

1. SCANDERBEG SQUARE IS A SYSTEM OF DIFFERENT SPACES. SCANDERBEG SQUARE IS SCANDERBEG SQUARES.

2. IT IS NECESSARY TO RECOGNIZE SCANDERBEG SQUARES AS A COMPLEX LANDSCAPE, MADE OF DIFFERENT TERRITORIES, MERGED INTO A COMMON METROPOLITAN FIELD. SCANDERBEG SQUARES HAVE TO BE DESIGNED AS A SYSTEM OF COMPLEMENTARY PLACES.

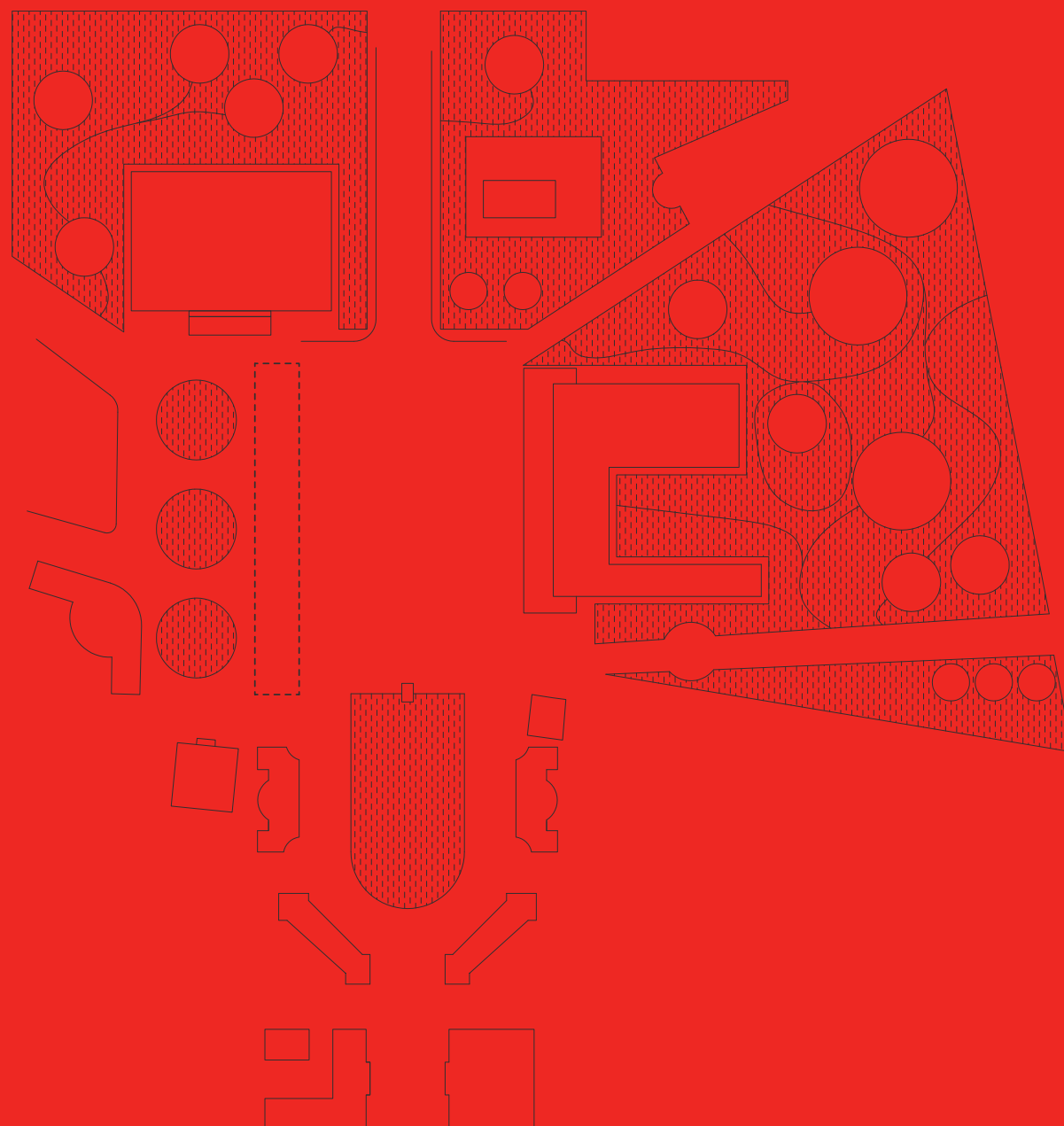
3. SCANDERBEG SQUARES EVOLVED FROM THE VERY DEFINED SPACE OF THE BRASINI PLAN TO THE WIDE, UNENCLOSED CONTEMPORARY FIELD. STRANGELY ENOUGH, IT WAS THE INSERTION OF LARGE, MONUMENTAL MASSES, SUCH AS THE PALACE OF CULTURE, THE NATIONAL MUSEUM AND THE HOTEL TIRANA, TO UNBALANCE THE PLACE AND TO PRODUCE THE OPENNESS OF THE CONTEMPORARY SQUARES.

