architecture portfolio

professional work + scholarly + creative work >> 2018

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PROFESSIONAL WORK

01

International Competition

The New National Museum of Afghanistan

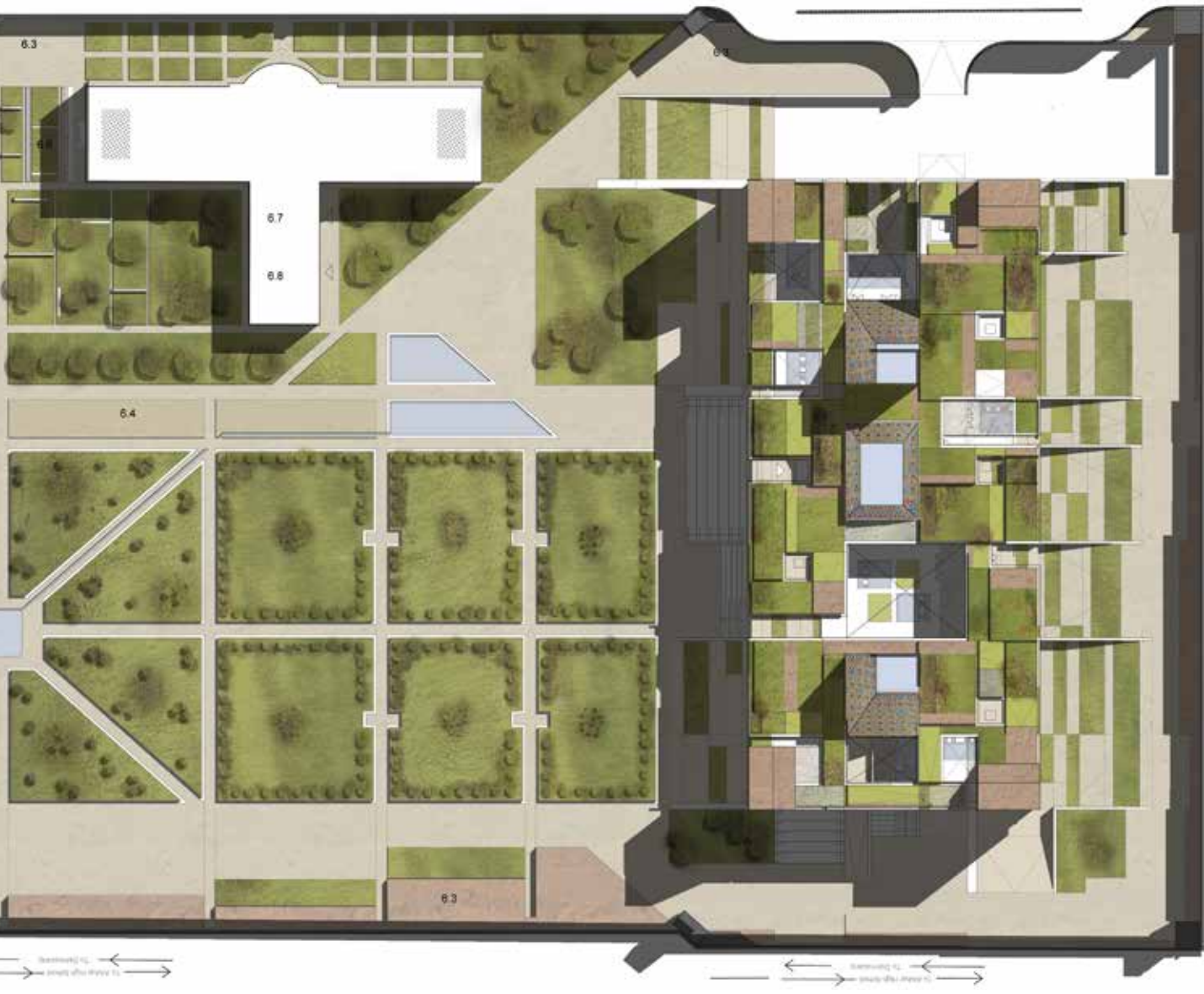
The project for the New National Museum of Afghanistan derives from the idea to interpret in a contemporary sense the afghan tradition and to integrate in the surrounding landscape. Hence the edifice has a double nature: the external folding engages in a direct dialogue with the surrounding landscape, relating to the proximate mountains and with the local materials and colors, while the interior refers to the traditional representative places in the afghan culture.

Location	Kabul, Afghanistan
Description	International Competition “National Museum of Afghanistan”
Promoter	Ministry of Information and Culture and the US Embassy in Kabul
Activities	Project and design coordinator.
Budget	4 Ml Eur
Surface	-
Year	2012
With	Metropolis Architecture and Planning l.t.d., ASarchitects,
	PRAS Tecnica Edilizia s.r.l, mlab, Feka Co.
Awards	-

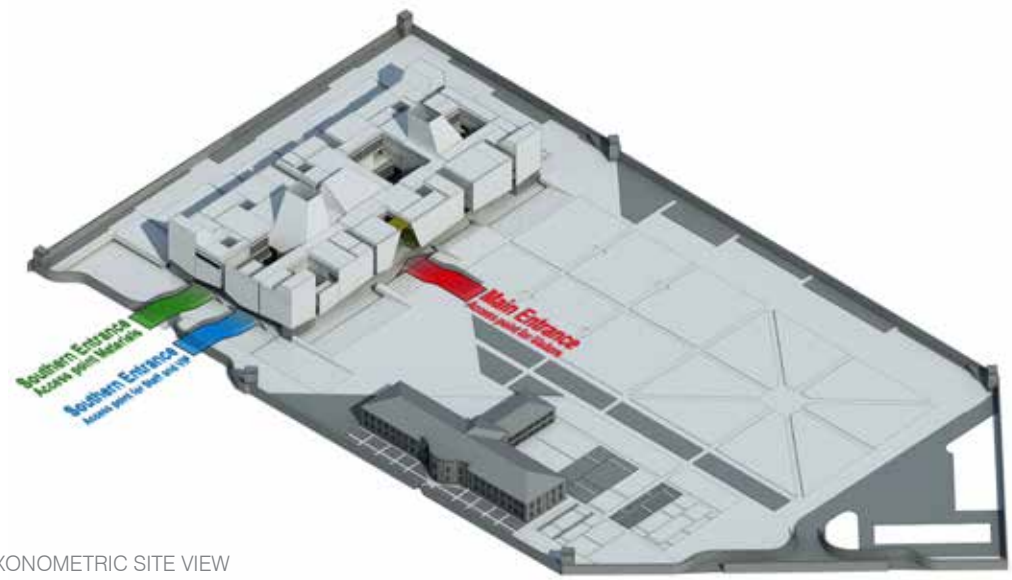
MASTERPLAN 1:500

The Concept

The museum appears like a piece of the overall symphony of the city and the visitor experiences it through consecutive sequences of spaces that tell the history of the afghan culture, as if he is walking through the urban fabric of Kabul or another common afghan city. The architecture of the museum intends to narrate, already through its external perception, the story contained in its interior. The facades are much closed outwards, with very few openings, a genuine mural enclosure that tries to perceptually dissolve with the colors of the mountains in its background, but once entered, reveals the contained treasures, reflecting an unexpected richness. Such color-wise and material-wise richness of the interior is glimpsed from outside, due to the two decorated towers that emerge from the building's skyline that also provide ventilation and lighting towards the interior. The edifice in its external perception attempts to merge as much as possible with the surrounding landscape, like the local cities 'hide' from the accessing road system, but once close to the Museum, it will reveal its spatial and material richness, and to some extent, also its features as an 'urban monument'.



This particularity of closing towards the exterior, besides referring to the image of a city wrapped in an edifice that reflect the specificities of the domestic local architecture, also acts as protection from light and heat, a fundamental requisite for a museum. It is also due to this rationale, that a typology of inner courtyards has been applied, allowing indirect illumination of the exhibitory halls and other premises in general. Additionally, it has been foreseen to lift the edifice from the ground, aiming to generate a protected and covered public space, serving as a place where to pause, in the entrance or the exit of the museum; the ideal extension of the open space and garden traversed prior to entering the museum. Being lifted from the ground, the building enables the formation of a vast public space shadowed and protected by the severe weather, serving as shelter and meeting point. Security is, till the country's political conditions change, one of the fundamental elements where the design relies, like indicated in the call, but in the same time, while complying with such standards, the projection of a public meeting place was retained crucial.



AXONOMETRIC SITE VIEW

LONGITUDINAL SECTION

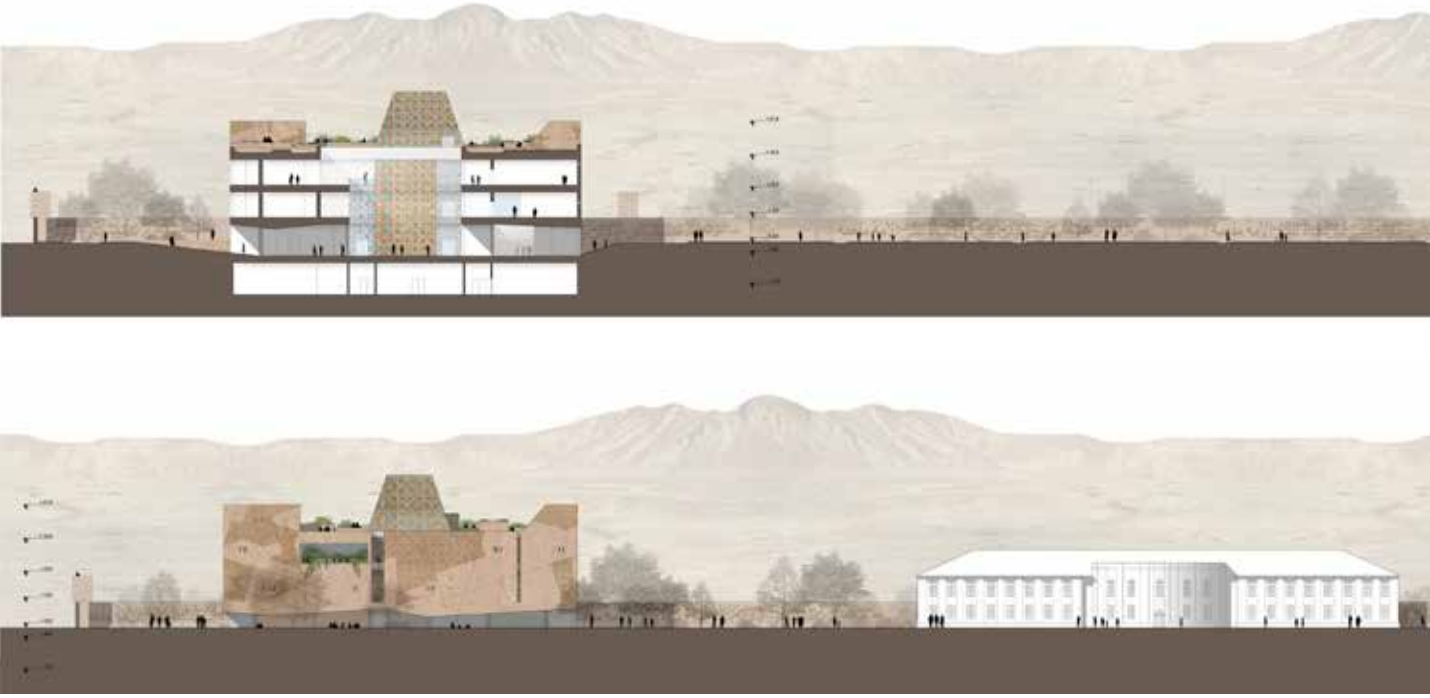
GROUND FLOOR LEVEL

2.7 Shipping / Receiving Area
2.8 Shipping Office
2.9 Object Inspection Area
2.10 Crating / Uncrating areas
2.11 Staff Entry / V.I.P. Entry

3.1 Foyer / Entrance Hall / Shop
3.2 Reception / Information / Ticket Desk
3.3 Cloakroom
3.4 Foyer - Seating Areas
3.5 Inner Courtyards - Seating Areas
3.7 Toilets
3.8 Lecture Hall
3.10 Indoor Café

4.13 Staff Toilets
4.18 Service Access Yard
4.19 Loading bay for services

TRANSVERSAL SECTION AND ELEVATION



The Entrance

The entrance of the museum is indicated by a slit in the façade making reference also to the monumental gates of sacred Islamic edifices.

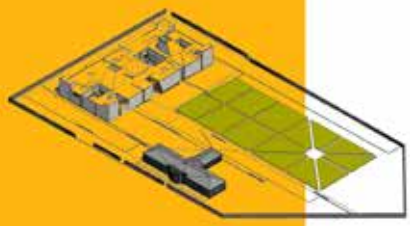
The mural enclosure of the museum, necessary for security reasons as defined by the call, has been treated not as a mere fencing wall; in the ground level it highlights the main hall visible in 360°, hence decorated in its internal facade.

FRONT VIEW

FIRST FLOOR LEVEL

CONCEPT MATERIALS

GEOMETRY as **'GRAFT'** INTO THE LANDSCAPE



PERFORATED ALUMINIUM PANELS

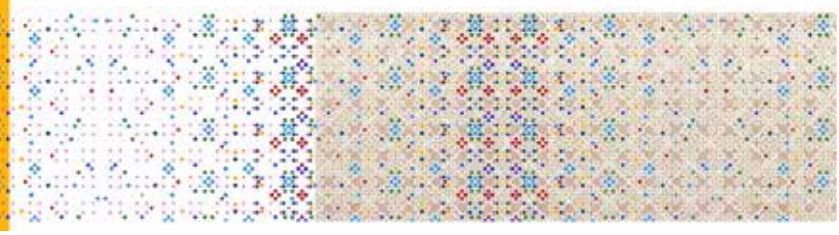
As the geometrical volume of the new building is a 'graft' element into the landscape, so are the perforated aluminum panels that define the layout of the glazed facade and protect the inside from the sunlight

MATTER as **CONTEXT IMPRESSION**

MIXED CONCRETE AND CLAY PRECAST

Mixed concrete and clay precast panels with different porosity define the skin facade and express the peculiarities of the land in

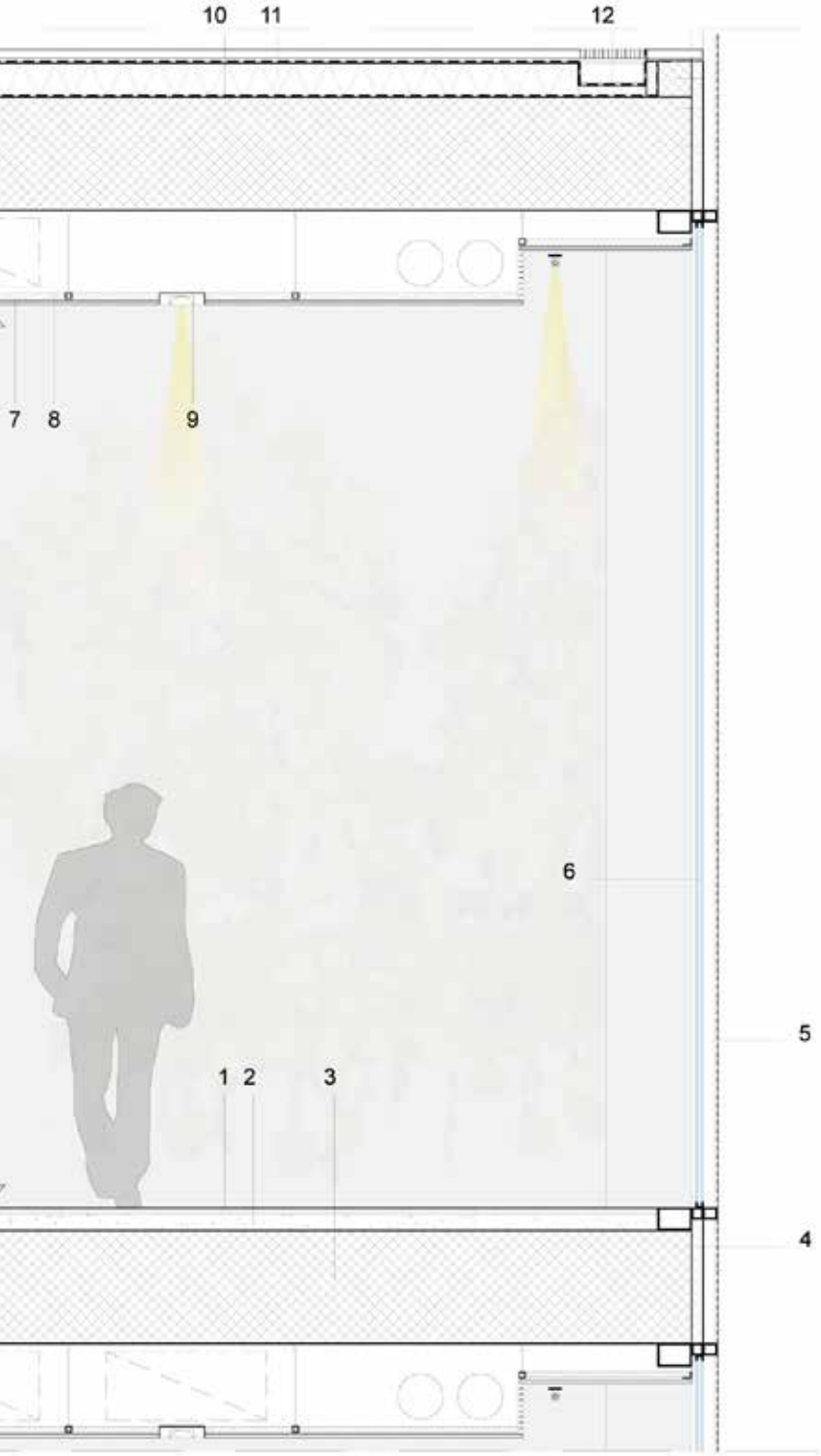
COLORS as **LOCAL IDENTITY**



COLORED TILES

Colors are one of the elements that express the prestige of Afghan architecture and art, so they are used to defines the facades of the inner courtyards with colored ceramic tiles

DETAIL FACADE



RENDERING
view of the main facade

RENDERING
landscape view

LONGITUDINAL SECTION

International Competition

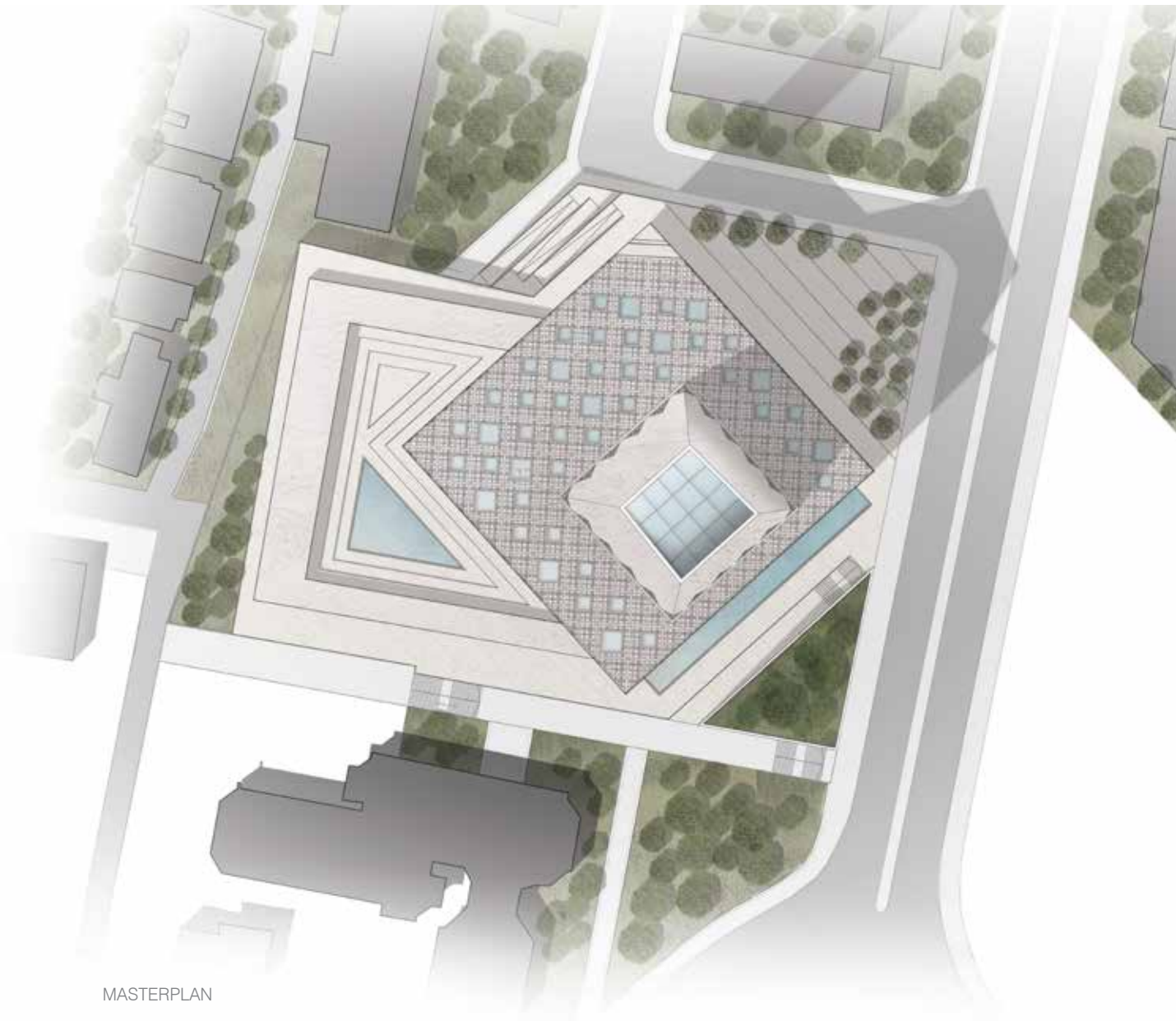
New Central Mosque of Pristina

The project for the Central Mosque of Prishtina derives from the idea to interpret in a contemporary way the mosque's architecture and to integrate it in the urban context.
By reflecting our time, the mosque assumes traditional, regional and historic forms, abstracted and arranged according to contemporary aesthetics. We extracted the underlying formative principles of traditional mosques, which are the creative expressions of Islamic culture, and continued (related) them with the benefits of scientific and technological advancement.

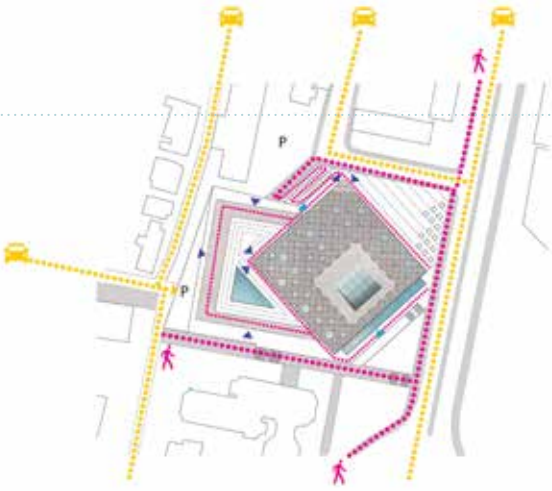
Location	Pristina, Kosovo.
Description	International Competition "New Central Mosque of Pristina"
Promoter	Islamic community of Kosovo
Activities	Project coordinator.
Budget	-
Surface	-
Year	2013
With	Metropolis Architecture and Planning l.t.d., makeLab, 3TI_LAB.
Awards	-

The Concept

The project has been analyzed through its relation and response to its context: first the human factor, then the urban, regional, historical and the cultural context.
We identified the architecture of the mosque as a spatial embodiment of the series of rituals that it accommodates, as well as a representation of the spiritual meaning of those rituals, which transcend their functionality.
The irregularity of the mosque's site, together with the necessity of direct the Qibla wall toward the Mecca, set a design constraint. Our response to this problem was to give priority to the Wall direction, by rotating the mosque and including the porch, a typical element of traditional Kossovo mosques, on the North-Est site of the area.
While the first is axially defined by Mecca direction, the second follows the bordering of the area, creating a space which embodies both the mosque's introversion and a communal gathering place, comparable to the piazza in the west.

