

Landscape in Fragments: *A study of an Albanian landscape corridor from Shkodër to the Adriatic Sea*

JAMES STEVENS

Lawrence Technological University, Southfield, Michigan

LORIS ROSSI

Polis University, Tirana, Albania

ERANDA JANKU

Polis University, Tirana, Albania

ABSTRACT

The Albanian landscape is fractured into paradoxical parts. These fragments are palatable to the eye during the drive from the city of Shkodër to the Adriatic coast along Rruga Shkodër - Velipojë. As one leaves the dense urban environment of Shkodër and crosses the confluence of the Drin and Bojana River the landscape opens up to a vast horizontal plain of agriculture. Behind is the city of Shkodër - a place rapidly developing through what local scholars and architects refer to as *turbo urbanism*. Ahead, the plain lies the agricultural ruins of the failed communist government.

Albania's history is one of conflict, occupation, and isolated communist dictatorships. Enver Hoxha was the authoritarian leader of communist Albania for decades, and following his death in 1985, Albania's government collapsed only five years later in 1990. Albania's transition to a parliamentary democracy has been difficult, and ultimately led to an Albanian diaspora in Italy, Western Europe and North America. The many political upheavals have left broken or nonexistent public infrastructure - a circumstance fostering a strong distrust of public development by the populous. Today, after a decade of relative stability and new monetary investments, architects and designers are facing conflicting and paradoxical choices.

This paper seeks to understand the context of Albania through a case study of a *landscape of fragments* between the northern city of Shkodër and the Adriatic Sea. The study was carried out by an international cohort of architects and urban planners from Albania, Italy and the United States.

The research sought to interrogate the social and political factors that shaped the landscape, and to clarify what contributions can be made by architects in a context that is geographically proximate but culturally remote.

Highlighted will be the forces that shaped the landscape as we find it today. With pressure coming from uncontrolled urbanization and a constant threat of flooding, Shkodër serves as an example of how ecosystems react when exceeding their ability to regenerate. When viewed from above, the land is subdivided in large plots by mechanized irrigation ditches.

The order provided by the former communist government does not seem to rule this land today. Greenhouses scaled to service large areas of land not only stand broken, altered, or abandoned, but also adjacent to poorly engineered and ineffective levees. The land does not adhere to polyculture agriculture, nor does it operate as an efficient mechanized farming system. Settlements are no longer planned - rather informally developed - and often located in areas that are both ecologically damaging and unsafe.

The research and analysis conclude with modest design propositions that are intended to tease out the context's potential. The two landscape fragments profiled from the larger study do not pretend to *fix* or *rebuild* the landscape, rather they instigate small but meaningful interventions. Most significantly, new insights are provided on the landscape of Albania, where the limit between proximate and remote is regulated by a fragile edge of ever changing fragments (Figure 01).



Figure 01: View of study area form Shkoer Castle.

THE URBAN CHALLENGE OF ALBANIA

The system employed by the dictatorial regime was rendered ineffective by the transition to a democracy. During this regime, Albania was one of the most centralized planned economies in Europe and the government owned and controlled practically everything¹. Following the dictatorial system's fall, the government was unable to cope with population demands of rapid urbanization². Thus, the country went from one extreme (excessive control, even of everyday life of the people) to the other extreme (total freedom of movement, development and economy). The *shock therapy*, commonly applied in most *Eastern Block* countries³, combined with the weak and unexperienced governmental structures in the early democratic years, resulted in a complex and sophisticated informal system. This produced over 400,000 informal buildings at national scale⁴, impacting the economic development, social development and many other aspects of life⁵.

Albania's urban development after the 1990s has been associated with a very strong link to informality and absence of planning. Thus, the self-organizing role of individuals has been a key in structuring development in the main cities, especially in the periphery. The freedom of mobilization, inspired many people to move from remote peripheral and isolated areas towards the main cities in the western plain. Thus, the growth of cities such as Tirana, the capital, has been dynamic and very fast, creating a typical mono-centric country, where almost half of the population is settled in the central region. Other major cities of the western plain like Durrës, Vlora and the subject city of Shkodër experienced a similar growth. Migration to the cities also created a brain drain that produced inequality between the *center* and the *periphery* exaggerating what constitutes the proximate and the remote in the Albanian landscape.

The informal and rapid urban development, apart from transforming a great deal of agricultural land into urbanized land, has also had devastating impacts on the natural environment. It can be stated that although reforms have been continuous, the situation on the ground remains problematic⁶. Additionally, deforestation and coastal erosion are quite problematic because they induce a sensitive environmental issue that induces flooding in Shkodër. Global climate change extends the threat, especially for the western plain, where

rising sea levels and the intake of land by sea is an eminent threat⁷.

THE FRAGMENT PARADOX

The Albanian landscape is a paradox of fragments and informal unity. The beauty of this territory is constituted by a variety of urban and non-urban land where the proximate and remote find their common understanding. Investigating this type of landscape requires the architect to ignore the synthesis of parts, and to instead accept the fragmentation of a territory in which the informal and the formal can be reciprocal tools of design exploration. Therefore, the value of the fragment in this study resides not in what each fragment provides, but in the interruptions of formality that arise upon fragment reassembly.

It is important to define *fragment* through its common dictionary definition. In most cases it is defined as: a part broken off, detached, incomplete or unfinished or isolated. Our interest in the word *fragment* is due to our observation that cities contain many fragments stitched together by informal disjunctions in the urban environment. Therefore, to consider the Albanian landscape one must observe and select the smallest elements, natural or artificial, with a capacity to be autonomous. From these elements they must understand the informal forces that stitch them together to form a whole. The study area includes a portion of land in-between the historic city of Shkodër and the coastline along the Adriatic Sea. The potential of this territory resides in the complex texture developed by interrupted process⁸, and its ability to project new possible research paths and landscape scenarios in the future.

To study the landscape in fragments, precedents were selected that guided our understanding of interrupted processes, many of which were made before the invention of scientific topographic representations. The first examples studied were the engravings by Fabio Calvo's "Antiquae Urbis Romae" 1527 and Pirro Ligorio "Antiquae Urbis Imago" 1561 (Figure 02). Both engravings depict the city of Rome during the Roman Empire. These depictions demonstrate how representation can describe the hierarchy of component parts and the informal connection made between them to create an unplanned whole.

Observing the engraving of Pirro Ligorio, the composition shows a vast quantity of architectural landmarks that give shape to the

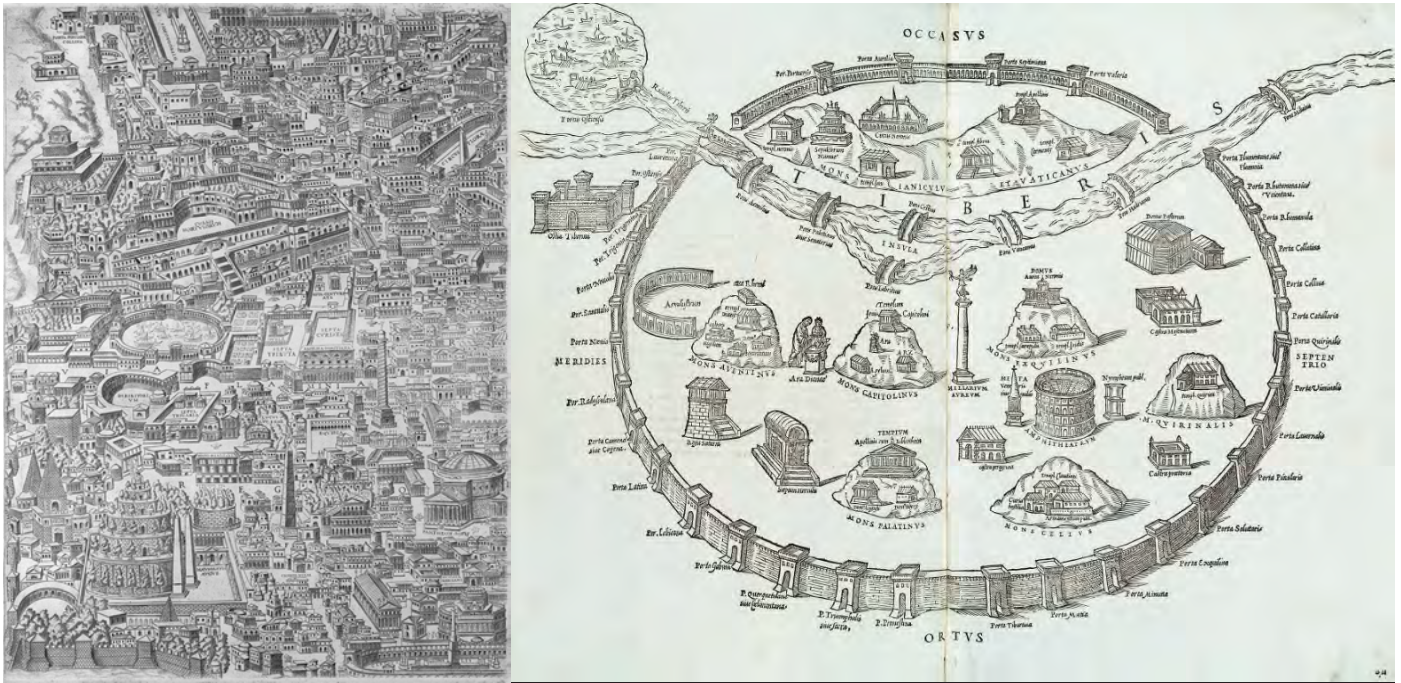


Figure 02: Pirro Ligorio “Antiquae Urbis Imago” 1561 and Fabio Calvo’s “Antiquae Urbis Romae” 1527.

entire city. The urban condition is dictated (in this representation) by the collection of fragments, each represented by an important architectural structure. The paradox of this composition is in its capacity to highlight a city almost without roads or infrastructure - a city made only by its architecture⁹. Fabio Calvo’s representation furthers the idea of fragmentation by showing a city operating like an archipelago, where the informal urban disjunction is described as a sea surrounding islands of architecture. It describes Rome as fragments with emphasis on the voids or disjunction between parts. These representations, and the city of Rome today, give substance to our hypothesis, allowing us to view the Albanian landscape as a series of uncontrollable fragments. When studied in isolation, each fragment creates proposals that encourage productive disjunction. Therefore, an urban disjunction can also define an operative tool in which the architecture can be connected to the urban scale and embrace the unavoidable informality of Albania.

Therefore, the design strategy was to first view the form of the Albanian landscape as the result of an accumulation of fragments rather than a sensitized whole. Additionally, it was to amplify the potential value created by the disjunction between fragmented parts. The paradox of the fragmentation stands out as a typical phenomenon of Albania, in which the level of vagueness of a single element generates a potential link between something remote and something proximate.

WORKING WITH OPERATIVE FRAGMENTS

The municipality of Shkodër has been studied at length by POLIS University in Tirana, Albania. The university’s research produced the new Regulatory Plan for the city and region. The plan exposed many

of the paradoxes facing designers hoping to implement projects that align with varied complex site conditions. As an important historical city, the entire municipality of Shkodër is located in a unique geographic location, where the main morphologic character is defined by the river, the lake and the sea.

In order to follow up on the planning proposal by POLIS University, the next step narrowed focus on the hidden potentials already present in Shkodër’s urban and landscape patterns. The research team divided into groups to elaborate a critical thought on a specific fragmented quadrant of the Shkodër municipality. To this end, the operative fragments were divided by: the historic city center, the lake waterfront and river, and the sea waterfront. Dividing further, the entire site was subdivided into 8 quadrants, each of which were assigned to a research team member for study (Figure 03).

TENDING TO SHKODËR

The operative fragment is a formal strategy of design but it does not address the complex social conditions faced by the design team. As a diverse group of researchers made up of locals and foreigners alike, the team stood in contrast to the citizens impacted by our intellectual ambitions. As architects and designers, we have been trained to *fix* problems or dilemmas we are given in the built environment. Our education and our profession encourages this with all good intentions. We rarely question if what we are doing is appropriate if the overall intentions are to improve a community. This tendency leads to a neo-colonialist approach to design, where the designer knows better, and the peasantry will benefit from our intellect. The current occupants of the study area do not appear to have benefited from top-down solutions, nor have they been encouraged to prosper independently. Why, as architects, do we feel we should, or can, change this area independently? Therefore, the research team sought not to *fix* Shkodër, but rather *tend* to the

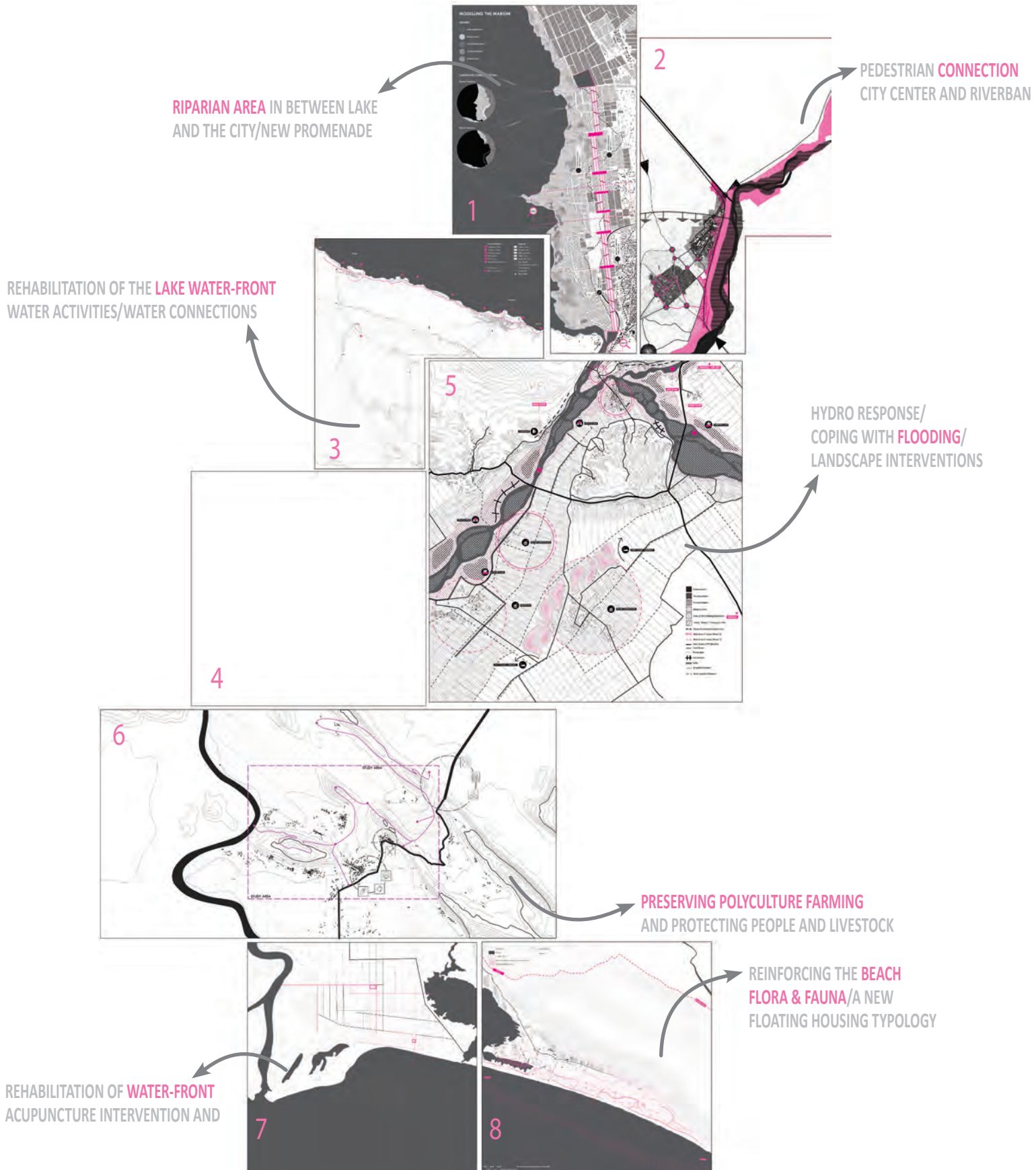


Figure 03: Fragment map:1. Riparian Area 2. Connection 3. Lake Water-Front 4. - 5. Flooding 6. Preserving Polyculture Farming 7. Water-Front 8. Beach Flora & Fauna (Sara Codarin, Kejt Dhrami, Saimir Shtylla , Valentina Frighi, Eranda Janku, Giuseppe Resta, Gerdi Papa, Gianandrea Giacobone, James Stevens)

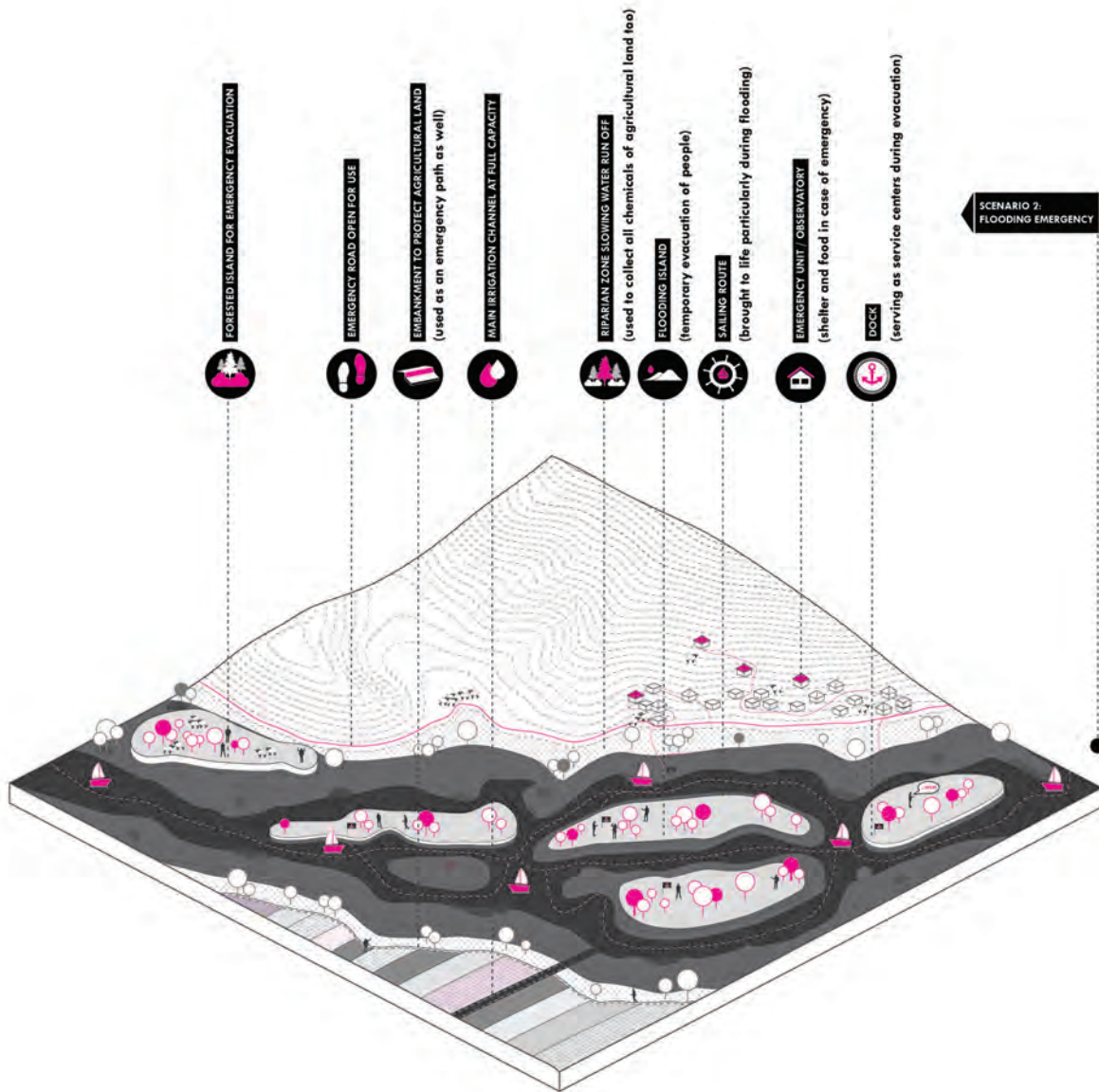


Figure 04: Upland proposition.

issues through thoughtful interventions that attempt to align with the complex on-the-ground issues.¹⁰

FRAGMENT #5 - THE CONFLUENCE OF SHKODER

Fragment #5 is located at the urban boundary of Shkodër and contains the confluence of the bounding rivers. To the northwest is the border of Montenegro, marked by Shkodër Lake, a valuable natural resource with a sensitive ecosystem under threat to a growing tourism industry. The fragment follows closely to the southern boundary of urban Shkodër at the confluence of three main rivers: Kir, Drin and Buna. This convergence creates not only a great and rich habitat with varied landscape formation, but also poses the frequent threat of flooding. To the North of Fragment #5

is home to the Albanian Alps and the National Parks of Theth and Valbona.

On this diverse variation of landscape, vast plains of agricultural activity and dense urbanized land operate mainly in the central part of the municipality. In a total of 763.77 km², where the natural and water systems constitute 53.2% and 20.44% of the total surface, the remaining is the urban system at 3.28%, the infrastructural system at 1.06% and the agricultural system at 22.02%¹¹. The urbanized land is mainly concentrated around the city of Shkodër (35.1% of the total of urban land) in the west-central part of the municipality, and the remaining is spread among the rest of the rural territory in the form of small villages. In close vicinity to the biggest area of

agricultural value, the concentration of urban development also happens to be on an area which is directly affected by flooding. It is this part of the territory in which the Lake of Shkodër is nearest, and where the three rivers converge. Although dams have been built and other forestation measures have been taken, floods still frequent the area, resulting in devastating consequences in Shkodër. Informal urbanization of agricultural land has also occurred in this area, adding risk to the citizens and infrastructure. These informal (sometimes referred to as illegal) buildings built near streams, or in low-lying areas have adversely transformed the drainage system and made more land vulnerable to flooding.

Located on one of the biggest river basins, with plenty of underground and surface water resources, flooding remains the main crisis for Shkodër. Given the different eco-systems, the land is constantly under different pressures, which have transformed the land throughout time and pushed the landscape into crisis. The Kiri and Gjader Rivers are a constant threat to the plains of Zadrima and the surrounding villages because of the sediment buildup. The Drini River on the other hand floods the area of Lezha when reaching 2.2m above flood level. This contributes to flooding in the area of Blinisht, Bacel and about 200 ha of agricultural land. The more this critical quota rises, the more dangerous the situation becomes. Buna River is also a major source of flooding. Apart from the contribution of rainfall and the melting snow from the surrounding mountains, it also accumulates water from Kir and Drin Rivers, and intakes the surplus accumulation of Shkodër Lake. All this overwhelms the capacity of Buna River for intake-and-flow, leading to further flooding. Natural phenomena like the combination of rainfall and snow also pose a serious threat simply by the sheer volume of precipitation. When the rain season starts, there can be periods of 10-15 days of non-stop rainfall, which overflow the surrounding land, leading to the flooding of both agricultural and urbanized land. Urbanization, on the other hand, which in most cases is in the vicinity of the water surfaces and flooded areas, has increased the non-permeable surface, increasing the impact of the flooded area. The coastal zone of the study area is also constantly exposed to flooding due to the strong winds of Shkodër. The wind causes waves, which wash over the coastline and into inhabited villages, allowing saltwater to penetrate the inland, and flow into the agricultural land. The agricultural drainage system is not designed to cope with this amount of water and has not been updated due to the lack of government investment in the area.