4. THE ABSOLUTE SIMMETRY ESTABLISHED BY THE MUSEUM AND BY THE PALACE OF CULTURE DO NOT COINCIDE, AND DO NOT MATCH WITH THE ORIGINAL BRASINI SCHEME. THIS AWKWARD ACCUMULATION OF CONTRADICTORY AXIAL COMPOSITIONS PRODUCES AN UNPREDICTABLE URBAN ENVIRONMENT. AS A RESULT OF A SERIES OF TOTALITARIAN INTERVENTIONS, SCANDERBEG SQUARES ARE STRANGELY OPEN AND LIGHT.

5. THE NEW DEMOCRATIC LAYOUT OF SCANDERBEG SQUARES MUST EXPLOIT THE UNINTENDED LIGHTNESS OF THE SOCIALIST CITY.

6. IT IS NECESSARY TO ACCEPT THE VIOLENT BEAUTY OF TIRANA. THE CRUEL, INNOCENT MONUMENTALITY OF SCANDERBEG SQUARES IS AN OPPORTUNITY FOR THE PRODUCTION OF THE NEW CITY.

7. THE TRANSFORMATION OF SCANDERBEG SQUARES INTO A CONTEMPORARY METROPOLITAN FIELD SHOULD NOT HAPPEN BY ERASURE. ALL OF THE EXISTING MONUMENTS SHOULD BE VISIBLE. THERE IS NO REASON TO MASK THE PALACE OF CULTURE COLONNADE, NO REASON TO BRING SCANDERBEG SQUARES



