

DIPLOMARBEIT

Transparent Collar Contemporary Center Museum

**ausgeführt zum Zwecke der Erlangung des akademischen Grades
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unter der Leitung**

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Transparent Collar Contemporary Center Museum

Abstrakt

Die metaphorische Darstellung der Berufe unterscheidet nach Collar-Farben, die sich auf die jeweiligen Tätigkeiten beziehen. Diese Darstellungsform trennt den Beruf des Künstlers und des Architekten. Während ersterer keine Collar-Farbe zugewiesen hat, ist die Architektenfarbe Grün oder Weiß. Aus irgendeinem Grund haben sich Architektur und Kunst im Laufe der Zeit auseinander entwickelt und diese Arbeit reflektiert die Entwicklung, indem Architektur als nichts anderes als eine weitere Kunstform betrachtet wird.

Wie kam es dazu, dass dieser Gegenstand meine Neugier weckte?

Mit einem künstlerischen Background, nach einer Ausbildung in der "Classical School of Arts" in Prishtina (Grafik und Malerei) und dem Studium "Konzeptionelle Kunst" an der Akademie der Künste in Wien, begann ich Architektur zu studieren und betrachte diesen Übergang als wichtigen Prozess in beide Richtungen, und praktisch gesprochen, einen Austausch von Wissensformen als Brückenschlag zwischen den Disziplinen. Auf die Frage, warum das Studium der Architektur nach dem Kunststudium kam, antworte ich: Architektur ist ein Kunstprojekt. Und wenn ich ein zeitgemäßes, kulturelles Projekt umsetze, dringen Architektur und Kunst als ein zusammenhängendes Feld durch.

Was hat mich beeinflusst? "Kein Einfluss ist der neue Einfluss", ist meine Haltung und um es mit anderen Worten zu sagen - offensichtlich sind die künstlerische Arbeit und die Architektur soziale Reflexionen, die durch Fakten erzeugt werden und sie sind Ausdruck zu einem bestimmten Thema in unterschiedlichen (überraschenden) Formaten. Diese Arbeiten zielen nicht darauf ab, einfach etwas hinzuzufügen, sondern sie sind im ursprünglichen Sinn neue Kreationen/Schöpfungen.

Einfluss oder Inspiration ist praktisch für den Künstler die Innenwelt, die eine bestimmte Komposition innerhalb der realen Welt konzipiert in der Absicht, eine „authentischere“ Wahrheit zu beschreiben.

Als der Zeitpunkt kam, das Studium mit dem Diplom abzuschließen, um ein neues Kapitel aufzuschlagen, tauchte der Moment der Ambivalenz zwischen Überlieferung und Inspiration auf. Natürlich ist dieser Moment nicht zu trennen von der Frage der Erfahrungen im Studium im Allgemeinen und in einem speziellen Lebensabschnitt. Der Moment der Rückbesinnung kann in unbegrenzte Tiefen führen und brachte mich bis an den Punkt der Kindheit in Prishtina/Kosovo zurück. Für einen Künstler ist die Kindheit die wichtigste Lebensphase, denn sie ist ohne Vorurteile und frei von Zensur. Das ist der Grund warum Künstler manchmal wie Kinder auf die Wahrheit fixiert sind und ihre Reaktionen natürlich und unprätentiös erscheinen. Aus all den genannten Gründen war es quasi eine moralische Verpflichtung, Prishtina als Ausgangspunkt meiner Arbeit zu wählen, um aus all den gemachten Erfahrungen ein Projekt zu schaffen.

Die erste Frage, die bei der Analyse der Stadt auftaucht, ist die Frage nach dem aktuellen Zustand der Stadt und ihrer Darstellung. Wo liegen die Probleme? In welche Richtung geht die Entwicklung? Was ist der wichtigste Punkt, wo sich ihre natürliche Aura zeigt? Es sind die Menschen, die Bürger und ihre Rechte und der Fokus liegt auf der Schaffung von Plätzen für deren Bedürfnisse und Entfaltung. Das aktuelle Bild der Stadt zeigt unterschiedliche Einflüsse seit der allmählichen Abkehr von der Architektur des späten Modernismus und sozialpolitisch ist die die Erfahrung des Krieges, der im Juni 1999 endete, prägend. Die Schwierigkeiten und Belastungen der Vergangenheit machen es für die Stadt äußerst schwer, auf die neuen Erfordernisse mit einer beschleunigten Entwicklung zu antworten. Es gilt in der wesentlichen Frage, wie man eine Stadt für alle gestalten kann, einen Kompromiss zu finden. Das Ziel dieser Arbeit ist es, ein Institut zu entwerfen, das kulturelle und Bildungsaufgaben erfüllen kann. Es soll ein aktives Zentrum nicht nur für Prishtina, sondern für das ganze Land werden, weil die Stadt täglich von vielen Menschen aus unterschiedlichen Motiven wie Arbeit, Ausbildung u.a. frequentiert wird wie jede andere Hauptstadt. Wegen der Größenverhältnisse, der Infrastruktur und anderen Gründen spielt die Stadt hier aber eine Art Tageszentrum.

Das Institut könnte die zusätzliche Funktion eines Ortes der Begegnung und des Austausches mit der Welt erfüllen. Ein solches Institut in Form eines Kulturzentrums ist erforderlich für die Entwicklung der Stadt, weil ein Museum als Bildungseinrichtung nicht nur neueste Kultur vermittelt, sondern auch die Vergangenheit bewahrt, sie mit der Zeitgeschichte verknüpft und in die Zukunft wirkt. In Anbetracht der gewaltigen sozialen und politischen Barrieren, die diese Stadt prägen, sind die lokalen Bewegungen für eine Lösung der Probleme bemerkenswert, genauso wie der hohe Grad an Bewusstsein der Bewohner.

Die Stadt für alle ist also das Ziel. Das umschließt die Themen Arbeit, Achtsamkeit, höhere Lebensqualität durch Partizipation, Verringerung der Ungleichheit, Geschlechtergleichheit, Bildung und so weiter, die partnerschaftlich und gemeinsam erarbeitet werden sollen. Diese Aufgabe und Hoffnung sind Teil eines Prozesses, der Vergangenheit, Gegenwart und Zukunft vereint und der nur durch Kultur erreicht werden kann. Die Errichtung eines Zentrums für Kunst und Architektur soll der Ausgangspunkt für Engagement werden und Menschen ermächtigen, sich durch Kultur weiter zu entwickeln, ihr Leben und ihre Stadt nachhaltig zu gestalten.

Der Ort, der alle diese Bestrebungen zusammenführen soll, ist ein einzelnes Gebäude im Zentrum der Stadt, architektonisch, funktionell und konzeptionell an die bestehende Infrastruktur und Topografie angepasst, d.h. im Stil der Postmoderne. Das Konzept des Museums geht einen Schritt über den zeitgenössischen Kunst-Diskurs hinaus, indem es Kunst für unverzichtbar hält und in der Einschätzung, dass der kreative Prozess von Architektur und Kunst denselben Stellenwert hat als das Endprodukt. Aus diesem Grund lässt das Museum mehr Raum für offenes Arbeiten in allen Medien, der nach Bedarf umstrukturiert werden kann.

„Transparent Collar“ ist der neue Begriff für die Gegenwart, wo Künstler und Architekten versuchsweise wieder zueinander finden, weil ihre Arbeit auf Kreativität, Offenheit, Vision und Reflexion basiert.

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Transparent Collar Contemporary Center Museum

Abstract

The representation of professions by means of metaphor filters through the collar color, which is based upon their performance. Suchlike propagation distinguishes between an artist and architect. The first one is defined as “No Collar” and the other varies between “White Collar” and “Green Collar”. For some reasons art and architecture seems to have lost the thread of being one during the process, and this project opens such a question in order to reflect conceptually while working in architecture and considering it nothing but another medium of art.

How does this issue arouse curiosity in another scale?

With the background on art, educated firstly in classical school of art (Graphic and Painting in Prishtina) and then in Conceptual Art (Academy of Fine Arts in Vienna), architecture was the next field of study, where I consider this continuity from one to another as an important process (back-forward), and practically speaking, exchanging and constructing forms of knowledge as a devolution of bridges in between. To the question of how the study of architecture came after art, I usually answer: it is an art project. And, if I create a cultural contemporary work, art and architecture transpires just as one field subsisted.

Where is the influence coming from? “No influence, is the new influence”, this is my statement, and if I elaborate it with other words – obviously the work of art and architecture is a social reflection, which is constructed through facts and it is an expression to a specific issue in different (unexpected) formats. These works don’t just aim an addition, another work as an influence in continuity, but they are a new creation (there where the name creation comes from). Influence or inspiration is practically (for artist) the inside world which conceives certain composition within the reality in order to verbalize the truth in more authenticity.

Since the moment of completion came, to finalize the study with the Diploma project and to close a chapter in order to open another one; it shoed showed up the moment toward the influence or the inspiration. Naturally, this moment comes with the question of what experience is made through the years of study and life in general as an escapade. These moments of thinking back have then no limitation, that means that you

might go too far back in the state in which I was, and once browsing through the memories I arrived in Prishtina (Kosovo) where I remember my childhood and from where everything started (again). For an artist (we call creator), childhood is the most important part of the life, because it is the part without suppression that is free from censorship. That is why artists are just like kids that are naturally focused on the truth and reaction is a natural and an unpretentious act. To this above all, it appeared a confident and moral obligation and Prishtina became the city and starting point of creating a work in order to be able to construct a work out of all the experiences as finalization within a single project.

The very first question while making analyzes of the city occurs to be the representation and the actual state of the city. What are the problems? In which direction is it developing? The most important aspect of issuing the city naturally aspirated? Is the human, the citizens and their rights, and the focus lies on creation of places for their needs and development. The recent image of the city shows a certain transition, that architecturally might have different influences by losing the path of late modernism, and social-politically is known that the place experienced by its war, which ended in June 1999. Such difficulties and troubles that the past created made it extraordinary difficult for the country and city to respond to all the needs and to answer through any hastiness in development. This comprises the main question of how to help in order to create a city for everyone by giving respect to the people.

The aim of this project is to create an Institution that can help to solve other problems, which has to play double roles both that are cultural and educational. This Institution, has to operate as an active center not only for Prishtina, but also for the whole country, as the city practically is frequented daily from people with a special mission that might be work, education and so on, just as other capitals, but because of the size, infrastructure and other reasons, here the city plays more the role of the daily center. Another assignment that might be working through this Institution is the connection to the world by creating a space of exchange and development. Such an Institution in form of a Cultural Center is very urgent for the future development, since a Museum belongs to the education, not

because of cultivating exclusively new culture in the sense of innovating something new, but to keep the culture of the past, link it to the recent history and work toward the future. By the virtue of political and social barriers that city is facing, noteworthy is the local mobility for a solution and that is the matter of awareness. Giving respect to people and making a city for everyone is the goal. This includes work, carefulness, increasing the quality of life through the issues such participation, reducing inequality, gender equality, climate change, health, education and so on, which has to be worked out through progress and partnership, where everyone has to contribute. This achievement and hope is the work and matter of process, which has to connect the past, present and the future and culture is the only hope through which such a destination could be reached. Establishing an Institution that includes art and architecture will be a starting point of engagement and will give power to the people, potentiate to have access to and through the culture that they can gradually develop and build a sustainable city and life.

In attempt to achieve a goal of sustainable city and life, strategically starting through culture by creating a platform of exchange, participation and engagement, this platform is a single building placed in the very center of the city which architecturally, functionally and conceptually refers to the existing infrastructure and the topography that city owns, speaking in the language of postmodern architecture. This concept for a Contemporary Center Museum located in the center of Prishtina (Kosovo) goes few steps above as reaction within the context of contemporary work, first on the discretion, while considering culture very indispensable, that has to be very central in relation to the city, and second considering the process of art and architecture as same equally important as the end product. By such reasoning so, the Center Museum includes other parameters in operation, making more space for process of work open to all mediums, restructuring the functions and relations within the building where artists and architects are present and active.

“Transparent Collar” is the new term for our contemporary era, where tentatively artists and architects find each-other (again) in the same category, since their performance is based on creativity, openness, reaction and vision – practically it is reflection.