FRAGMENT #5 - UPLAND PROPOSITION

The vulnerability of Shkodër seems unmanageable and daunting. However, the land and its people persist. The villagers cope with the natural forces and continue to farm the land, finding ways to persevere. There is no easy solution that does not require large government investments. Even within the design team, it was hard to conceive of solutions that were obtainable with minimum investment and informal management.

The research determined that using the existing spoils to create

uplands was the most realistic solution. This approach could be done with some government intervention, but not to the extent a newly engineered levee system would. The spoils can be moved, redirected, and reinforced to create new hills that allow the otherwise low-lying areas to have uplands to use. New hills are proposed in a series along the river banks and located adjacent to livestock and the most venerable villages. This system allows for farmers and shepherds to move to uplands when the water rises ensuring livestock will survive the flood.

If maintained correctly, the consolidation of spoils provides additional benefits that can return the river to the navigable waters it once was. The ability to navigate the river has the potential to provide new economic opportunities to the region by connecting the Adriatic Sea, the urban center of Shkodër and the border of Montenegro via Shkodër Lake. Further, this strategy also allows for incremental governmental involvement, allowing for future investment and modification that could eventually become a significant and sustainable levee system (Figure 04).

FRAGMENT #6 - SLOW VALLEY

The description and observations of Shkodër may seem dire, but it does position Albania and Fragment #6 - Slow Valley - in a unique position in Europe and the Western world. In Western culture today most food is produced through industrialized farming with polyculture farming only existing as a novelty. The produce is sold as a better product with all the trappings of an idealized past. The polyculture farms of the United States have all but been eliminated by large industrialized farms with livestock almost exclusively reared in mass feeding operations (MFOs). Interrupting and competing with this mega-industrialized agribusiness is very difficult, if not impossible. However, Albania has a choice in the direction of agriculture in the country and how the land is cared for and cultivated. Signs of the unique Albanian context can be seen on a plate of food in Albania. In Albania it is unlikely that the tomato in your salad was flown thousands of miles on a plane so that you would have it *fresh*; it is even less likely that the eggs you eat are produced on the other side of the continent in mass hen operations. This is however the reality of most of the developed Western world. Eating local is a novelty rather than a standard reality for most of the Western world and yet in Albania, primary local ingredients still persists in most places. Ironically, the opportunity to maintain a symbiotic agricultural system is real in Albania, and is partially happening today due to the failures of past government policy.

The consolidation of farming that occurred in Albania is visible as you drive from Shkodër to the Adriatic coast. As you leave the dense urban environment of Shkodër (Fragment #5) and cross the confluence of the Drin and Bojana River, the landscape opens up to a vast horizontal plain of agriculture. When viewed from above, the land is subdivided in large plots by mechanized irrigation ditches where water is pumped from low reservoirs to the west of the farmlands. The order provided by the former government does not seem to rule this land today. Greenhouses scaled to service large

areas of land stand broken, altered or abandoned. Herds of sheep and their shepherds cross planted fields without consideration. The land today does not adhere to polyculture farming, nor does it operate as an efficient mechanized farming operation. An observer could easily assume that agriculture is one that has lost its way: that no longer is it independent and at harmony with nature and free of political obstruction. With the decline of the former government's control over agriculture, it is imperative that the Albanian farmers be supported in realigning their process with the natural order of the land: align with nature, treat the land as it requires - or perish. Now, the crumbling communist agricultural infrastructure is mixed with a peasantry trying to reestablish itself. Unfortunately, as a farmer, no matter your country, you can be abandoned by government and capitalism.

It is speed that shaped the Western world. Efficiency and mechanization was sought by all governments and corporations, and still persists as the primary factor of profitability and a measure of a nation's wealth. However, speed is linear, not circular, and is counter to the ideas of agricultural symbiosis. You cannot speed up a polyculture farm, it will mature when nature allows¹². When the speed of mechanization fails a government or a corporation, the governing body will move to new ventures, leaving people and landscape behind. This is the case in this small fragment of land in Albania. Gone is the former Communist State and the peasantry that remains lives in slow motion compared to the urban center to the east.

Slow is good for plants, animals, and this valley. Any design proposition that does not accept this will fail, as evidenced by the crumbling infrastructure. Slow Valley can remain slow, but the pace of development in Albania is fast and likely to push over anything in its way. Therefore, it is equally important that any design proposition for Slow Valley should recognize the speed and energy pushing in on it from the outside. To resist and remain sustainable for the peasantry, it must find value and relevance and outpace politicians and visitors.

FRAGMENT #6 - POLY CULTURE PROPOSITION

The unique conditions warrant an agricultural proposition of balance between polyculture farming and consolidated farming. This balance will provide both the volume necessary for Albania's farmers to be regionally competitive by maintaining a volume-to-yield ratio that is sustainable, and provide possible export surplus. The profits of this industrialized product should be used to subsidize polyculture farms dispersed in the same landscape. This will not only sustain the fertility of the land, but also preserve the epistemological knowledge of farming so that it remains in the domain of the people - not the government or corporations. This balance can and should be achieved through land division that not only maintains the percentage balance, but ensures proximity and intermixing of polyculture and industrialized farms.

The industrialized and polyculture farming balance suggested can be debated in their proportions, but the potential outcomes are clear:

local produce continues to prosper and the peasantry's purpose remains. A designer's contribution is one that embraces the *slow* in Slow Valley and encourages visitors to shift their speed to accommodate that of the context. The design proposal for Slow Valley is not heavy-handed infrastructure, but a simple and slow trail. The trail meanders through the valley, and the features along the way serve to tease out the beauty and assets of this unique place while supporting both polyculture agriculture and the new tourism industry. The proposal is described through a series of vignettes consisting of trail and landscape condition, each facilitating a strength of the land's time and place by addressing the needs of the peasantry and the visitor equally (Figure 05).

CONCLUSION

The landscape of Albania provided a unique opportunity to study the land in fragments. At first impression, fragmenting may seem simple, much like dividing a landscape into plots. However, the complexity does not come from shape, size or position of each quadrant, but in isolation of the proximate. Each researcher operated in a vacuum of their own proximate conditions to create a new disjunction between the fragments. It was not our goal to create stand-alone innovations through isolated study of quadrants. However, we endeavored to find the rich possibilities created in the folds between quadrants - revealing an *exquisite corpse* in the landscape. Unfortunately for the impatient, the stitching of the fragmented parts cannot be preemptively designed, this response will only come in time. It is unknown what will become of these disjunctions between fragments. What is known is that the informal, yet strong forces of the Albanian landscape will undoubtedly be aligned into balance.

ENDNOTES

1. Saskia Ruijsink, Rudina Toto, Isida Duka, "Planifikimi Urban dhe Tregu i lirë në Shqipëri" in Dritan Shutina and Rudina Toto's "Politikbërës dhe Politikndjekës", (Tiranë, Botimet Afrojdit, 2012), pg. 40-74.
2. Saskia Ruijsink, Rudina Toto, Isida Duka, "Planifikimi Urban dhe Tregu i lirë në Shqipëri" in Dritan Shutina and Rudina Toto's "Politikbërës dhe Politikndjekës", (Tiranë, Botimet Afrojdit, 2012), pg. 40-74.
3. Besnik Aliaj, Dritan Shutina, Sotir Dharmo, "Between Energy and the Vacuum: Co-Plan and Urban Planning in Albania", (Tiranë, Botimet Afrojdit, 2010).
4. Ministria e Zhvillimit Urban, "Dokumenti i Politikave të Planifikimit të Territorit 2014-2018", (Tiranë, Ministria e Zhvillimit Urban, 2014).
5. Besnik Aliaj, "Misteri i Gjashtë: Cili është kurthi që mban peng zhvillimin dhe integrimin e ekonomisë shqiptare në botën moderne?", (Tiranë, Botimet Afrojdit, 2010).
6. Eranda Janku, Besnik Aliaj, Ledio Allkja, Sotir Dharmo, "Albania 2030 Manifesto, an example for adapting advanced national spatial instruments for developing countries" on the "Universal Journal of Management 5(7), DOI: 10.13189/ujm.2017.050702, (California, Horizon Research Publishing Corporation, 2017).

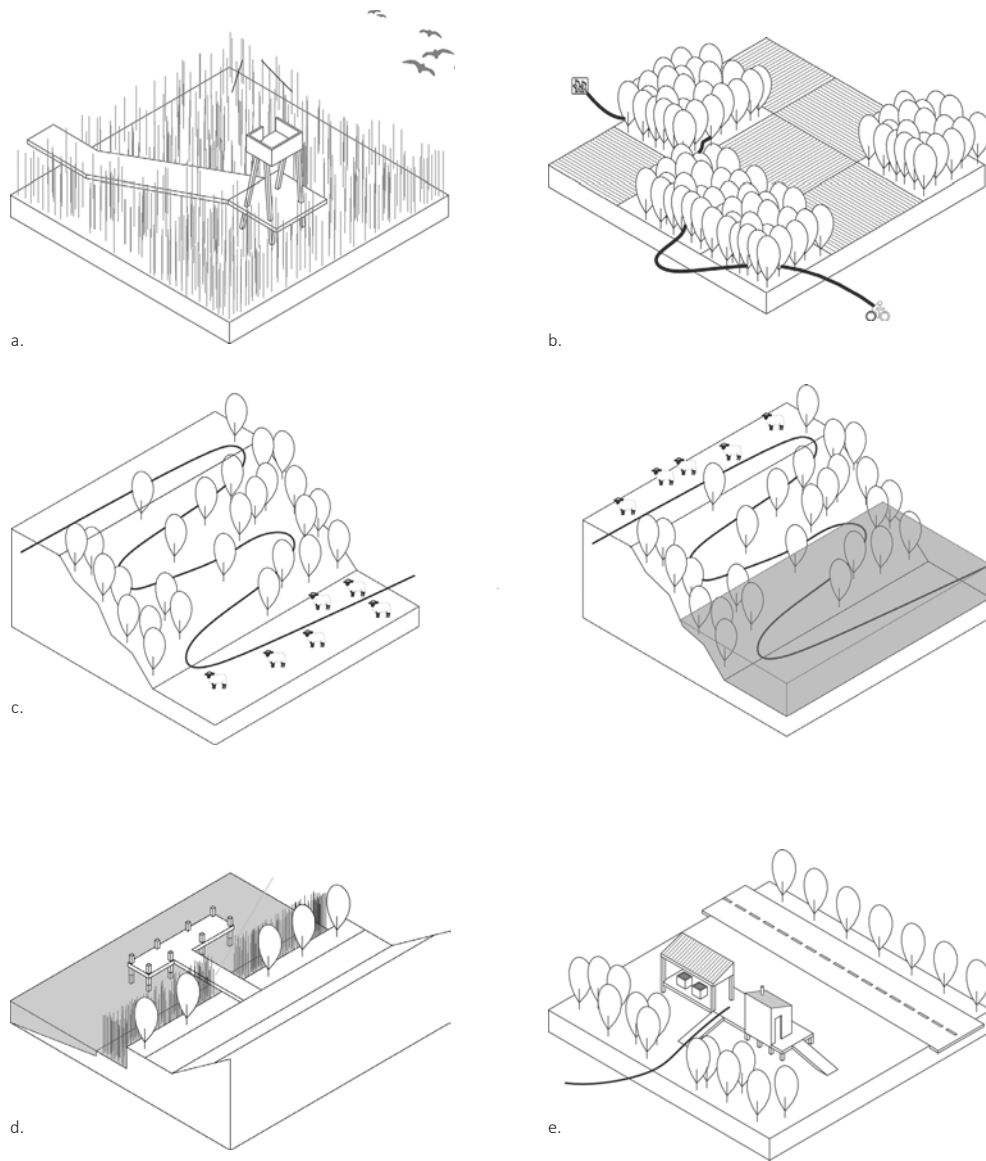


Figure 05: Polyculture proposition.

7. UNDP, Ministry of Environment, "Third National Communication of the Republic of Albania under the United Nations Framework Convention on Climate Change", (Tiranë, Ministry of Environment, 2016).
8. About interrupted processes as urban paradigm in Albanian cities see: Rossi, Loris, Tirana Interrupted, FORUM A+P 16, 2015: 78-87 and Rossi, Loris, From Nolli Map to Tirana Hidden. Historical fiction as contemporary urban design approach, 105th ACSA Annual Meeting | Brooklyn says "Move to Detroit", 2017.
9. On the concept of city made by Architecture see: Aureli, Pier Vittorio, The possibility of an absolute architecture. U.S.A.: The MIT Press, 2011: 85-140.
10. James C. Stevens, and Anirban Adhya. "The Interstitial Challenge: Understanding Manifestations of Terrain Vague through an Inquiry into the Social and Environmental Dilemmas of Detroit, USA and Clichy-sous-Bois, Paris, France." In Terrain Vague: Interstices at the Edge of the Pale, edited by Manuela Mariani and Patrick Barron. London: Routledge, 2014: 201-215
11. POLIS University, MetroPolis, Municipality of Shkodra, Arizona State University, "The General Local Development Plan of the Municipality of Shkodra", (Tiranë, 2016).
12. Michael Pollan. The Omnivore's Dilemma: A Natural History of Four Meals. NY, NY: Penguin Books, 2016: 185-226

BIBLIOGRAPHY

- AA.VV. Albanian Riviera. An alternative model of Progress and Development for a Next Generation Albania. Edited by Loris Rossi and Besnik Aliaj. Tirana: Mali Pleshti printing house, 2016.
- . Durana. Albania's New Sustainable Image. Branding Tirana-Rinas Corridor. A cura di Besnik Aliaj Loris Rossi. Tirana: Pegi Edition, 2015.
- . Tirana Metropolis. A cura di Joachim Declerck, Bart Melort, Marc Ryan e Martino Tattara. Rotterdam: Berlage Institute, 2004.
- Aliaj, Besnik, Eranda Janku, Ledio Allkja, e Sotir Dharmo. Albania 2030 Manifesto. A national spatial development vision. Tirana: POLIS Press, 2014.
- Aliaj, Besnik, Keida Lulo, e Genc Myftiu. Tirana the Challenge of Urban Development. Slovenia: Ceti edition, 2003.
- Aliaj, Besnik, Sotir Dharmo, e Dritan Shutina. Between energy and vacuum. Tirana: Afrojdit, 2010.
- Aliaj, Besnik, Dritan Shutina, Sotir Dharmo, "Between Energy and the Vacuum: Co-Plan and Urban Planning in Albania", (Tiranë, Botimet Afrojdit, 2010).
- Aliaj, Besnik "Misteri i Gjashtë: Cili është kurthi që mban peng zhvillimin dhe integrimin e ekonomisë shqiptare në botën moderne?", (Tiranë, Botimet Afrojdit, 2010).
- "A New System (Chapter Four) - Pliny the Elder and the Emergence of Renaissance Architecture." Cambridge Core. Accessed November 11, 2017. <https://www.cambridge.org/core/books/pliny-the-elder-and-the-emergence-of-renaissance-architecture/new-system/56BDED82A5DC9871158F42223FAB569D>.
- Aureli, Pier Vittorio. The possibility of an absolute architecture. U.S.A.: The MIT Press, 2011.
- Bevilacqua, Mario, e Marcello Fagiolo. Piante di Roma dal Rinascimento ai Catasti. Roma: Artemide, 2012.
- Cacciari, Massimo. L'Arcipelago. Milano: Adelphi, 1997.
- Callejas, Luis. Islands & Atolls. New York: Princeton Architectural Press, 2013.
- Ciorra, Pippo, Francesco Garofalo, e Piero Ostilio Rossi. ROMA 20-25. New Life Cycles for the Metropolis. Rome: Quodlibet, 2015.
- Fabrizi, Mariabruna, and Paul Brinkmann Says. "Pirro Ligorio's "Antiquae Urbis Romae Imago" (Image of the Ancient..." SOCKS. March 13, 2016. Accessed November 11, 2017. <http://socks-studio.com/2016/03/13/pirro-ligorios-antiquae-urbis-romae-imago-image-of-the-ancient-city-of-rome-1561/>.
- Grazer and Fishman, Curious Mind, 37.
- Janku, Eranda, Besnik Aliaj, Ledio Allkja, Sotir Dharmo, "Albania 2030 Manifesto, an example for adapting advanced national spatial instruments for developing countries" on the "Universal Journal of Management 5(7), DOI: 10.13189/ujm.2017.050702, (California, Horizon Research Publishing Corporation, 2017.
- Kurland, Philip B. and Ralph Lerner, eds., The Founders' Constitution (Chicago: University of Chicago Press, 1987), chap. 10, doc. 19, <http://press-pubs.uchicago.edu/founders/>.
- Kurland and Lerner, Founders' Constitution, chap. 4, doc. 29.
- Ministria e Zhvillimit Urban, "Dokumenti i Politikave të Planifikimit të Territorit 2014-2018", (Tiranë, Ministria e Zhvillimit Urban, 2014).
- "Privacy Policy," Privacy & Terms, Google, last modified April 17, 2017, <https://www.google.com/policies/privacy/>.
- Pollan, Michael. The Omnivore's Dilemma: A Natural History of Four Meals. NY, NY: Penguin Books, 2016.
- Rossi, Loris. «From Nolli Map to Tirana Hidden. Historical fiction as contemporary urban design approach.» 105th ACSA Annual Meeting | Brooklyn says "Move to Detroit", 2017.
- Rossi, Loris. «Tirana Interrupted.» FORUM A+P 16, 2015: 78-87.
- Ruijsink, Saskia, Rudina Toto, Isida Duka, "Planifikimi Urban dhe Tregu i lirë në Shqipëri" in Dritan Shutina and Rudina Toto's "Politikbërës dhe Politikndjekës", (Tiranë, Botimet Afrojdit, 2012), pg. 40-74.
- Ruijsink, Saskia, Rudina Toto, Isida Duka, "Planifikimi Urban dhe Tregu i lirë në Shqipëri" in Dritan Shutina and Rudina Toto's "Politikbërës dhe Politikndjekës", (Tiranë, Botimet Afrojdit, 2012), pg. 40-74.
- Stevens, James C., and Anirban Adhya. "The Interstitial Challenge: Understanding Manifestations of Terrain Vague through an Inquiry into the Social and Environmental Dilemmas of Detroit, USA and Clichy-sous-Bois, Paris, France." In Terrain Vague: Interstices at the Edge of the Pale, edited by Manuela Mariani and Patrick Barron. London: Routledge, 2014
- Thoreau, Henry David "Walking," in The Making of the American Essay, ed. John D'Agata (Minneapolis: Graywolf Press, 2016), 177-78.
- Thoreau, "Walking," 182.
- UNDP, Ministry of Environment, "Third National Communication of the Republic of Albania under the United Nations Framework Convention on Climate Change", (Tiranë, Ministry of Environment, 2016).

IMAGE REFERENCES

Figure 1: View of study area from Shkoder Caslte, Photo by author

Figure 2a: Pirro Ligorio's "Antiquae Urbis Romae Imago" (Image of the Ancient City of Rome), 1561. (Pirro ligorio image, <http://socks-studio.com/2016/03/13/pirro-ligorios-antiquae-urbis-romae-imago-image-of-the-ancient-city-of-rome-1561/>)

Figure 2b: Marco Fabio Calvo, 16th-century study of ancient Rome (Antiquae urbis romae cum regionibus simulachrum), 1532. (Source Fabio Calvo, <https://www.cambridge.org/core/books/pliny-the-elder-and-the-emergence-of-renaissance-architecture/new-system/56BDED82A5DC9871158F42223FAB569D>)

Figure 3: Fragments of Shkodra, "Projecting Shkoder Operative fragments in-between lake, river and sea", International Workshop, 16th-24th February 2017, POLIS University, Tirana, Albania. (Sara Codarin, Kejt Dhrami, Saimir Shtylla , Valentina Frighi, Eranda Janku, Giuseppe Resta, Gerdi Papa, Gianandrea Giacobone, James Stevens)

Figure 4: Fragment #5 Proposal, "Hydro Response: Co-living with water, planning for everyday life, while making room for coping with critical flooding", Zoom In no.2: Riparian Zone and Flooding Islands.