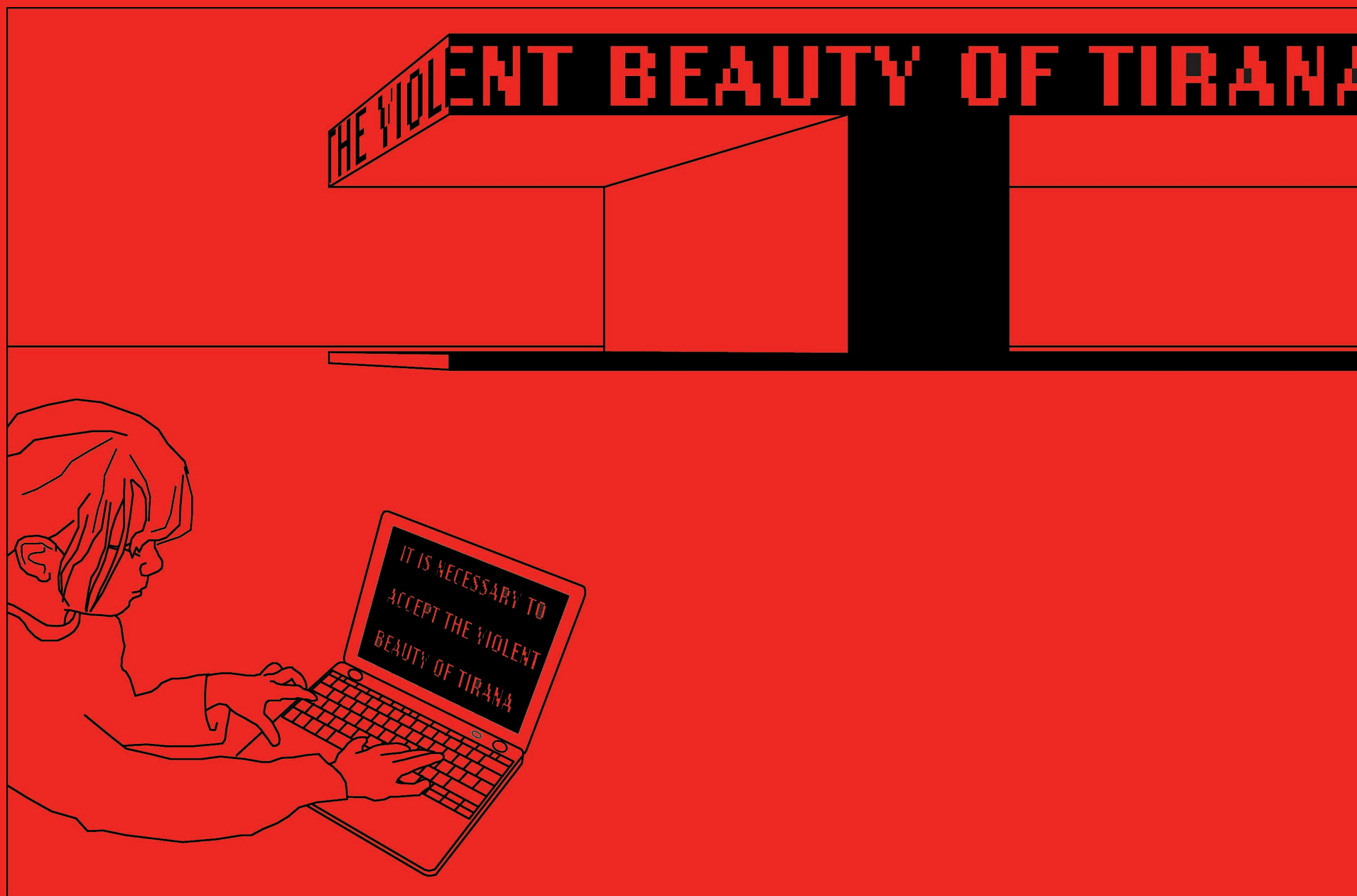
BACK TO THE ORIGINAL BRASINI SCHEME, NO REASON TO WASTE THE AMAZING LARGENESS OF THE EXISTING CONDITION.

8. THE MAIN RESOURCE TO BE USED TO TRANSFORM SCANDERBEG SQUARES IS SPACE. TIRANA STILL HAS THE POSSIBILITY -MORE AND MORE UNAVAILABLE IN THE REST OF EUROPE- TO EXPERIMENT WITH SPACE. GIVEN THE ECONOMICAL AND TECHNOLOGICAL CONDITONS OF CONTEMPORARY ALBANIA, IT IS POSSIBLE TO IMAGINE A LABOUR-INTENSIVE, SPACE-INTENSIVE ARCHITECTURE [BY THE WAY, THE EXTREME LUXURY, ACCORDING TO EU STANDARDS]

9. TIRANA SEEMS NOT TO BE AFRAID OF ARCHITECTURE. IN THE RECENT PAST, TIRANA HAS BEEN AN EXPERIMENTAL FIELD FOR ARCHITECTURE. THE RECENT EFFORTS OF THE CITY TO RE-ESTABLISH A PUBLIC REALM BY MEANS OF ARCHITECTURE SHOULD FIND THEIR LOGICAL, MONUMENTAL EXPRESSION IN THE NEW ORGANIZATION OF SCANDERBEG SQUARES.

