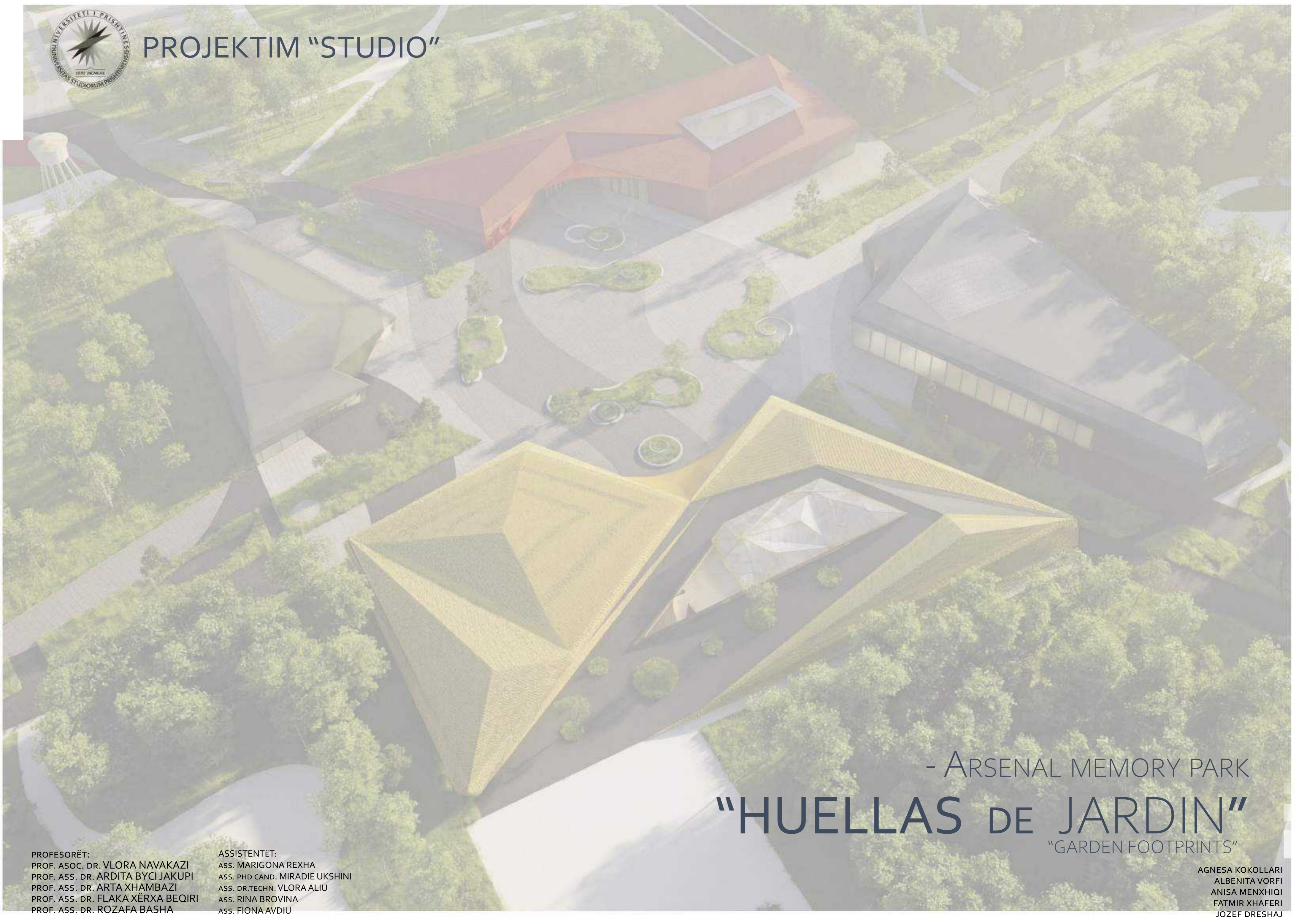




PROJEKTIM "STUDIO"



- ARSENAL MEMORY PARK

"HUELLAS DE JARDIN"

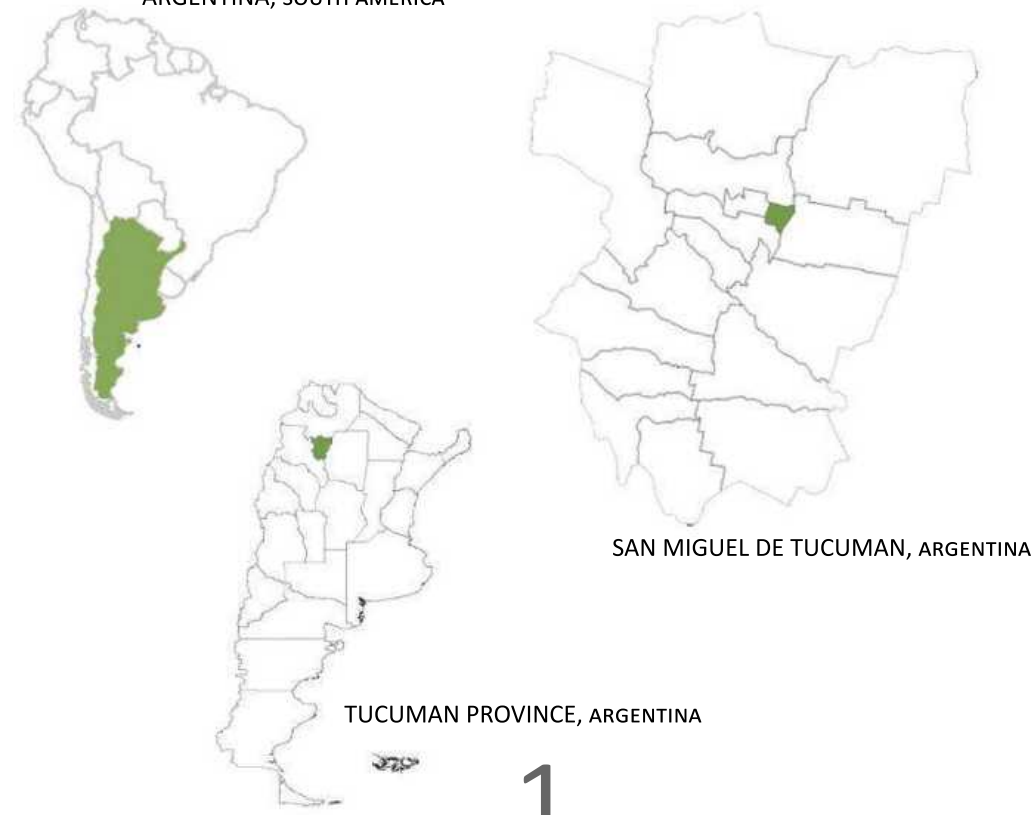
"GARDEN FOOTPRINTS"

PROFESORËT:
PROF. ASOC. DR. VLORA NAVAKAZI
PROF. ASS. DR. ARDITA BYCI JAKUPI
PROF. ASS. DR. ARTA XHAMBAZI
PROF. ASS. DR. FLAKA XËRXA BEQIRI
PROF. ASS. DR. ROZAFI BASHA

ASSISTENTËT:
ASS. MARIGONA REXHA
ASS. PHD CAND. MIRADIE UKSHINI
ASS. DR. TECHN. VLORA ALIU
ASS. RINA BROVINA
ASS. FIONA AVDIU

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ

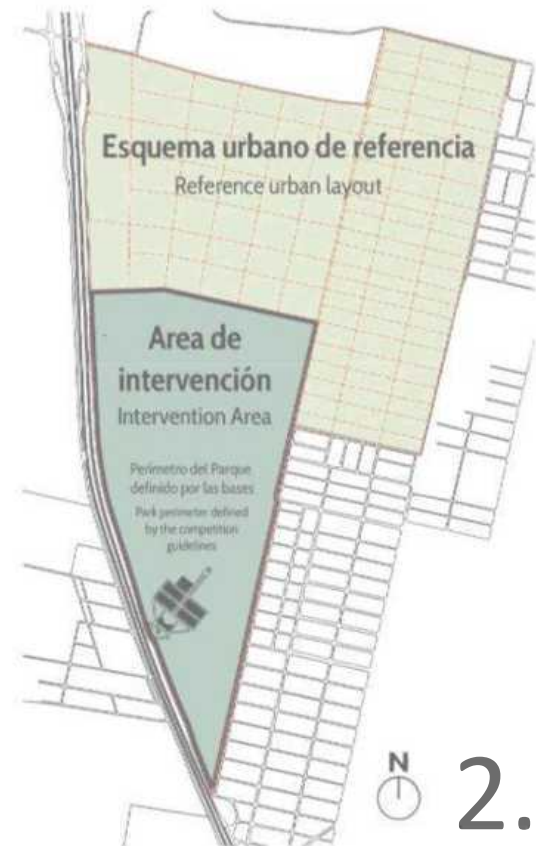
ARGENTINA, SOUTH AMERICA



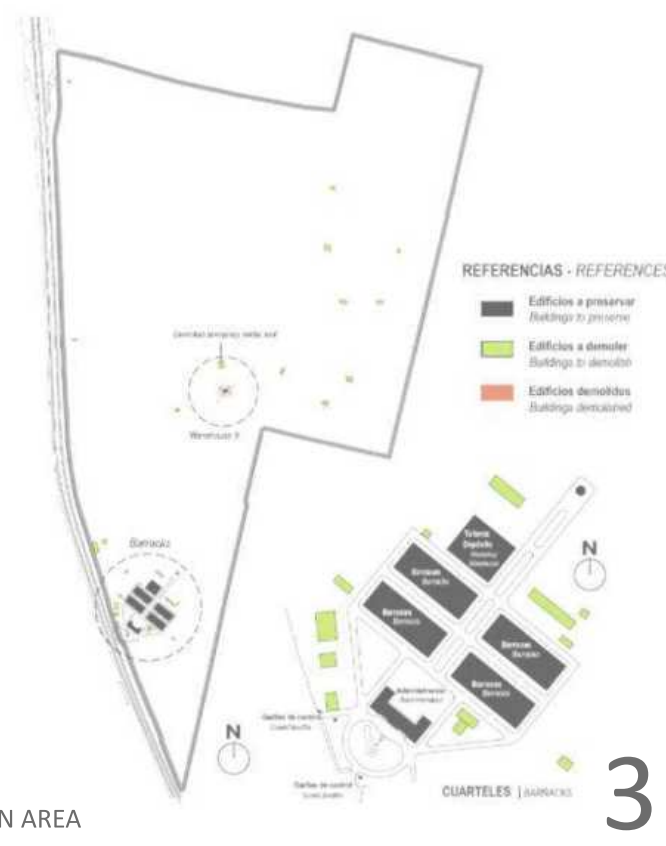
SAN MIGUEL DE TUCUMAN, ARGENTINA

TUCUMAN PROVINCE, ARGENTINA

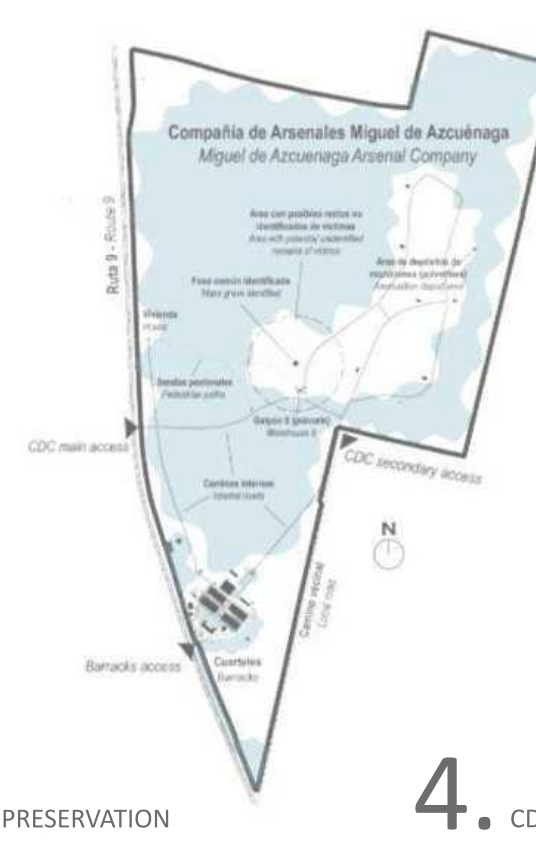
1. ARGENTINA&PROVINCES



2. INTERVENTION AREA



3. PRESERVATION

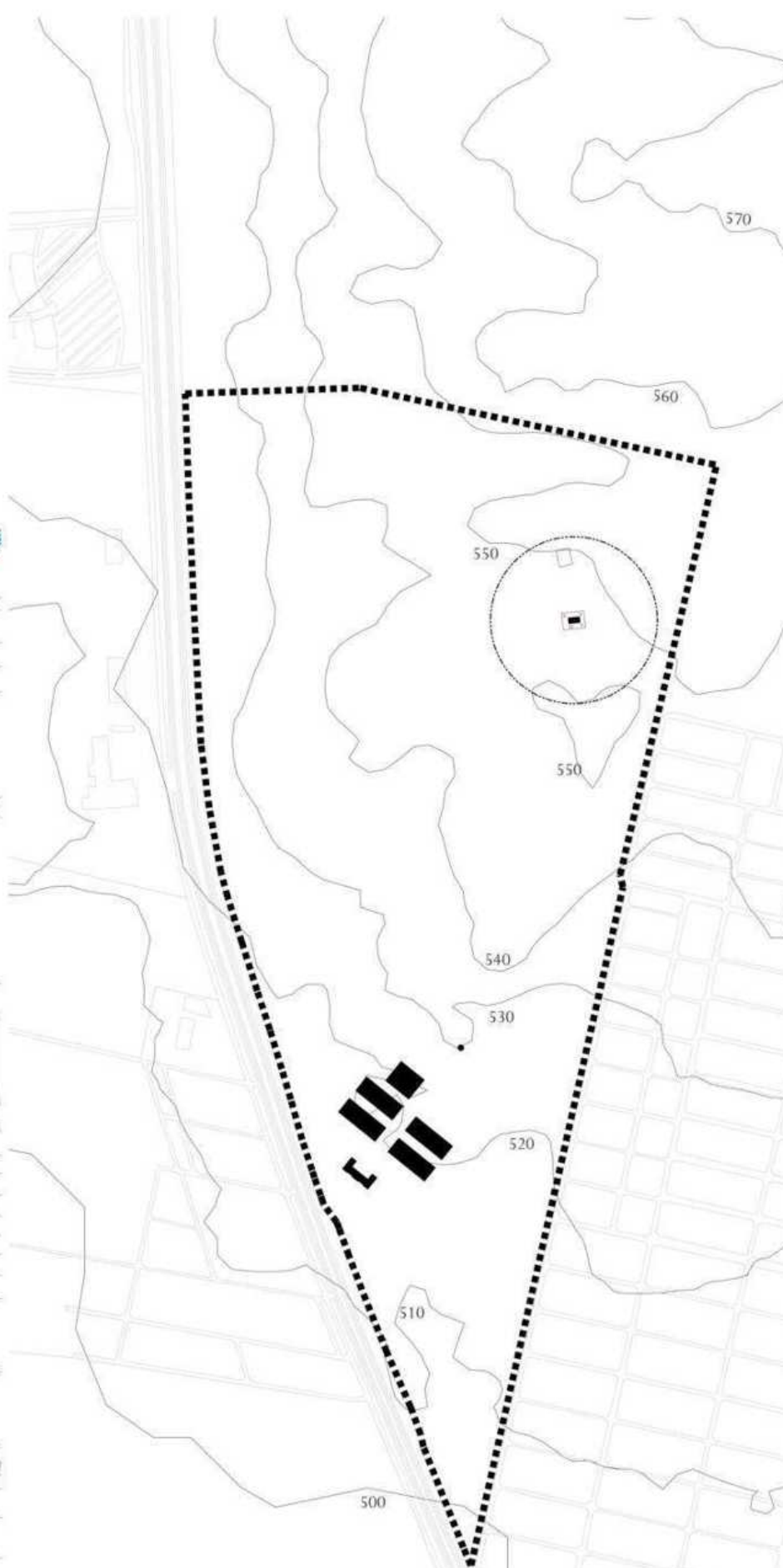


4. CDC IN 1978

5. SAN MIGUEL DE TUCUMAN, URBAN AREA SCALE = 1:35000



6. URBAN PARK AND INTERPRETATION CENTER, SCALE = 1:10000



B ARCHITECTURAL DESIGN CATEGORY

Escala Arquitectónica | Architectural Scale | Escala Sector Urbano | Urban Sector Scale

Detalle Centro de Interpretación | Interpretation Center Detail | Detalle Parque urbano | Urban Park Detail

IT INCLUDES THE DEVELOPMENT OF PROPOSALS AT LEVELS 2 AND 3, I.E., THE LANDSCAPE AND ARCHITECTURAL DESIGN OF THE PARK (URBAN SECTOR LEVEL) AND THE ARCHITECTURAL DESIGN OF THE INTERPRETATION CENTER (ARCHITECTURAL LEVEL). AS THIS CATEGORY REQUIRES A PRELIMINARY DEFINITION OF THE AREA DESIGNATED FOR THE PARK, THE DESCRIPTION ESTABLISHES A ZONING SCHEME OF THE SITE TO BE USED AS A REFERENCE BY PARTICIPANTS ENTERING THIS CATEGORY ONLY.

INTERPRETATION CENTER	M ² Covered Area	M ² Open Area
1 Administration	1.000	
2 Historical Exhibition Pavilion	1.500	
3 Memorial Art Gallery	1.500	
4 Immersive Audiovisual Showroom	500	
5 Memory Plaza		2.500
6 Commercial Premises and Services	1.000	
7 Parking		3.300

INTERPRETATION CENTER COMPLEMENT	M ² Covered Area	M ² Open Area
8 Concert/Recital Hall	4.000	
9 Classroom Complex	1.500	
10 Conference Room Complex	2.500	
11 Amphitheater		1.000
12 Shade House (at the discretion of the contestant)		-
13 Parking		20.000
Total	13.500	26.800

HOME TO OVER FORTY-SIX MILLION INHABITANTS, ARGENTINA IS ORGANIZED AS A FEDERAL REPUBLIC WITH ITS CAPITAL IN BUENOS AIRES. SPANISH IS THE OFFICIAL LANGUAGE, THOUGH NUMEROUS INDIGENOUS AND IMMIGRANT LANGUAGES ALSO CONTRIBUTE TO ITS LINGUISTIC LANDSCAPE. THE COUNTRY'S ECONOMY IS ONE OF THE LARGEST IN SOUTH AMERICA, BASED ON AGRICULTURE, MANUFACTURING, MINING, AND SERVICES.

HOWEVER, ARGENTINA'S MODERN HISTORY IS DEEPLY MARKED BY THE TRAUMA OF STATE TERRORISM. BETWEEN 1976 AND 1983, THE NATION ENDURED A BRUTAL MILITARY DICTATORSHIP KNOWN AS THE PROCESO DE REORGANIZACIÓN NACIONAL (NATIONAL REORGANIZATION PROCESS). UNDER THIS REGIME, TENS OF THOUSANDS OF PEOPLE—STUDENTS, WORKERS, ACTIVISTS, AND INTELLECTUALS—WERE DETAINED, TORTURED, AND FORCIBLY DISAPPEARED. THIS PERIOD, COMMONLY REFERRED TO AS THE DIRTY WAR, LEFT AN INDELIBLE SCAR ON ARGENTINE SOCIETY AND CONTINUES TO SHAPE ITS COLLECTIVE MEMORY AND PURSUIT OF JUSTICE. WITHIN THIS NATIONAL CONTEXT, THE PROVINCE OF TUCUMÁN HOLDS BOTH HISTORICAL AND SYMBOLIC SIGNIFICANCE.

AMID THIS DYNAMIC GROWTH LIES ONE OF THE REGION'S DARKEST HISTORICAL SITES: THE ARSENAL MIGUEL DE AZCUÉNAGA. SITUATED NEAR SAN MIGUEL DE TUCUMÁN, THIS FORMER ARMY FACILITY OPERATED BETWEEN 1976 AND 1978 AS A CLANDESTINE DETENTION, TORTURE, AND EXTERMINATION CENTER DURING THE MILITARY DICTATORSHIP. IN THE YEARS FOLLOWING THE RESTORATION OF DEMOCRACY, ARGENTINA EMBARKED ON A SUSTAINED PROCESS OF TRUTH, MEMORY, AND JUSTICE.

SITES SUCH AS THE ARSENAL BECAME CENTRAL TO THIS PROCESS, TRANSFORMING FROM SPACES OF TERROR INTO PLACES OF REMEMBRANCE. THE CURRENT INITIATIVE TO ESTABLISH THE PARQUE DE LA MEMORIA DEL ARSENAL (ARSENAL MEMORY PARK) REPRESENTS A PROFOUND ACT OF SYMBOLIC REPARATION. CONCEIVED AS A GREEN URBAN SPACE, THE PARK AIMS TO HONOR THE VICTIMS OF REPRESSION, PRESERVE THE NATURAL ENVIRONMENT, AND PROMOTE REFLECTION THROUGH CULTURAL, EDUCATIONAL, AND ARTISTIC ACTIVITIES.



UNIVERSITY OF PRISHTINA
FACULTY OF ARCHITECTURE

STUDIO
"ARSENAL "MEMORY PARK"

PROF. PROF. ASOC. DR. VLORA NAVA KAZI
PROF. ASS. DR. ARDITA BYCI JAKUPI
PROF. ASS. DR. ARTA XHAMBAZI
PROF. ASS. DR. FLAKA XËR XA BERISHA
PROF. ASS. DR. ROZAFI BASHA

LOCATION ANALYSIS

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHA FER I
JOZEF DRESHAJ



BEFORE THE DIRTY WAR

- * COMPACT COLONIAL GRID CENTERED DOWNTOWN.
- * RUTA NACIONAL 9 USED MAINLY FOR INTERCITY TRANSPORT, LIMITED URBAN INFLUENCE.
- * GROWTH FOCUSED IN THE CITY CORE; MINIMAL SUBURBAN EXPANSION.
- * ECONOMY BASED ON AGRICULTURE AND LIGHT INDST.

DURING THE DIRTY WAR

- * URBAN STAGNATION AND LIMITED PUBLIC INVESTMENT.
- * RURAL-TO-URBAN MIGRATION SLOWED DUE TO POLITICAL REPRESSION.
- * NORTHERN AREAS AND RUTA 9 CORRIDOR REMAINED RURAL.
- * FOCUS ON CONTROL AND SECURITY RATHER THAN DEVELOPMENT.



POST-DIRTY WAR TO PRESENT

- * DEMOCRATIC RECOVERY AND RENEWED URBAN GROWTH.
- * RUTA NACIONAL 9 BECOMES THE MAIN ECONOMIC AND TRANSPORT SPINE.
- * SUBURBAN GROWTH EVOLVING FROM UNPLANNED TO PLANNED DEVELOPMENT.
- * CREATION OF NEW RESIDENTIAL AND INDUSTRIAL ZONES IN THE PERIPHERY.
- * CONTINUOUS IMPROVEMENT OF INFRASTRUCTURE AND PUBLIC TRANSPORT.
- * INCREASING FOCUS ON SUSTAINABILITY AND SPATIAL INTEGRATION.
- * TRANSFORMATION FROM A MONOCENTRIC TO A POLYCENTRIC CITY STRUCTURE.



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EVOLUTION OF
URBAN
DEVELOPMENT
THROUGH MAP
COMPARISON

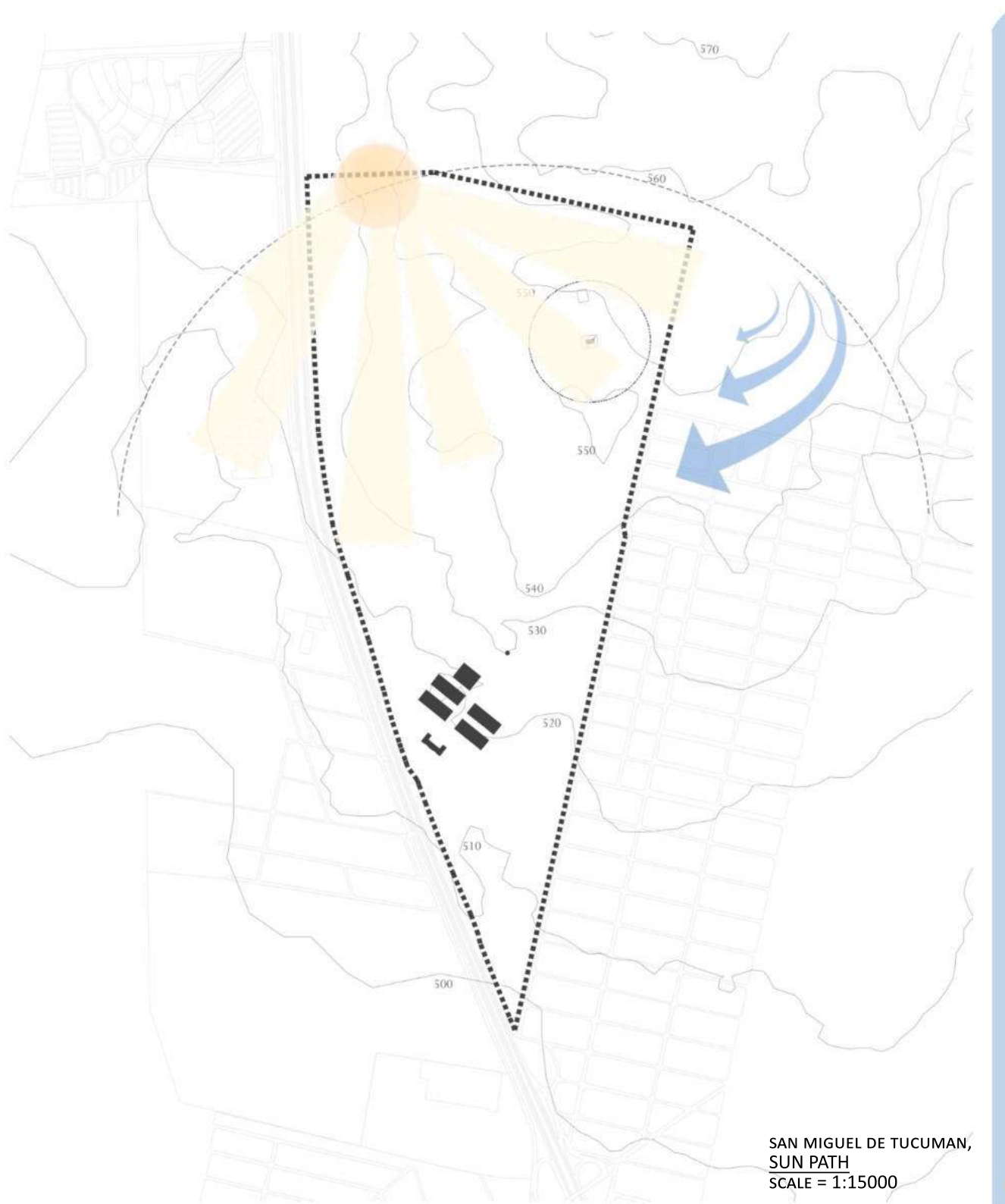
AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ



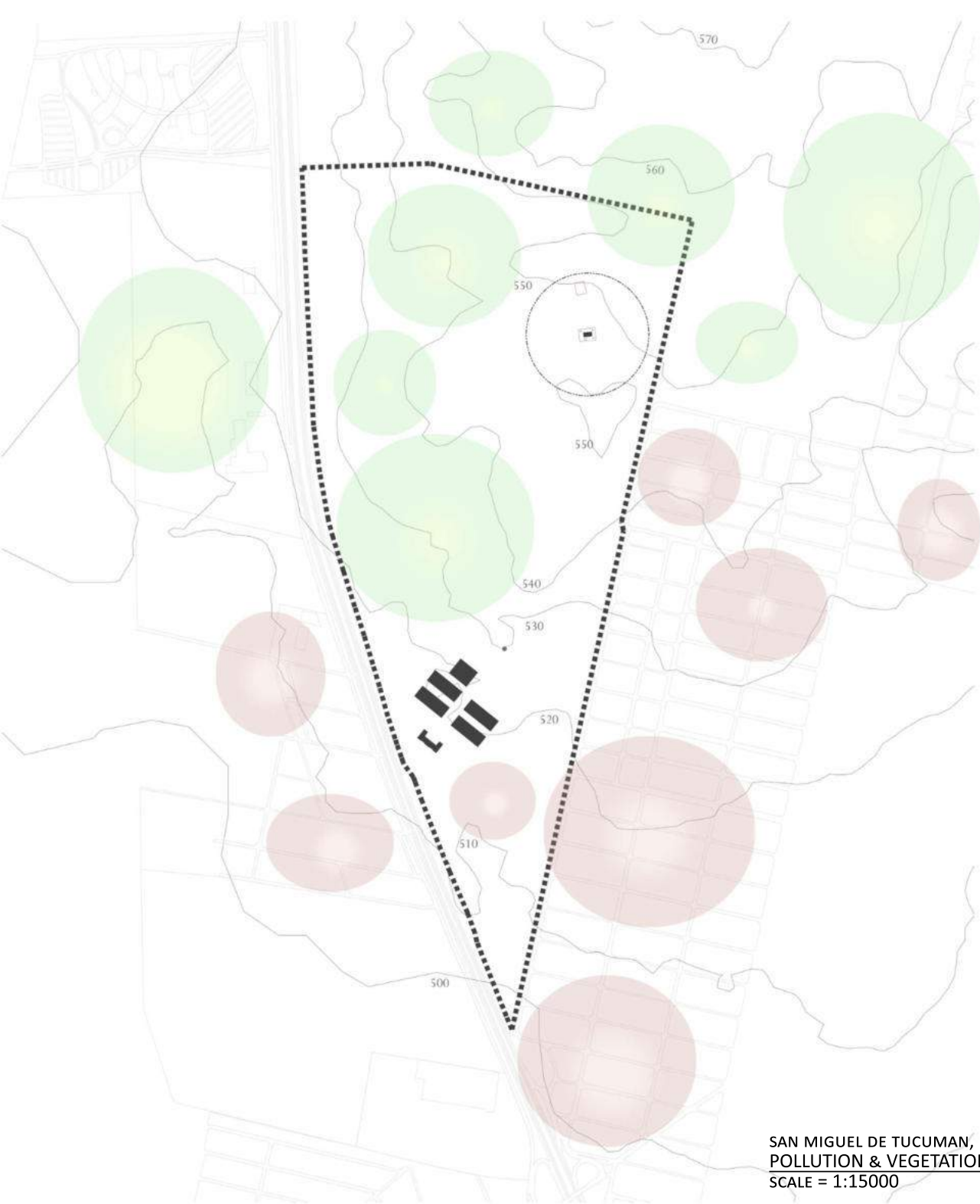
SAN MIGUEL DE TUCUMAN,
NOISE ANALYSIS
SCALE = 1:15000



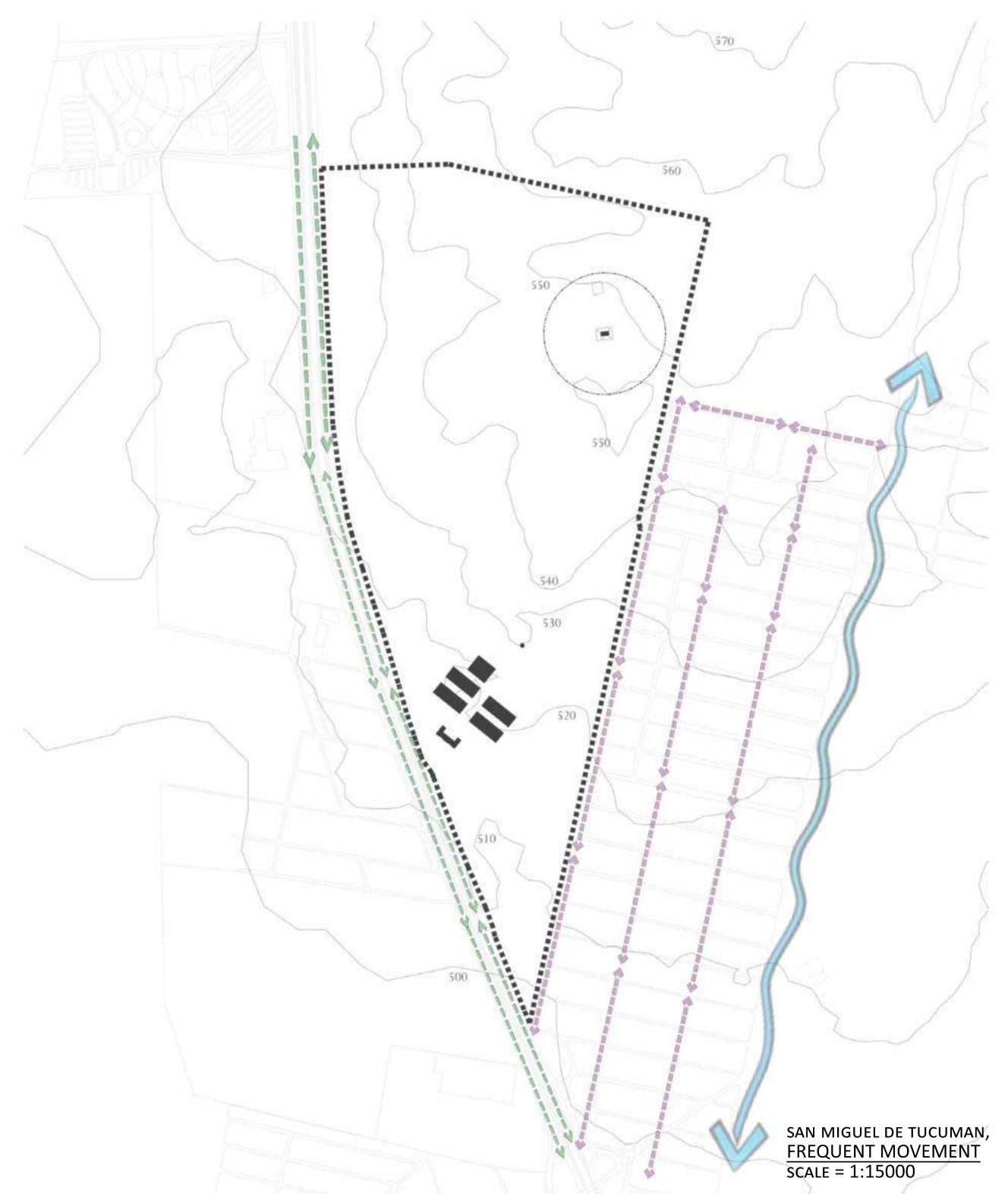
SAN MIGUEL DE TUCUMAN,
WIND ROSE
SCALE = 1:15000



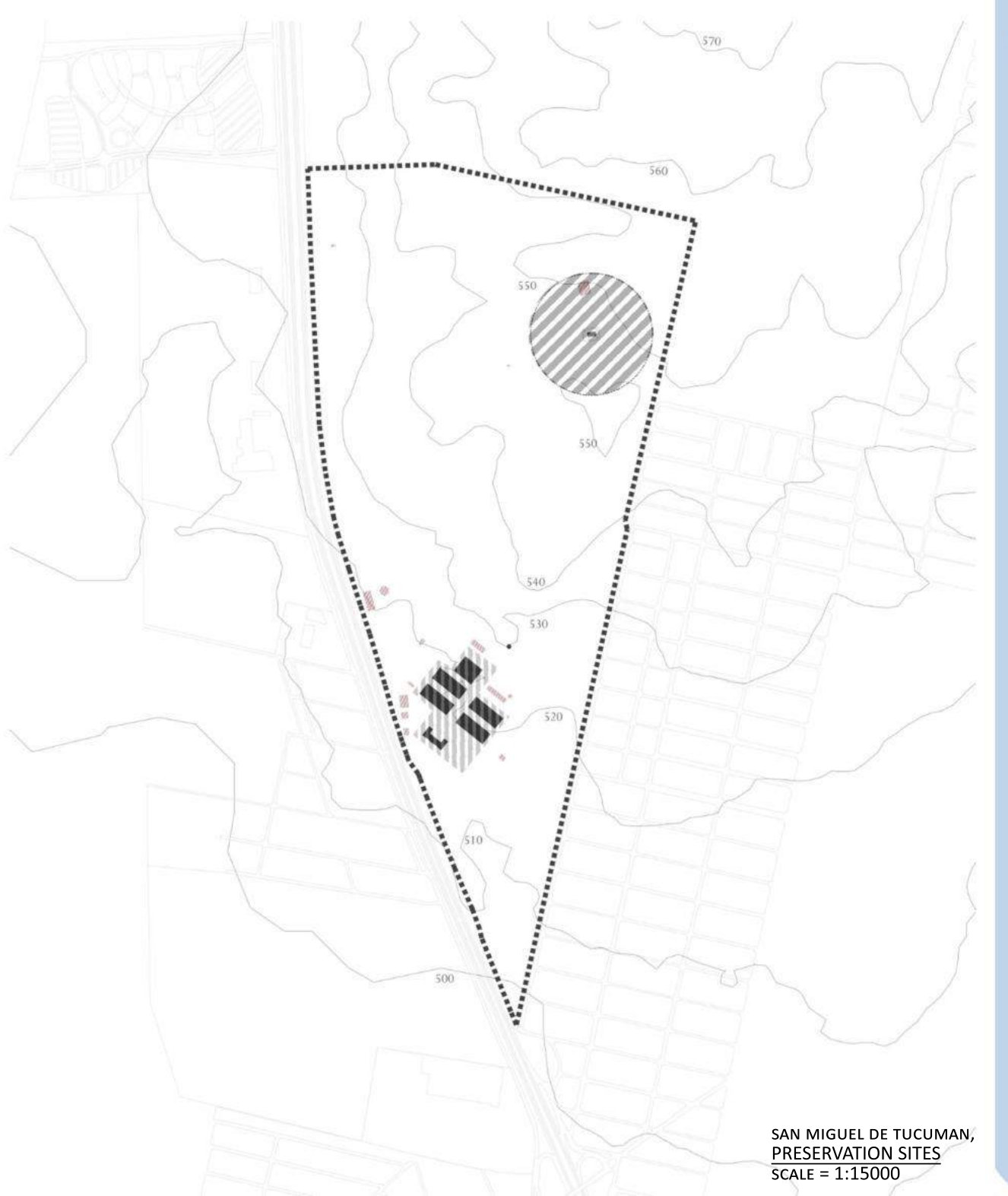
SAN MIGUEL DE TUCUMAN,
SUN PATH
SCALE = 1:15000



SAN MIGUEL DE TUCUMAN,
POLLUTION & VEGETATION
SCALE = 1:15000



SAN MIGUEL DE TUCUMAN,
FREQUENT MOVEMENT
SCALE = 1:15000



SAN MIGUEL DE TUCUMAN,
PRESERVATION SITES
SCALE = 1:15000



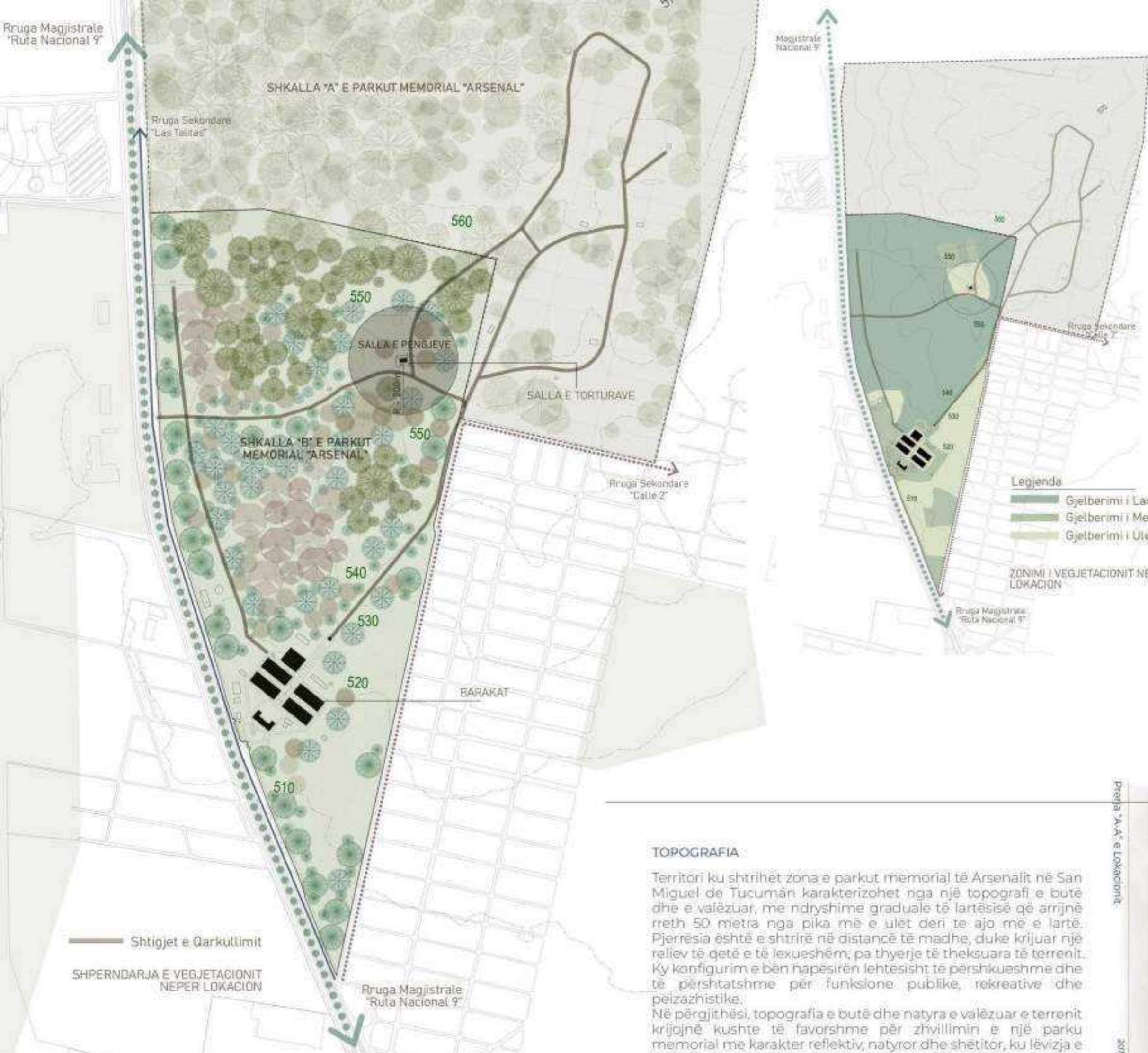
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LOCATION ANALYSIS
P=1:15000

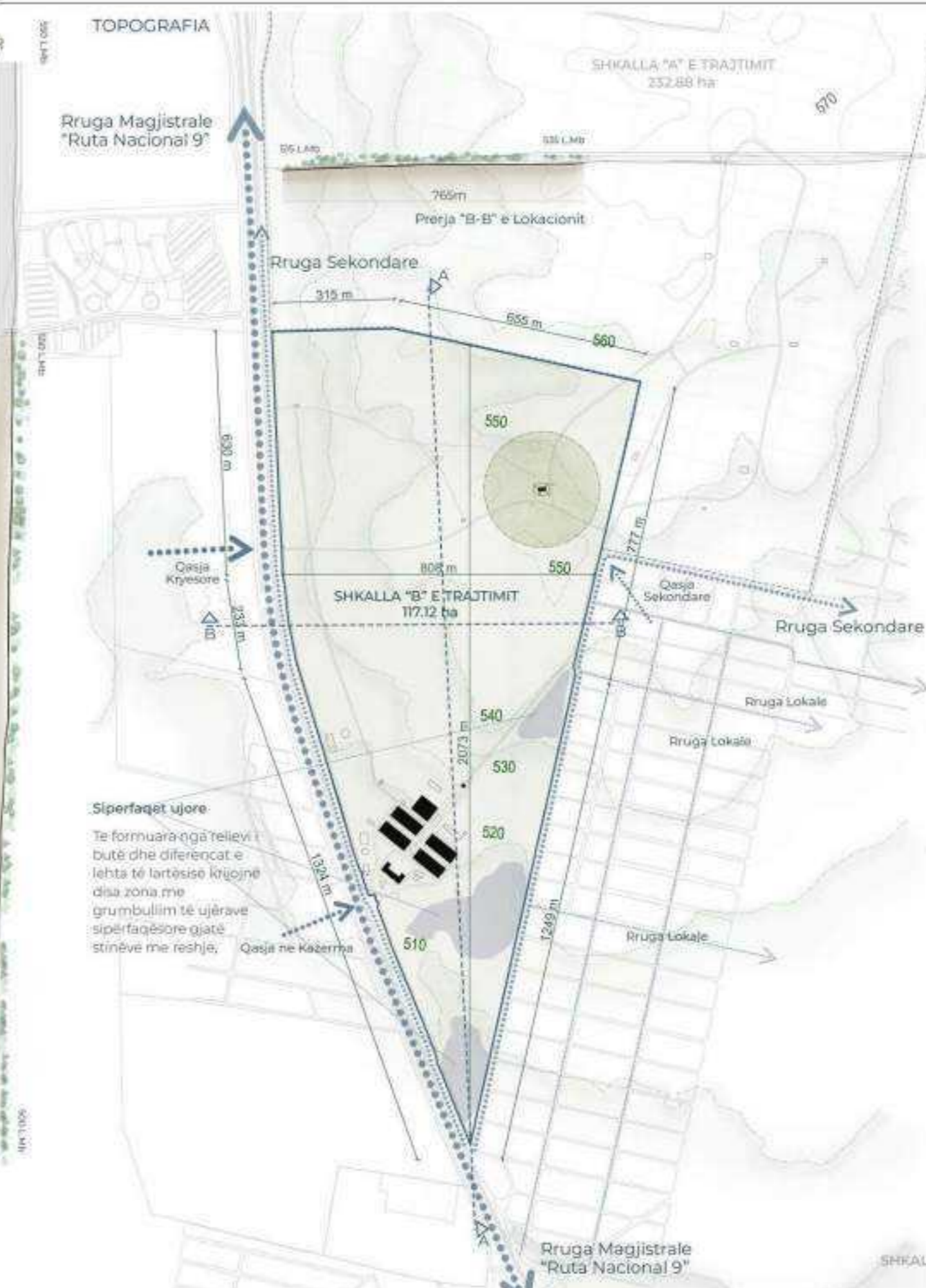
AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ



Zona e parkut memorial të Arsenalit karakterizohet nga një vegetacion i dendur dhe spontan, që është zhvilluar natyrisht me kalimin e kohës, pa ndërhyrje të planifikuar. Peizazhi dominohet nga pemë vendase dhe gysmë-tropikale, si Tipuana tipu, Jacaranda mimosifolia, Celtis tala, Erythrina crista-galli dhe Ligustrum lucidum, të cilat krijojnë një mbulesë të gjerë të gjelbër dhe hije të vazhdueshme.