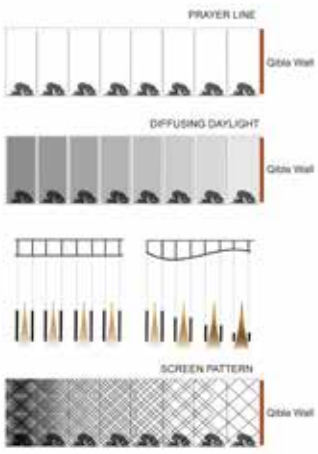


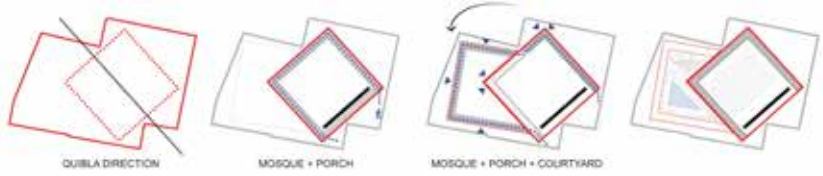
MASTERPLAN

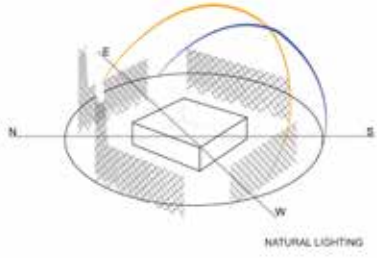


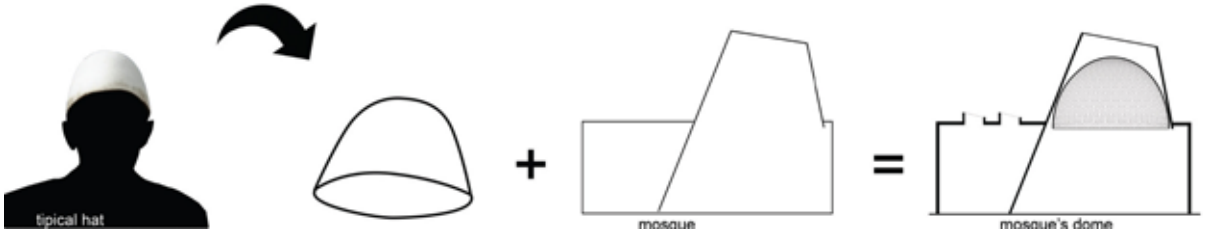
The Facade

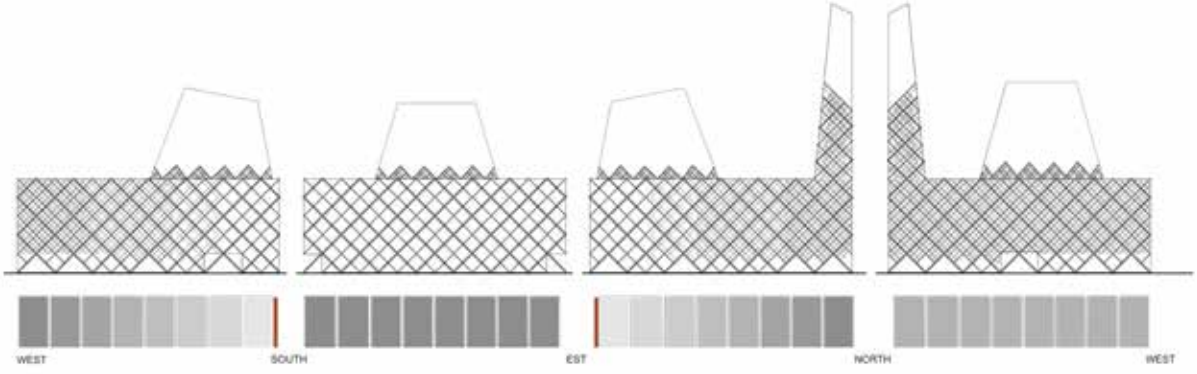
Meditating on the words of the Koran's "Sura of the Light", we developed the mosque's lighting system, which draws upon natural lighting, allowing the light to flow naturally into the mosque, like the water that flows around the mosque through the fountains, so that "light" falls "upon light" confirming through both faith and physical presence the Muslim belief that Allah is Light.
The focus on light and water in the design represents spiritual illumination and purification, just as the natural hues of the blue inside
As outcome of this consideration we adopted a frame constituted by overlapped structural and decorative elements, which were also expressed in the interior.





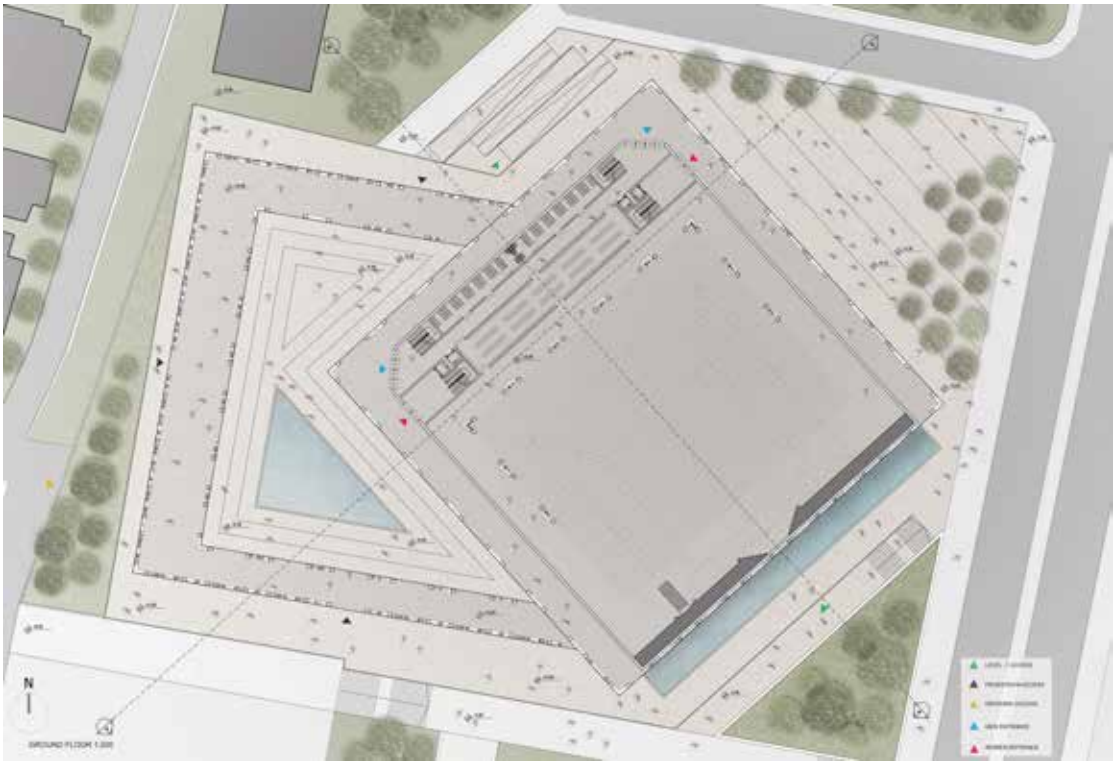




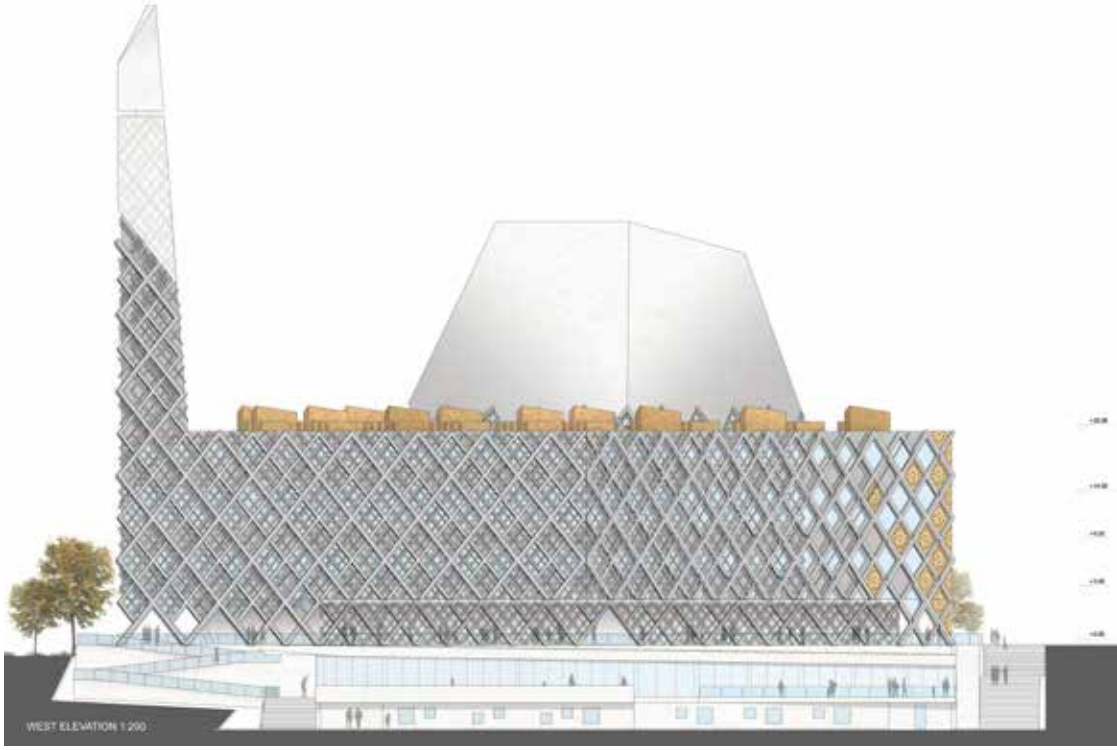


RENDERING
view from the courtyard

EXTERNAL VIEW

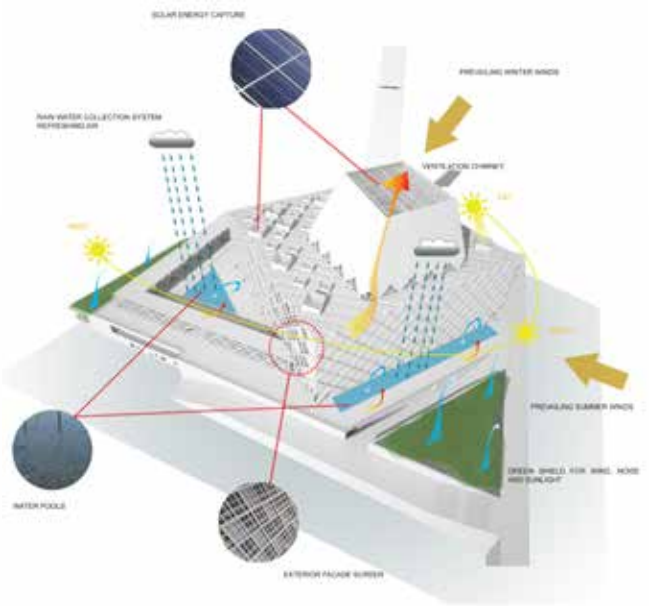


GROUND FLOOR LEVEL

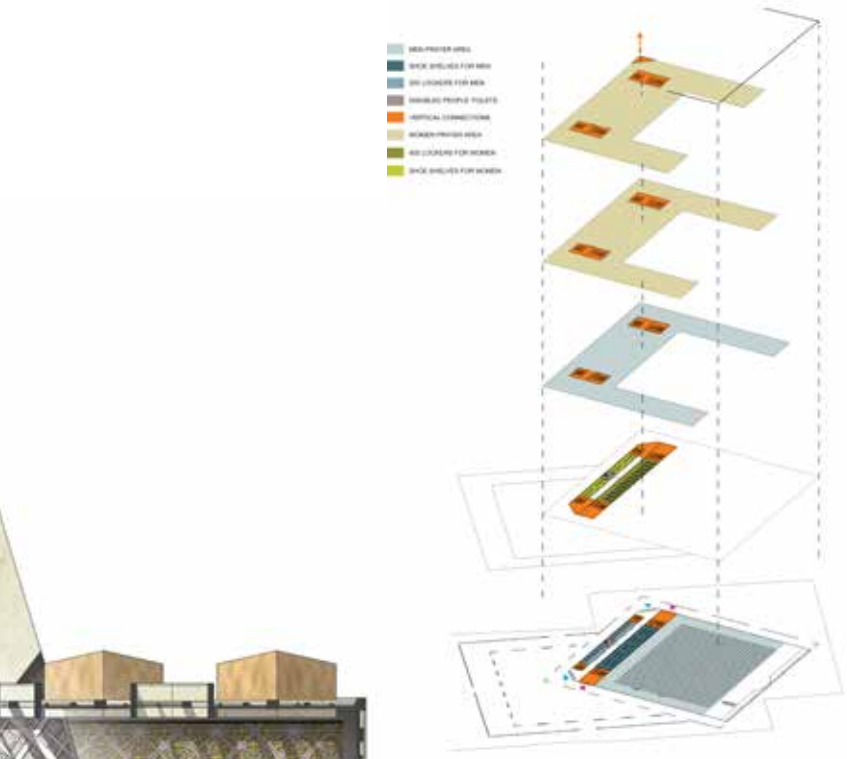


ELEVATION VIEW

ENERGY SOLUTION SCHEME



TRANSVERSAL SECTION



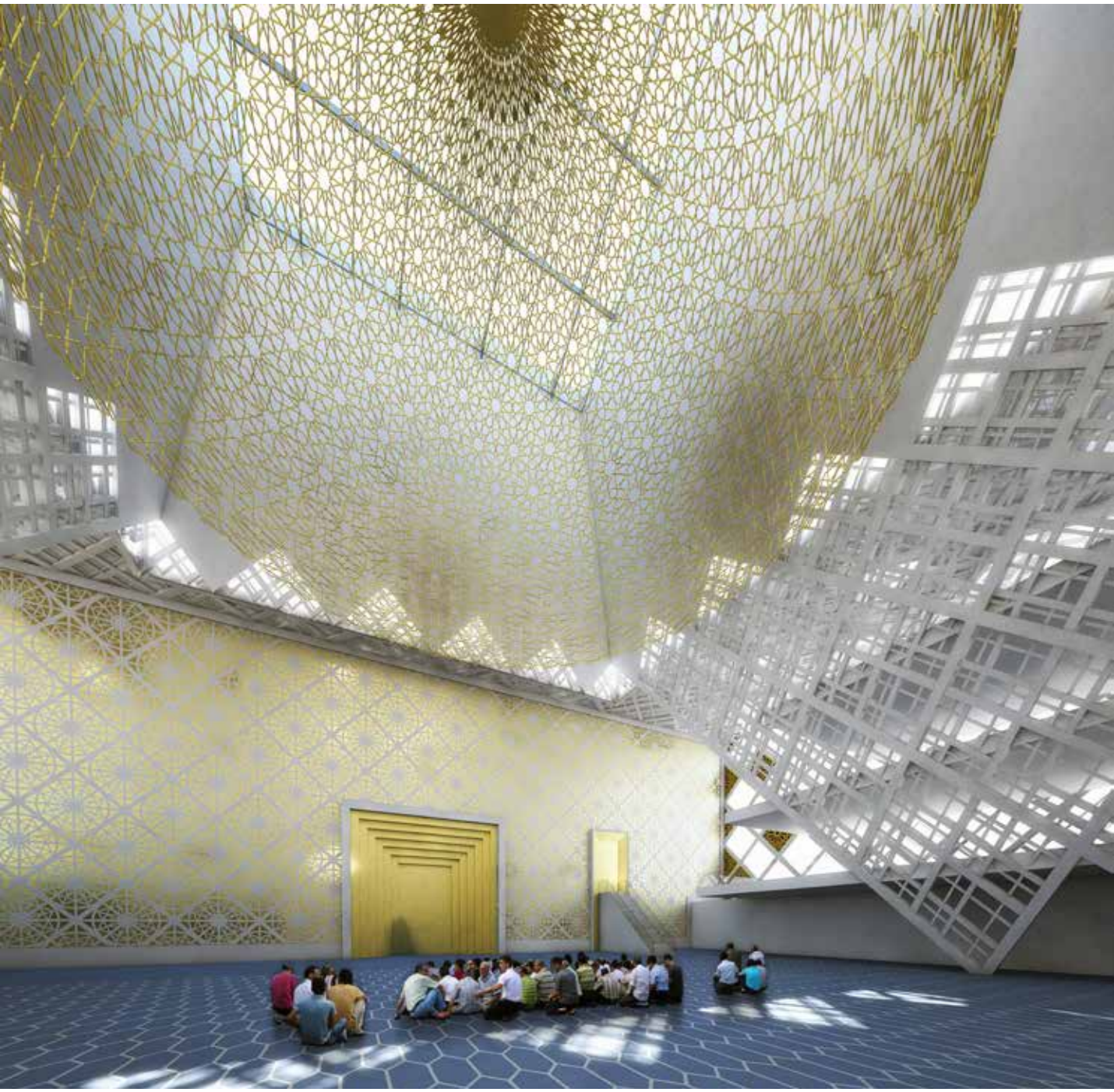
Ablution and showers room for men
Ablution and showers room for woman
Conference hall
Restaurant + Kitchen
Library
Classrooms
Computer lab
Child daily care
Offices
Recreation
Security room
Shops
Inveni s apartament
Conference hall
Shops
General storage room
Services
Library
Parking
Parking
Parking
Parking