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5

2	Abstract	
8	Demographic Data	
10	Topographic Map, Center Situation Analysis	
20	Imagining the Museum	
28	Concept of Collar	
30	Rendering. Museum. Lageplan	
36	Volume-Models-Concept-Form-Drawings	
44	The Urgency	
46	The Local Art and Inspiring Facts	
66	3D Modell	M
70	Functions	C C C
74	3D Schnitte mit Erschliessung	7
78	Grundrisse, Schnitte, Ansichten	
94	Details	
96	Flächenpläne, Tragwerk, Tragwerkpläne, Brandschutzpläne, Belegungspläne	
120	Haustechnik - Elektro, Lüftung, Heizung	
124	BIM-Daten, Tabellen	
130	TCCCM - Transparent Collar Contemporary Center Museum	

Kosovo, (XK)

Prishtina, (*Capital*)

Europe

Total area: 10,908 m²

Population: 1,920,079 (2017)

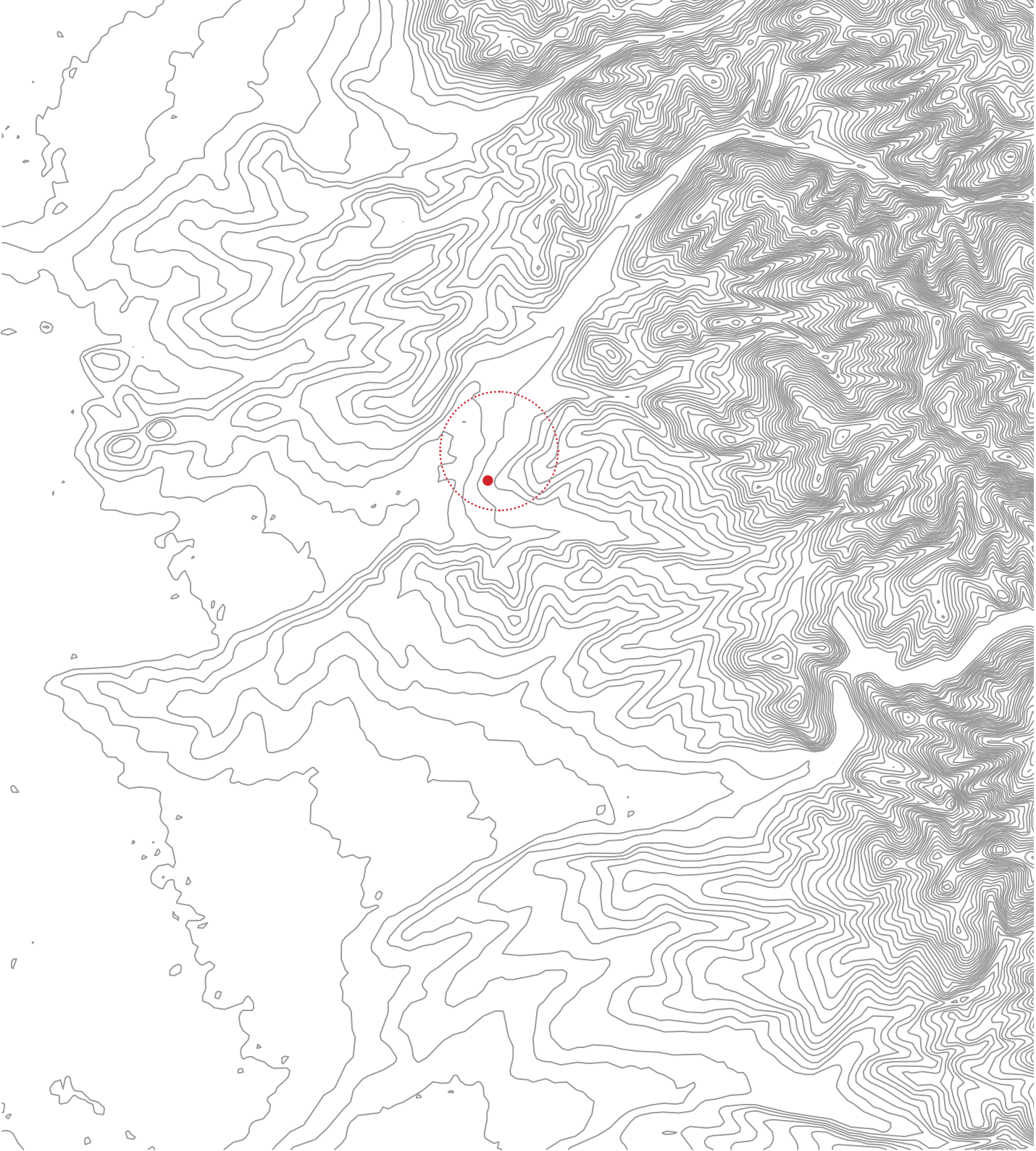
0–14 years: 25.8%

15–64 years: 67.2%

65 and over: 7.0%



Topographic map
Prishtina



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10

- Location
- Center





Frequentation of
 Public Transport / Bus




- Bus Station
- ▶ Bus Line Direction
- Boulevard

Boulevard
Recent Walk-Zone

T C
14



 Boulevard

M. 1:7000



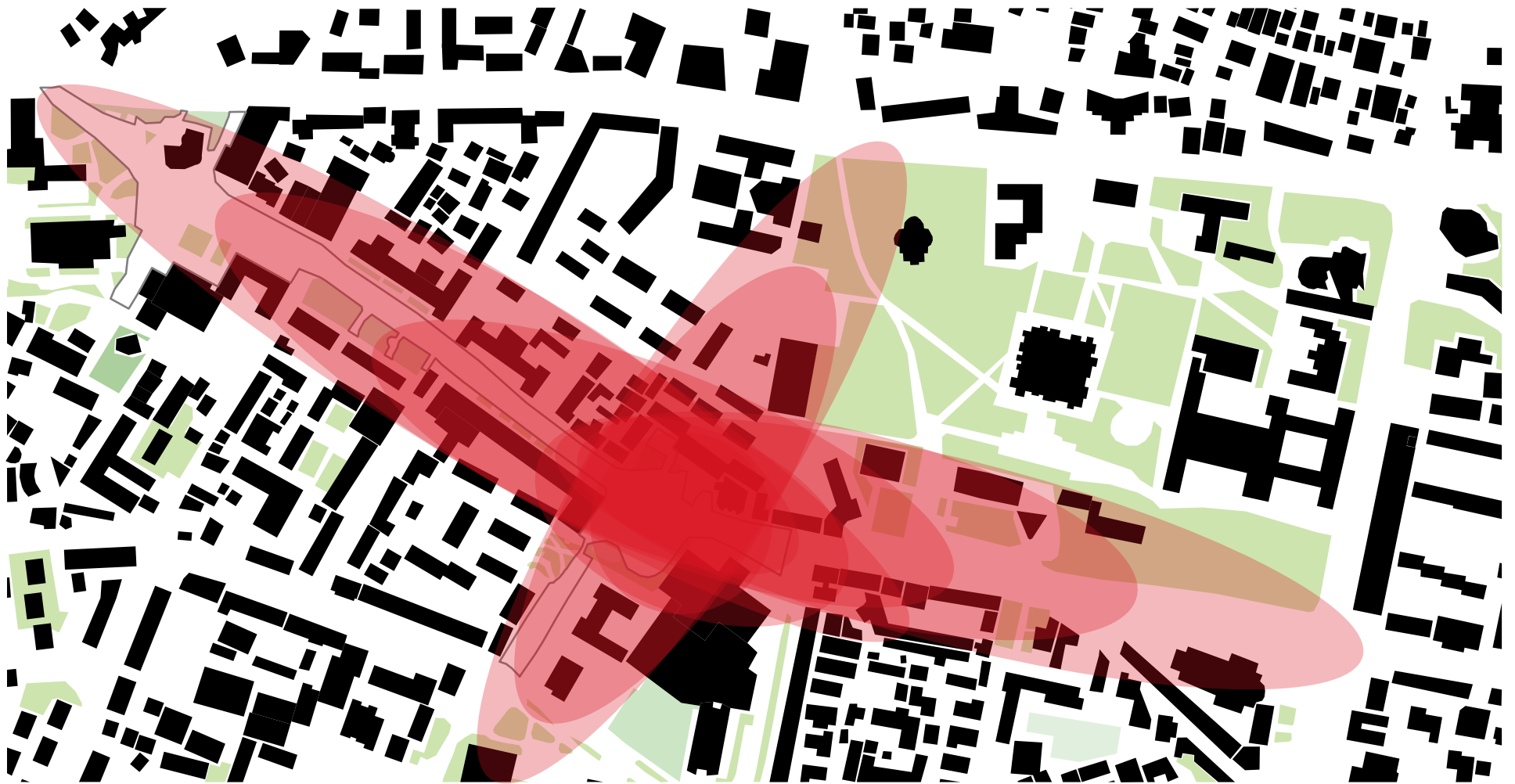
Buildings by Function

T C
16



- | | | | | |
|---|--|---|--|--|
| National Theater | Library | Media TV | Hotel | Police Station |
| Kino | University Building | Institution | State Institutions | Hospital |
| Boulevard | Church | School | Office/Mixed | Trade |




Center.
Most frequented area

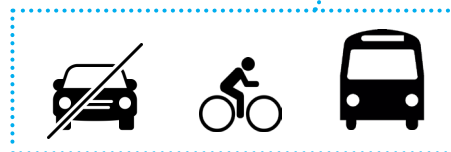


It is an Urgency
to develop the City.

This Goal can be
achieved through
Culture.



-  National Theater
-  From A to B
-  Boulevard



MUZEU

M. 1:7000

Imagining a Museum

Imagining, you have a Museum in your city.
Imagining, you are having access to your culture.
Imagining, you give it value.
Imagining, you are reducing the political isolation
towards the world.
Imagining, you have a place where you can share
knowledge with others.
Imagining, you are belonging to the society that
you could have imagined.
Imagining, you are part of the change.
Imagining, you are growing.
Imagining, you are living in a different time.
Imagining, you are right.
Just imagine, you are getting to know yourself.

The previous eras validate the importance of the museum of modern art for the city, rather as a ligature, an extension of the historical-existing one, or as a new single building established within the restraining functions on postmodern art. Such a movement entered this century as a normalized artifact as the civilization reached another level on the global world, where work of art and its value opened up to different mediums and media and art has its inseparable patronage that is technology. The whole sophistication process is nothing but a mirror of our daily performance covered from artists reflecting, reacting, which could also be called disagreement against constructed facts of the present history. In this temperance, nowadays there is more than one way of confectioning the work of art and architecture. For Tafuri,

the two roads of modern art and architecture are here already delineated. It is, in fact, the inherent opposition within all modern art: those who search into the very bowels of reality in order to know and assimilate its values and wretchedness; and those who desire to go beyond reality, who want to construct ex novo new realities, new values, and new public symbols.¹

Rather one or another, the common interest spreads in the value, or the repositioning toward the question of what is the real value of the work and its extensional dimensions. Moreover, the designation of the value is not entirely a general term as a pre-regulated formula, but it has also to be considered as a single case, while estimating the capability of special work. In this case, we pose the question of how it is possible that Prishtina (Kosovo in general) has so many artists and contemporary works of art and architecture but has no Museum for contemporary art and architec-

ture. This is probably nothing new. Other cities haven't been created with the Museum as the first Institution, have they? They all developed work of art and architecture first or in other words, made history first, and then the Museum came as a result. To this point, we might find common logical occasions, such as the fact that Prishtina is (compared to other European capitals) a relatively new city, but when it comes to the specific work of art and architecture, the consideration of local culture and values, it has to be advised in a specific way, as a response of the ground culture of that place with its history in merge to the present time and the future. Mumford's analyses regarding the city and the important role of the museum for collective memory through time are expressed in his writing.

The museum gives us a means of coping with the past, of having significant intercourse with other periods and other modes of life, without confining our own activities to the molds created by the past. Starting as a chance accumulation of relics and "valuables," half safety-deposit vault, half show-room, the art museum has in the course of its development gradually discovered its special function: that of selectively preserving the memorials of culture... What cannot be kept in existence in material form, we may now measure, photograph in still and moving pictures, record in sound, and summarize in books and papers. We may-and should-do all these things while the life is still present, so that we shall have, filed away for future reference, not merely a fragment of the original shell, but a working knowledge of the physiology of the building or work of art.²

Practically, the link between epochs and histories covert in art and that plays an incomparable role for each society (which is a known fact). Here arises the question: "What does that it mean to create a Museum nowadays?". This question defines the direction of this work in theory and practice. The museum in discussion constrains the loyalty in art and architecture, leaning to bring all the opportunities in arts, eras and cultures together by rearrangement of the functions within the building, relating it to the surrounding perennially in harness of the city and for human be-

ings. In this concept, another question follows "What is the work of art?". The work of art lately has spread and it proliferates conceptually a high opulence in knowledge toward new esthetics and expressions in a sense of performance, and this right here is the main question while designing a museum. The work of art without the presence and the statement of the artist is almost leaving the pattern, certainly when speaking of living artist. This is not because we want to see the artist out of curiosity, but because of the sincerity, the closeness to the work, the aura, the truth on understanding and what is the most substantial, the knowledge. A work of art is not about describing or informing, it is about the reaction, critic, knowledge and reflection to the certain fields in society within the specific time and place, realized in any medium which gives the work the power and the condign constancy. Quite straight perspicuity comes from Rancière in his writing: "the notion of modernity thus seems to have been deliberately invented to prevent a clear understanding of the transformations of art and its relationships with the other spheres of collective experience."³