Ky lloj vegetacioni i vetërregulluar i jep zonës karakter natyror dhe të egër, duke e dalluar nga hapësirat urbane të trajtuara. Ndërthurja e pemëve me shkurre dhe barishte të larta formon një mikropeizazh të pasur, që kontribuon në ruajtjen e biodiversitetit dhe në një mikroklimë më të freskët.

Në tërësi, prania e dendur e gjelbërimit krijon një potencial të madh peizazhist dhe ekologjik, duke ofruar bazën për zhvillimin e një parku memorial që ndërthur kujtesën historike me natyrën dhe përvojën e qetë reflektuese.



TOPOGRAFIA

Territori ku shtrihet zona e parkut memorial të Arsenalit në San Miguel de Tucumán karakterizohet nga një topografi e butë dhe e valëzuar, me ndryshime graduale të lartësisë që arrijnë rreth 50 metra nga pika më e ulët deri te ajo më e lartë. Pjerrësia është e shtrirë në distancë të madhe, duke krijuar një relief të qetë e të lexueshëm; pa thyerje të theksuara të terrenit. Ky konfigurim e bën hapësirën lehtësisht të përshkueshme dhe të përshtatshme për funksione publike, rekreative dhe peizazhistike.

Në përgjithësi, topografia e butë dhe natyra e valëzuar e terrenit krijojnë kushte të favorshme për zhvillimin e një parku memorial me karakter reflektiv, natyror dhe shëtitor, ku lëvizja e vizitorit mund të ndjekë në mënyrë organike ritmin e terrenit, pa ndërhyrje të rënda ndërtimore.

PROPOZIMET POTENCIALE

Modelimi i terrenit (terrain sculpting)

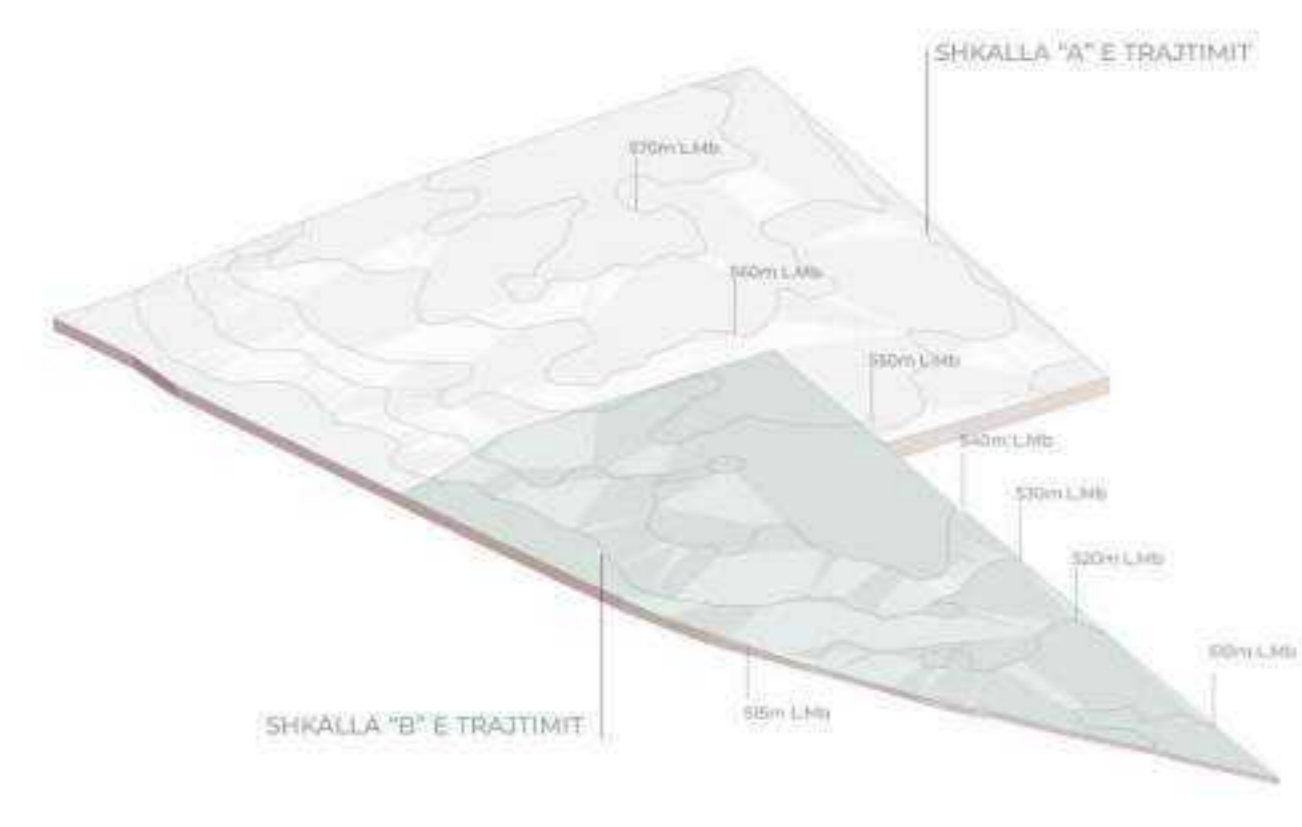
Në vend që uji të mbledhet në mënyrë të pakontrolluar, terreni mund të modelohet me pjerrësi të buta dhe nivele të ndryshme për të drejtuar rrjedhën e ujit. Kjo krijon lojë topografike, me luginë të ulët, terraca, ose kodrina, që e bëjnë hapësirën vizualisht dinamike dhe funksionalisht të qëndrueshme.

Integrimi i sistemeve natyrore të drenazhimit (bioswales)

Në vend që uji të largohet me kanale teknike, krijohen shtigje të gjelbra të drenazhit, me bimë që e thithin dhe filtojnë ujin. Këto elemente mund të bëhen pjesë e peizazhit, duke ruajtur karakterin natyror të parkut.

Zona retencioni me përdorim dytësor

Mund të krijohen pellgje të përkohshme ose depresione të kontrolluara, që gjatë reshjeve mbledhin ujin, ndërsa në periudhat e thata përdoren si hapësira fëmijësh, shëtitjeje ose ekspozimi.



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STUDIO
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PROF. ASS. DR. FLAKA XERXA BERISHA
PROF. ASS. DR. ROZAFI BASHA



LOCATION ANALYSIS
VEGETACIONI
DHE
TOPOGRAFIA

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAVERI
JOZEF DRESHAJ

01 Casa Histórica de la Independencia – tempulli kombëtar, shtëpia ku u shpall pavarësia e Argjentine.

02 Muzeu Provincial de Bellas Artes Timoteo Navarro – muzeu kryesor i artit vendas e ndërkombëtarë.

03 Museo Miguel Lillo de Ciencias Naturales – muze natyror me ekspozita për florën, faunën dhe fosilet e rajonit.

04 Museo de la Industria Azucarera – tregon rolin e sheqerit në zhvillimin e Tucumán-it. Muze histori dhe pak nostalgji koloniale.

05 Museo Folklórico Provincial General Manuel Belgrano – muze i trashëgimisë kulturore dhe artizanatit popullor të rajonit.

06 Muzeu de la Universidad Nacional de Tucumán (MUNT) – muze bashkëkohor arti dhe kulturë, që shërben si hapësirë ekspozitash të përkohshme.

07 Museo de Arte Sacro – Art kishtar, ikona, skulptura dhe objekte liturgjike që datojnë nga shekujt XVII–XIX.

08 Muzeu Casa Padilla – një shtëpi e vjetër aristokratike e kthyer në muze arti dekorativ dhe kulturor.

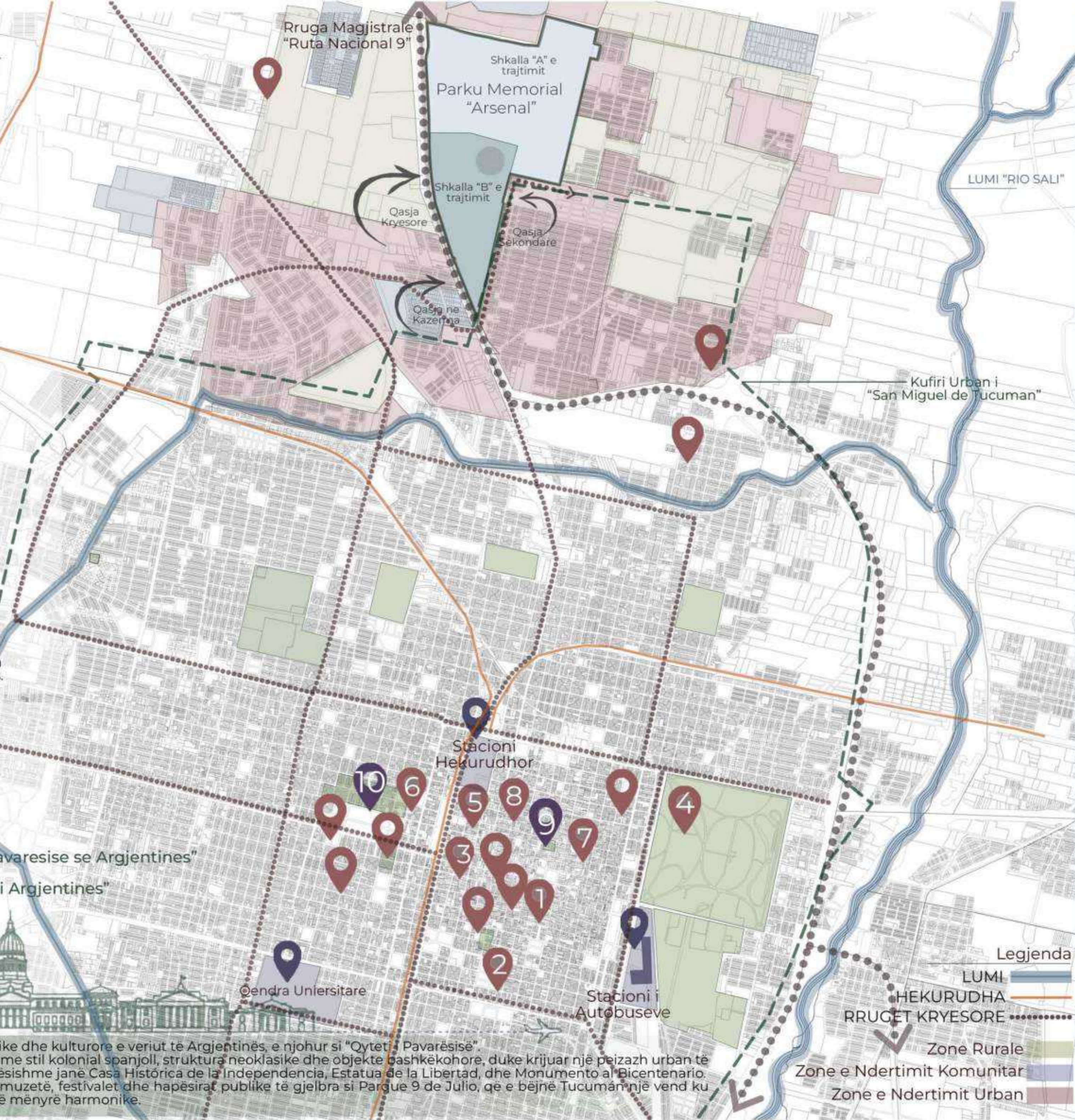
09 Estatua de la Libertad simbolizon lirinë dhe pavarësinë e popullit argjentin.

10 Monumento al Bicentenario de la Independencia - strukturë moderne dhe simbolike, që përfaqëson Unitetin kombëtar dhe kujtesën historike të qytetit.

San Miguel de Tucumán – “Djep i Pavarësisë së Argjentine”

San Miguel de Tucumán – “Kopshti i Argjentine”

San Miguel de Tucumán është qendra historike dhe kulturore e veriut të Argjentine, e njohur si “Qyteti i Pavarësisë”. Trashëgimia arkitektonike përfshin ndërtesa me stil kolonial spanjoll, struktura neoklasike dhe objekte bashkëkohore, duke krijuar një peizazh urban të shumëfishtë. Ndër monumentet më të rëndësishme janë Casa Histórica de la Independencia, Estatua de la Libertad, dhe Monumento al Bicentenario. Qyteti dallohet për jetën kulturore të pasur, muze, festivalet dhe hapësirat publike të gjelbra si Parque 9 de Julio, që e bëjnë Tucumán një vend ku historia, arti dhe komuniteti bashkëjetojnë në mënyrë harmonike.



Legjenda

- LUMI
- HEKURUDHA
- RRUGËT KYESORE
- Zone Rurale
- Zone e Ndertimit Komunitar
- Zone e Ndertimit Urban



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PROF. ASS. DR. ROZAFI BASHA



LOCATION ANALYSIS

RAPORTI I LOKACIONIT
ME MUZETE DHE
MONUMENTET E
QYTETIT

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ



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PROF. ASS. DR. ROZAFI BASHA

LOCATION ANALYSIS
P=1:20000

INFRASTRUKTURA
RRUGORE
QASJET DHE TRANSPORTI

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ



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PROF. ASS. DR. FLAKA XERVA BERISHA
PROF. ASS. DR. ROZAFIA BASHA

LOCATION ANALYSIS
P=1:20000

INFRASTRUKTURA
RRUGORE
MATERIALET DHE PRERJET
E RRUGES

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ



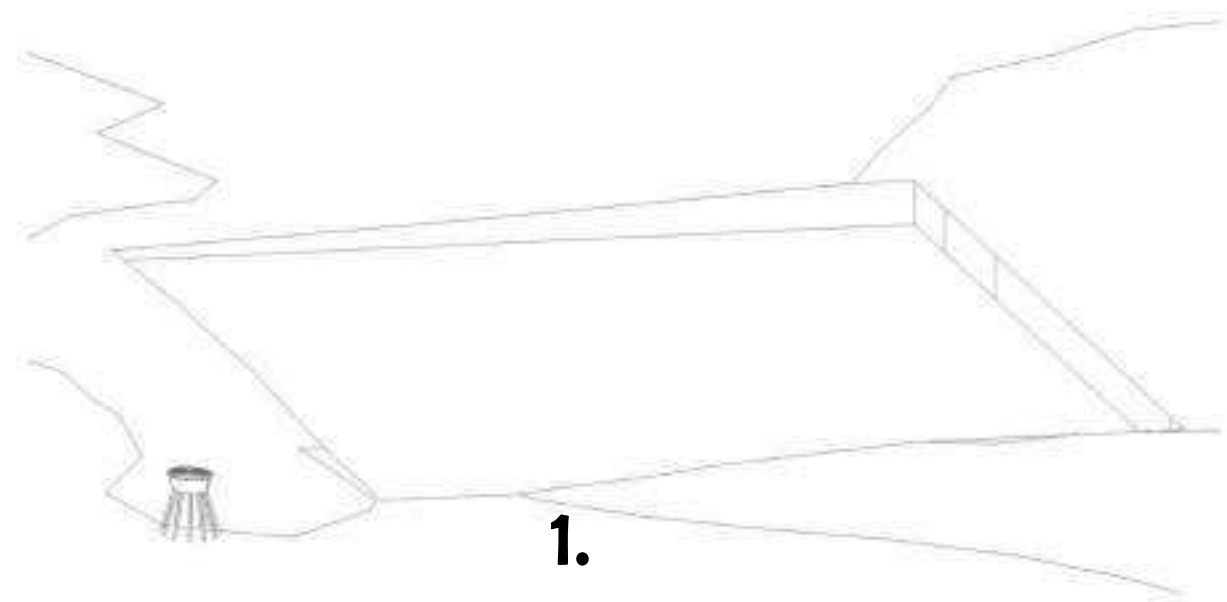
PRERJA 1-1 RRUGA MAGJISTRALE

PRERJA 2-2 RRUGA E ASFALTUAR

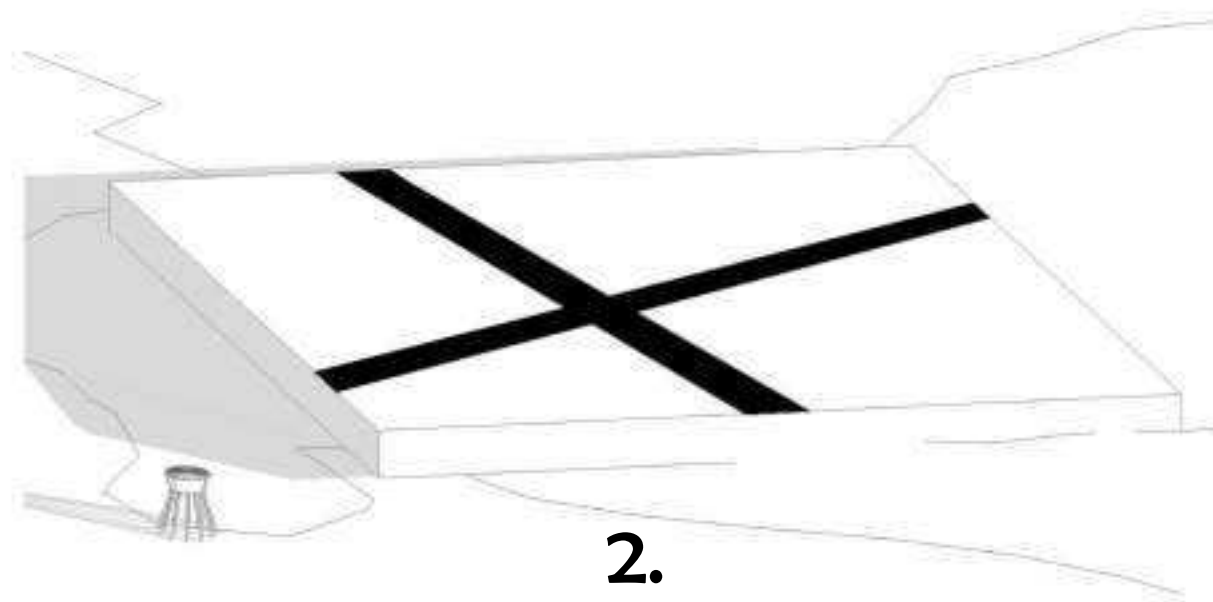
PRERJA 3-3 RRUGA ME KUBEZA

PRERJA 4-4 RRUGA ME DHE

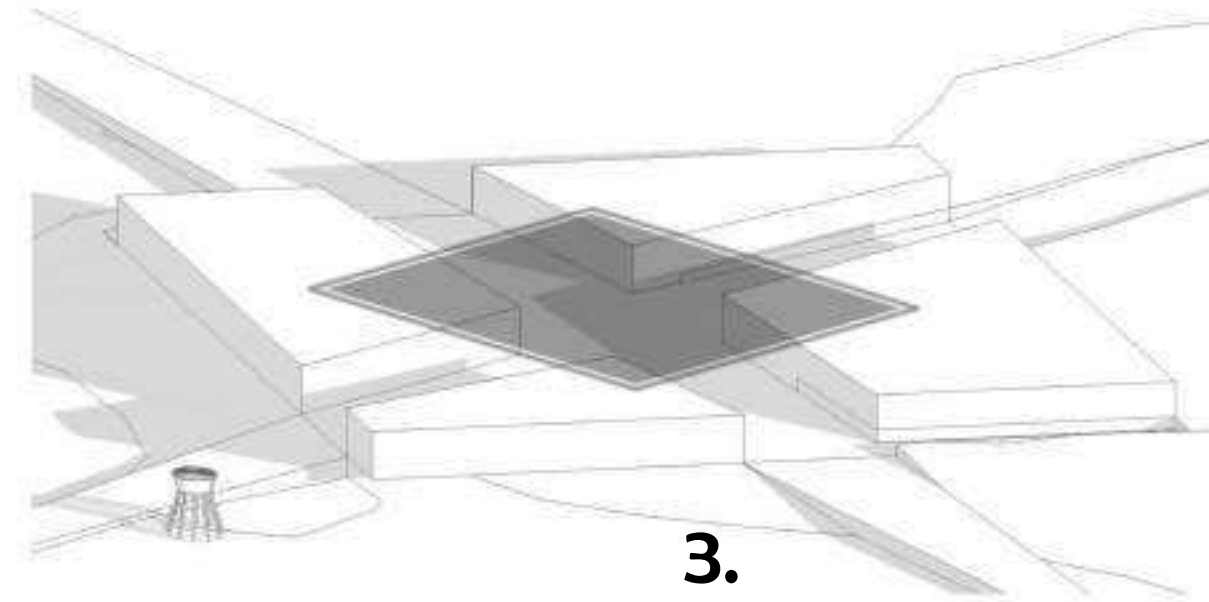
- LEGJENDA**
- RRUGE E ASFALTUAR
 - RRUGE ME KUBEZA
 - RRUGE ME DHE



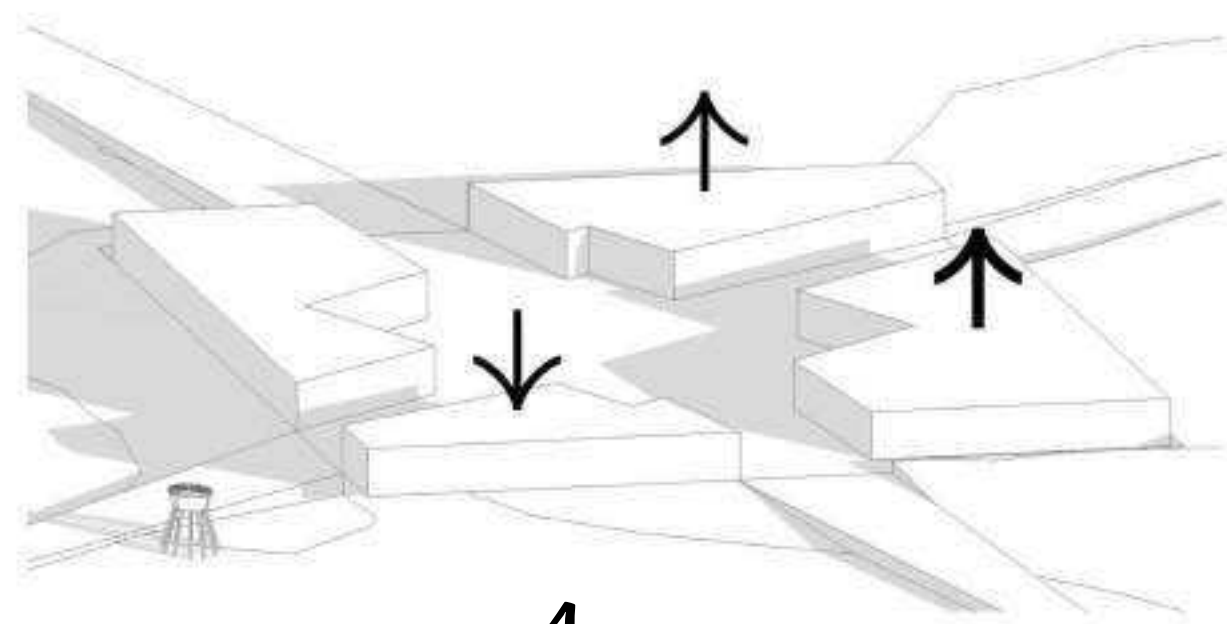
1.



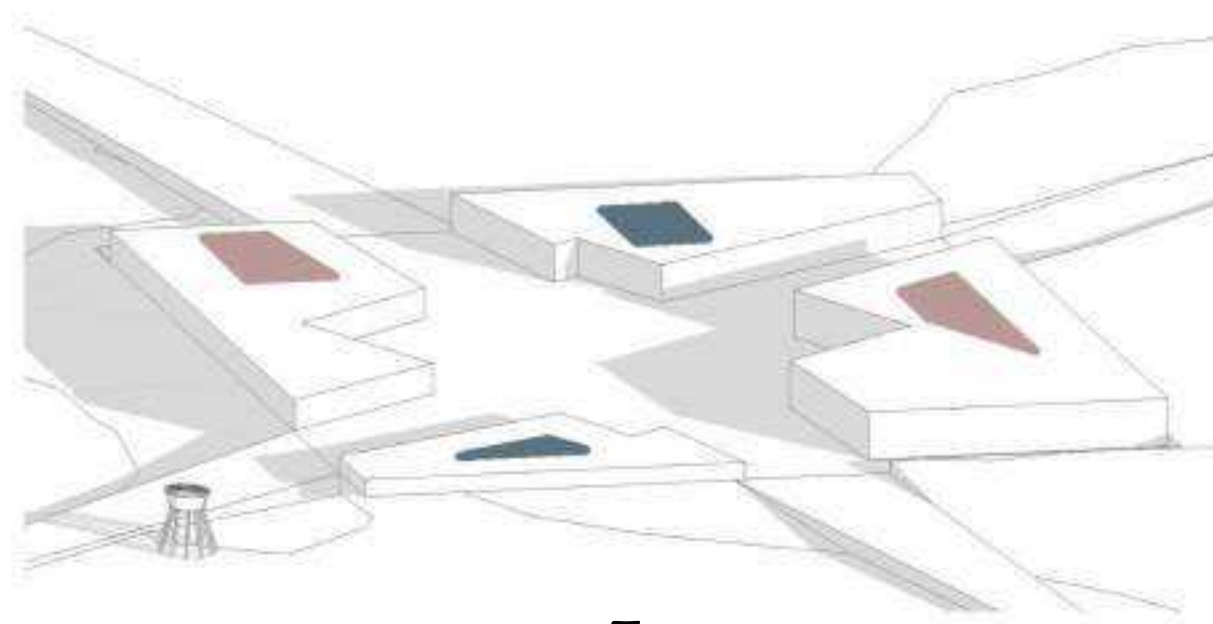
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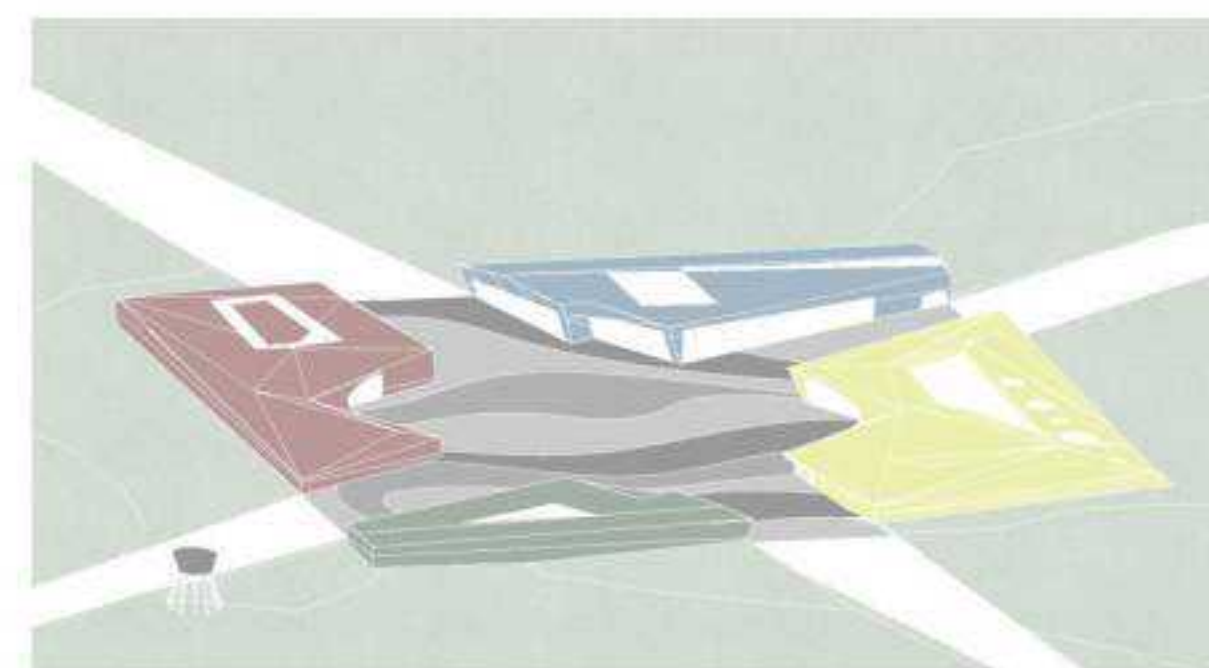
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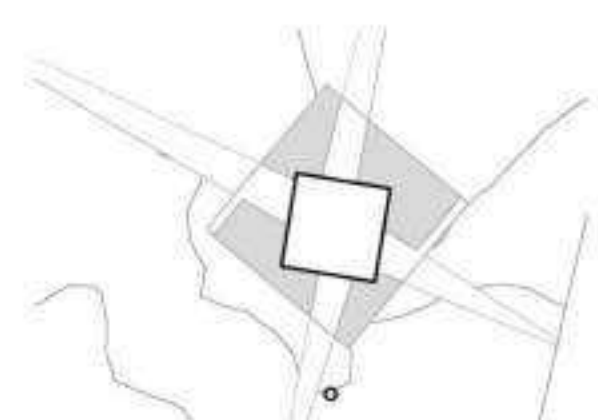
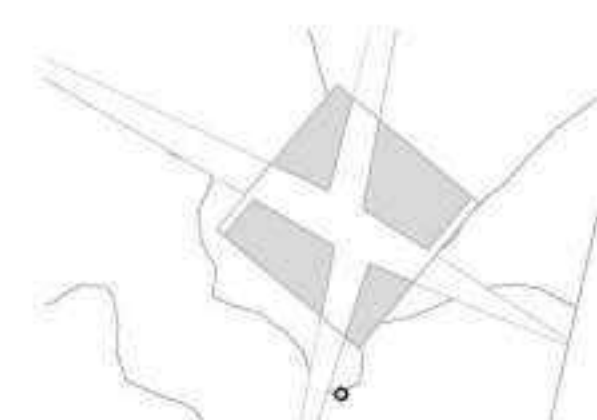
4.



5.



6.



1. The building is positioned to create the best lighting, but also to preserve and respect the best views and views on the plot.

2. We have determined that since the urban matrix line is orthogonal, the main movement in the park will be realized in the same way, and this will contribute to different divisions in the building.

3. A central square will also be formed in the middle of the plot, which will also contain various functions and a more focused external movement will be formed.

4. The buildings have an irregular shape, to adapt to the environment and to preserve the views of the forested heights.

5. We have different floors, to accommodate the sloping terrain and to provide sufficient lighting in all buildings.

6. Finally, the building also has an important role in the different colors used for the functions in the building, where they are related to the color aspect of this environment, as well as the psychological side of the colors that correlate with the functions of the building.