+05.00 m
+04.30 m
+0.00 m
-04.08 m
-08.16 m
-12.24 m
-16.32 m
-20.40 m
-24.48 m

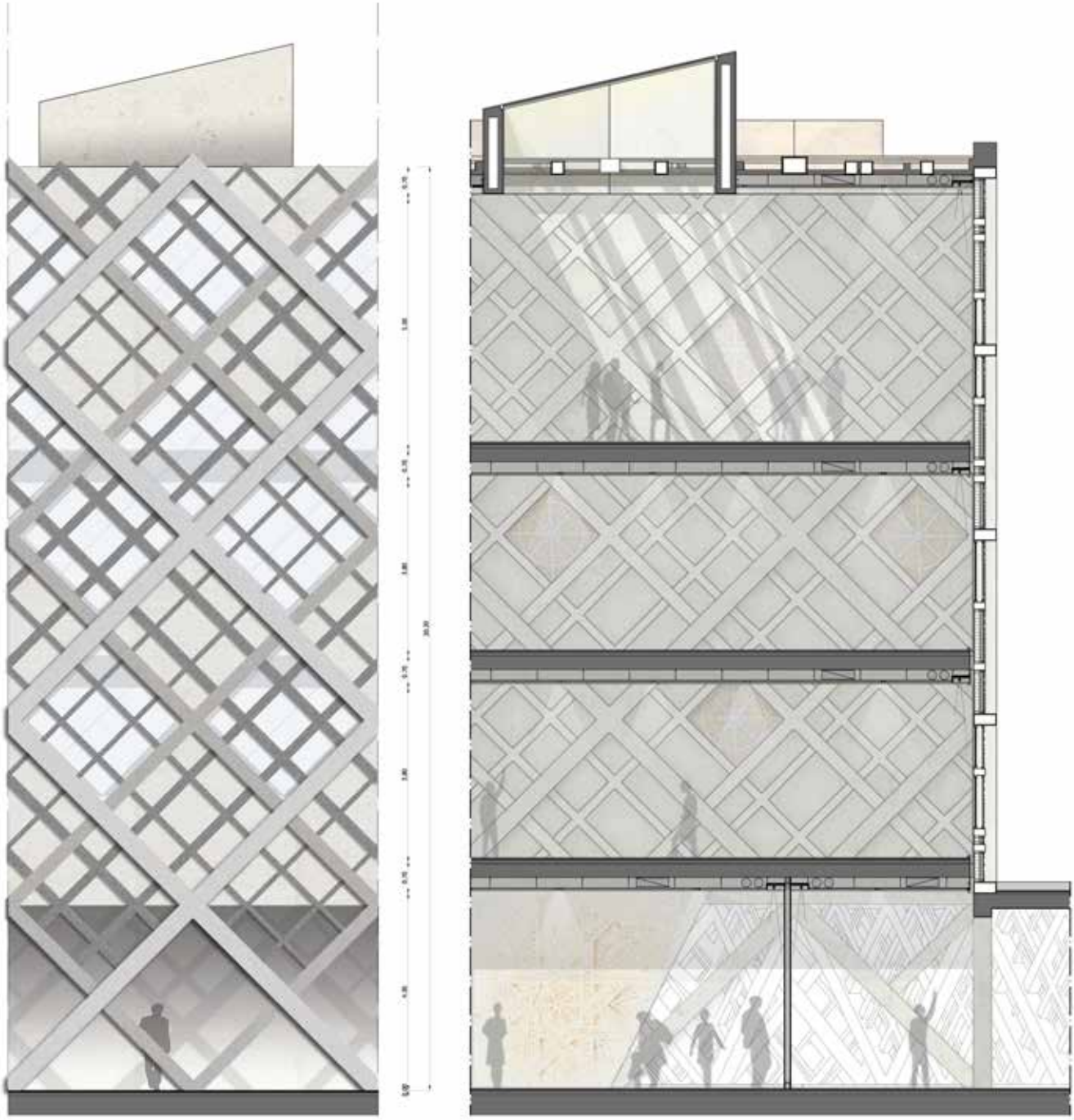
EXTERNAL VIEW

ENERGY SOLUTION SCHEME

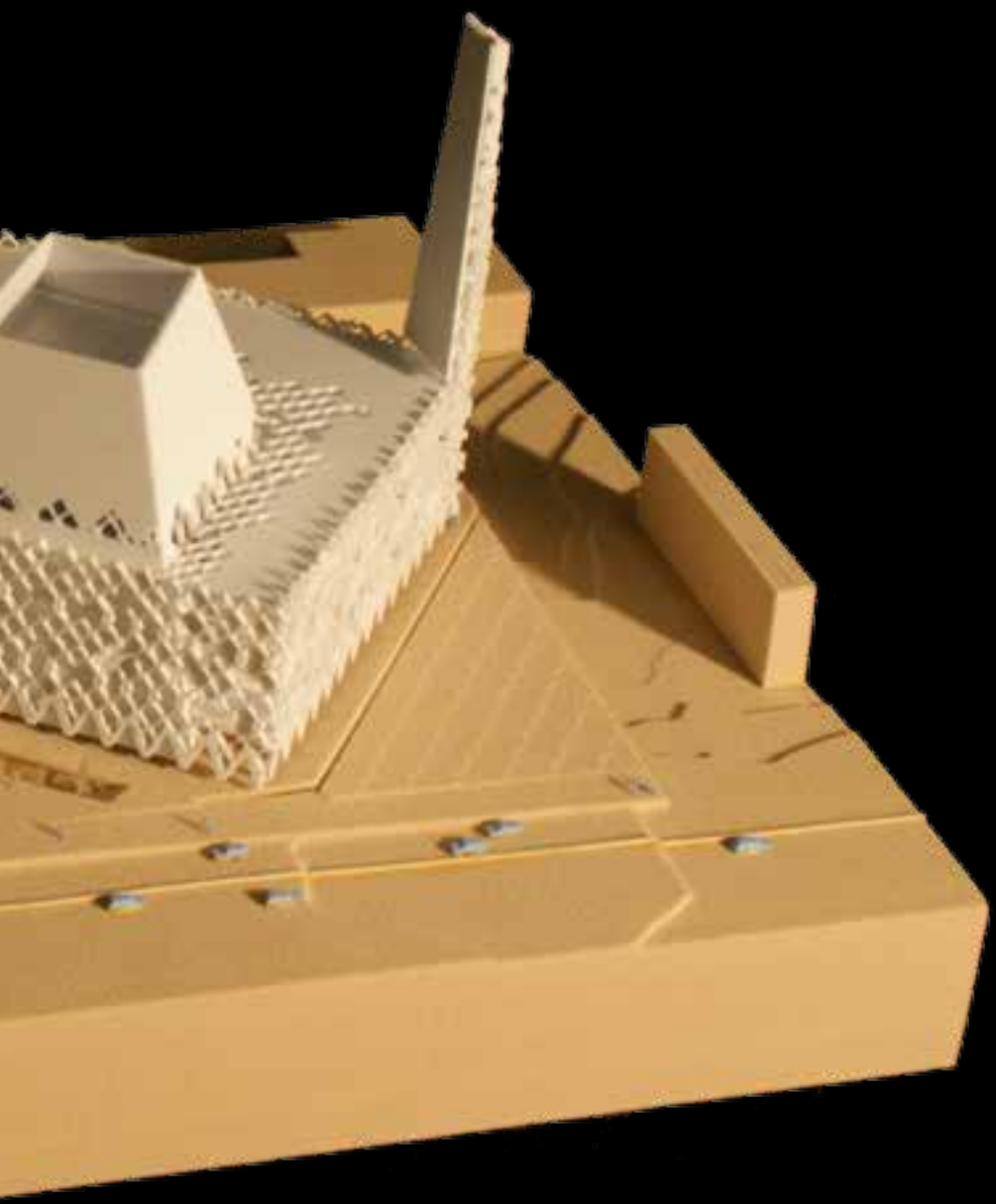
ENERGY SOLUTION SCHEME



RENDERING OF THE INTERIOR



DETAIL FACADE



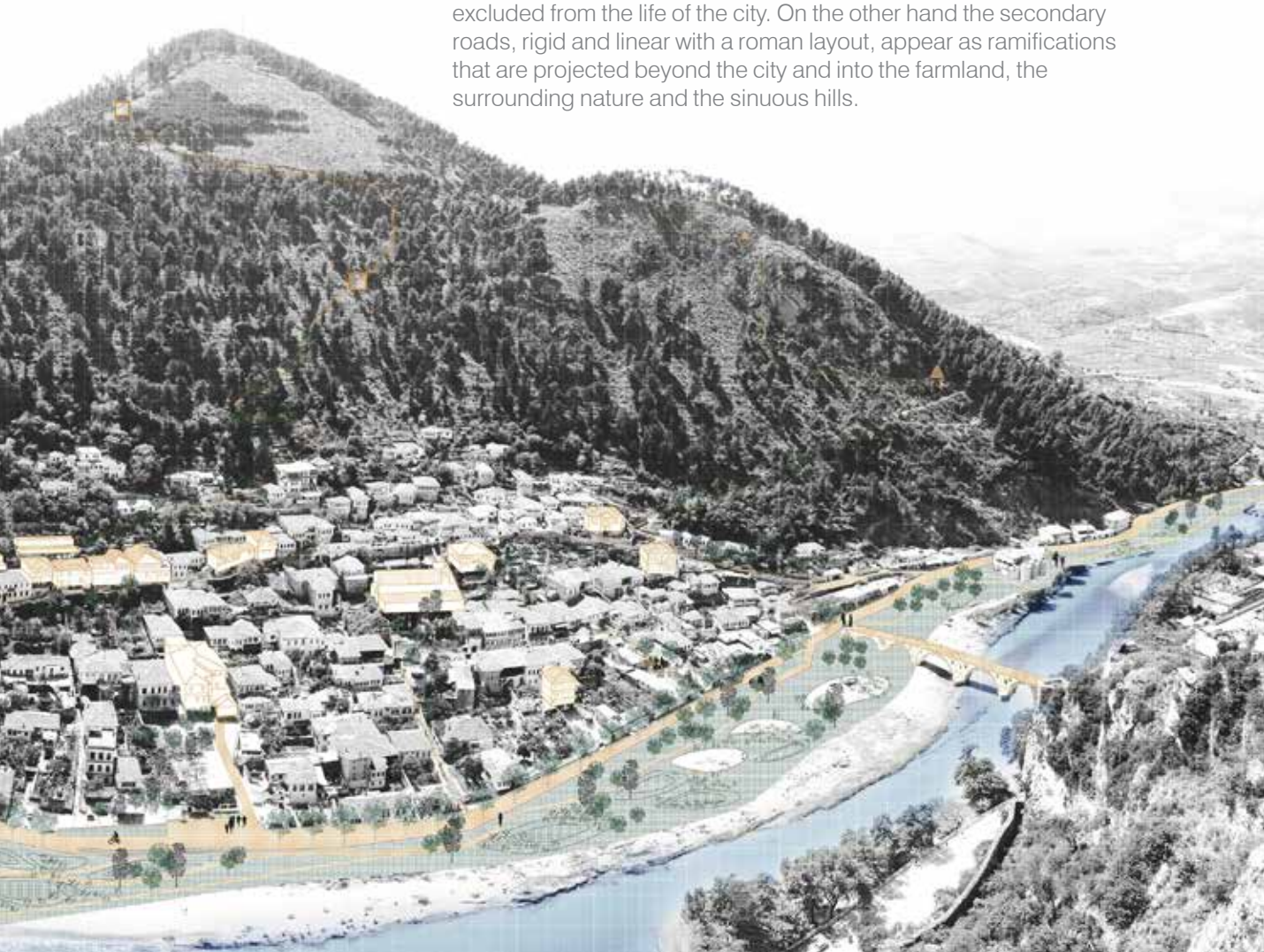
Location	Berat, Albania
Description	international Competition “Dynamic Resilient in Berat”
Promoter	Ministry of Urban Development and Tourism, Atelier Albania
Activities	Project and Design coordinator
Budget	-
Surface	-
Year	April 2015
With	Metropolis l.t.d., dsb office of landscape design Milan, 3ti_lab Rome
Awards	-

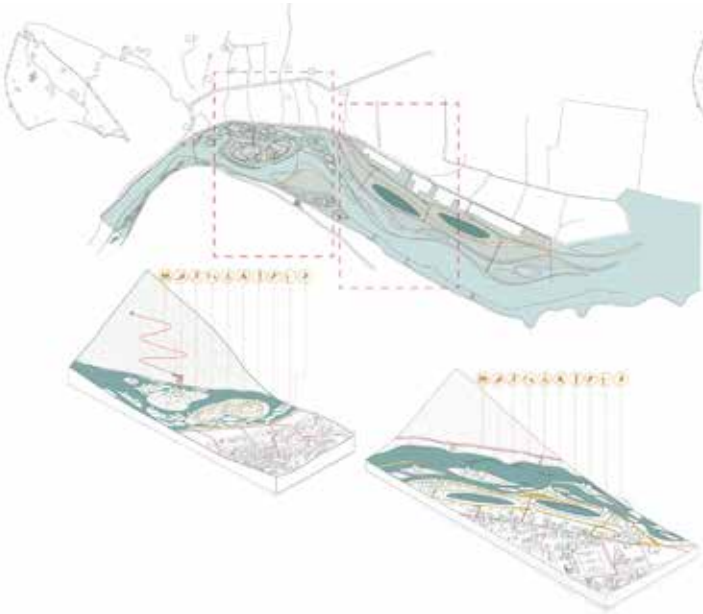
Dynamic Resilience

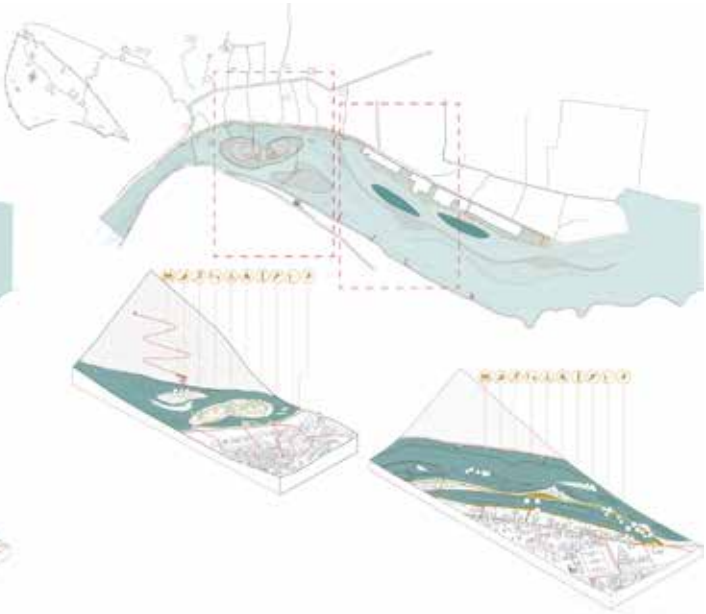
A Symbiotic Relationship between Nature and city:

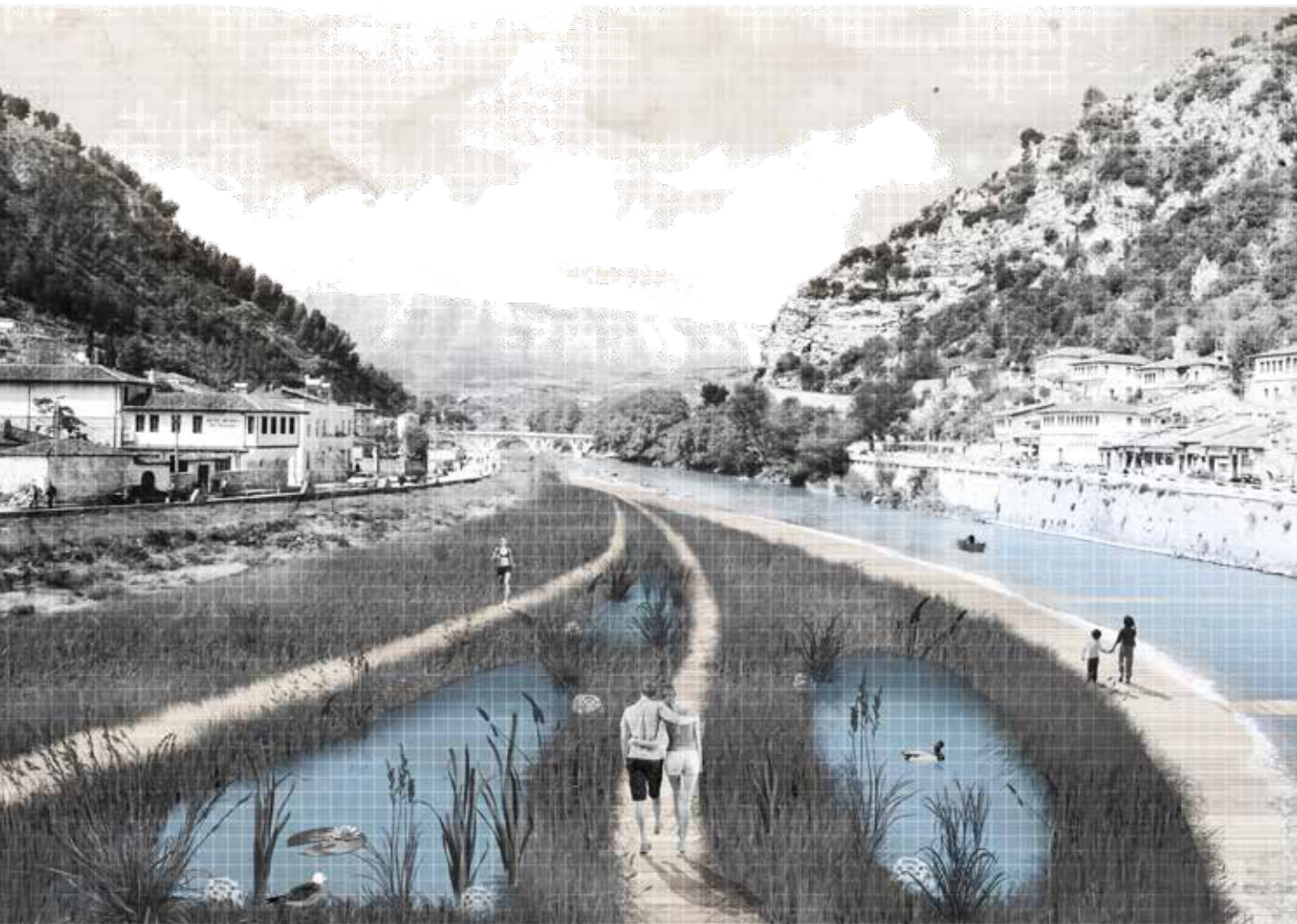
In terms of urban morphology the city of Berat presents itself as an aggregation of smaller nuclei which are a result of the progressive addition of neighborhood and the different expansion patterns influenced by the succession of conquerors over history. Despite this the city presents a balanced coexistence between different ethnicities and religious groups.

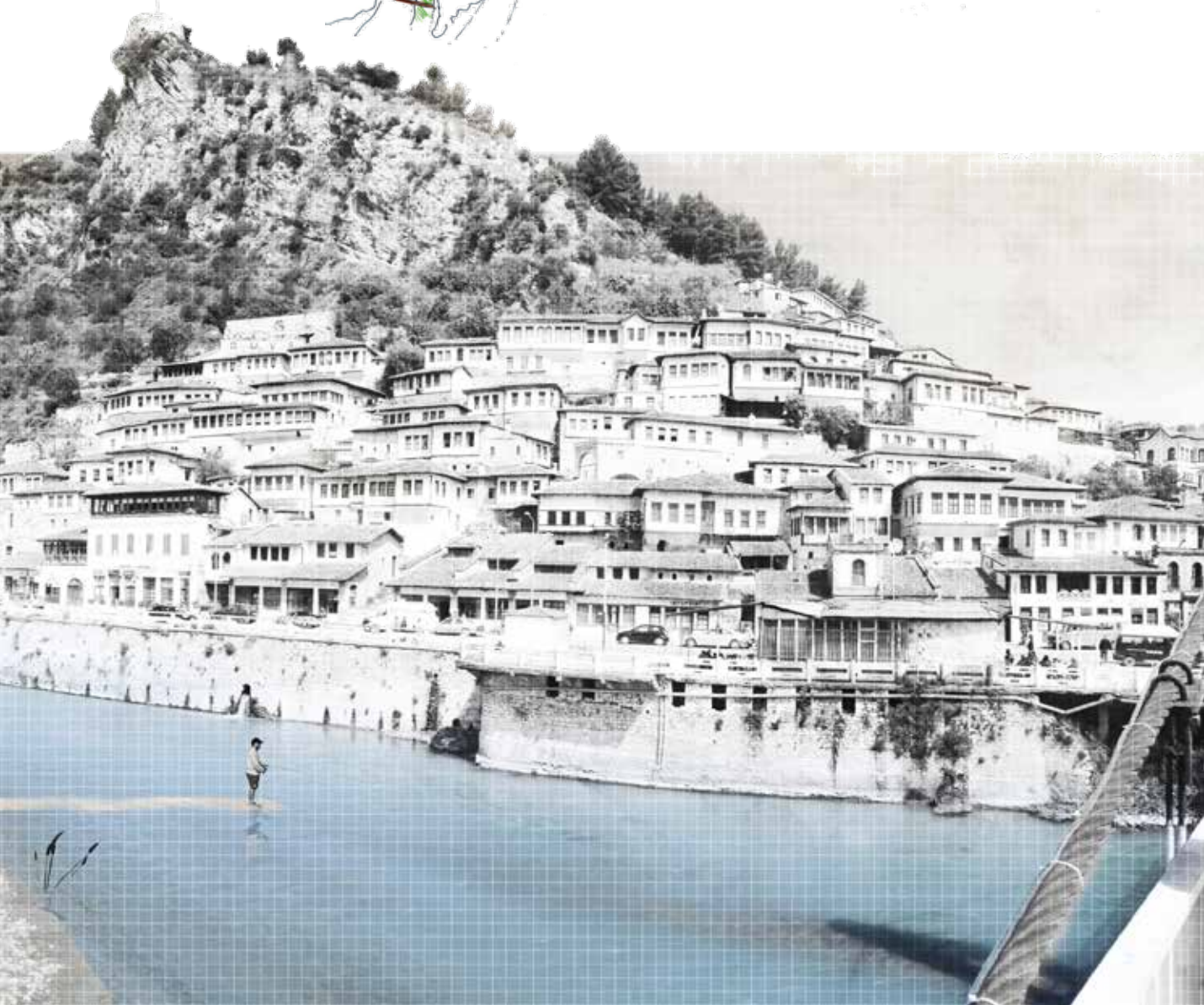
The primary urban roads run along the two opposite banks of the river, but they also delimit the latter and therefore become an additional obstacle to the connection between two sides of the city and the neighborhoods of Mangalem and Gorica.
These roads seem two independent arteries that only meet in two points – one is a pedestrian bridge and the other accessible also to vehicles – this causes the river to appear as an independent element excluded from the life of the city. On the other hand the secondary roads, rigid and linear with a roman layout, appear as ramifications that are projected beyond the city and into the farmland, the surrounding nature and the sinuous hills.

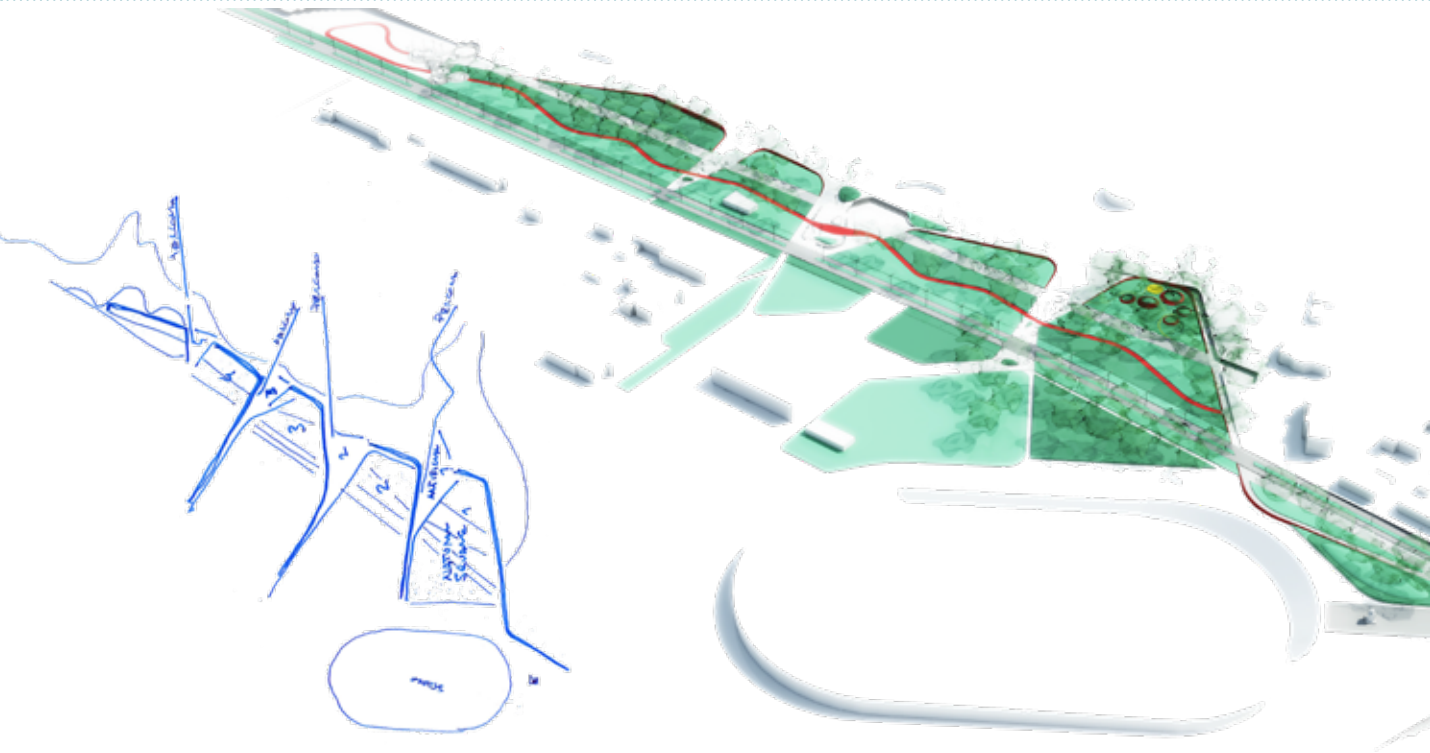










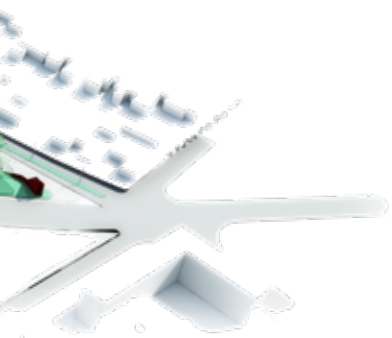


848m
851m
849m
P
P
1
2
3
4
5
6

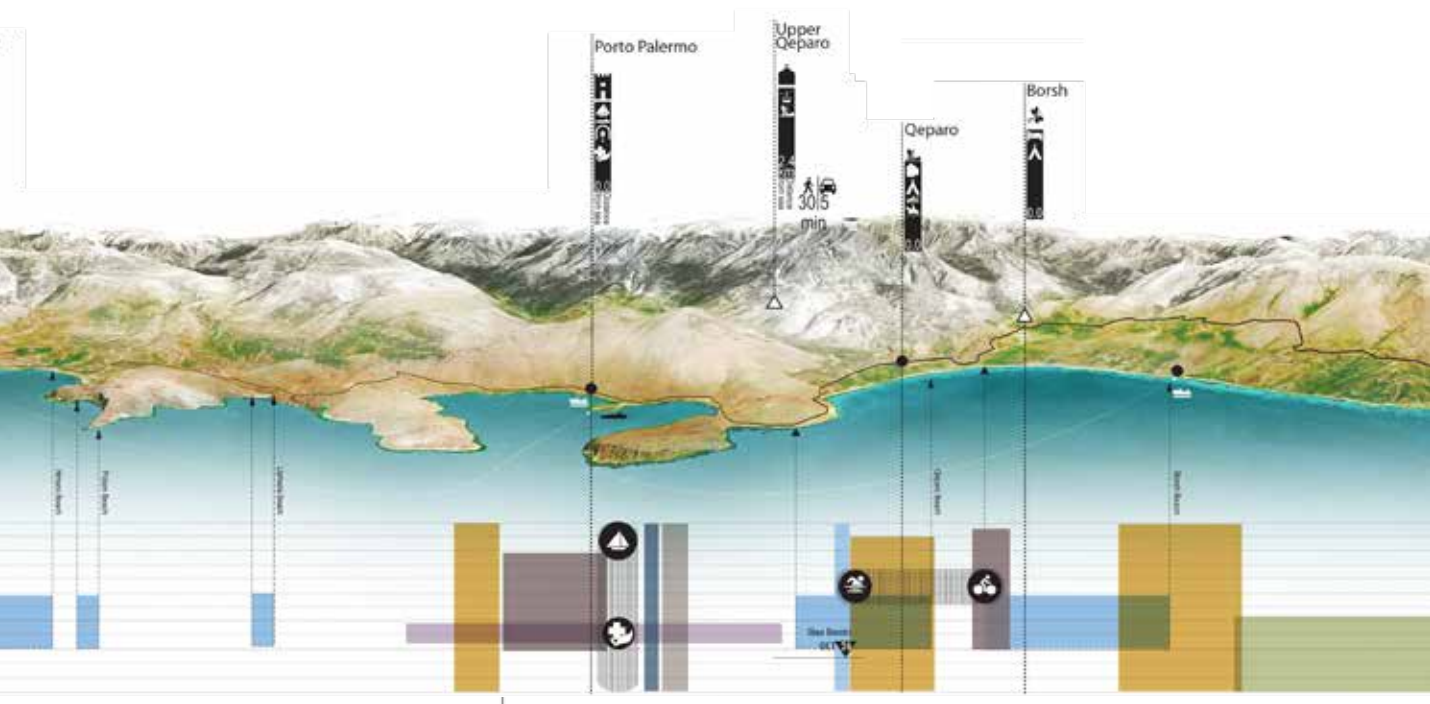
Rinia Park in Korca

Landscape Renovation

Location	Korca Albania
Description	Contracted Project
Promoter	Municipality of Korca
Activities	Project and Design coordinator
Budget	-
Surface	-
Year	December 2013
With	Metropolis l.t.d. Tirana
Awards	-