Figure 5a: Poluculture proposition: Bird watching, by author

Figure 5b: Poluculture proposition: Forested erosion control, by author

Figure 5c: Poluculture proposition: Upland livestock refuge, by author

Figure 5d: Poluculture proposition: Boat dock, by author

Figure 5e: Poluculture proposition: Roadside farm stand, by author

FROM THE 2017 ASSOCIATION OF COLLEGIATE SCHOOLS OF ARCHITECTURE
CONFERENCE IN MARFA, TEXAS

1100 PENNSYLVANIA AVENUE, NW
WASHINGTON, DC 20006

WWW.AIA-ARCH.ORG

2017 ACSA FALL CONFERENCE

OCT
12
14

CROSSINGS
BETWEEN
THE
PROXIMATE
AND
REMOTE

PAPER PROCEEDINGS



MARFA
2017 ACSA FALL CONFERENCE



**2017 FALL
CONFERENCE**

PAPER PROCEEDINGS

MARFA, TEXAS

C O N T E N T S

BETWEEN WORLDS: ARCHITECTURE I & II

1

In-Between the Physical and the Psychological: Locating Gordon Matta-Clark and Architecture
MARCELO LÓPEZ-DINARDI

5

Common Ground: The Rothko Chapel and Architectural Activism
CAITLIN TURSKI WATSON

9

Sensual Reality: The Affect of Representation and the Effect of Experience
SPIKE WOLFF

12

90 Lines: Decoding Liminal Space
GENEVIEVE BAUDOIN

18

Light Formations
BEVERLY CHOE

24

The Warming Hive: An Architectural Play in Five Acts
WHITNEY MOON

NEITHER HERE NOR THERE: DESIGN AND MOBILITY

33

The "I" POD: Moving from Community to Territory
CHARLES CRAWFORD

36

Intern[ed]: Between Past & Present, Invisible & Made Visible, (un)Mediated & Performed
BETH WEINSTEIN

HERE (T)HERE: ARCHITECTURE IN RELATIONSHIP TO DIVERSE TERRAINS

44

Lubbock Scapes Collective Manifesto: Situated Knowledge in Local Matters and Global Conditions

CURTIS BAUER
RAFAEL BENEYTEZ DURAN
IDOIA ELOLA
SUSAN LARSON
CHRIS TAYLOR
KENTON WILKINSON

55

Instrumental Shapes & the Reification of Architectural Optimism
ANDREW SANTA LUCIA
JULIA SEDLOCK

63

Lost and Found in Translation: Paradoxically Between the Near and Far, the Virtual and Actual, The Real and Representational + Between Drawings and Buildings
NICK GELPI

THE CASE FOR THE REMOTE: TRAVERSING THE UNKNOWN

70

Locating Remote Proximities: Documenting Yugoslav Socialist Memorial Heritage
ERIKA LINDSAY

78

Landscape in Fragments: A Study of an Albanian Landscape Corridor from Shkoder to the Adriatic Sea
JAMES STEVENS
ERANDA JANKU
LORIS ROSSI

87

The Fogo Island Experiment
MICHAEL JAMES CARROLL

DESIGN METHODS: WORKING ACROSS BOUNDARIES

94

Sectional Practices: Between Archaeology and Generation
JESSICA GARCIA FRITZ

98

Three Voices: Reading and Re-reading Breaking Ground
MO ZELL
EMILIA LAYDEN
JOELLE WORM
MARC ROEHRLE

REMOTE SITES: WHEN THERE BECOMES HERE

105

Instructive Anholt: Denmark's Most Remote and Reflective Municipality
ROBERT B. TREMPER, JR
JAN BUTHKE

111

Learning from Land Arts: Deep and Immediate Temporal Crossings
CHRIS TAYLOR

UP AGAINST THE WALL: BORDER, WALL, TERRITORY

119

Carnal Knowledge and Alienation: Lygia Clark's "Stone and Air"
MARIA EUGENIA ACHURRA

127

Primitive Materiality: A Projective History of a Wall
BENJAMIN POLLAK

132
The War-hole Wall: Between the Ridiculous and the Profound
AHMED K. ALI

**DIGITAL TOOLING:
CONFIGURING THIS
AGAINST THAT**

138
Typo: On Typology and Error
MICHAEL JEFFERSON

146
Signal/Noise: Code and Craft in Architectural Drawing
ADAM MARCUS

152
Prototyping Digital Ceramic Lattice Structures
KELLY WINN

**THE AMBIGUOUS HORIZON:
BETWEEN HERE AND THERE**

159
How to Look at Clouds: Energy Beyond Atmosphere in Architecture
FILIP TEJCHMAN

166
Shadow Landings: Community Engagement with Art and the Creative Process
ANTHONY VISCARDI

171
Crossings Between Material and Mind: The Tugendhat House as Dream Journey
CHRISTOPHER BARDT

**AT THE EDGE: THE REMOTE
AS A PEDAGOGICAL DEVICE**

179
Machines for Making Architecture
SARA CONSTANTINO
EMMETT ZEIFMAN

187
The Painful Surface of Architecture
EMILY PELLICANO

**URBAN NEGOTIATIONS I & II:
ALTERNATIVE TRAJECTORIES**

192
Learning from California City
SHANNON STARKEY

198
No More Tower Deserts: Toward a New Urbanism of Mat-organization
LESLIE LOK

205
Building Metropolitan Consciousness
DANIEL ADAMS
MARIE LAW ADAMS

212
Ghostlands Studio: Expeditionary Learning and Local Design Build in Response to America's Dead and Dying Towns
PATRICK RHODES

220
Radical Regionalism: An Aesthetic Future for Rural America
ASHLEY BIGHAM

225
The (Post-) Urban Compound
MARTIN HÄTTASCH

**PLACE ON THE PAGE: MAPPING
AND IMAGINATION**

233
Towards a New Notion of Geography: A Topocritical Review of Ogallala's States
RAFAEL BENEYTEZ-DURAN
PETER RAAB

**SACRED SITES: TRANCENDENT
THRESHOLDS**

241
The Bathhouse, an Interior Microcosm
NEREA FELIZ ARRIZABALAGA

247
Good Architecture: The Mission Church of Rancho de Taos, New Mexico
JUDITH BIRDSONG

253
Across Time: New Forms of Representation for Architectural Heritage Sites
SEHER ERDOĞAN FORD

**ARCHITECTURE AT THE
EDGE: EMERGENT VIEWS**

260
The Gathering Field: Circa Diem
KYNA LESKI

267
Taken Out of Context
NIKOLE BOUCHARD

275
Eladio Dieste: A Network of Precise Errors
FEDERICO GARCIA LAMMERS

**LAND AND THE
ANTHROPOCENE:
CROSSING NATURES**

283
History of the Sandbox: Between the Intimate and the Vast
TAMAR ZINGUER

286
Irrational Management: Designing for and Against Nature
TEI CARPENTER
JESSE LECALVIER

292
Mutualistic Occupation
BRADFORD WATSON

**LAND STORIES: THE
LANDSCAPE AS PROTAGONIST**

300
The Girl and the Infrastructural Sea: Storytelling and Speculative Design
SARAH MICHELE YOUNG

305
The Mojave Project: A Transmedia Exploration of an Archetypal Landscape
KIM STRINGFELLOW

**NOTIONS OF MATERIALITY:
VIRTUAL, EPHEMERAL,
AND POLITICAL**

311
Material Practices For Deep and Immanent Temporality
KATHY VELIKOV
GEOFFREY THÜN

318
Neolithic Props: A Case for Scenographic Materiality
MEREDITH L. MILLER

324
What You Don't See Matters: Supply Chain Capitalism and the Architecture of Production
BRENT STURLAUGSON

**ARCHITECTURE AND THE
POLITICS OF PLACE**

332
Encountering Architecture through Contemporary Art
WILLIAM EIRIK HEINTZ

338
Translating Cultural Production into Exhibition Design: Research + Design + Making
MO ZELL

343
Between a Pavilion and a Line in Space
JULIA JAMROZIK

348
Exhibit Columbus: Context, Precedent, and Prototype
JOSHUA COGGESHALL
JANICE SHIMIZU

**FIGURING BOUNDARIES
OF BODY AND SPACE**

355
Variable Space: A Conversation Between Architecture, Landscape and the Body
RENNIE TANG

361
Temporary Place of Assembly: Certificate of Operation
DANIEL ADAMS
MARIE LAW ADAMS

**DOMESTIC CROSSINGS
BETWEEN HOURSE AND HOME**

367
Experimental Housing in Puerto Rico and Cuba: Crossings Between Form Innovation and Traditional Habitation
MARÍA ISABEL OLIVER
ANDRÉS MIGNUCCI

**"UNTITLED" WORKS OF
DONALD JUDD: ARCHITECTURE
AND AN ABSENT ARTIST**

375
Something More Than Literal: Notes Towards the Autonomy of the Interior
JIM SULLIVAN

**BOUNDARY CROSSING:
POLITICS, BARRIERS
AND LANDSCAPES**

378
Global Vernacular
KARLA SIERRALTA
BRIAN STRAWN

386
Life Interrupted: Art for Social
NANCY CHIKARAISHI

392
Change Indigenous Futurity
JEFFREY HOGREFE

A C K N O W L E D G E M E N T S

Our most sincere gratitude goes to the people listed below, without whom the orchestration of a conference in the distant terrain of Marfa, Texas would not have been possible. It is not a stretch to claim that the three-hundred-mile gap introduced a degree of lunacy when managing the logistic hurdles of this conference. We often relied on the shared vision that locating an academic discourse in the outlying reaches of Texas would draw an attention to proximate and remote realities otherwise unimaginable. Inescapable was the five-hour drive between the host school and conference setting. Many early morning departures, frequently before the break of dawn, coupled with late evening returns were made when virtual means of correspondence didn't provide necessary on-ground confirmation.

Were it not for the initial collaboration between Jim Williamson and Francisco J. Rodriguez-Suarez, ideas on proximate and remote sensibilities may not have reached the national platform.

Appreciation goes to the ACSA Executive Director Michael J. Monti, and President Francisco J. Rodriguez-Suarez, and Eric Wayne Ellis, Director of Operations and Programs supporting our vision to have the Fall Conference in the remote town of Marfa, Texas.

Eric Wayne Ellis and Allison Smith from ACSA for their support and expertise in organizing the conference and to working with us onsite during the event. Amanda Gann, for the design of the Conference Program and Proceedings as well for taking photographs during the conference.

We thank the Exploratory ACSA Fall Conference Committee members, Rafael Beneytez Duran, Saif Haq, David Isern, Ersela Kripa, Stephen Mueller, Chris Taylor and Jim Williamson, for their contributions in the conceptual phase of the conference.

We thank Texas Tech's President Lawrence Schovanec, and Provost Michael Galyean for their foresight in sharing our vision of breaking new ground with hosting the conference in Marfa and their generous-financial support.

We are appreciative to both Keynote speakers, Sofia von Elrichshausen and Steven Holl, for coming the long distances and setting highpoints with their respective lectures.

We thank the panelists Flavin Judd, Kyna Leski, Linda Taalman, Jim Williamson, and Troy Schaum who generously gave their time and expertise in conversing on the work and life of Donald Judd and sharing it with the audience.

The conference would not have been possible without the help of local residents and the expertise of Tim Crowley, Rob Crowley, Peggy O'Brien, Matthew Walker and Emily Williams. Two Foundations, the Chinati and the Judd Foundation, who are instrumental in keeping Donald Judd's work and legacy alive. We thank the Chinati Foundation members Jennifer Lees, Michael Roch, Christopher Cole, Rob Weiner, and Jenny Moore, and from the Judd Foundation Jeff Matheis, Caitlyn Murray, for working with us on individual tour schedules to give the conference participants a particular meaningful inside view of Donald Judd's work.

The four Paper Sessions would not have been possible to host was it not for the organizations and individuals who let us rent their respective facilities for the conference weekend. We thank Eugene Binder, from the Binder Gallery in Marfa, for the use of his spaces. Sam Cobos, the Presidio County Facilities Manager, for the use of the courtroom in the Presidio Courthouse, Carl Robinson, and Alberto Garcia for hosting us in the United Methodist Church in Marfa.

We thank Tim Johnson from the Marfa Book Company for arranging a book table at each keynote event.

We are grateful to our session moderators who gave their time to not only moderate the various session topics but for engaging the presenters into a meaningful dialogue and improvising when necessary in the adapted paper session spaces. Val K. Warke, Kim Stringfellow, Rosalyne Shieh, Jesse LeCavalier, Tamar Zinguer, Lily Chi,

Terah Maher, Robert Gonzalez, Ersela Kripa, Jason Young, William Erik Heintz, Jessica Colangelo, Meredith L. Miller, Gini Lee, Curtis Bauer, Nichole Wiedemann, Andrés Mignucci, Peter Raab, Scott Poole, Christopher Bardt, Heinrich Schnoedt, and Whitney M. Moon, thank you.

We thank Charles Sharpless, Armando Rigau, and Chris Taylor for their help with the printing and curating of the student work and in lending us exhibition display equipment.

We could not have done this conference without the IT support of Denny Mingus, Maria Jeffrey, who researched, ordered and oversaw the IT part of the conference. Johnny Busby, who helped prepare the audio equipment and printed student work. Fred Porteous who built the plywood lecterns. Gail Vandiver, Trisha Cercy, and Lesley Nall Washington, who made sure the various parties got paid. Rebekah Suarez and her staff for helping to prepare and send out letter of acknowledgements.

A thank you goes to Victoria Marie Bee and Stephanie Rae Berrie in Lubbock, who provided timely facilities to print silk screen t-shirts for our student volunteers.

Last but not least, we are grateful to all of our students who operated IT equipment during the paper sessions, built up the exhibitions, arranged seatings in the paper session facilities and lent a hand whenever we needed one. Christina Aguilar, Isaac Arzate, John Darnell, Alan Escareno, Chas Gold, Johnathan Matz, Spencer Reddick, Steven Roop, Tristan Snyder, Emma Riggs, Samuel Angel, Denis Morales-Garcia, Skylar Perez, Levi Rey, Emily Rabinowitz, Elmer Arrieta, Lyza Baum, Caroline Carney, Kellie Flint, Nicolle LaMere, Rebekah Reyes, Aida Sierra, Eliza Roop, Roberto Sanchez, Amir Halabi, Taylor Hanttula, Jonah Remigio, and Austin Taylor, thank you.

Crossings Between the Proximate and Remote Conference was realized through the enormous energy and contribution by many individuals. Thank you to all who joined us in Marfa.

I N T R O D U C T I O N

The Remote is both a tangible and imaginary space that lures us from our hectic lives and contested contexts into other, more distant worlds. Few terrains embody this sirens' call more than the American Desert whose majestic and beguiling frontiers were described by Reyner Banham as an evocative combination of "elation and bewilderment".

For Donald Judd, one of the most architecturally influential artists of the twentieth century, the remote desert region was more than a tourist stop, site to survey, or exotic curiosity. Judd leveraged the expansive Trans-Pecos region of the Chihuahuan Desert to fuse art, architecture and landscape into permanent configurations that meld together different worlds: in his case the distant art world of New York with the rough and tumble realities of Marfa, Texas.

The Fall 2017 ACSA Conference, *Crossings Between the Proximate and Remote*, embraced these observations on art, architecture, and landscape within the organization of the gathering. The defining role of distance, multiple venues, and Judd's legacy all contributed to staging an experience that reached beyond the presentation walls. This proceeding puts forward works and ideas by those who found opportunity engaging in the proximate and remote.

Traversing West Texas, one immediately understands the landscape as unobstructedly flat and the horizon painfully far. Embedded in the colloquial lingo are stories on distance and justice, transportation and terrain, that uniquely places experience within a measure of time, space, and culture.

In order to be in Marfa, Texas one must first travel to Marfa, Texas. All participants of the conference traveled. And in West Texas distance is an inescapable physical characteristic understood in miles, hours, mirages, and shifting perception. As an integral aspect with land, distance is the tangible extensive measurement of space, an unavoidable component of going from *here* to *there*. When set in relation to time, distance becomes an intensive consequence of proximity; experienced through modes of transportation, temperature variation, particulate matter, or optical illusions. Regardless, distance is an integral feature of space and inherently foundational to architecture.

We, as architects, landscape architects, artists, poets, and educators, are increasingly compelled to cross the boundaries of our disciplinary practices with other practices, perceptions and realities. Between these proximate conditions and remote locations is the reality of distance.

The range of travel by the participants, varied from roughly 200 to 8,000 miles divided between hours in the air and on the ground. The grand global distances traversed by plane and automobile became local walkable distances between various buildings in downtown Marfa. Conference events took place in venues intended for justice, art, and religion continuing the theme of crossing thus continuing the theme of crossing in populating the city in the manner of Donald Judd.

In the mid-nineteen-nineties everything in Marfa moved along at a slower, less formal pace. Donald Judd's original mantra was, that if one makes the long journey to Marfa



one might as well see and experience the work for free. After all, Judd was fed up with the ever-changing art exhibitions in galleries and museums. He was convinced that his work was unsuitably fitted into exhibition spaces without much consideration of its surroundings. Judd wrote:

*"The enterprise in Marfa was meant to be constructive. The art was meant to be, and now will be, permanently installed and maintained in a space suitable to it."*¹

Judd believed, after much reflection and consideration of other places, Marfa, Texas would be the place where his vision of art and architecture would become reality. He wrote on the occasion of the first publication by the Chinati Foundation:

*"Most of the art was made for the existing buildings, which were dilapidated. The buildings were adjusted to the art as much as possible. New ones would have been better. Nevertheless, in reworking the old buildings I turned them into architecture."*²

Remote Marfa is the premier location of international rank to experience the works by Judd and his contemporaries. This was not always the case. After Judd's premature passing in 1994, few people went the distance to see the work for themselves. In 2004, a decade later, thanks to the efforts of the Chinati and Judd Foundations in making Judd's work accessible, approximately 10,000 visitors traveled to Marfa. Today over 70,000 visitors annually make the journey to visit a town of approximately 2,000 people.

Thus, the conference situates architecture elsewhere - between the literal and evocative spaces of the proximate and the remote - geographically and disciplinarily. Located an hour from the Mexico-US border, the conference challenges any singular cultural legibility. Papers included in this proceeding articulate the confluence of spaces that architects and others negotiate in the multivalent ways we cross boundaries, engage extreme conditions and bridge divergent realities and practices.

Siting the conference in the untested territory of a remote small town integrated the conference theme of crossing within distributed venues and events, thus shifting away from the traditional conference model. The decentralized conference organization offered participants the chance to weave themselves into the proximate town fabric of Marfa in unexpected ways and unfold possibilities for participants to interact with local culture, life, and population in ways they otherwise could not.

—Urs Peter 'Upe' Flueckiger and Victoria McReynolds, Co-Chairs

NOTES

1. Judd, Donald. *The Chinati Foundation la Fundación Chinati, Marfa Presidio County Texas*. Bodmer + Weber, Zurich. 1987.
2. Ibid.



OPENING PANEL DISCUSSION IN THE CROWLEY THEATRE

Panelists: (left to right) Linda Taalman, Architect in Los Angeles, Troy Schaum, Associate Professor of Architecture at Rice University, Flavin Judd, Curator and Co-President of the Judd Foundation, Kyna Leski, Professor of Architecture at Rhode Island Schools of Design, and Jim Williamson, Dean and Professor of Architecture at Texas Tech University.



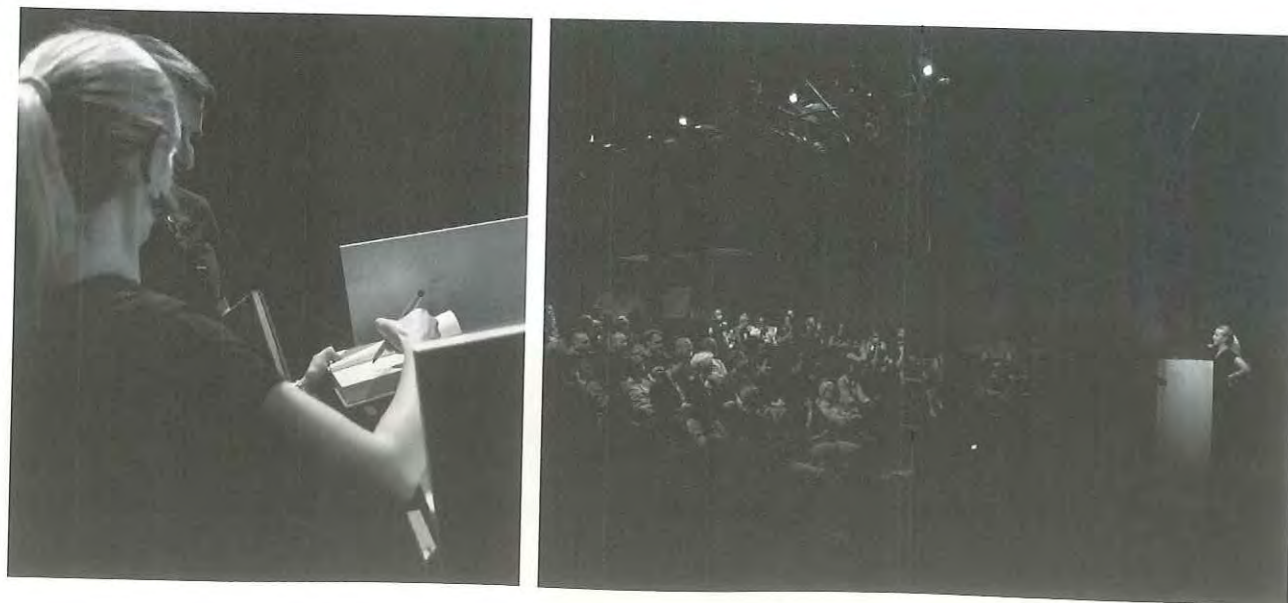
Photo credit: Amanda Gann (all photos in this section)



SOFIA VON ELLRICHSHAUSEN AT THE CROWLEY THEATRE

Pezo von Ellrichshausen is an art and architecture studio established in Concepcion, southern Chile, in 2002 by Mauricio Pezo and Sofia von Ellrichshausen. They have been the curators of the Chilean Pavilion at the 2008 Venice Biennale and teach regularly in Chile at the Pontificia Universidad Católica de Chile and in USA at the Illinois Institute of Technology. They have been visiting professors at The University of Texas and at Cornell University. Their work has been distinguished with the Mies Crown Hall Americas Emerge Prize by the IIT, the Rice Design Alliance Prize, the V Iberoamerican Architecture Biennial Award and the XV Chilean Architecture Biennial Award. The work of the studio has been edited in monographic issues of A+U, 2G and ARQ and exhibited at the International Architecture Exhibition at La Biennale di Venezia, at the Royal Academy of Arts and as part of the Permanent Collection at the MoMA.

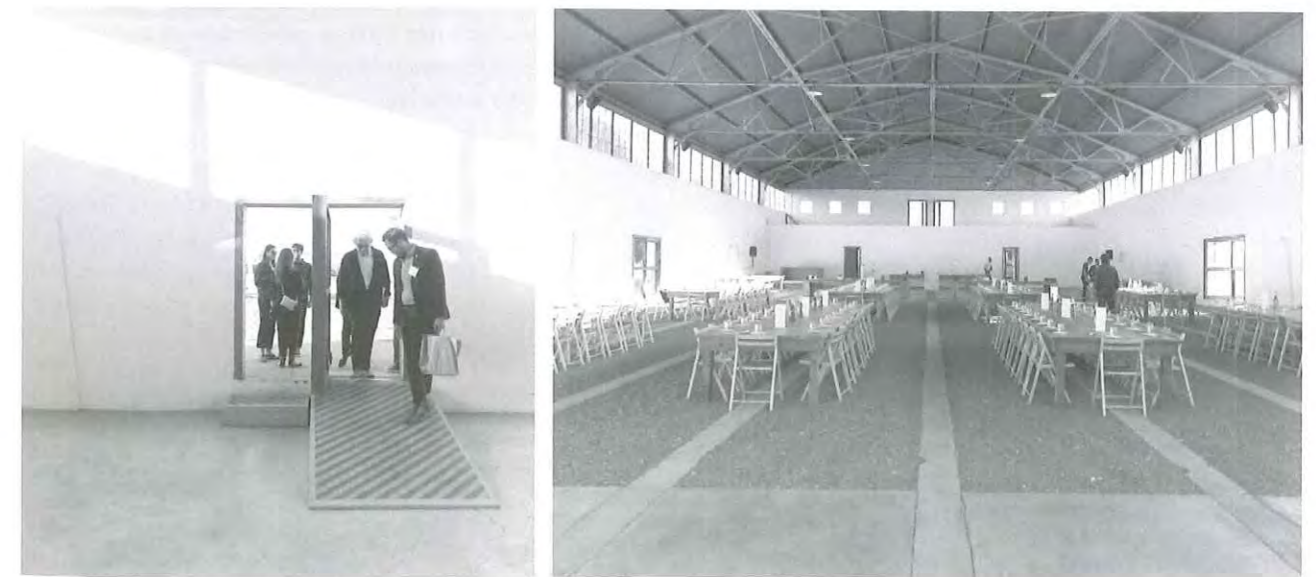
Sofia von Ellrichshausen holds a degree in Architecture from the Universidad de Buenos Aires where she was distinguished with the FADU-UBA Honors Diploma.