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PROF. ASS. DR. ROZAFI BASHA

CONCEPTUAL
DIAGRAM

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ



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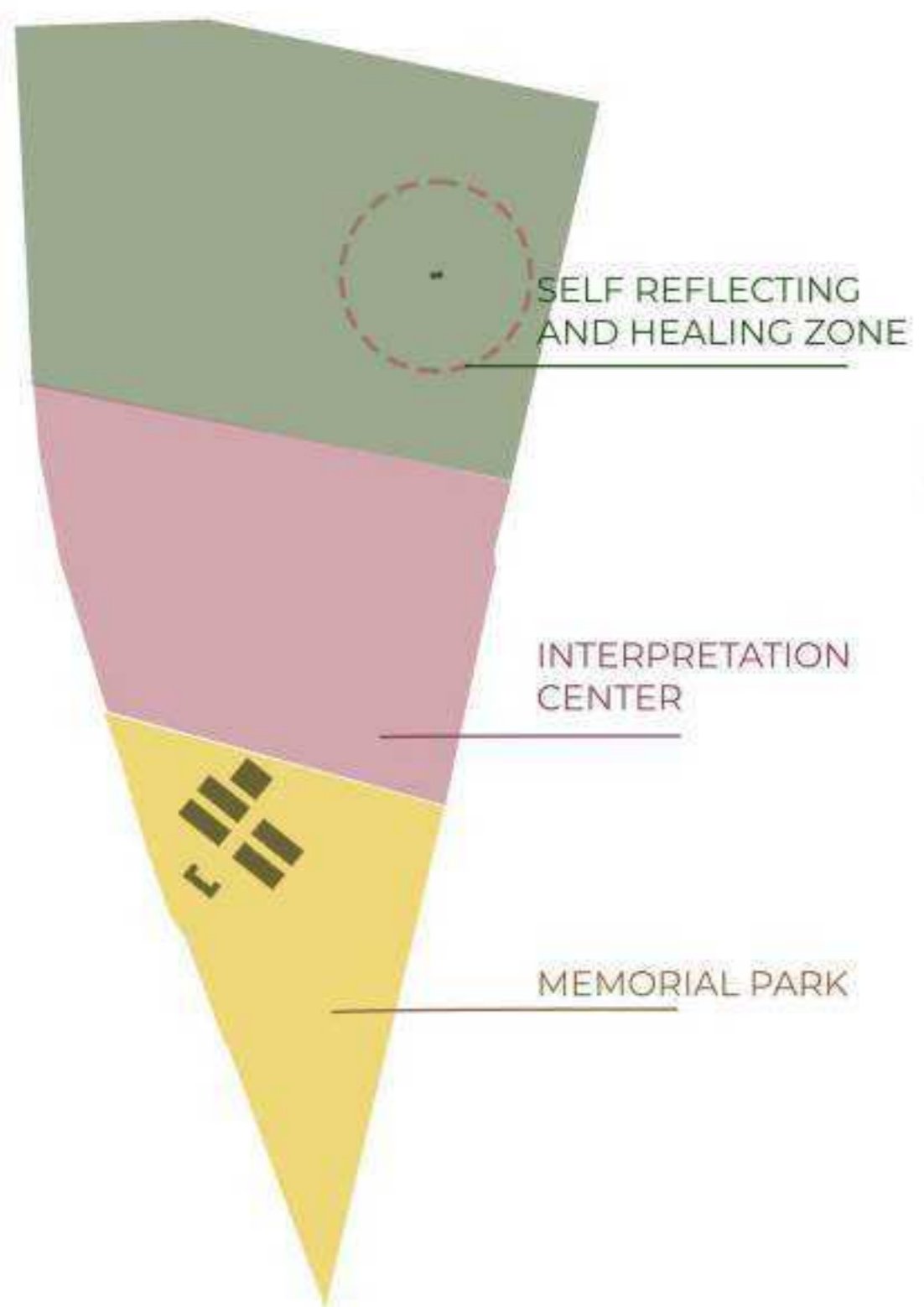
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PROF. ASS. DR. ARTA XHAMBAZI
PROF. ASS. DR. FLAKA XËRXA BEQIRI
PROF. ASS. DR. RÖZAFÄ BASHÄ

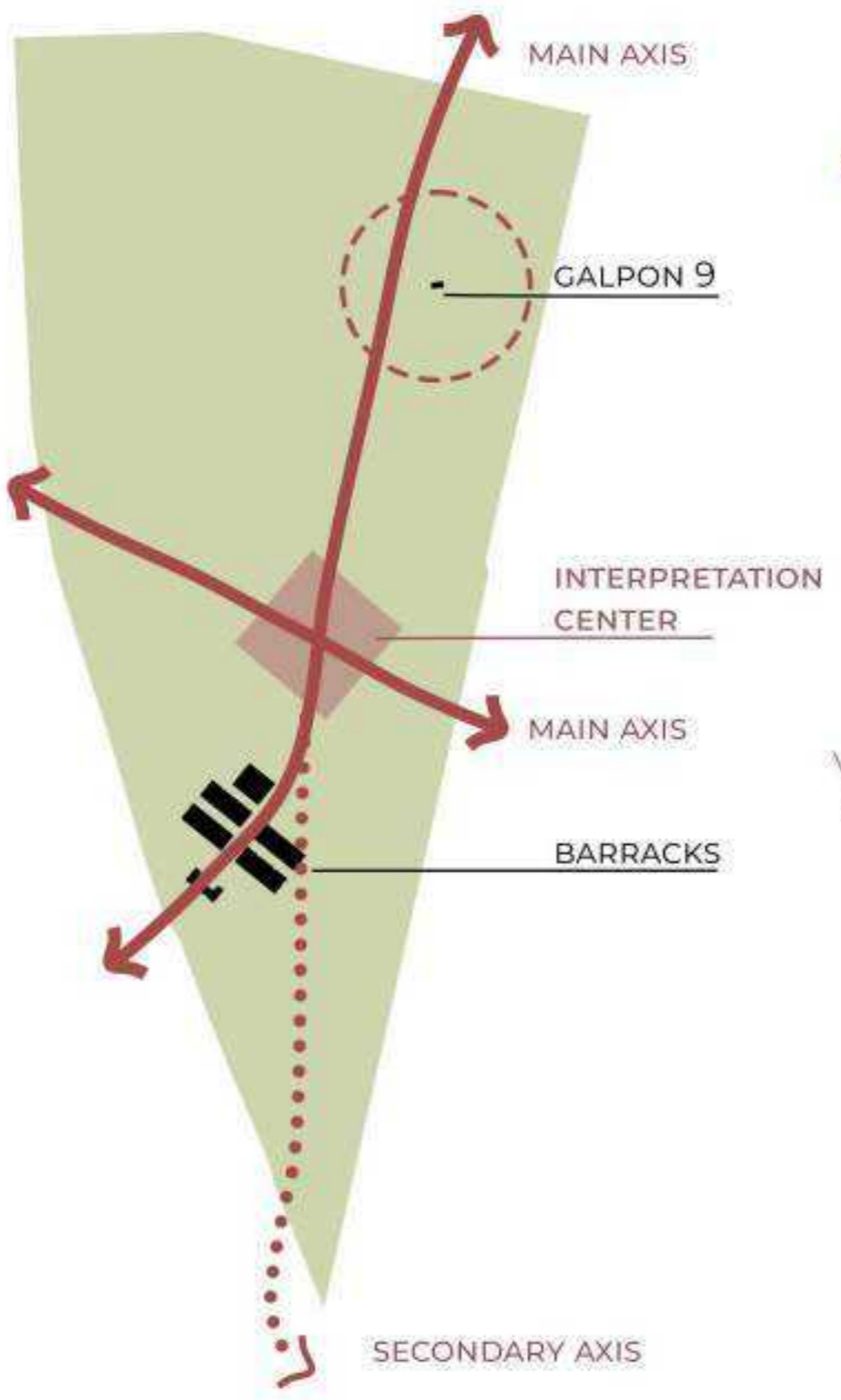
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ASS. FIONA AVDIU

MASTERPLAN
CONCEPTUAL DIAGRAM

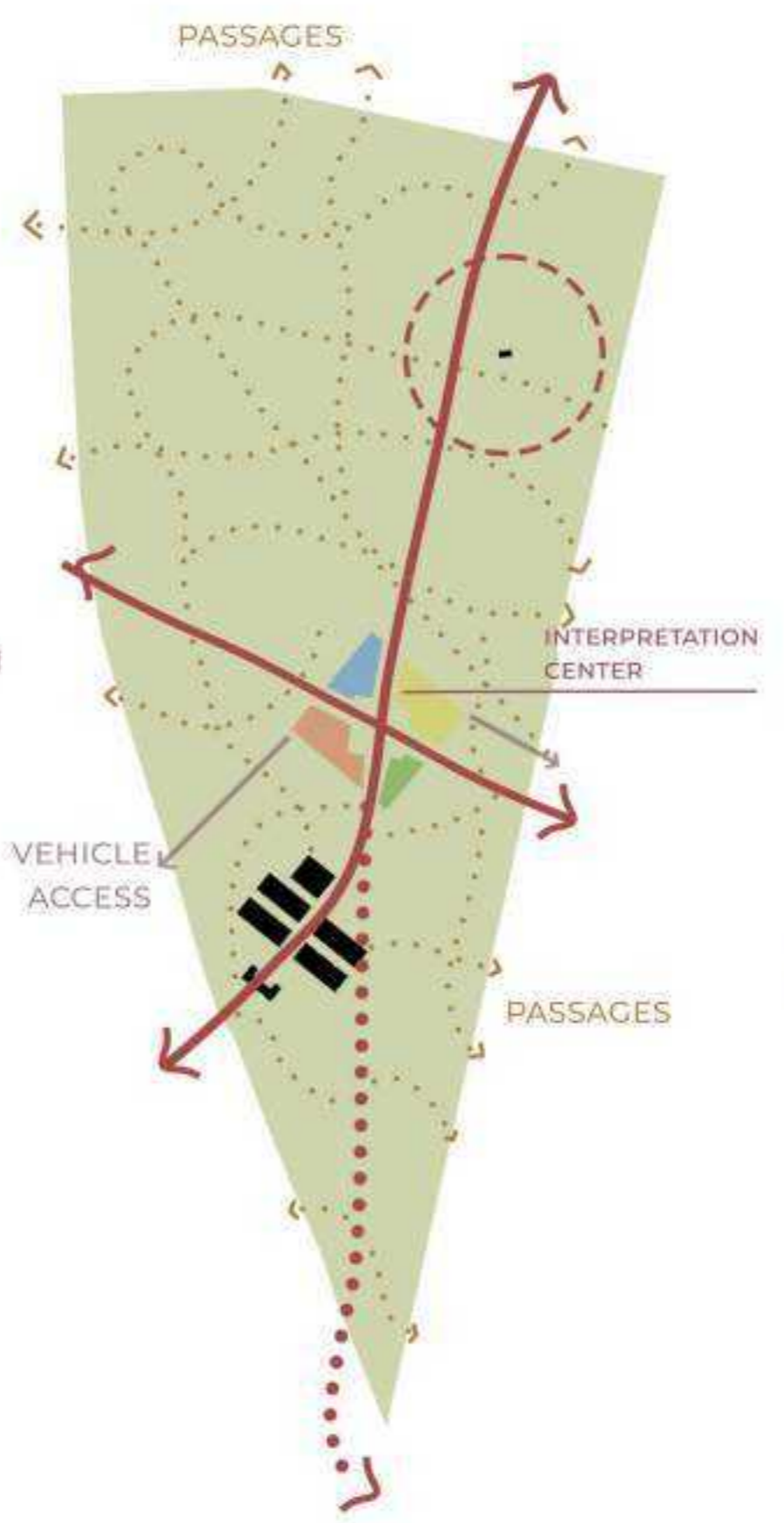
AGNESÄ KÖKÖLLÄRI
ALBENITA VORFI
ANISA MENXHIQI
FÄTMIR XHÄFERI
JÖZEF DRESHÄJ



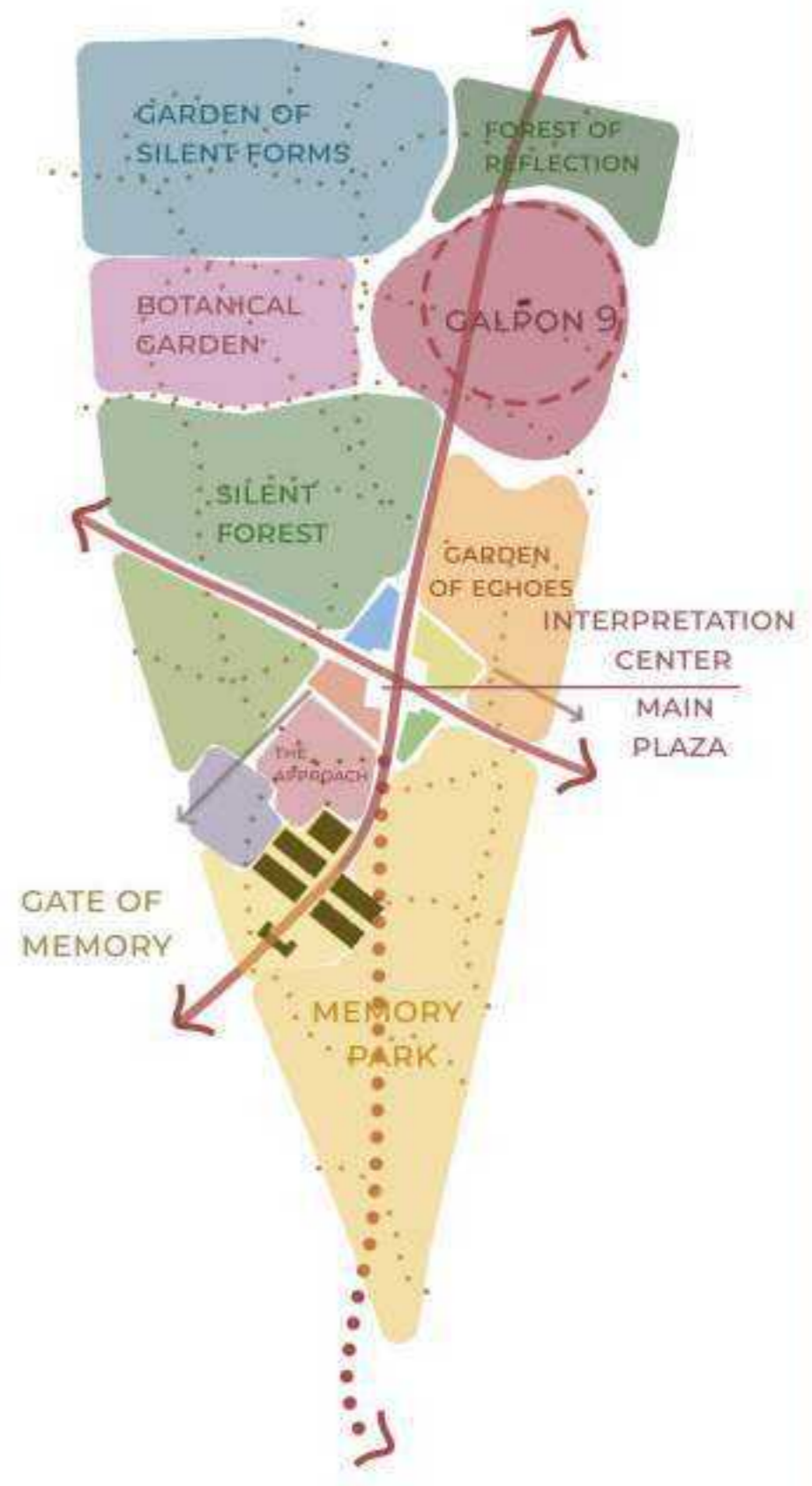
INITIAL ZONING DIAGRAM



AXIS DIAGRAM



TRAILS DIAGRAM



PARK ZONES DIAGRAM



LEGEND:

CATEGORY A OF URBAN DESIGN

CATEGORY B OF ARCHITECTURAL DESIGN

TREATED SPACE

117.12 HA

INTERPRETATION CENTRE AND MAIN PLAZA

THE BARRACKS ARE PRESERVED, AS THEIR REVITALIZATION IS ADDRESSED IN OTHER PARTS OF THE PROJECT. ONLY THE ADMINISTRATIVE BUILDING HAS BEEN TRANSFORMED INTO AN INFORMATION POINT, PUBLIC RESTROOMS, AND THE PARK'S MANAGEMENT OFFICES

REFLECTING POND

PLAY AREA FOR CHILDREN, SPORTS FIELDS, AND RECREATIONAL SPACE FOR THE ELDERLY

MAIN ROAD - ROUTE 9

MAIN PEDESTRIAN ENTRANCE

SECONDARY PEDESTRIAN ENTRANCE

VEHICLE ENTRANCE

ENTRANCE/EXIT TO UNDERGROUND PARKING

SECURITY CHECKPOINT

PARKING AREA: 150 CARS (GROUND FLOOR) + 5 BUSES

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ASS. FIONA AVDIU



ORTHOPHOTO
P=1:5000

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ





CATEGORY A OF URBAN DESIGN

CENTRO CIVICO

ROUTE 9

970 M

GARDEN OF SILENT FORMS

FOREST OF REFLECTION

BOTANICAL GARDEN

GALPON 9

GALPON 9

SILENT FOREST

GARDEN OF ECHOES

CONCERT HALL

LIBRARY AND CONFERENCE BUILDING

COMERCIAL BUILDING

MUSEUM AND GALLERY

THE APPROACH

117.12 HA

2187 M

2026 M

GATE OF MEMORY

MEMORY PARK

SELF REFLECTING AND HEALING ZONE

INTERPRETATION CENTER

MEMORIAL PARK

THE BARRACKS
INFORMATION POINT, PUBLIC RESTROOMS, AND THE PARK'S MANAGEMENT OFFICES

LEGEND:

- CATEGORY A OF URBAN DESIGN
- CATEGORY B OF ARCHITECTURAL DESIGN TREATED SPACE 117.12 HA
- MAIN PEDESTRIAN ENTRANCE
- SECONDARY PEDESTRIAN ENTRANCE
- VEHICLE ENTRANCE
- ENTRANCE/EXIT TO UNDERGROUND PARKING
- SECURITY CHECKPOINT
- PEDESTRIAN CIRCULATION PATH
- VEHICULAR CIRCULATION
- PARK ZONES DIAGRAM
- CAR AND BUS PARKING
- INTERPRETATION CENTRE AND MAIN PLAZA
- THE BARRACKS ARE PRESERVED, AS THEIR REVITALIZATION IS ADDRESSED IN OTHER PARTS OF THE PROJECT. ONLY THE ADMINISTRATIVE BUILDING HAS BEEN TRANSFORMED INTO AN INFORMATION POINT, PUBLIC RESTROOMS, AND THE PARK'S MANAGEMENT OFFICES
- A SERIES OF PAVILIONS, EACH CARRYING UNIQUE SYMBOLISM ROOTED IN ITS HISTORICAL CONTEXT
- OPEN AIR AMPHITHEATER
- REFLECTING POND
- PLAY AREA FOR CHILDREN, SPORTS FIELDS, AND RECREATIONAL SPACE FOR THE ELDERLY
- MAIN ROAD - ROUTE 9
- MAIN PATH THAT GUIDES THE CIRCULATION AND CONNECTS ALL FUNCTIONS OF THE SPACE
- SECONDARY PATHS THAT LEAD TO THE COMMON SQUARE



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ASS. MARI GONA REXHA
ASS. PHD CAND. MIRADIE UKSHINI
ASS. DR. TECHN. VLORA ALIU
ASS. RINA BROVINA
ASS. FIONA AVDIU

COMPOSITIONAL MASTERPLAN
OF THE SITE
P=1:5000

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHA FERI
JOZEF DRESHAJ



ROUTE 9

SECTION B-B

SECTION A-A

GARDEN OF SILENT FORMS

FOREST OF REFLECTION

BOTANICAL GARDEN

GALPON 9

SILENT FOREST

GARDEN OF ECHOES

LIBRARY AND CONFERENCE BUILDING

CONCERT HALL

MUSEUM AND GALLERY

COMERCIAL BUILDING

THE BARRACKS

INFORMATION POINT, PUBLIC RESTROOMS, AND THE PARK'S MANAGEMENT OFFICES

GATE OF MEMORY

THE APPROACH

MEMORY PARK

117.12 HA

CATEGORY B OF ARCHITECTURAL DESIGN - TREATED SPACE

LEGEND :

-  INTERPRETATION CENTRE AND MAIN PLAZA
-  THE BARRACKS ARE PRESERVED, AS THEIR REVITALIZATION IS ADDRESSED IN OTHER PARTS OF THE PROJECT. ONLY THE ADMINISTRATIVE BUILDING HAS BEEN TRANSFORMED INTO AN INFORMATION POINT, PUBLIC RESTROOMS, AND THE PARK'S MANAGEMENT OFFICES
-  REFLECTING POND
-  PLAY AREA FOR CHILDREN, SPORTS FIELDS, AND RECREATIONAL SPACE FOR THE ELDERLY
-  MAIN ROAD - ROUTE 9
-  MAIN PEDESTRIAN ENTRANCE
-  SECONDARY PEDESTRIAN ENTRANCE
-  VEHICLE ENTRANCE
-  ENTRANCE/EXIT TO UNDERGROUND PARKING
-  SECURITY CHECKPOINT
-  PARKING AREA: 150 CARS (GROUND FLOOR) + 5 BUSES

STRUCTURES AND PAVILIONS LEGEND

-  1. TESTIMONY THEATER
-  2. REFLECTIVE PAVILION
-  3. INTERRUPTED FLIGHT PAVILION
-  4. BOTANICAL GARDEN
-  5. BUREAUCRATIC EXIT PAVILION
-  6. FRAGMENTED COLUMNS PAVILION
-  7. PAVILION OF ABSENCE
-  8. SILENT WALLS

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ASS. DR. TECHN. VLORA ALIU
ASS. RINA BROVINA
ASS. FIONA AVDIU

SITE SITUATION (CATEGORY B IDENTIFICATION)
P=1:3000

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ANISA MENXHIQI
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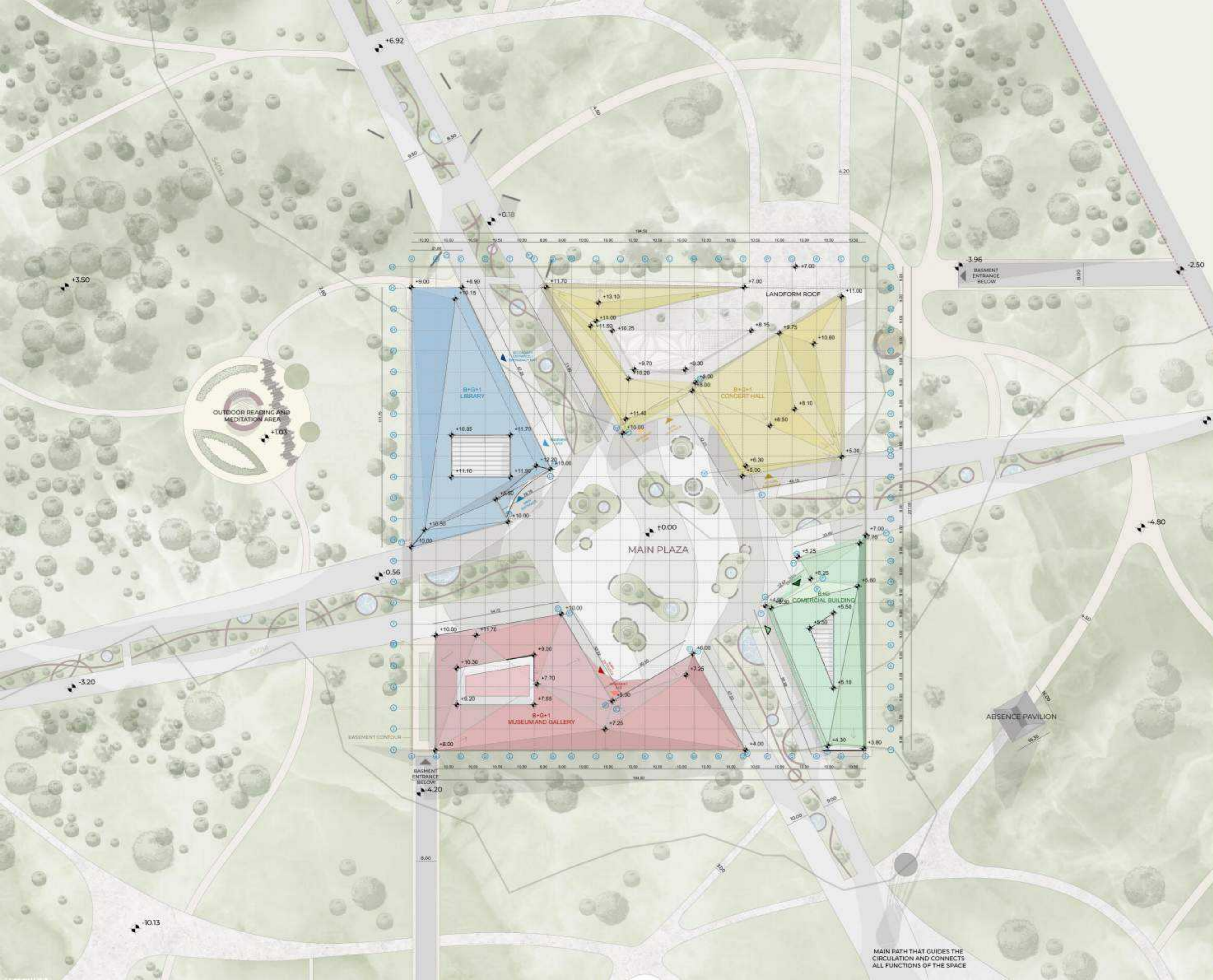
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ASS. RINA BROVINA
ASS. FIONA AVDIU

SITE PLAN SHOWING
BUILDING PLACEMENT
P=1:1000

"HUELLAS DE JARDIN"

AGNESA KOKOLLARI
ALBENITA VORFI
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MAIN PATH THAT GUIDES THE
CIRCULATION AND CONNECTS
ALL FUNCTIONS OF THE SPACE



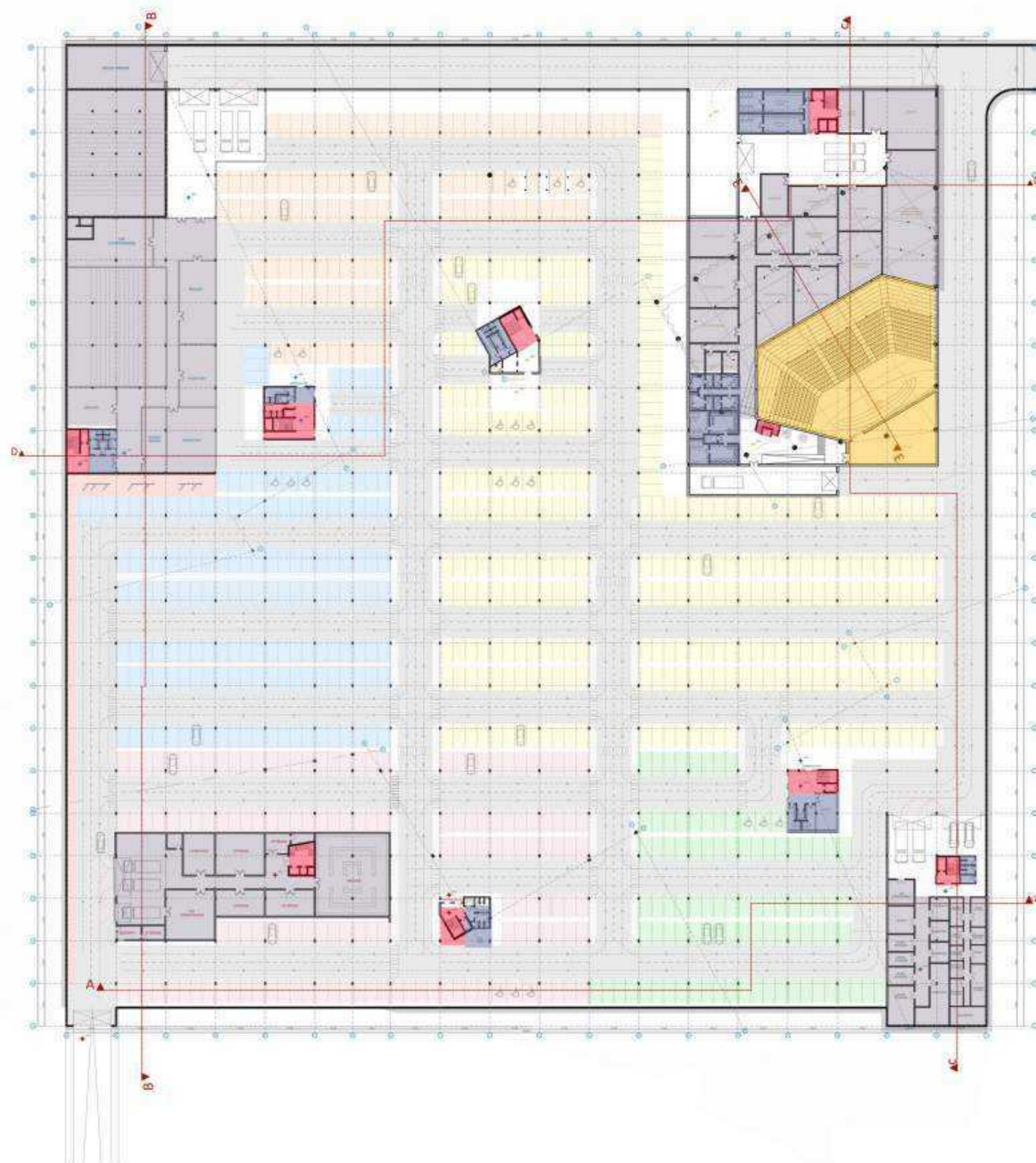
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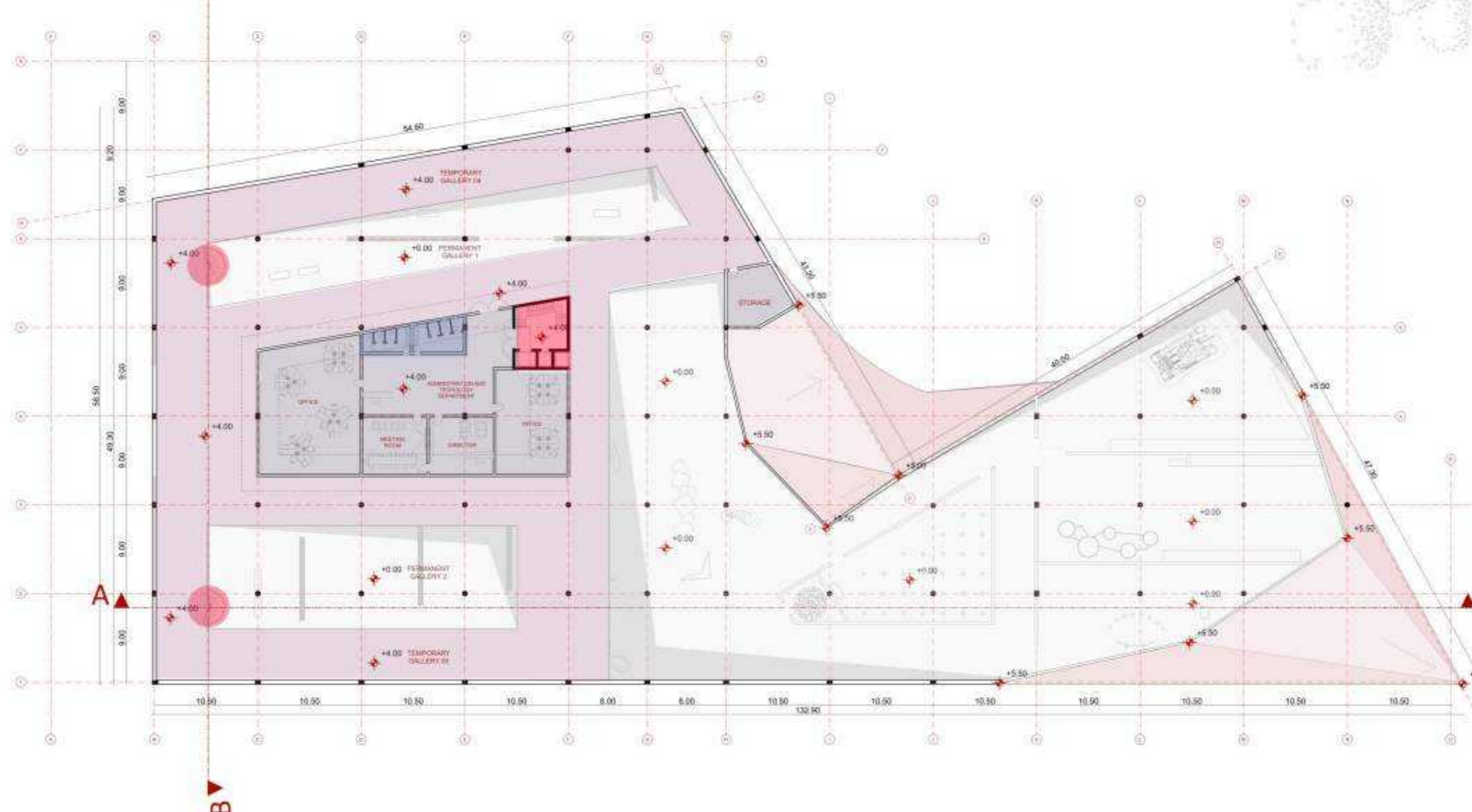
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ASS. RINA BROVINA
ASS. FIONA AVDIU

COMPOSITIONAL
FLOOR PLANS
1:1000
BASEMENT




- VERTICAL COMMUNICATION
- TOILETS AND CHANGING ROOMS
- ADMINISTRATION AND STORAGE
- CONCERT HALL
- MUSEUM PARKING LOT
- LIBRARY PARKING LOT
- CONCERTAL HALL PARKING LOT
- COMERICAL BUILDING PARKING LOT
- STAFF PARKING LOT

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ



- ENTRANCE AND LOBBY
- FOYER
- VERTICAL COMMUNICATION
- TOILETS
- SHOPS
- ADMINISTRATION AND STORAGE
- MUSEUM
- GALLERY
- AUDIO & VISUALS



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ASS. DR. TECHN. VLORA ALIU
ASS. RINA BROVINA
ASS. FIONA AVDIU

COMPOSITIONAL FLOOR PLANS
1:400
MUSEUM AND GALLERY

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ

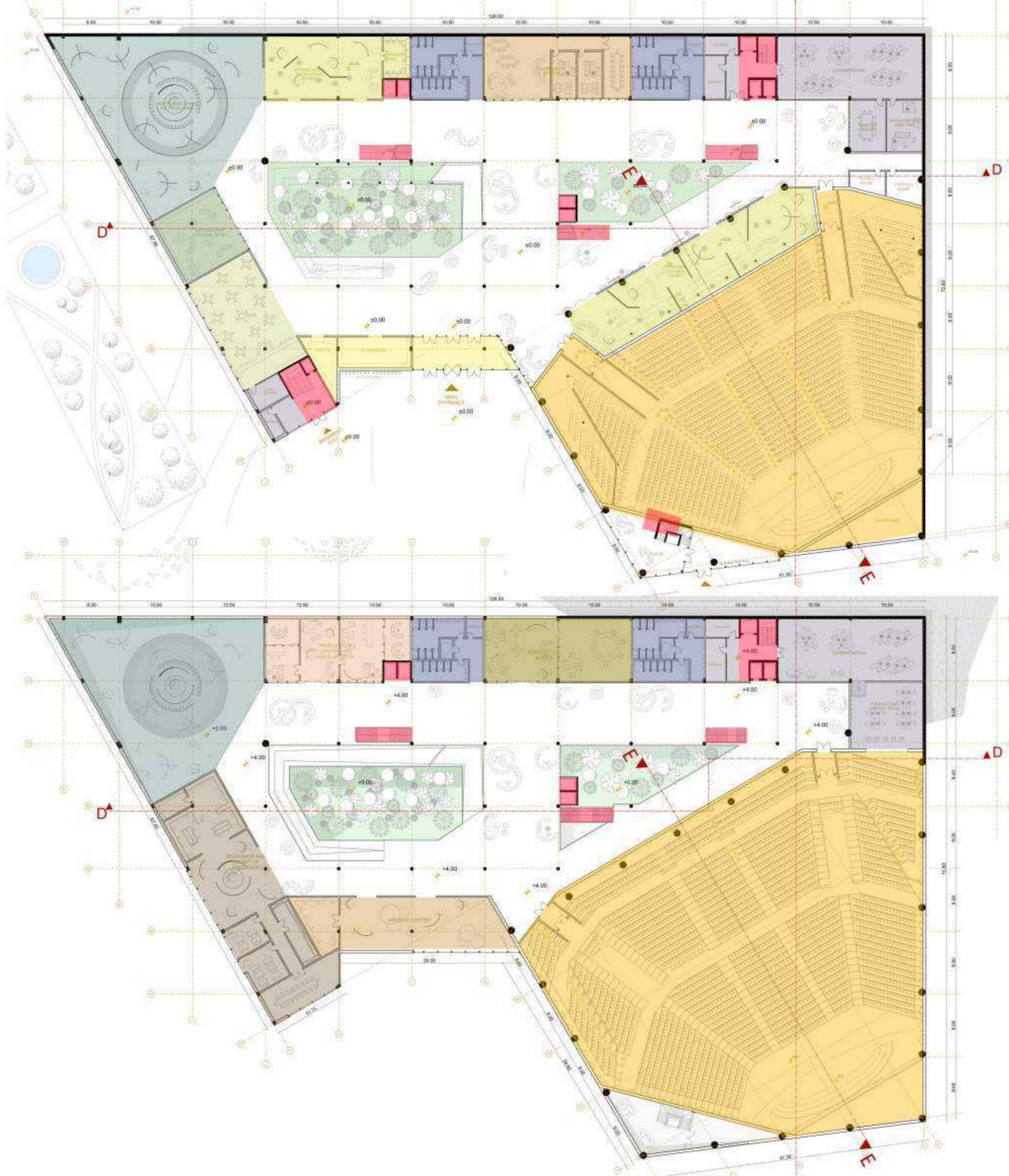


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ASS. RINA BROVINA
ASS. FIONA AVDIU



- ENTRANCE AND LOBBY
- FOYER
- VERTICAL COMMUNICATION
- TOILETS
- SHOPS
- ADMINISTRATION AND STORAGE
- CONCERT HALL
- EXHIBITS
- WORKSHOPS
- VISUAL DOME
- PODCAST & LIVE BOOTH
- PRODUCTION CENTER
- COMMUNITY CENTER
- COFFEE

COMPOSITIONAL
FLOOR PLANS
1:400
CONCERT HALL

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
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JOZEF DRESHAJ



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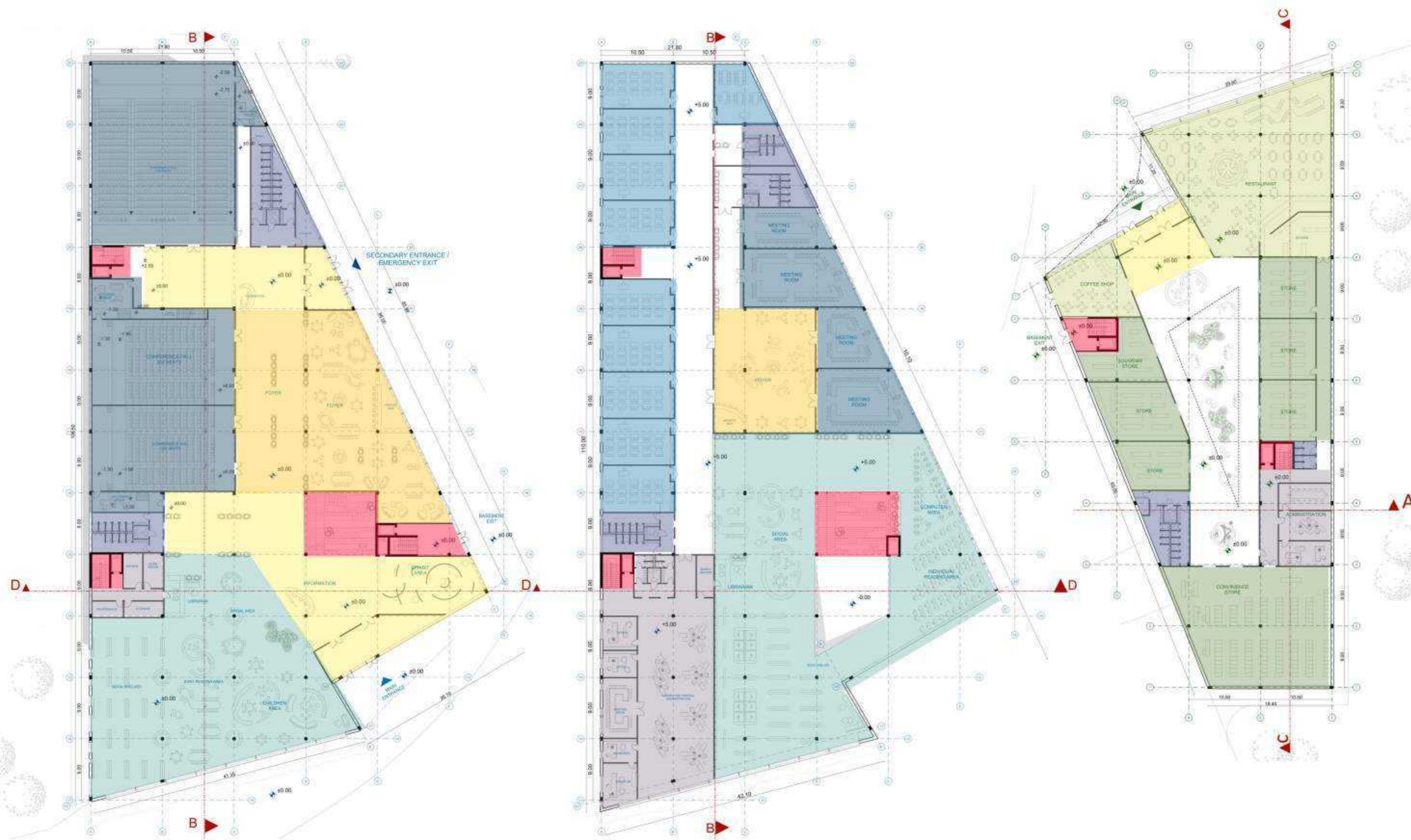
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ASS. PHD CAND. MIRADIE UKSHINI
ASS. DR. TECHN. VLORA ALIU
ASS. RINA BROVINA
ASS. FIONA AVDIU

COMPOSITIONAL
FLOOR PLANS
1:400
LIBRARY AND
COMERICAL BUILDING

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ



- | | |
|----------------------------|-----------------------|
| ENTRANCE AND LOBBY | LIBRARY |
| FOYER | CONFERENCE HALL |
| VERTICAL COMMUNICATION | MEETING ROOMS |
| TOILETS | CLASSROOMS |
| ADMINISTRATION AND STORAGE | SHOPS |
| | COFFEE AND RESTAURANT |

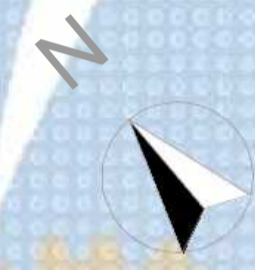


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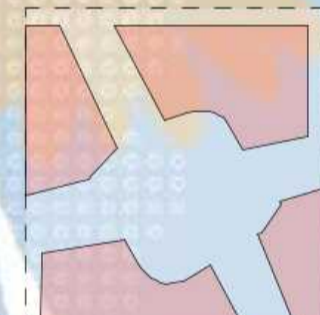
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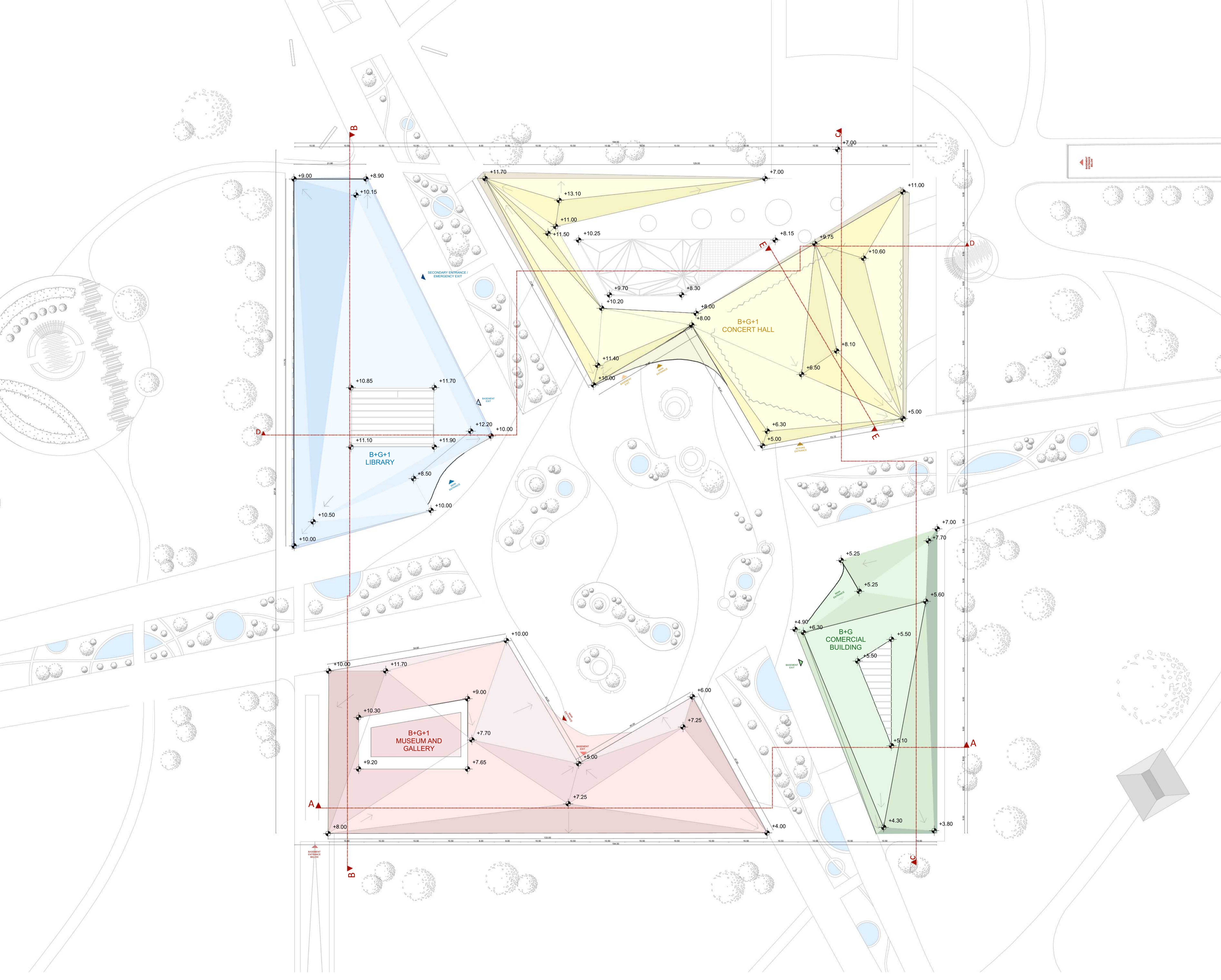
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ASS. RINA BROVINA
ASS. FIONA AVDIU