Location	Tirana, Albania
Description	international Urban Design Competition “Southern Coast Strip and Surrounding Villages - RIVIERA” Lot n. 2.
Promoter	Ministry of Urban Development and Tourism, Atelier Albania
Activities	Project and Design coordinator
Budget	-
Surface	-
Year	October 2014
With	Metropolis Architecture and Planning l.t.d. and Sealine (IT)
Awards	Short listed – Second prize winner



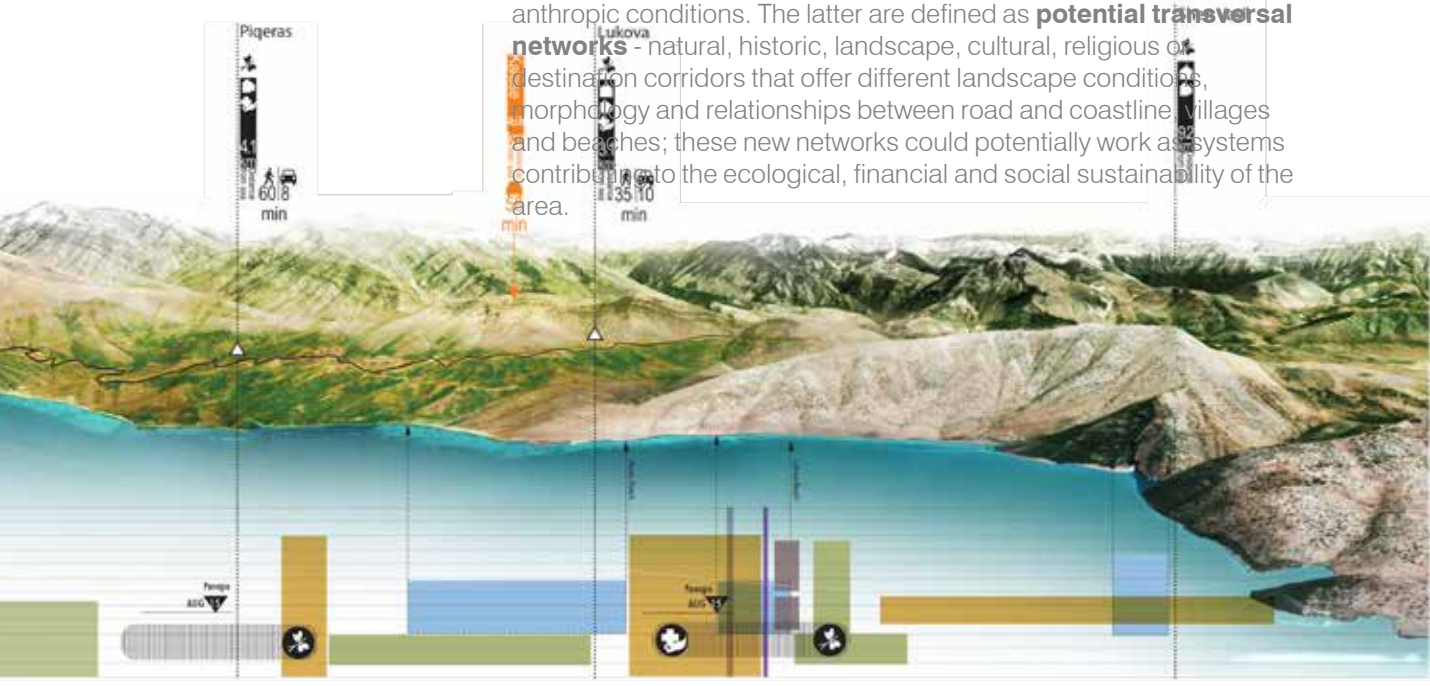
TIME LINE
activities along the riviera during the year

Reactive Riviera

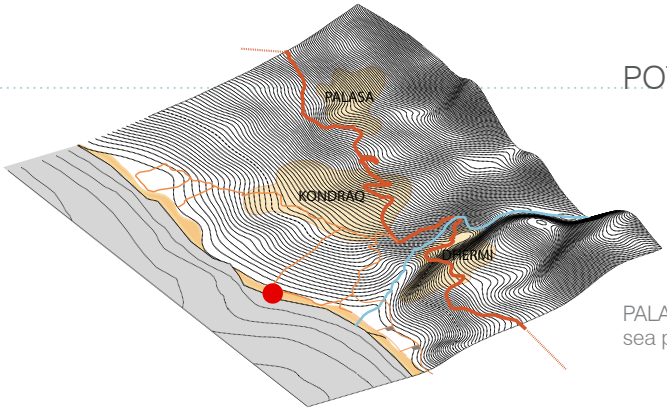
The proposed strategy offers a comprehensive approach aimed at steering a sustainable and gradual development of the strategic program for the coastal areas, while preserving the natural landscape and the cultural heritage through low impact interventions.

The strategy based on specific local conditions, guarantees a flexible approach that can “react” to the peculiarities of environmental characteristics and socio-economic conditions of each site and respond to the needs and requirements of local communities and municipalities.

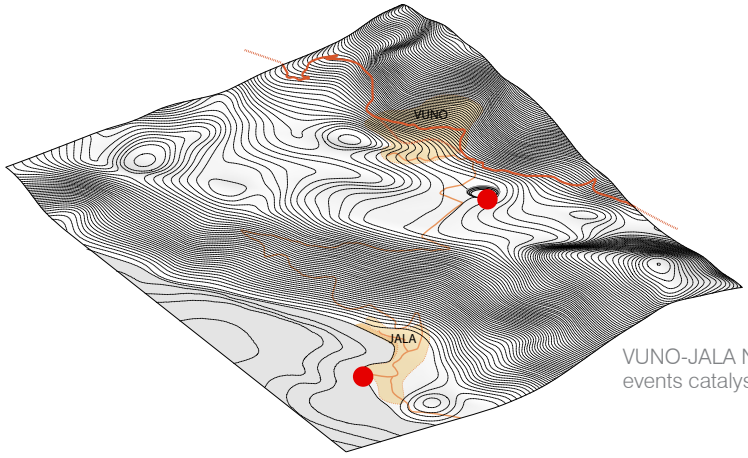
One of the most important aspects of the strategy is the identification of different transversal sections within the project Lot itself, each one forming a system characterized by peculiar natural, morphologic and anthropic conditions. The latter are defined as **potential transversal networks** - natural, historic, landscape, cultural, religious or destination corridors that offer different landscape conditions, morphology and relationships between road and coastline, villages and beaches; these new networks could potentially work as systems contributing to the ecological, financial and social sustainability of the area.



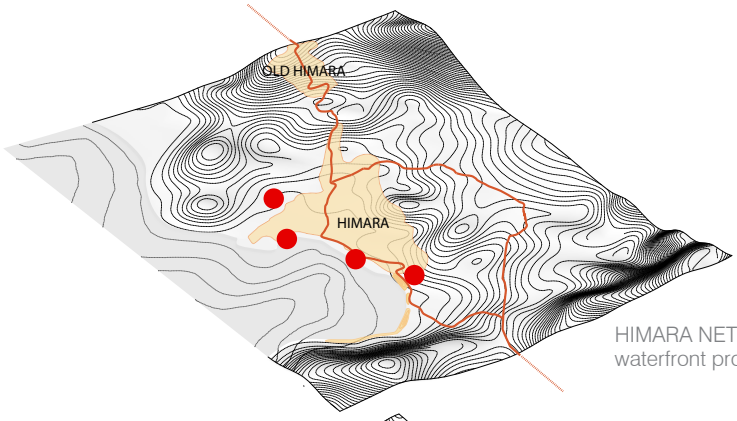
POTENTIAL TRANSVERSAL NETWORKS



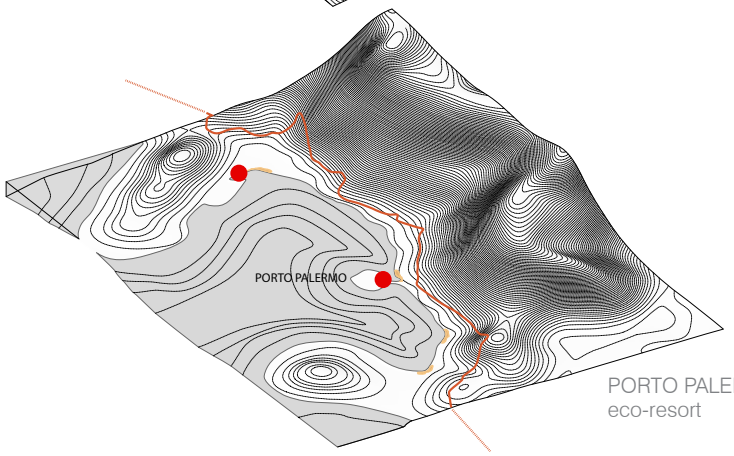
PALASA-DHERMI NETWORK
sea plaza



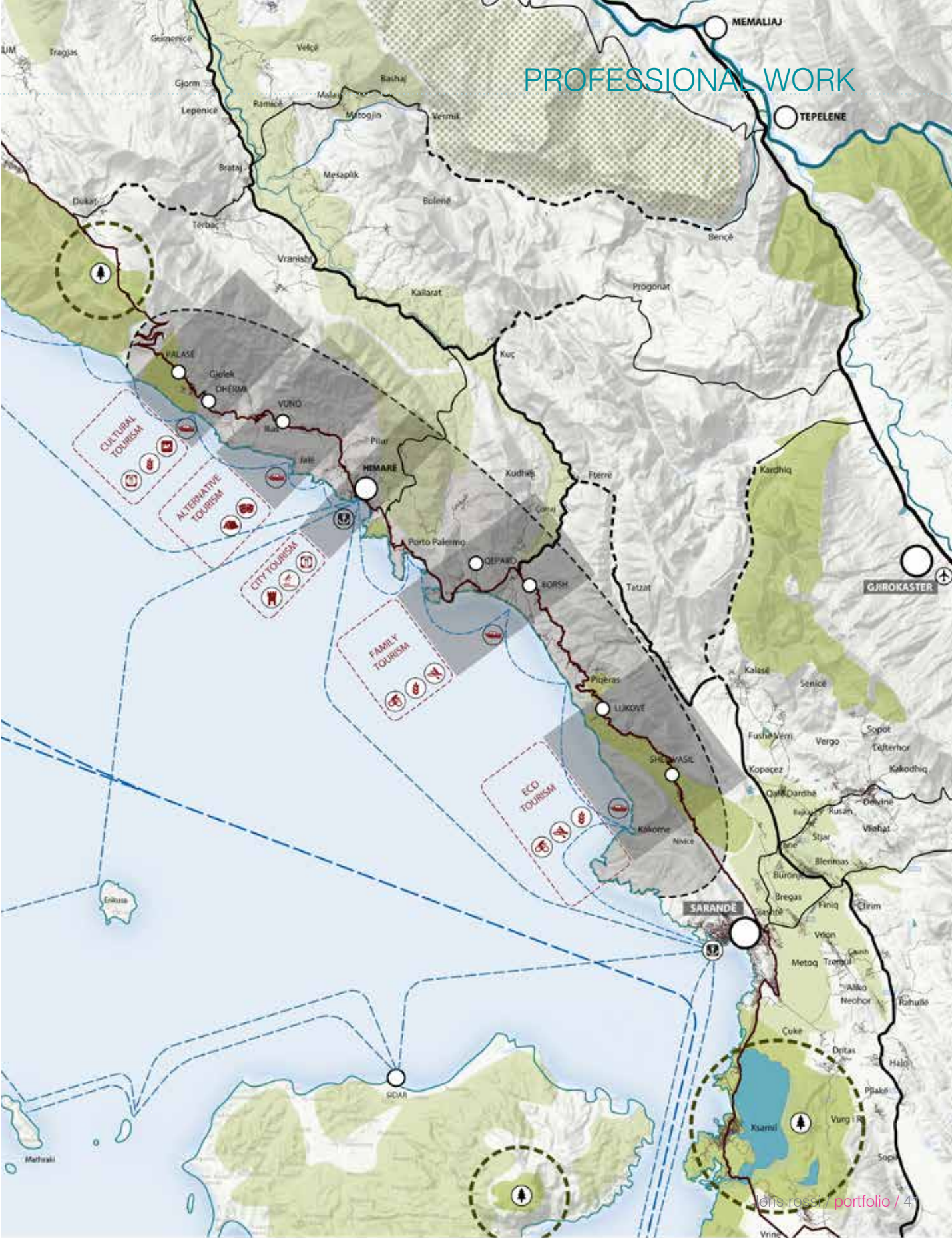
VUNO-JALA NETWORK
events catalyst

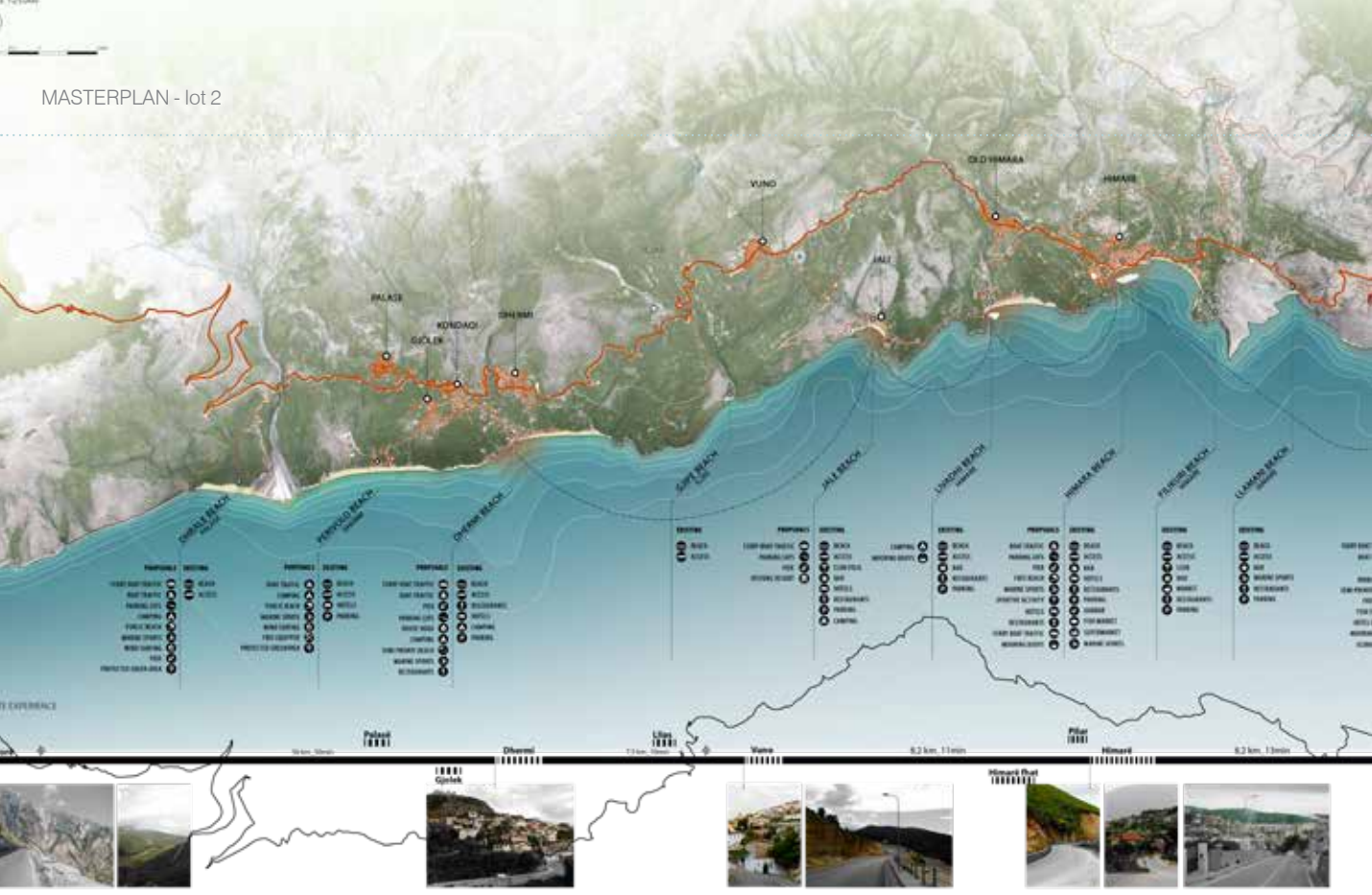


HIMARA NETWORK
waterfront promenade



PORTO PALERMO
eco-resort

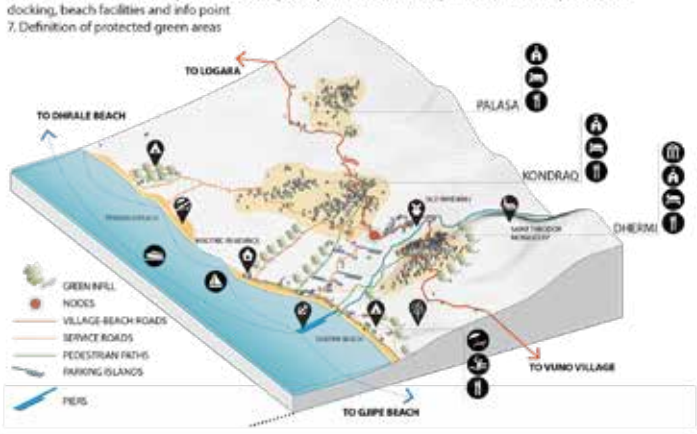

MEMALIAJ
TEPELENE
Tragjas
Gumenicë
Velçë
Gjorm
Bashaj
Lepenicë
Ramicë
Matogjin
Vermik
Brataj
Mesaplik
Dukat
Bolenë
Tërbaç
Bençë
Vranishi
Kallarat
Progonat
Kuç
PALASË
Gjolek
DHERMI
VUNO
Pilur
HIMARE
Kudhiq
Fterre
Kardhiq
Porto Palermo
QEPARO
BORSH
Tatzat
GJIROKASTER
CULTURAL TOURISM
ALTERNATIVE TOURISM
CITY TOURISM
FAMILY TOURISM
ECO TOURISM
Piqeras
LUKOVË
Kalasë
Senicë
Fushë Verri
Vergo
Sopot
Lefterhor
Kopaçez
Kakodhiq
Qafë Dardhë
Rusan
Vlinhat
Stjar
Blerimas
Bregas
Finiq
Çlirim
SARANDË
Vrion
Metoq
Aliko
Neohor
Rahullë
Çukë
Dritas
Halo
Pilakë
Ksamil
Vurg i R
Sopot
Vrine
Mathraki
Enikusa
SIDAR



THE NEW NETWORKS
in detail

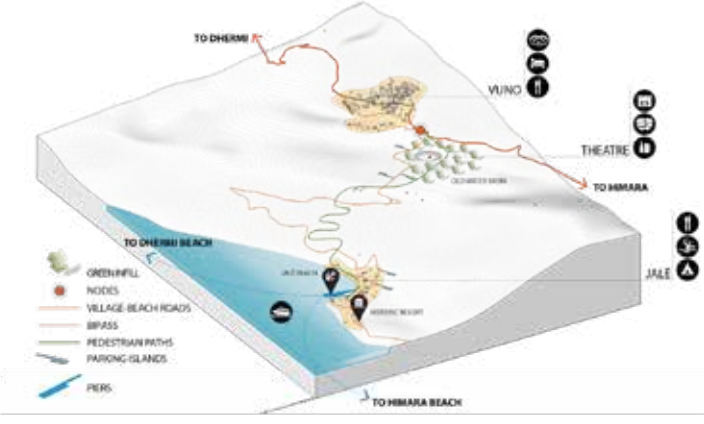
PALASA-DHERMI

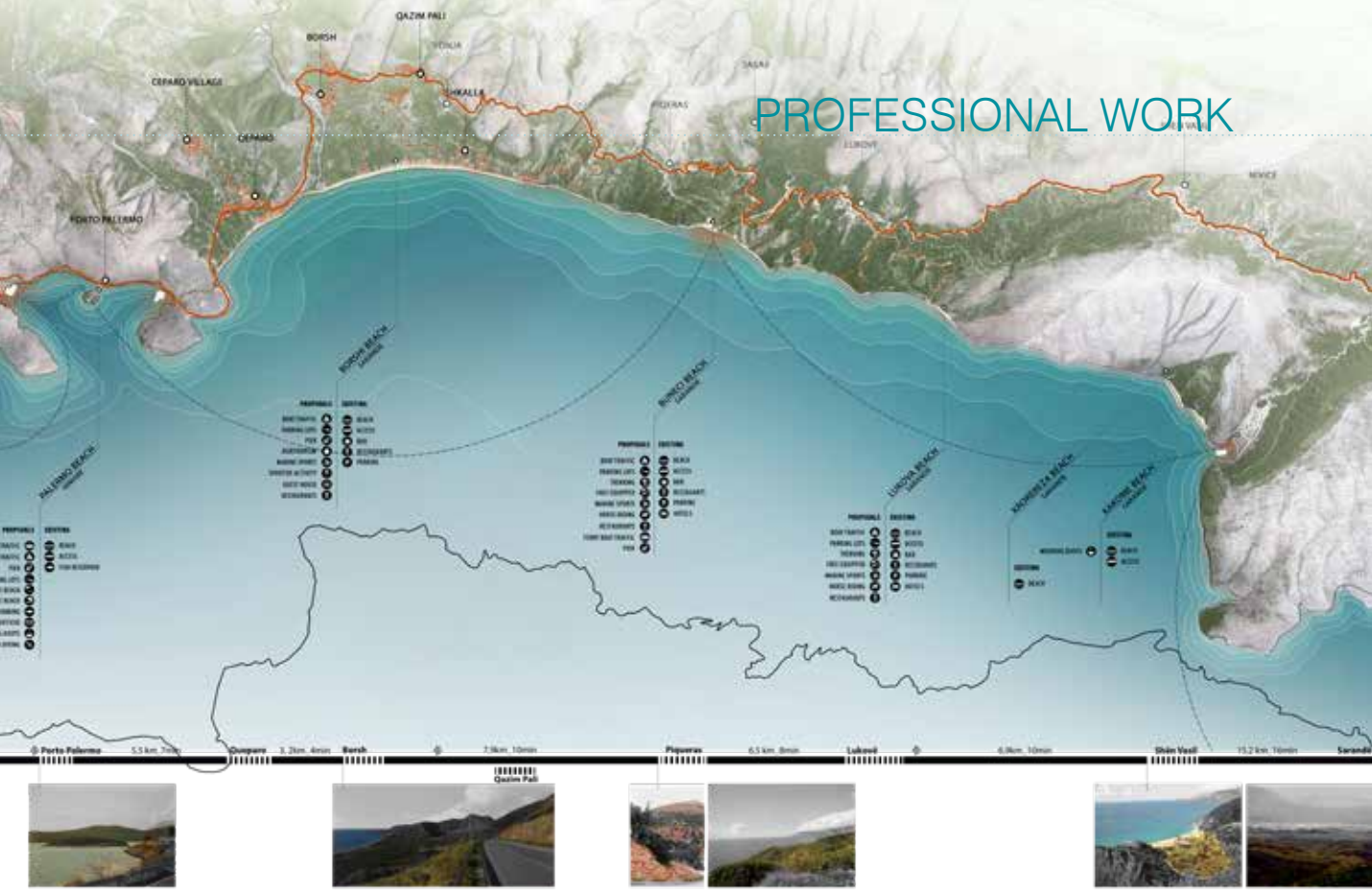
Key actions:
1. Implementation of road connections between villages and beaches; restricted (service) access to the road along Dhermi beach
2. Revitalization of pedestrian historical paths connecting the historical centres and the beach
3. Paving and renewal of the facades in the main plaza of Dhërmi
4. Definition of intermodal nodes
5. Parking system organization - with temporary and seasonal access control
6. Dhërmi beach - waterfront promenade, new public plaza and belvedere, pier for touristic and private boat docking, beach facilities and info point
7. Definition of protected green areas