STEVEN HOLL AT THE CHINATI FOUNDATION ARENA

Steven Holl was born in 1947 in Bremerton, Washington. He graduated from the University of Washington and pursued architecture studies in Rome in 1970. In 1976 he attended the Architectural Association in London and established STEVEN HOLL ARCHITECTS in New York City. Considered one of America's most important architects, Steven Holl is recognized for his ability to blend space and light with great contextual sensitivity and to utilize the unique qualities of each project to create a concept-driven design. He specializes in seamlessly integrating new projects into contexts with particular cultural and historic importance.

Steven Holl has been recognized with architecture's most prestigious awards and prizes. Recently, Steven Holl received the 2014 Praemium Imperiale, the 2012 AIA Gold Medal, the RIBA 2010 Jencks Award, and the first ever Arts Award of the BBVA Foundation Frontiers of Knowledge Awards (2009). In 2012, Steven Holl received the Alumnus Summa Laude Dignatus Award from the University of Washington, and has received honorary degrees from Seattle University and Moholy-Nagy University in Budapest. In 2003 he was named Honorary Fellow of the Royal Institute of British Architects (RIBA). In 2002 the Cooper Hewitt National Design Museum, part of the Smithsonian Institute, awarded him their prestigious National Design Award in Architecture. In 2001 France bestowed the Grande Médaille d'Or upon him, for Best Architect of the Academy of Architecture; and in the same year Time Magazine declared him "America's Best Architect" for his 'buildings that satisfy the spirit as well as the eye'.





ART AND ARCHITECTURE I & II: BETWEEN WORLDS

In-Between the Physical and the Psychological: Locating Gordon Matta-Clark and Architecture

MARCELO LÓPEZ-DINARDI
New Jersey Institute of Technology

This paper considers the proximity and remoteness in the dual relation in Gordon Matta-Clark's work between art-and-architecture but also between the physical and the psychological, through the relation with his father, the artist-trained architect Roberto Matta. By examining the locus of his work, this text investigates themes of physicality and reachability as well as the inaccessibility of the psychological in the multi-media work of the artist. To achieve this, this paper examines the collection of the artist's archived work and the operation of what was to archive, to consigned it within an architectural institution in the Canadian Centre for Architecture. It is framed under Jacques Derrida's Archive Fever as a way to introduce the connection between the physical and the psychological in the archive.

Gordon Matta-Clark, son of artist Anne Clark—later Anne Alpert from New York, and architect and surrealist artist Roberto Matta from Chile, twin brother to Sebastian Matta, lived a short yet intense life always in between art and architecture. His name was given in the honor of his father's friend, Gordon Onslow Ford, an English born surrealist painter he had met in Paris. Roberto Matta left Anne Clark and the twins when they were just a few months old, marking perhaps the origin of what would be a life-long schism between them, which extended to their relation to the fields of art and architecture. Matta would find in art a form of alternative practice for architecture, a challenging of architectural space and architectural education. For Matta-Clark architecture was different, it was a weight, a paternal and disciplinary weight. His art, I will claim, was not an alternative to architecture or just a rethinking of space, it was also a practice of relieving himself from a psychological space only known to him (and perhaps his twin brother) but unreachable to us, a practice about recalibrating his body.

As a surrealist painter Roberto Matta was highly motivated by the psychological, by exploring the unconscious through painting, however, his motivations came as a direct reaction to his training in architecture. Matta was trained as an architect in his native Chile during the

early 1930s at the Pontifical Catholic University in Santiago, learning the principles of modernist architecture as they were received from Europe from such places as the Bauhaus. In 1935 after detaching from architecture he left Chile as a merchant marine and later arrived in Paris, where he joined the studio of Le Corbusier for around two years. It was through his privilege-family connections to famous writers and artists like Federico García Lorca or Pablo Neruda that Matta started to shift his already contested interest in architecture (meeting Salvador Dalí among others), rejecting the rationalist-modernist principles at play in Le Corbusier's studio. It is suspected that Matta worked on drawings for Le Corbusier's Radiant City project, known for been a highly rationalized scheme for living and redefining urban space. In direct reaction to architecture, Matta published an essay in 1938 in the surrealist artists journal *Minotaure* N°11 (May 1938), accompanied by an image of a painting with deformations of architectural surfaces in space under the name of *Mathématique sensible – Architecture du temps* (Sensitive Mathematics - Architecture of Time), altogether challenging architecture as a "machine for living," Le Corbusier's famous slogan.

However, Gordon Matta-Clark had a different relation with architecture. His pursue of a career in architecture was suggested by his father when he told him "let it be architecture." Matta-Clark was not sure at that time about what path to take when thinking about college education, and the ghost of Matta was omnipresent in the form of paternal figure and architecture itself. For Matta-Clark architecture had a special connotation, one that was tied not only to his intellectual curiosities but also to the psychological space product of his paternal relation. It can be said, as I would argue, that architecture was archived in him, that it was impressed in his own body, something he declared to his brother Sebastian right after finishing *Conical Intersect* in Paris in 1975 in an attempt to encourage him to deal with his own troubles after a major breakdown:

"I don't really know much better how to deal with my fundamental problems than you. But now you will hopefully start on the path to understanding some of the wild fears that are yours and ours all."

The story about the encounters between father and son are without a doubt a larger topic in itself, but what might seem clear is that, as historian Pamela M. Lee suggests, "Matta-Clark wrestled for the rest of his short life with a simultaneous denial of his father's influence and a

Landscape in Fragments: A Study of an Albanian Landscape Corridor from Shkoder to the Adriatic Sea

JAMES STEVENS
Lawrence Technological University

ERANDA JANKU
Polis University

LORIS ROSSI
Polis University

The Albanian landscape is fractured into paradoxical parts. These fragments are palatable to the eye during the drive from the city of Shkodër to the Adriatic coast along Rruga Shkodër - Velipojë. As one leaves the dense urban environment of Shkodër and crosses the confluence of the Drin and Bojana River the landscape opens up to a vast horizontal plain of agriculture. Behind is the city of Shkodër - a place rapidly developing through what local scholars and architects refer to as *turbo urbanism*. Ahead, the plain lies the agricultural ruins of the failed communist government.

Albania's history is one of conflict, occupation, and isolated communist dictatorships. Enver Hoxha was the authoritarian leader of communist Albania for decades, and following his death in 1985, Albania's government collapsed only five years later in 1990. Albania's transition to a parliamentary democracy has been difficult, and ultimately lead to an Albanian diaspora in Italy, Western Europe and North America. The many political upheavals have left broken or nonexistent public infrastructure - a circumstance fostering a strong distrust of public development by the populous. Today, after a decade of relative stability and new monetary investments, architects and designers are facing conflicting and paradoxical choices.

This paper seeks to understand the context of Albania through a case study of a *landscape of fragments* between the northern city of Shkodër and the Adriatic Sea. The study was carried out by an international cohort of architects and urban planners from Albania, Italy and the United States.

The research sought to interrogate the social and political factors that shaped the landscape, and to clarify what contributions can be made by architects in a context that is geographically proximate but culturally remote.

Highlighted will be the forces that shaped the landscape as we find it today. With pressure coming from uncontrolled urbanization and a constant threat of flooding, Shkodër serves as an example of how ecosystems react when exceeding their ability to regenerate. When viewed from above, the land is subdivided in large plots by mechanized irrigation ditches.

The order provided by the former communist government does not seem to rule this land today. Greenhouses scaled to service large areas of land not only stand broken, altered, or abandoned, but also adjacent to poorly engineered and ineffective levees. The land does not adhere to polyculture agriculture, nor does it operate as an efficient mechanized farming system. Settlements are no longer planned - rather informally developed - and often located in areas that are both ecologically damaging and unsafe.

The research and analysis conclude with modest design propositions that are intended to tease out the context's potential. The two landscape fragments profiled from the larger study do not pretend to *fix* or *rebuild* the landscape, rather they instigate small but meaningful interventions. Most significantly, new insights are provided on the landscape of Albania, where the limit between proximate and remote is regulated by a fragile edge of ever changing fragments (Figure 01).



Figure 01: View of study area from Shkoer Castle.

THE URBAN CHALLENGE OF ALBANIA

The system employed by the dictatorial regime was rendered ineffective by the transition to a democracy. During this regime, Albania was one of the most centralized planned economies in Europe and the government owned and controlled practically everything¹. Following the dictatorial system's fall, the government was unable to cope with population demands of rapid urbanization². Thus, the country went from one extreme (excessive control, even of everyday life of the people) to the other extreme (total freedom of movement, development and economy). The *shock therapy*, commonly applied in most *Eastern Block* countries³, combined with the weak and unexperienced governmental structures in the early democratic years, resulted in a complex and sophisticated informal system. This produced over 400,000 informal buildings at national scale⁴, impacting the economic development, social development and many other aspects of life⁵.

Albania's urban development after the 1990s has been associated with a very strong link to informality and absence of planning. Thus, the self-organizing role of individuals has been a key in structuring development in the main cities, especially in the periphery. The freedom of mobilization, inspired many people to move from remote peripheral and isolated areas towards the main cities in the western plain. Thus, the growth of cities such as Tirana, the capital, has been dynamic and very fast, creating a typical mono-centric country, where almost half of the population is settled in the central region. Other major cities of the western plain like Durrës, Vlorë and the subject city of Shkodër experienced a similar growth. Migration to the cities also created a brain drain that produced inequality between the *center* and the *periphery* exaggerating what constitutes the proximate and the remote in the Albanian landscape.

The informal and rapid urban development, apart from transforming a great deal of agricultural land into urbanized land, has also had devastating impacts on the natural environment. It can be stated that although reforms have been continuous, the situation on the ground remains problematic⁶. Additionally, deforestation and coastal erosion are quite problematic because they induce a sensitive environmental issue that induces flooding in Shkodër. Global climate

change extends the threat, especially for the western plain, where rising sea levels and the intake of land by sea is an eminent threat⁷.

THE FRAGMENT PARADOX

The Albanian landscape is a paradox of fragments and informal unity. The beauty of this territory is constituted by a variety of urban and non-urban land where the proximate and remote find their common understanding. Investigating this type of landscape requires the architect to ignore the synthesis of parts, and to instead accept the fragmentation of a territory in which the informal and the formal can be reciprocal tools of design exploration. Therefore, the value of the fragment in this study resides not in what each fragment provides, but in the interruptions of formality that arise upon fragment reassembly.

It is important to define *fragment* through its common dictionary definition. In most cases it is defined as: a part broken off, detached, incomplete or unfinished or isolated. Our interest in the word *fragment* is due to our observation that cities contain many fragments stitched together by informal disjunctions in the urban environment. Therefore, to consider the Albanian landscape one must observe and select the smallest elements, natural or artificial, with a capacity to be autonomous. From these elements they must understand the informal forces that stitch them together to form a whole. The study area includes a portion of land in-between the historic city of Shkodër and the coastline along the Adriatic Sea. The potential of this territory resides in the complex texture developed by interrupted process⁸, and its ability to project new possible research paths and landscape scenarios in the future.

To study the landscape in fragments, precedents were selected that guided our understanding of interrupted processes, many of which were made before the invention of scientific topographic representations. The first examples studied were the engravings by Fabio Calvo's "Antiquae Urbis Romae" 1527 and Pirro Ligorio "Antiquae Urbis Imago" 1561 (Figure 02). Both engravings depict the city of Rome during the Roman Empire. These depictions demonstrate how representation can describe the hierarchy of component parts and the informal connection made between them to create an unplanned whole.

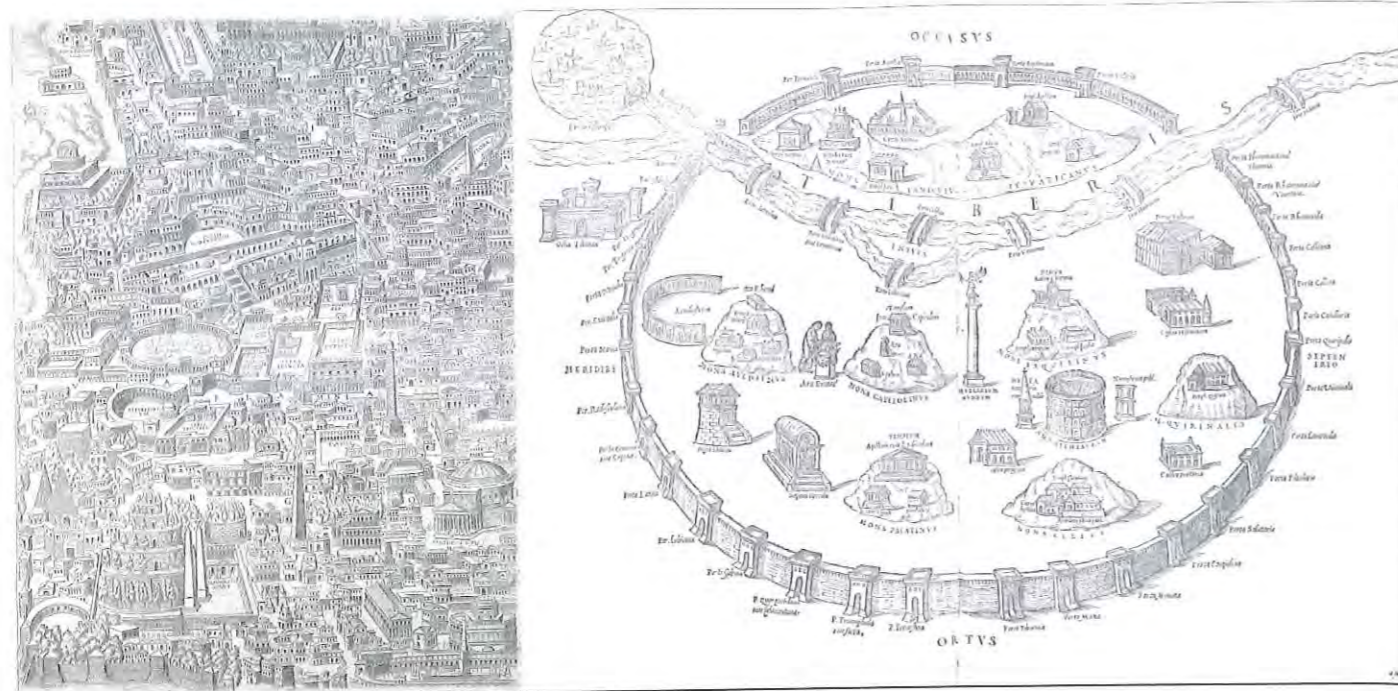


Figure 02: Pirro Ligorio "Antiquae Urbis Imago" 1561 and Fabio Calvo's "Antiquae Urbis Romae" 1527.

Observing the engraving of Pirro Ligorio, the composition shows a vast quantity of architectural landmarks that give shape to the entire city. The urban condition is dictated (in this representation) by the collection of fragments, each represented by an important architectural structure. The paradox of this composition is in its capacity to highlight a city almost without roads or infrastructure - a city made only by its architecture⁹. Fabio Calvo's representation furthers the idea of fragmentation by showing a city operating like an archipelago, where the informal urban disjunction is described as a sea surrounding islands of architecture. It describes Rome as fragments with emphasis on the voids or disjunction between parts. These representations, and the city of Rome today, give substance to our hypothesis, allowing us to view the Albanian landscape as a series of uncontrollable fragments. When studied in isolation, each fragment creates proposals that encourage productive disjunction. Therefore, an urban disjunction can also define an operative tool in which the architecture can be connected to the urban scale and embrace the unavoidable informality of Albania.

Therefore, the design strategy was to first view the form of the Albanian landscape as the result of an accumulation of fragments rather than a sensitized whole. Additionally, it was to amplify the potential value created by the disjunction between fragmented parts. The paradox of the fragmentation stands out as a typical phenomenon of Albania, in which the level of vagueness of a single element generates a potential link between something remote and something proximate.

WORKING WITH OPERATIVE FRAGMENTS

The municipality of Shkodër has been studied at length by POLIS University in Tirana, Albania. The university's research produced the new Regulatory Plan for the city and region. The plan exposed many of the paradoxes facing designers hoping to implement projects that align with varied complex site conditions. As an important historical city, the entire municipality of Shkodër is located in a unique geographic location, where the main morphologic character is defined by the river, the lake and the sea.

In order to follow up on the planning proposal by POLIS University, the next step narrowed focus on the hidden potentials already present in Shkodër's urban and landscape patterns. The research team divided into groups to elaborate a critical thought on a specific fragmented quadrant of the Shkodër municipality. To this end, the operative fragments were divided by: the historic city center, the lake waterfront and river, and the sea waterfront. Dividing further, the entire site was subdivided into 8 quadrants, each of which were assigned to a research team member for study (Figure 03).

TENDING TO SHKODËR

The operative fragment is a formal strategy of design but it does not address the complex social conditions faced by the design team. As a diverse group of researchers made up of locals and foreigners alike, the team stood in contrast to the citizens impacted by our intellectual ambitions. As architects and designers, we have been trained to *fix* problems or dilemmas we are given in the built environment. Our education and our profession encourages this with all good intentions. We rarely question if what we are doing is appropriate if the overall intentions are to improve a community. This tendency leads to a neo-colonialist approach to design, where the designer knows better, and the peasantry will benefit from our intellect. The current occupants of the study area do not appear

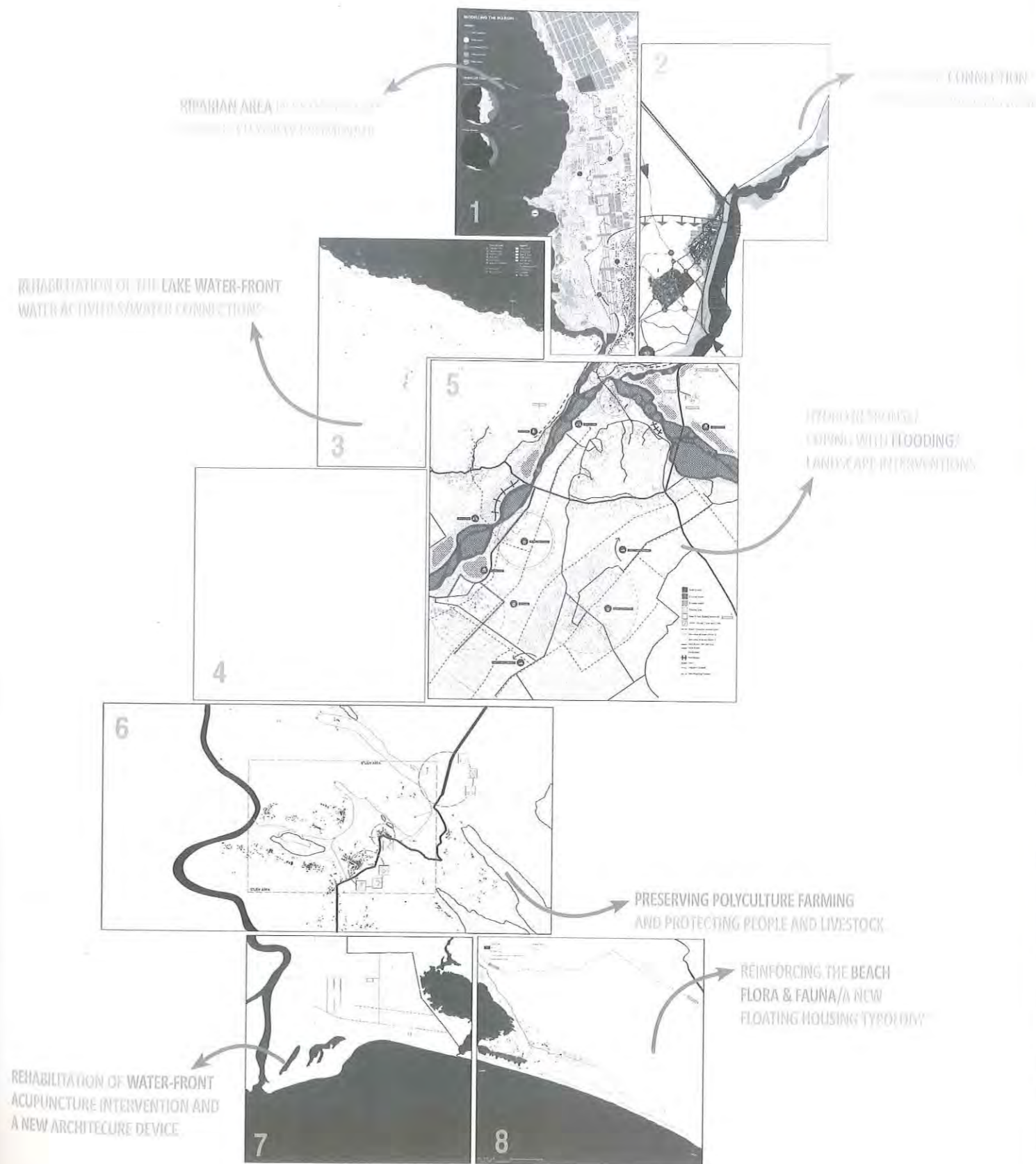


Figure 03: Fragment map:1. Riparian Area 2. Connection 3. Lake Water-Front 4. - 5. Flooding 6. Preserving Polyculture Farming 7. Water-Front 8. Beach Flora & Fauna (Sara Codarin, Kejt Dhrami, Saimir Shtylla, Valentina Frighi, Eranda Janku, Giuseppe Resta, Gerdi Papa, Gianandrea Giacobone, James Stevens)

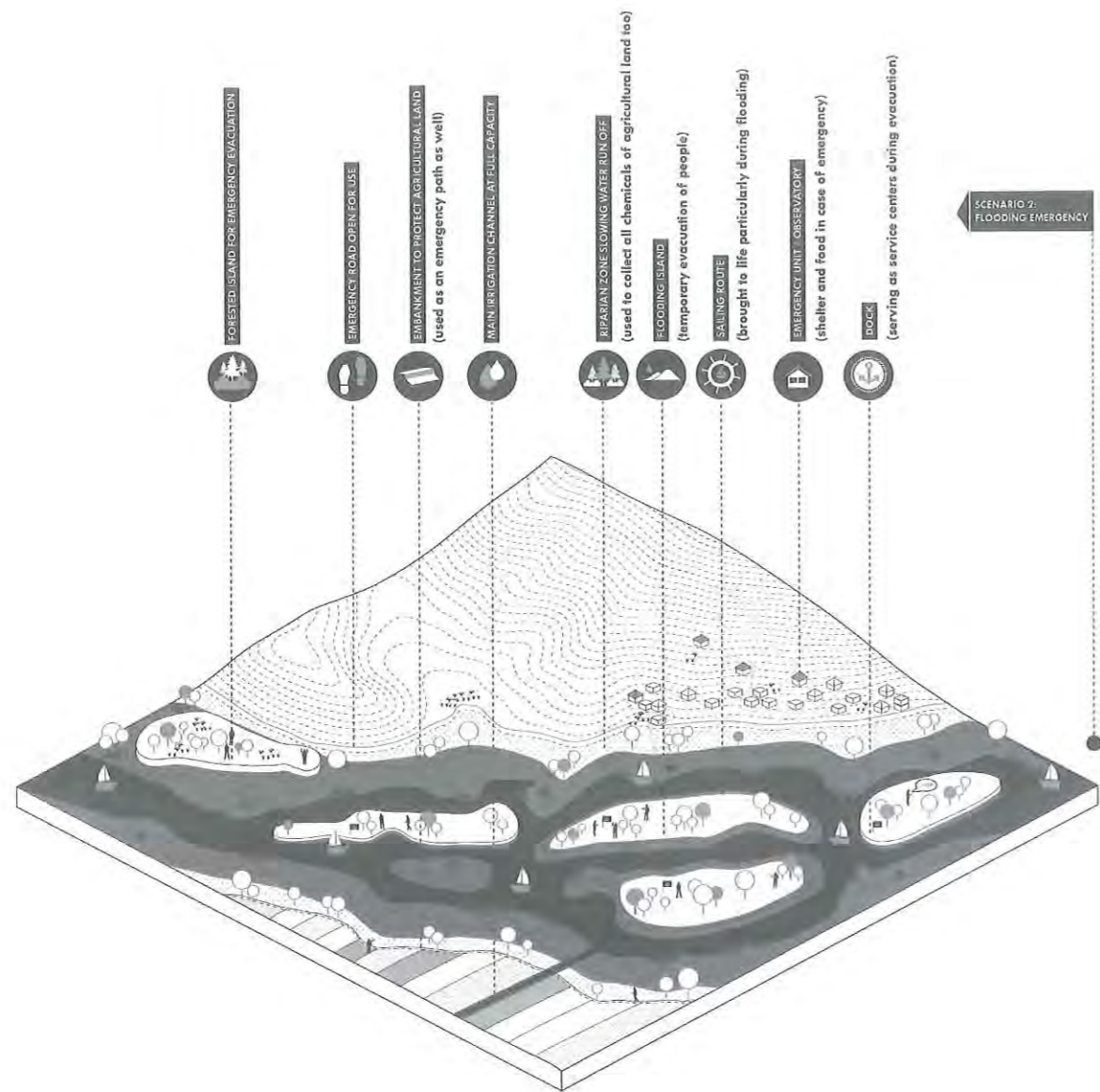


Figure 04: Upland proposition.

to have benefited from top-down solutions, nor have they been encouraged to prosper independently. Why, as architects, do we feel we should, or can, change this area independently? Therefore, the research team sought not to *fix* Shkodër, but rather *tend* to the issues through thoughtful interventions that attempt to align with the complex on-the-ground issues.¹⁰

FRAGMENT #5 - THE CONFLUENCE OF SHKODER

Fragment #5 is located at the urban boundary of Shkodër and contains the confluence of the bounding rivers. To the northwest is the border of Montenegro, marked by Shkodër Lake, a valuable natural resource with a sensitive ecosystem under threat to a growing tourism industry. The fragment follows closely to the southern boundary of urban Shkodër at the confluence of three

main rivers: Kir, Drin and Buna. This convergence creates not only a great and rich habitat with varied landscape formation, but also poses the frequent threat of flooding. To the North of Fragment #5 is home to the Albanian Alps and the National Parks of Theth and Valboña.