10. WE PROPOSE TO CLARIFY THE GEOGRAPHY OF THE SQUARES BY DEFINING THE BRASINI SQUARE WITHOUT SEPARATING IT FROM THE REST OF THE AREA. WE PROPOSE TO BUILD A LARGE, OPEN FRAME NORTH OF THE MINISTRY OF INDUSTRY, FACING THE PALACE OF CULTURE.

11. THE FRAME [ROUGHLY 150 M LONG, 20 M DEEP] IS MADE OF A FEW PILLARS SUSTAINING A THICK ENTABLATURE. THE WIDE SPANS OF THE FRAME ALLOW TO RE-DEFINE THE BRASINI SQUARE WITHOUT SEPARATING THIS AREA FROM THE REST OF SCANDERBEG SQUARES. THE FRAME ACTS AS A MEASURE INSTRUMENT, ABLE TO DETACH AND TO CONNECT, TO GIVE SHAPE TO THE PAVED SQUARE AS WELL AS TO THE GREEN AREAS BEHIND IT. THE FRAME IS BOTH A NEW MONUMENTAL OBJECT AND A DISAPPEARING CORNICHE, A NEW LUNAR ELEMENT TO ADD TO THE COLLECTION OF FROZEN ARCHITECTURES GATHERED AROUND SCANDERBEG SQUARES AND TOOL TO OBSERVE THE RICHNESS OF THE CITY BEYOND IT.



12. THE FRAME ALLOWS TO IMAGINE SCANDERBEG SQUARES AS A SYSTEM OF PAVED AND GREEN AREAS. THE PAVED BRASINI SQUARE IS DIRECTLY CONNECTED WITH A SYSTEM OF GREEN SPACES [THE SUNKEN GARDEN, THE KALESHI GARDEN, THE FORMER ENVER HOXHA MONUMENT AREA, THE REGION WEST AND NORTH OF THE MUSEUM, THE AREA EAST OF THE PALACE OF CULTURE].

13. NEW CURATORIAL PROJECTS FOR THE BUILDINGS AROUND THE SQUARES [IN PARTICULAR THE MUSEUM AND THE PALACE OF CULTURE] WILL HELP INCREASE THE URBAN PERFORMANCE OF THE AREA.

14. DEPENDING ON FURTHER ECONOMICAL EVALUATIONS, IT IS POSSIBLE TO IMAGINE THE FRAME AS A BUILDING, FILLED WITH URBAN FACILITIES, USING THE PILLARS AS ELEVATORS, THE ENTABLATURE AS A CONTAINER FOR PUBLIC/ COMMERCIAL FUNCTIONS, AND THE ROOF AS A PUBLIC TERRACE. THIS BUILDING COULD HOST CINEMAS, GYMS, DISCOS, RESTAURANTS AND OTHER URBAN PROGRAMS. AS SUCH, THE BUILDING WILL NOT ONLY CONTRIBUTE TO THE EXPENSES FOR THE REALIZATION OF THE SQUARE, BUT HELP SUSTAIN ITS MAINTENANCE.

15. THE NEW FRAME CAN BE USED AS A STAGE FOR PUBLIC EVENTS, SUCH AS POLITICAL RALLIES, CONCERTS, FASHION SHOWS, FESTIVALS.

16. THE ENTABLATURE OF THE FRAME IS COVERED ON FOUR SIDES WITH LCD SCREENS. THE SCREENS ALLOW TO BROADCAST MESSAGES, IMAGES AND INFORMATIONS IN REAL TIME. THE ENTABLATURE BECOMES AN INTERACTIVE MONUMENT, EASILY ACCESSIBLE FOR ALL CITIZENS THROUGH EVERYDAY TECHNOLOGY [SUCH AS SMS MESSAGES OR INTERNET]. THE VERY PRECISE GRAPHIC DESIGN ALLOWED THROUGH THIS TECHNOLOGY GIVES TO THE TEXT MESSAGES AND TO THE PICTURES A SIMPLE, MONUMENTAL TONE.