VUNO-JALE

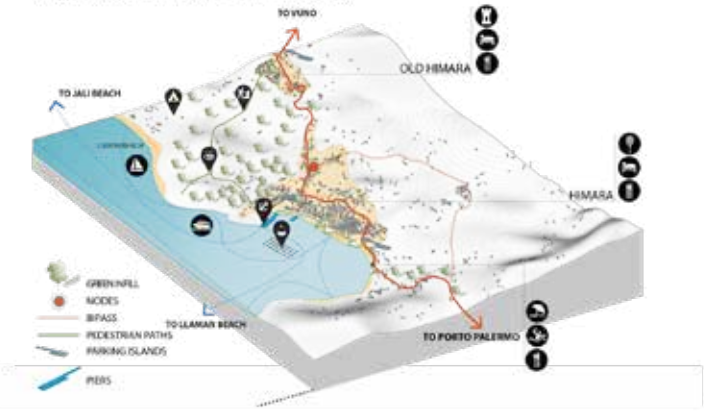
Key actions:
1. Bypass around Vuno village to limit nonresident traffic in the centre of the village
2. Parking system organization - with temporary and seasonal access control
3. Jale beach - pier for touristic and private boat docking, beach facilities and info point
4. Conversion of the old water basin into a theatre arena for concerts and plays and annex facilities





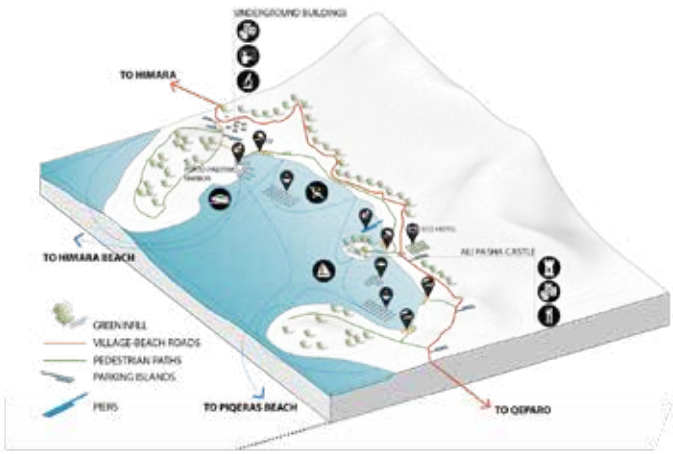
HIMARA

Key actions:
1. Renovation of waterfront promenade to connect all the beaches
2. Linear pine tree park along the promenade
3. Development of urban park and steps
4. Addition of a pier at the end of the main road
5. Reconstruction and extension of the harbour, new harbour terminal, lighthouse, mooring buoys
6. Introduction of new facilities around the stadium
7. Restoration of the pedestrian path to the historic castle of old Himara
8. Reconstruction of the historical square in the old city



PORTO PALERMO

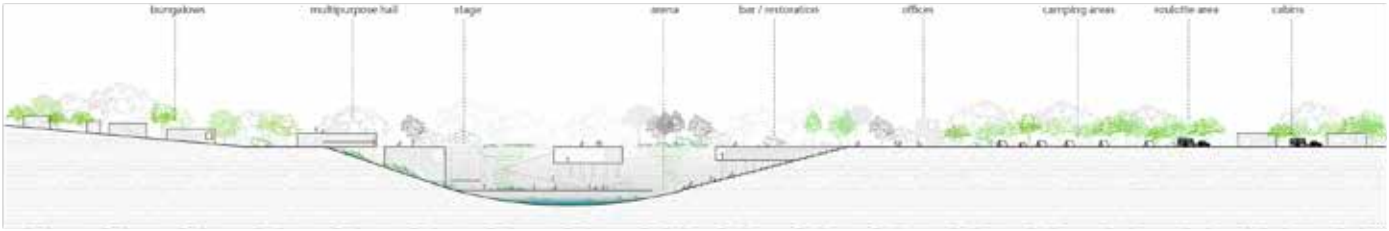
Key actions:
1. Addition of mooring buoys and pier
2. Parking system organization
3. Design of an Eco hotel/resort
4. Design of underground buildings for cultural, training and research facilities.
5. Renovation of the path connecting the port with Alipasha Castle



VUNO-JALE
events cluster

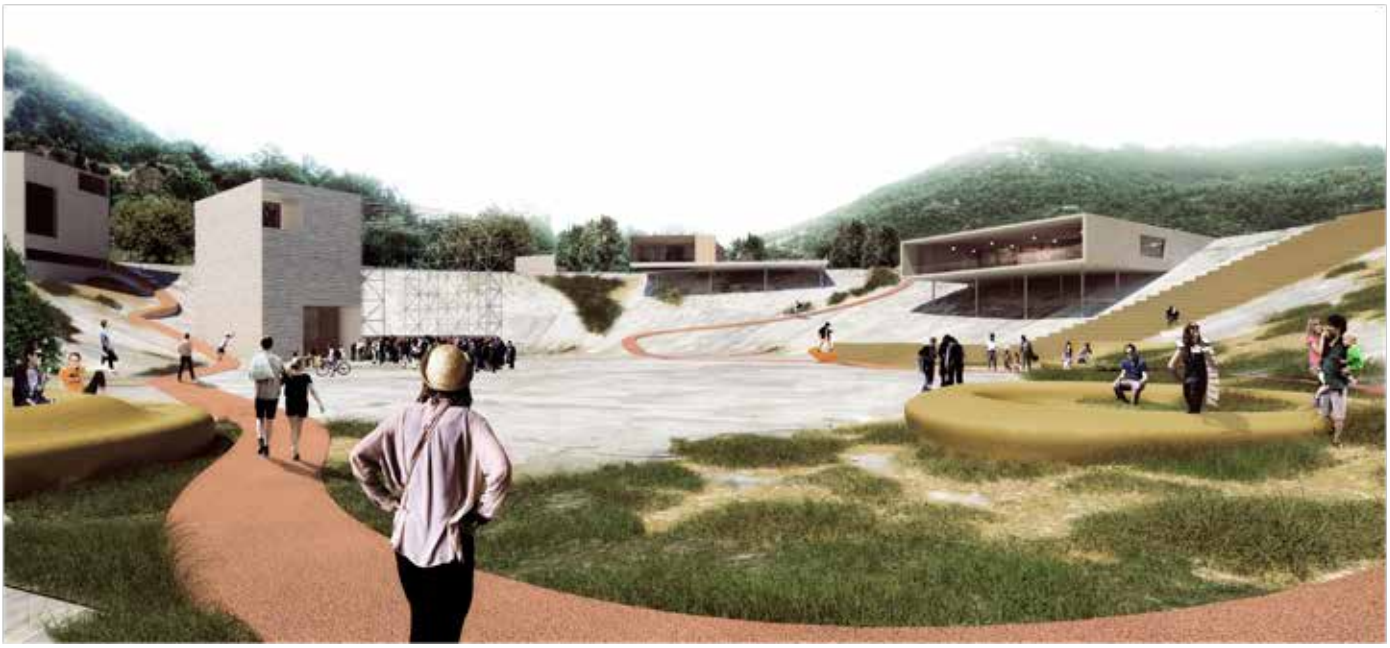
VUN0-JALE
conversion of the water reservoir into a cultural centre

s-A
1:1000



s-B

CROSS SECTIONS
events cluster



RENDERING
events cluster

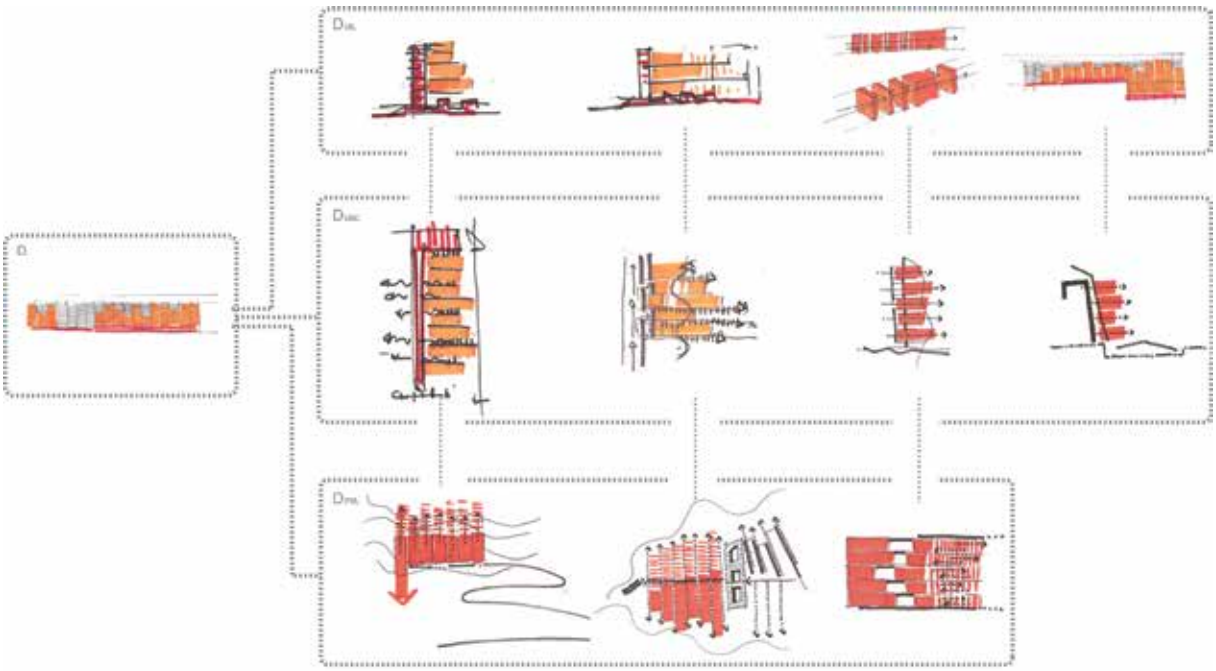
PORTO PALERMO
marine cluster

PORTO PALERMO VIEW OVER THE MARINE CLUSTER
reorganization of a military camp and creation of eco-resort

PORTO PALERMO RENDER
views of an eco-resort

02

SCHOLARLY WORK



Example of abstractive origins in repetitions

Period: November 2009

Name: PhD Dissertation in Research of Architectural Composition – Theories of Architecture. Cycle XXI

Location: University of Rome “La Sapienza” - I Faculty of Architecture “Ludovico Quaroni”

Tutor: Prof. Arch. Marcello Pazzaglini

Co-Tutor: Prof. Arch. Antonino Saggio

PhD Candidate: Loris Rossi

PhD Dissertation

Reiteration as a Compositional Strategy
Actions, exasperations, obsessions in creative research in architecture

The creative process passes through different phases which enable the giving of form to ideas. The in-depth analysis of several typical aspects of making and thinking in architecture helps illuminate the identification of the mechanisms which activate and unleash creative processes and architectural projects. In several cases, we encounter recurring actions and elements inherent to the architectural discipline while, in others, architectural works are born from ideas connected to entirely unrelated contexts. These influences insistently impose themselves on the architect's mind and, therefore, on the production of images, thus anticipating the realization of ideas and projects. The stored images which contribute to the formation of an architect's background are in continuing transformation and re-elaboration until the definition of a project research topic, thus becoming real and actual obsessions which distinguish a particular compositional language at a given moment.

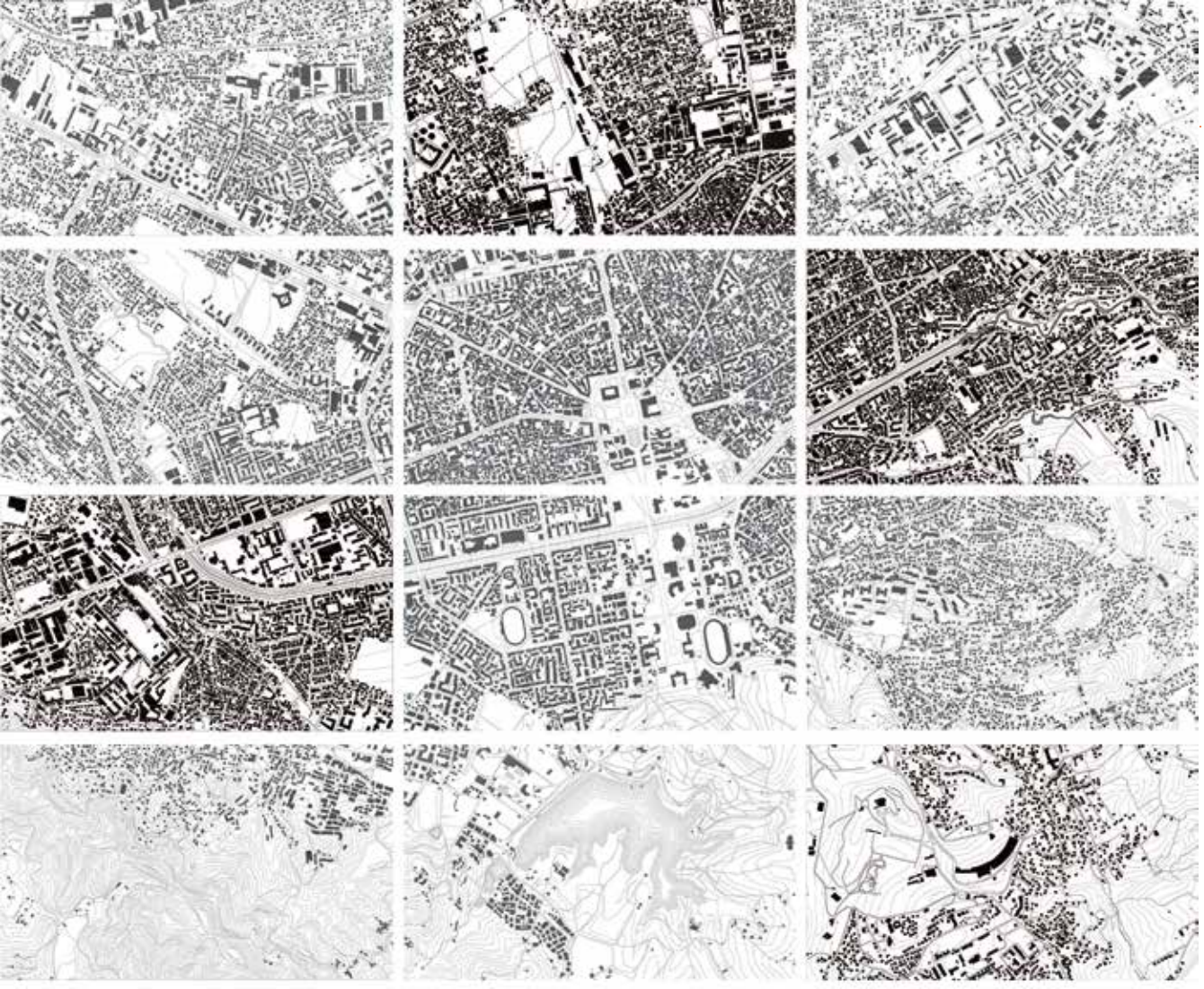
The research from which the architectural idea emerges assumes the objective of investigating the germinal phases of the project and identifying the relationships which generate the idea on one hand and, on the other, of systemically analyzing the process which, through methodologically repetitive operations, favors the creative process and architectural experimentation. Through constantly repeated personal strategies, some architects succeed in perfecting innovative architectural mechanisms in their research. In several cases, the reiteration of a strategy or a formal gesture improves the architectural productivity by prompting innovations and experimentations.

This thesis aims to demonstrate that several architects, in the reiteration of the very mechanisms and instruments utilized to organize shapes and concepts, create and perfect their own language, making it readable and transmissible.

The focus of the research is the architectural product of the last fifteen years; specifically the work of several professors involved in the experimental laboratories of UCLA in Los Angles will be examined. This group represents a new generation of architects who have learned to capitalize on personal obsessions by incorporating and making them work in architecture. The use of CAD and digital tools for the physical modeling has encouraged the production of advanced techniques which have allowed the acceleration of several practices aimed at experimentation.

The new generations of architects continuously search for alternative compositional methods and meanings in other disciplines. They appropriate these meanings and methods and re-propose them obsessively and continuously in different fields of architectural design. The architect feels the need to escape the limits imposed by the design discipline and become immersed in different contexts.

The experimentation, therefore, may include the use of abstract representations as proliferative tools or the use of methodologies belonging to other fields. . In the first case, the representations can lead the project towards new compositional methods while in the second, the contamination of external disciplines is not literal or imitative, but rather methodological and analytical, and the acknowledgment of similarities and/or differences regarding architecture ends up enriching the discipline of architecture itself.
(From the introduction of the book translated from Italian language to English)



Tirana map divided in twelve quadrants each one has the same dimension of Nolli map 70 cm x 42 cm - Scale 1:3000.

Period: Sept. 2014 / Jan 2015.

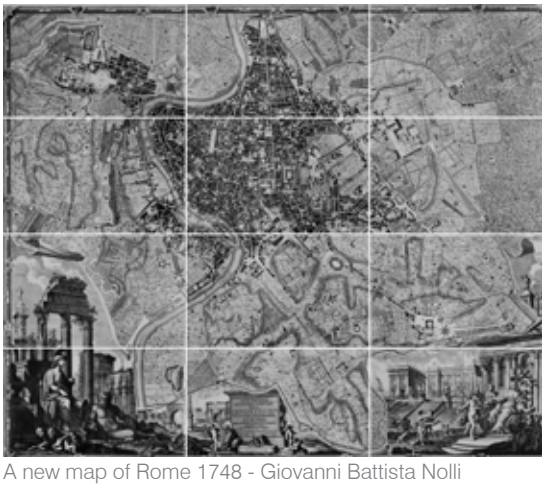
Name: Tirana Interrupted. Urban Vision to inspire the future.

Location: POLIS Univeristy Tirana - UCLA Department of Architecture and Urban Desing Los Angeles.

Instructor: Sept. 2014 Loris Rossi / Jan 2015 Loris Rossi and Jason Payne.

Students: 5th, 4th and 3th year Architecture Master students.

Role: Organizer and Tutor of the workshop



A new map of Rome 1748 - Giovanni Battista Nolli

TIRANA INTERRUPTED

Urban vision to inspire the future
International workshop UCLA Los Angeles/POLIS University Tirana

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 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 1748 . 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.

"It's easier to design the city of the future than the city of the past. Rome is an interrupted city because people stopped imagining it and started designing it (badly)". Giulio Carlo Argan Mayor of Rome, 1978.

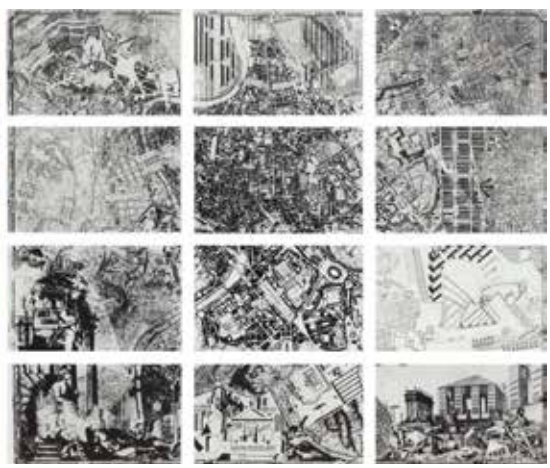
Starting with this background as main frame of work, the idea of this workshop is to elaborate the value of the past of Tirana considering its uncontrollable attitude to develop through spontaneous processes, always interrupting the main Unitarian vision of the city. The urban design concept that anticipates 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 a 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, infrastructure, 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.

Key Words: Tirana hidden; Hidden Frame; City Fiction; Spontaneous processes; Order and Disorder; The imagined city; Fragments and Ruins; Migration of Terms; Diagram and variation; Creative Presences.

An image from Rome interrupted exhibition 1978 showing the twelve names of the architects invited by Piero Sartogo.



The twelve quadrants in the final elaboration.

TIRANA INTERRUPTED / POLIS University
exhibition workshop during Tirana Architecture Week Sept./Oct. 2014.