Relying in the essence of the work of art in the recent time, as a manifestation of the convenient history impacted from media and technology, Rancière observes moreover the cut from modernism to postmodernism, when the mediums merge to one another. He writes:

postmodernism brought to light everything in the recent evolution of the arts and possible ways of thinking the arts that destroyed modernism's theoretical edifice: the crossing-over and mixture between the arts that destroyed Lessings conventional set of principles concerning the separation of the arts; the collapse of the paradigm of functionalist architecture and the return of the curved line and embellishment; the breakdown of the pictorial/two-dimensional/abstract model through the return of figurative representation and signification as well as the slow invasion of paintings exhibition-space by three-dimensional and narrative forms, from Pop Art to installation art and 'rooms' for video art;⁸ the new combinations of painting and language as well as of monumental sculpture and the projection of shadows and lights; the break-up of the

serial tradition through new mixtures between musical systems, genres, and epochs. The teleological model of modernity became untenable at the same time as its divisions between the 'distinctive features' of the different arts, or the separation of a pure domain of art. Postmodernism, in a sense, was simply the name under whose guise certain artists and thinkers realized what modernism had been: a desperate attempt to establish a 'distinctive feature of art' by linking it to a simple teleology of historical evolution and rupture.⁴

Postmodernity opened up countless ways of communication, and this scratches on thinking that the communication is the strongest potency of recent history, which is fundamental confusion in the fields of arts and architecture, when it comes to the speech and place as well as the question of value. Of course art has been and will continue to be considered as the strongest way of communication, but the question is how it is understood. The presence of the artist mentioned before, is not for explaining additional experiences in order to clarify the work. No. The work is suitable. But the question is the place (or location) of the work, which is again the decision of the artist, and the way it is constructed and transmitted. The idea of considering the artist and the statement as inherent to the work lies in the ways in which we see the artist today, as a thinker or an artisan (handwerker). This is what is attempted to be re-conceptualized here, that creating a place for artists and architects, is an already created place for art especially postmodern art, which will actually soon be normalized and we will be looking forward to the new era. This is the essential concept of the museum. Is prediction possible as a form of artwork to open up for the future? It is to be seen here that art is clearly a vision, with its only limitation being value and that has to be considered for every single work of art and architecture, as that work reflects and stands alone resisting. According to Dewey, each work of art is an idiom, he writes,

because objects of art are expressive, they are a language. Rather they are many languages. For each art has its own medium and that medium is especially fitted for one kind of communication. Each medium says something that cannot be uttered as well or as

completely in any other tongue. The needs of daily life have given superior practical importance to one mode of communication, that of speech. This fact has unfortunately given rise to a popular impression that the meanings expressed in architecture, sculpture, painting, and music can be translated into words with little if any loss. In fact, each art speaks an idiom that conveys what cannot be said in another language and yet remains the same.⁵

The few ways of thinking that art can be translated or in other words, art needs support, is the biggest misunderstanding of today's perception in many cases. Instead of recognizing the concept of work (whether it is visual art or architecture) as wealth pliability, it is often ignored and underestimated. The originality and the specificity of the work of art include brighter aspects precisely composed or constructed to a single unity. This constructed unity might (and should) also crossbreed different mediums for the sake of context, by still delivering the same message. This, if I may call it "eagerness" (and I really mean it), is just truly an enthusiasm or a certain curiosity in another scale, which has no limitation and is proficient in combining diverse peculiarities in the name of culture. According to Joseph Kosuth, it is the concept of the work that makes the real difference.

Art is an analytical proposition of context, thought, and what we do that is intentionally designated by the artist by making the implicit nature of culture, of what happens to us, explicit - internalizing it's 'explicitness' (making it again, 'implicit') and so on, for the purpose of understanding that is continually interacting and socio-historically located. These words, like actual works of art, are little more than historical curiosities, but the concept becomes a machine that makes the art beneficial, modest, rustic, contiguous, and humble.⁶

This plainness unfortunately extinguishes the illusion that art might be a nominal and imprecise expression, that it might have been closer to the beauty or embellishment. Its modesty or the simplicity has a tendency to make art more complex and sensible in the sense of exactness, as well as consciously retributive. This rationalization has to do with the essence of

actual time where on the other hand postmodernism contemplates a certain liberty and insolence eloquent in daily performance. In this tincture, Charles Jencks expresses an engrossing epitome with the theory of postmodernism listed marks:

Post-Modern is paradox - After Now, Post-Present

Post-Modern is 'posteriority', after all time

Post-Modern is the desire to live outside, beyond, after

Post-Modern is time-binding of past, present, future

Post-Modern is the continuation of Modernism and its transcendence.

If they scanned and rhymed, such verses could be set to music and be more memorable. At best, the propositions of a manifesto verge on self-parody and are funnier when serious.

Post-Modernism is crossing boundaries, crossing species

Post-Modernism is operating in the gap between art and life

Post-Modernism is Cambozola Cheese (illicit hybrid with the best genes of Mrs Camembert and Mr Gorgonzola)

Post-Modernism is the rabbi's advice to his son: 'Whenever faced with two extremes, always pick a third '

Post-Modernism revisits the past- with quotation marks

Post-Modernism revisits the future- with irony

Post-Modernism is acknowledging the already said, as Eco has already said, in an age of lost innocence.⁷

After all, it seems to be over, but it is not. It is neither the middle nor the beginning. It is a big confusion, which in an attempt to clarify confuses even more. Obviously, each epoch had its idiosyncrasies, freshness, values, importance, ascension and politics. The last one, politics, carries the responsibility for the world and life; and the realities that are faced all the time. At this point it is important to mention the so-called "political-art", which is the result of late postmodernism (our time). To me it turns to be clear that the purpose of postmodernism has the human on the main focus – issues regarding rights, gender, body, life and death. But the difference lies on the way or the pattern of how the subject is accessed. Lately, expressed artworks are more direct than ever, (no return) they expostu-

late only in one direction and there is nothing (possible) in between. It is this art polemic; debate and reaction are the main bizarre feature, strongly focused on critic and injustice. Since my work in art is based on fairness and faith in form of a reaction, issuing social counterbalances in form of a critic, I also put architecture in the same framework; I just call it another medium, or the extension.

I feel like it is my responsibility, firstly as an artist, as I was within the scene of art and culture quite early, and then as this continued in the field of architecture. Practically, to propose a museum is a part of it. I grew up in that place and am part of that culture, I even experienced the war and was lucky enough to survive, but the images and the experience is and will live with me forever, throughout my whole life. All that period of my life, until the age of 22 of living there, was a challenge and that shaped and formed me, the way I am and the way I created art and now architecture as well. My work in art is a certain reflection strongly conceptualized, focused on social performance and daily challenges, insulted and infringed. As I grew up in Kosovo in political isolation, art and architecture was the only hope and the only link or relation to the outside world. This isolation due to politics is still keeping the place in pretermission. It is time to shock such politics with a building such as this museum. In a way, this museum can also be seen as something that is disturbing the politics and those who are in charge of deciding for the life of others, just like a long time ago, when they were disturbed by the building of school or other improvements that contributed to social life and to the civilization. According to Norberg-Schulz, the initiation of an architectural work is a sensitive matter, he writes, the social purpose of a building may thus be the expression of a status, a role, a group, a collectivity, or an institution; and a collection of buildings may represent the social system as a whole.⁸

Assuredly it would have been preposterous if a single politician had come to the idea that a city needs a contemporary museum. No one is saying that only artists or architects are able to think of that, but it is a matter of the social engagement, human rights, citizens, education and the culture. It's the cities responsibility to balance (or at least to try) the activities and make place for liveliness and an enjoyable life in the city. Why this concept can be called a reaction, is because of the fact that it is proceeding against

the politics. It is the idea to show and give special focus to the value and help the culture come closer to the social life, because it exists and that in large number and high value. Doubtless, one museum cannot solve all the problems of the city, but it is a big step toward the development in other social fields. It is the logic of creating a center where knowledge will be shared and which is built for the purpose of giving the citizens the right to access and contribute for the future of the city and other social effulgent aspects.

All those art works that are created are away from the eye of the citizen and out of reach. The work of art is not made to be secret or to be accessible only for artists, it is a shared business that has to find a common place, be captured and only then, the work of art will really get the power to live. As art is a mode of communication, it needs to be merged and to have the opportunity of the space to reach its purpose and confession.

In a different time, as I remember my childhood in Prishtina, the charm of the city lied in the energy of the people. Although a small city, very dynamic. The late modernism in art and architecture brought happiness, although it was always closely connected to the politics, again in different times and circumstances. But still the work of art and architecture wriggled loyally in the social life where the vigor impulses rushed positivity and a hope for a better future. The recent time, or the late 15 years seem to show malpractice and obstruction as deficiency of politics (whether we want it, or not) or the lack of consistency in development or expansion for the evaluation of the juvenile and the occurrence. This situation started to affect the young generation and it is creating an unimpressive atmosphere, which jeopardizes the future. Arben Kastrati is a film producer, actor, writer and director based in Prishtina, who wrote an open letter to the latest (current) Prishtina's mayor Shpend Ahmeti. The latter was elected to keep the chair in the next mandate for the second time. Kastrati's letter was hair-raising, firstly from the position of a citizen and then as an artist. Exploding disgruntled and severely he wrote:

“Mjaft u solle si Rock Star. Dil nga membrana jote dhe “ekzaminoje” qytetin. Shikoje se ç’gjendje është, në realitet. Ti, (me punën tënde) je kontribuues madhor i kaosit dhe anarkisë. Ti (me të arriturat

tua) je kontribuuesi kryesor i dhimbjes konstante që na shkakton përditshmëria. Ti (me projektet tua madhore) je kontribuuesi më i madh i depresionit kolektiv. Ti (me eksperiencën tënde) je kontribuuesi kryesor i gjendjes së mjerë artistike dhe kulturore.”⁹

(Translation)

„Stop behaving like a rock star. Get out of your shell and “examine” the city. Take a look at its condition, the reality. You, (with your doings) are an enormous contributor to the chaos and anarchy. You (with your achievements) are the main contributor to the constant pain that is given to us day to day. You (with your great projects) are the biggest contributor to this collective depression. You (with you experience) are the main contributor to the miserable artistic and cultural situation.”

This speaks it all, and any other word addition here would have no inflict. This sorrow as Kastrati precisely mentions collective depression is a frustration and the citizens feel suffocated while the culture is in subsidence mode and inaccessible. It is the real consternation, regardless from what distance ones wish is to scrutinize. To those elections I paid careful attention, not just out of curiosity, but due to a broken heart (so to say), and I noticed, that, on one hand, there was no clear pathway from the candidates regarding what the mission is going to be (more superficial promises in the name of limited infrastructure), and on the other, topics like participation, gender equality, climate change, human rights, health system, justice system and so on, which are key for today's concept of building a sustainable city, were not correct or were missing the right formulation (again superficial and some aspects were not even thought of or touched upon). All these topics are related to culture, mentality and virtue. Such an attempt to create more space where culture is expressed, exchanged and created in form of knowledge that can be propagated or transmitted through generations and fields, is, the creation of a point that collects and connects other (and endless) points or fields, intentionally to communicate and build the future gradually and circumstantially.

The creation of spaces or the circulation of culture spaciouly, in form of a critic as the argumentation above, all these disagreements and judgments in theory open up a noteworthy question: "How this all is a, so to say, solute?". This is the reason why this project is not only digging into one side, rather theory than practice, in fact it includes both of them in an endeavor to accentuate conceptual architecture in appearance of art. It would be easy to address the guiltiness to certain individuals or group or an institution, it is rather the idea beside the theory, to have a practical solution, and also beside the practical solution to have the constructed concept, which completes the work, regardless from which point we access the work. A very well-known saying of Carl Jung remains unforgotten: "thinking is difficult, that's why most people judge".¹⁰

That is why, just by addressing the fault to the x or y individual it will be difficult to solve any problem, even if that problem is of this scale. That's why, art is so strong and so fabulous, because it combines the critic and a special medium (or, in my case even more mediums) to be expressed in its own by showing complex inconvenience. In this case it is also the architecture, which is attempted here in this project, the social factors that disproportionate recent history, to tamper, to stress, to embroil, to incite as a support to the city, culture and the most important, humans.

City in its own is a culture. It shows (it is) the heritage, which is the culture of the past associated to the present, that is also a determination of the future, and all of this is a specialty of postmodernism's wobble. Thinking or designing a Museum in postmodernism has promptly to do with today's advent in terms of social, cultural and political domains. The museum speaks the words of an Institution, that is the center point of the city, that collects, combines, and deals with all the issues that are relevant for the city in local term, but on the other side what is the most important is that, it is the first institution to connect to the other cities worldwide in all the cultural realms. That's why today's postmodernism architectural language is very significant and the local cultural mentality in conjunction with urban structure of the city and its infrastructure as cultural heritage. To me, establishing a Museum in the city, means giving respect to the people. Such an effort displays an openness and fairness in a democratic as-

sumptions expanse. This candor or sincerity as unpretentious or modesty, is that aspect which is key and would mean welcomeness, since the city is clearly and should be accessible day and night not only from/for the local community, and that is practically its assignment. In few discussions the word tourist is under- and in some other it is overestimated, however, it is to be considered patently that in such content, that is the gravity of the city – practically, city is a certain magnet (in form of energy) that pricks people with different missions and interests. Since tourism is a sensible issue, it is probably enough to mention the fact that a cultural center in Prishtina would make its great contribution, by offering a social communication (first and foremost) and showing a real image of the state to the visitors (I would like to call them in a more respectful manner). What is missing in Prishtina is the orientation. And mentioning this doesn't necessarily mean some kind of a small or famous shops merely only for locals, but a significant and meaningful architectural structure with cultural character. This attraction is not solely meant for short-term visitors, it belongs also to the long-term visitors and that's the city's potency. The marchers in the direction of the city could be then called visitors of the very long-term. Historically, that's how cities have bloomed and grown physically and socially. Although a small city (but only comparing to a metropolis), the luck of Arrival City obtains Prishtina as well, in the sense of what Doug Saunders's convenes in the logic of migration from rural to urban regions and that's the very first muster of starting a new life.

