composed of two students) will be assigned a quadrant where they will elaborate their concept.

1. The dimension of each quadrant is 70cm x 42 cm.
2. The final result will be 12 quadrants elaborated with the 3d printer with a new vision for Tirana.

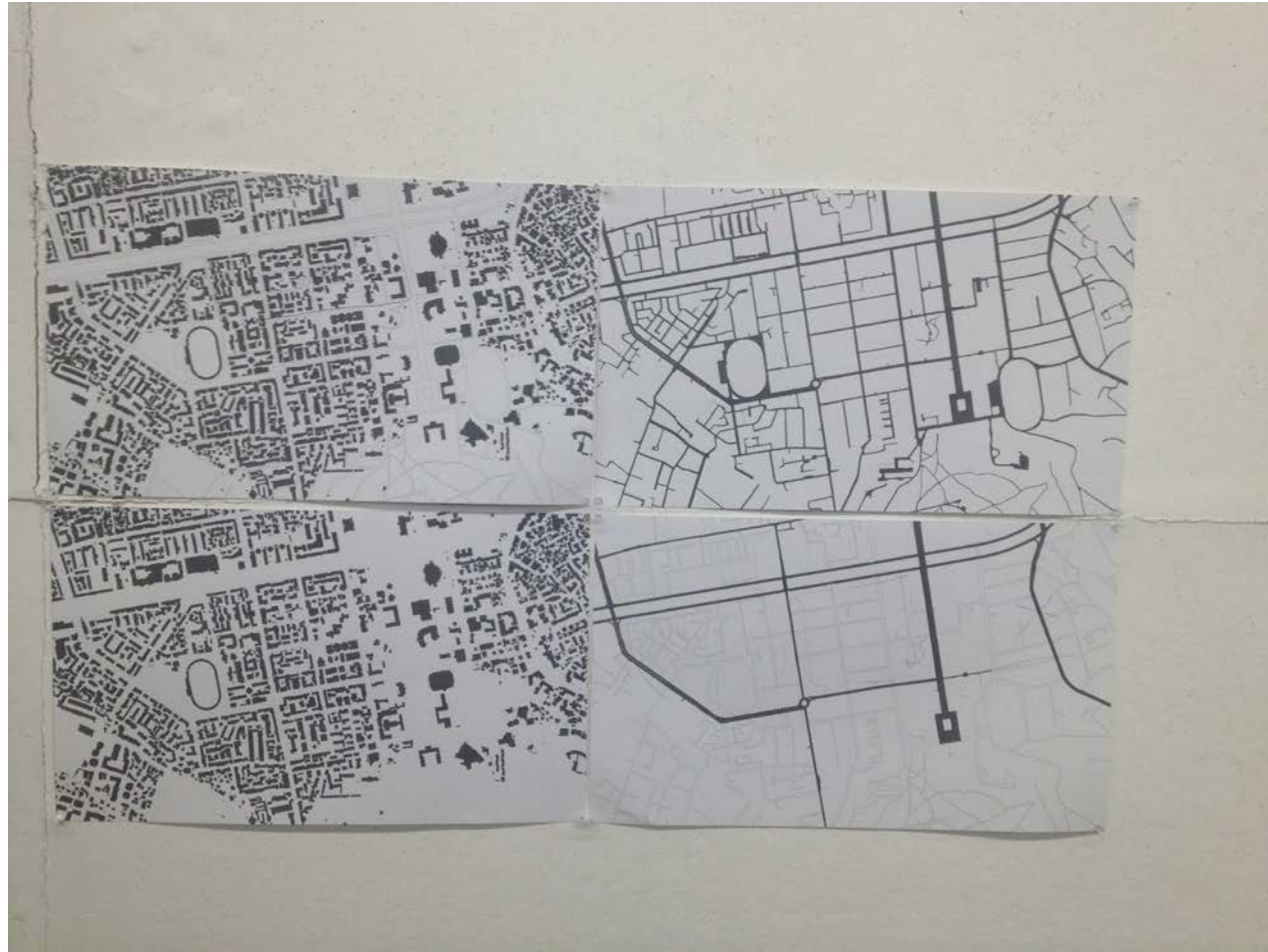
The map is in scale 1:3000 (like the Nolli's map).