Photo Eranda Janku

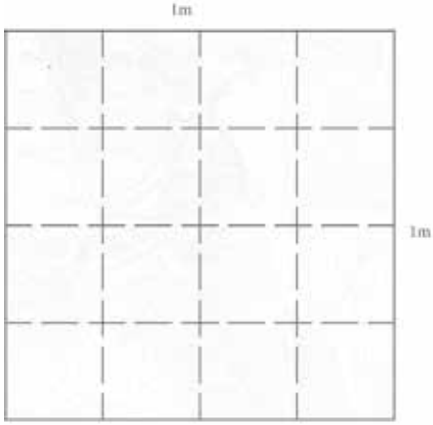
Photo Eranda Janku

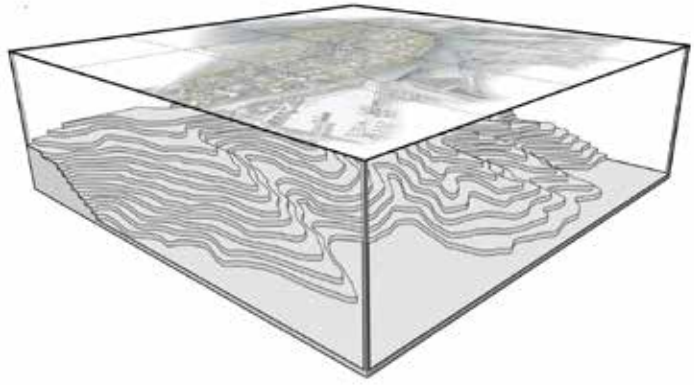
How do we represent the city's future image?

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. Physical model
3. Diagrams to explain the variation process, from the original map to the new vision considering possible functional, morphological and environmental scenarios.

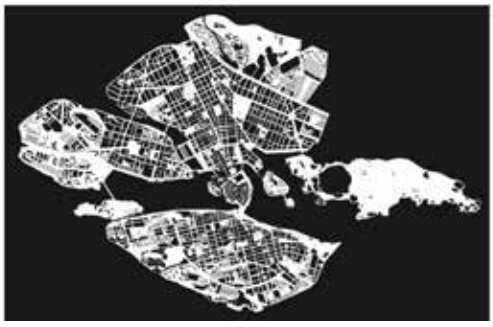
The scenarios are imaginable trajectories to project Tirana into the future.





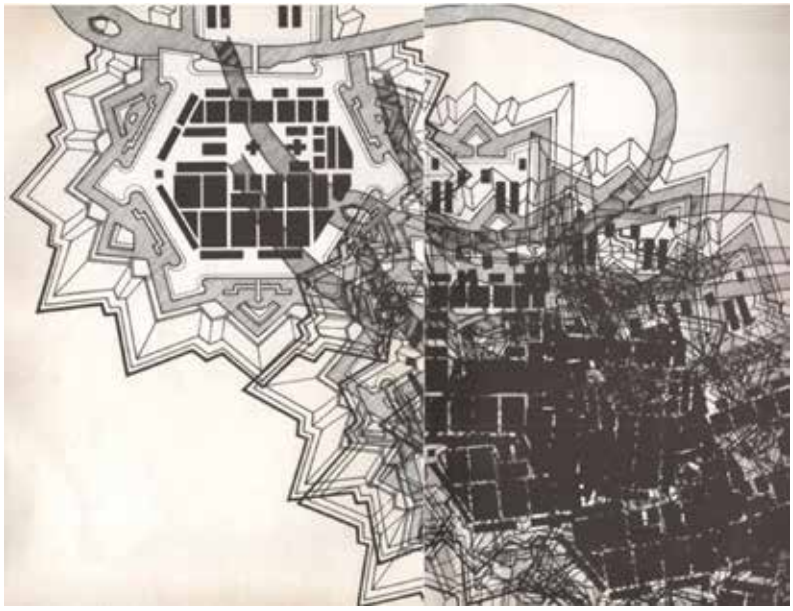
Ursus Wehrly. The Art of Cleaning Up.

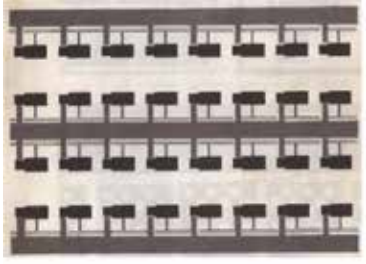
Deconstructs city of Istanbul by Armelle Caron

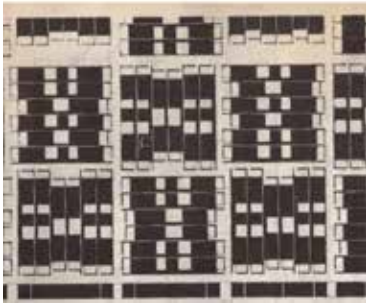


Roma Forma Urbis

Runway Prints, Swedish company.







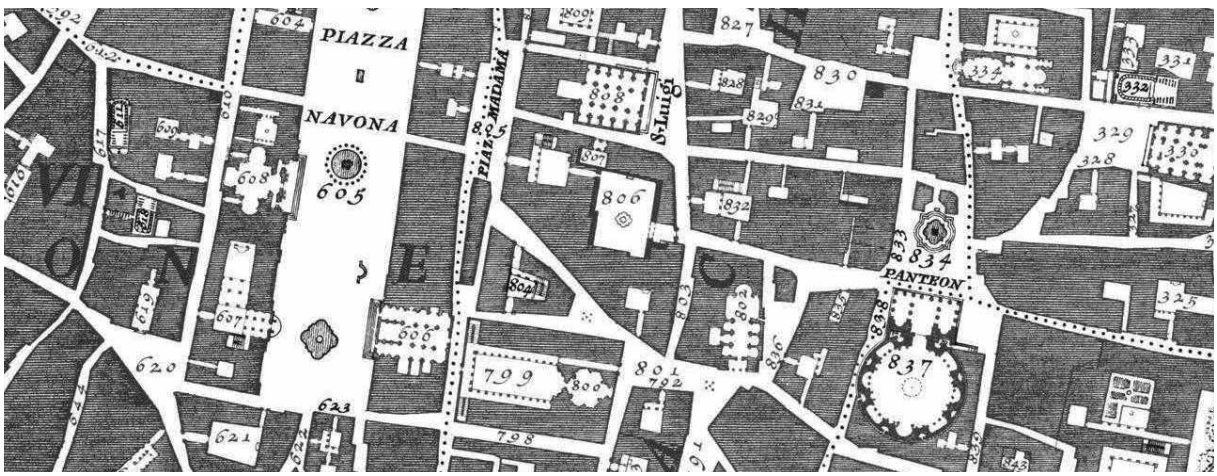
S. Chermayeff, C. Alexander, Space of relation and private space, Il Saggiatore, Milano, 1968.

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 anew 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.

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.



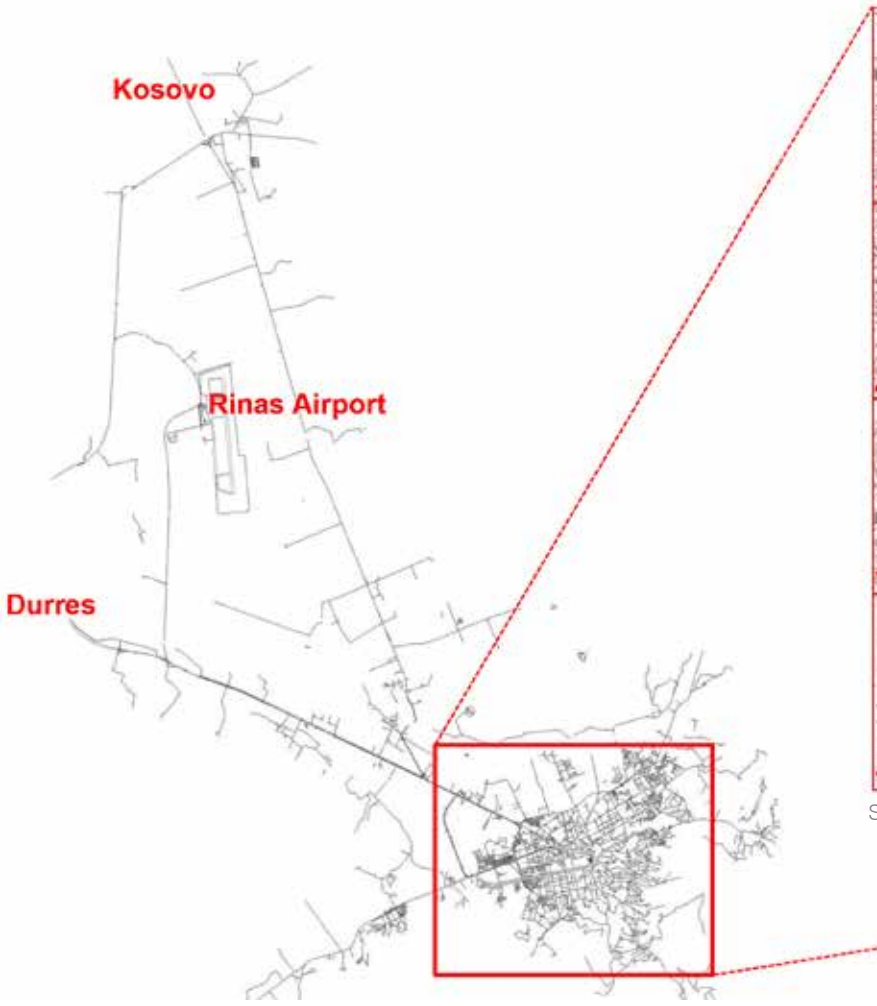
Nolli Map detail 1748, Rome.

Alberto Burri "Cretto" 1984-89. Gibellina Italy

TIRANA INTERRUPTED / UCLA Los Angeles - Work in progress
01/2015

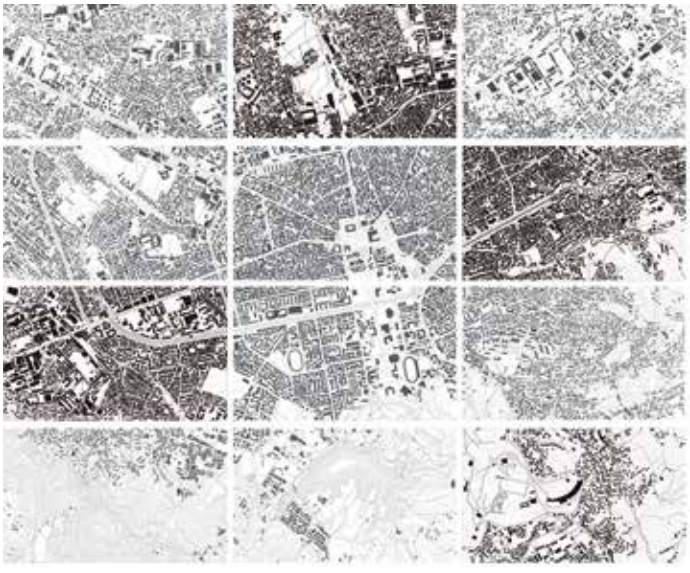
Pinup

Work session



Subdivision in twelve quadrants of Tirana city centre.

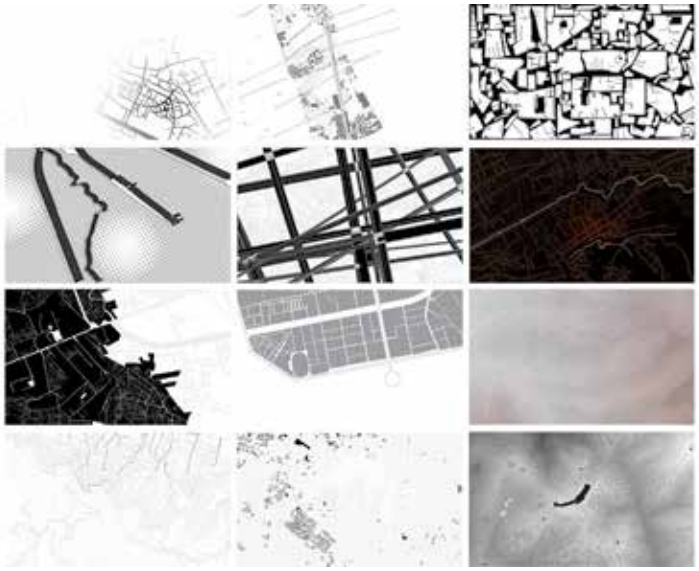
Tirana map with the numeration



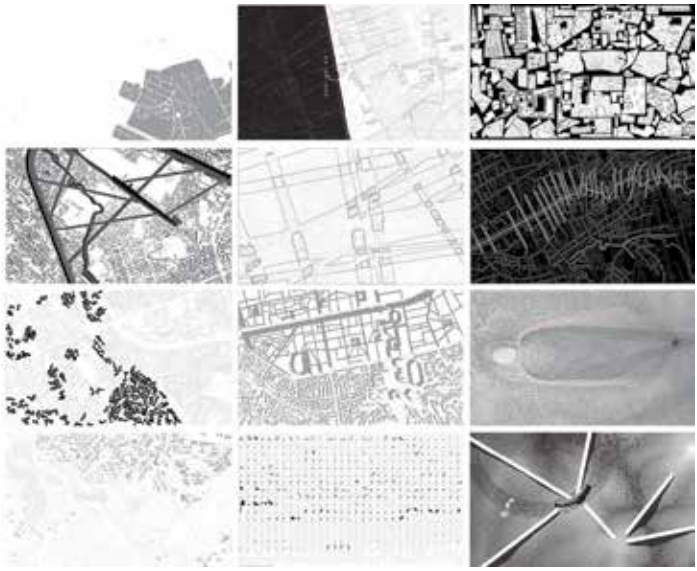
Tirana today

1 PEREZ	2 BRETCKO	3 MARTINEZ & FIRMALINO
4 PIRACHA	5 GONZALEZ	6 BRANAS
7 FORNEY	8 WOODS	9 OLUFOWOSHE
10 YAU	11 KAA & STEINHAGEN	12 JOHNSON

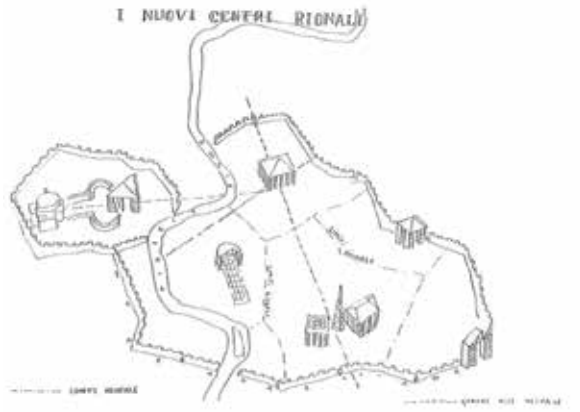
The twelve quadrants with the twelve UCLA students names



Tirana Hidden Frame



Tirana in the future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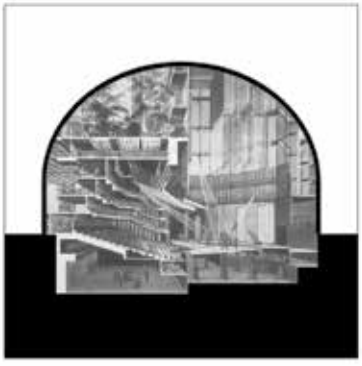
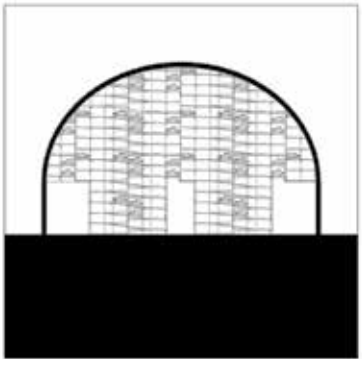
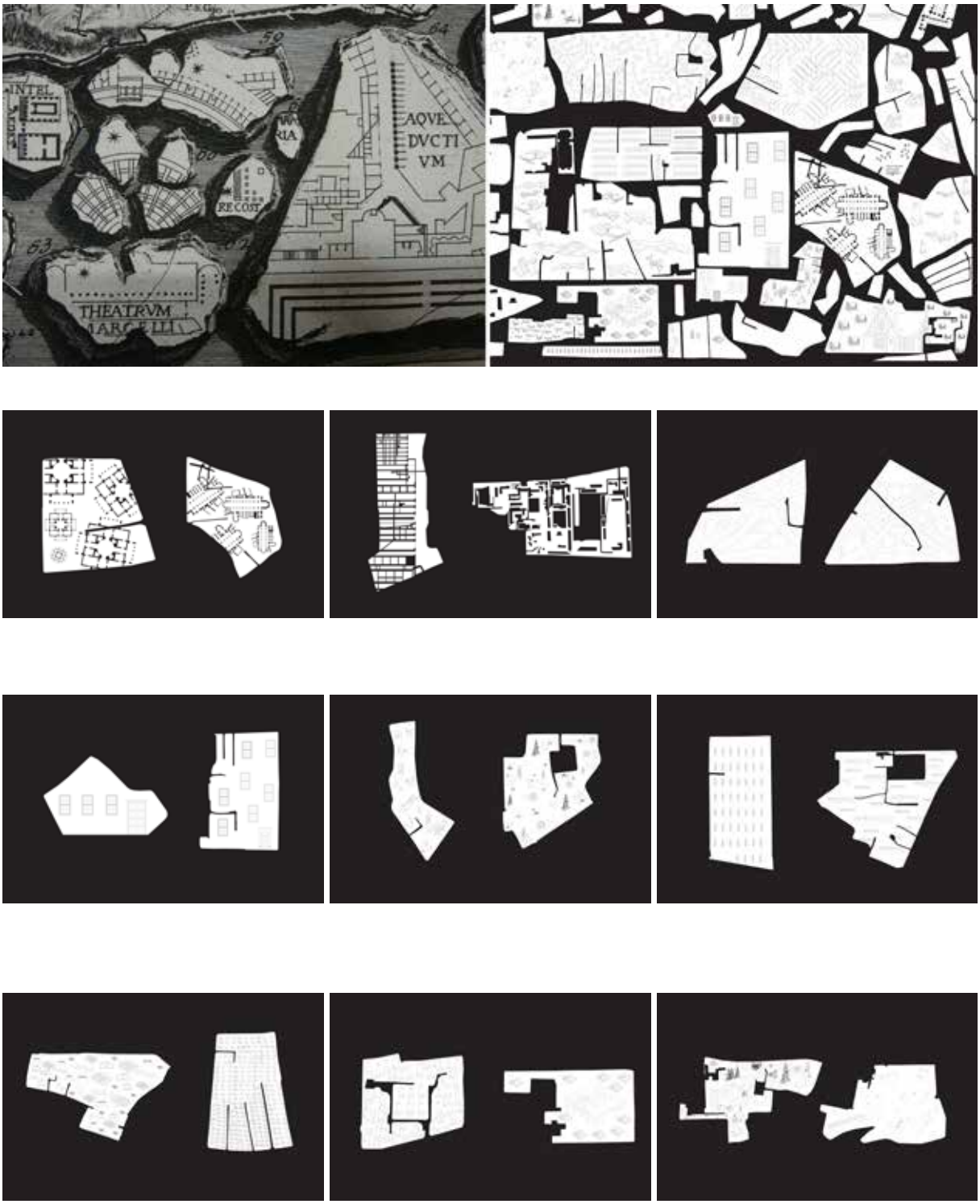