The great migration of humans is manifesting itself in the creation of special kind of urban place. These transitional spaces – arrival cities – are the places where the next great economic and cultural boom will be born, or where the next great explosion of violence will occur. The difference depends on our ability to notice, and our willingness to engage.¹¹

In accordance to that, it is a clear idea of propitiation and help, as it has to be considered that it is a city in the postwar era, where violence was taking place and the city got destroyed. Carefulness is the most necessary emerge and a new and powerful work on architecture is needed in form of help in order to create a livable city for humans sheltered in different

conditions, literally called arrivals, whom I would call long-term visitors because of the fact that there always exists a link to the place of the origin (rural) until achieving certain stability. Culture is the answer again. Culture is the response to many questions and complications and is key for belonging and contributing, respecting and being respected. The history of Prishtina is very sorrowful and this has to be respected and taken into consideration because of the originality. That's why the museum speaks the language of the city, it has the faithfulness mode. Being same as, or being different from, is not something to distress, but it is the idiosyncrasy, which then automatically would mean certain diversity. Levi-Strauss pointed that:

differences are extremely fecund. It is only through difference that progress has been made. What we are doing right now is probably what we might call over-communication – that is, the tendency to know exactly in one point of the world what is going on in all other parts of the world. In order for a culture to be really itself and to produce something, the culture and its members must be convinced of their originality and even, to some extent, of their superiority over the others; it is only under conditions of under communication that it can produce anything. We are now threatened with the prospect of our being only consumers, able to consume anything from any point in the world and from every culture, but of losing all originality.¹²

Other forms of art have proved certain stability and originality although in laborious conditions, but still reflecting substantively just beside other social and political problems. This strenuous made a high contribution for the culture and humanity living in the city and around it, which is a fabulous richness for the descendant. The Museum contemplates the finalization of the process of work as a conclusion of cultivated culture, which expresses the traces of history and connects toward the future with the hope for a great city, a city with lots of opportunities and happiness – which is deserved. This Museum as an Institution is an initiative to help in the development of a collective city.

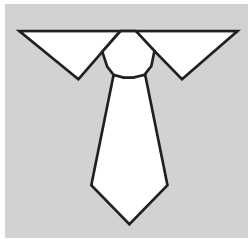
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- 11 Doug Saunders, *Arrival City* (Windmill Books), 2010, p. 3
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Those who seem to negate history produce historically motivated work, those who try not to cut their links with it, run into the shoals of ambiguity.¹

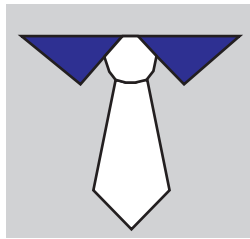
Manfredo Tafuri

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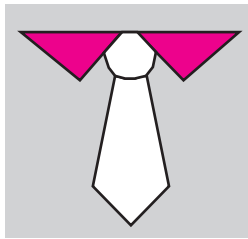


White Collar

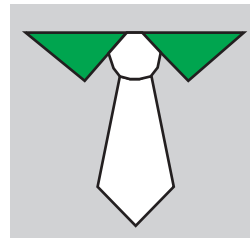
Architect



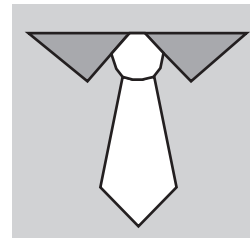
Blue Collar



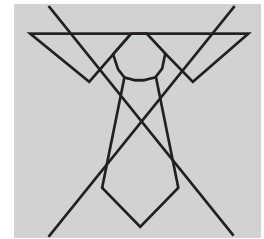
Pink Collar



Green Collar

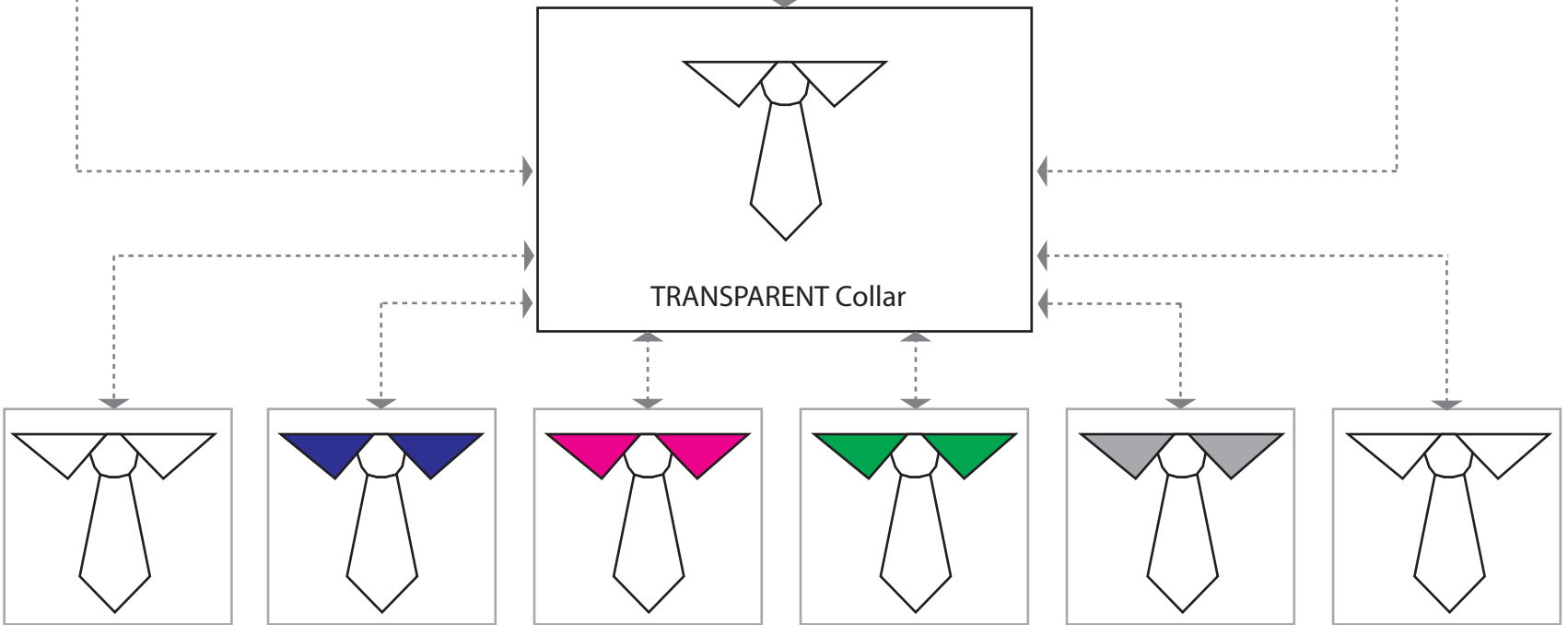


Grey Collar



NO Collar

Artist

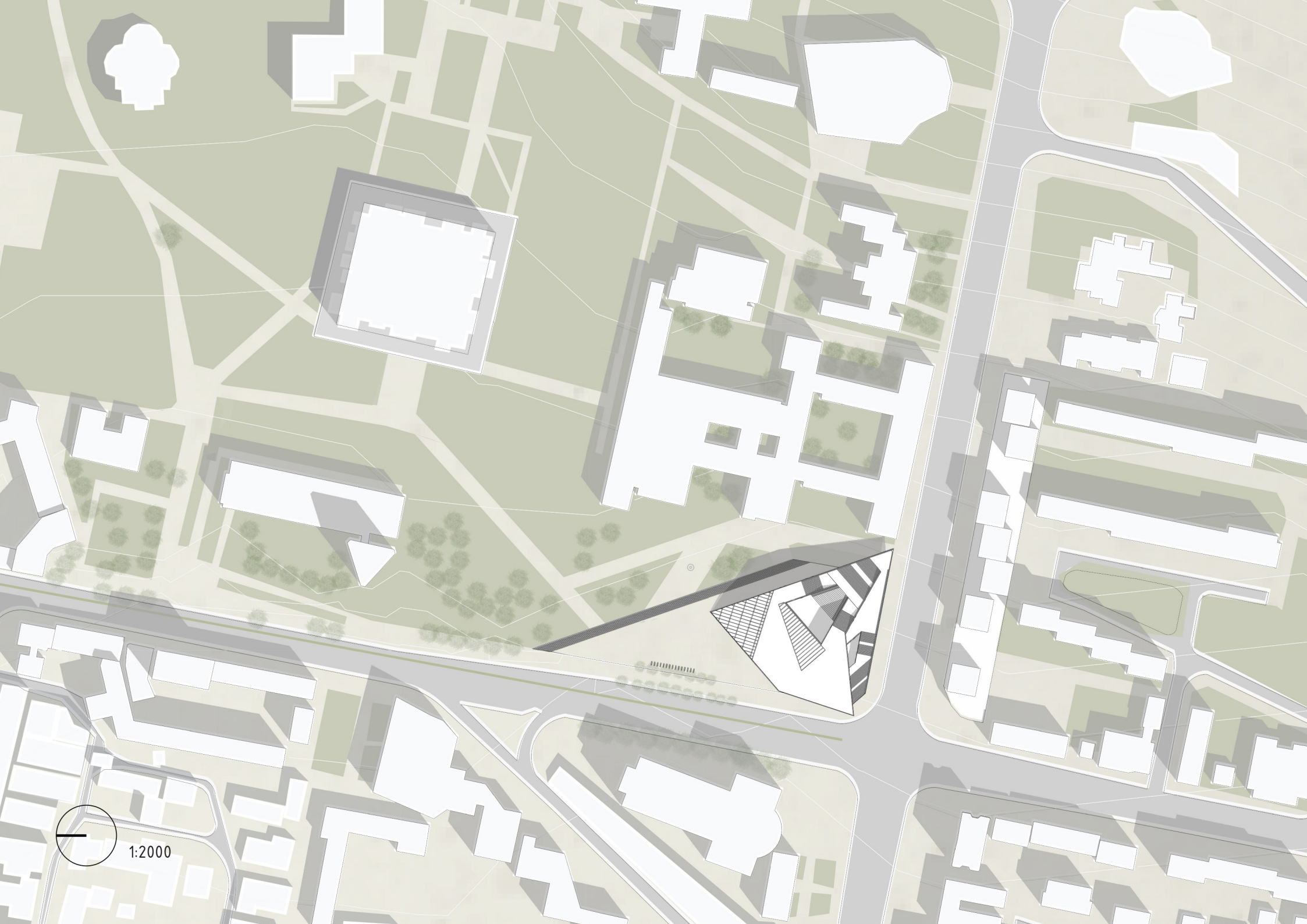


Rendering View of the Museum
from the Boulevard



Rendering:
Museum Entrance





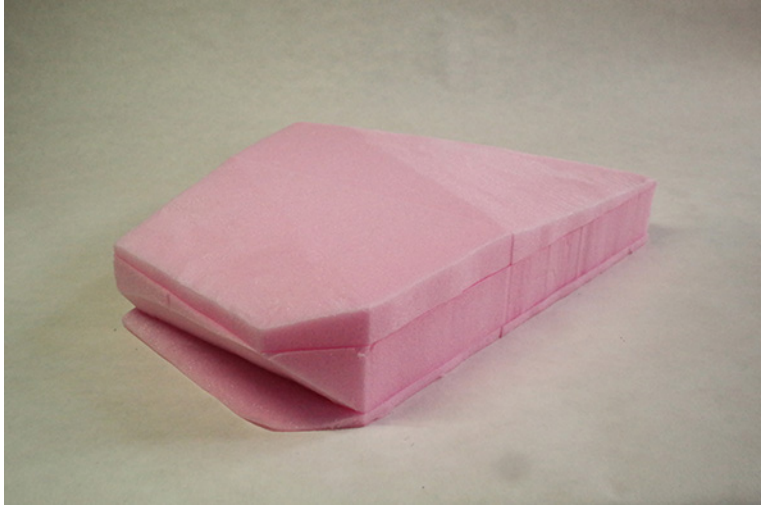
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Rendering:
Conference Center Entrance