ROOF / FIFTH FACADE
1:500



AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ



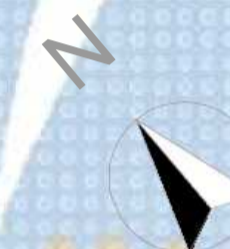


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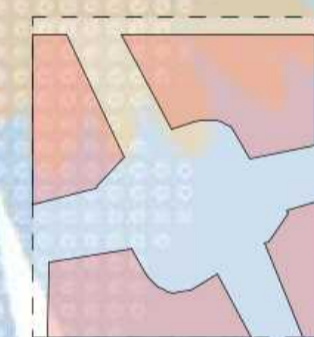
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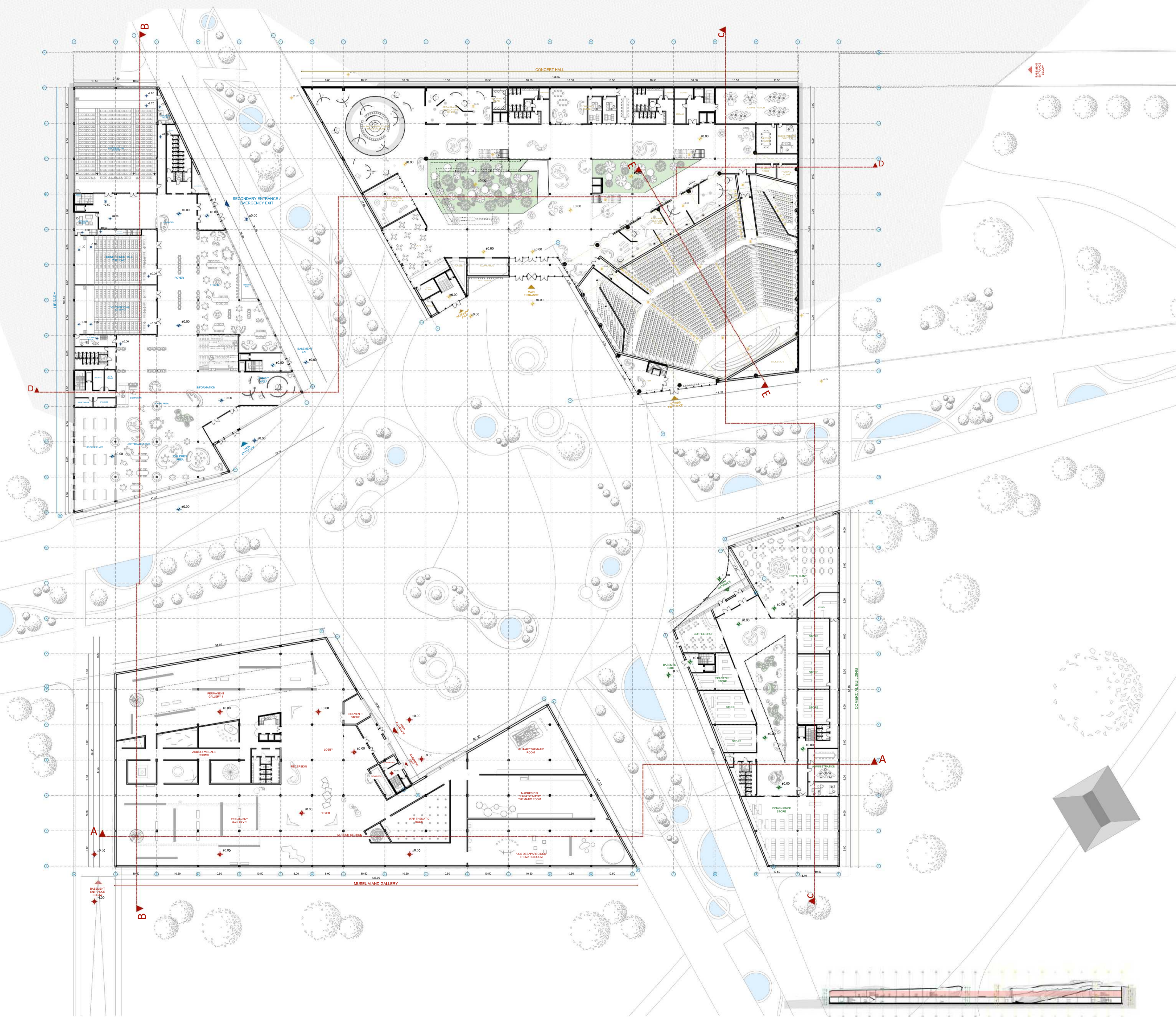
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GROUND FLOOR
1:500



AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ



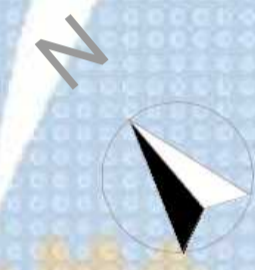


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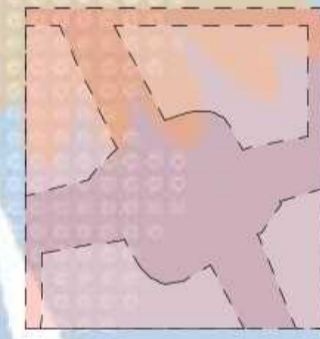
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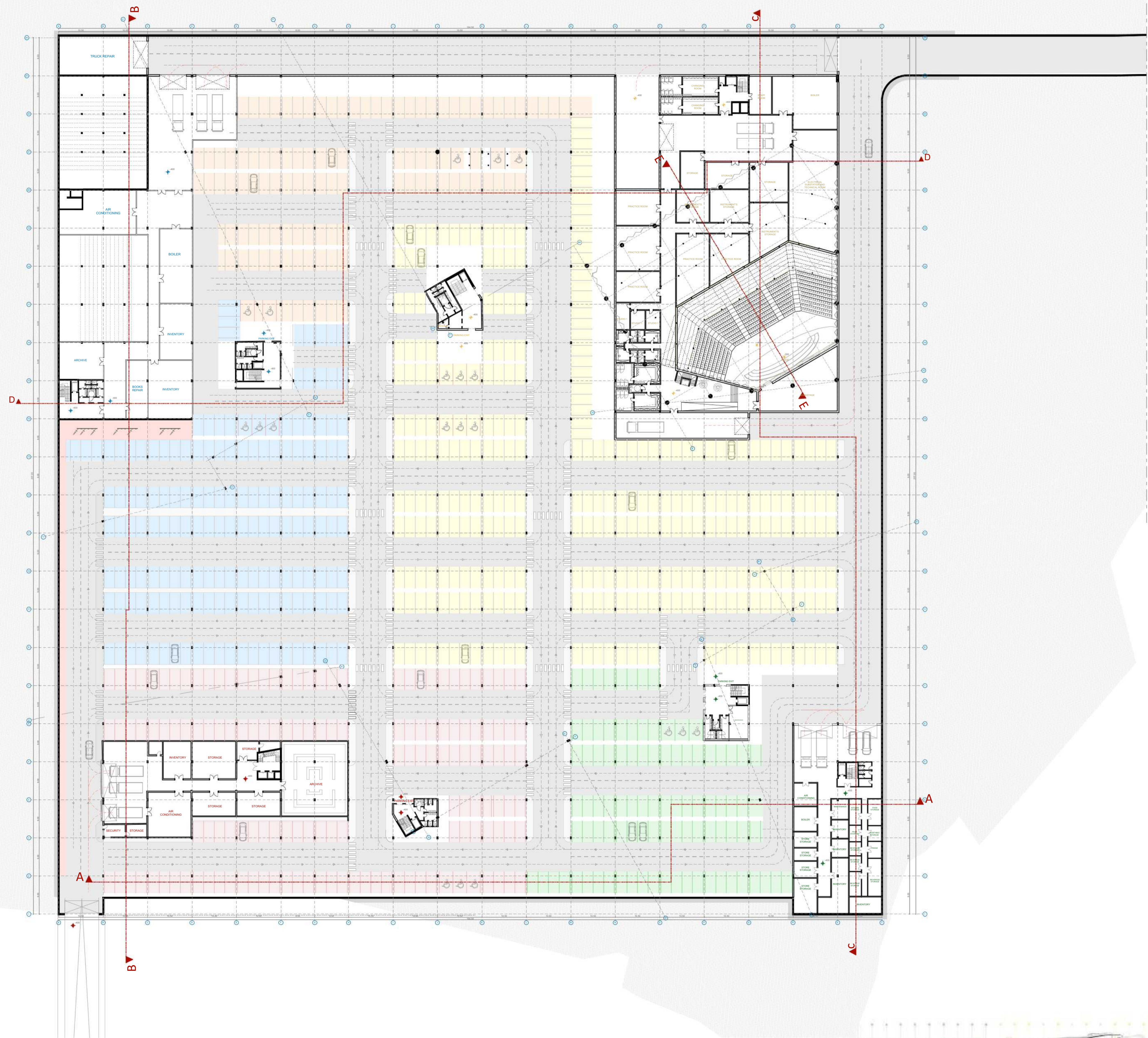
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ASS. FIONA AVDIU



BASEMENT FLOOR
1:500



AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ



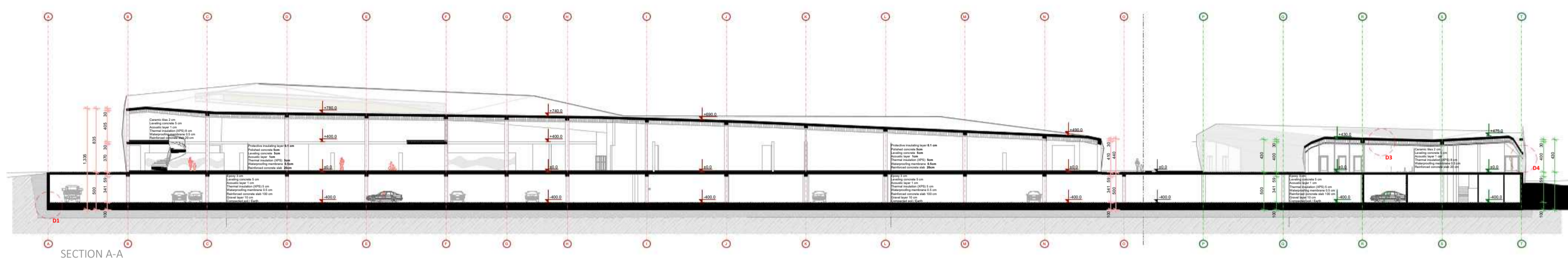


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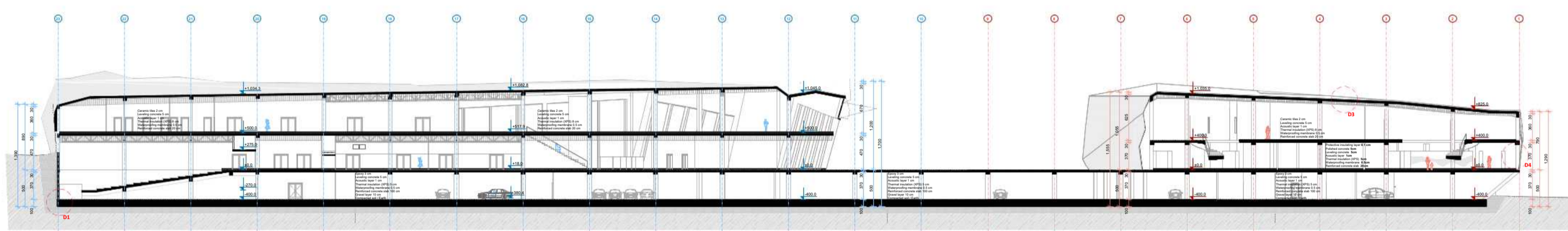
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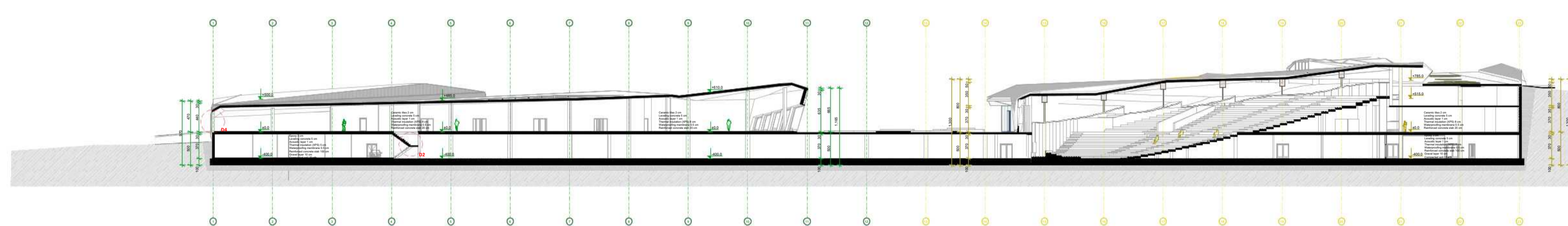
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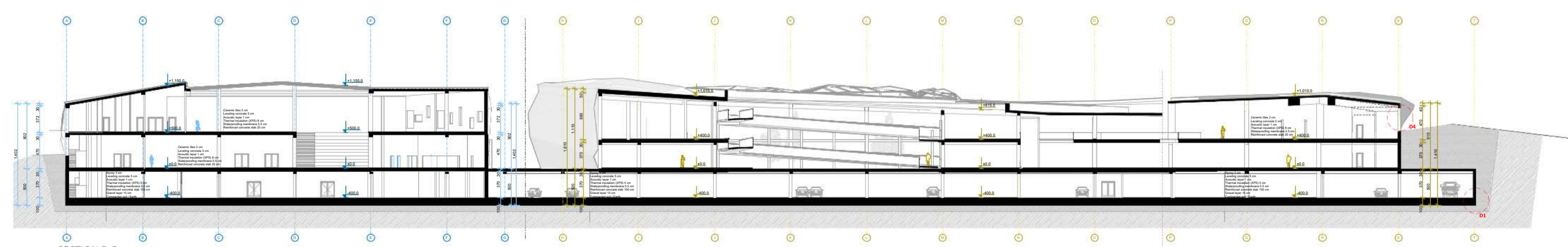
SECTION A-A



SECTION B-B



SECTION C-C



SECTION D-D

SECTION A-A,B-B,C-C,D-D
1:500

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ

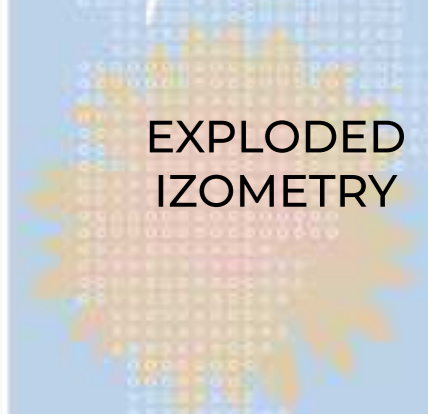


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STUDIO
ARSENAL "MEMORY PARK"

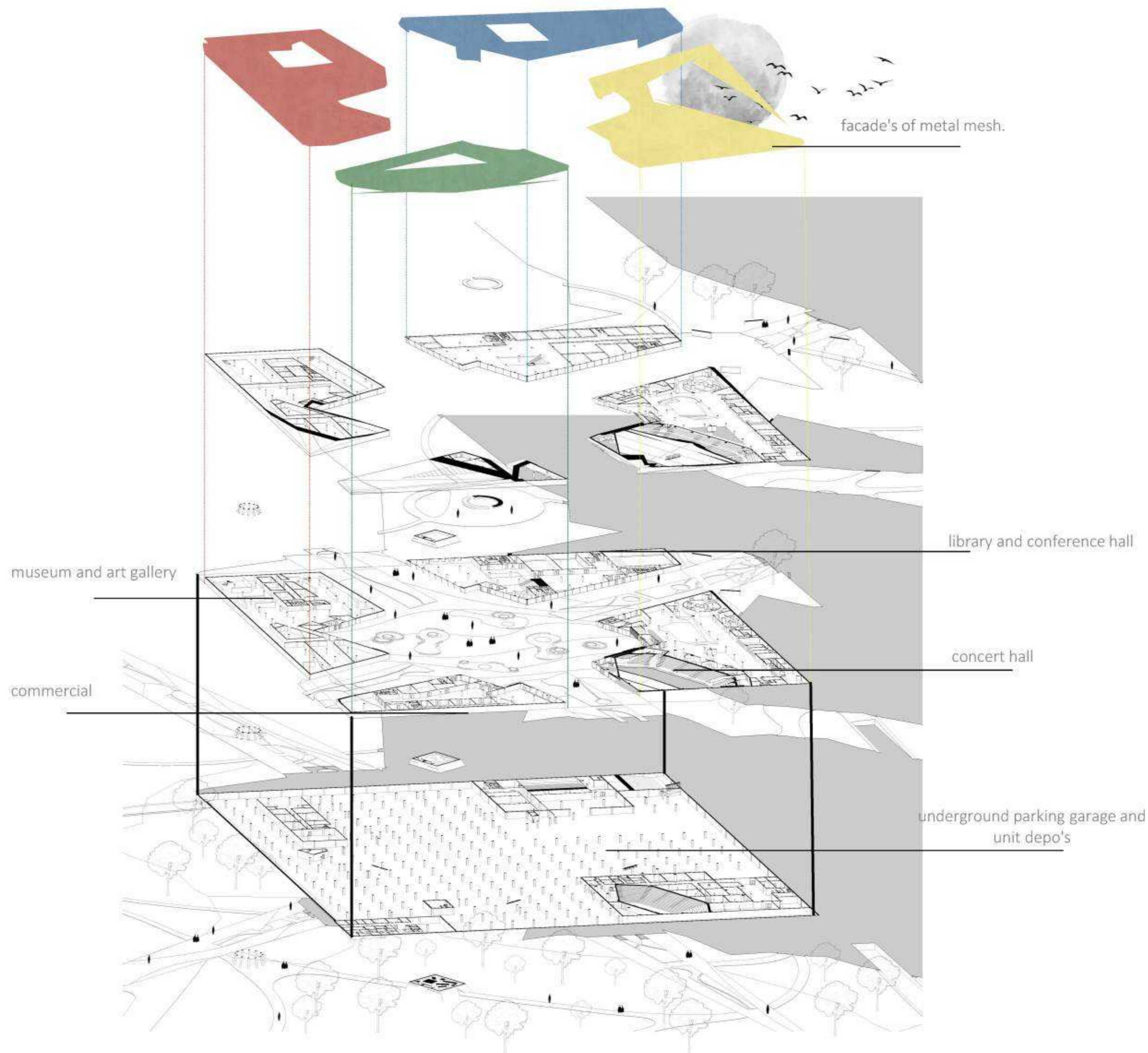
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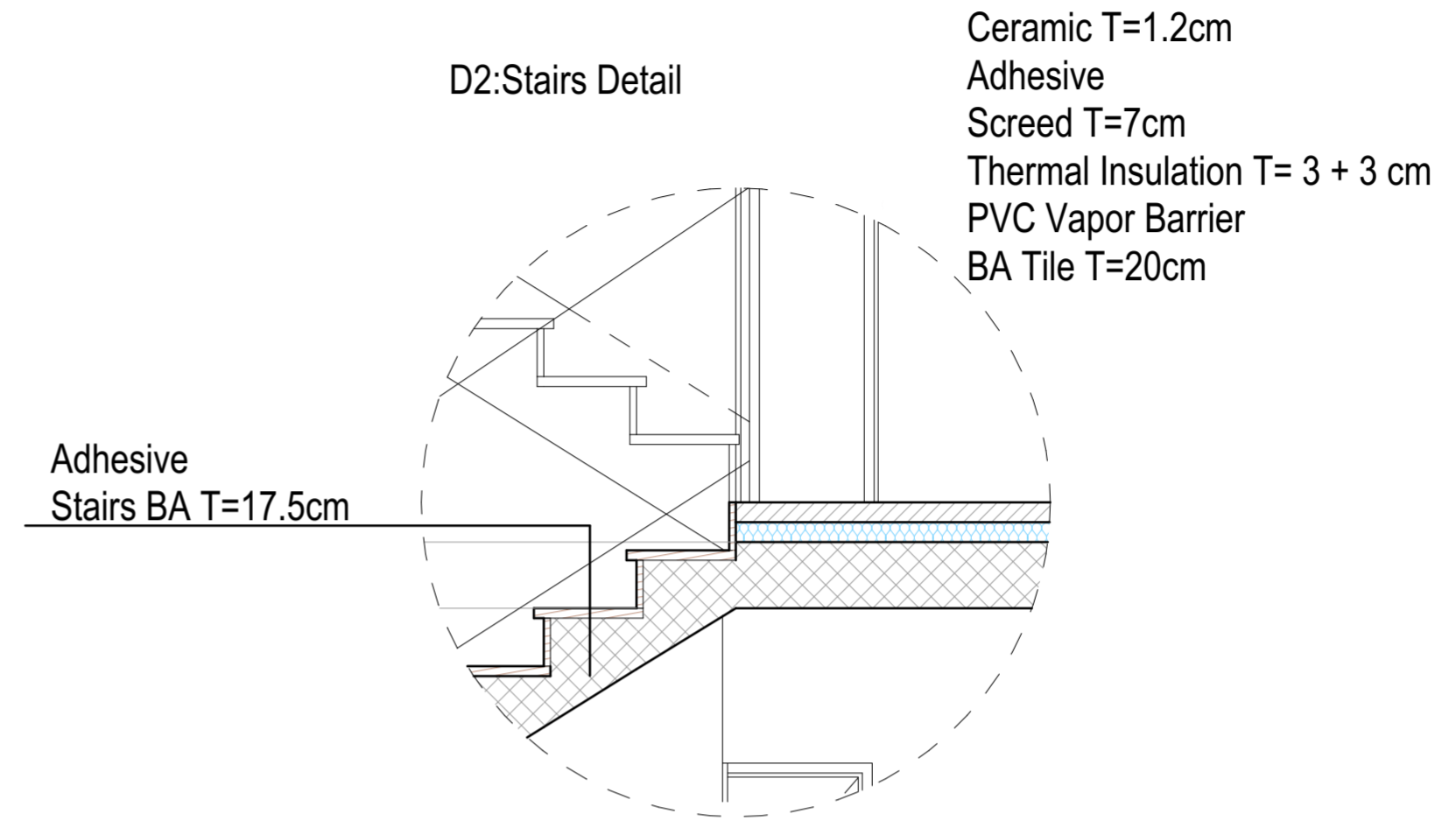
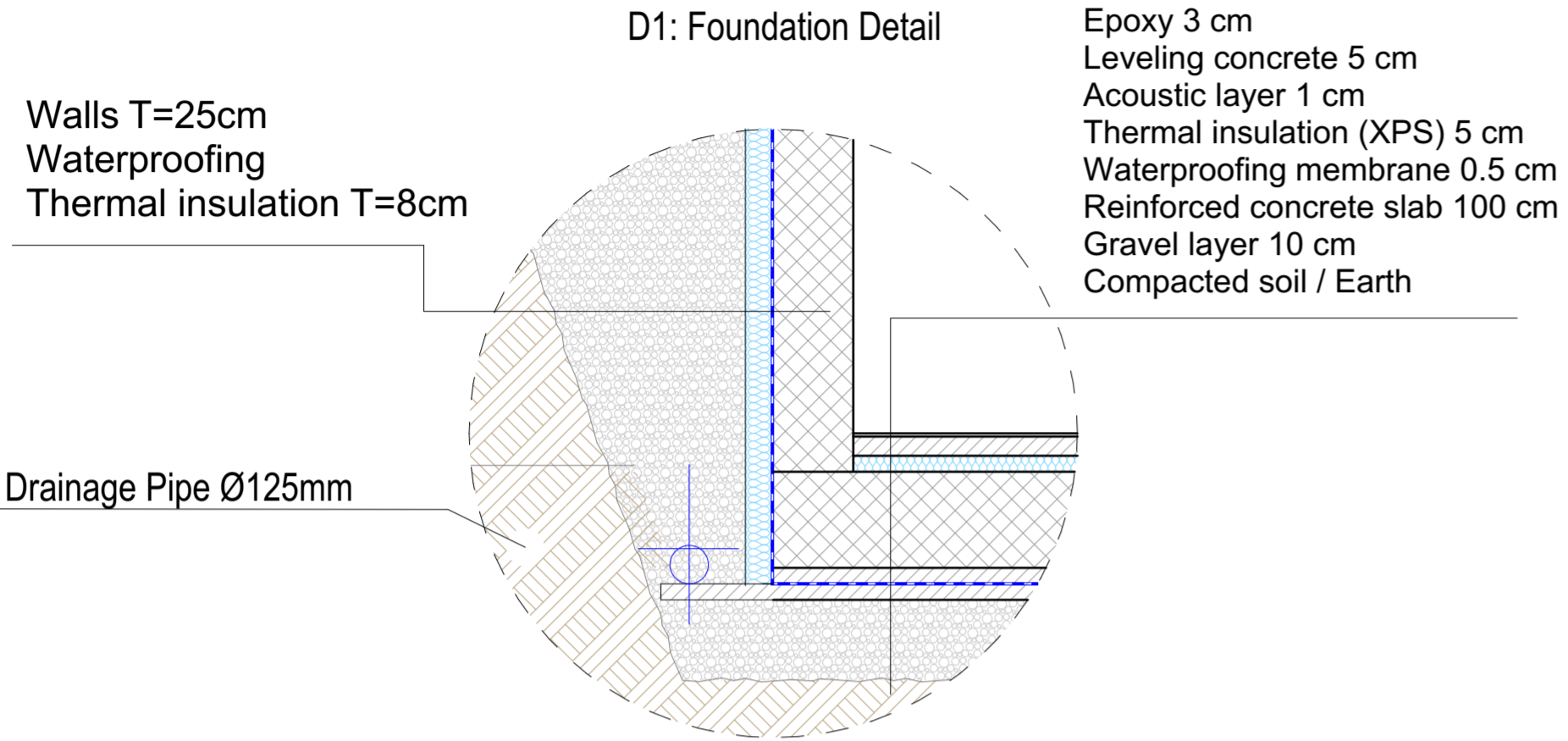
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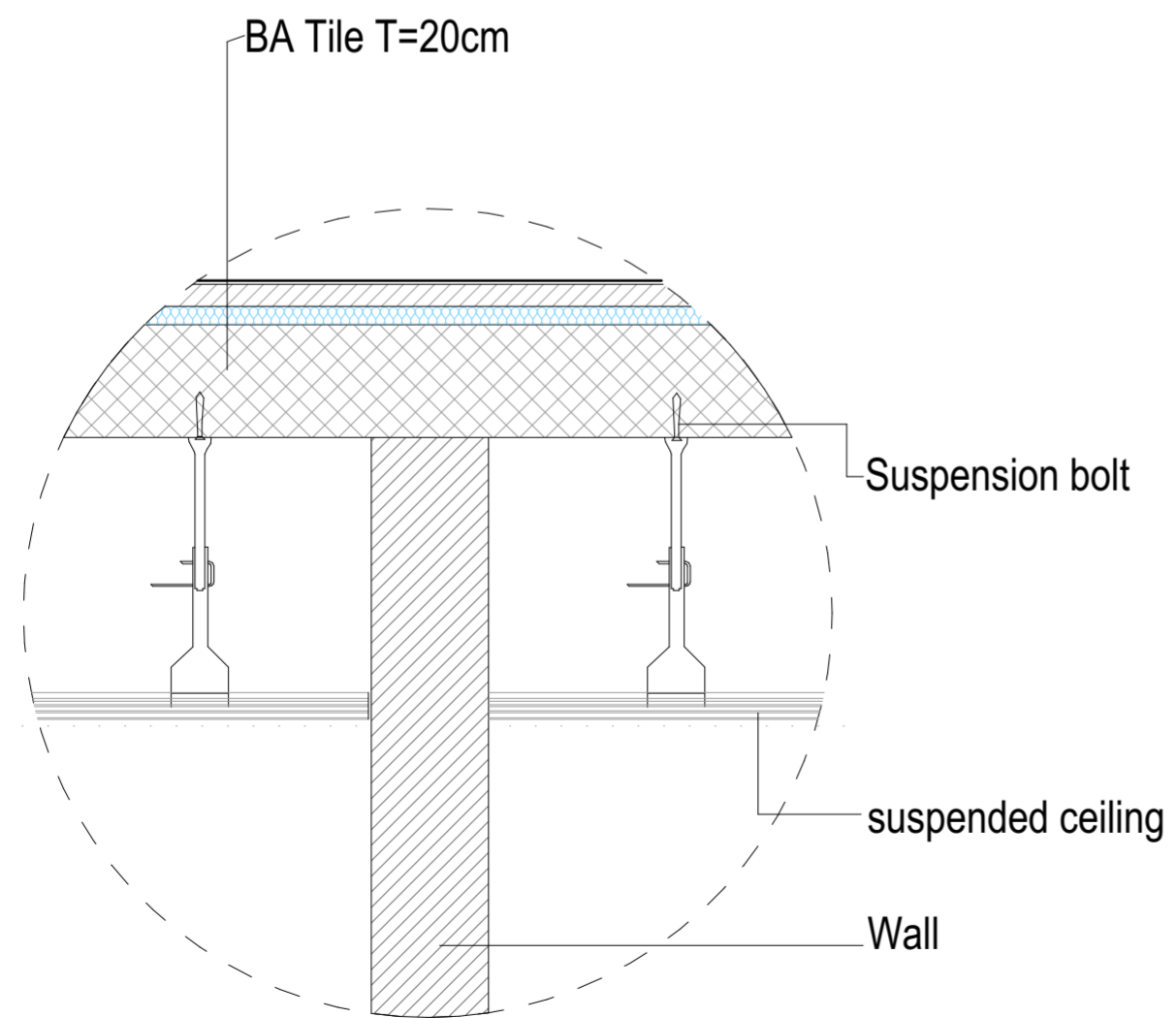
EXPLODED IZOMETRY

AGNESA KOKOLLARI
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ANISA MENXHIQI
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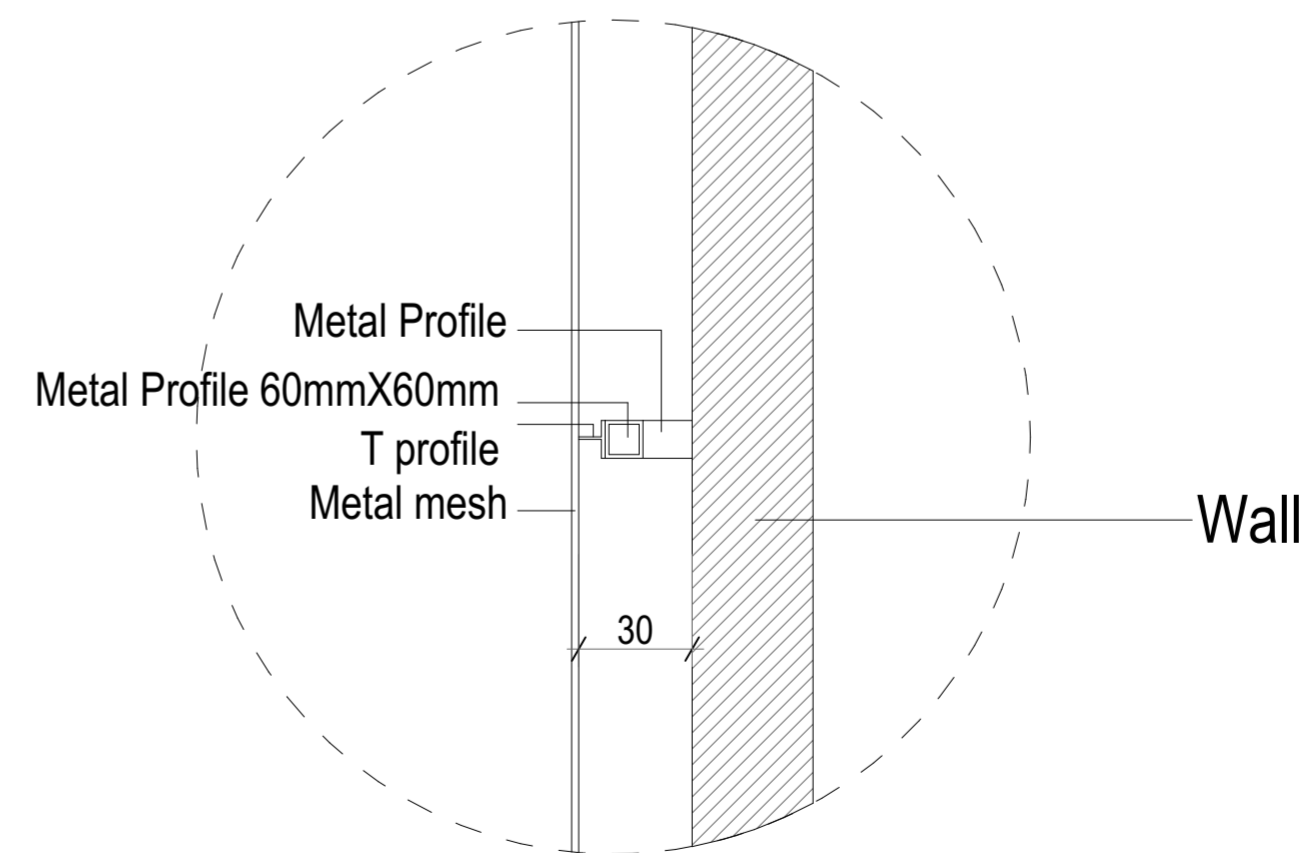




D3: Detail of the suspended ceiling



D4: Facade Detail



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STUDIO
ARSENAL "MEMORY PARK"

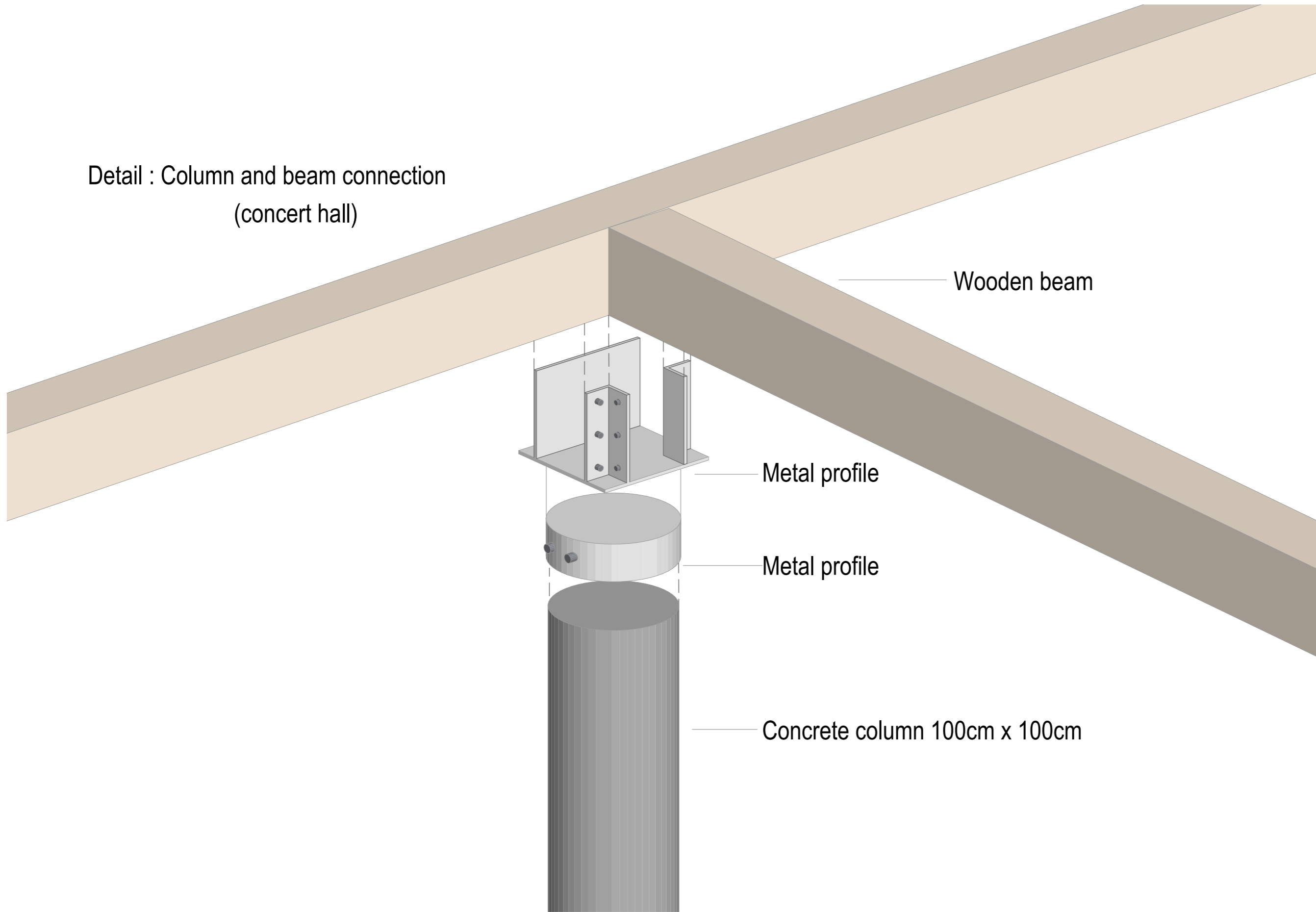
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FATMIR XHAFERI
JOZEF DRESHAJ

Detail : Column and beam connection
(concert hall)



Wooden beam

Metal profile

Metal profile

Concrete column 100cm x 100cm



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PROF. ASS. DR. FLAKA XERKA BEQIRI
PROF. ASS. DR. ROZAFI BASHA

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ASS. PHD CAND. MIRADJE LUKSHINI
ASS. DR. TECH. VLORA ALIJ
ASS. RINA BROVINA
ASS. FIONA AVDIU

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ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAJERI
JOZEF DRESHAJ