In the end we will have an exhibition with two big maps composed of 12 pieces; one will be Tirana today in black and white, the second one will be the new map of Tirana in 3d representing the future vision for the city - the hidden city.

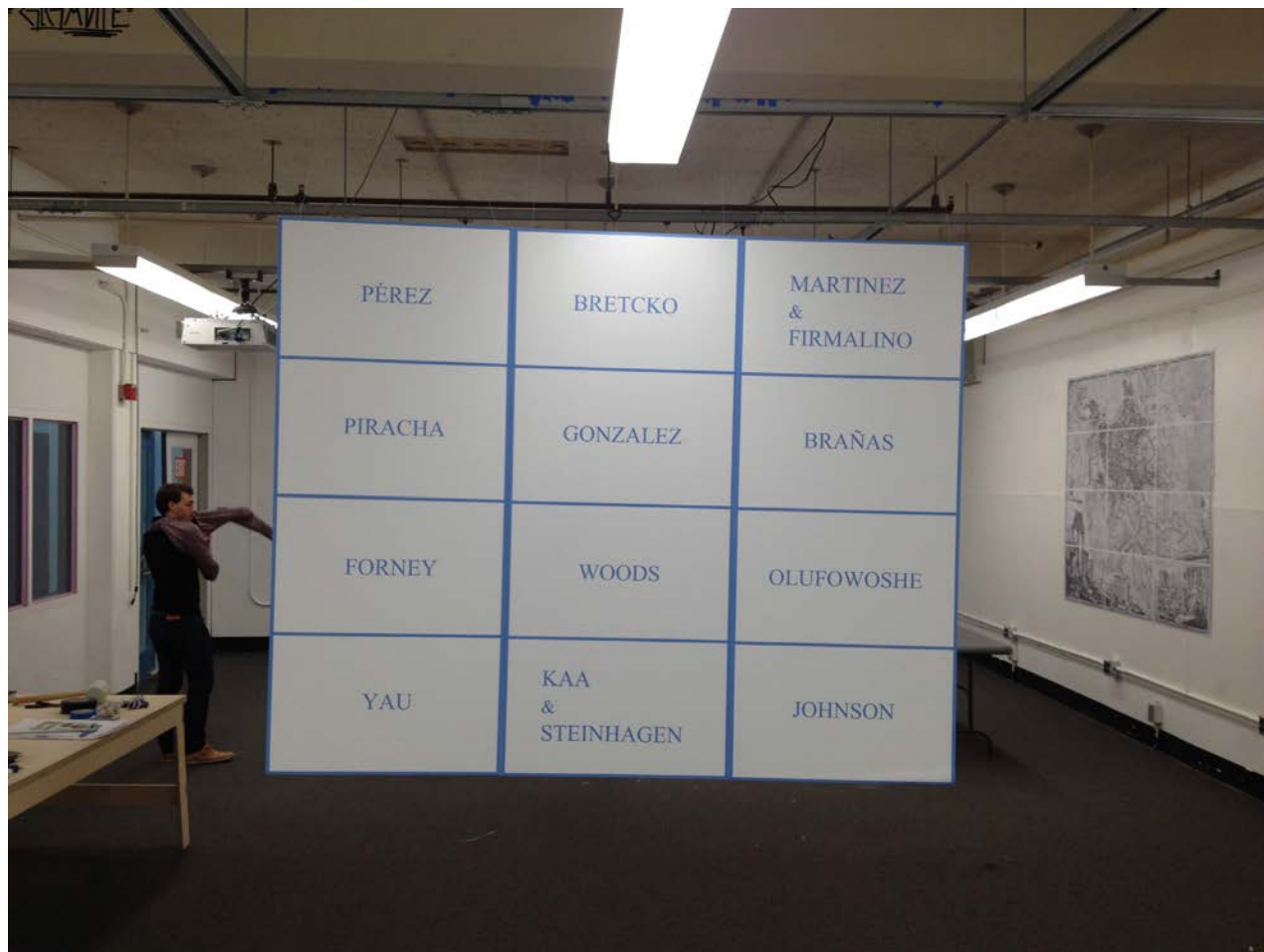


Work in progress









Exhibition





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