Tirana Now

Tirana Hidden Frame

Tirana in the Future


AQVE
DVCTI
VM
THEATRVM

Tirana Now

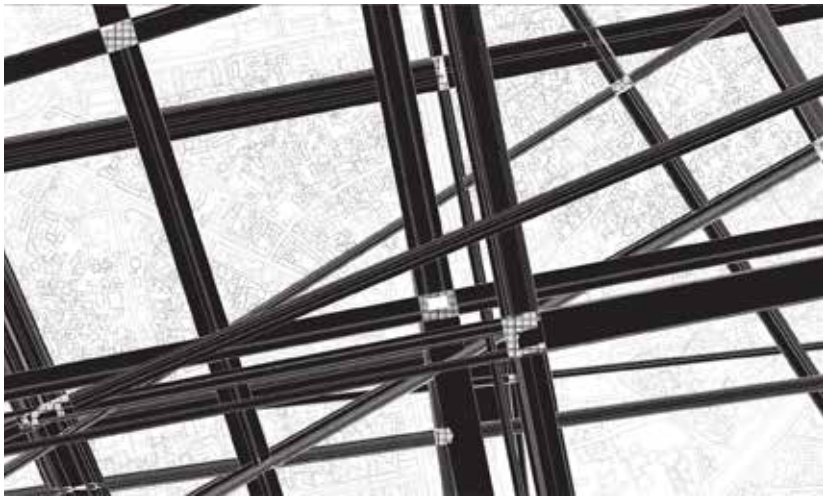
Tirana Hidden Frame

Tirana in the Future

QUADRANT n° 5
Stud. Gonzalez

Tirana Now

Tirana Hidden Frame

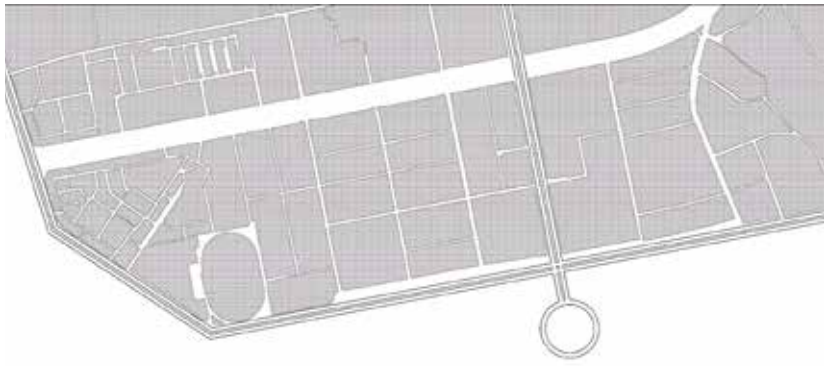


Tirana in the Future

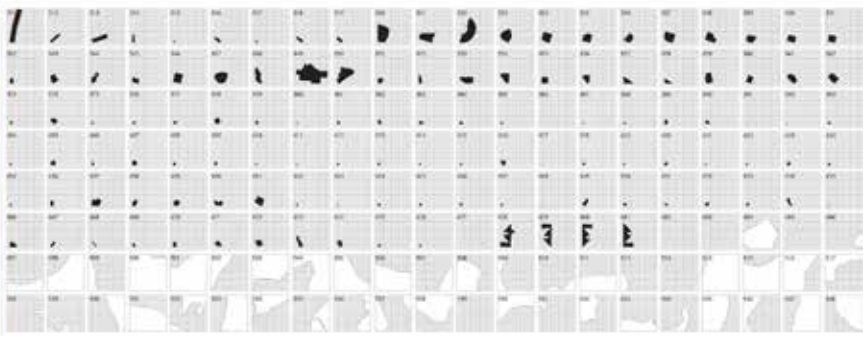
QUADRANT n° 8
Stud. Woods

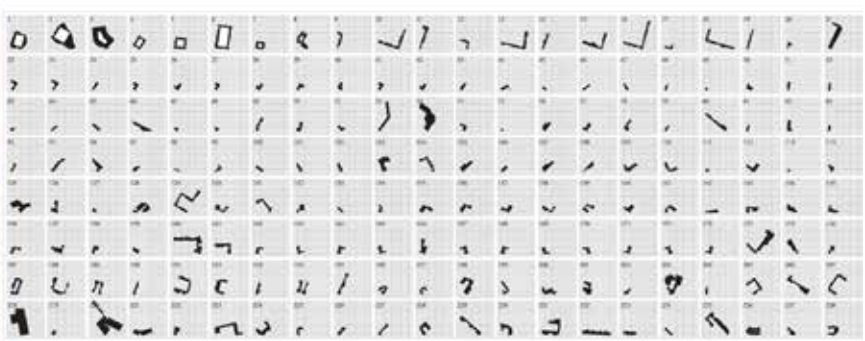
Tirana Now

Tirana Hidden Frame



Tirana in the Future

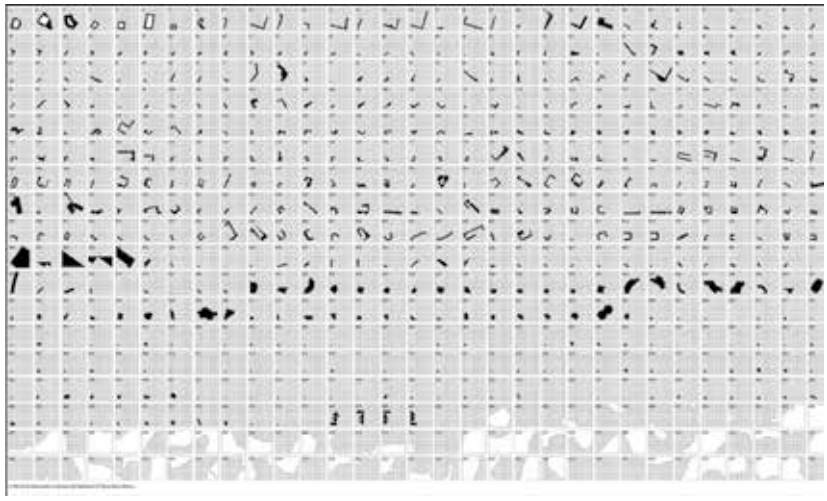




Tirana Now

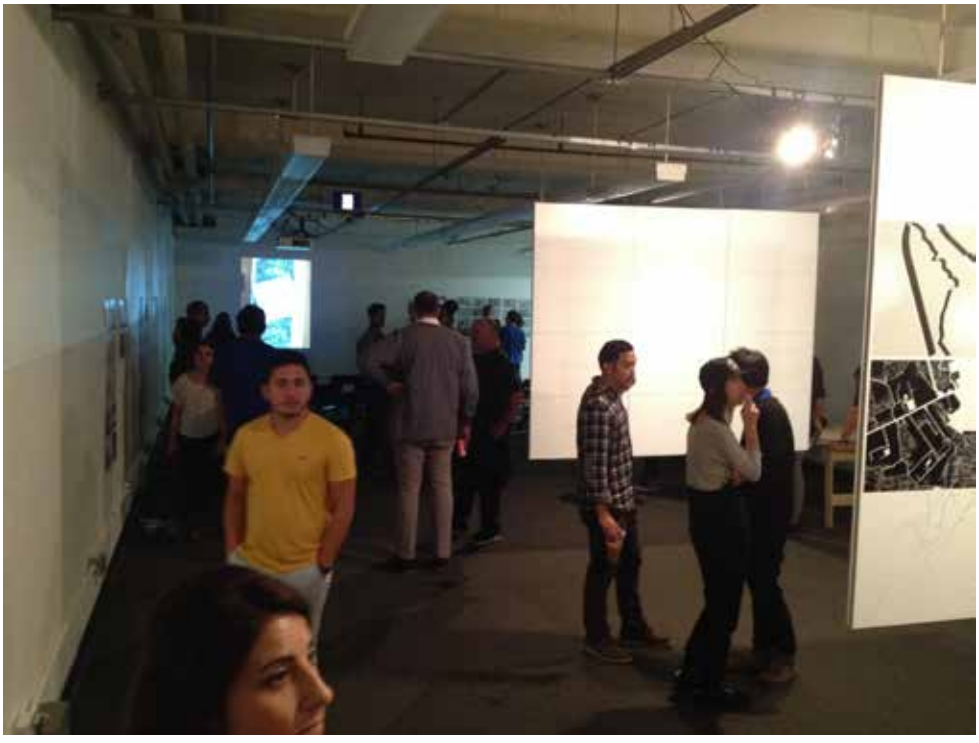
Tirana Hidden Frame

Tirana in the Future



TIRANA INTERRUPTED EXHIBITION

UCLA Los Angeles 01/2015



PEREZ
BRETCKO
PIRACHA
GONZALEZ

MARTINEZ
&
FIRMALINO
BRAÑAS

CREATIVE WORK

03

Bottles Station

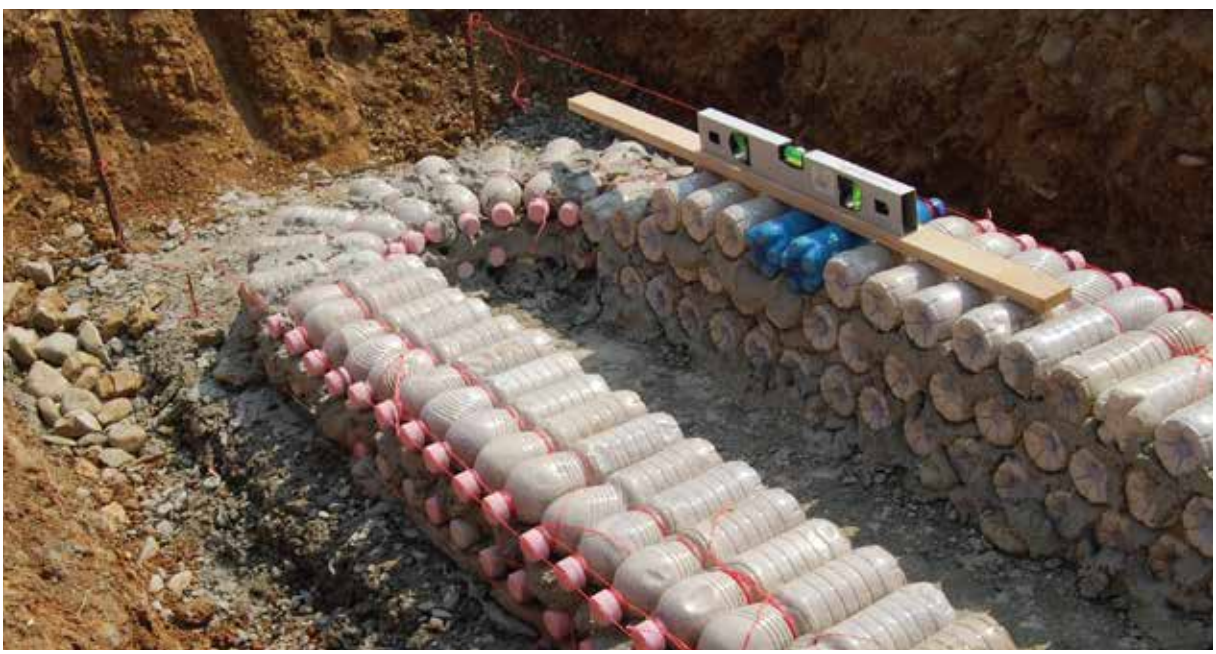
The use of recyclable materials in architecture and design.

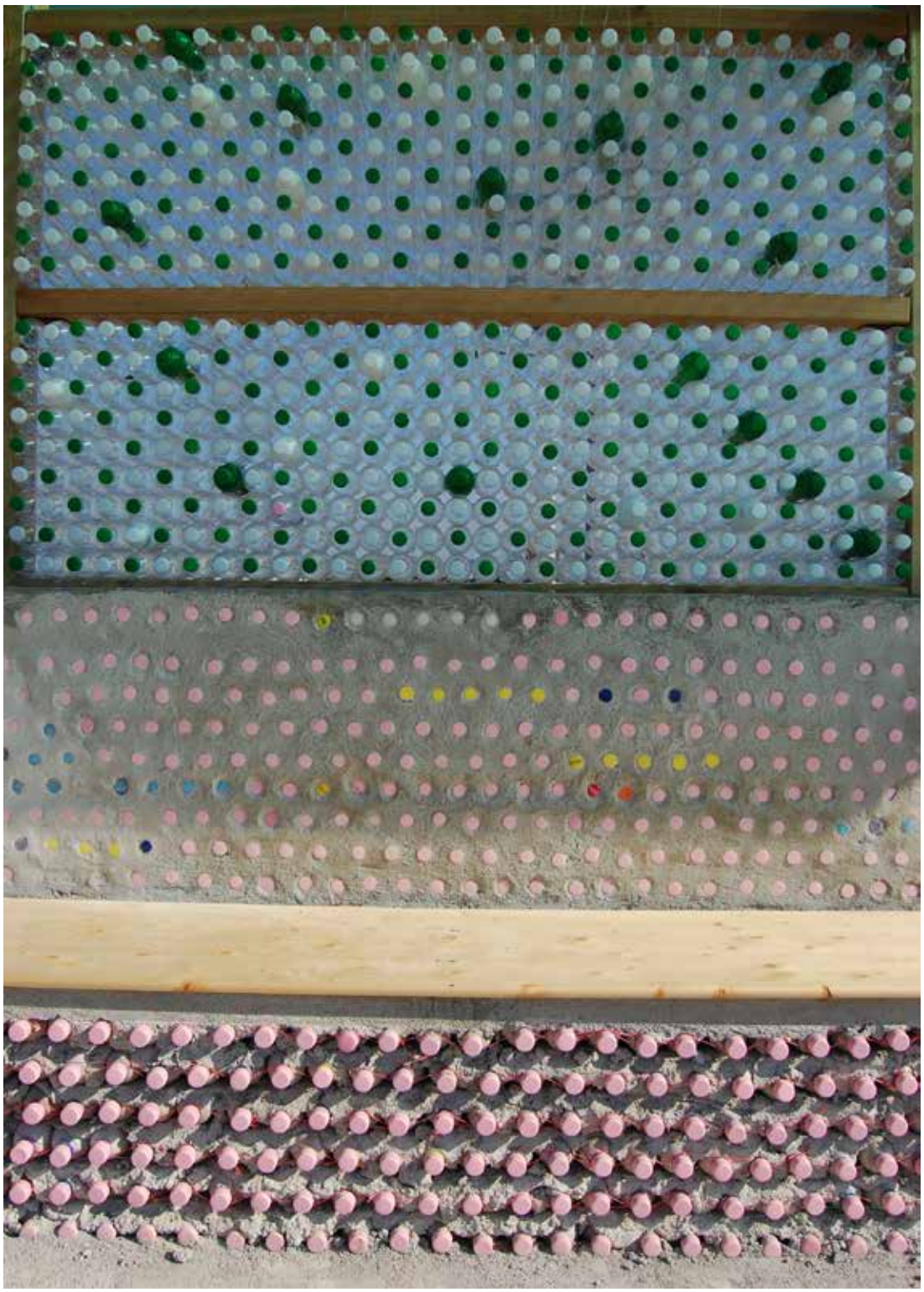
As part of Tirana Architecture Week/Public Events/Tirana Urban Bundles TUB/ TUB 2, October 2012, Co-PLAN in collaboration with U_POLIS had build a whole structure made of, 0.5l, plastic bottles – A bus shelter in Kashar, close to the U_POLIS building.

The idea and design of this project dates back to the start of 2012, using 12.000 plastic bottles for its construction. The aim of the project was to promote the use of recycle materials in design among the communes and municipalities of Albania.

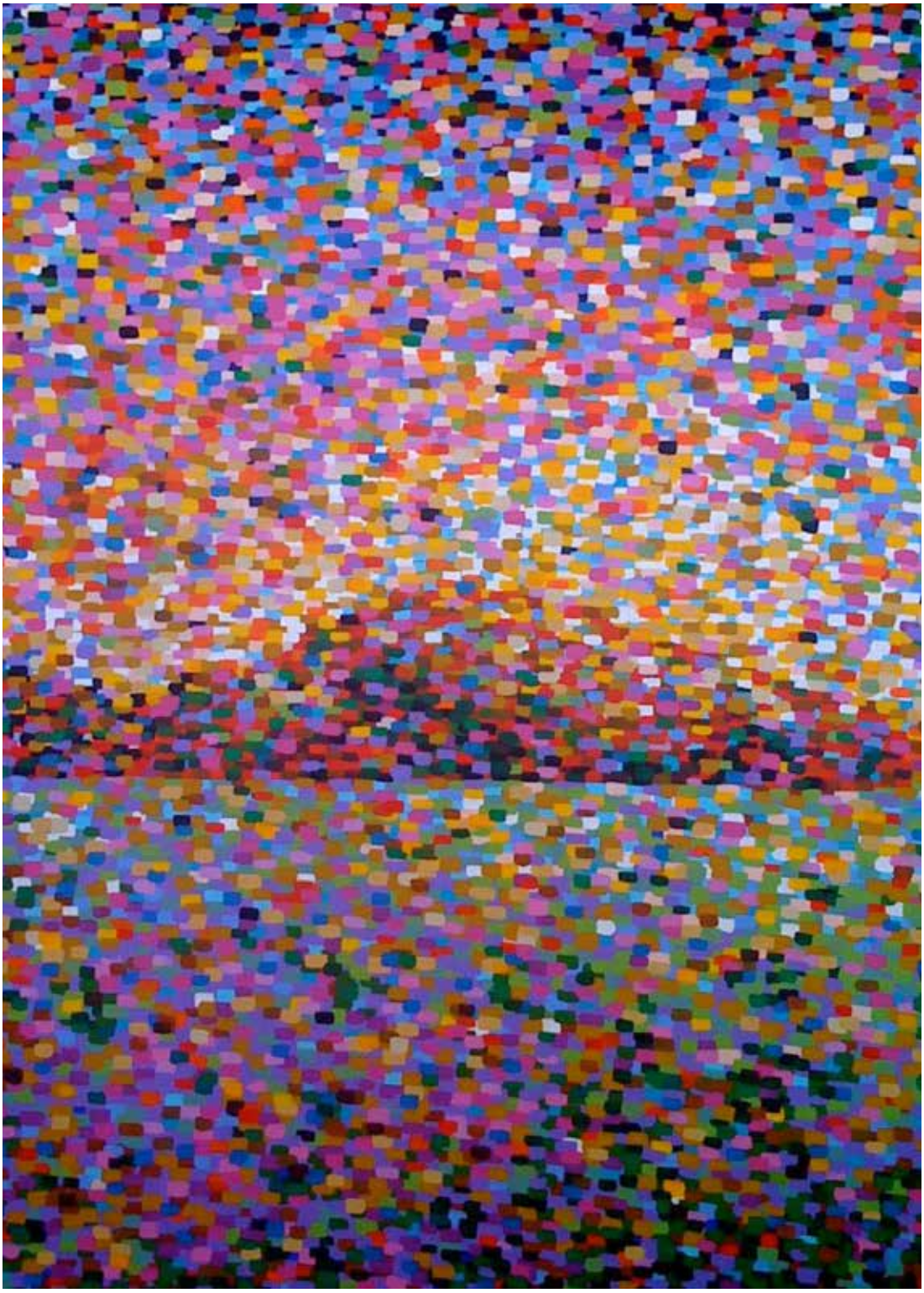
The building of the structure had started at September 8, 2012 to October 5, 2012. For its building were engaged 16 students from U_POLIS and 7 experts. The American Embassy has shown an interest about this project as part of "Act now".

Year	September 8, 2012 to October 5, 2012
Name	A bus shelter in the municipality of Kashar.
Location	POLIS University, International School of Architecture & Urban Development Policies, Kashar,Tirana (AL)
Description	Design and construction of a bus shelter with plastic battles.
Instructor	Loris Rossi and Isida Duka.
Students	3rd year Architecture Master students.
Award	First price winner from American Embassy "Act now"
Role	Design Coordinator and Construction Manager.





DESERT SUNRISE
by Denis Landis



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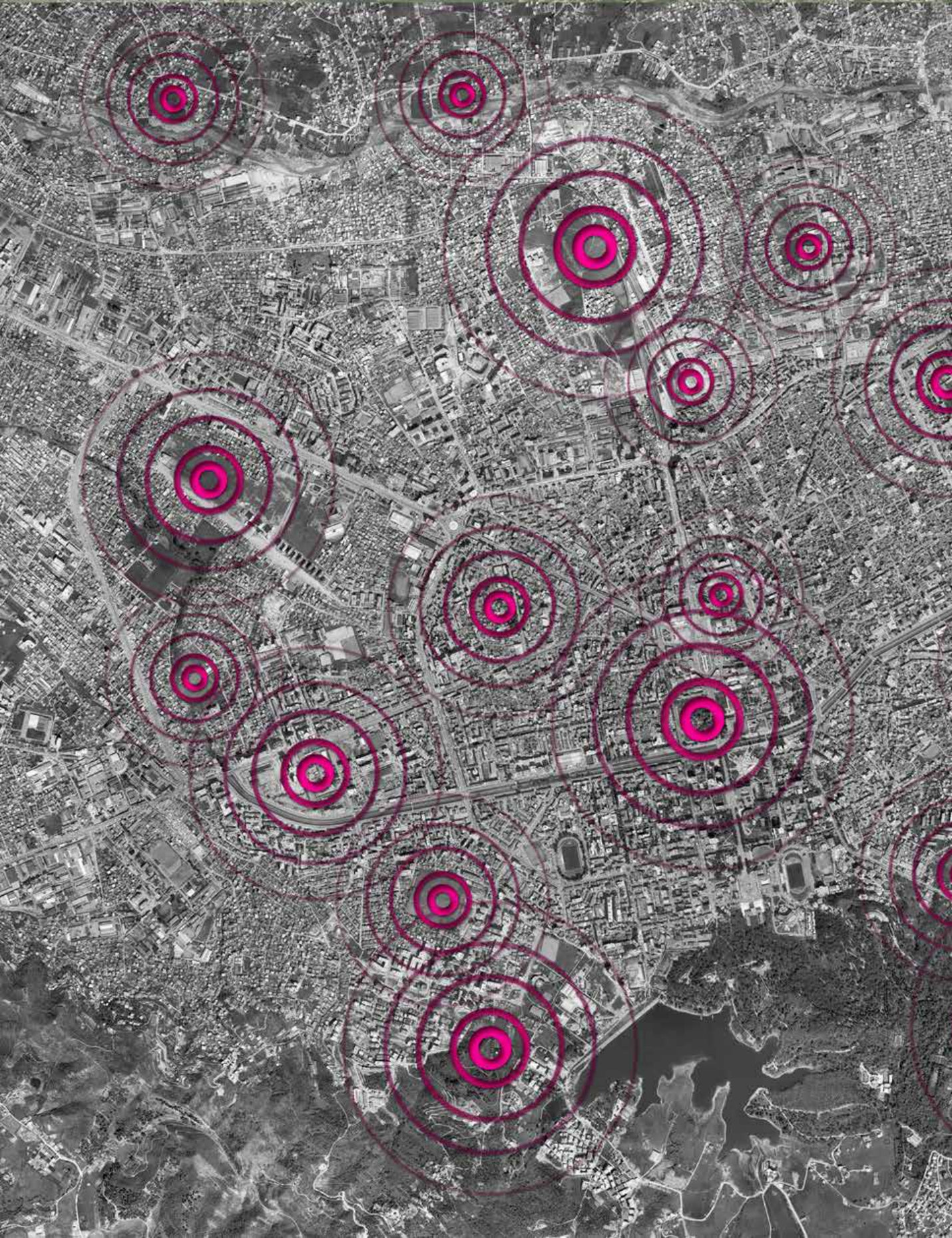


Viral Ecologies

The creation of a new image of the city of Tirana.
An international Workshop POLIS University / Tokyo University.

The main object of the workshop is to provide operative tools able to activate repeatable strategy in Tirana fields. The spontaneous relation in between uncontrolled develop and human activity has generated the idea of this workshop: Viral Ecology is an alternative and provocative way to see the actual condition of the city. The viral concept show how in the urban settlement can exist specific infects elements apparently insignificant but with a strong capacity to generate operative tools. The creation of a new image of Tirana should be consider as new possible scenario capable to connect tradition and reinterpretation in between urban and architecture scale.

This scenario will constitute a new urban ecology since it will propose new relationships between human activities and the constructed environment. Its characteristic is to be viral, since the easy feasibility and the positive impact of its result.

The relation with Japanese urban system in comparation with Tirana develop is an occasion to underline how different methodology can contribute in the individuation of specific tools. In the case of Japanese experience the relation in between elements and activity became a way to demonstrate how dynamic control of architectural elements and activities can be defined at the small scale.

The choice of the area is in between Tirana Rinas Airport and Tirana city. A wide area still in the development phase with a strong informal component and with an interesting differentiation of land use. One of the main goal of the workshop is the individuation of common elements as spontaneous situation with particular characteristic. This elements will create the strategy base to operate from the urban scale till the architecture. A kind of process that from the spontaneous architecture try to have benefic to create a new model of the city.
The differences and the repetitions as Gilles Deluze intend are here considered as part of a creativity process already presents in the Tirana urban settlements but still not yet discover.

Year	September 2013
Name	Viral Ecologies. The creation of a new image of the city of Tirana.
Location	POLIS University, International School of Architecture & Urban Development Policies,Tirana (AL)
Description	Intternational Workshop with Tokyo University.
Instructor	Kengo Kuma, Ko Nakamura, Loris Rossi, Cristiano Lippa, Nikola Nikolovski.
Students	5th year Architecture Master students.
Role	Organizer and tutor of the workshop.

Operative Keyword

The starting point of the organization of the workshop it was the site visit. All the students, POLIS and Tokyo University, divided in groups started to read the existing situation and to collect operative keyword in order to classify common elements presents in the project area. In the second step there was an open debate in which clearly fifth main categories come out:

Limits - Borders
Public Space – Private Space
Orientation – Sense of community
Water – River – Channels
Access – Connections

Those categories we can define, not just simple keyword, but viral repetitions in Tirana context. The important thing in this process is to stimulate the capacity of the students to discover hidden layers in the typical informal condition like a repeatable difference.

The five groups of work was created in a way to mix Japanese students with Albania students. For all the groups a conceptual matrix was build by the tutors in order to guide and better develop the final solution of the workshop consists by two panels A1. The contents of the panels has been organized in:

Scenario: The idea of scenario is to define and identify specific area in the existing urban scale with typical condition. Considering the large scale of the area was fundamental capture tools to simplify the approach in the city scale.