Volume
Models
Concept
Form





Volume

Models

Concept

Form

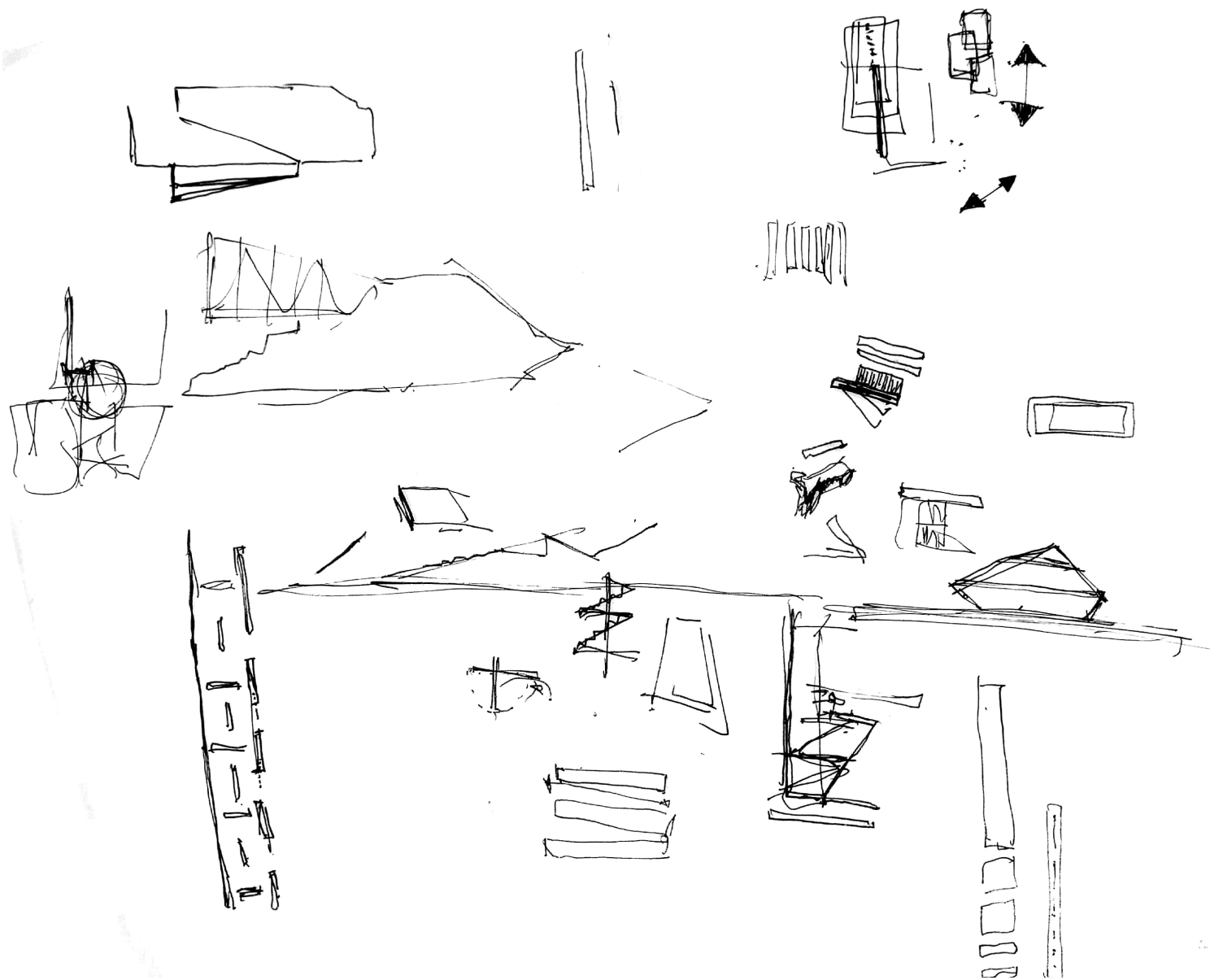
Concept

Drawings

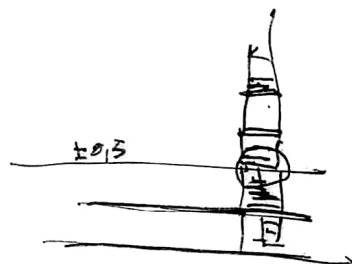
Ideas

Solutions

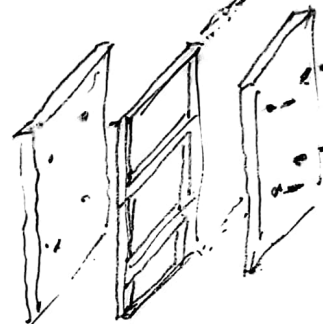
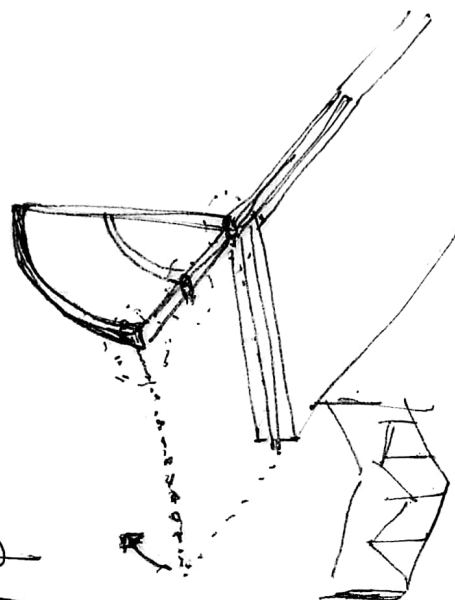
Process



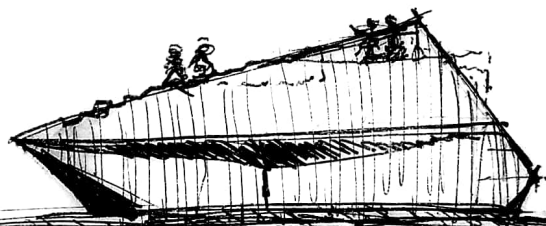
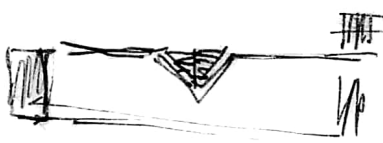
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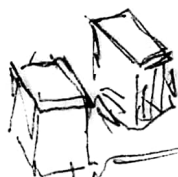
1013