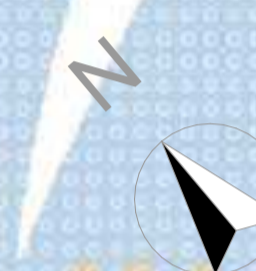


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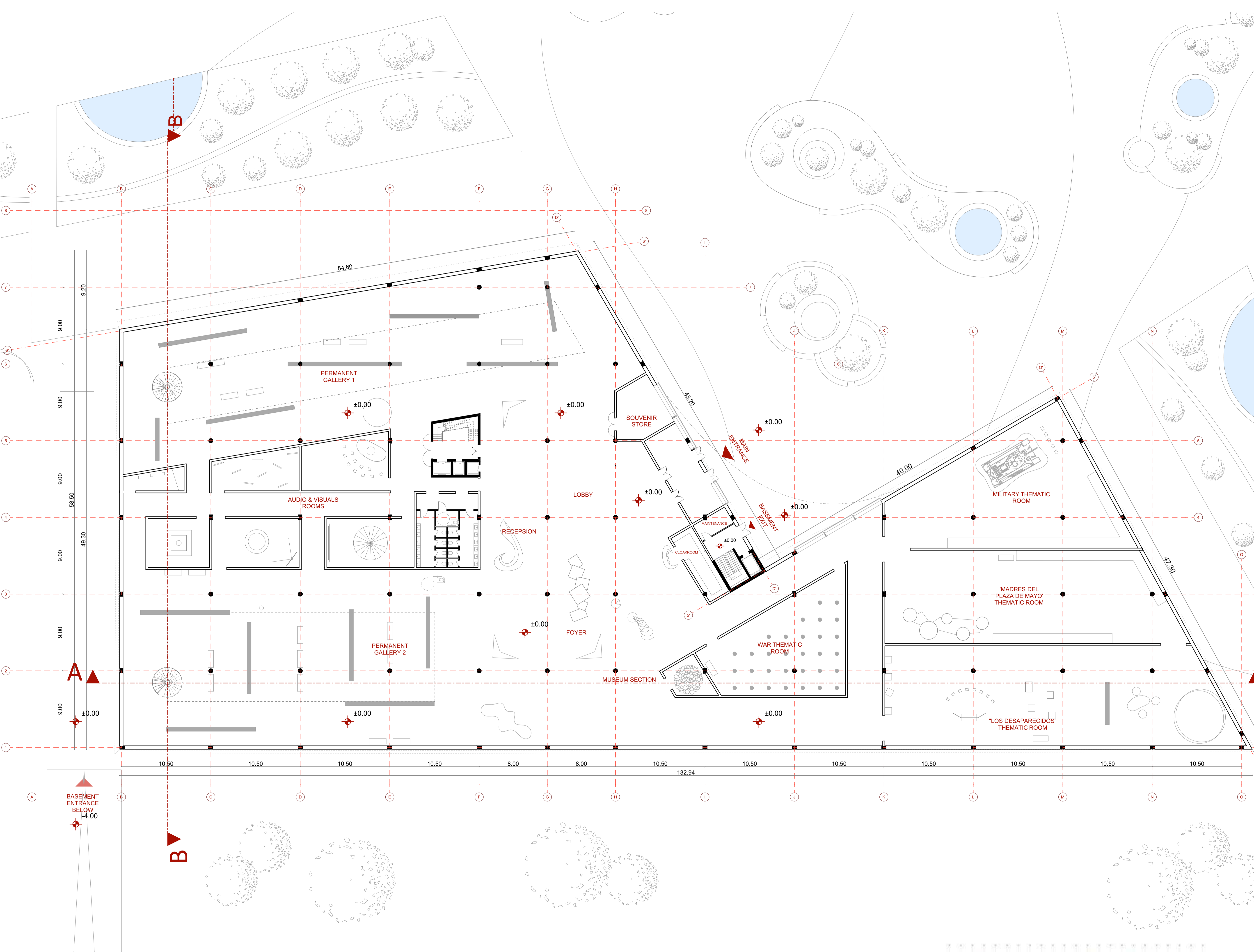
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MUSEUM AND GALLERY
GROUND FLOOR
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ



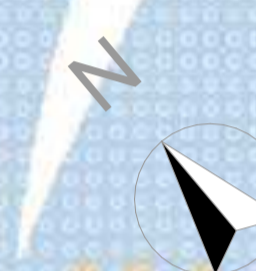


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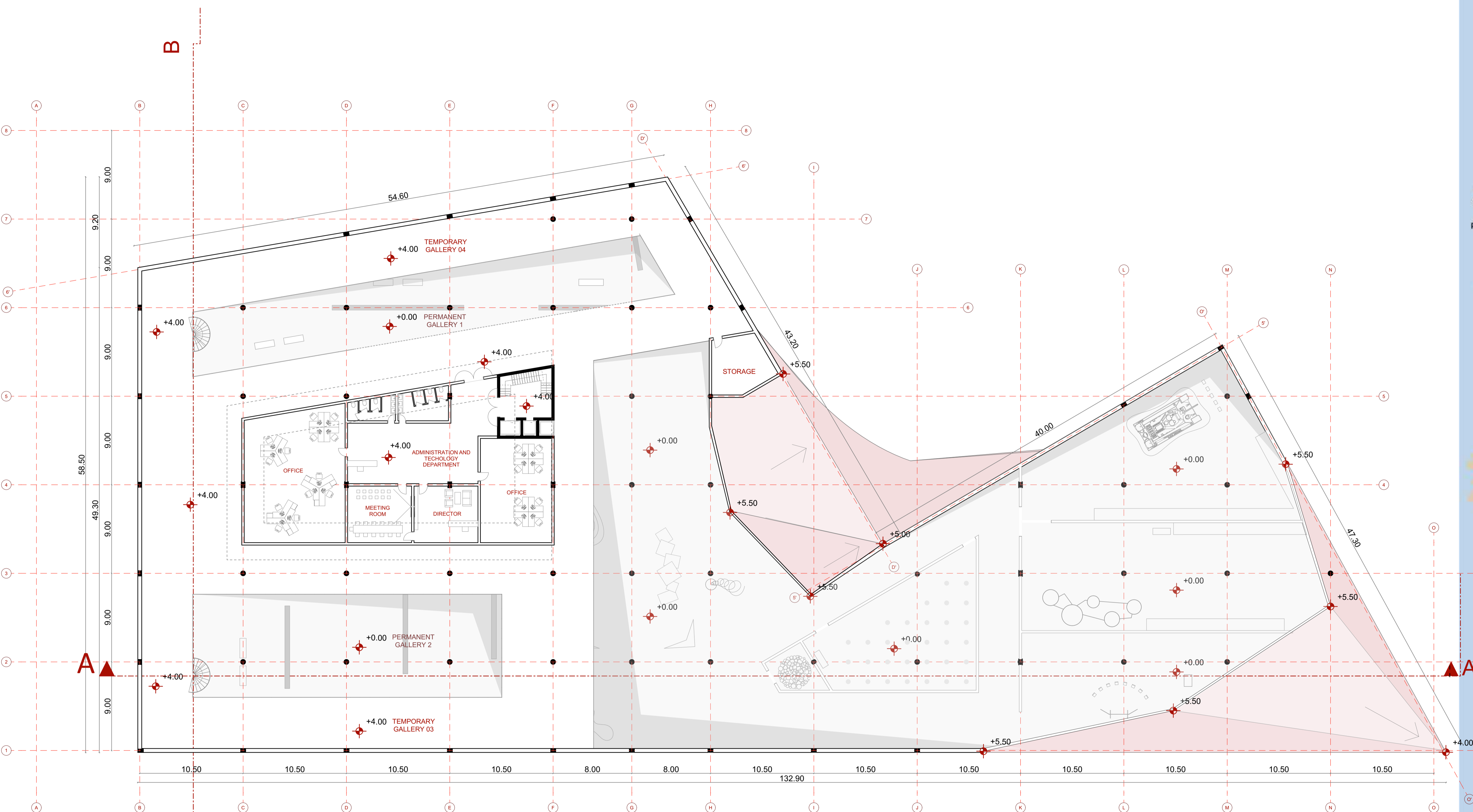
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ASS. FIONA AVDIU



MUSEUM AND GALLERY
FIRST FLOOR
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ





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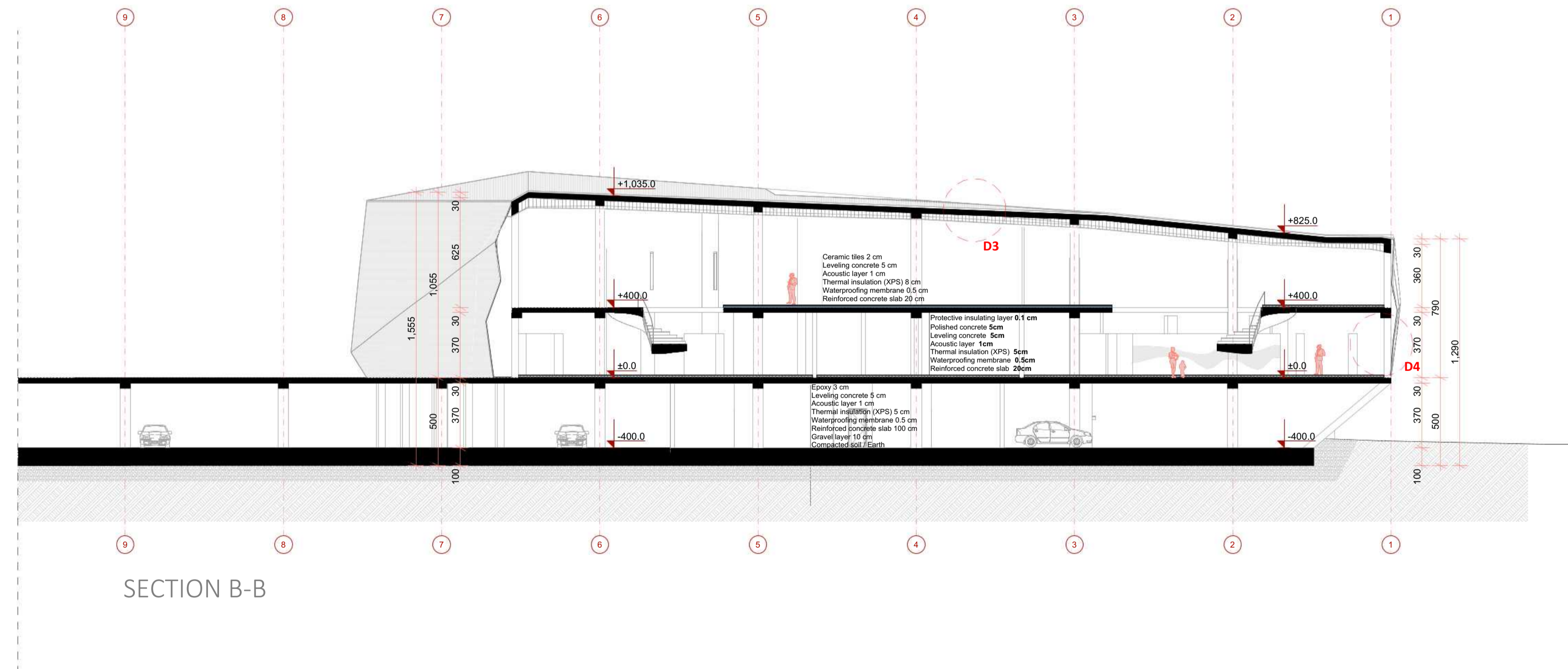
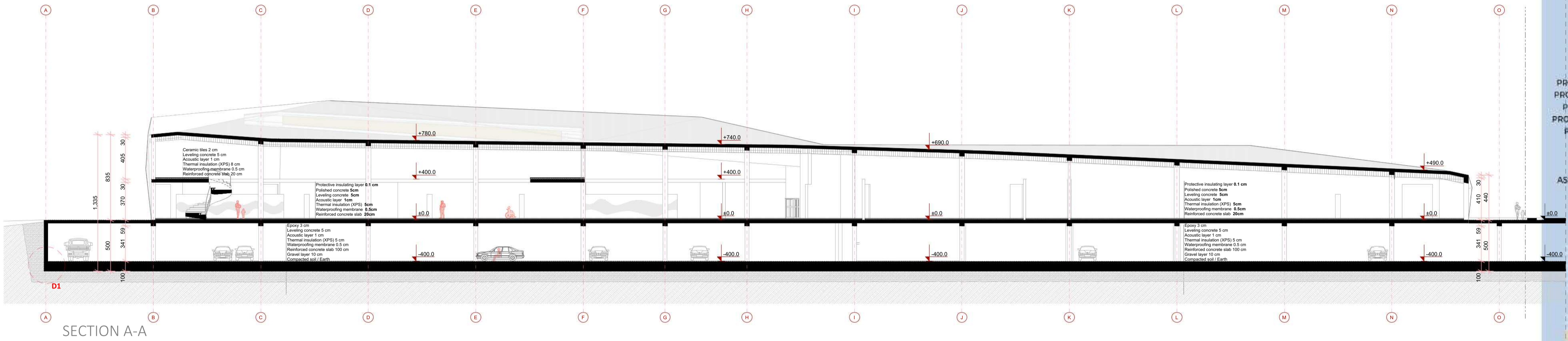
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ASS. FIONA AVDIU

MUSEUM AND GALLERY
SECTION A-A, B-B
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ





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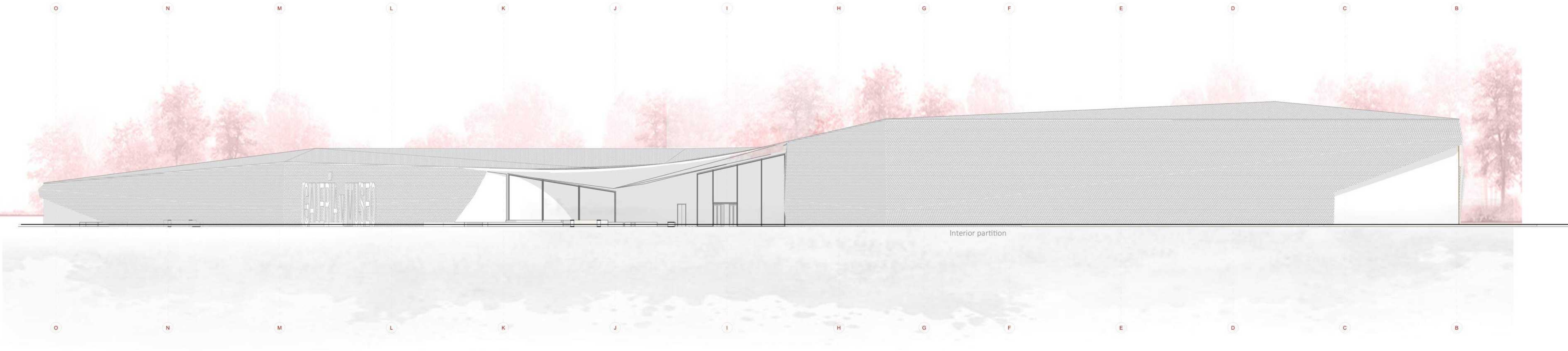
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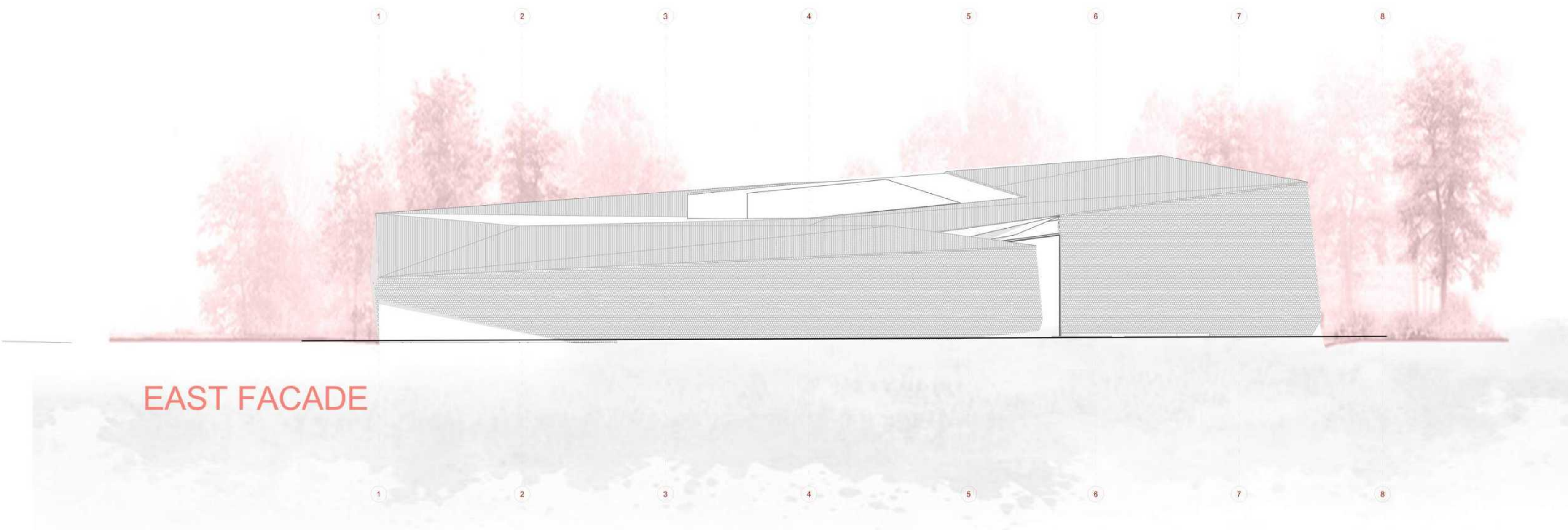
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ASS. FIONA AVDIU

MUSEUM AND GALLERY
NORTH & EAST FACADE
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAVERI
JOZEF DRESHAJ



NORTH FACADE



EAST FACADE



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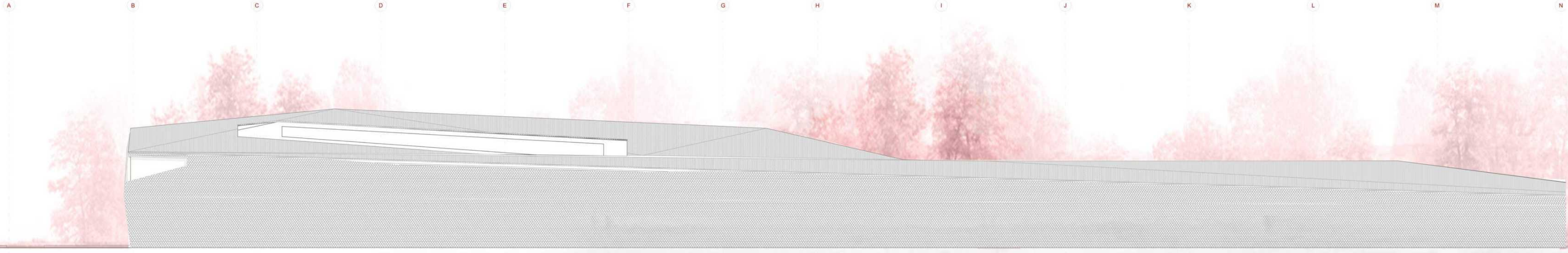
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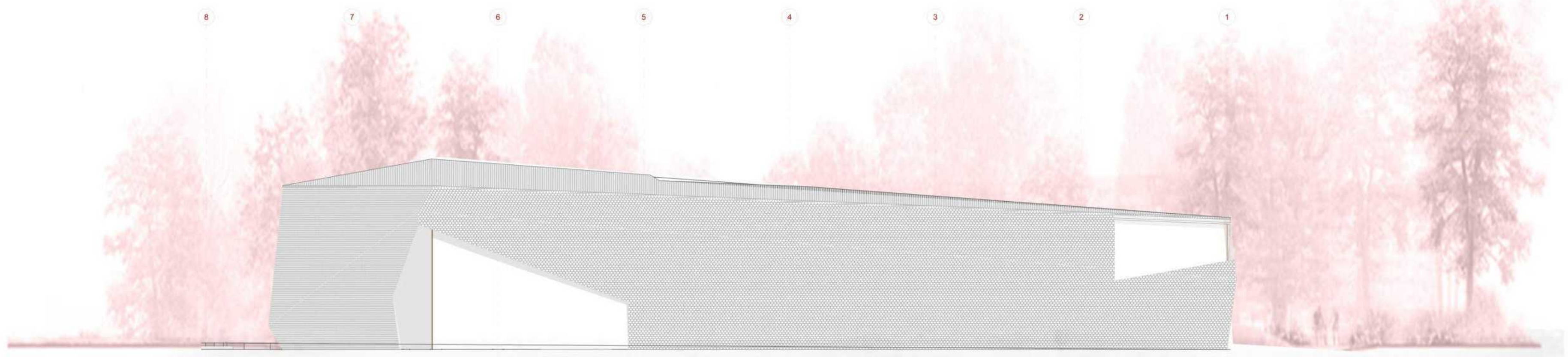
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MUSEUM AND GALLERY
SOUTH & WEST FACADE
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
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SOUTH FACADE



WEST FACADE





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ASS. FIONA AVDIU

3D VIZUALIZATION



AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
PATRIR XHAFER
JOZEF DRESHAJ



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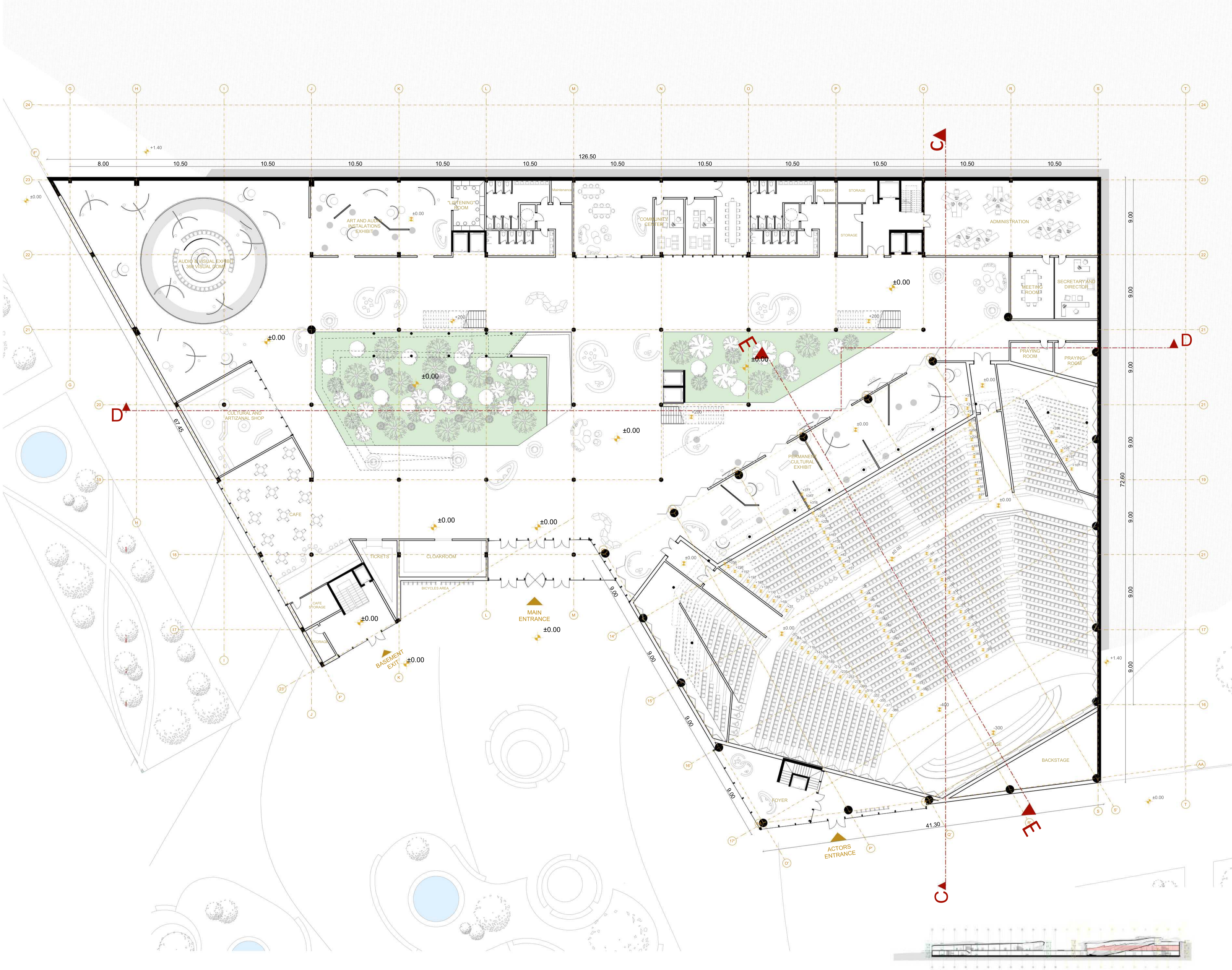
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ASS. FIONA AVDIU

3D VISUALIZATION



AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ

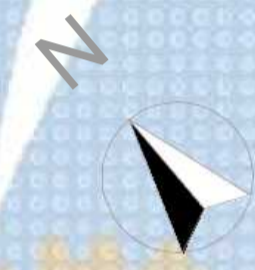


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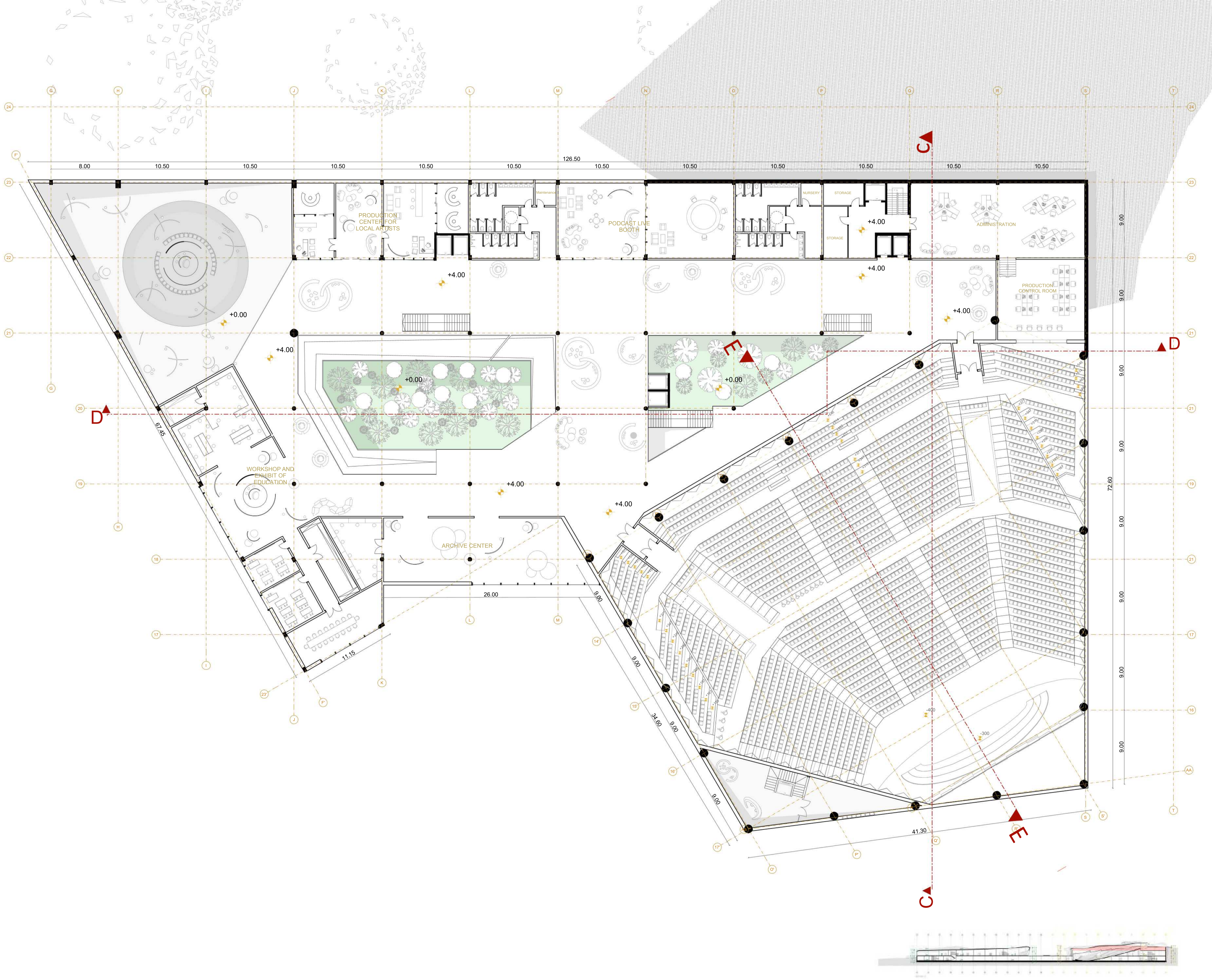
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CONCERT HALL
GROUND FLOOR
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHA FERI
JOZEF DRESHAJ

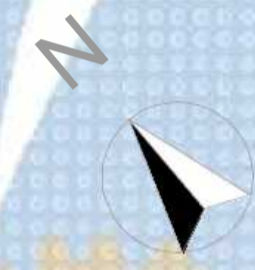


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CONCERT HALL
FIRST FLOOR
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ



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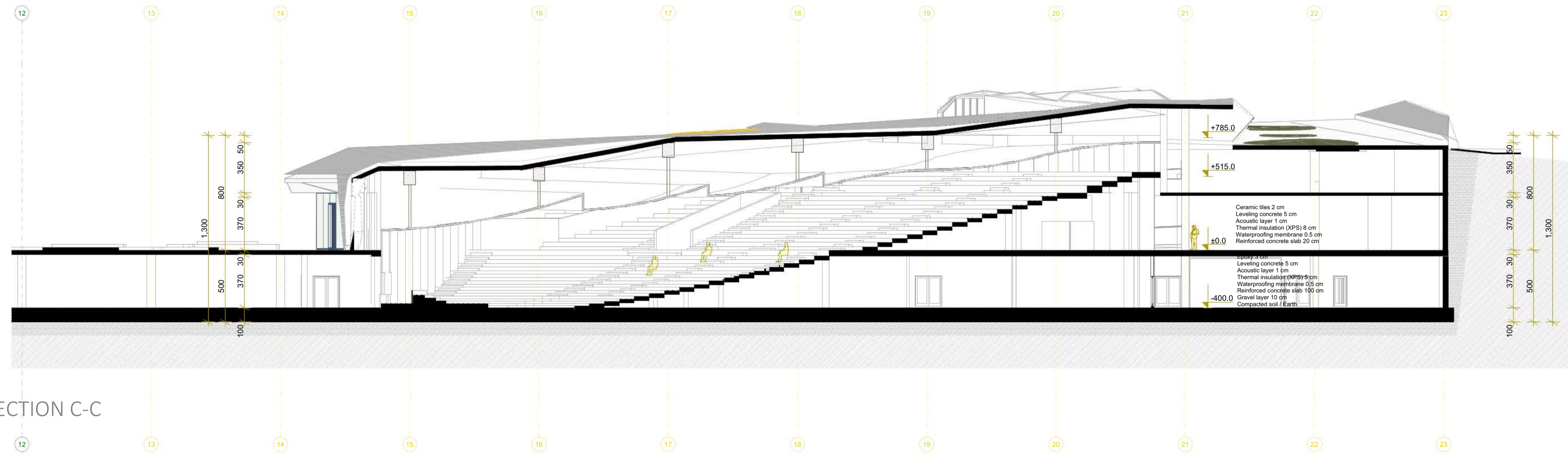
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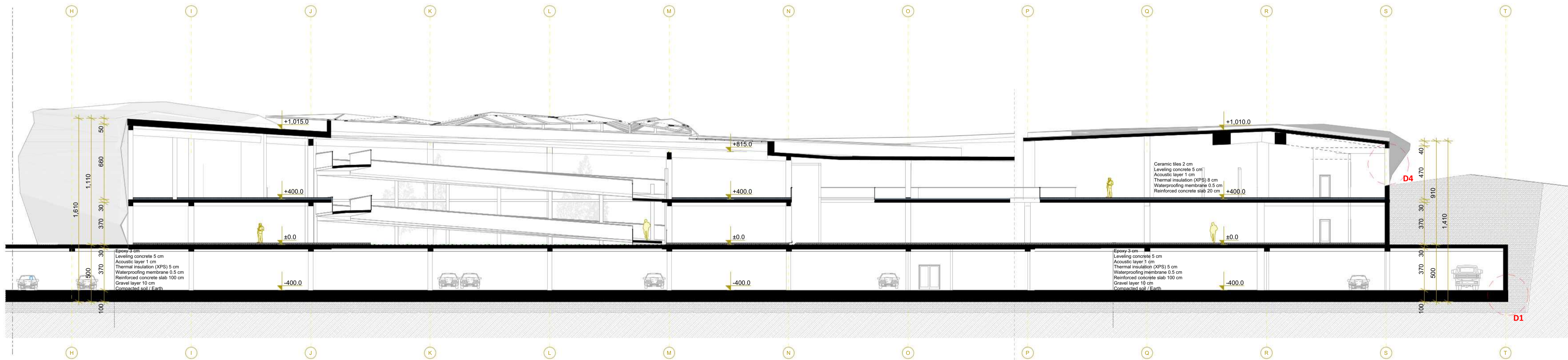
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CONCERT HALL
SECTION C-C ,D-D
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ



SECTION C-C



SECTION D-D



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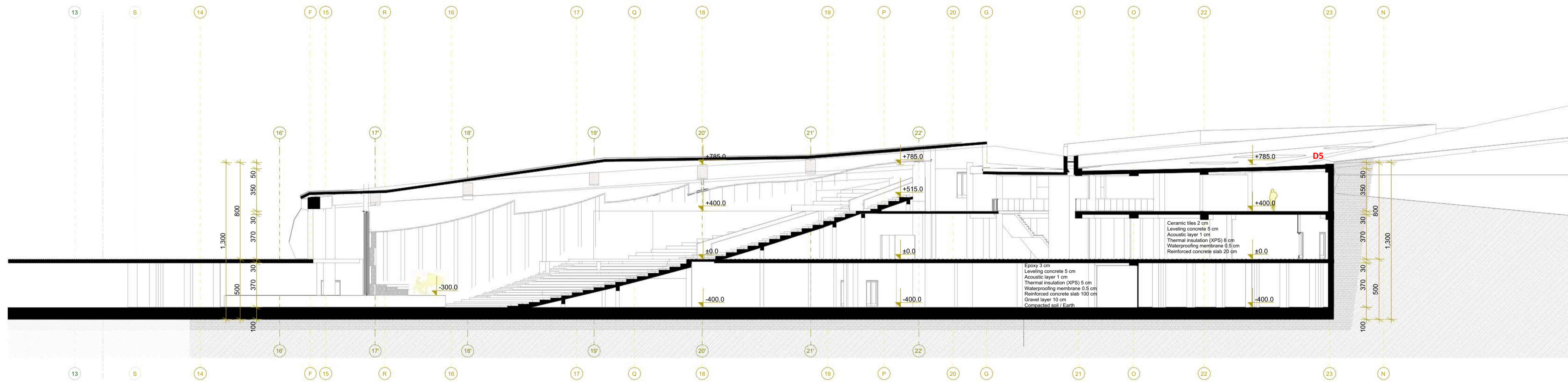
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ASS. FIONA AVDIU

CONCERT HALL
SECTION E-E
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ



SECTION E-E



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ASS. PHD CAND. MIRADIE UKSHINI
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ASS. RINA BROVINA
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CONCERT HALL
NORTH & EAST FACADE
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ

NORTH FACADE

EAST FACADE



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ASS. FIONA AVDIU

CONCERT HALL
SOUTH & WEST FACADE
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ

SOUTH FACADE

WEST FACADE



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3D VIZUALIZATION



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JOZEF DRESHAJ



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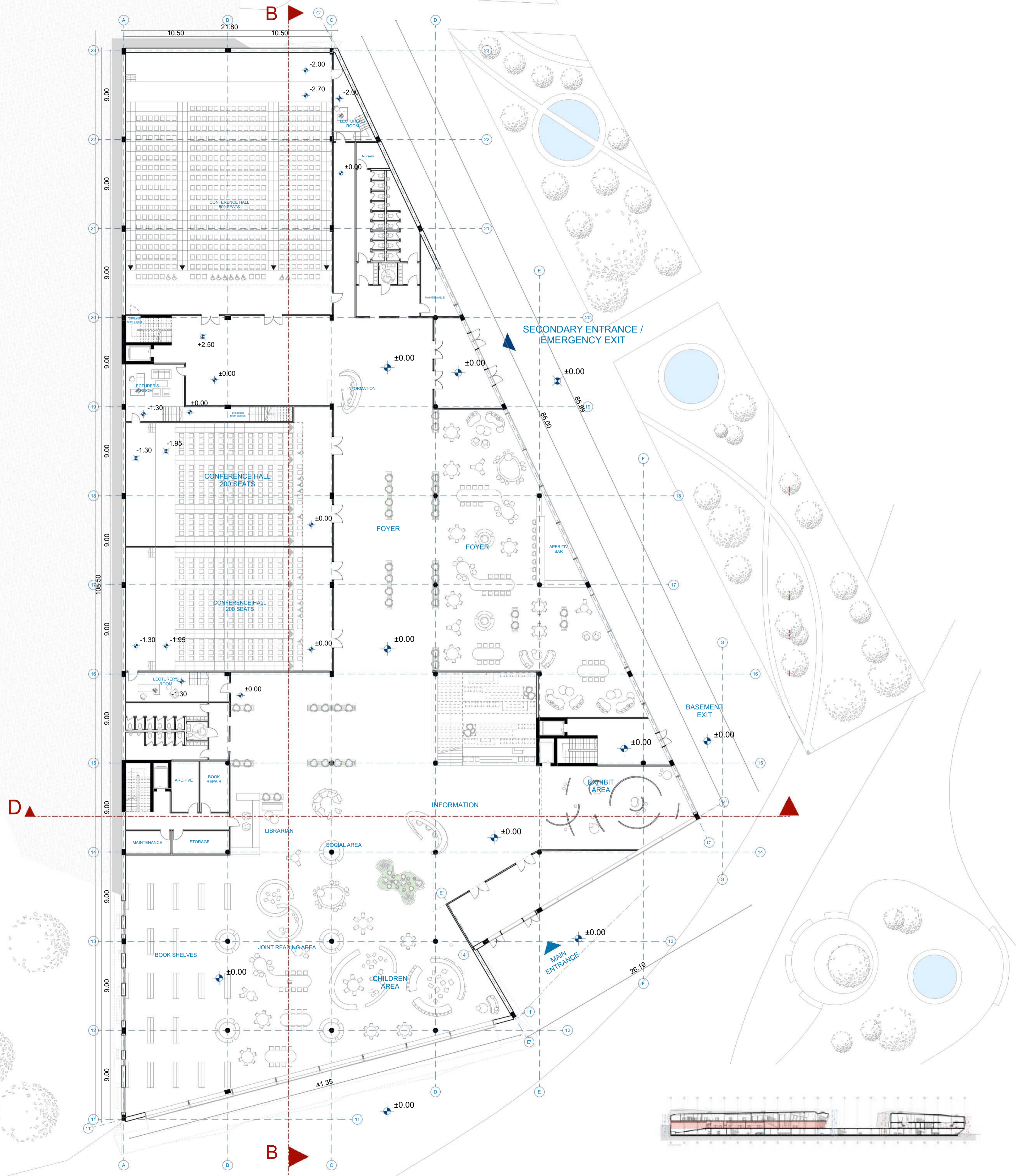
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3D VISUALIZATION

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JOZEF DRESHAJ



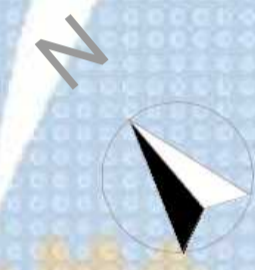


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ASS. FIONA AVDIU



LIBRARY
GROUND FLOOR
1:400

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ

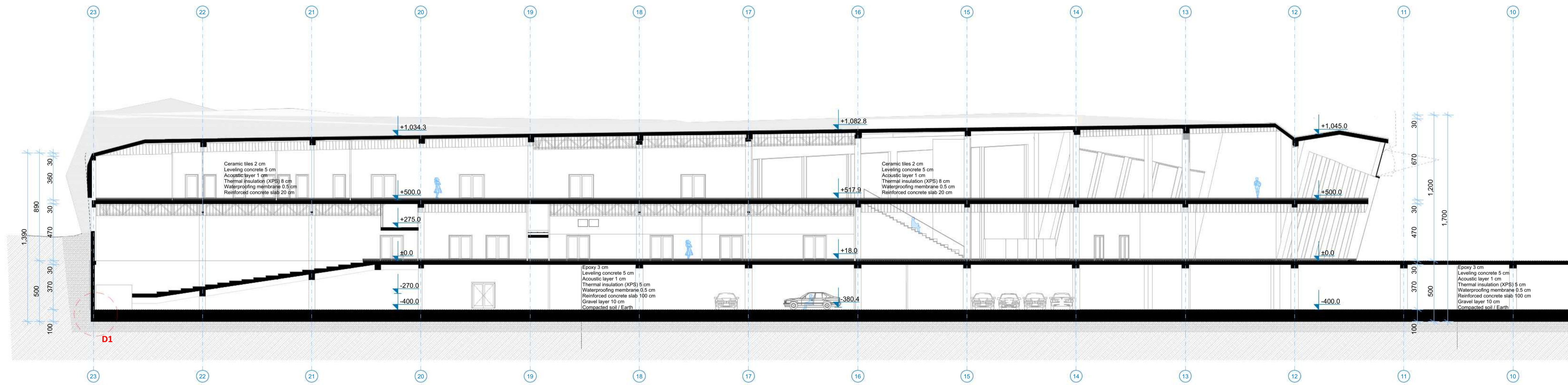


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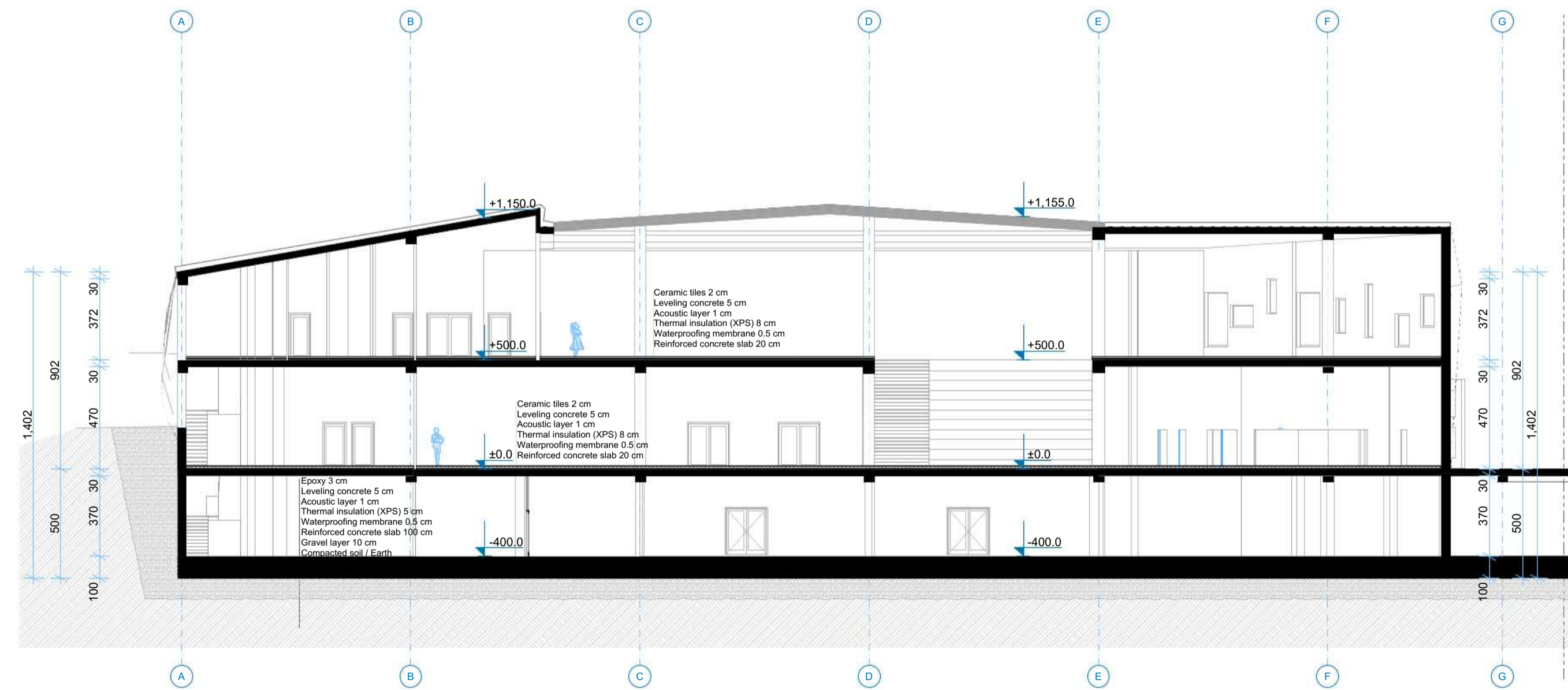
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ASS. RINA BROVINA
ASS. FIONA AVDIU