On this diverse variation of landscape, vast plains of agricultural activity and dense urbanized land operate mainly in the central part of the municipality. In a total of 763.77 km², where the natural and water systems constitute 53.2% and 20.44% of the total surface, the remaining is the urban system at 3.28%, the infrastructural system at 1.06% and the agricultural system at 22.02%¹¹. The urbanized land is mainly concentrated around the city of Shkodër (35.1% of the total of urban land) in the west-central part of the municipality, and the remaining is spread among the rest of the rural territory in the form of small villages. In close vicinity to the biggest area of

agricultural value, the concentration of urban development also happens to be on an area which is directly affected by flooding. It is this part of the territory in which the Lake of Shkodër is nearest, and where the three rivers converge. Although dams have been built and other forestation measures have been taken, floods still frequent the area, resulting in devastating consequences in Shkodër. Informal urbanization of agricultural land has also occurred in this area, adding risk to the citizens and infrastructure. These informal (sometimes referred to as illegal) buildings built near streams, or in low-lying areas have adversely transformed the drainage system and made more land vulnerable to flooding.

Located on one of the biggest river basins, with plenty of underground and surface water resources, flooding remains the main crisis for Shkodër. Given the different eco-systems, the land is constantly under different pressures, which have transformed the land throughout time and pushed the landscape into crisis. The Kiri and Gjader Rivers are a constant threat to the plains of Zadrime and the surrounding villages because of the sediment buildup. The Drini River on the other hand floods the area of Lezha when reaching 2.2m above flood level. This contributes to flooding in the area of Blinisht, Bacel and about 200 ha of agricultural land. The more this critical quota rises, the more dangerous the situation becomes. Buna River is also a major source of flooding. Apart from the contribution of rainfall and the melting snow from the surrounding mountains, it also accumulates water from Kir and Drin Rivers, and intakes the surplus accumulation of Shkodër Lake. All this overwhelms the capacity of Buna River for intake-and-flow, leading to further flooding. Natural phenomena like the combination of rainfall and snow also pose a serious threat simply by the sheer volume of precipitation. When the rain season starts, there can be periods of 10-15 days of non-stop rainfall, which overflow the surrounding land, leading to the flooding of both agricultural and urbanized land. Urbanization, on the other hand, which in most cases is in the vicinity of the water surfaces and flooded areas, has increased the non-permeable surface, increasing the impact of the flooded area. The coastal zone of the study area is also constantly exposed to flooding due to the strong winds of Shkodër. The wind causes waves, which wash over the coastline and into inhabited villages, allowing saltwater to penetrate the inland, and flow into the agricultural land. The agricultural drainage system is not designed to cope with this amount of water and has not been updated due to the lack of government investment in the area.

FRAGMENT #5 - UPLAND PROPOSITION

The vulnerability of Shkodër seems unmanageable and daunting. However, the land and its people persist. The villagers cope with the natural forces and continue to farm the land, finding ways to persevere. There is no easy solution that does not require large government investments. Even within the design team, it was hard to conceive of solutions that were obtainable with minimum investment and informal management.

The research determined that using the existing spoils to create uplands was the most realistic solution. This approach could be done with some government intervention, but not to the extent a newly engineered levee system would. The spoils can be moved, redirected, and reinforced to create new hills that allow the otherwise low-lying areas to have uplands to use. New hills are proposed in a series along the river banks and located adjacent to livestock and the most venerable villages. This system allows for farmers and shepherds to move to uplands when the water rises ensuring livestock will survive the flood.

If maintained correctly, the consolidation of spoils provides additional benefits that can return the river to the navigable waters it once was. The ability to navigate the river has the potential to provide new economic opportunities to the region by connecting the Adriatic Sea, the urban center of Shkodër and the border of Montenegro via Shkodër Lake. Further, this strategy also allows for incremental governmental involvement, allowing for future investment and modification that could eventually become a significant and sustainable levee system (Figure 04).

FRAGMENT #6 - SLOW VALLEY

The description and observations of Shkodër may seem dire, but it does position Albania and Fragment #6 - Slow Valley - in a unique position in Europe and the Western world. In Western culture today most food is produced through industrialized farming with polyculture farming only existing as a novelty. The produce is sold as a better product with all the trappings of an idealized past. The polyculture farms of the United States have all but been eliminated by large industrialized farms with livestock almost exclusively reared in mass feeding operations (MFOs). Interrupting and competing with this mega-industrialized agribusiness is very difficult, if not impossible. However, Albania has a choice in the direction of agriculture in the country and how the land is cared for and cultivated. Signs of the unique Albanian context can be seen on a plate of food in Albania. In Albania it is unlikely that the tomato in your salad was flown thousands of miles on a plane so that you would have it *fresh*; it is even less likely that the eggs you eat are produced on the other side of the continent in mass hen operations. This is however the reality of most of the developed Western world. Eating local is a novelty rather than a standard reality for most of the Western world and yet in Albania, primary local ingredients still persists in most places. Ironically, the opportunity to maintain a symbiotic agricultural system is real in Albania, and is partially happening today due to the failures of past government policy.

The consolidation of farming that occurred in Albania is visible as you drive from Shkodër to the Adriatic coast. As you leave the dense urban environment of Shkodër (Fragment #5) and cross the confluence of the Drin and Bojana River, the landscape opens up to a vast horizontal plain of agriculture. When viewed from above, the land is subdivided in large plots by mechanized irrigation ditches where water is pumped from low reservoirs to the west of the farmlands. The order provided by the former government does not

seem to rule this land today. Greenhouses scaled to service large areas of land stand broken, altered or abandoned. Herds of sheep and their shepherds cross planted fields without consideration. The land today does not adhere to polyculture farming, nor does it operate as an efficient mechanized farming operation. An observer could easily assume that agriculture is one that has lost its way: that no longer is it independent and at harmony with nature and free of political obstruction. With the decline of the former government's control over agriculture, it is imperative that the Albanian farmers be supported in realigning their process with the natural order of the land: align with nature, treat the land as it requires - or perish. Now, the crumbling communist agricultural infrastructure is mixed with a peasantry trying to reestablish itself. Unfortunately, as a farmer, no matter your country, you can be abandoned by government and capitalism.

It is speed that shaped the Western world. Efficiency and mechanization was sought by all governments and corporations, and still persists as the primary factor of profitability and a measure of a nation's wealth. However, speed is linear, not circular, and is counter to the ideas of agricultural symbiosis. You cannot speed up a polyculture farm, it will mature when nature allows¹². When the speed of mechanization fails a government or a corporation, the governing body will move to new ventures, leaving people and landscape behind. This is the case in this small fragment of land in Albania. Gone is the former Communist State and the peasantry that remains lives in slow motion compared to the urban center to the east.

Slow is good for plants, animals, and this valley. Any design proposition that does not accept this will fail, as evidenced by the crumbling infrastructure. Slow Valley can remain slow, but the pace of development in Albania is fast and likely to push over anything in its way. Therefore, it is equally important that any design proposition for Slow Valley should recognize the speed and energy pushing in on it from the outside. To resist and remain sustainable for the peasantry, it must find value and relevance and outpace politicians and visitors.

FRAGMENT #6 - POLY-CULTURE PROPOSITION

The unique conditions warrant an agricultural proposition of balance between polyculture farming and consolidated farming. This balance will provide both the volume necessary for Albania's farmers to be regionally competitive by maintaining a volume-to-yield ratio that is sustainable, and provide possible export surplus. The profits of this industrialized product should be used to subsidize polyculture farms dispersed in the same landscape. This will not only sustain the fertility of the land, but also preserve the epistemological knowledge of farming so that it remains in the domain of the people - not the government or corporations. This balance can and should be achieved through land division that not only maintains the percentage balance, but ensures proximity and intermixing of polyculture and industrialized farms.

The industrialized and polyculture farming balance suggested can be debated in their proportions, but the potential outcomes are clear: local produce continues to prosper and the peasantry's purpose remains. A designer's contribution is one that embraces the *slow* in Slow Valley and encourages visitors to shift their speed to accommodate that of the context. The design proposal for Slow Valley is not heavy-handed infrastructure, but a simple and slow trail. The trail meanders through the valley, and the features along the way serve to tease out the beauty and assets of this unique place while supporting both polyculture agriculture and the new tourism industry. The proposal is described through a series of vignettes consisting of trail and landscape condition, each facilitating a strength of the land's time and place by addressing the needs of the peasantry and the visitor equally (Figure 05).

CONCLUSION

The landscape of Albania provided a unique opportunity to study the land in fragments. At first impression, fragmenting may seem simple, much like dividing a landscape into plots. However, the complexity does not come from shape, size or position of each quadrant, but in isolation of the proximate. Each researcher operated in a vacuum of their own proximate conditions to create a new disjunction between the fragments. It was not our goal to create stand-alone innovations through isolated study of quadrants. However, we endeavored to find the rich possibilities created in the folds between quadrants - revealing an *exquisite corpse* in the landscape. Unfortunately for the impatient, the stitching of the fragmented parts cannot be preemptively designed, this response will only come in time. It is unknown what will become of these disjunctions between fragments. What is known is that the informal, yet strong forces of the Albanian landscape will undoubtedly be aligned into balance.

ENDNOTES

1. Saskia Ruijsink, Rudina Toto, Isida Duka, "Planifikimi Urban dhe Tregu i lirë në Shqipëri" in Dritan Shutina and Rudina Toto's "Politikbërës dhe Politikndjekës", (Tiranë, Botimet Afrojdit, 2012), 40-74.
2. Saskia Ruijsink, Rudina Toto, Isida Duka, "Planifikimi Urban dhe Tregu i lirë në Shqipëri" in Dritan Shutina and Rudina Toto's "Politikbërës dhe Politikndjekës", (Tiranë, Botimet Afrojdit, 2012), 40-74.
3. Besnik Aliaj, Dritan Shutina, Sotir Dharmo, "Between Energy and the Vacuum: Co-Plan and Urban Planning in Albania," (Tiranë, Botimet Afrojdit, 2010).
4. Ministria e Zhvillimit Urban, "Dokumenti i Politikave të Planifikimit të Territorit 2014-2018," (Tiranë, Ministria e Zhvillimit Urban, 2014).
5. Besnik Aliaj, "Misteri i Gjashtë: Cili është kurthi që mban peng zhvillimin dhe integritimin e ekonomisë shqiptare në botën moderne?", (Tiranë, Botimet Afrojdit, 2010).
6. Eranda Janku, Besnik Aliaj, Ledio Allkja, Sotir Dharmo, "Albania 2030 Manifesto, an Example for Adapting Advanced National Spatial Instruments for Developing Countries" in the *Universal Journal of Management* 5(7), DOI: 10.13189/ujm.2017.050702, (California, Horizon Research Publishing Corporation, 2017).
7. UNDP, Ministry of Environment, "Third National Communication of the Republic of Albania under the United Nations Framework Convention on Climate Change," (Tiranë, Ministry of Environment, 2016).
8. About interrupted processes as urban paradigm in Albanian cities see: Rossi, Loris, "Tirana Interrupted" *FORUM A+P* 16, 2015: 78-87 and Rossi, Loris, From *Nolli Map to Tirana Hidden*. Historical fiction as contemporary urban design approach, 105th ACSA Annual Meeting | Brooklyn says "Move to Detroit", 2017.

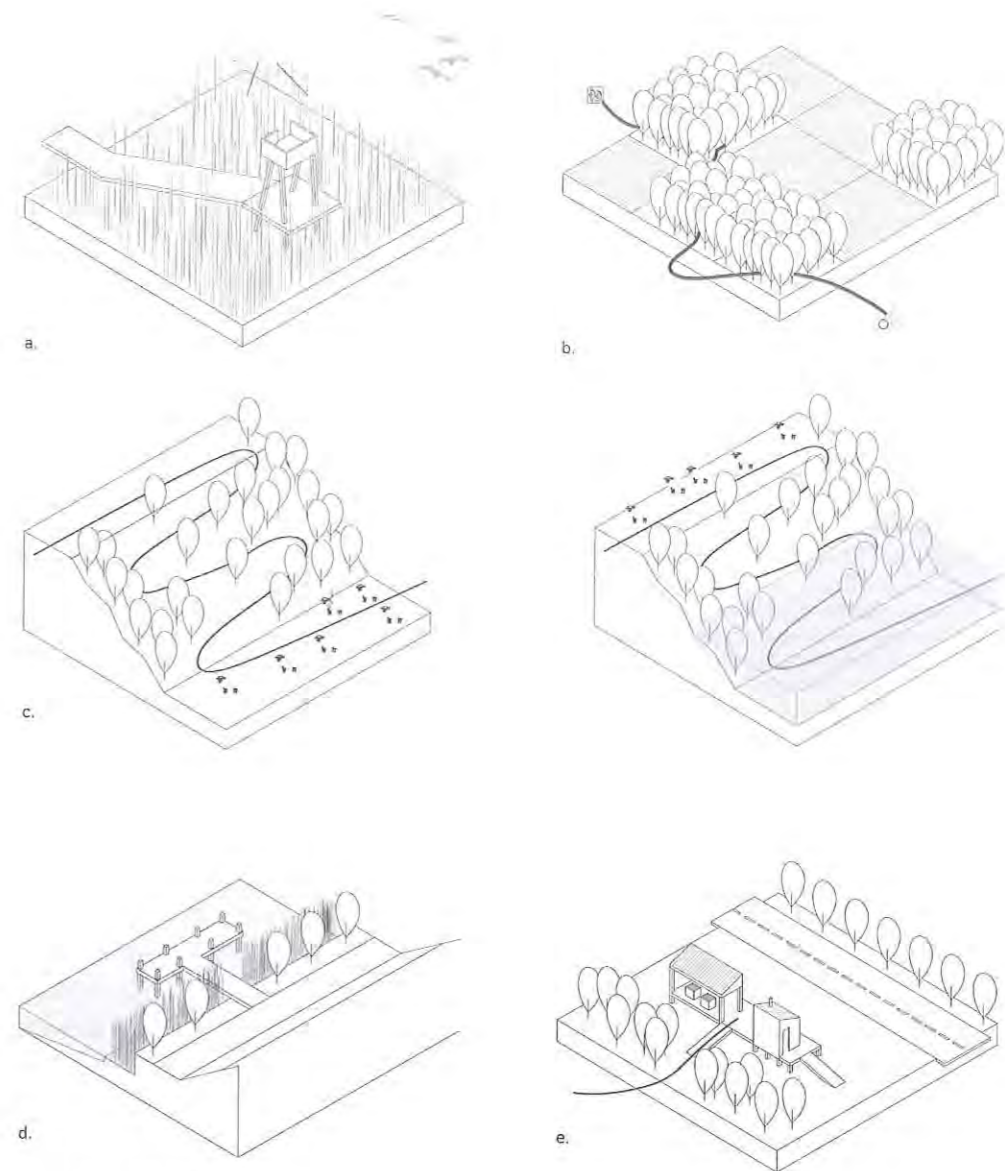


Figure 05: Polyculture proposition.

9. On the concept of city made by Architecture see: Aureli, Pier Vittorio, *The Possibility of an Absolute Architecture*. (U.S.A.: The MIT Press, 2011): 85-140.
10. James C. Stevens, and Anirban Adhya. "The Interstitial Challenge: Understanding Manifestations of Terrain Vague through an Inquiry into the Social and Environmental Dilemmas of Detroit, USA and Clichy-sous-Bois, Paris, France." In *Terrain Vague: Interstices at the Edge of the Pale*, edited by Manuela Mariani and Patrick Barron. (London: Routledge, 2014): 201-215.
11. POLIS University, MetroPolis, Municipality of Shkodra, Arizona State University, "The General Local Development Plan of the Municipality of Shkodra," (Tiranë, 2016).
12. Michael Pollan. *The Omnivore's Dilemma: A Natural History of Four Meals*. (NY, NY: Penguin Books, 2016): 185-226.

REFERENCES

- AA.VV. Albanian Riviera. An alternative model of Progress and Development for a Next Generation Albania. Edited by Loris Rossi and Besnik Aliaj. Tirana: Mali Pleshti printing house, 2016.
- . Durana. *Albania's New Sustainable Image. Branding Tirana-Rinas Corridor*. A cura di Besnik Aliaj Loris Rossi. (Tirana: Pegi Edition, 2015.)
- . Tirana Metropolis. *A cura di Joachim Declerck, Bart Melort, Marc Ryan e Martino Tattara*. (Rotterdam: Berlage Institute, 2004.)
- Aliaj, Besnik, Eranda Janku, Ledio Allkja, e Sotir Dharmo. *Albania 2030 Manifesto. A National Spatial Development Vision*. (Tirana: POLIS Press, 2014.)
- Aliaj, Besnik, Keida Lulo, e Genc Myftiu. *Tirana the Challenge of Urban Development*. (Slovenia: Ceti edition, 2003.)
- Aliaj, Besnik, Sotir Dharmo, e Dritan Shutina. *Between Energy and Vacuum*. (Tirana: Afrojdit, 2010.)

REFERENCES (CONTINUED)

- Aliaj, Besnik, Dritan Shutina, Sotir Dhamo, "Between Energy and the Vacuum: Co-Plan and Urban Planning in Albania", (Tiranë, Botimet Afrojdit, 2010).
- Aliaj, Besnik "Misteri i Gjashtë: Cili është kurthi që mban peng zhvillimin dhe integritetin e ekonomisë shqiptare në botën moderne?", (Tiranë, Botimet Afrojdit, 2010).
- "A New System (Chapter Four) - Pliny the Elder and the Emergence of Renaissance Architecture." *Cambridge Core*. Accessed November 11, 2017. <https://www.cambridge.org/core/books/pliny-the-elder-and-the-emergence-of-renaissance-architecture/new-system/56BDED82A5DC9871158F42223FAB569D>.
- Aureli, Pier Vittorio. *The Possibility of an Absolute Architecture*. (U.S.A.: The MIT Press, 2011.)
- Bevilacqua, Mario, e Marcello Fagiolo. *Piante di Roma dal Rinascimento ai Catasti*. (Roma: Artemide, 2012.)
- Cacciari, Massimo. *L'Arcipelago*. Milano: Adelphi, 1997.
- Callejas, Luis. *Islands & Atolls*. (New York: Princeton Architectural Press, 2013.)
- Ciorra, Pippo, Francesco Garofalo, e Piero Ostilio Rossi. *ROMA 20-25. New Life Cycles for the Metropolis*. (Rome: Quodlibet, 2015.)
- Fabrizi, Mariabruna, and Paul Brinkmann Says. "Pirro Ligorio's 'Antiquae Urbis Romae Imago' (Image of the Ancient...)" *SOCKS*. March 13, 2016. Accessed November 11, 2017. <http://socks-studio.com/2016/03/13/pirro-ligorios-antiquae-urbis-romae-imago-image-of-the-ancient-city-of-rome-1561/>.
- Grazer and Fishman, *Curious Mind*, 37.

The Fogo Island Experiment

MICHAEL JAMES CARROLL
Kennesaw State University

The Fogo Island Experiment is a study in how a remote place can become a center of a culture through the careful balance of sourcing an international roster of architects, industrial designers, artists, curators, journalists and even chefs to interpret and distill the local vernacular. The result is a compelling vision of contemporary architecture, art and cuisine that contributes to reviving the local community, as well as enriching a wider interconnected global culture.

Having had the opportunity to speak at length with the architect, the client, visiting artists and local residents, this paper includes insights on the overall architectural project, how it intersects with the local culture and what the future holds for the Fogo Island experiment. Its continued success rests on a critical edge that navigates between the local culture and contemporary influences to create something that is authentic without defaulting to nostalgia. A project that learns from the vernacular but remains critical in order to generate a series of architectural interventions that is both strange but familiar and in doing so creates a 'raw' place that nurtures the creative spirit.

THE PROJECT

At the most remote eastern edge of the North American continent and the closest land mass to Europe, the island of Newfoundland is in the middle of nowhere but historically a center of the North Atlantic cod fishery and a crossroads for the refueling of transatlantic international flights at Gander International Airport. Off Newfoundland's northeast coast is Fogo Island yet another rocky outcrop that measures a mere sixteen miles long and nine miles wide that since 2010 has been the center of an architectural experiment consisting of a series of four art studios and a deluxe twenty-nine room hotel, which have attempted to revive the local

vernacular culture that has been economically compromised since a moratorium on cod fishing was announced in 1992.