2,10 m



PROGRAM → DIAGRAMS
CHARTS



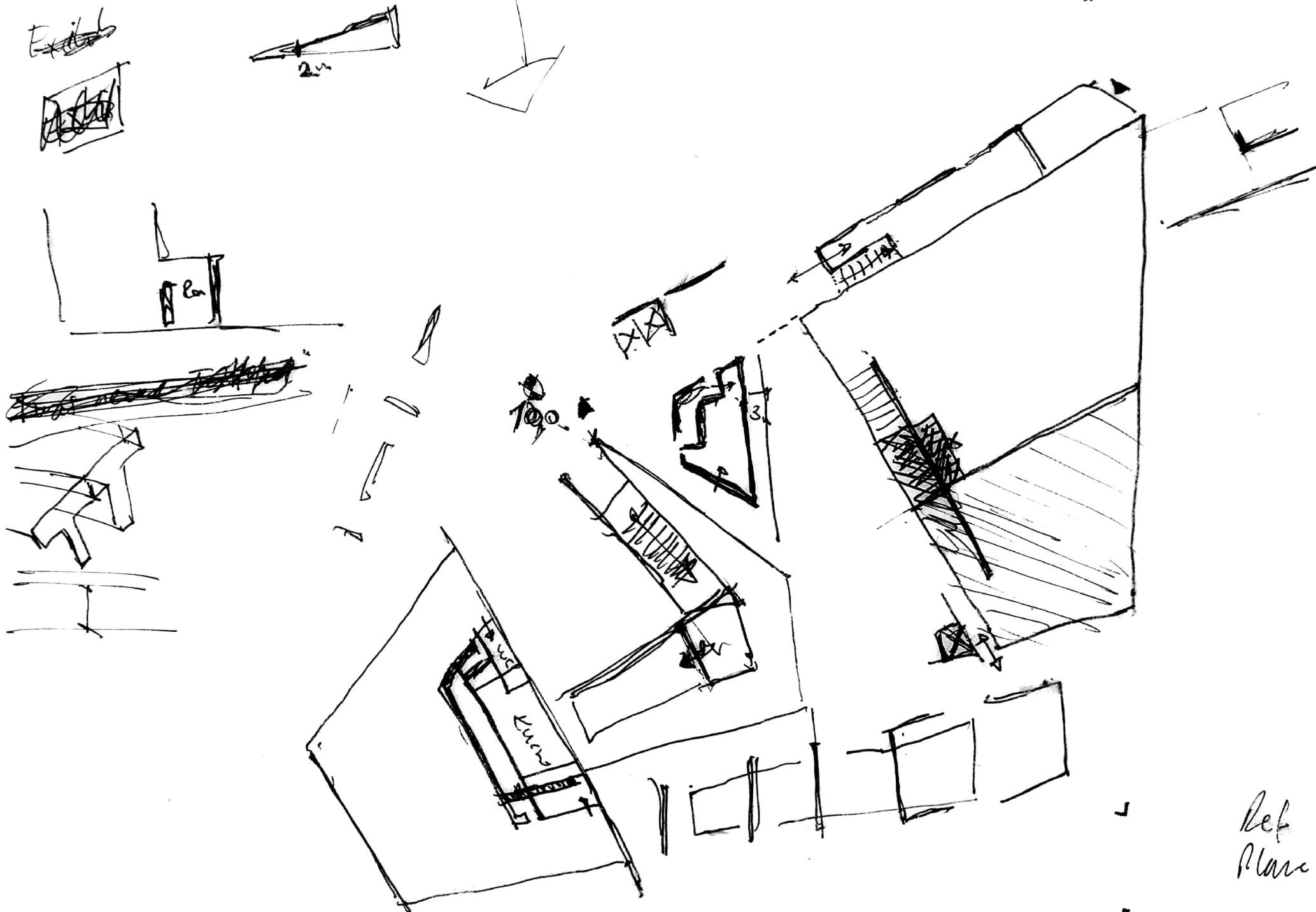
24 hours living museum



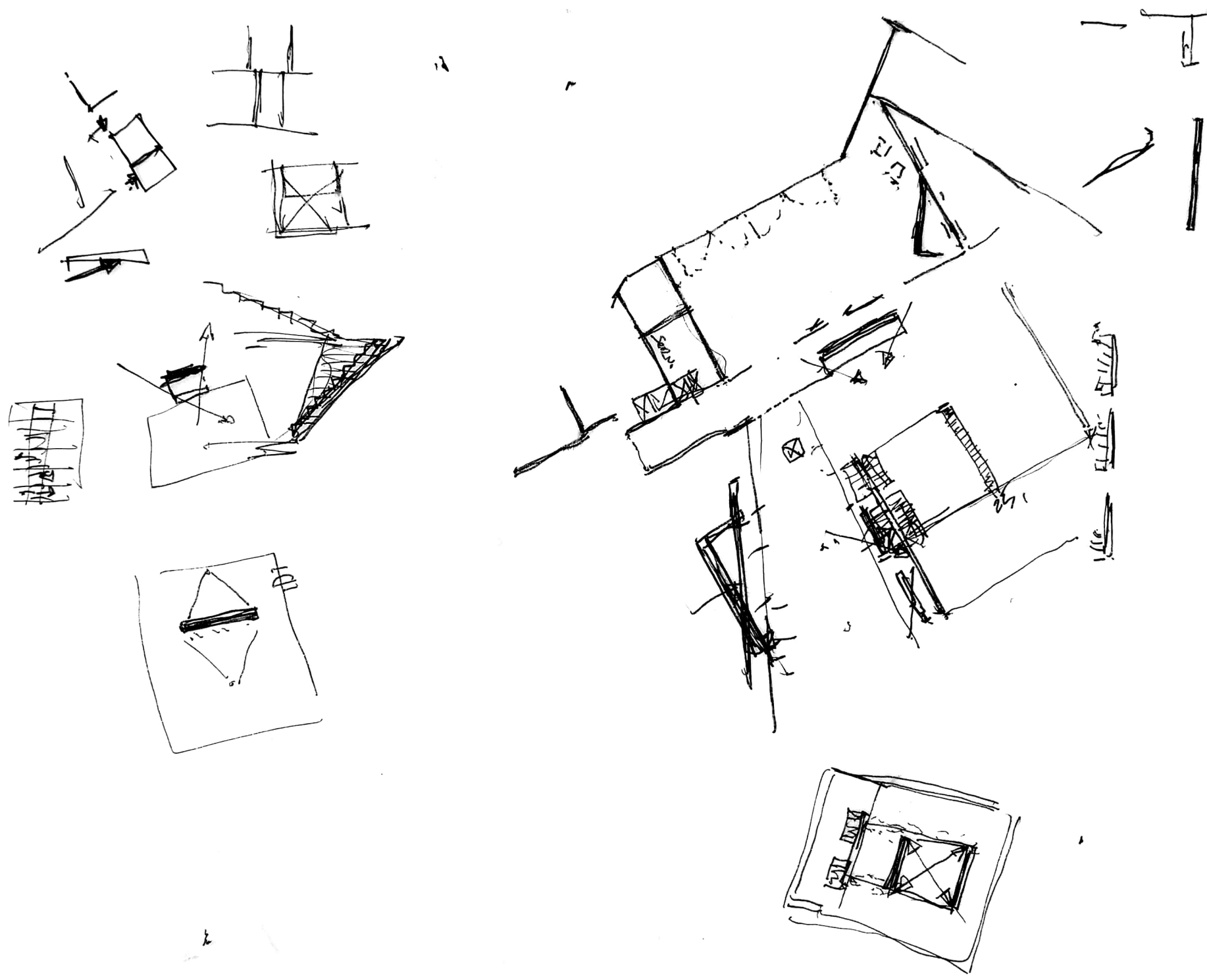
Temp. Entrance



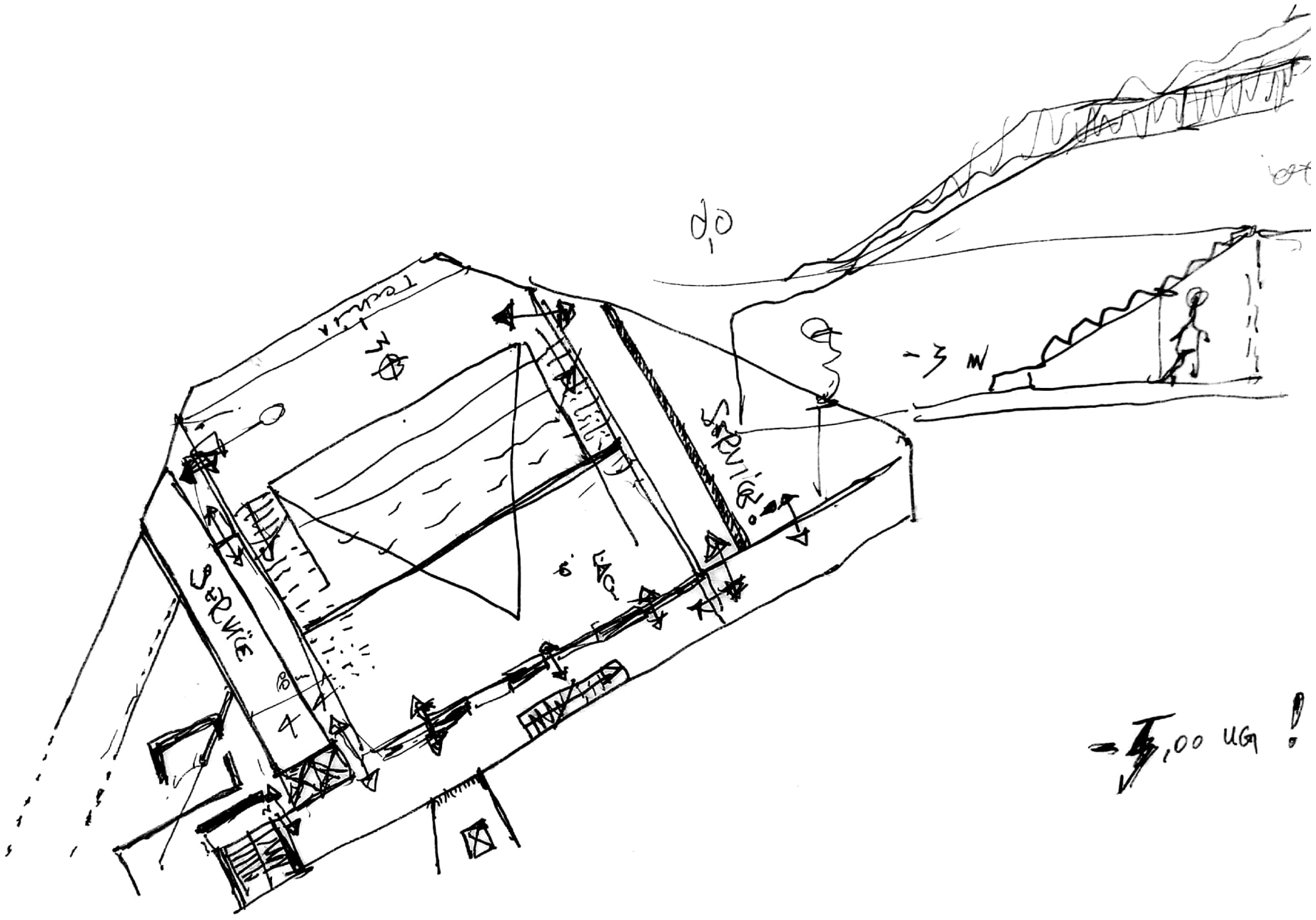
40 TC



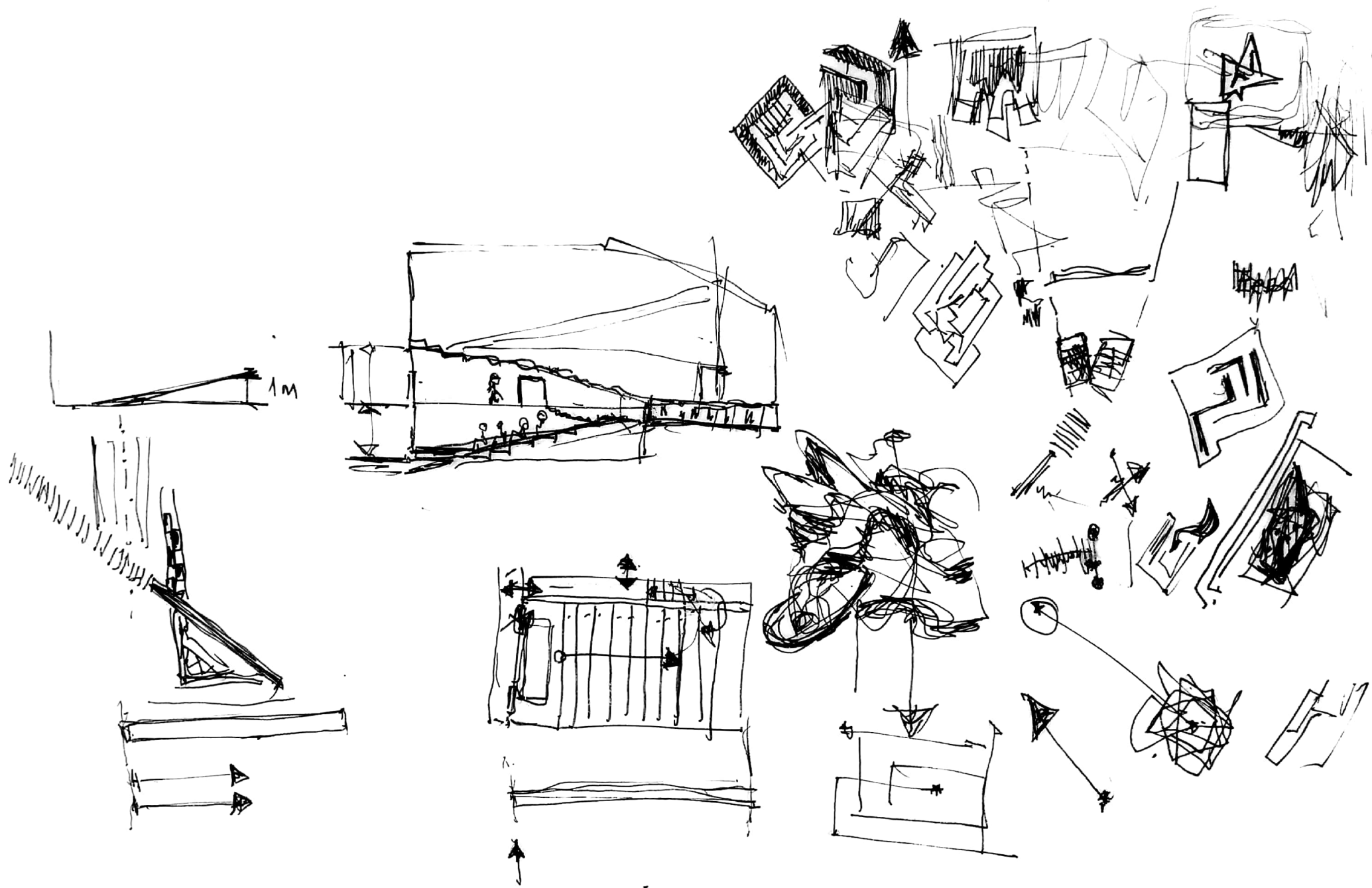
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Place



2-2 + TB



-1,00 uG !



The Urgency

We cannot rely on all these local problems... We have to think from the other way around – how would it be if the city had a museum? A city needs connectivity to the world and exchange. But a museum that speaks on the behalf of local mentality and helps develop as an institutional work, that creates a space for process and movement, is an urgency.

When I opened the gallery called Contemporary Art Space Lemonade in Prishtina in the year 2007, it was the practice as an outcome in performing in everyday life and in the work as an artist. Perhaps it is not enthralling to mention, but it is a fact that there was no financial support to keep the space active for longer. Nevertheless, it belongs to the very early independent spaces contributing to the art scene and the city, which was focused on contemporary art activities. Although I haven't been living in Prishtina for a decade now, I still keep a strong relation to the city in terms of culture, speaking of art and architecture. This relation is not about lateral obey in following the cultural events in order to be informed or estimating, but it is about the "Love" and the "Past", which where the most important distinctive in shaping ones personality and making other links to the future. The question how to contribute, or phrasing it properly, "how to keep contributing" to the city and it's society, still emerges as a moral obligation.

Now, we are talking ten years later. Within this period of time I have neither created art, nor architecture work in Prishtina. But this doesn't mean that there was any disjunction, in the contrary, I've accumulated a lot of knowledge, re-asked many questions related to the so-called transformation, rethought and analyzed many aspects that uniform and contradict the city. Lately, noiselessly I am also engaged more closely in architecture and urbanism, moreover, Prishtina as a capital city of the country with less than two million inhabitants, the segregation through recently urban interventions or extensions in low or missing infrastructures.

As we are used to compare, in the case of Prishtina, naturally the first situation we face while arriving there, stocked in traffic, we immediately get the impression of an undeveloped city in terms of infrastructure. Partly

new interventions and housing rather making more chaotic structures with grandiose façade, without a clear concept in solving any social problem, just as if housing would be the only aspect important to increase the quality of an urban life.

In many ways, how one poetically, rationally or social-critically approaches the problems and describes reasonably enough to construct the main line-claim, concerning the size and inhabitants, the city has a high dynamic of life. It is clear that the war that ended on June of 1999 (before and after) made the cut between the past and future/present, where in an existing capital the new start took place. This new start as (it is even called) New Born, sprouted up in each aspect where the reconstruction and revitalization (even of the basic circumstances) where exceeded from the rapidity of actions without (any) clear vision, timeline, social objective, cultural dimension, or participatory inflow. This naturally affected mostly the architecture. Migjen Kelmendi (from the rock-band called Gjurmët) wrote a song in 1980 with the title: "All the roads brings you to Prishtina", which was a relevant issue of that time, reflecting on the invigoration of the marching flow from other small cities of the periphery (or also from the countryside), toward Prishtina due to education effort, job opportunities, residential offers and cultural activities of different sorts. Despite the political decisions and its affects on each period of time, important (and that's the most one) fact, concerning every transformation, construction or destruction, before and after 1999 (always), is that Prishtina has been a rescue place.