SECTION B-B



SECTION D-D

LIBRARY
SECTION B-B, D-D
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ



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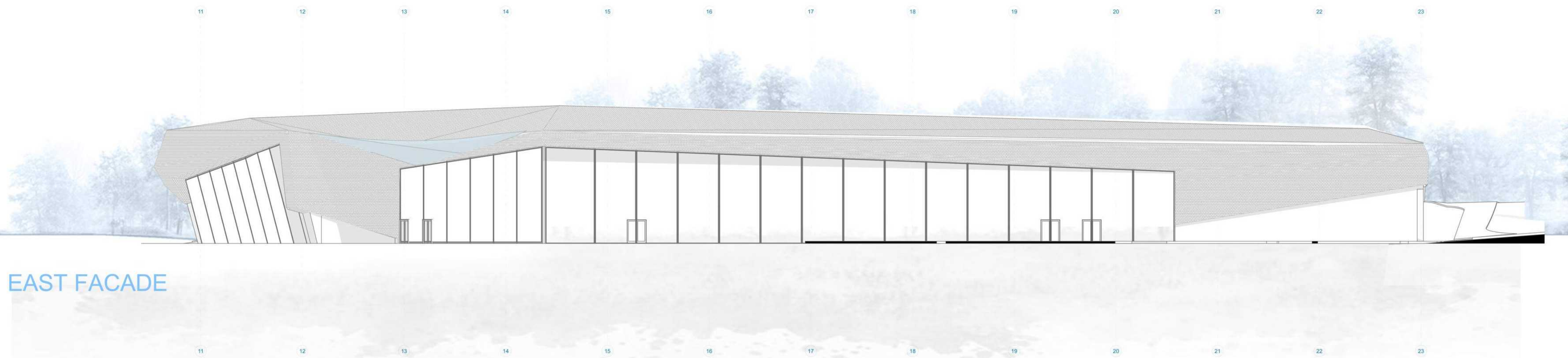
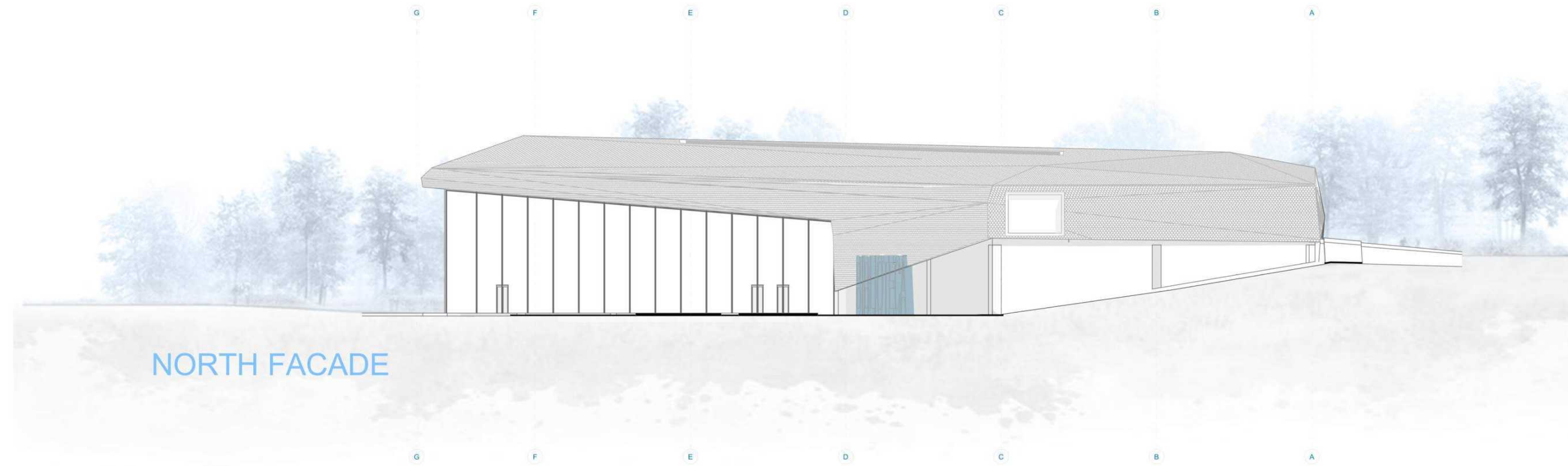
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ASS. FIONA AVDIU

LIBRARY
NORTH & EAST FACADE
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
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JOZEF DRESHAJ





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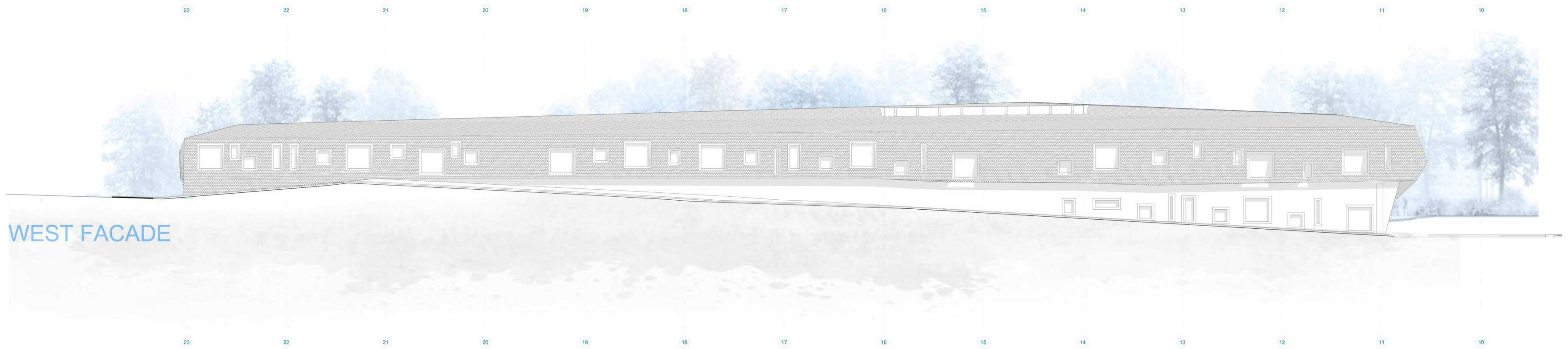
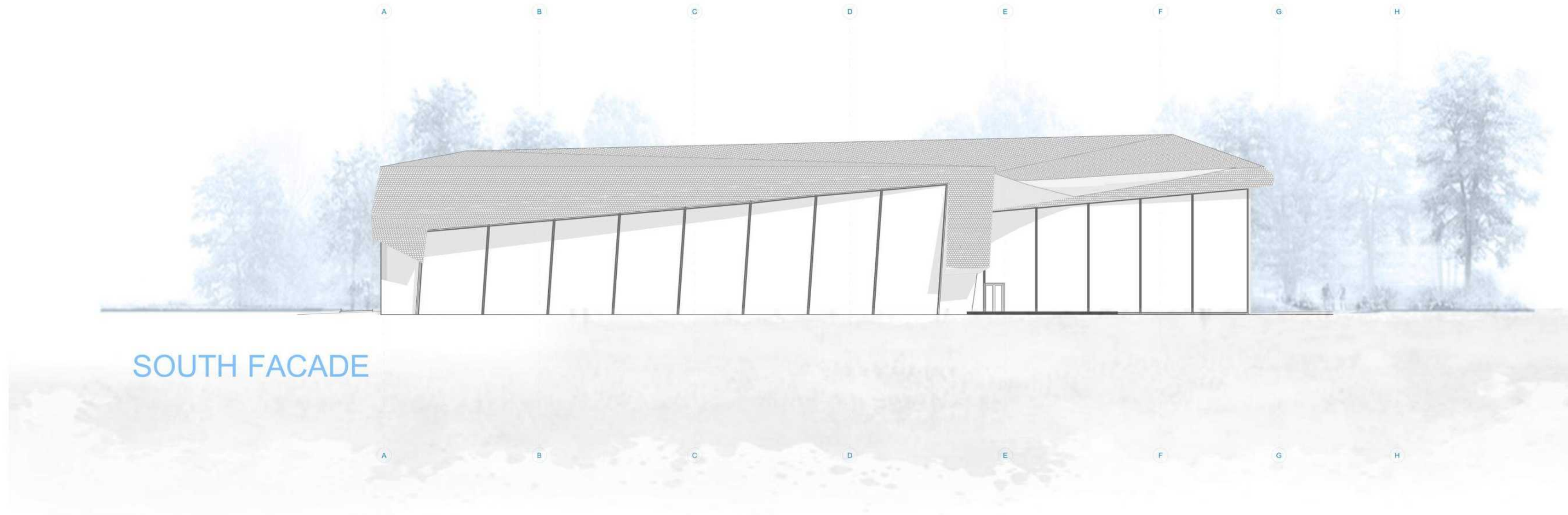
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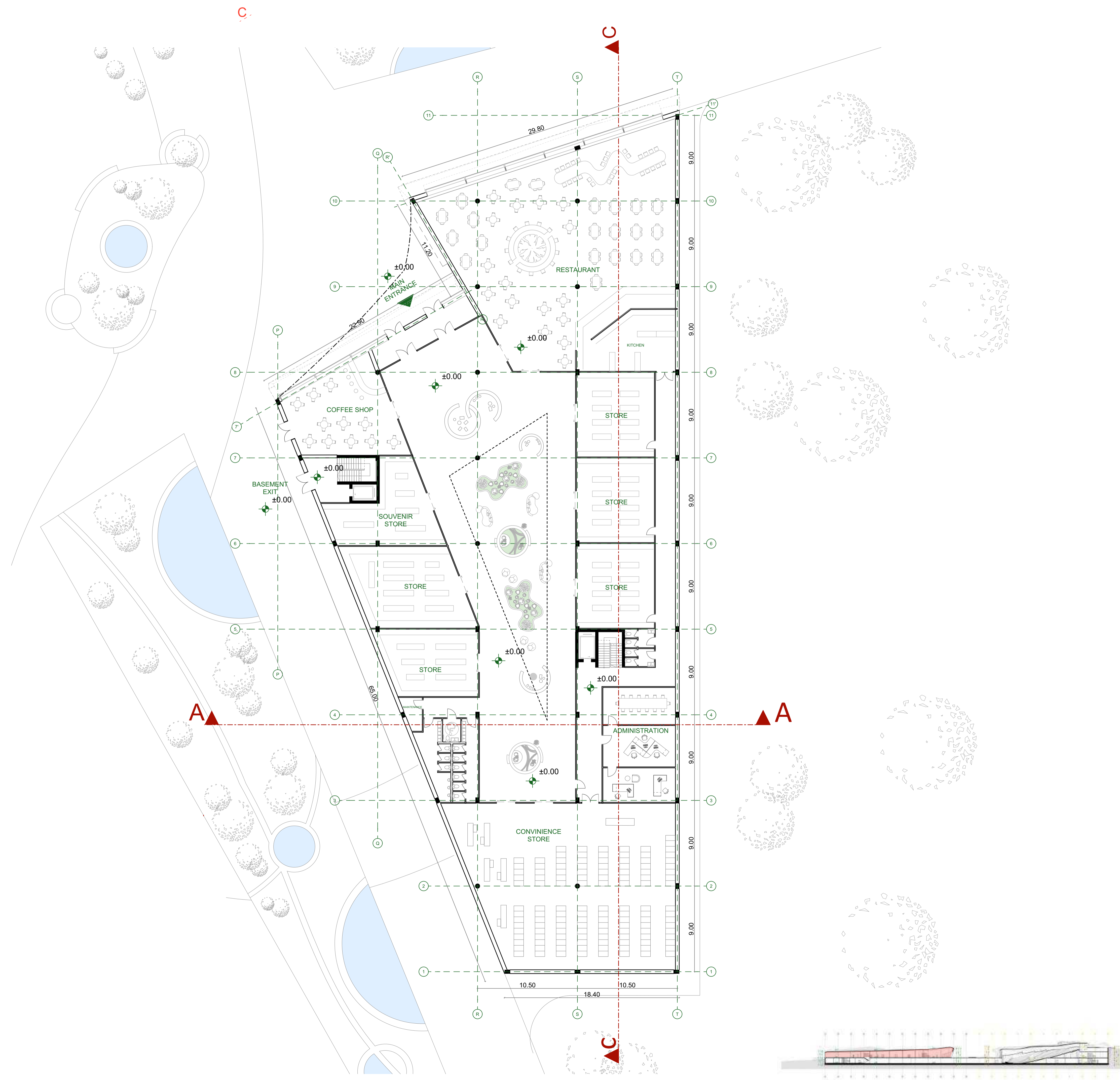
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ASS. FIONA AVDIU

LIBRARY
SOUTH & WEST FACADE
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ





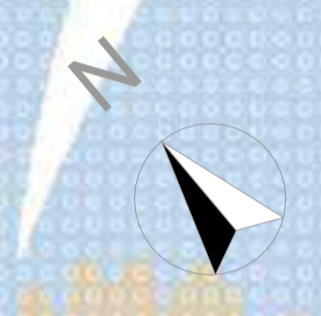


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ASS. RINA BROVINA
ASS. FIONA AVDIU



COMERCIAL BUILDING
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ



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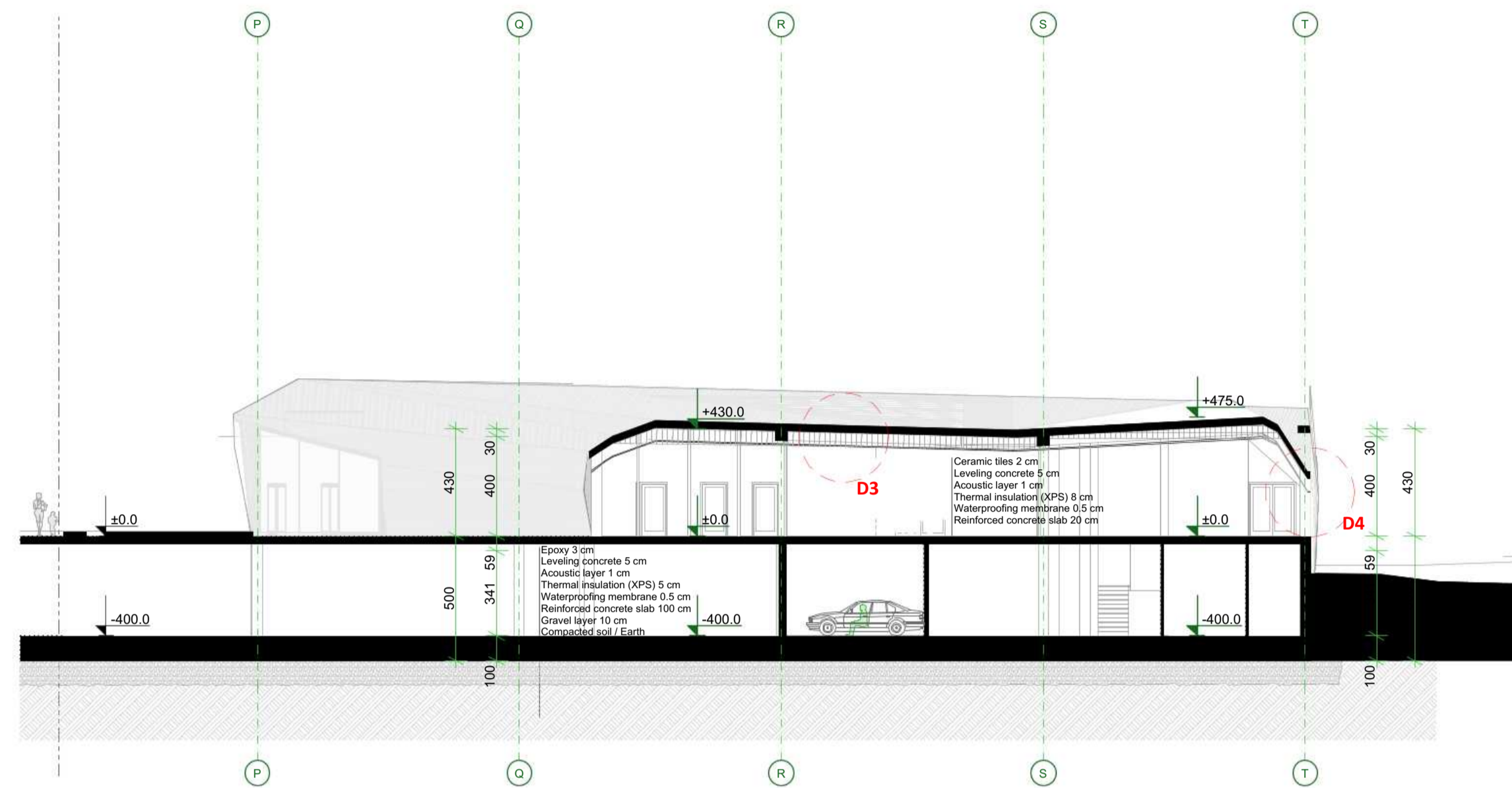
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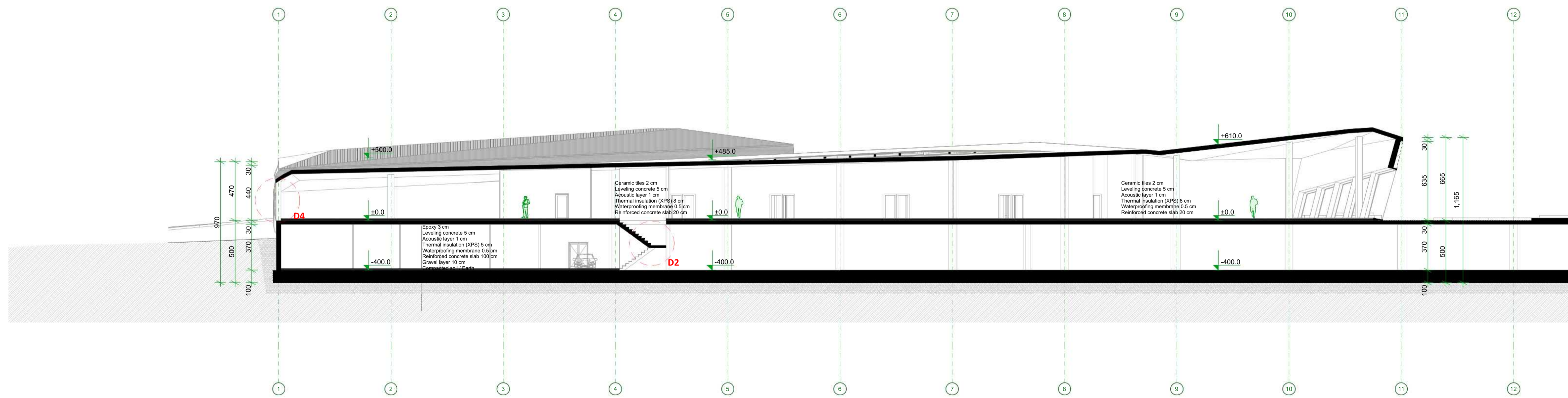
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COMMERCIAL BUILDING
SECTION A-A ,C-C
1:200

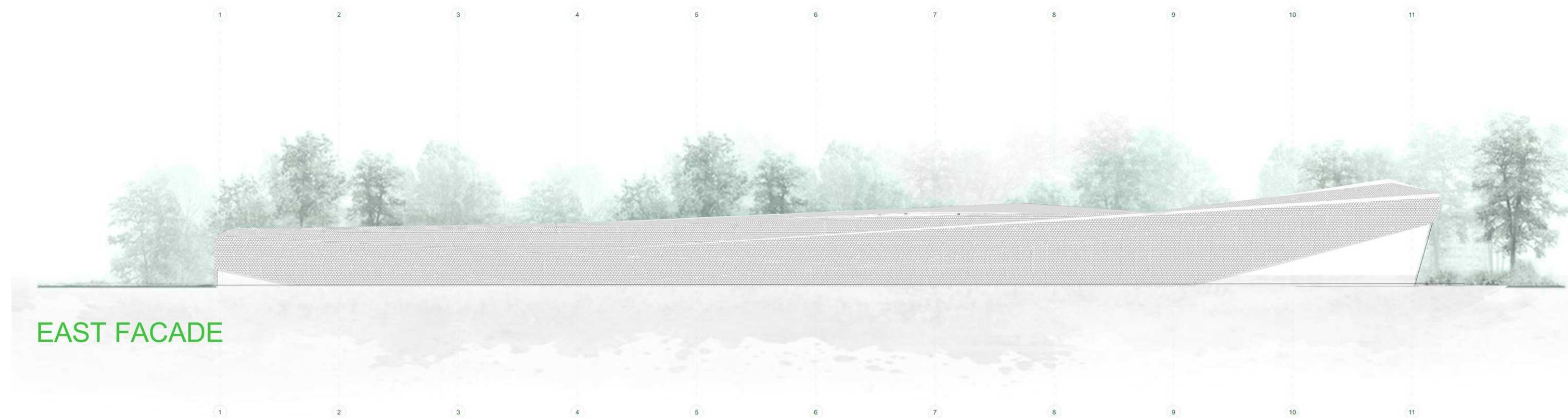
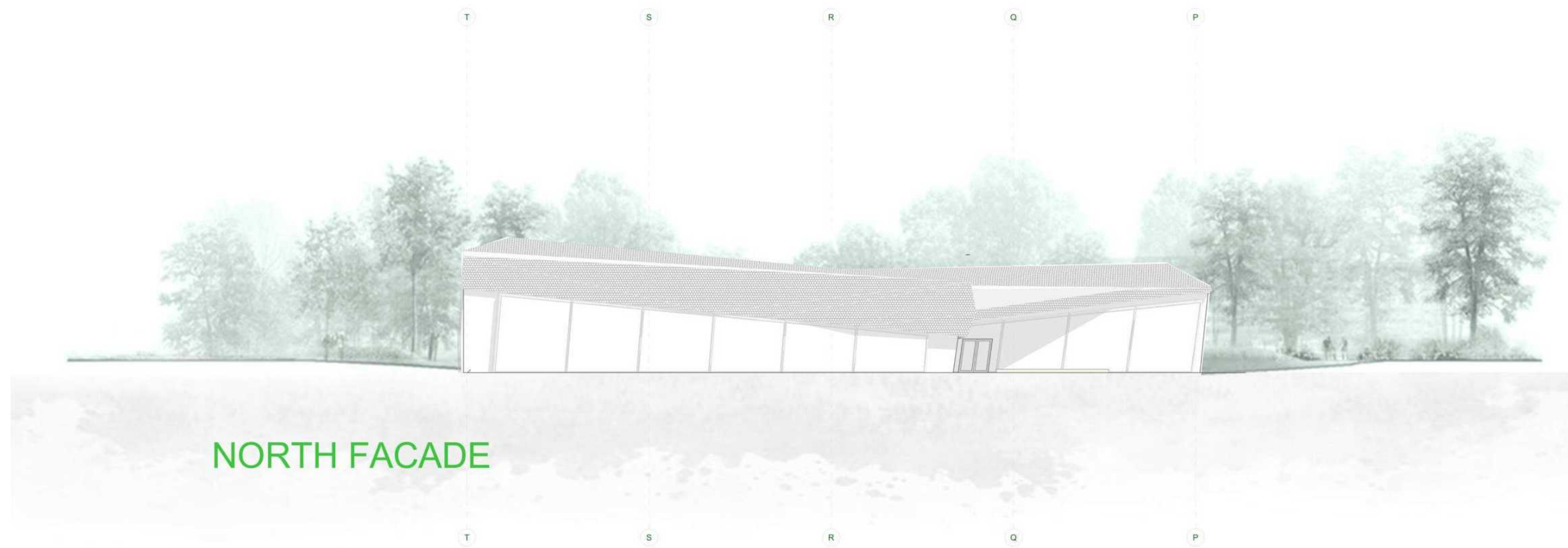
AGNESA KOKOLLARI
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SECTION A-A



SECTION C-C



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STUDIO
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COMMERCIAL BUILDING
NORTH & EAST FACADE
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
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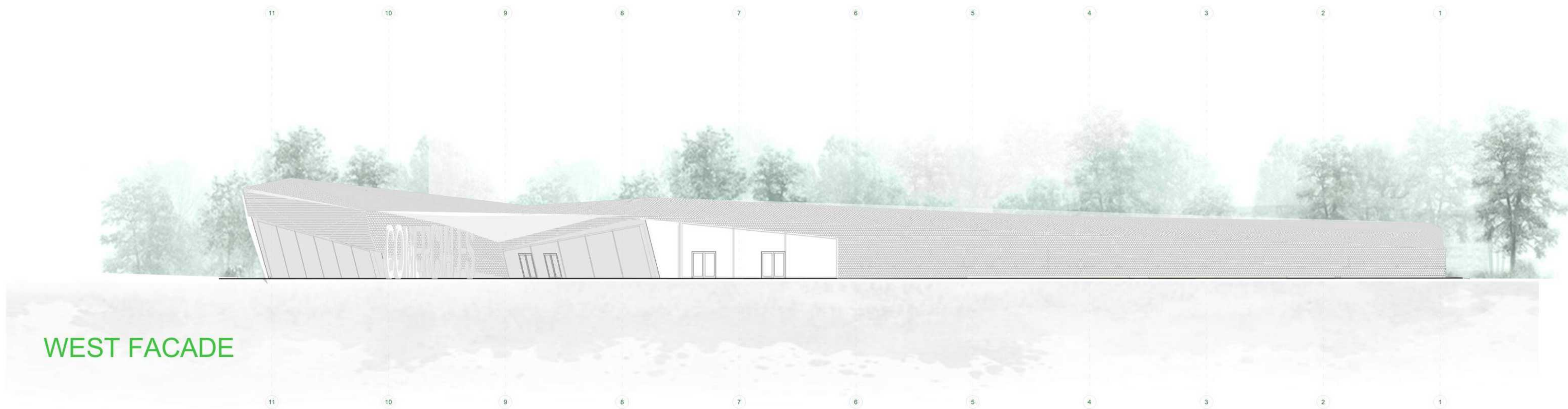
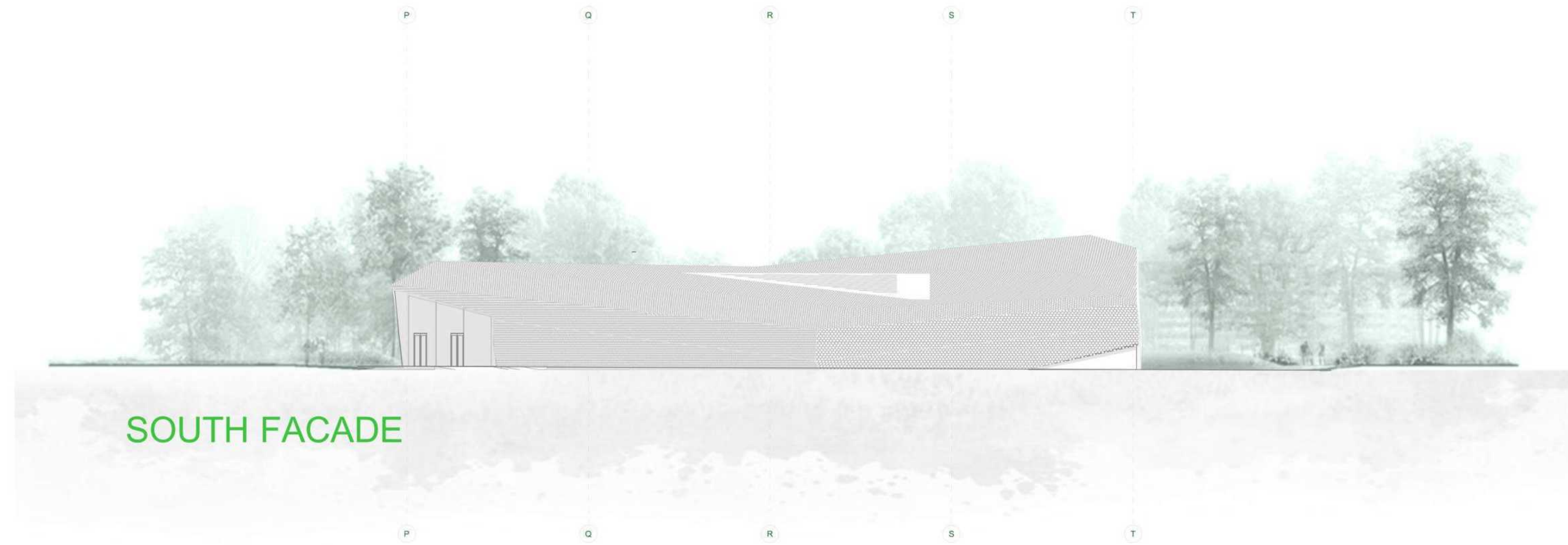
STUDIO
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COMMERCIAL BUILDING
SOUTH & WEST FACADE
1:200

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
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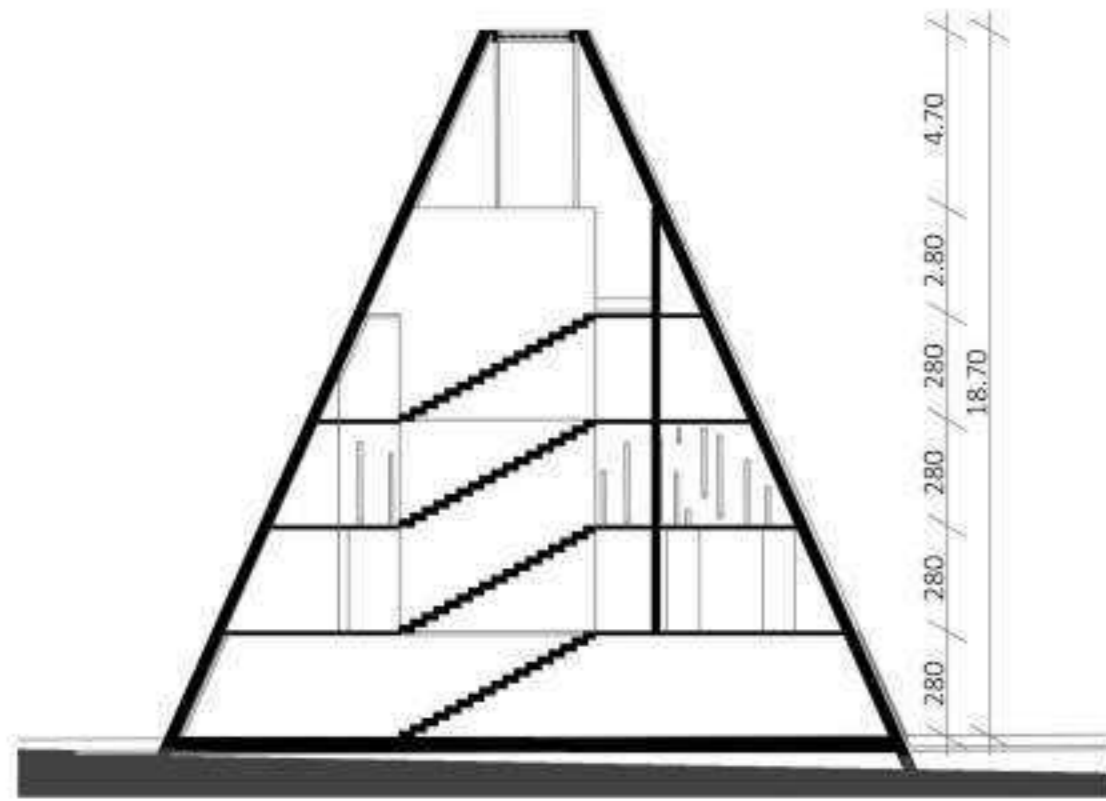
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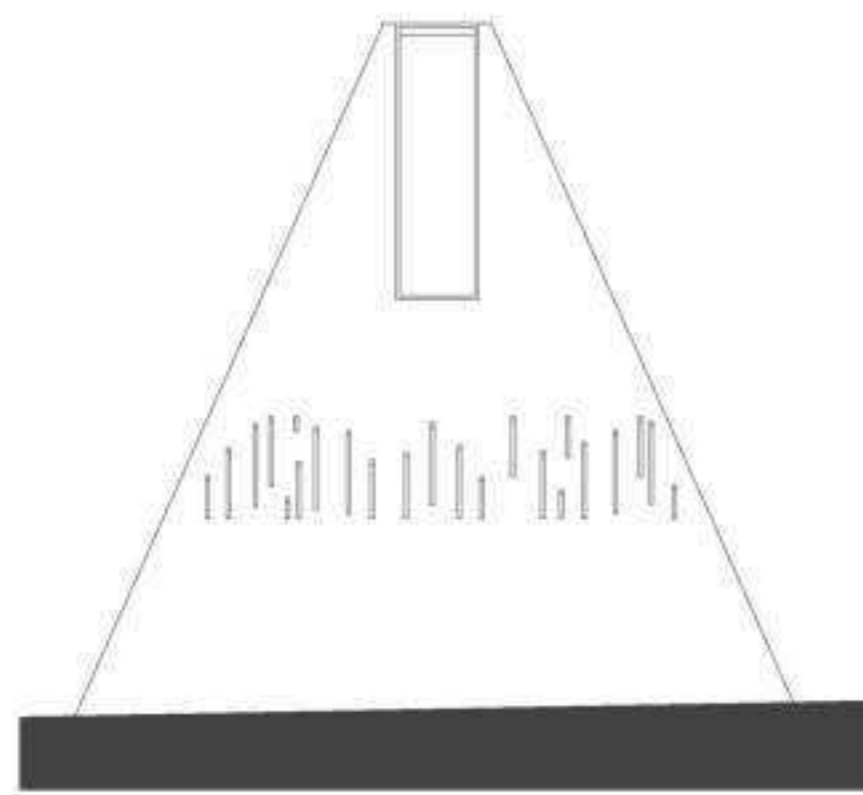
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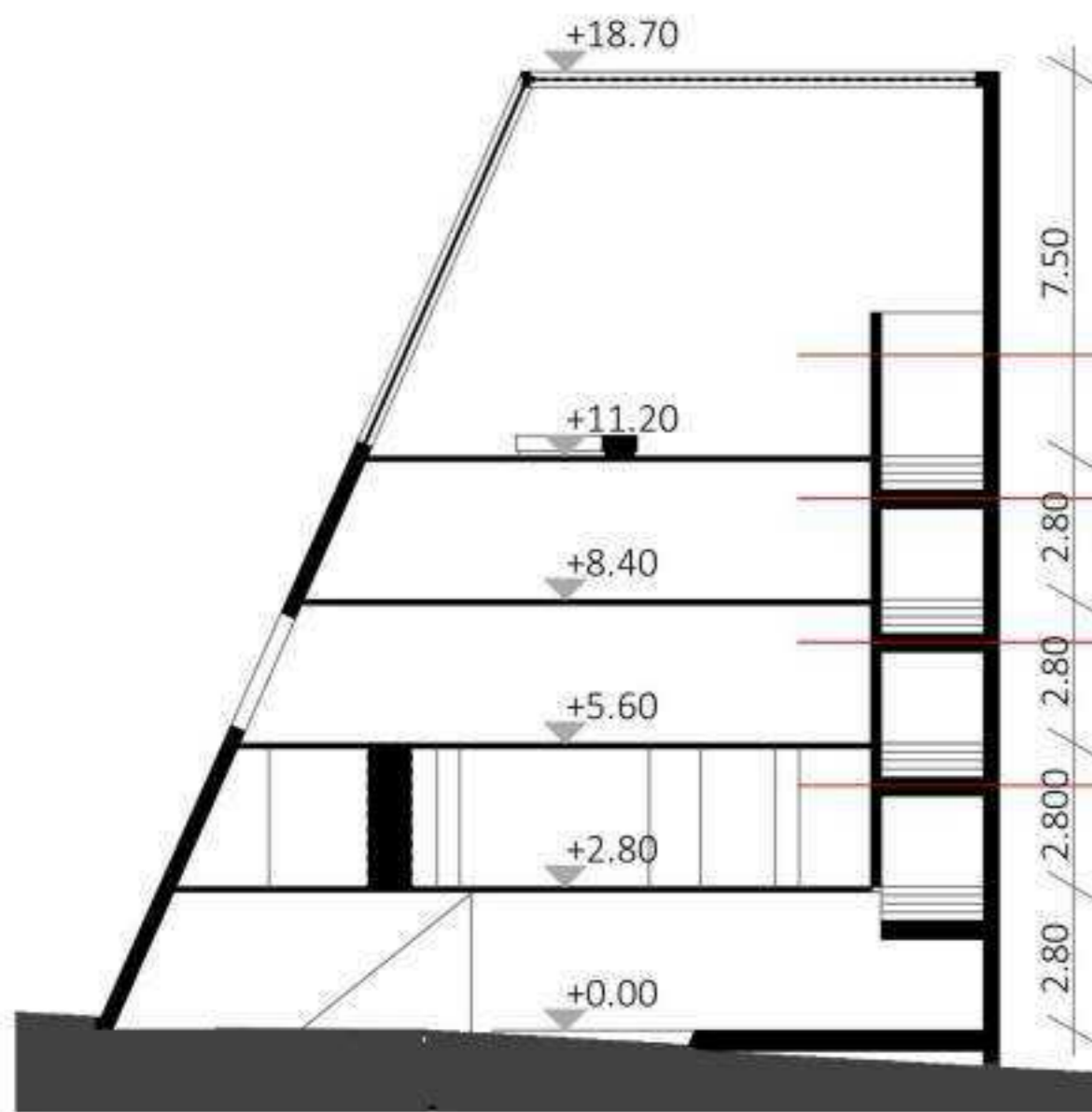
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SECTION 1:200



NORTH EAST FACADE 1:200



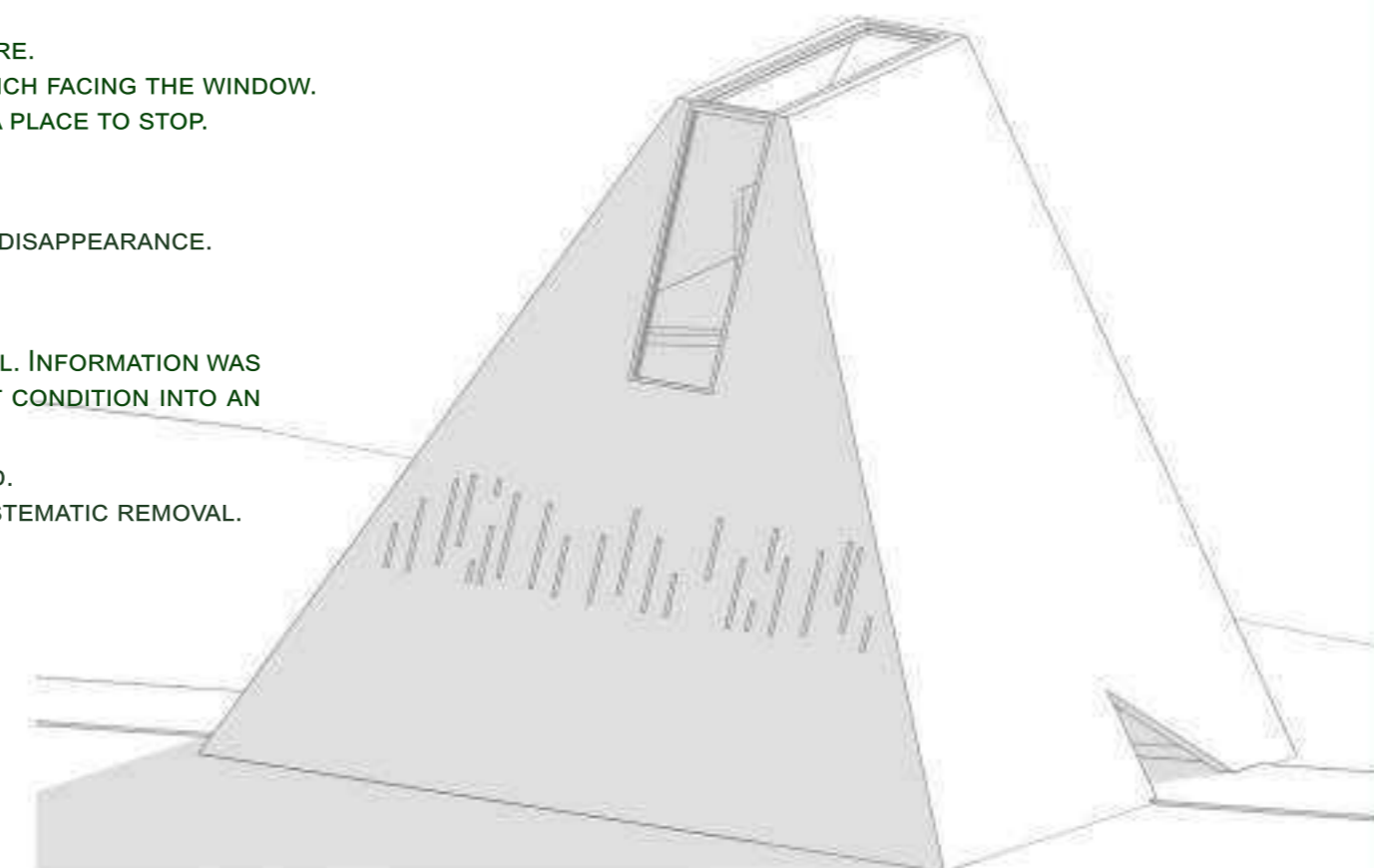
PAVILION OF ABSENCE

THE PAVILION UNFOLDS AS A SEQUENCE OF VOIDS CARVED FROM A SOLID MASS. EACH ROOM REGISTERS ABSENCE THROUGH SUBTRACTION, DARKNESS, PARTIAL LIGHT, AND ENCLOSURE. THE FINAL ROOM DEPARTS FROM THIS LOGIC WITHOUT NEGATING IT. THIS ROOM CONTAINS ONLY A BENCH FACING THE WINDOW. THE VISITOR DOES NOT PASS THROUGH IT, NOR DOES IT OFFER A DESTINATION OR RESOLUTION. IT IS A PLACE TO STOP.