Architect Todd Saunders, a native Newfoundlander, who is based in Bergen, Norway, designed the pavilions, consisting of the Long, Squish, Bridge, and Tower Studios and the Fogo Island Inn. The project stems from the vision of businesswoman and patron, Zita Cobb who was awarded the Order of Canada for her efforts in 2016. She was born on Fogo Island and after a successful career in the fiber optics industry decided to return to her native home and create the Shorefast Foundation whose objective was to invest in the local culture and create an artistic and eco-tourism destination to enhance the cultural and economic sustainability of the island.

The overall project is a study in how a remote place can become a center of a culture through the careful balance of sourcing an international roster of architects, industrial designers, artists, curators, journalists and even chefs to interpret and distill the local vernacular. The result is a compelling vision of contemporary architecture, art and cuisine that contributes to reviving the local community, as well as, enriching a wider interconnected global culture.

Many forces are at play in this ongoing project; a central one is how a regional vernacular culture founded on an island relates and thrives within the context of an increasingly globalized culture. How does a remote place have a dialogue with a broader contemporary multi-ethnic culture and maintain its distinct quality? How can aspects of a traditional culture be advanced and be interpreted at both an architectural and artistic level without defaulting the nostalgic and the picturesque? The question posed by the French philosopher Paul Ricoeur in 1965 seems especially appropriate: "... how to become modern and to return to sources; how to revive an old, dormant civilization and take part in universal civilization."¹

CRITICAL REGIONALISM

In reference to Ricoeur's thinking, the term critical regionalism offers some line of navigation between local and universal culture. Formulated by Alex Tzonis and Lilliane Lefaivre in 1981 in their article "The Grid and the Pathway", critical regionalism continues to be relevant in the formulation of contemporary architectural theory in the 21st century, especially in relation to architects who work within

Landscape in Fragments:

A Study of an Albanian Landscape Corridor from Shkodër to the Adriatic Sea



UNIVERSITY OF FERRARA
department of architecture

James Stevens
Lawrence Technological University
Loris Rossi
Universiteti Polis
Eranda Janku
Universiteti Polis

Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as
Operative
Instrument

Proposition

Landscape in Fragments:

A Study of an Albanian Landscape Corridor from Shkodër to the Adriatic Sea



Context

-Geography

-Social/Economic

Strategy

-Synthesis

-Informality

-Fragment as -

Operative -

Instrument

Proposition



Context

-Geography

-Social/Economic

Strategy

-Synthesis

-Informality

-Fragment as -

Operative -

Instrument

Proposition



Context

-Geography

-Social/Economic

Strategy

-Synthesis

-Informality

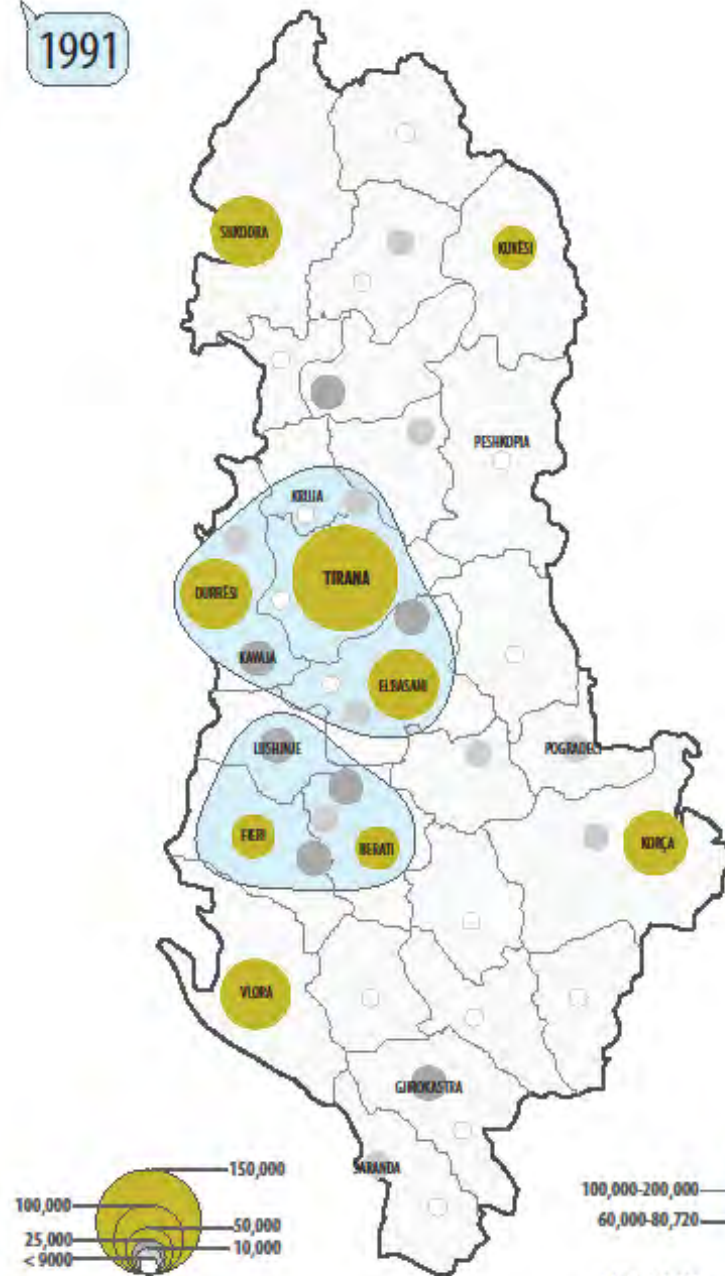
-Fragment as
Operative

Instrument

Proposition

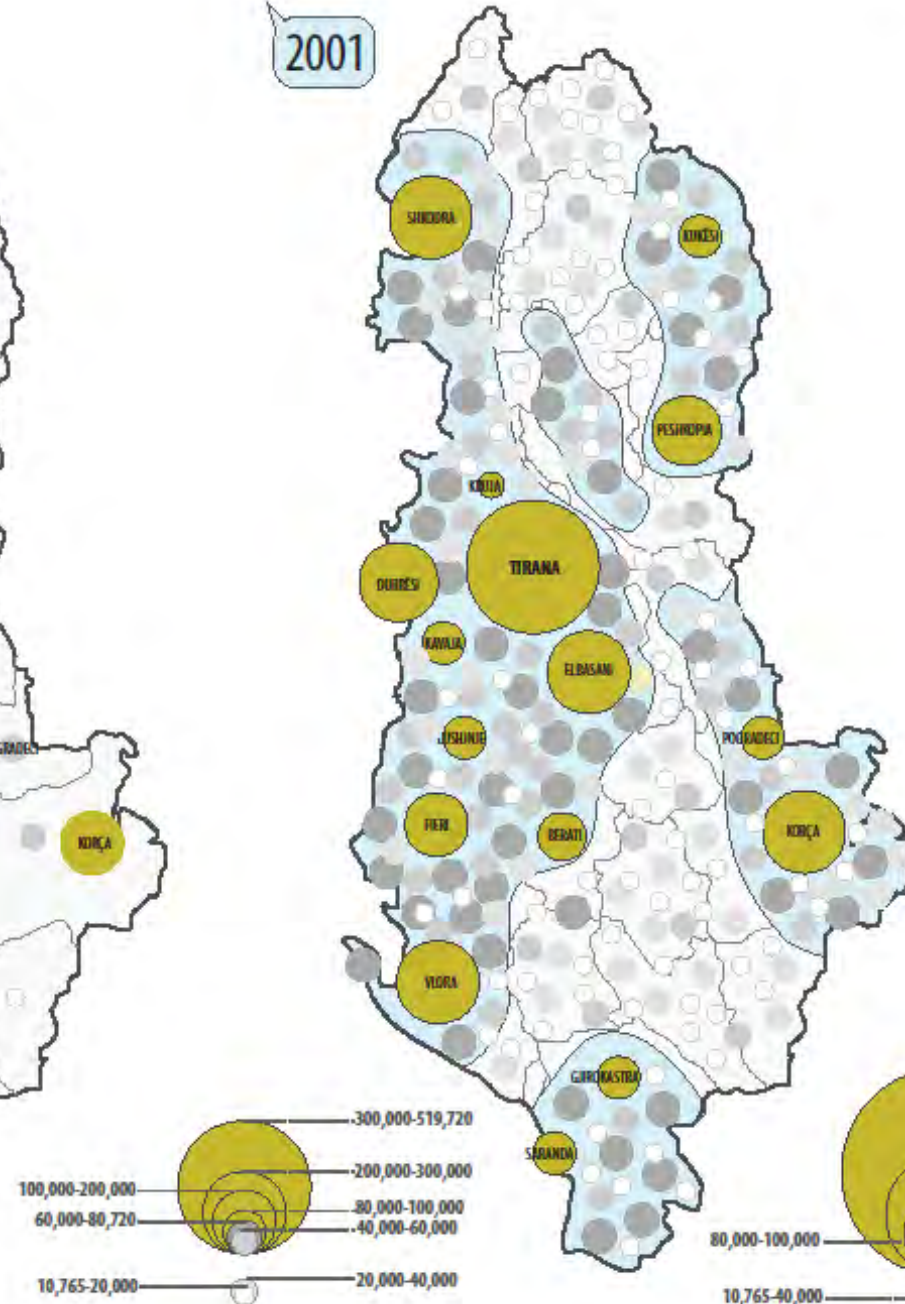
RURALIZATION & URBAN DISTRIBUTION

1991



URBANIZATION & CONCENTRATION

2001



METROPOLITAN CONCENTRATION

2011



Context

-Geography

-Social/Economic

Strategy

-Synthesis

-Informality

-Fragment as

Operative

Instrument

Proposition



Enver Hoxha, Ruler of Albania 1944-85

Context

-Geography

-Social/Economic

Strategy

-Synthesis

-Informality

-Fragment as

Operative

Instrument

Proposition



Context

-Geography

-Social/Economic

Strategy

-Synthesis

-Informality

-Fragment as

Operative

Instrument

Proposition



Fall of Communist Government and Albanian Diaspora, 1991

Context

-Geography

-Social/Economic

Strategy

-Synthesis

-Informality

-Fragment as

Operative

Instrument

Proposition



Context

-Geography

-Social/Economic

Strategy

-Synthesis

-Informality

-Fragment as

Operative

Instrument

Proposition



Context

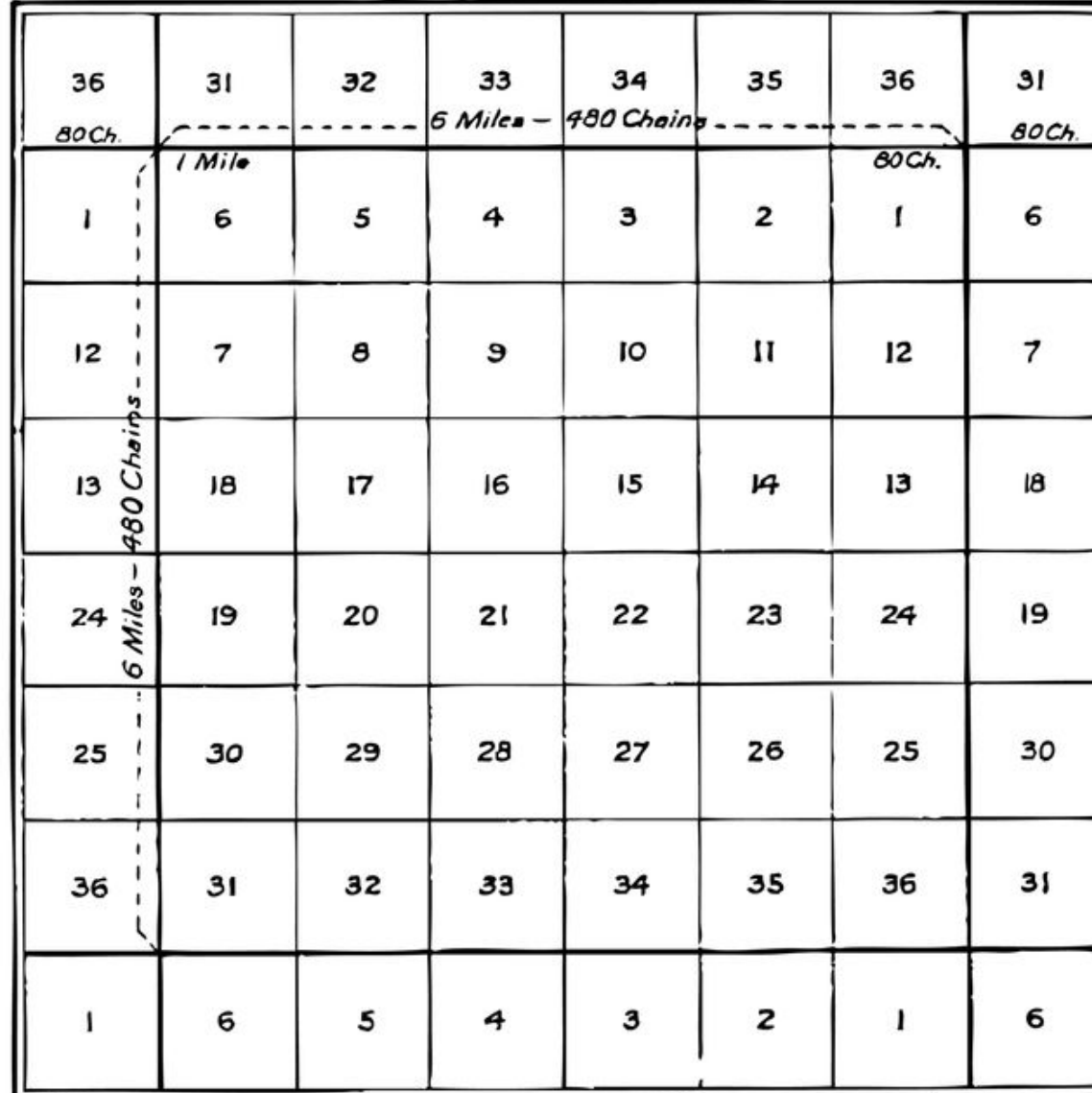
- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition

**THEORETICAL
TOWNSHIP DIAGRAM
SHOWING
METHOD OF NUMBERING SECTIONS
WITH ADJOINING SECTIONS**



Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as
Operative
Instrument

Proposition



Context

-Geography

-Social/Economic

Strategy

-Synthesis

-Informality

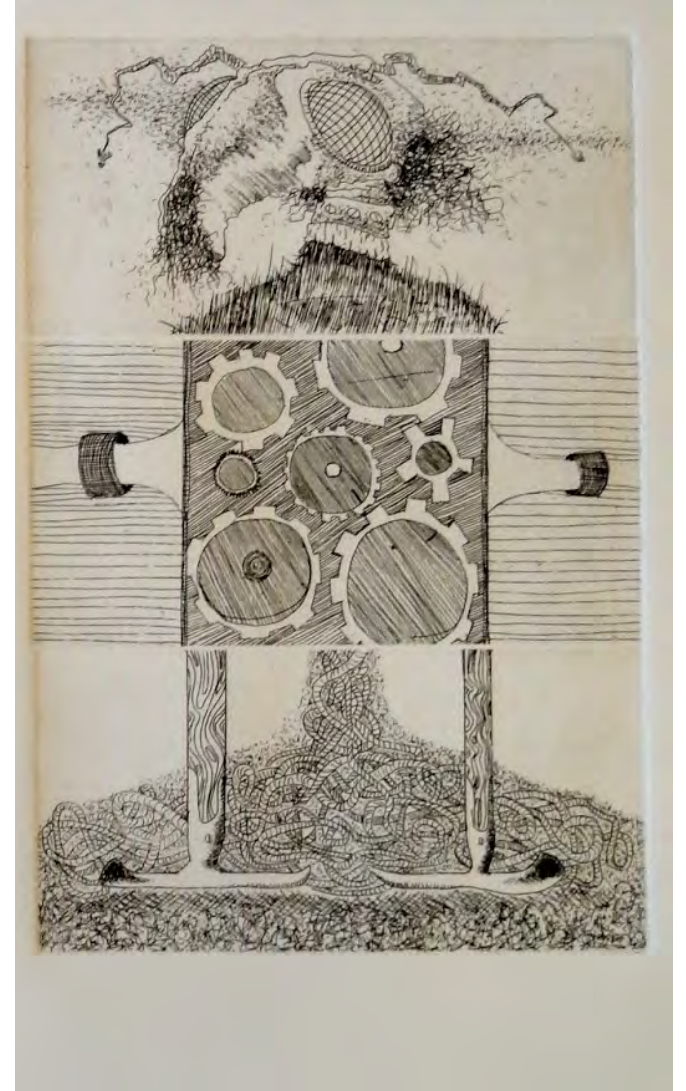
-Fragment as

Operative

Instrument

Proposition

The exquisite corpse, a surrealist game 1918/1925 – The mystique of accident



Context

-Geography

-Social/Economic

Strategy

-Synthesis

-Informality

-Fragment as

Operative

Instrument

Proposition



Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

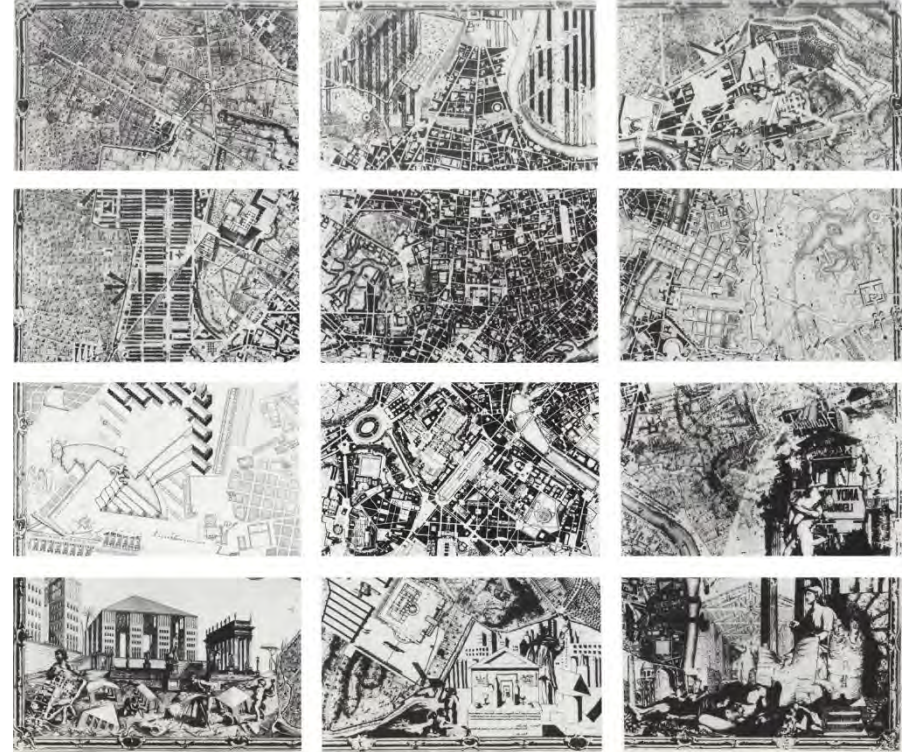
Proposition

1978 Rome Interrupted - twelve visions on the Nolli map

Image from the exhibition, 1978



Rome Interrupted 1978



“E’ più facile progettare la città del futuro che quella del passato. Roma è una città interrotta perché si è cessato di immaginarla e si è incominciato a progettare (male)” Giulio Carlo Argan Mayor of Rome, 1978.

[TRANSLATION]: 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)

Context

-Geography

-Social/Economic

Strategy

-Synthesis

-Informality

-Fragment as

Operative

Instrument

Proposition

INTERNATIONAL PHD WORKSHOP 16th – 26th February 2017

International Doctorate in Architecture and Urban Planning
POLIS University Tirana Albania – Ferrara University Italy

organized by Prof. Besnik Aliaj, Prof. Loris Rossi, PhD Ledian Bregasi
assistants by PhD* Enrico Profido, PhD* Artan Kacani

Projecting Shkodër

Operative fragments in-between lake, river and sea



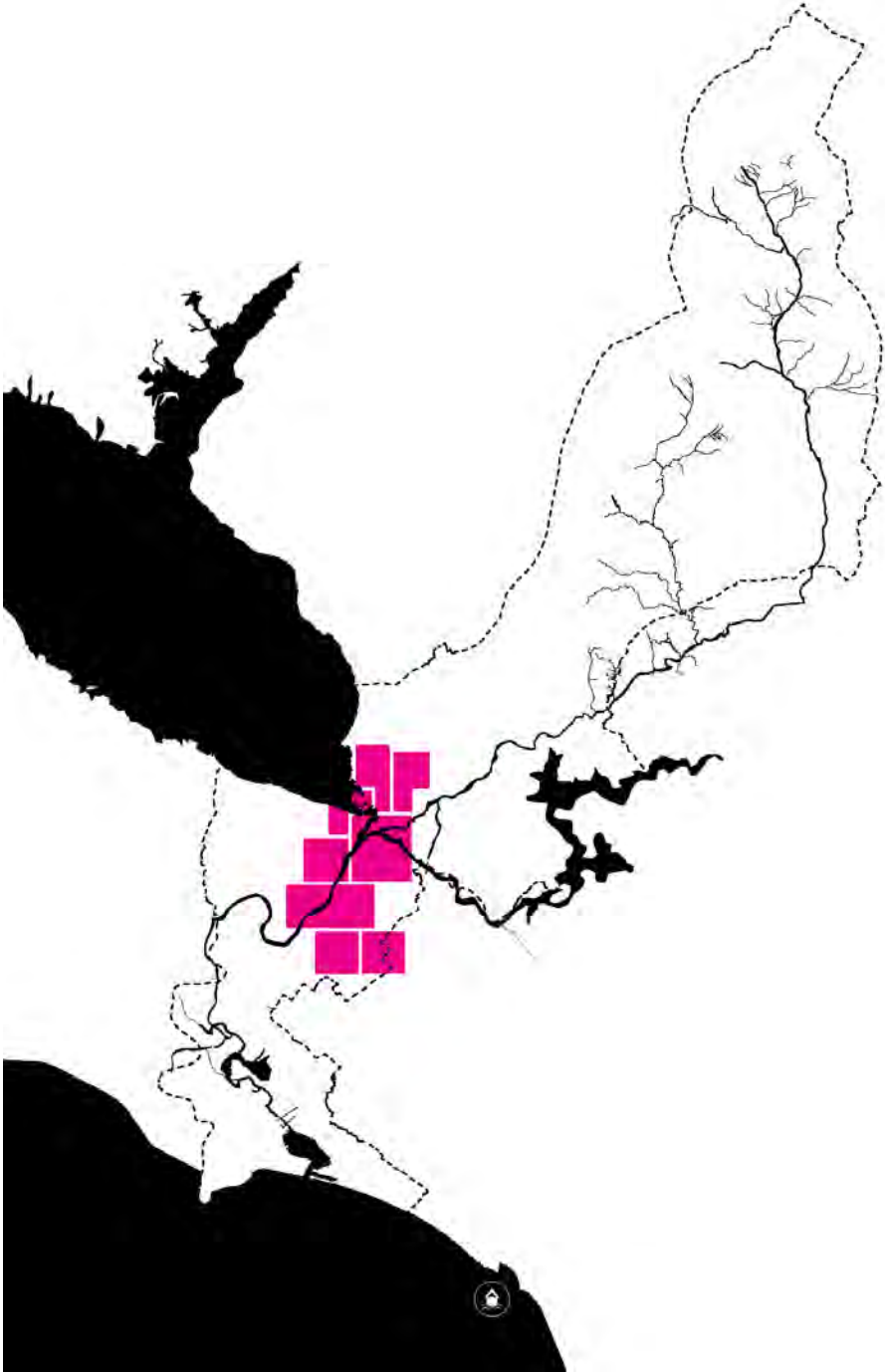
Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition