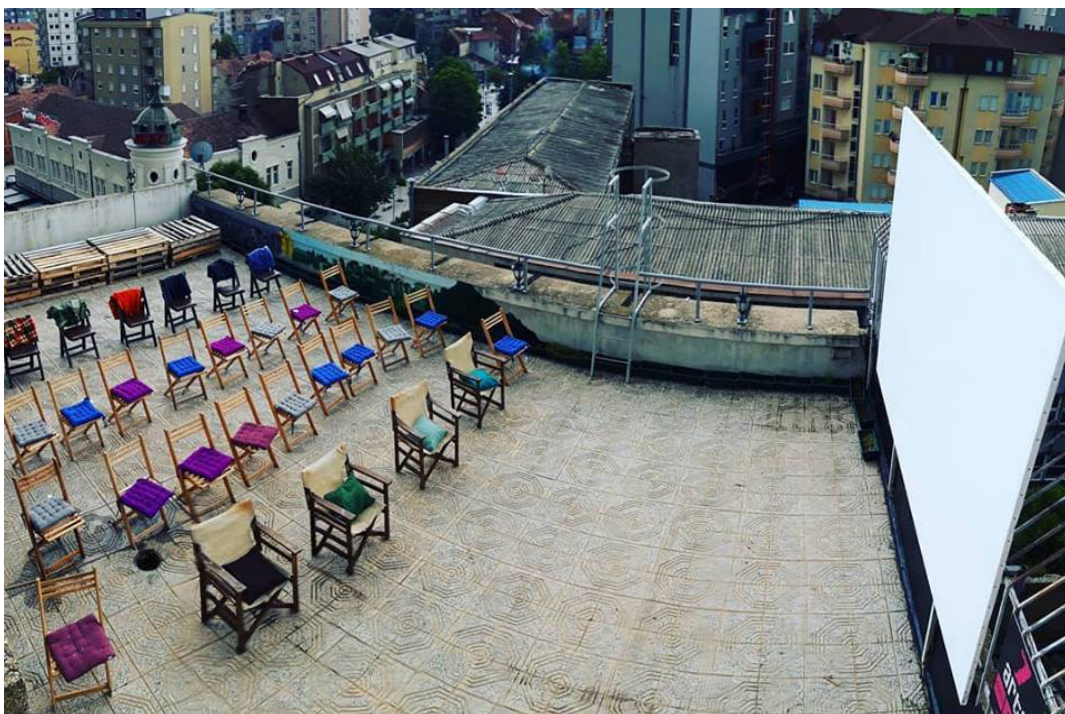
According to a recent article, three of Kosovo's cinemas have been rated in the top 15 Most Beautiful Cinemas Around the World. This shows major success and progress in the film culture, as well as in the cinematic one, in the past few years in Kosovo. Such a significant element has to be emphasized when taking the initiative of creating a cultural community center. The theatre, the stage, projection and stairs, are the dominating constructive fragmentation of the Center Museum and the reflection of the local domain.

15+ Of The Most Beautiful Cinemas Around The World

- #1 Olympia Music Hall, France
- #2 Sci-fi Dine-in Theater, Disney's Hollywood Studios
- #3 Urania National Film Theatre, Budapest, Hungary
- #4 Kurshumli An In Skopje, Macedonia
- #5 Fox Theater, Detroit Mi
- #6 Puskin Art Cinema, Budapest, Hungary
- #7 Arena, Pula, Croatia
- #8 Movie Theater In Paris
- #9 Electric Cinema, Notting Hill
- #10 Riverbad Cinema For Dokufest In Prizren, Kosovo
- #11 Anibar Lake Cinema, Peja, Kosovo
- #12 Hot Tube Cinema, London
- #13 The Bijou Theater, Bridgeport
- #14 Cineteca De El Matadero, Madrid. Spain
- #15 Docufest - Kino Kalaja, Prizren, Kosovo



Riverbad Cinema Dokufest, Prizren, Kosovo
Image 1



7 Arte, Mitrovica, Kosovo
Image 2



Dokufest, Prizren, Kosovo
Image 3

Krenare Rugova

Fashion-Designer



Image 4

Fashion Design became very popular in the recent years in Prishtina. Many designers who were educated in different places around the world returned and opened their own studios in Prishtina. Another aspect that helped for a booming fashion industry is the engagement of the University or the Departments for Fashion-Design in few Universities. This way of expression became quite significant for the local culture, opening up many new opportunities and constantly exploring new talents.

Such an aspect needs to be institutionalized as well, in the form of respect, as it shows a special contribution to the local culture in recent history. In other words, the support in this matter is needed in order to help it get more professionalized and space becomes once again an important factor for shaping it more towards the world and in a global level.

Venera Mustafa
Fashion-Designer



Image 5



Image 6

Contemporary Art Space Lemonade

Prishtina, 2007

My personal approach is directly associated with culture

Space for Work and Exhibition.

Back then, there were three ambitious friends, Artan Xhakli, Flamur Bek-tashi and me. As students of fine arts we found this location and rented it for few months, by paying the rent from our own money. The space was one of the first of its kind in Prishtina after the war. A space for contemporary art, which was self-initiated and aiming mobilization.

The platform was used as a studio space mainly, for screenings and discussions, and time after time to adapt it for exhibition openings, taking the character of a Gallery.



Termokiss

in/from Prishtina, 2016

Youngs from Prishtina started a project based on idea of cretion of space for art and other social activities where they used an unfinished concrete structure for over 20 years, adapting it by doing work mobilized on their own. The concrete structure-space belongs to the company called Termokos located at the periphery of the city, which is the distributor for hiting in the city of Prishtina, there's where the name comes from, modified to more romantic expretion Termokos to Termokiss. Such a concept as an initiative and self mobilized activity shows the will and hope for the future achivement, where through opened projects in form of art, participation and education, future development may have diffrent results. This (great) example, parallely shows the need for space and support for social-mobility. Here the space takes the carachter of workshop mainly space for work first and then space for shows of different kind which is open to general public.



Image 7



Image 8

CAS Lemonade vs. Termokiss

Almost a decade in between, both examples having the same common vision, which is called "Space (is needed) for work" and that is the urgency.

Analizing these two projects, it is to be seen that by facing a space for art issue in Prishtina, the social mobility and participation is the key element which has to be considered very precisely and seriously. To re-think about the Hause for Art in Prishtina, in this case the Museum, how it could be, these are two facts besides few others that practically are the mirror of local behaviour.

Now, what is the outcome where the focus relays in order to construct the concept, is that, it is time to think how to institutionalise all these single projects in order to bring them to the level where each person living (or visiting) in Prishtina can have access on it, and can be identified with it, by using those two (and other examples) as the constructed historical facts which helped on developing such a culture.

Kader Muzaqi

Video-Art
Film



I Was Never Faithful, 2007



Wristwatch, 2008



Art is a kind of illness

I keep thinking, 2006



On Air, 2006

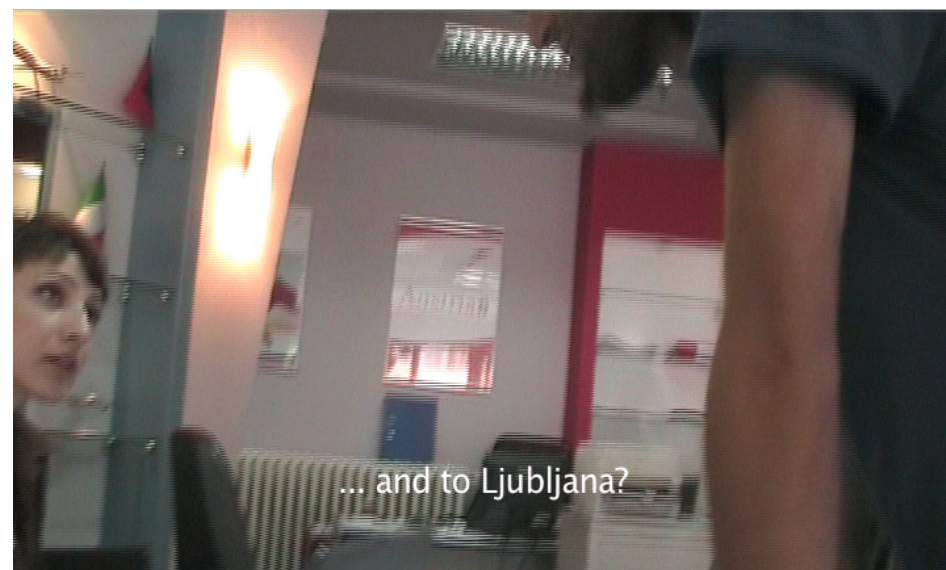


Loading, 2007



Balkan is Different, 2005

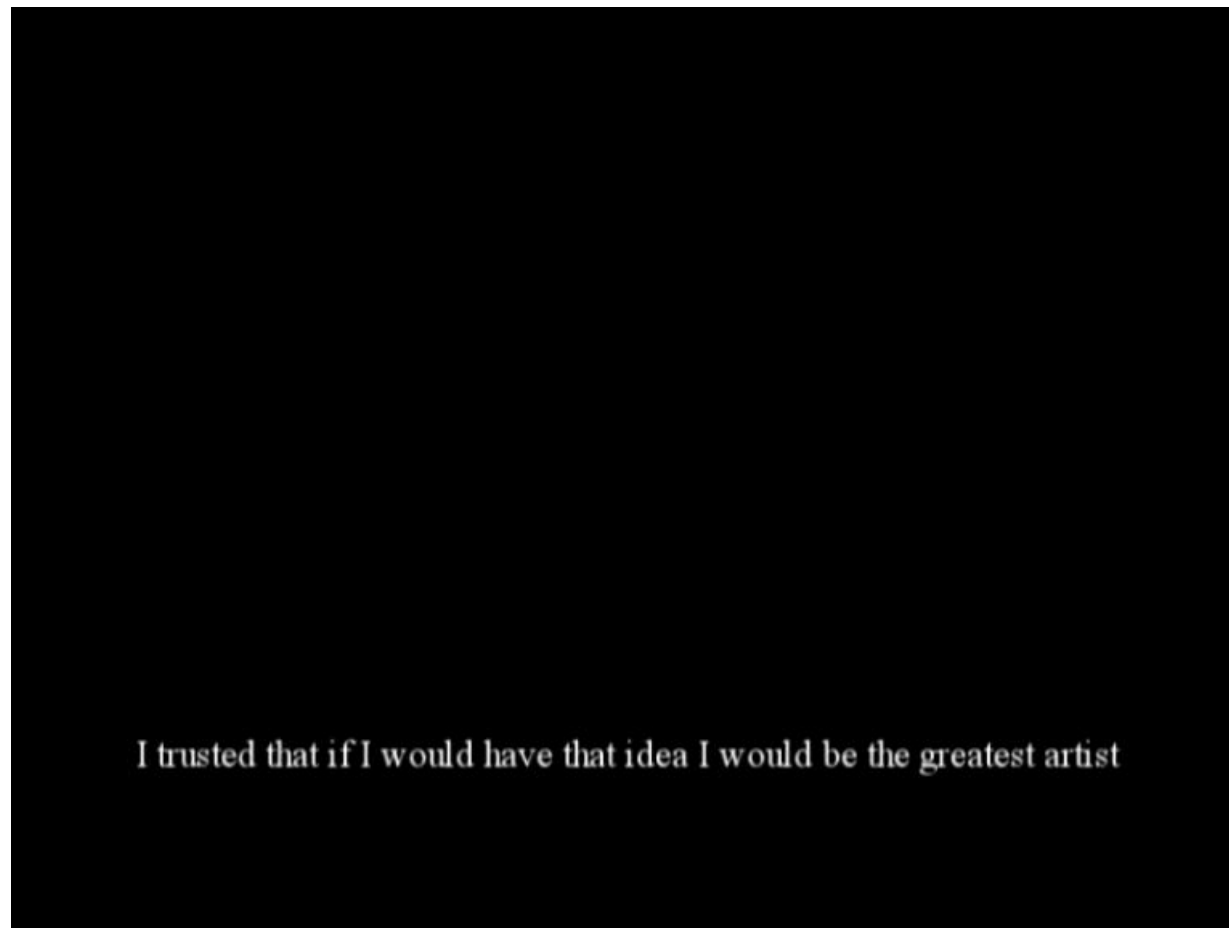
Return Ticket, 2007





Akademie der Bildenden Künste Wien,
2008

Video Still:
Balkan is Different, 2005



Prishtina, City of Stairs

Stairs - A Remarkable Element of City

T C

56





Sport Center



Post





Image: Google Maps



Theater



Bibliothek

Source Text

¹ https://www.boredpanda.com/beautiful-cinemas-around-the-world/?utm_source=google&utm_medium=organic&utm_campaign=organic (15.08.2018)

Source Image

Image 1: <https://filmfreeway.com/DokuFest/photos/3129> (15.08.2018)

Image 2: <https://www.facebook.com/shtatearte/photos/a.280076315398082/2040489422690087/?type=3&theater> (15.08.2018)

Image 3: <https://filmfreeway.com/DokuFest/photos/3149586> (15.08.2018)

Image 4: <https://prishtinainsight.com/hibernation-mode-krenare-rugova-transforms-duvets-outwear-mag/> (05.10.2018)

Image 5, Image 6: <http://www.revistaporta.com/arte/kreacionet-e-reja-te-dizajneres-venera-mustafa-permes-fotografive/> (05.08.2018)

Image 7: <http://www.ekonomia-ks.com/sq/kulture/mbahet-turniri-i-hapur-i-shahut-ne-termokiss-qikat-e-shahut> (15.08.2018, 09:14)

Image 8: <https://www.facebook.com/Termokiss/photos/a.1951922418371314/2171632519733635/?type=3&theater> (17.07.2018, 10:15)

The place that is chosen, took the highest attention for many reasons. It offers many other opportunities for creating an art institution, which in this case is Contemporary Center Museum, where functions of the building can go beyond those standardized. This way also allows the creation of new spaces for different use and new medias mixed, by following the proclivity of present and future creative work.