THIS ROOM CONTAINS NOTHING BECAUSE WHAT BELONGED HERE WAS DELIBERATELY TAKEN AWAY. BETWEEN 1976 AND 1983, ARGENTINA'S MILITARY DICTATORSHIP CARRIED OUT A SYSTEM OF FORCED DISAPPEARANCE. MEN AND WOMEN WERE REMOVED FROM THEIR HOMES, WORKPLACES, CLASSROOMS, AND STREETS.

IN THIS PAVILION, LIGHT IS NOT USED TO REVEAL SPACE, BUT TO CONFIRM WHAT IS MISSING. DURING ARGENTINA'S DIRTY WAR, FORCED DISAPPEARANCE OPERATED THROUGH REMOVAL AND DENIAL. INFORMATION WAS WITHHELD, BODIES WERE HIDDEN, AND THE TRUTH WAS FRAGMENTED. THIS ROOM TRANSLATES THAT CONDITION INTO AN ARCHITECTURAL EXPERIENCE BY ALLOWING LIGHT TO ENTER WITHOUT FULLY ILLUMINATING.

THIS PAVILION IS CONCEIVED AS A SOLID MASS FROM WHICH SPACE HAS BEEN DELIBERATELY REMOVED. DURING ARGENTINA'S DIRTY WAR (1976-1983), FORCED DISAPPEARANCE FUNCTIONED THROUGH SYSTEMATIC REMOVAL. THIS PAVILION TRANSLATES THAT POLITICAL OPERATION INTO SPATIAL TERMS. EACH VOID IS CUT FROM A CONTINUOUS MASS. THE VOIDS ARE INTENTIONALLY UNRESOLVED.



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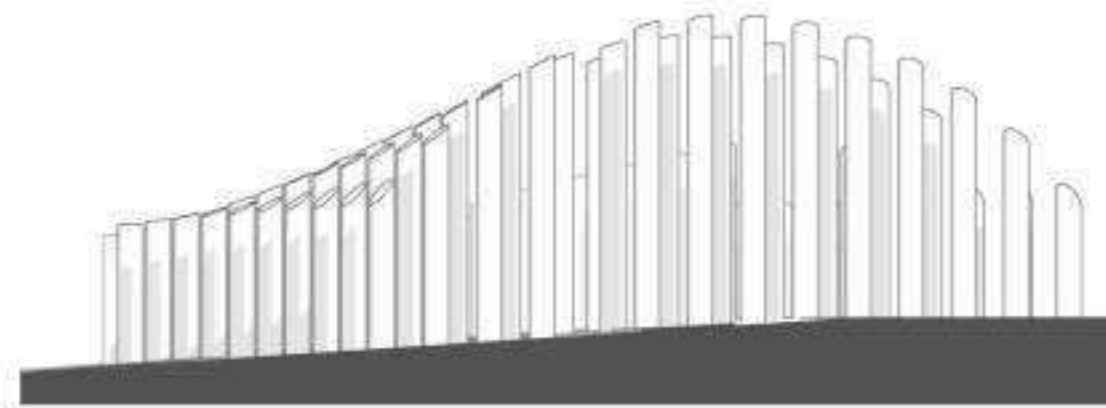
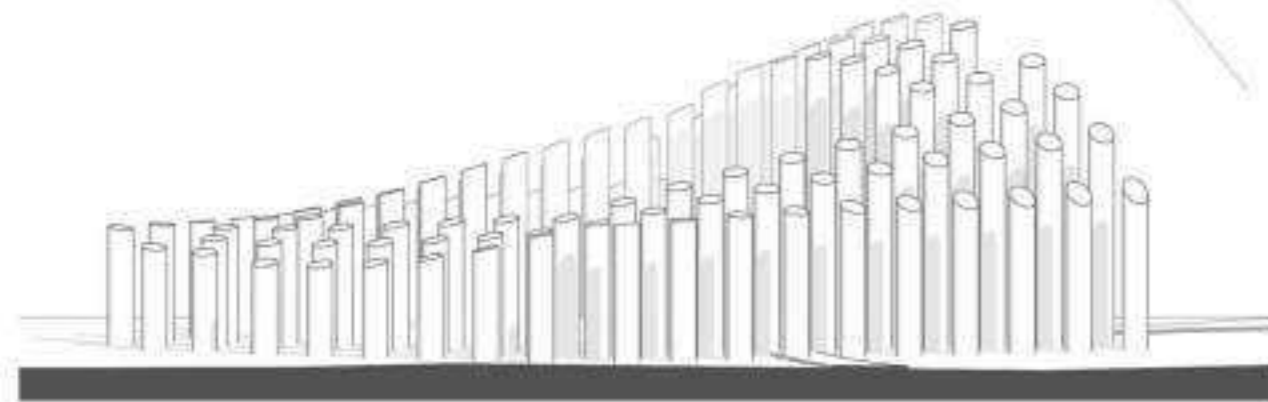
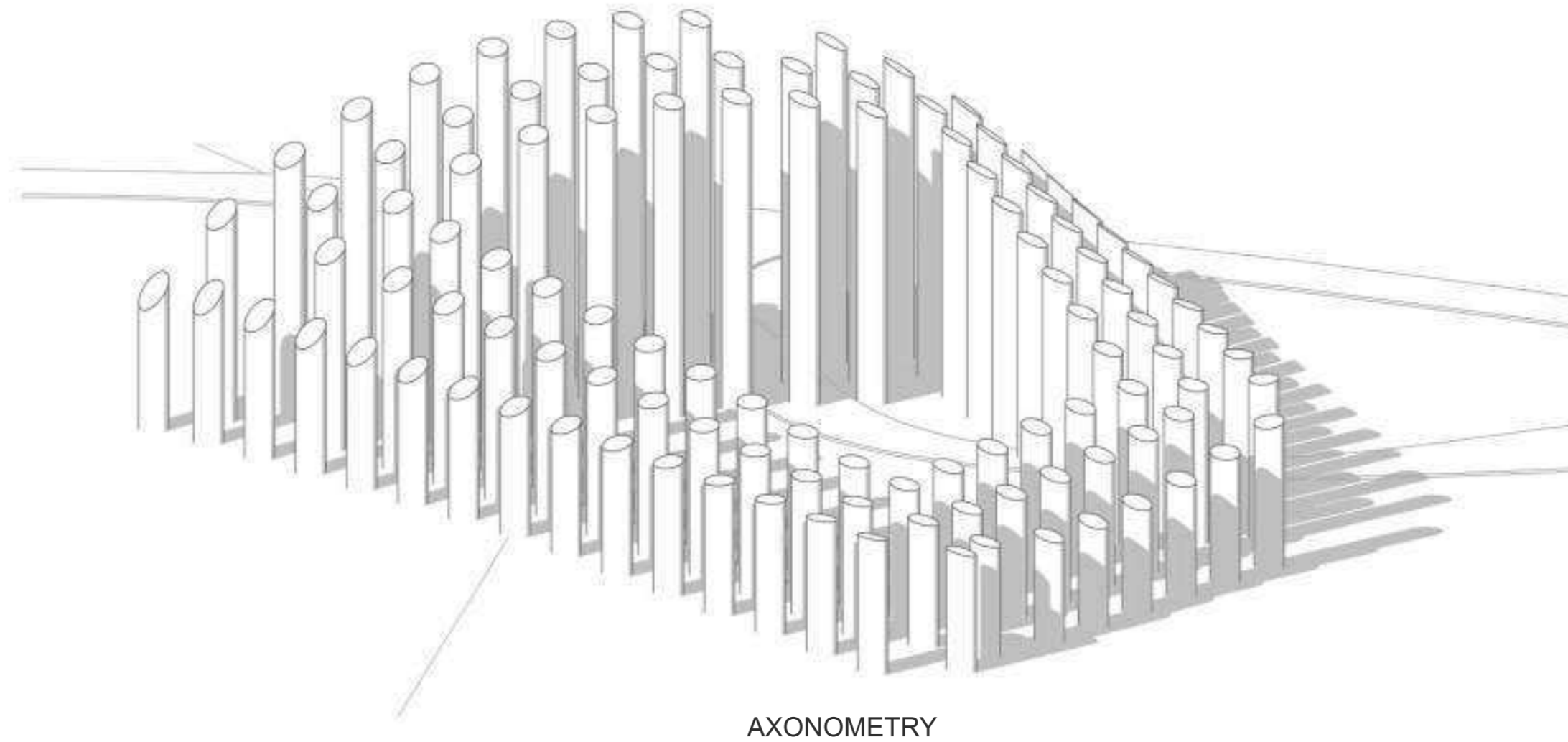
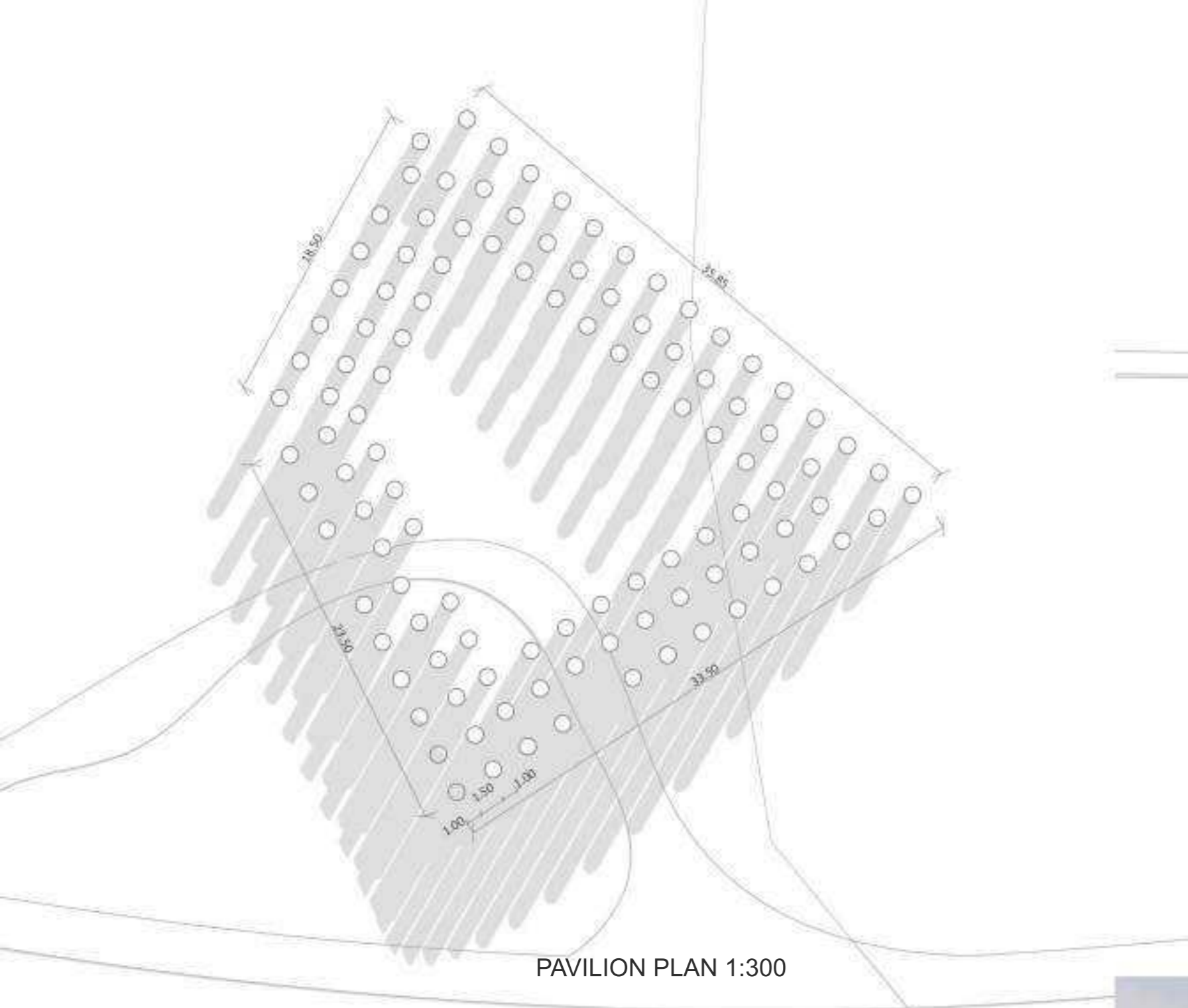
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ASS. FIONA AVDIU

PAVILION OF ABSENCE



AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ



FRAGMENTED COLUMNS

FRAGMENTED COLUMNS IS A SPATIAL COMPOSITION THAT SUBVERTS THE TRADITIONAL ROLE OF THE COLUMN AS A STRUCTURAL ELEMENT. HERE, THE COLUMNS DO NOT CARRY WEIGHT; INSTEAD, THEY STAND INCOMPLETE AND SUSPENDED IN A STATE OF INTERRUPTION. EACH COLUMN APPEARS TO STRIVE TOWARD A DIFFERENT HEIGHT, THIS FRAGMENTATION REPRESENTS LIVES CUT SHORT AND HISTORIES LEFT UNFINISHED., STRIPPED OF FUNCTION, THE COLUMNS BECOME MARKERS OF ABSENCE INTERRUPTED GROWTH, MEMORY, AND LOSS.



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STUDIO
ARSENAL "MEMORY PARK"

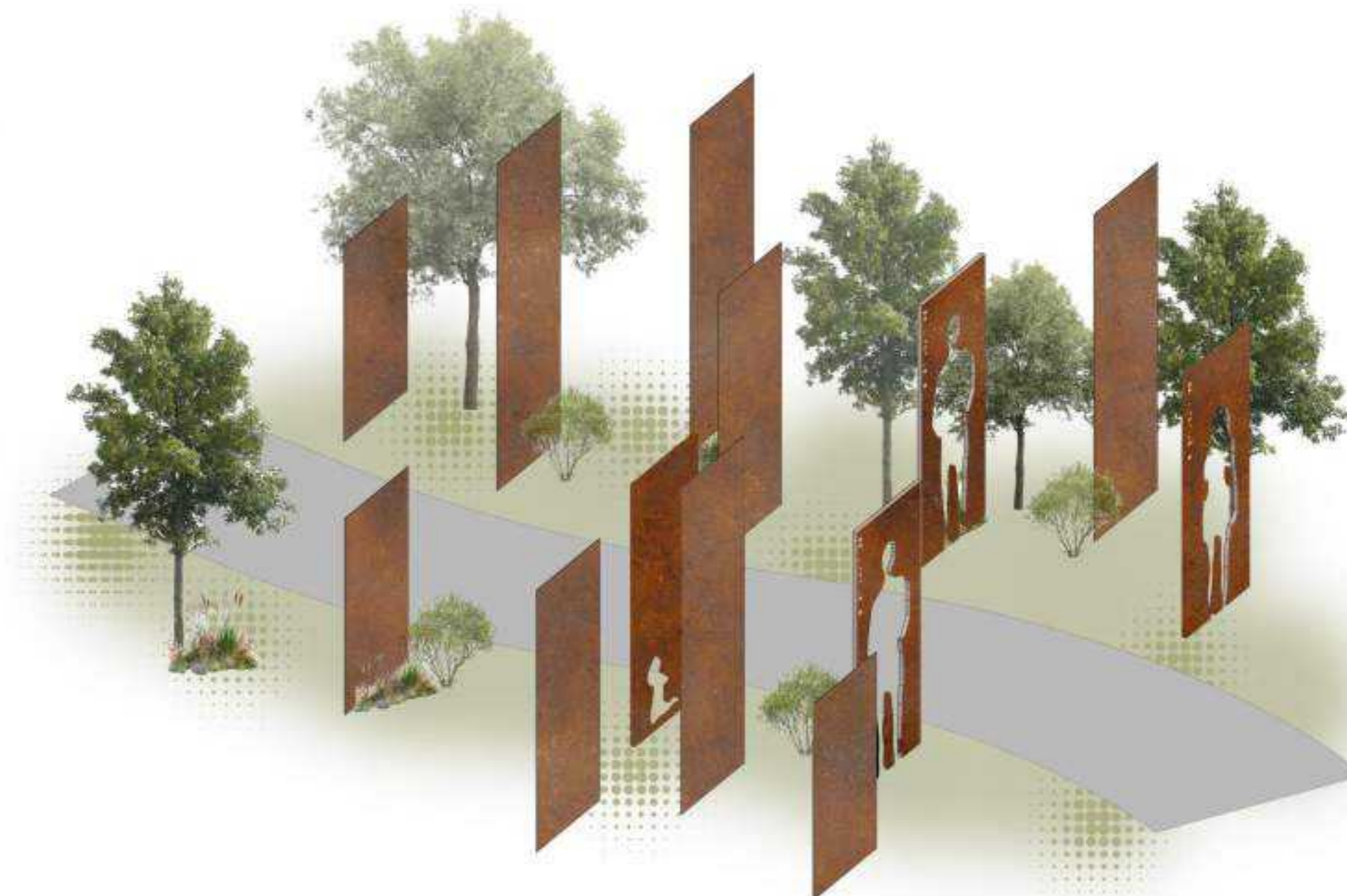
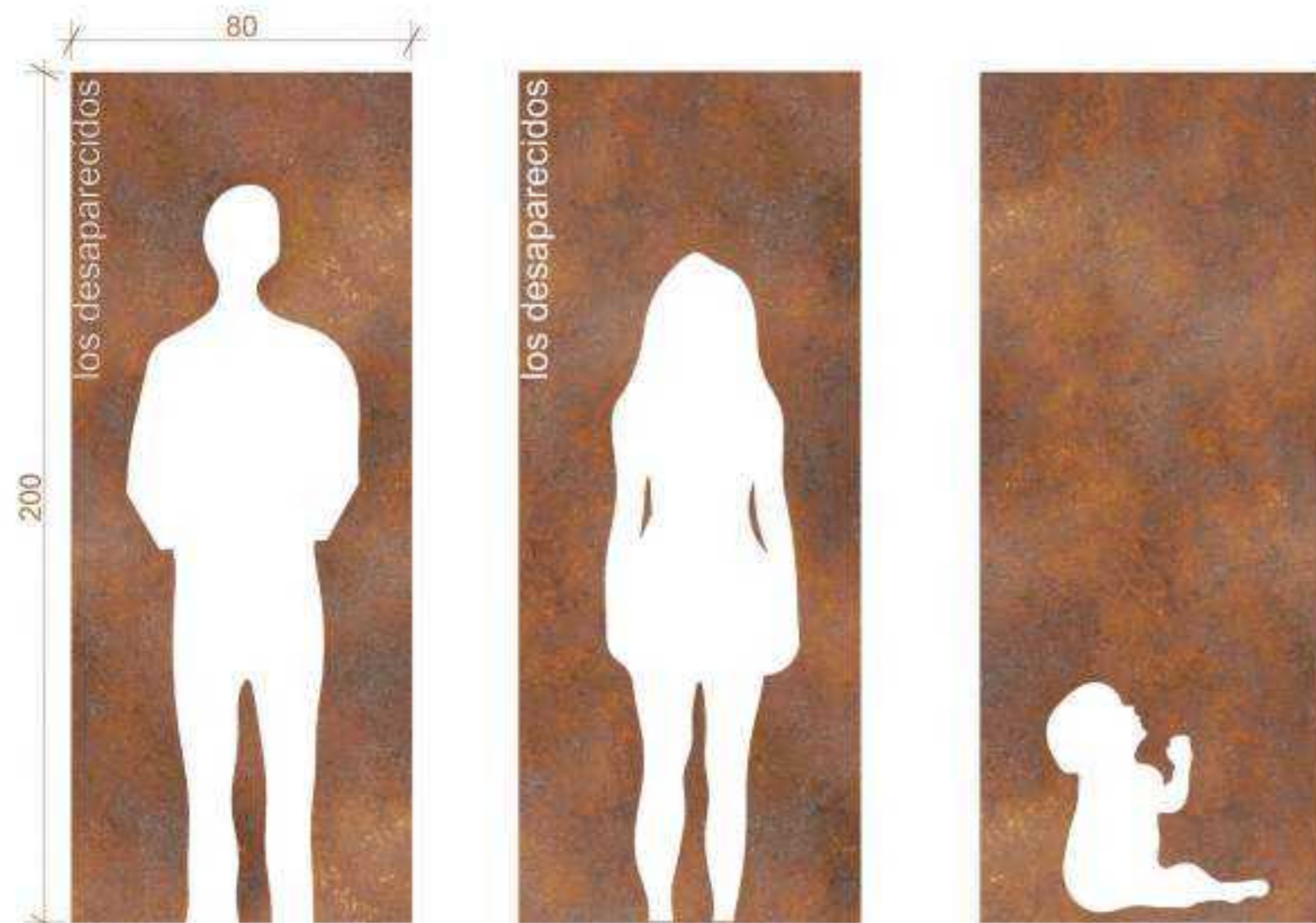
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FRAGMENTED COLUMNS
PAVILION



AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFFERI
JOZEF DRESHAJ



LOS DESAPARECIDOS - SILENT WALLS PAVILION

THE WALL PAVILION IS CONCEIVED AS AN ARCHITECTURAL BODY OF ABSENCE, A SPATIAL MEMORIAL TO THE DESAPARECIDOS OF ARGENTINA'S DIRTY WAR.

THE CORTEN STEEL WALLS, MARKED BY OXIDATION AND TIME, EMBODY WOUNDS, AGING, AND UNRESOLVED TRAUMA, ALLOWING MATERIAL DECAY TO SPEAK WHERE HISTORY WAS VIOLENTLY SILENCED. VARYING IN HEIGHT AND PRESENCE, THE WALLS READ AS FRAGMENTED BODIES - SOME WHOLE, SOME INTERRUPTED, SOME MISSING ENTIRELY - EVOKING THE UNCERTAINTY OF LIVES ERASED WITHOUT CLOSURE. CUTOUTS OF MEN, WOMEN, AND CHILDREN DO NOT DEPICT INDIVIDUALS, BUT VOIDS: NEGATIVE SPACES THAT MAKE ABSENCE VISIBLE AND FORCE THE VISITOR TO CONFRONT WHAT IS NO LONGER THERE. WALLS WITHOUT FIGURES STAND AS SILENT WITNESSES, REPRESENTING THOSE WHOSE IDENTITIES WERE NEVER RECOVERED.

TOGETHER, THE PAVILION DOES NOT RECONSTRUCT MEMORY, BUT FRAMES LOSS ITSELF, TURNING ARCHITECTURE INTO AN ACT OF REMEMBRANCE, MOURNING, AND QUIET RESISTANCE AGAINST FORGETTING.



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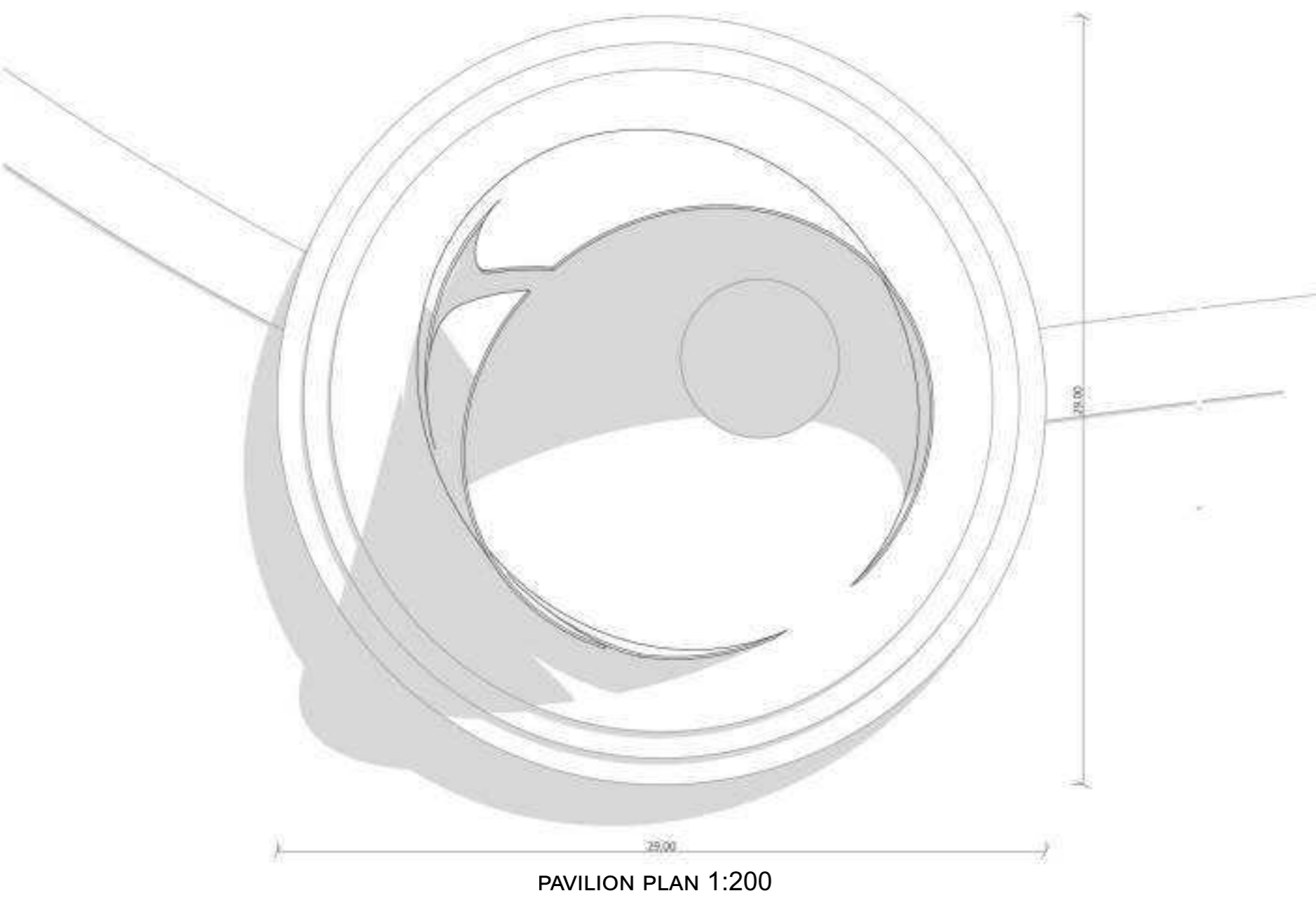
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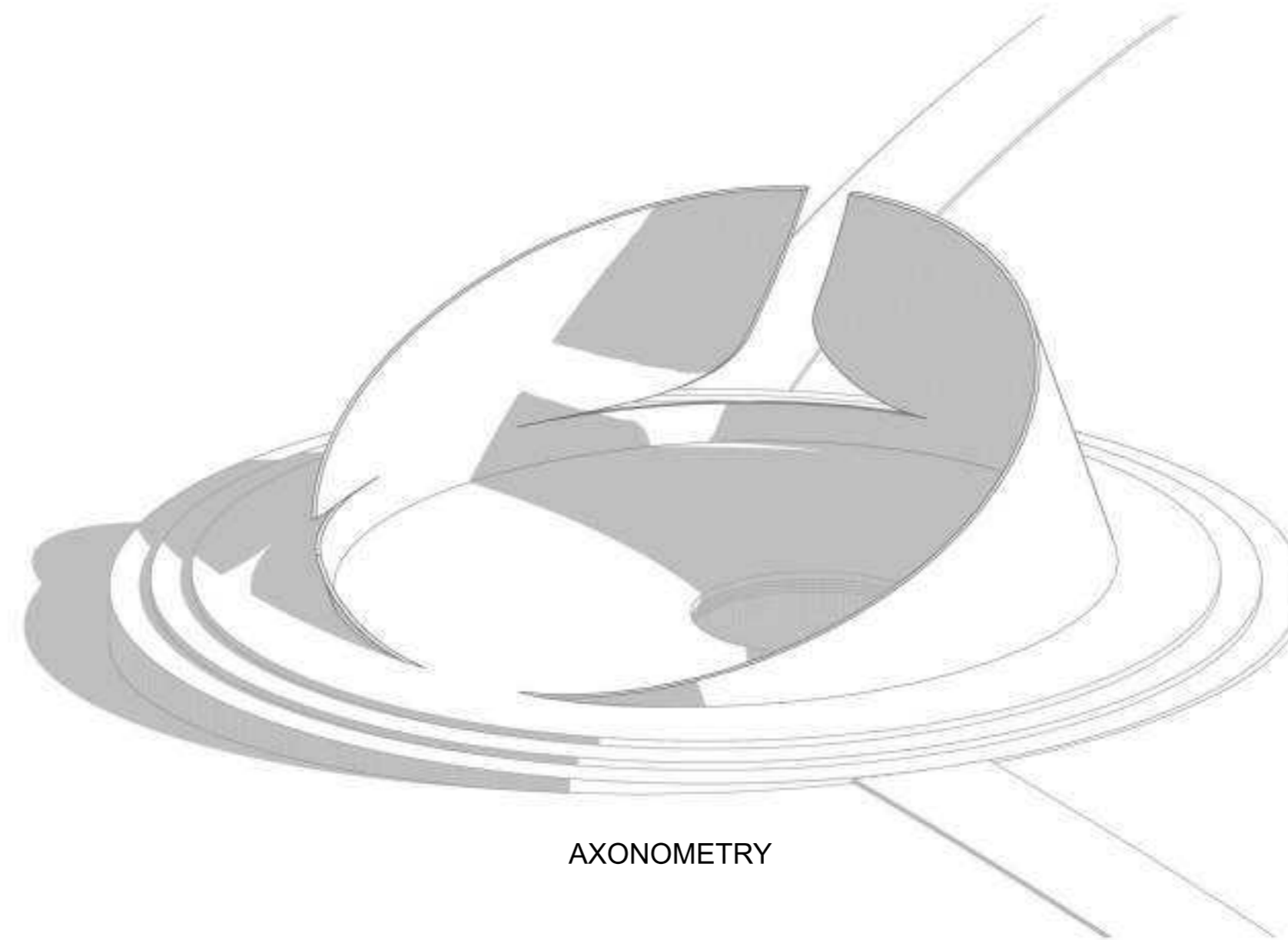
LOS DESAPARECIDOS
PAVILION



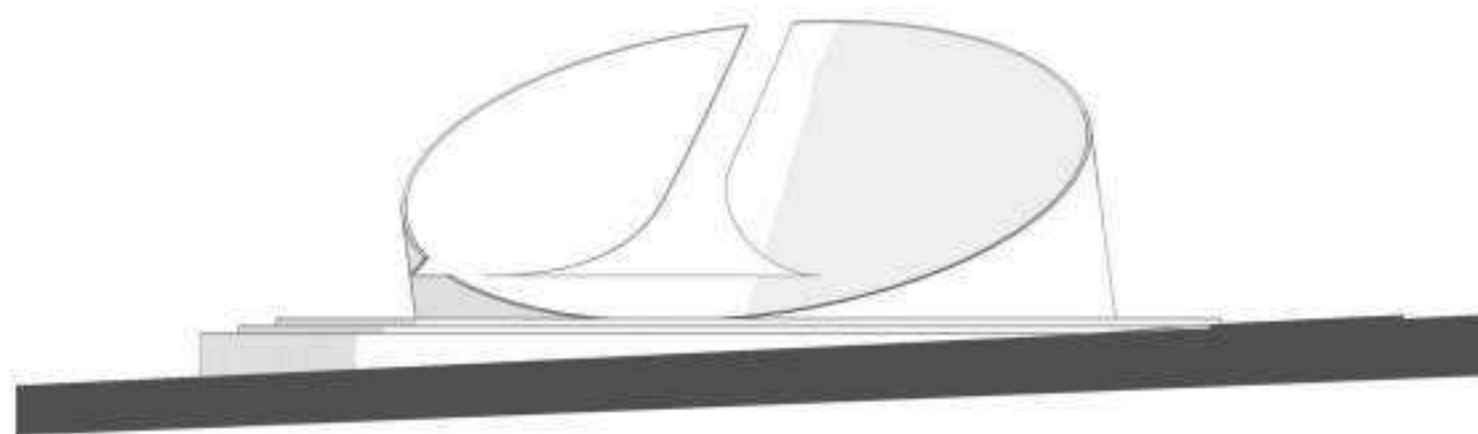
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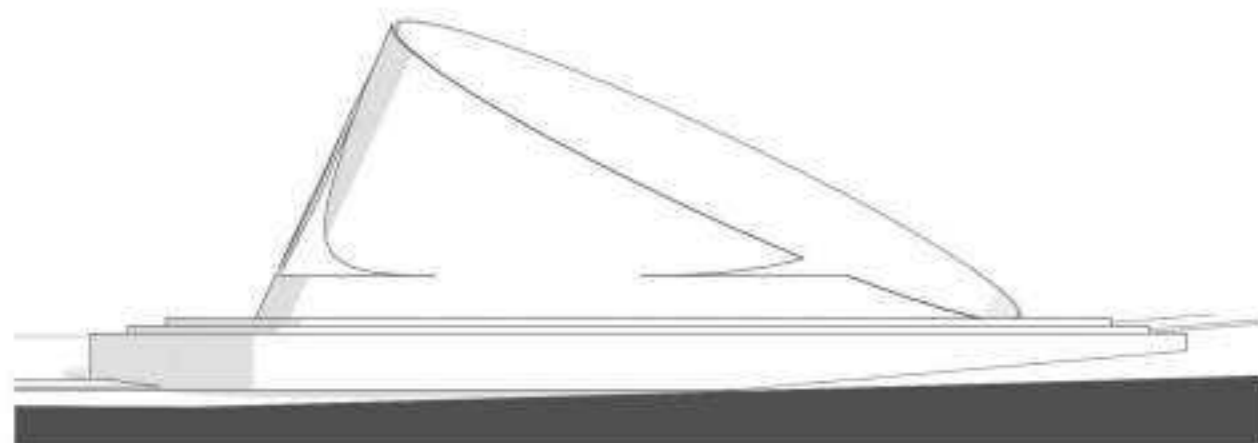
PAVILION PLAN 1:200



AXONOMETRY



SOUTH-EAST FACADE 1:200



SOUTH-WEST FACADE 1:200



INTERRUPTED FLIGHT PAVILION

INTERRUPTED FLIGHT IS A PAVILION DEDICATED TO STOLEN LIVES AND FUTURES THAT WERE NEVER ALLOWED TO ARRIVE. FORMED BY TWO FRAGMENTED, WING-LIKE SURFACES, THE STRUCTURE EVOKES BOTH THE ASPIRATION FOR FREEDOM AND THE VIOLENCE OF INTERRUPTION.

WINGS HERE SYMBOLIZE THE HUMAN DESIRE TO ESCAPE, TO MOVE BEYOND OPPRESSION, AND TO REACH ANOTHER PLACE - YET THEIR SEPARATION SPEAKS OF JOURNEYS CUT SHORT AND POTENTIALS LEFT UNREALIZED.