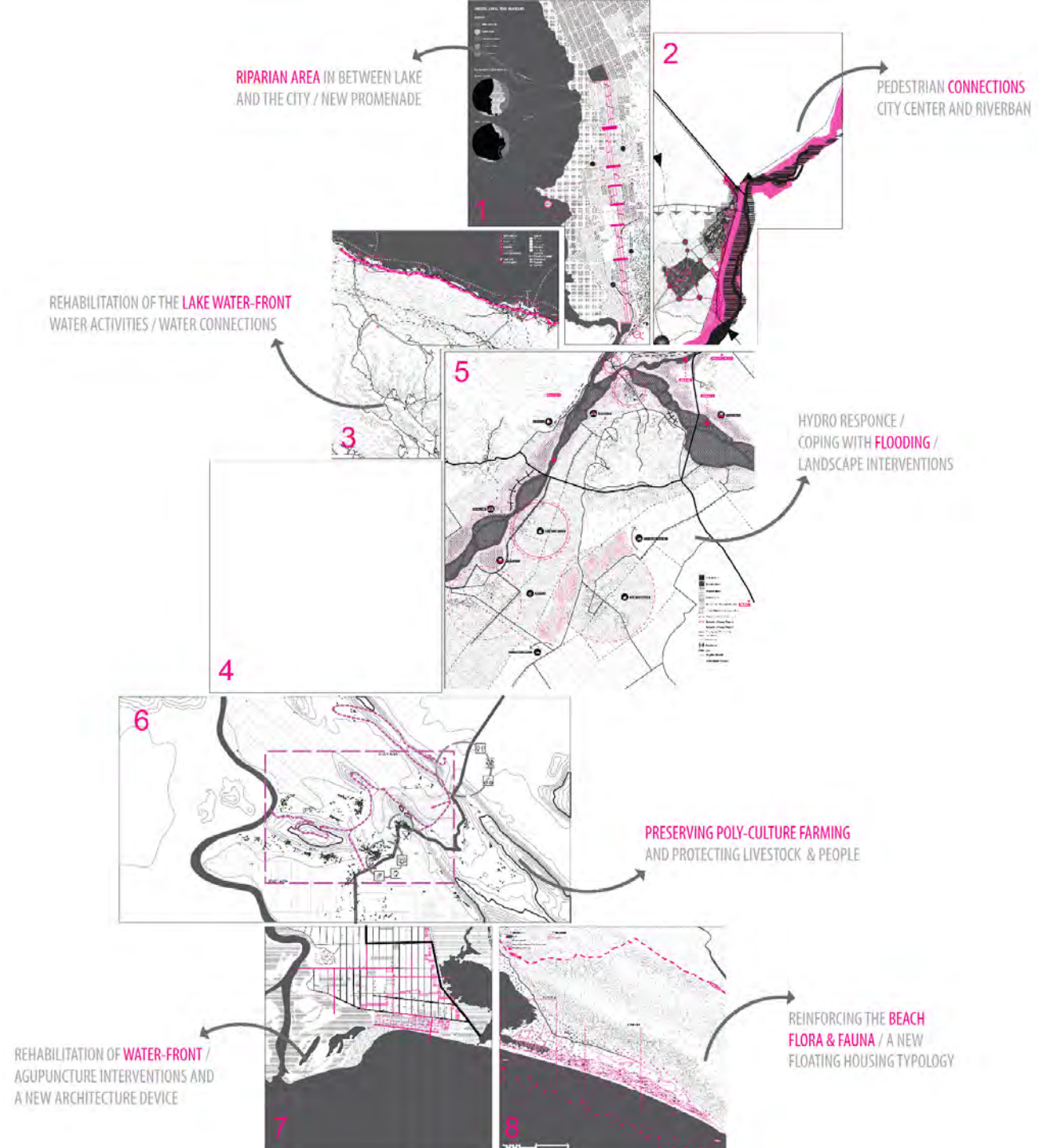
Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition



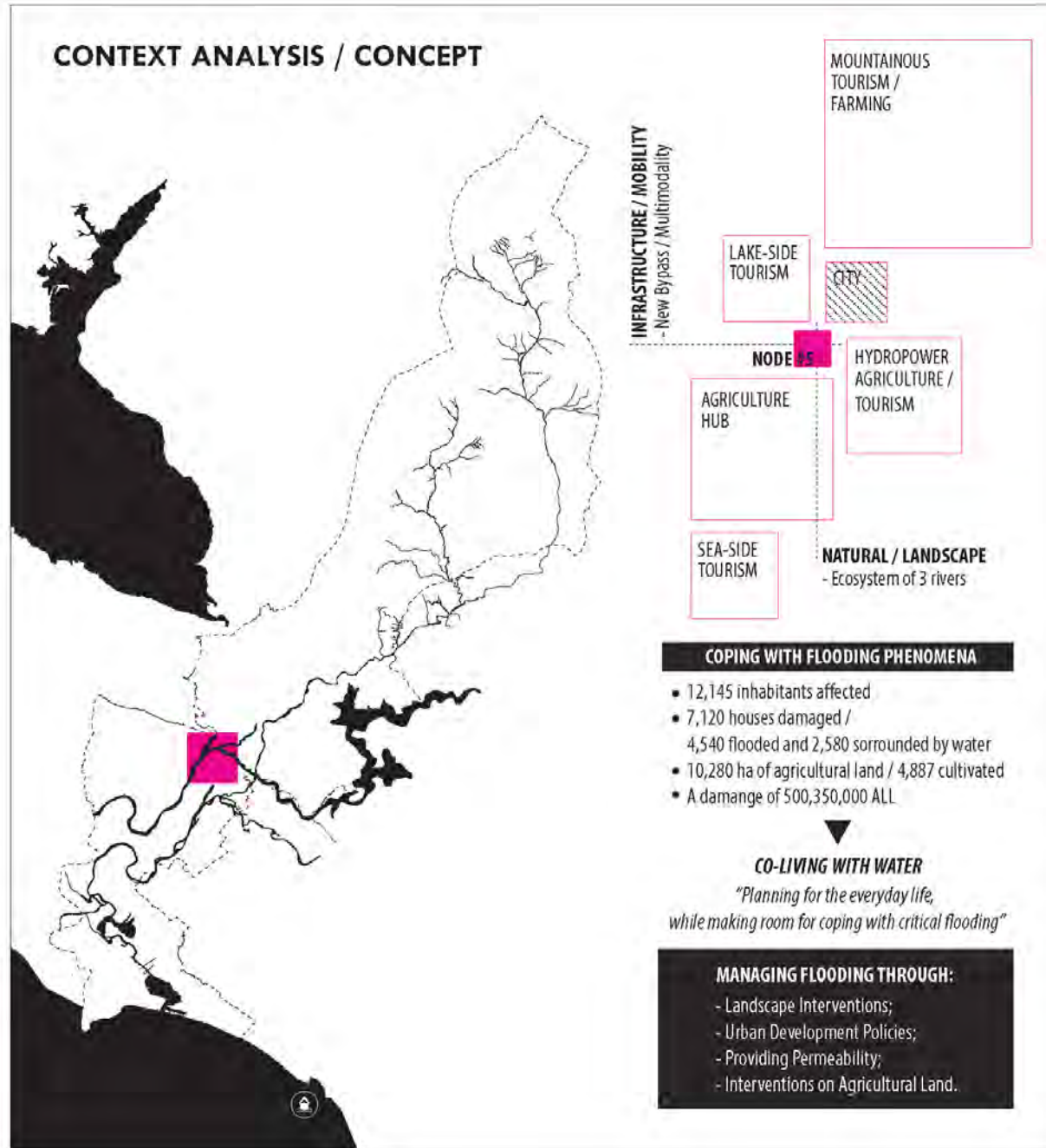
Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition



Context

-Geography

-Social/Economic

Strategy

-Synthesis

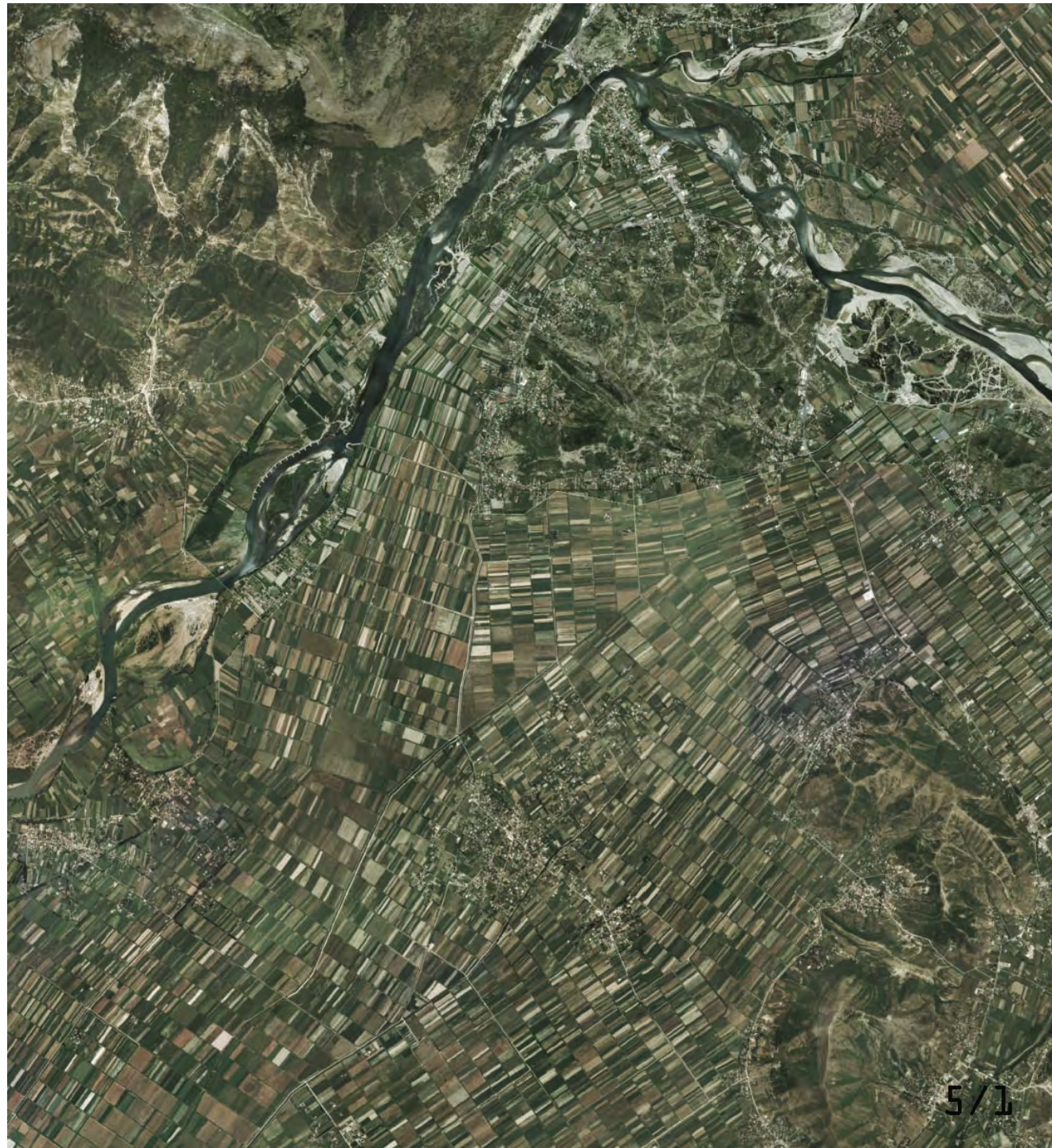
-Informality

-Fragment as

Operative

Instrument

Proposition



Context

-Geography

-Social/Economic

Strategy

-Synthesis

-Informality

-Fragment as

Operative

Instrument

Proposition



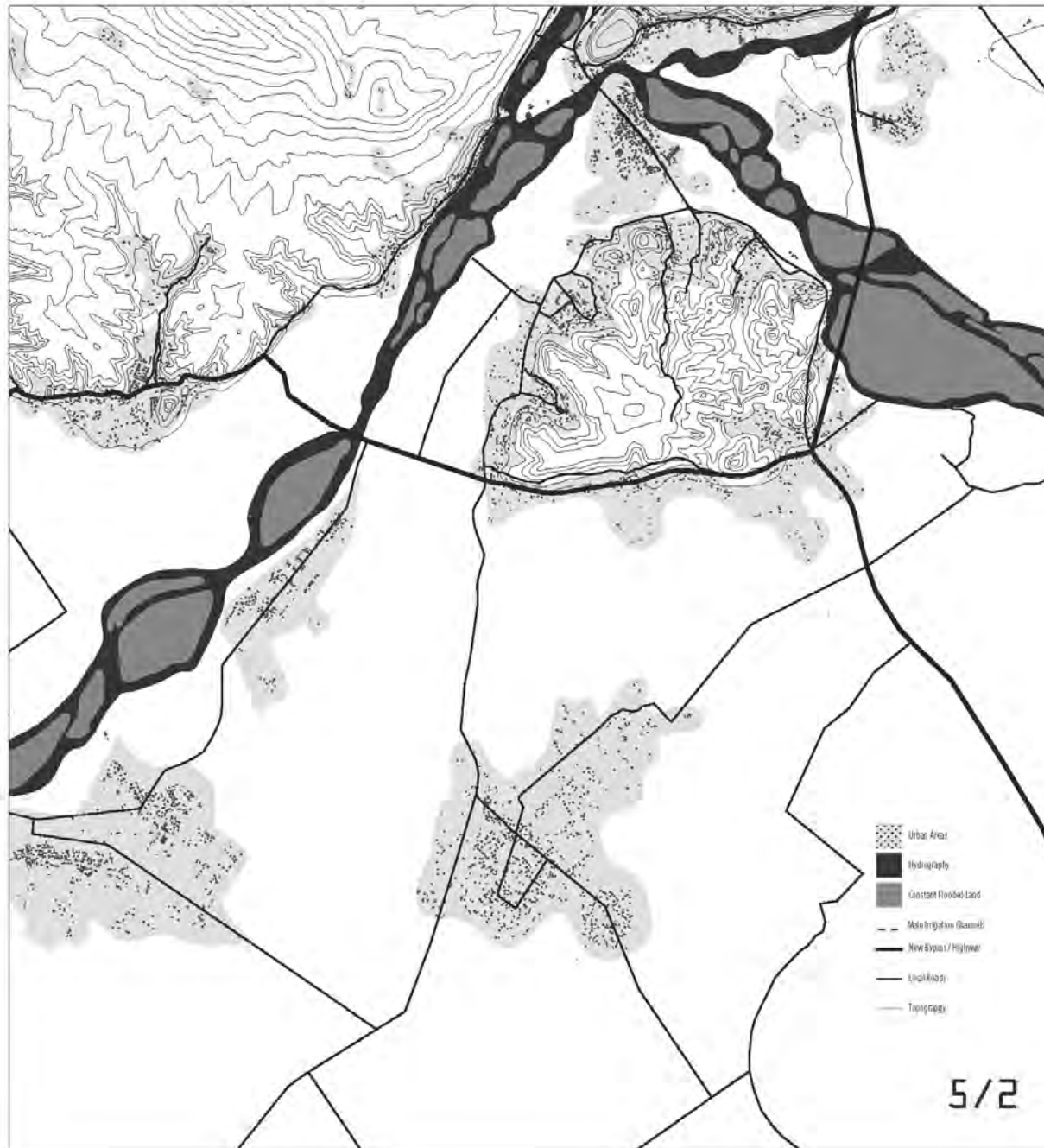
Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition



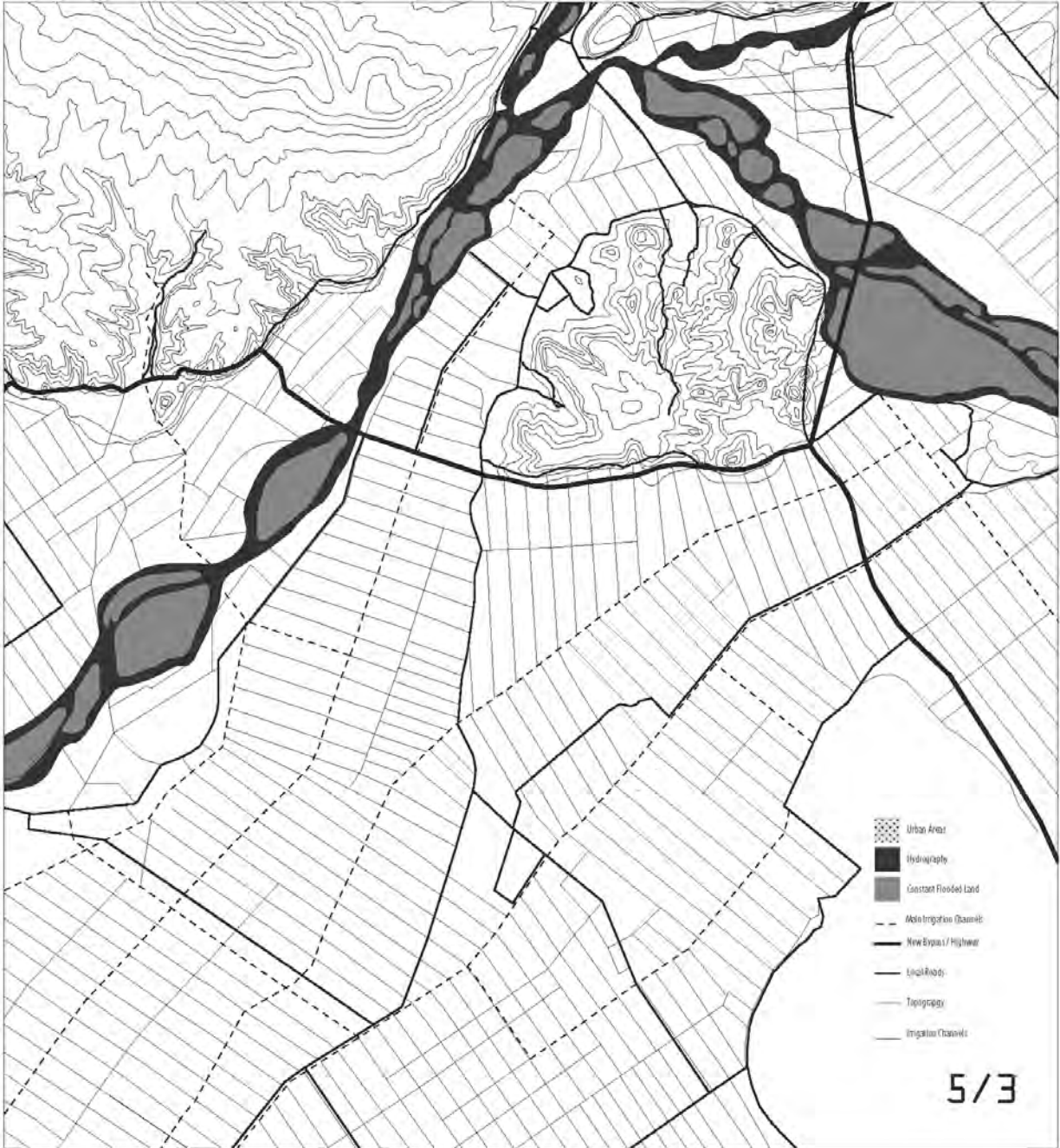
Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition



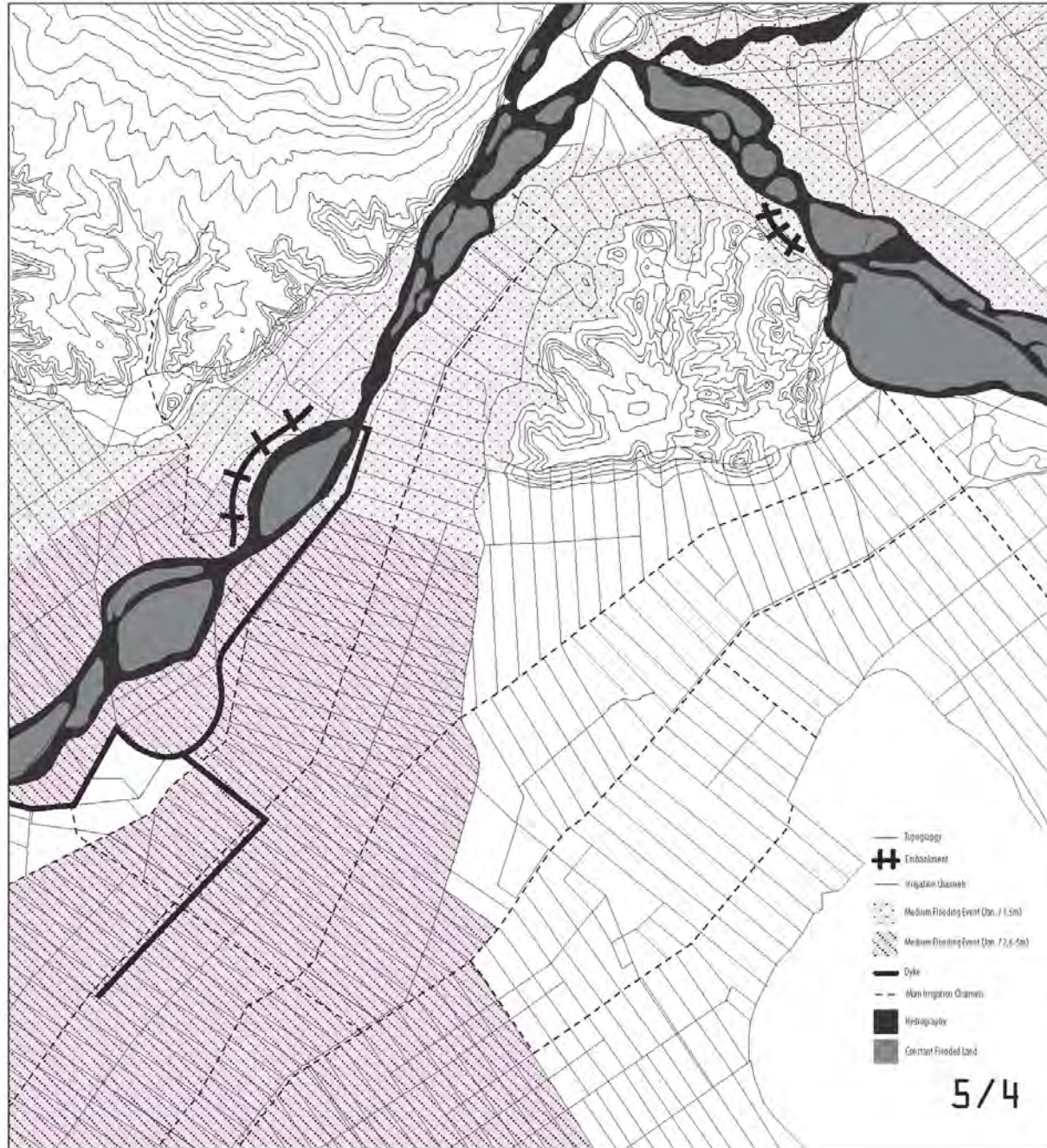
Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition