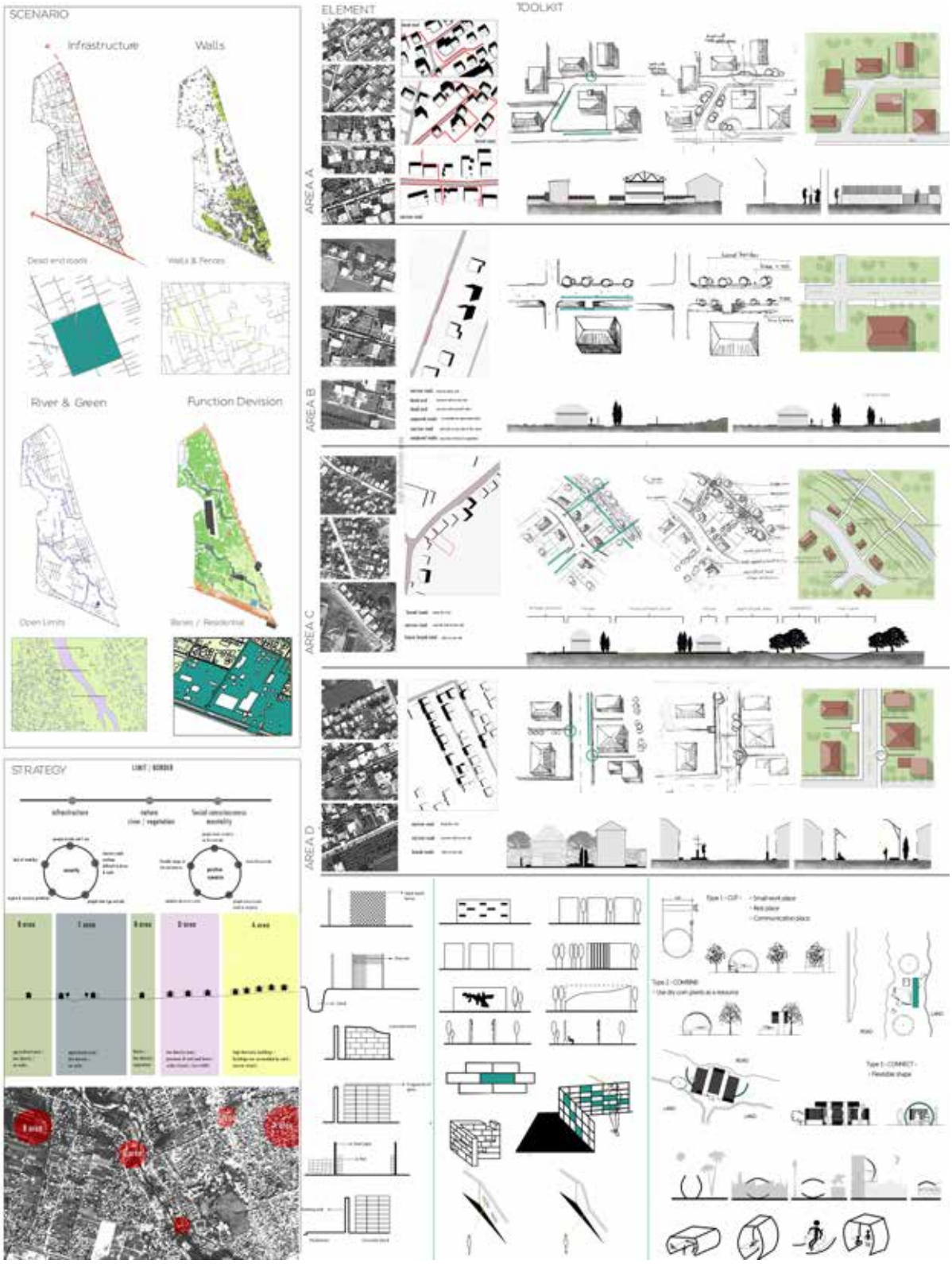
Strategy: Following the scenario the strategy schematize some design actions with the use of diagrams and technical drawing specifying how design tools can be applied in a broad scale.

Elements: The concepts of the elements it's to deal more in a small scale. The analysis of the existing situation allows elements selected in base to the topics groups.

Toolkit: We consider this last step like a catalogue of repeatable and operative solutions. This investigation intend to use the previously elements finding new possible kind of small intervention. The toolkit is a spreadable system that easily became viral.

The result of the workshop was in an interesting debate with Japanese students, Albanian students and professor Kengo Kuma. Each group presented their work by going through the four topics proposed in the conceptual matrix and by rendering simulation. In the end all the work tried to reinterpret Tirana like a manual full of information, collecting tools able to regenerate a new vision of Tirana city.

LIMITS AND BORDERS
Students: Yusuka Izumi, Desian Dyrmishi, Gleidis Misja



PUBLIC SPACE - PRIVATE SPACE

Students: Egla Harxhi, Mitsuhiro Sekiya, Seiyo Warita, Sonila Brahollari

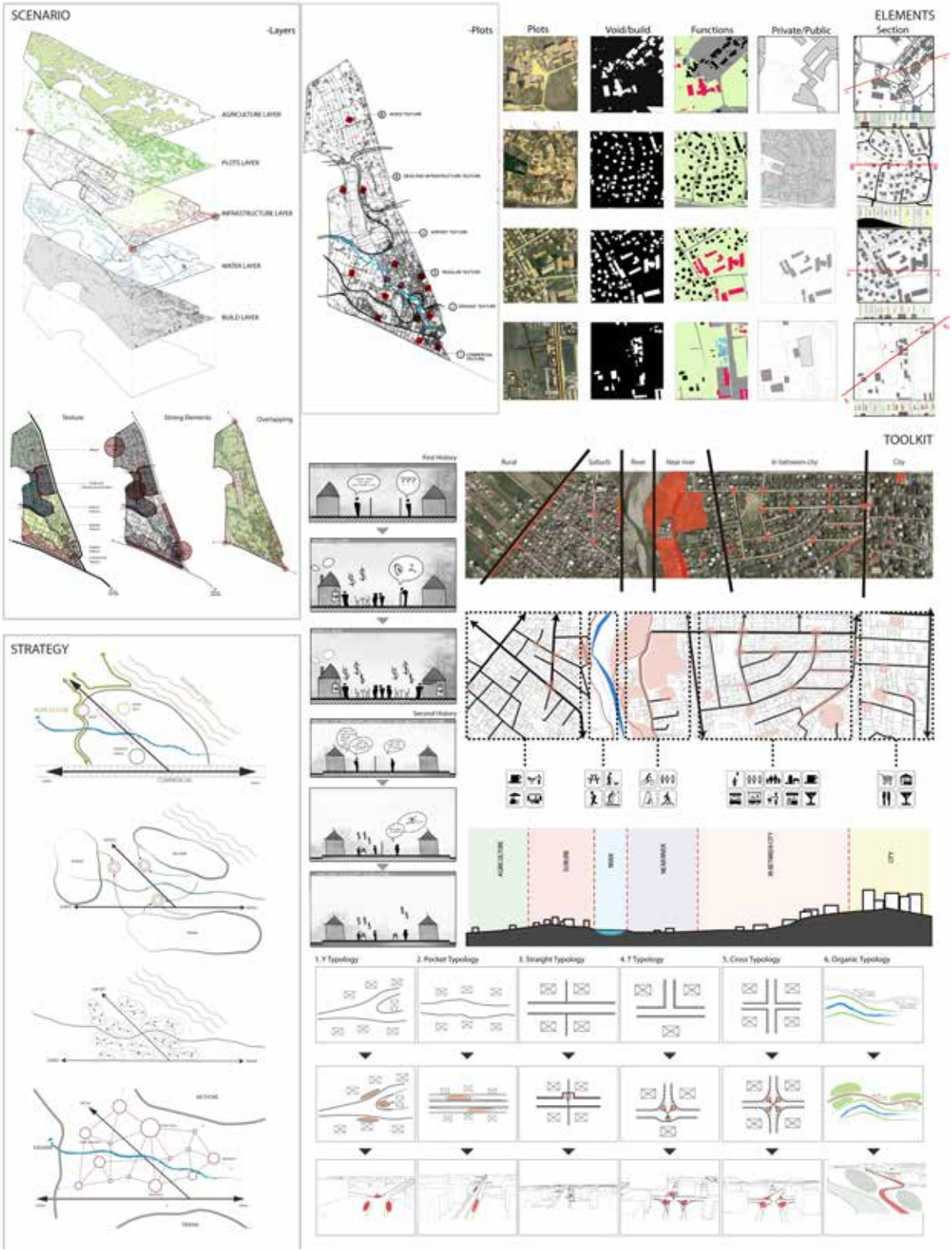
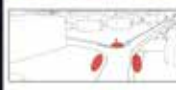


IMAGE OF KAMZA



Y

Typology

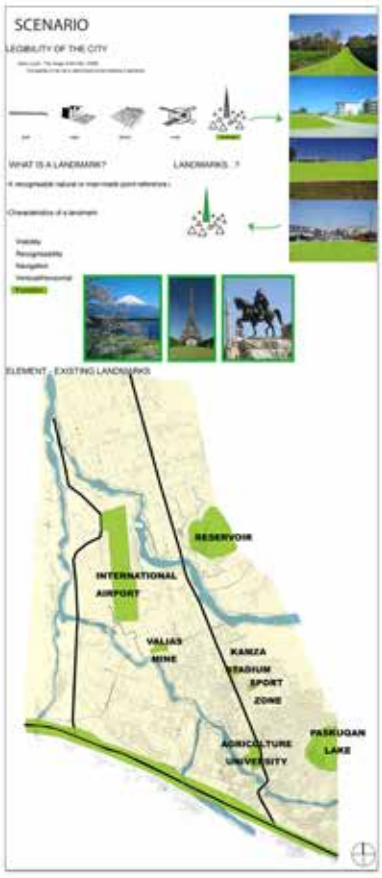
POCKET

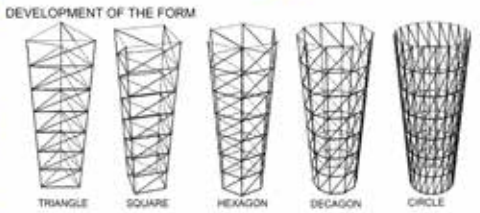
Typology

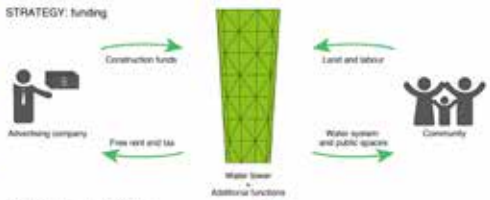
ORGANIC

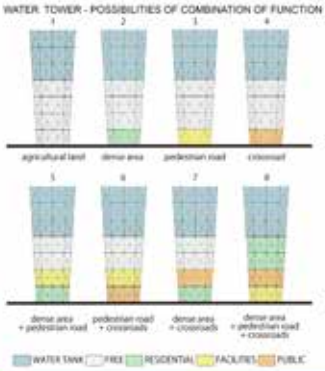
Typology

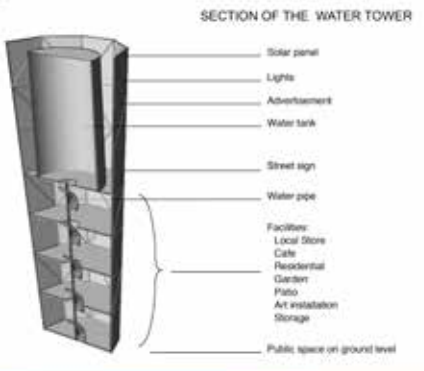
ORIENTATION - SENSE OF COMMUNITY
Students: Nanami Kawashima, Gerdi Papa, Emel Peterci

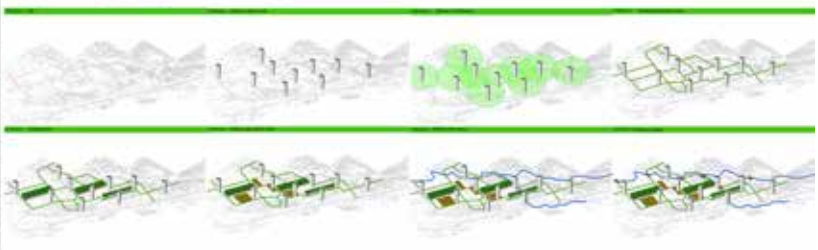












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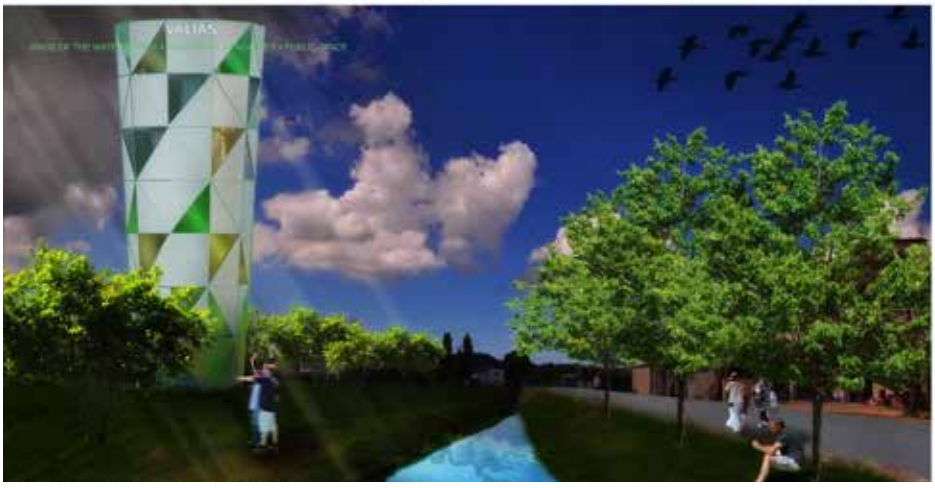
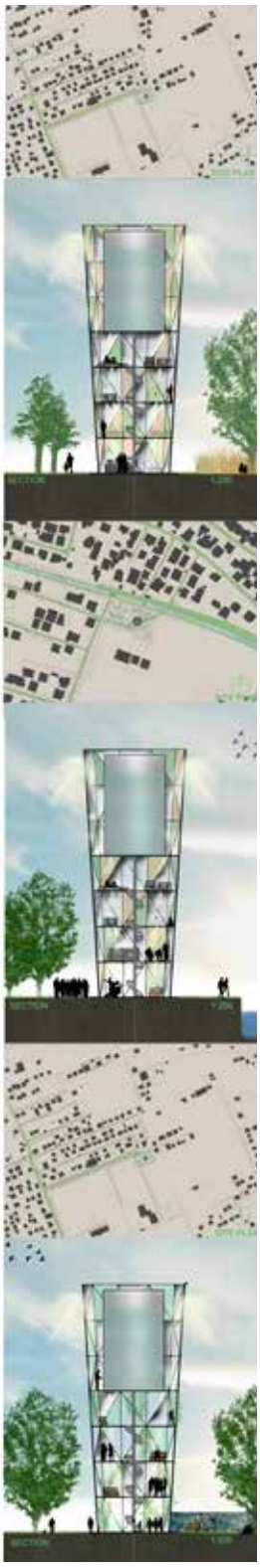
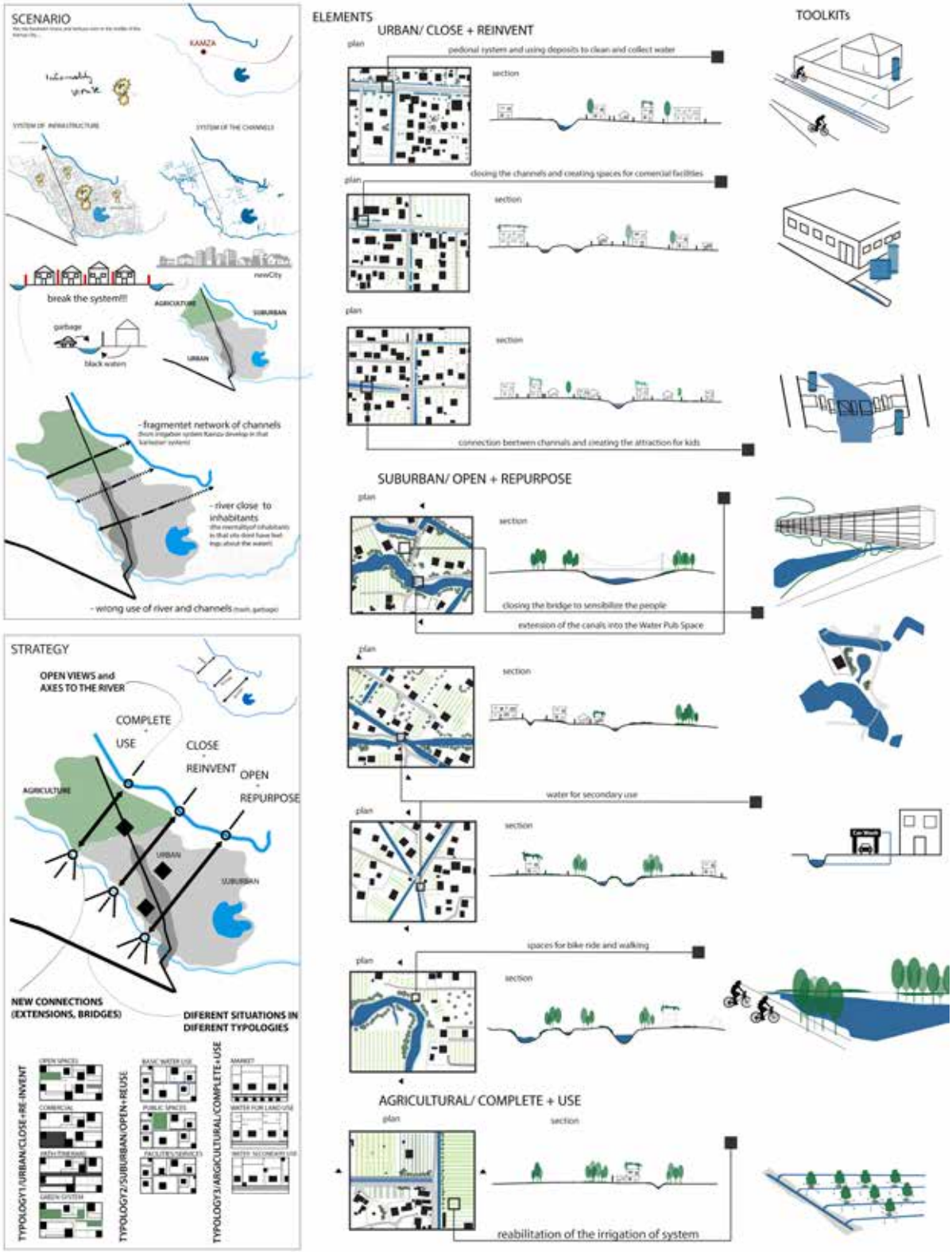

VALTAS



WATER - RIVERS - CHANNELS
Students: Dea Buza, Takahiro Osaka, Emanuela Prendi



First situatuon in 2 - 5 years development of the river site.
- **Closed bridge (to not put garbige)**
- **Water purification**

SUBURBAN

Second situation is a continuaty of the first one from 20 - 50 years.
- **Awareness of people**
- **Opening the bridge**
- **Creating front river public spaces**

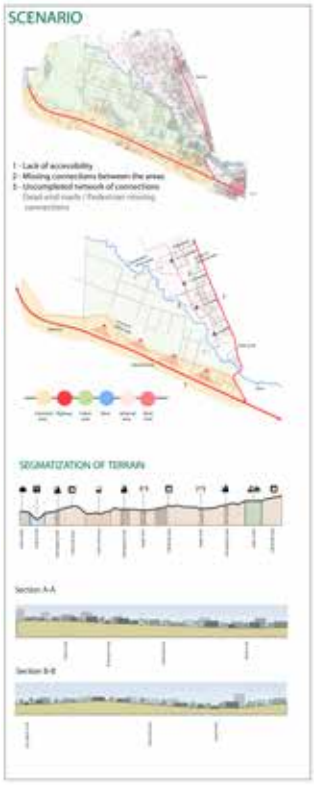
SUBURBAN

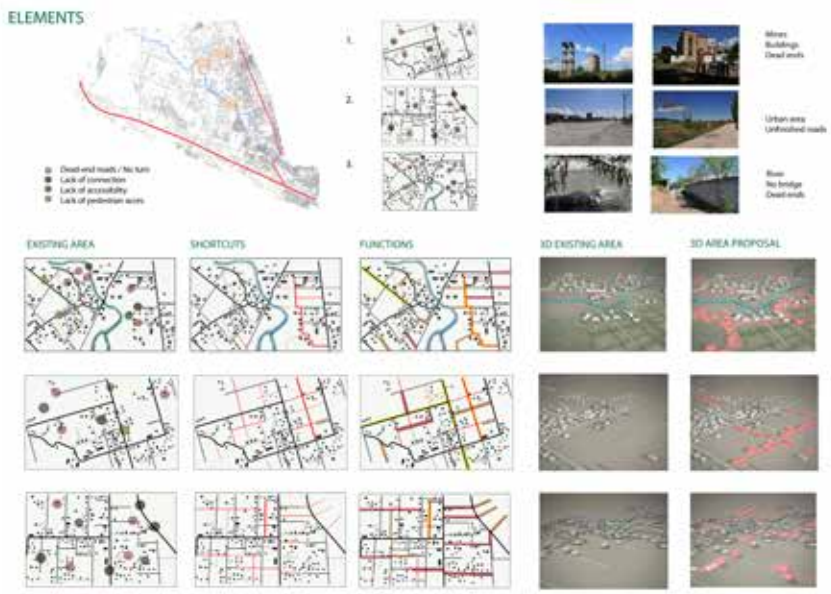
Third situation is a agricultural development, this is to Re-Present the identity of the begining of this area like an agricultural lands .
- **Rehabilitation of irragtion system of water**
- **Rivitalizing the infrastructure/pedestrian system and also compliting with servicies.**

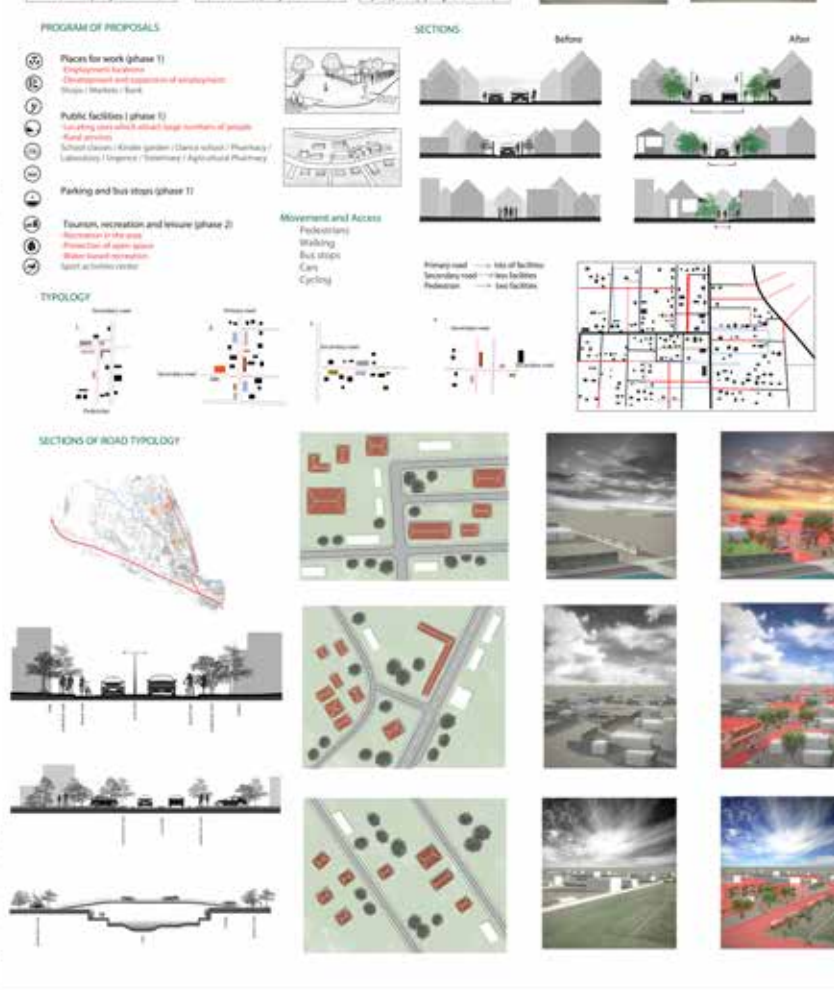
AGRICULTURAL

ACCESS - CONNECTIONS

Students: Kenta Haratani, Enia Salillari, Figali Dardha, Renisa Muka







Intervention with functions/ activities in a pedestrian shortcut

Functions / Activities implemented along the shortcuts and the connection with the agricultural land

Functions/ Activities along the both side of the main street

BABBI

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