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STUDIO
"ARSENAL "MEMORY PARK"

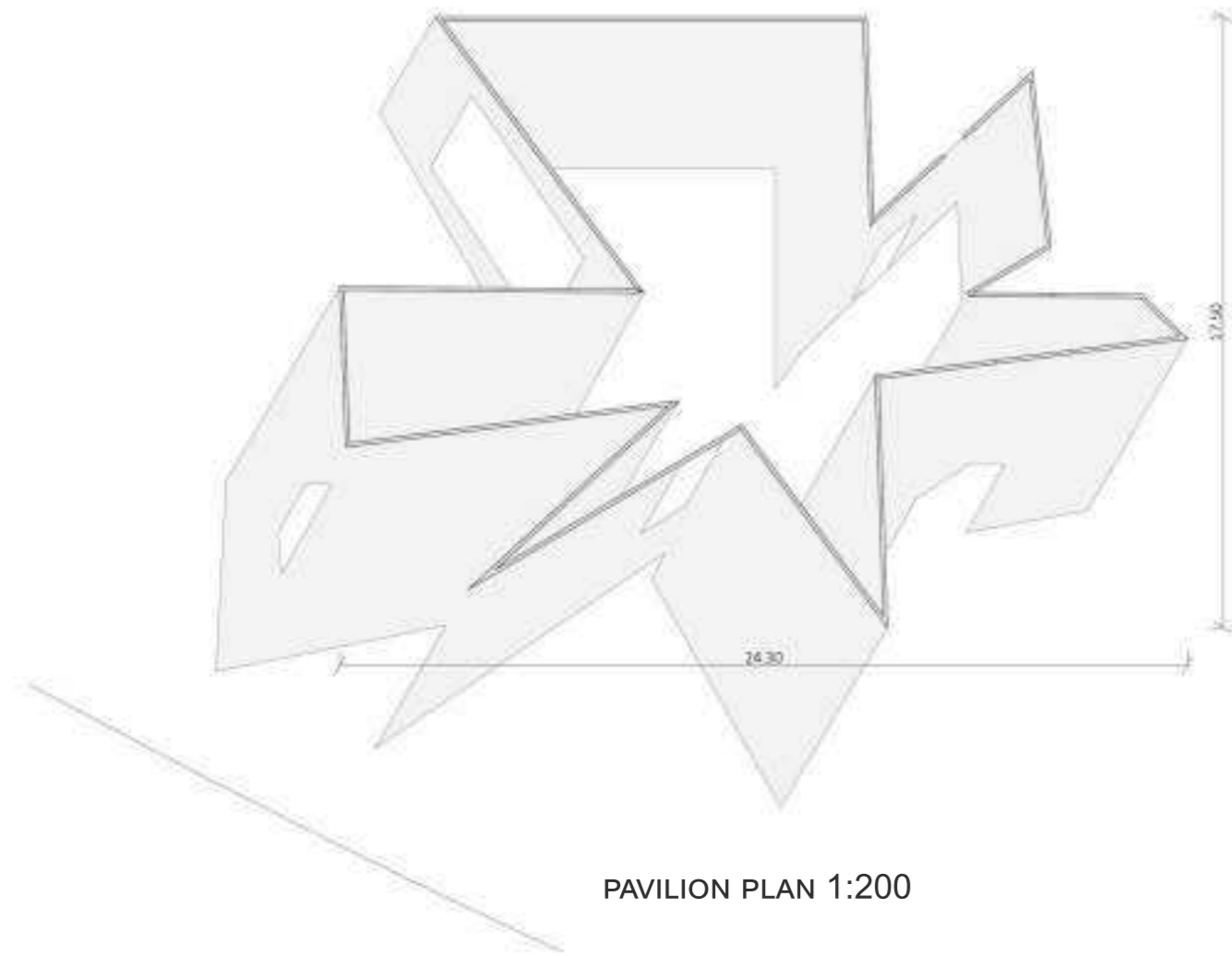
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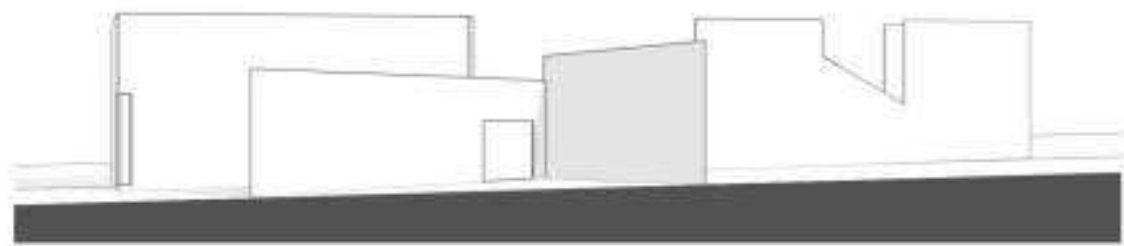
INTERRUPTED FLIGHT
PAVILION



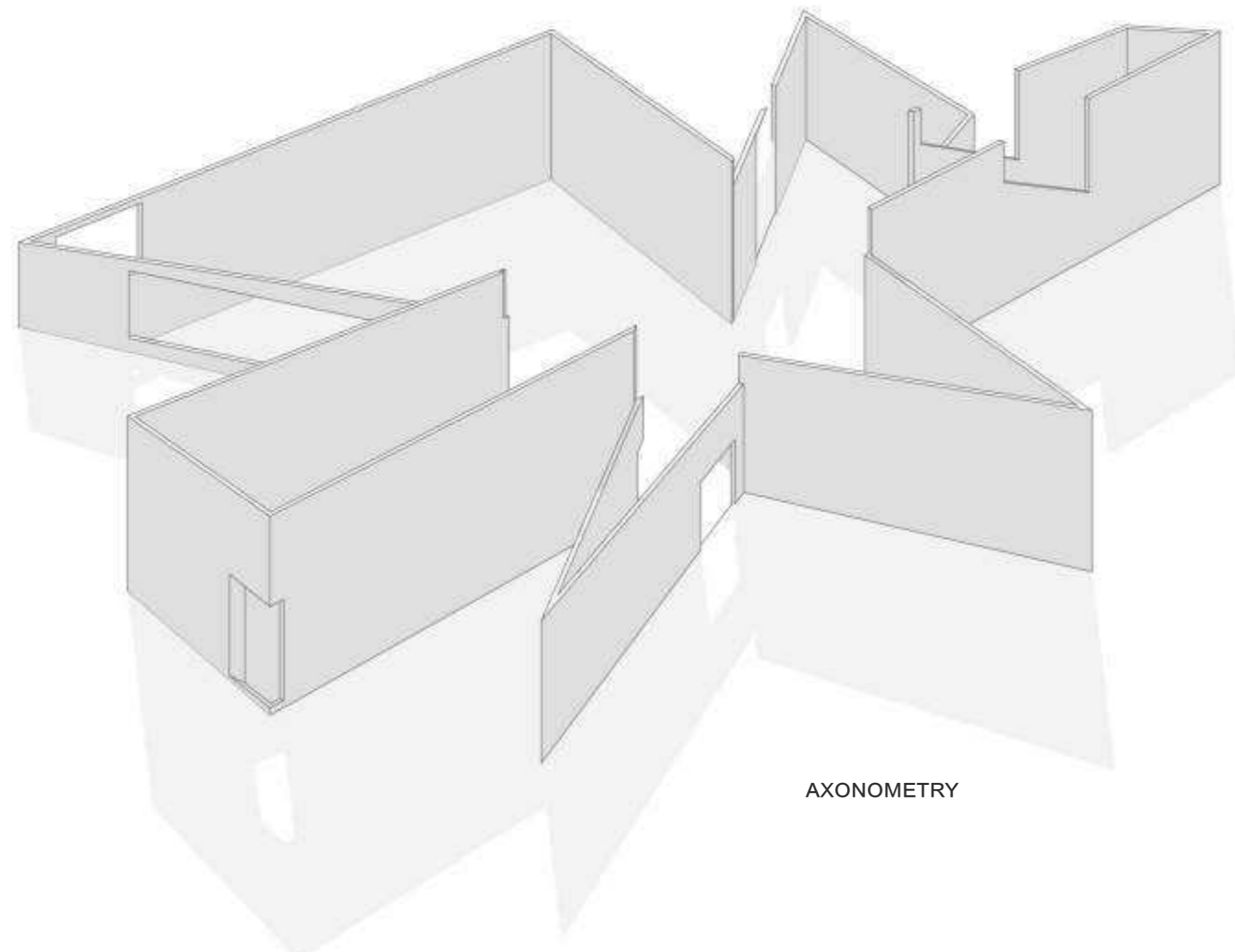
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PAVILION PLAN 1:200



SOUTH EAST FACADE 1:200



AXONOMETRY

BUREAUCRATIC EXIT – PAVILION

THE BUREAUCRATIC EXIT PAVILION REFLECTS THE MECHANISMS OF DISAPPEARANCE THROUGH ENTRAPMENT RATHER THAN ESCAPE. CONCEIVED AS A CONTROLLED AND RESTRICTIVE SPATIAL SEQUENCE, IT EVOKES HOW BUREAUCRATIC SYSTEMS WERE USED TO CONFINE, EXHAUST, AND ULTIMATELY ERASE INDIVIDUALS, LEAVING NO TRUE PATH OF EXIT. MOVEMENT THROUGH THE PAVILION SUGGESTS THE ILLUSION OF CHOICE, WHERE EVERY DIRECTION LEADS BACK INTO CONTROL. THE USE OF BRONZE CARRIES A DUAL SYMBOLISM: ITS PHYSICAL WEIGHT ECHOES THE OPPRESSIVE BURDEN OF THE REGIME, WHILE ITS DURABILITY REFLECTS THE LINGERING PRESENCE OF THAT POWER, STILL HEAVY AND UNRESOLVED IN CONTEMPORARY SOCIETY. THE PAVILION STANDS AS AN ARCHITECTURAL CRITIQUE OF AUTHORITY, EXPOSING HOW SYSTEMS DESIGNED TO REGULATE LIFE BECAME INSTRUMENTS OF DISAPPEARANCE.



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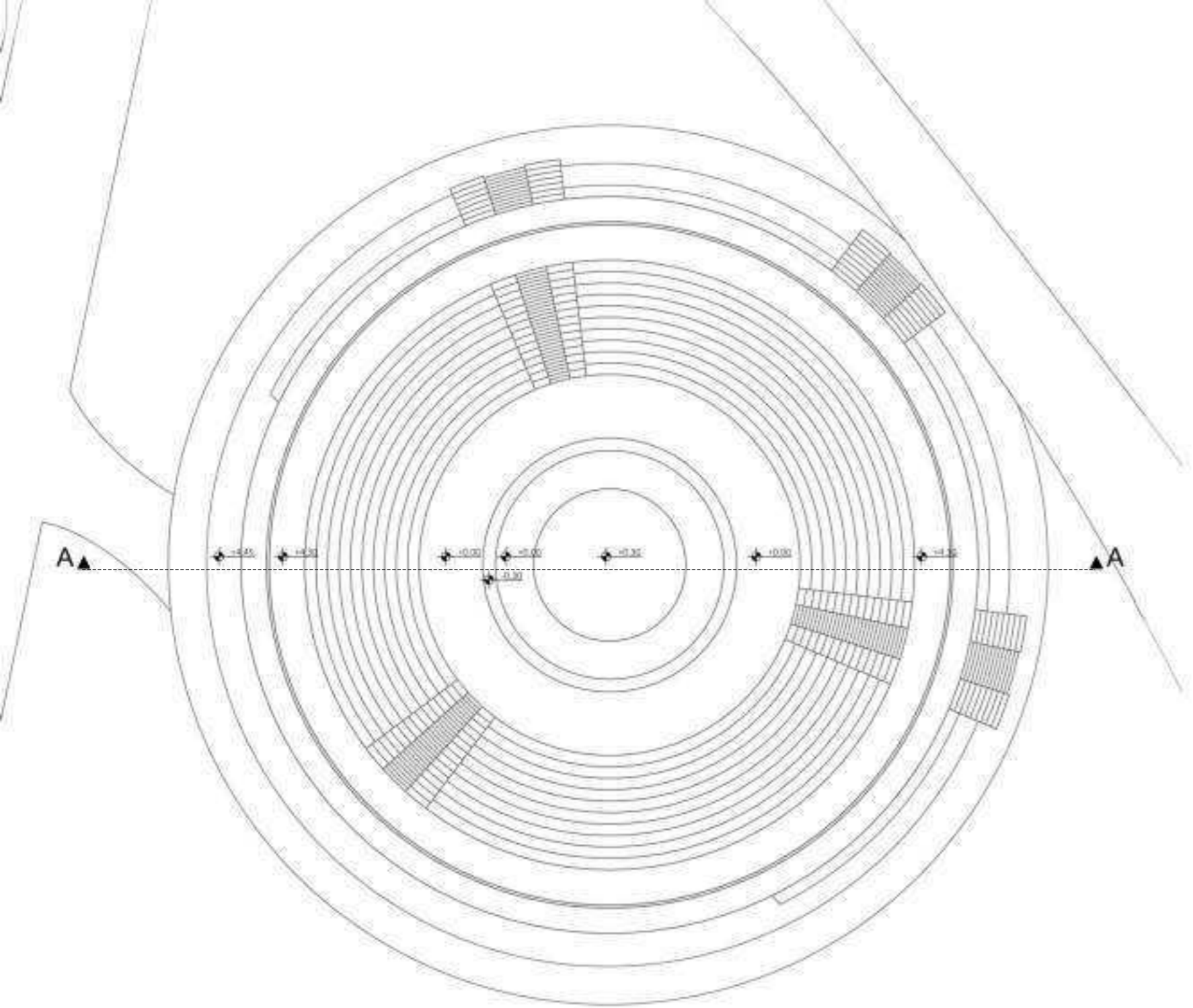
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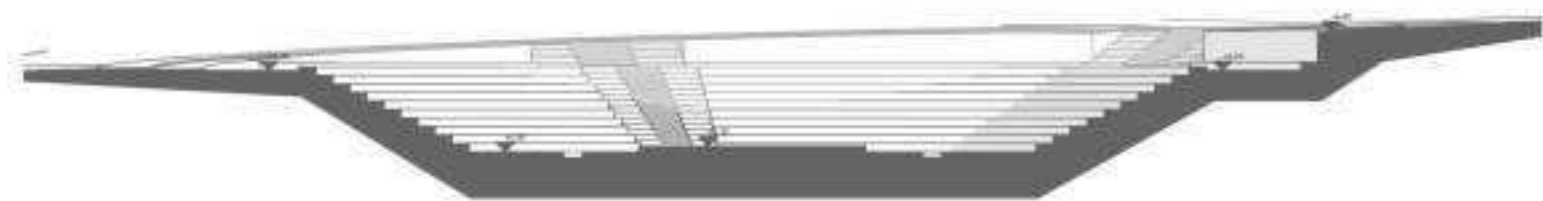
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BUREAUCRATIC EXIT
PAVILION

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ANISA MENXHIQI
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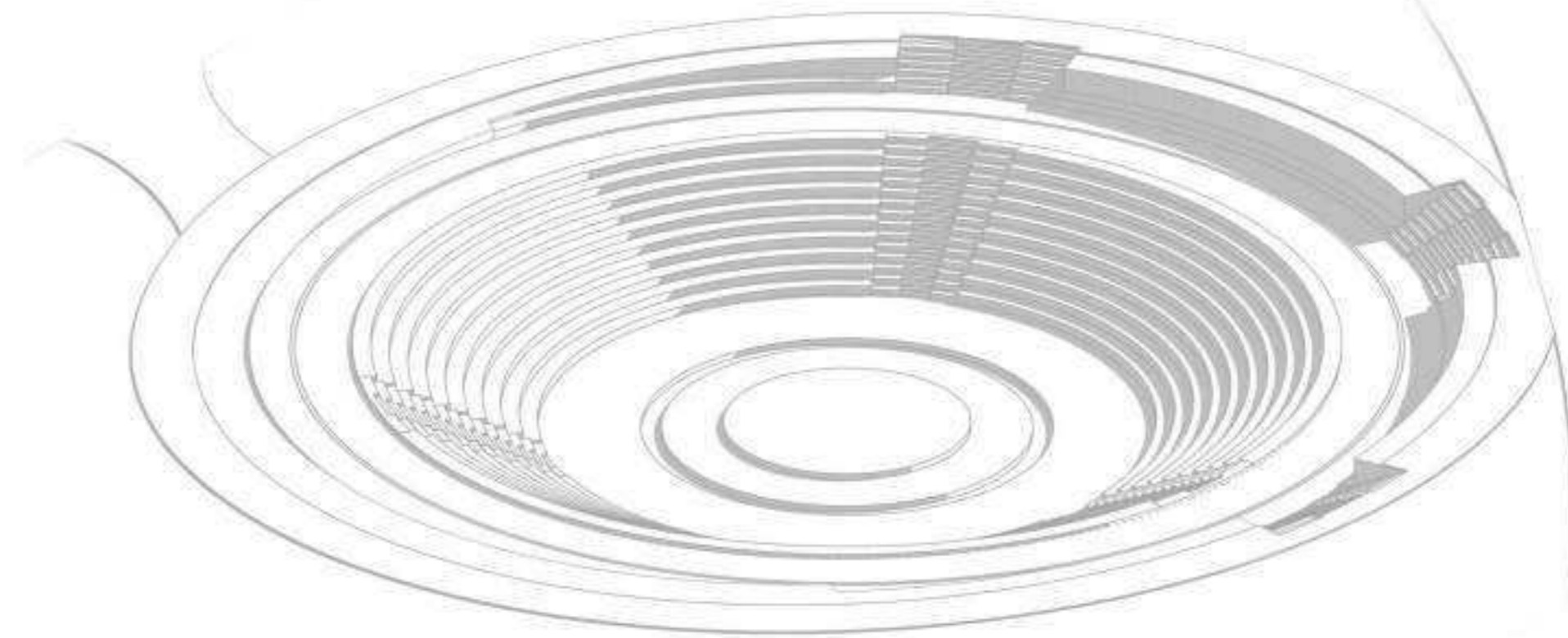
AMPHITHEATER PLAN 1:400



SECTION 1:400

TESTIMONY THEATER - OPEN AIR AMPHITHEATER

THE TESTIMONY THEATER IS CONCEIVED AS A SPACE WHERE PAIN IS SPOKEN, HEARD, AND COLLECTIVELY ACKNOWLEDGED. AS AN AMPHITHEATER, IT STANDS IN DIRECT OPPOSITION TO SILENCE, TRANSFORMING ABSENCE INTO VOICE AND REPRESSION INTO EXPRESSION. ITS OPEN FORM AMPLIFIES SOUND AND PRESENCE, ENCOURAGING TESTIMONY, DIALOGUE, AND REMEMBRANCE AS ACTS OF RESISTANCE. THE AMPHITHEATER DOES NOT SEEK RESOLUTION, BUT RECOGNITION, OFFERING A PLACE WHERE TRAUMA IS NOT HIDDEN, BUT CONFRONTED, AND WHERE SOUND AND VOID TOGETHER SUSTAIN COLLECTIVE MEMORY.



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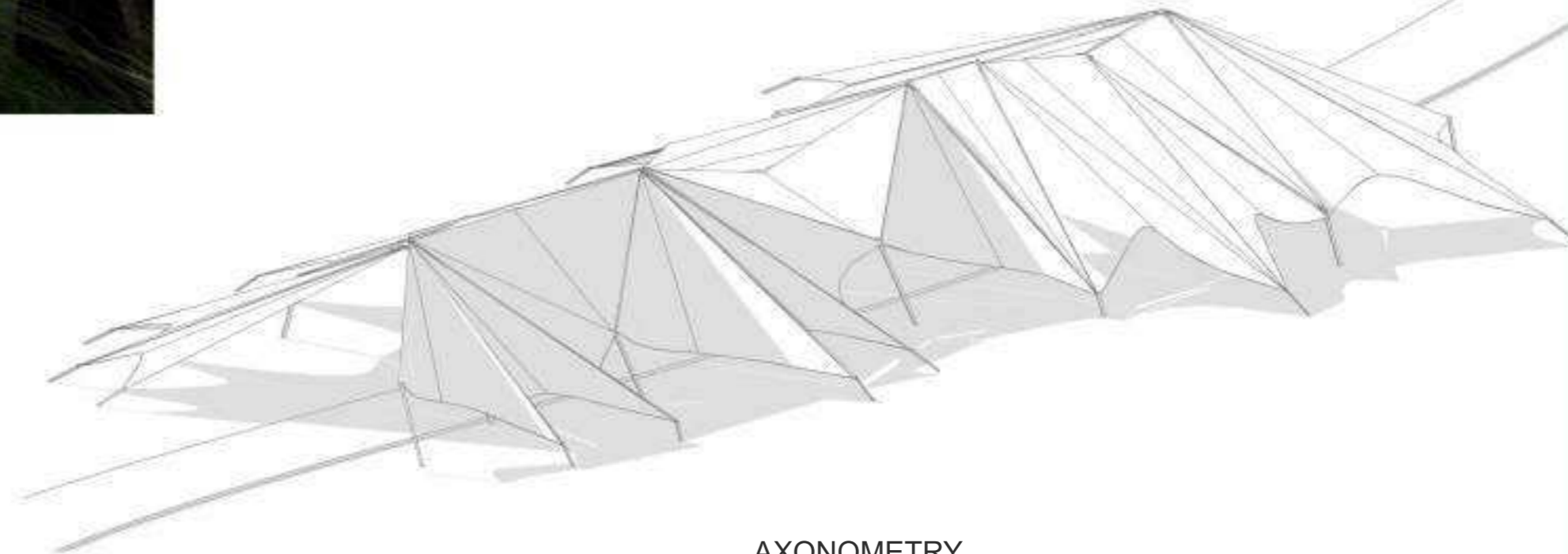
TESTIMONY THEATER
OPEN AIR AMPHITHEATER

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ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAFERI
JOZEF DRESHAJ

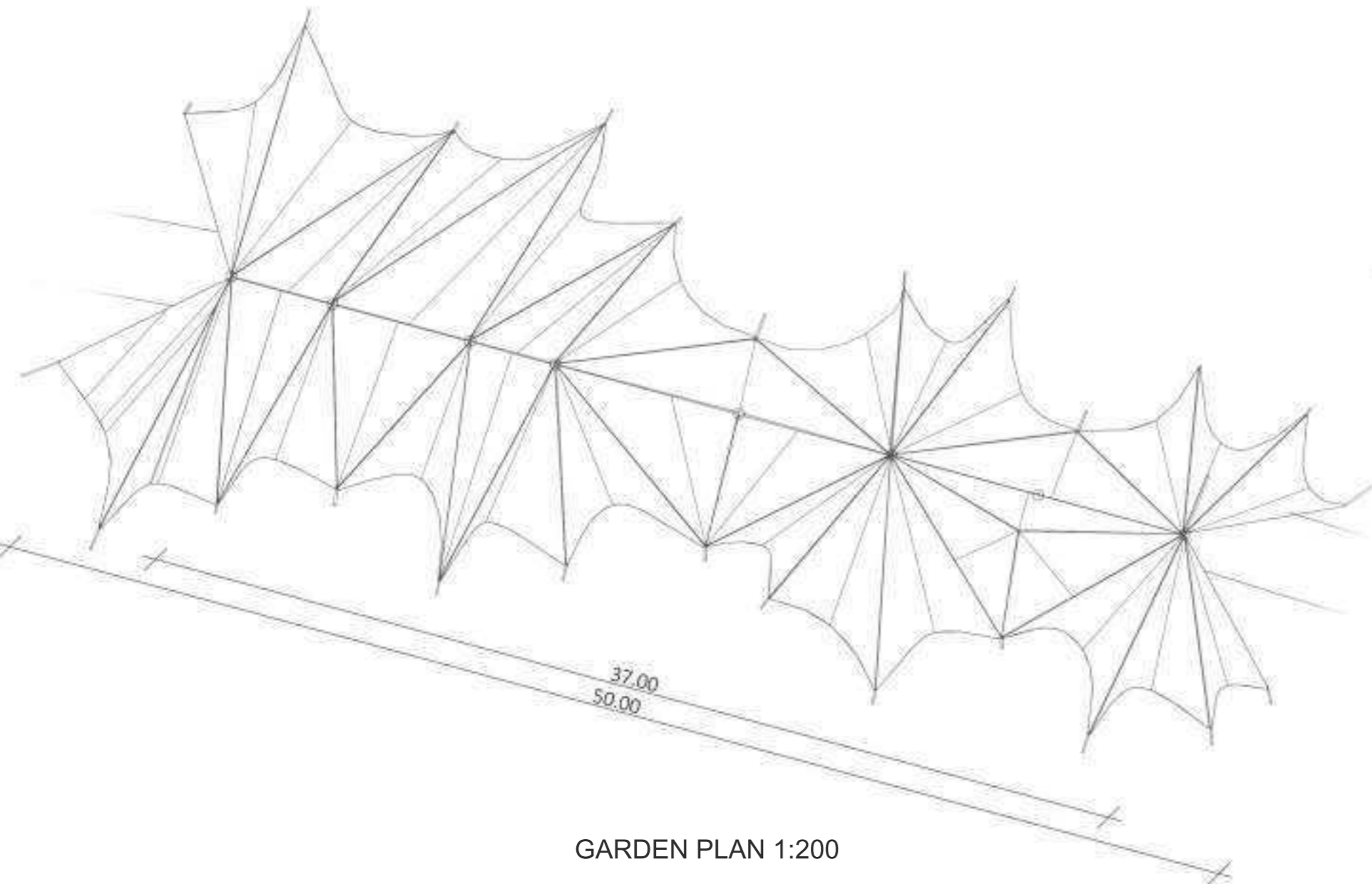


BOTANICAL GARDEN

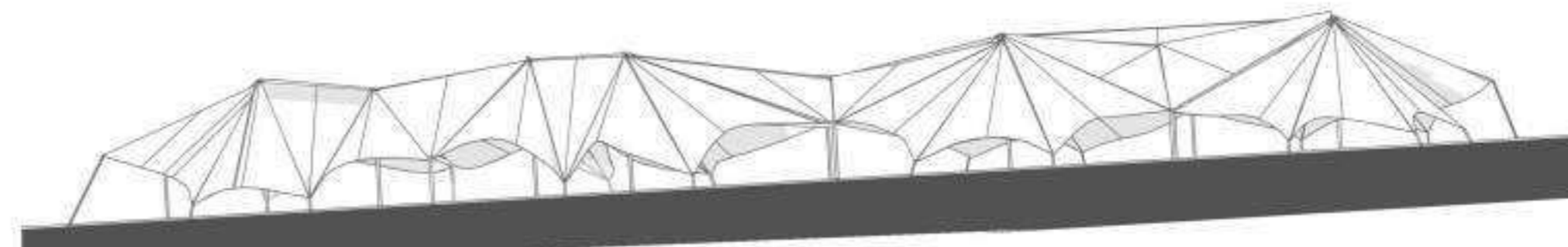
THIS BOTANICAL GARDEN PAVILION IS CONCEIVED AS A LIGHT, EPHEMERAL STRUCTURE THAT MERGES ARCHITECTURE WITH LANDSCAPE. ITS FOLDED, TENT-LIKE CANOPY FILTERS LIGHT AND SHADOW, CREATING A SHELTERED YET OPEN ENVIRONMENT THAT RESPONDS GENTLY TO NATURE. INTEGRATED PLANTING AND PATHWAYS ENCOURAGE SLOW MOVEMENT, OBSERVATION, AND SENSORY ENGAGEMENT, TRANSFORMING THE GARDEN INTO A SPACE OF CALM, LEARNING, AND SEASONAL CHANGE.



AXONOMETRY



GARDEN PLAN 1:200



SOUTH - WEST FACADE 1:200



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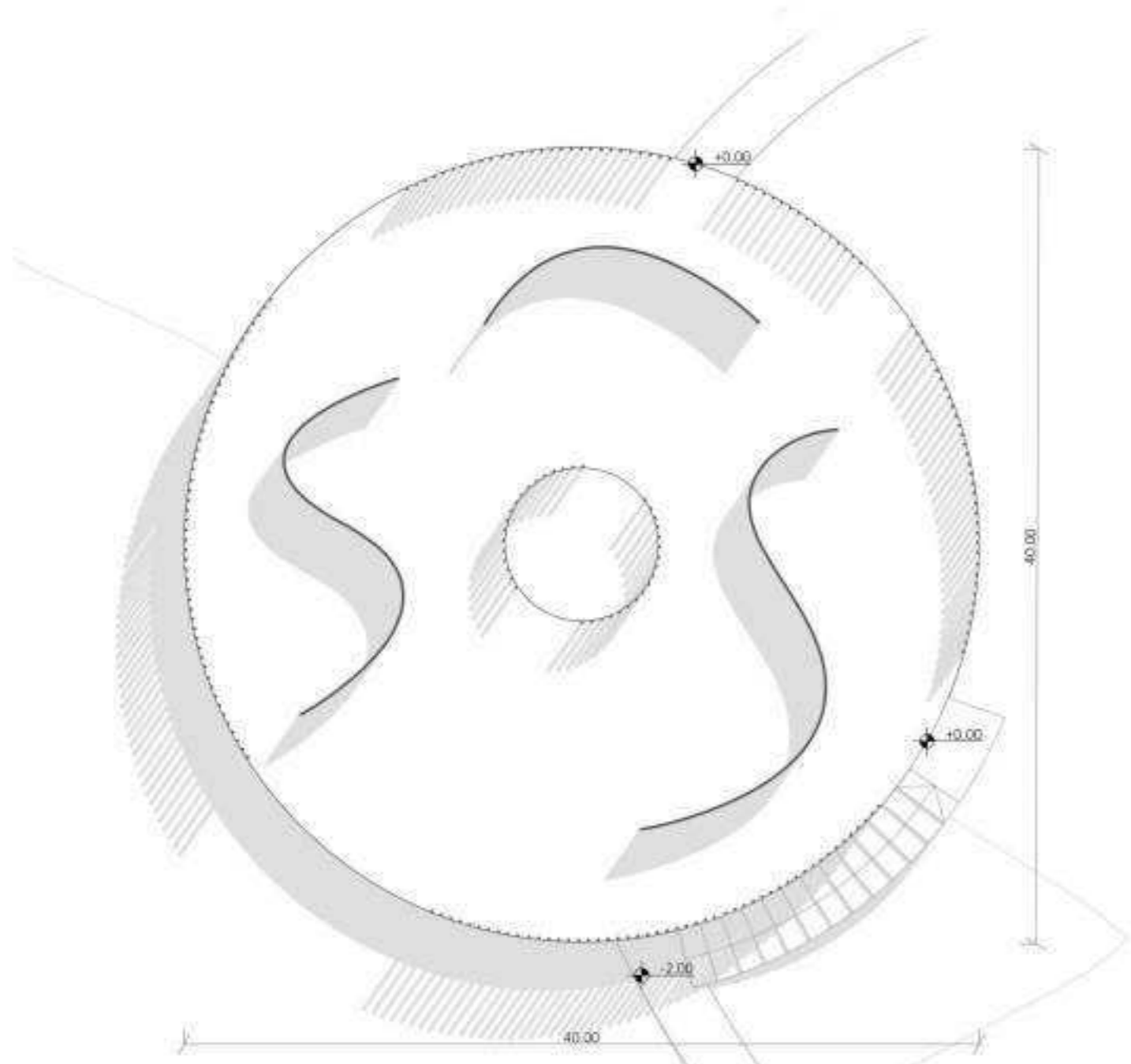
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BOTANICAL GARDEN



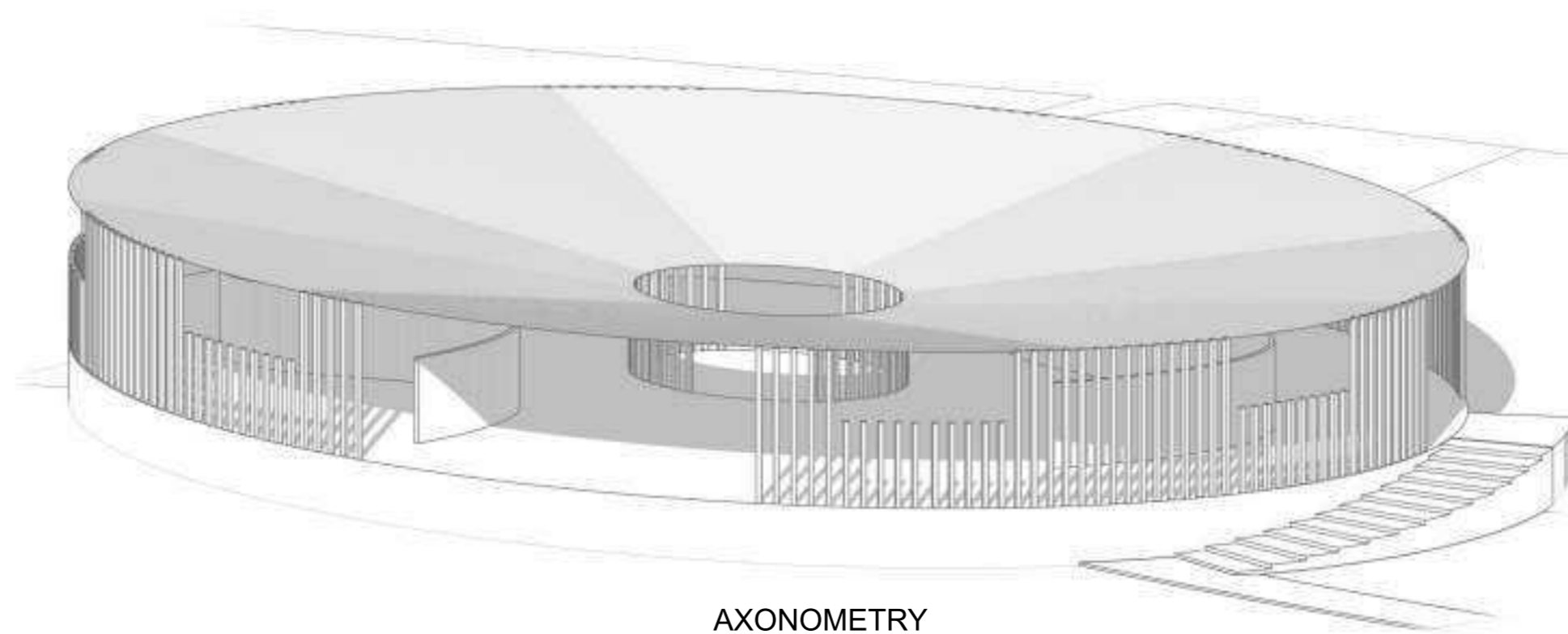
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ANISA MENXHIQI
FATMIR XHAFERI
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PAVILION FLOOR PLAN 1:300



SOUTH-WEST FACADE 1:300



AXONOMETRY



REFLECTION PAVILION

THE REFLECTION PAVILION IS CONCEIVED AS A QUIET RETREAT SET WITHIN THE FOREST. DEFINED BY A CIRCULAR FORM WITH AN OPEN CENTRAL VOID, THE PAVILION INVITES INWARD REFLECTION RATHER THAN OUTWARD FOCUS.

VERTICAL ELEMENTS ALONG THE PERIMETER CREATE A SUBTLE PLAY OF LIGHT, SHADOW, AND VISUAL VIBRATION, PRODUCING A GENTLE SENSE OF TREMBLING AS THE FOREST FILTERS THROUGH THE STRUCTURE. THIS SHIFTING RHYTHM SOFTENS THE BOUNDARY BETWEEN ARCHITECTURE AND NATURE, TURNING THE PAVILION INTO A CALM, REFLECTIVE ENVIRONMENT WHERE STILLNESS, MOVEMENT, AND PERCEPTION COEXIST.



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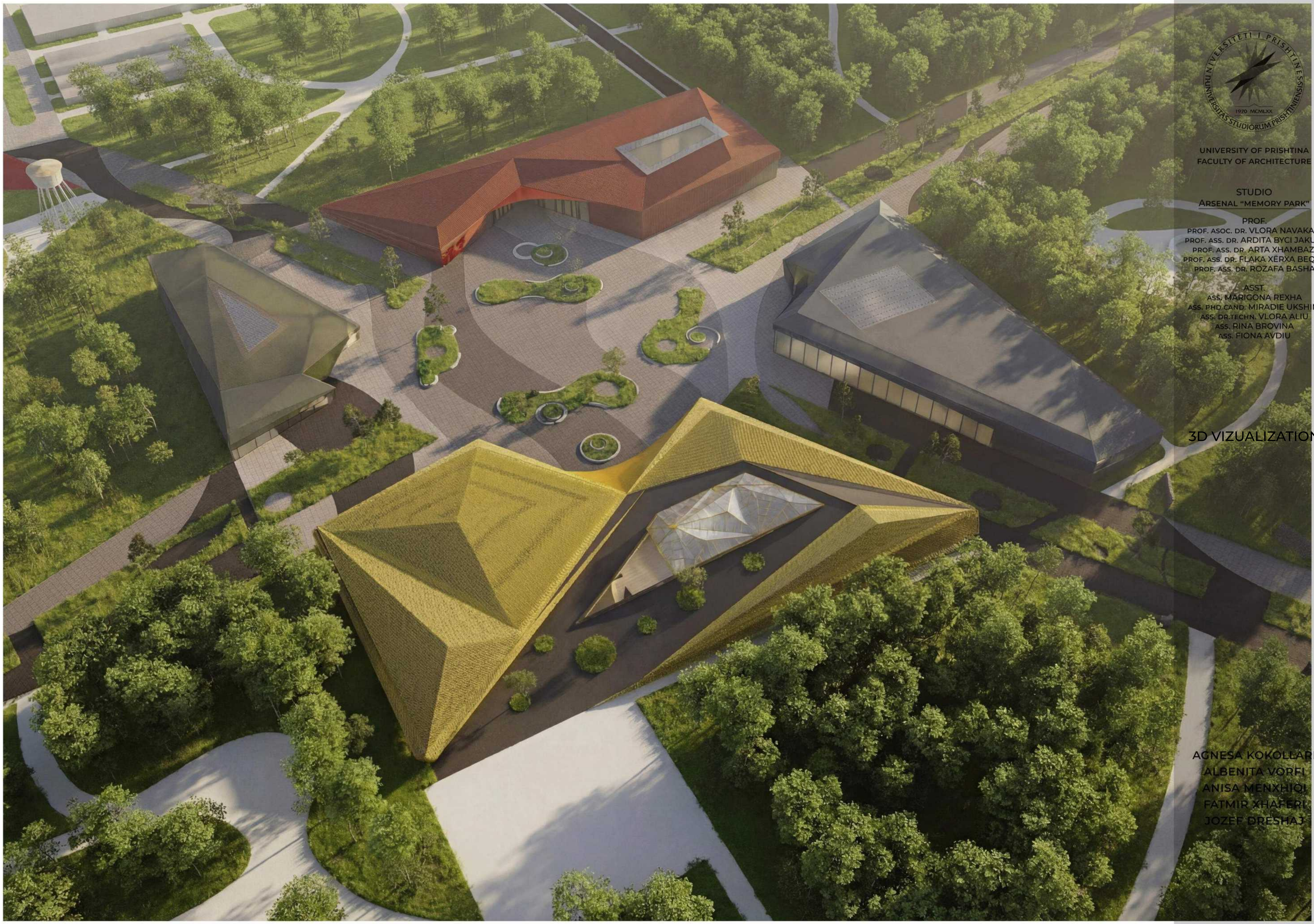
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REFLECTION PAVILION

AGNESA KOKOLLARI
ALBENITA VORFI
ANISA MENXHIQI
FATMIR XHAJFERI
JOZEF DRESHAJ



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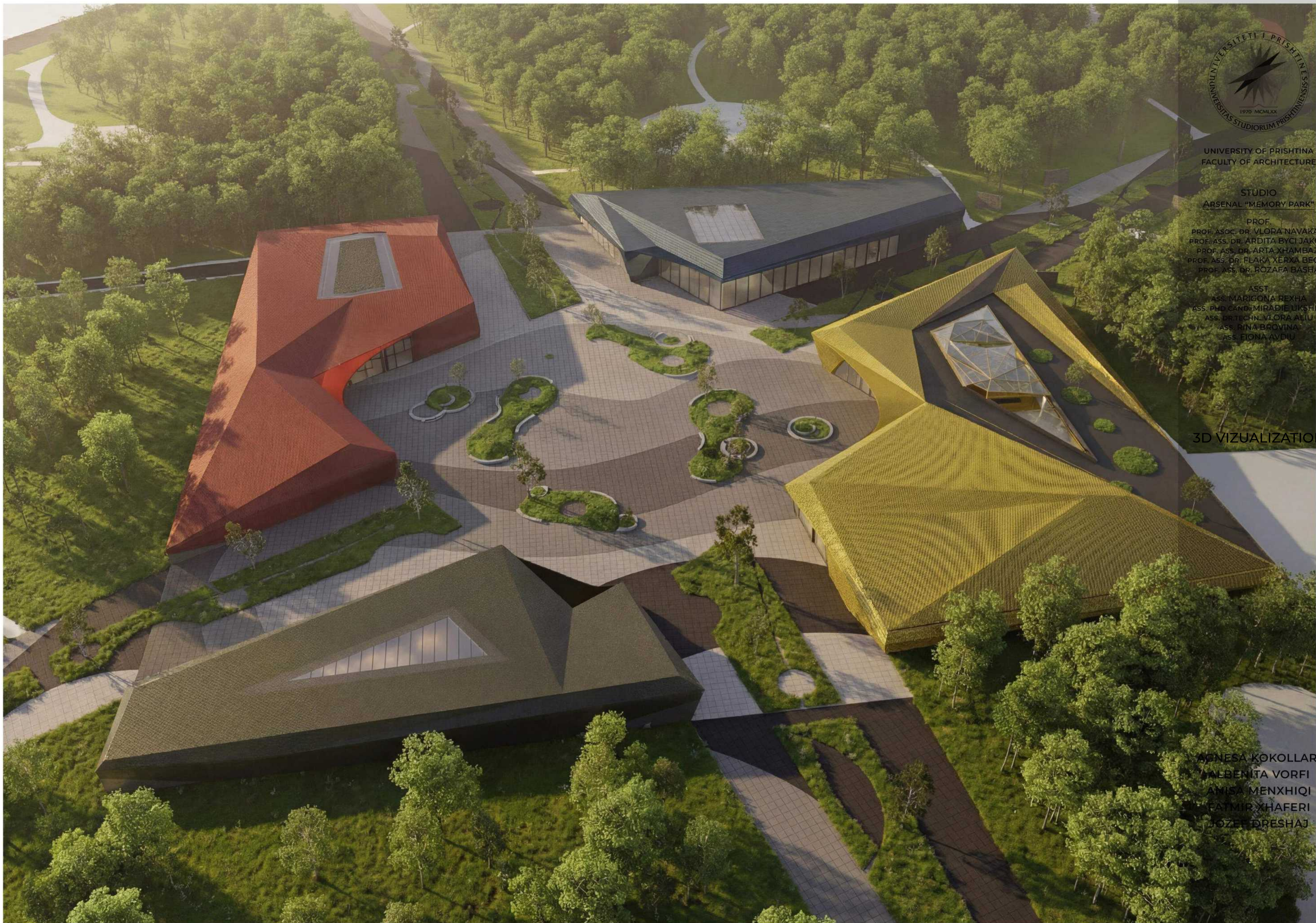
STUDIO
ARSENAL "MEMORY PARK"

PROF.
PROF. ASOC. DR. VLORA NAVAKAZI
PROF. ASS. DR. ARDITA BYCI JAKUPI
PROF. ASS. DR. ARTA XHAMBAZI
PROF. ASS. DR. FLAKA XËRXA BEQIRI
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ASST.
ASS. MARIKONA REXHA
ASS. PHD. CAND. MIRADIE UKSHINI
ASS. DR. TECHN. VLORA ALIU
ASS. RINA BROVINA
ASS. FIONA AVDIU

3D VIZUALIZATION

AGNESA KOKOLLARI
ALBENITA VORFI
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PROF. ASS. DR. ... UPI
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PROF. ASS. DR. ... DIRI
PROF. ASS. DR. ... HA

ASS.
ASS. MARIKONA ...
ASS. PHD. ... NI
ASS. DR. ... NI
ASS. DINA ...
ASS. ...

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