Context

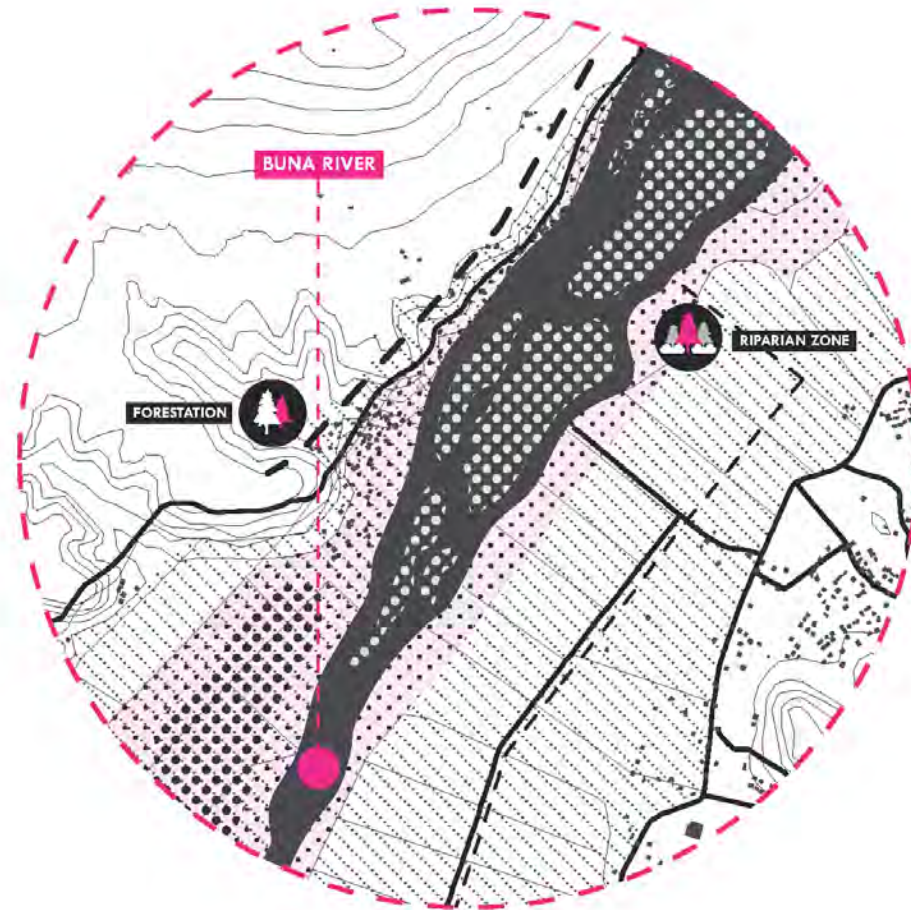
- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition

ZOOM IN #1 Riparian Zone and Flooding Islands



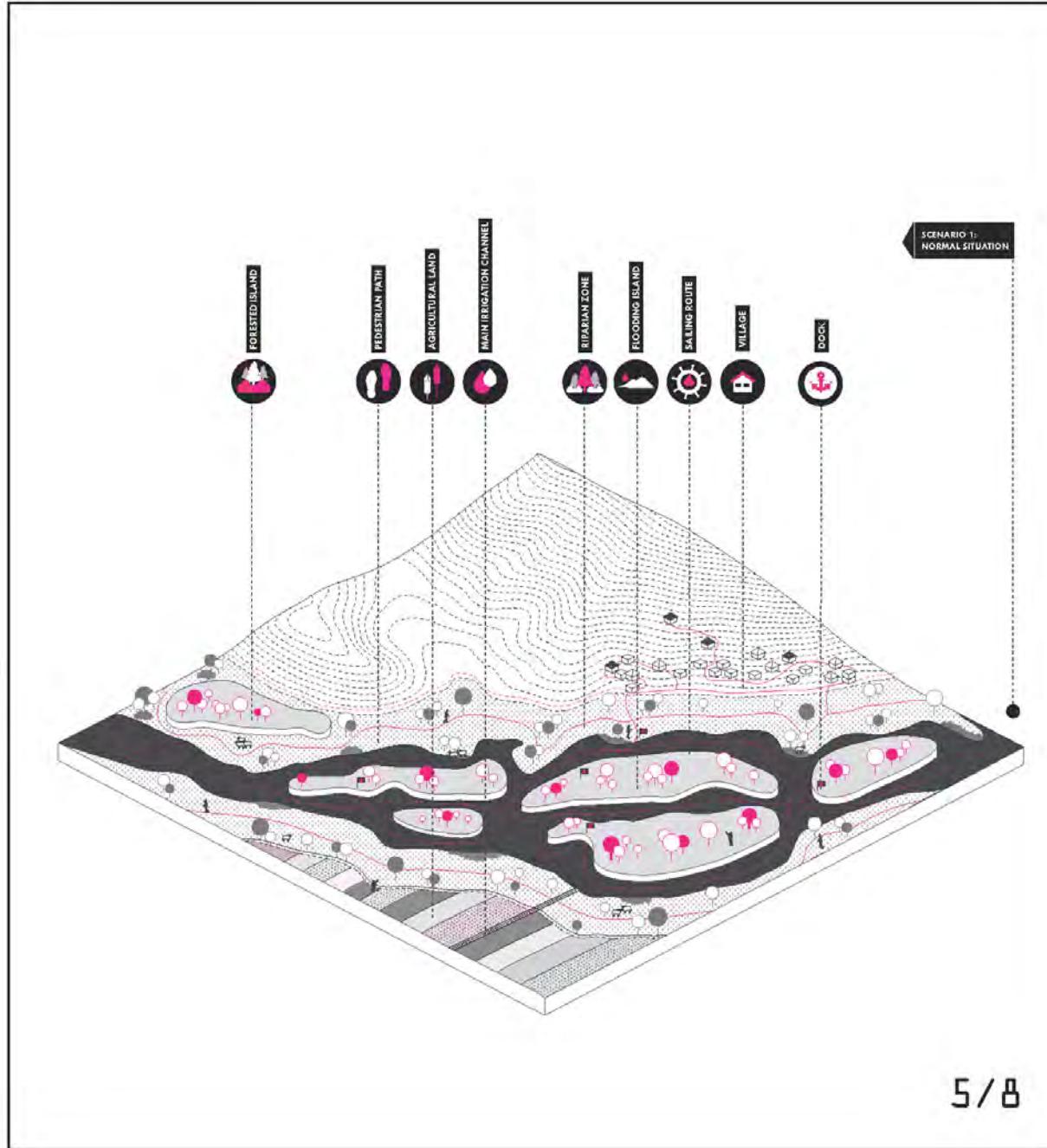
Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition



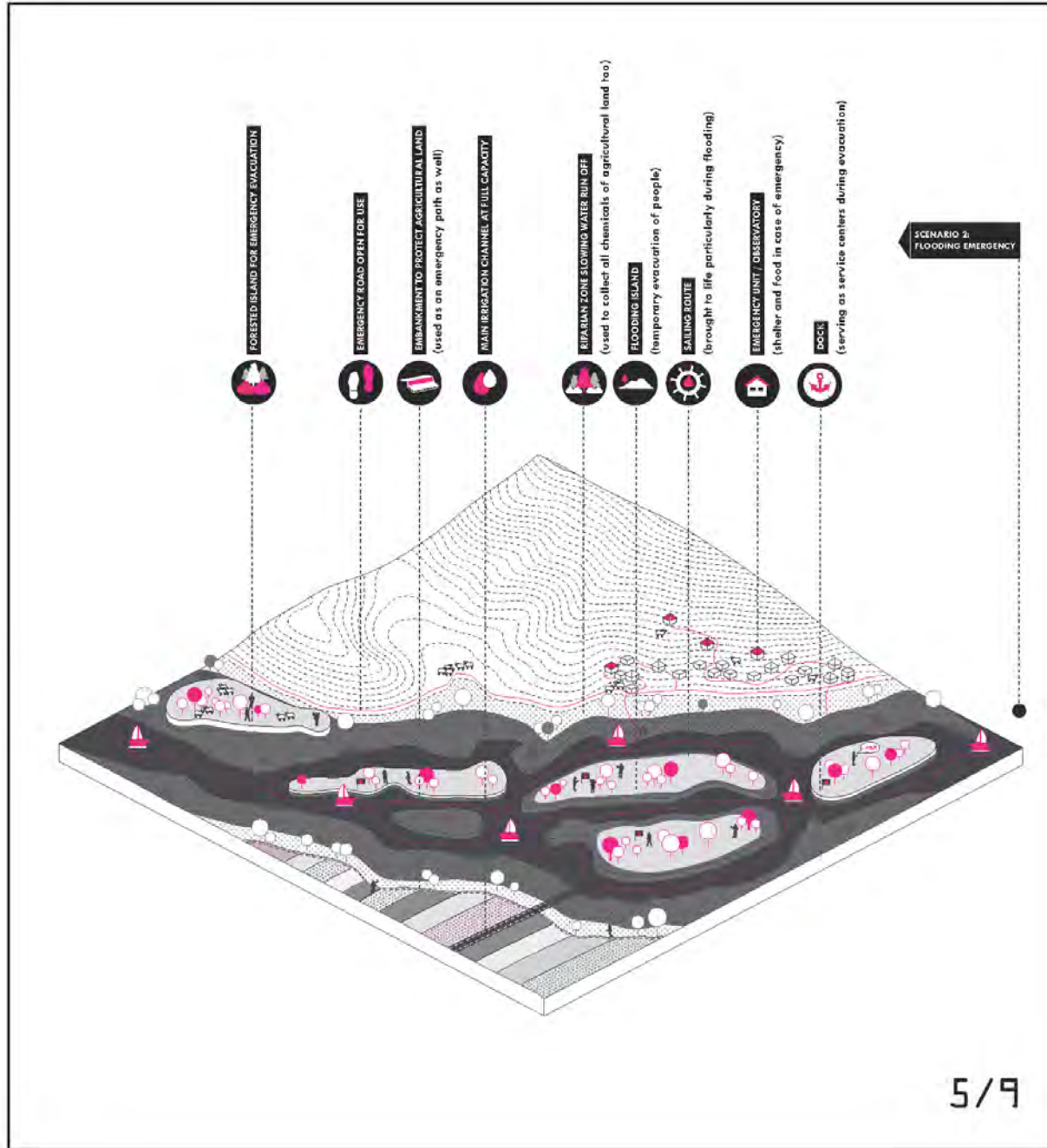
Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition



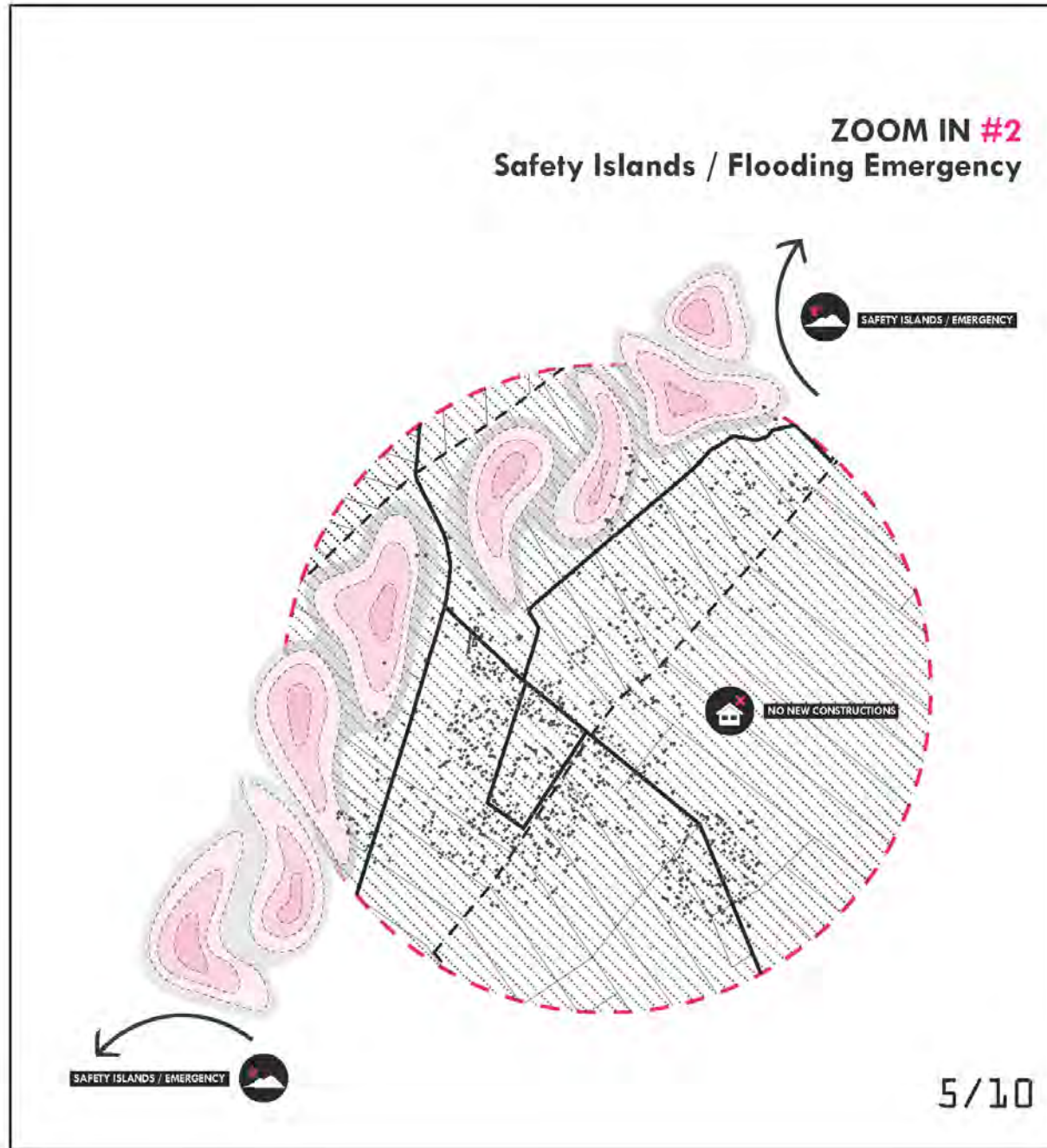
Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition



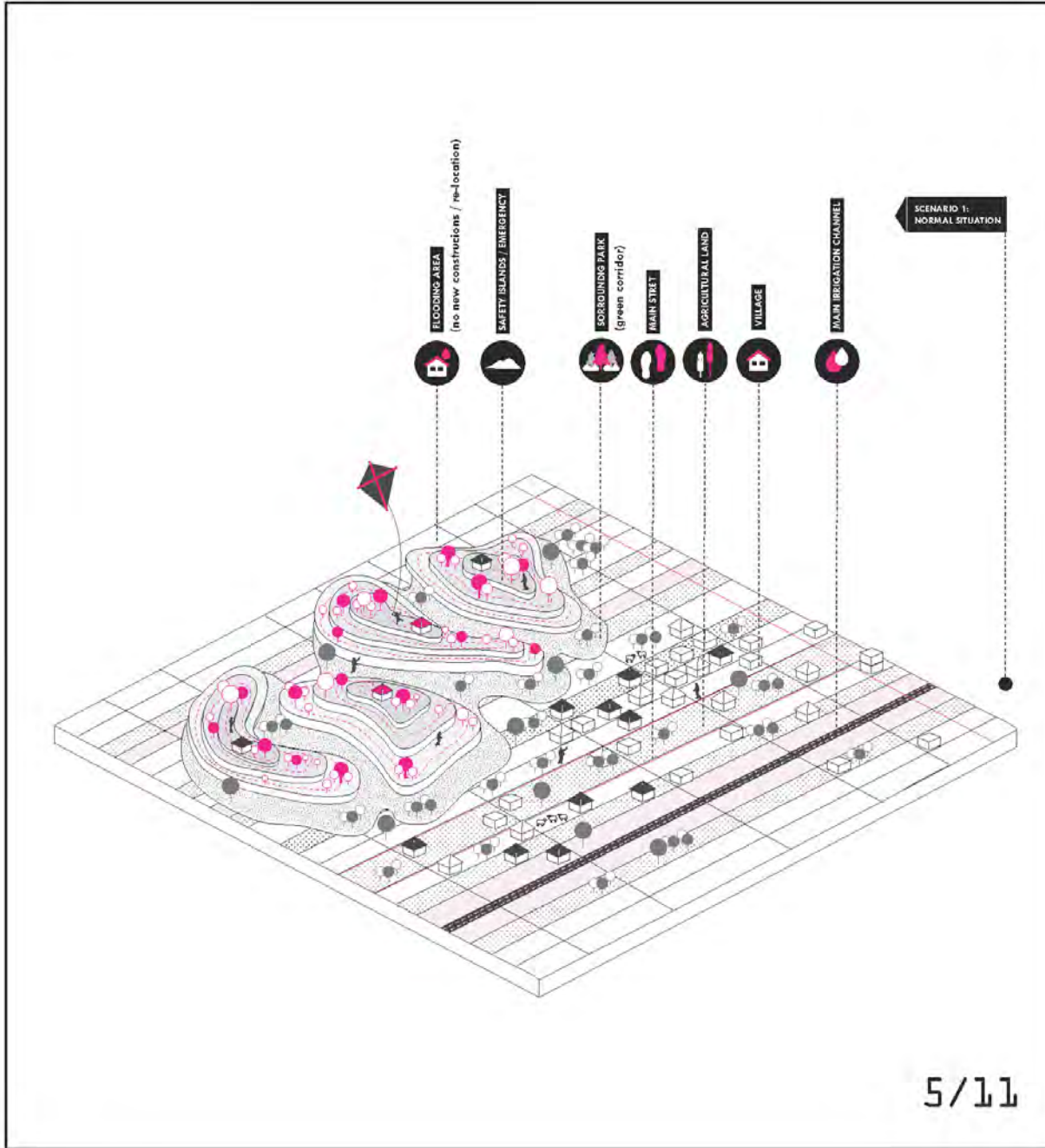
Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition



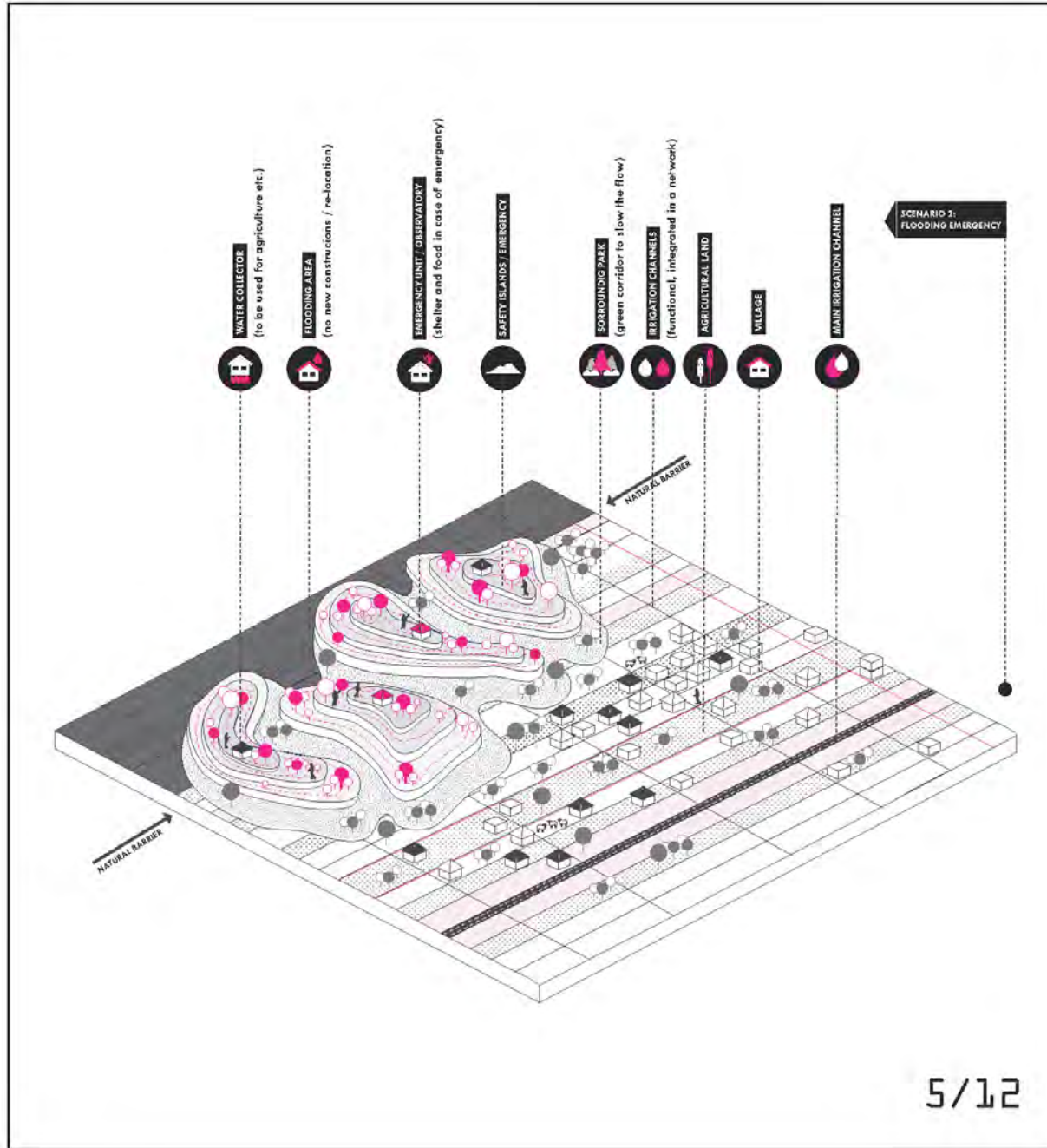
Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition



Context

- Geography
- Social/Economic

Strategy

- Synthesis
- Informality
- Fragment as Operative Instrument

Proposition





UNIVERSITY OF FERRARA
department of architecture

James Stevens
Lawrence Technological University
Loris Rossi
Universitèti Polis
Eranda Janku
Universitèti Polis