Why Prishtina? There is something magic in this city that its difficult to explain. It is an energy that practically is unrecognizable, but it exists. One might also call it the spirit of the city, but sometimes I have the feeling like there is something even more about it. Is it love? Probably, how we want to define it for now is less important, but the impact is very strong. It was this city that gave me energy, motivation and inspiration several times that I've been there, that were very important moments during the architecture studies. This energy helped me mentally and spiritually to keep studying (working) in a serious manner and to bring it to the end. By being there, although temporary just as a visitor, I cultivated many ideas for the work of architecture, I developed many projects and solutions that became a very important part in the process of work. Now, as the time came to finalize my Diploma Project, it is again this city and its influence that is linking to other ideas for creating work in architecture. The support that I got from this place is unforgettable and very relevant, which doesn't allow me morally to leave without realizing a project, first as a form of thanking, and second, honestly, it feels like this relation in form of energy has to be materialized into a project. It is not just a single mental impulse as an idea (although that's how it naturally started), but it is also a long process of work that helped in studying, thinking and developing in field of architecture. In other words, energy draws energy, or, love draws love.

Why and how museum became important to me, to rethink and to scrutinize closely and thoroughly?

I was born and grew up in Kosovo. Immediately, after finishing the high school I started to study Art (Graphic) in Prishtina Faculty of Arts. As I was also doing music before and engaged into the media and video production, I just continued that way of working – where I was making Video Art, creating works based in that medium and focused on conceptual art. Before passing to the second year of study, with my video art works I won the first prize in the exhibition “Artists of Tomorrow”, which was, at the time, organized by the National Gallery in Prishtina, Kosovo. This prize included the Artist in Residency Program in New York, called International Studio and Curatorial Program, supported by the Foundation for Civil Society in New York. I was just 20 years old, back in 2006, and this was a great opportunity for me to be engaged in such a scene full of cultural events and life. This experience shaped me in many aspects (and it was a great start). The whole story is very long and spacious, but I'll focus on the very one small part that turned to be the most important and the reason why I'm doing this project.

Once, I was on my way and I was just passing by MOMA, and although I had no intent, I just went inside to check what was going on. The avail was that, as I was working with media, I was also working for a magazine, so

I had Press-Card that permitted me to check every museum for free. Such a coincidence, that there was an architecture exhibition, where I de facto spent then the whole day looking at those projects (models) and making analyzes trying to understand. This outright includes two important points as a start of the main erected concept for this project. First, it was that moment that blew up the inspiration where I made the decision to study also architecture. Second, the reason why I got inside the museum has to do with the artwork. What do I mean by that? Being in the museum is part of the work. The way that an artist frequents the museum space belongs to the work and they are connected. Through such a voltage, the question emerges to rethink the museum as place of communication, place of process, performance, and open to all medias in terms of culture. In a real sense, from my experience I might say that the museum is not just a place with an exact function, it is feeling. On the other hand, if a comparison is needed, one might say that each building is a feeling. If you go to the hospital, immediately by entering there is a feeling of sadness, even though you are completely healthy. But the difference is that in the contrary, the doctor has the complete opposite feeling by being at the hospital. The doctor feels his/her power only when he/she is at the hospital, that practically it is the question of platform and ascendancy. The effect or the force of culture is scarcely connected to the place. But to look from another side, the creation also has a strong relation to the place as its own foundation that is invasive. Many artists have created very influential works during their studies and are now very successful, some of which have left (had no more time for) their studies for good and others still keep the link. Of course, this cannot be generalized. But some quite interesting facts show that many artists have difficulties to create works after they finished studies, where quasi there seems to be a cut from the past. These are supposed to have something to do with the place again and the dis-connectivity from the events and fusion. The question of platform is very essential for art and the architecture fields as well. The exhibition in MOMA was not the first time I saw architecture models, but it was the first time for me to see those particular works. However, here, it is the question of the museum (place) that makes the big difference, by making the work much more powerful. It inspired me to make a life-changing decision.

This work summarizes 10 years of process, challenges, ideas, knowledge, decision, creation and life, and that's why it is impossible to exclude emotions and friends. Each step that was made has a story behind it, which is closely related to the people I was lucky to meet and work with. The influence and the support of friends are incomparable, and it is not only the question of being thankful by listing, they are the most important part of the process, of the decision, of this journey and this finalization. This concept of Diploma work is based in all the experiences that I had during this period, which exceed 10 years, starting from the decision to study architecture that is related to conceptual art and film. The concept is the successor of the decision-made based in the practice by posing a question how to link all these experiences, the knowledge, these challenges together? That's why the idea consists, beside the creative and (partly) synthetic work, of something spiritual, that are emotions and personal experiences. Coming from art scene, or starting from art to architecture, the way of creating work tends to be as a reaction, regardless in which medium. But this reaction cannot just be something away from you as an artist (person). The artist ('s position) itself and his/her artwork are inseparable in order to give life and understanding to the work and concept. Clearly, architecture for some definitions has to deal directly with solutions that might be dependent on many different factors, which truncates sometimes what we love to call creativity. But this can also be argued. First, creativity cannot be defined properly, that means one cannot say "I'll wake up and will do creative work". Maybe he/she can, but there is a need again for process and development, which can be consciousness associated to memorized experience. In physics, it is known that the creation of something cannot be out of nothing. It converses or transforms energy from one form to something else. Even sound needs medium to be scattered, anyway. Second, when speaking about creativity, it is necessary to have an encouragement that comes from challenge. During the study in seminar course our Professor Kari Jormakka once said to us students: "there should be challenge in order to be creative".

This would mean that there is also a big challenge in architecture and creativity cannot be simply given as defined rule. The key question down from this, is, how do we access the challenge? This can then be creativity.

During this time the question that I've been permanently asked "how do you see the relation between art and architecture?", raised the inquisitiveness if really the difference exists? This interest became daily practice in order to be able to give an understandable answer to that question. Naturally, after some time not only because of that question but also many experiences proved that there still might be open aspects related to the topic to clarify or re-ask. Gradually, this issue became more inextricable and part of ordinary efficiency. In an indirect manner, it also created a kind of indulgence significant to clear position that it's already taken, but in comprehension, the operation of those two roles in one, or one role divided in two stresses the conception.

To open a new chapter, it is necessary to close the recent one. But to close the recent one doesn't mean that one just has to subside, metaphorically speaking "to put the lid on top of it" and leave it as it is/was. Closing a chapter probably is much laborious than opening a new one by virtue of responsibility in conclusion. This conclusion cannot be taken or searched in another hitch with an effort to emphasize the domain. This result is connectivity within the chapter that has to be completed or finalized as an autonomous and solid work. Starting point is more important (or as same as) than the ending one where the process engages itself in the highest price and includes the entire work. Further importance of closing accurately a condensed chapter obtains the potency of aperture to the other (new) one. To attain the right point is the main concept of this project, that is the focus of a decade of work (as a quaint chapter) starting from a single idea, the process that includes many factors important for developing and the knowledge that comprise the main part of the process.

In the meanwhile, you start to think about yourself, where from (what from) does the highest stimulation come from? Is it space? Is it the objects? Is the relation of both? Exactly. Here came those questions whom it may concern (already) the answer and the philosophy. How space teases you and the relation within social and physical context. Now, we are guiding a line in art and architecture, but when I think back, this principle was always part of my work. When I was much younger, 17, in 2002, I had a music-band and I wrote a song with the title "Can't be better" that some-

how became famous through TV stations in Kosovo, where we were living and performing. The song was about curtain expression of freedom after/ since summer 1999, when the war was over and we survived, starting to reconstruct the state and our status in order to normalize life. To underline only one verse that I still remember: "Can't be better, hole up in the ceiling, Can't be better, adapt your self to urban life". It is already to be seen that although it was music, conceptually and thematically it polemicalizes the question of space and re-order directly connected to urbanity and the velocity of parade toward the city, although it was destroyed from war.

There is something more in the work of architecture beside the context, beside the form, organized space, functions, access circulation, materials, safety or reliability. It is the concept. But a concept that is not enclosed as a pattern description of the work or the idea in which it is related, and/or it stands in the very end as a statement formulated in order to replenish the gap. The dispute lies in the framework. Concept is an integral part, which is the starting point from where the work begins and keeps it alive and identified. Here is not the place to define what and how the concept should be. Nevertheless, the single way of description of the idea flings in vapidness that doesn't necessary help the work to reach other dimensions and power. Just as any work of art, it is a social, political and cultural reflection of a certain issue in specific time and place, rather gladness or sorrow. Over and over, how it's done and the representation plays the main role, because its contribution or the effect is reversibility, which comes back as a provocation rather than a mirror. By reacting strongly through concept, the provocation goes much further than an interpretation, where the work lives from the permanent interrogation on itself. The advance and the importance of a concept in congruous with the construction of work constitute the direction. Work without direction might operate just as static work in terms of thinking. Here is the juncture, which is also controversial if the nodes are tied or in contrary, snapped. Conceptual work seemingly disperses in the counterpoint all other elements like aesthetic, materials, complexity, composition, form, medium and so on. It can link and delink, rearrange, ignore or include many factors or elements, whatever its expressing that is combined with the

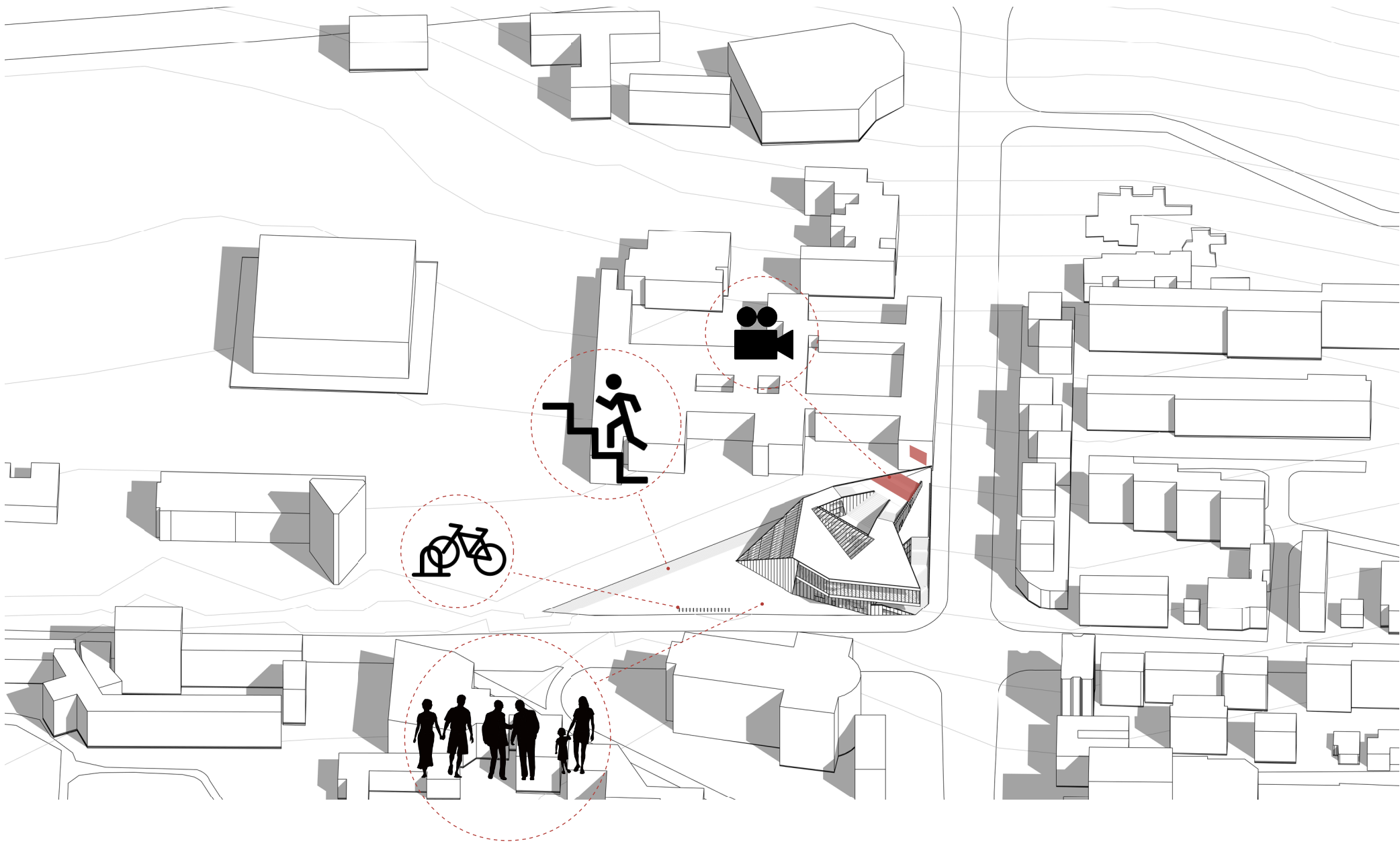
approached configuration and in particular it is unrehearsed. Diving into the philosophy, or the relation with the text, sociology, other forms of knowledge and the critic, are various facts proving the establishment of the work of art with other disciplines for productive creation. The possession of the concept privileged the artist as a thinker or a visionary, than as an artisan (Handwerker) in previous time. The word of an artist is the last that has to be said and it includes directly the concept of the work and the work in question has the only limits that artist might set.

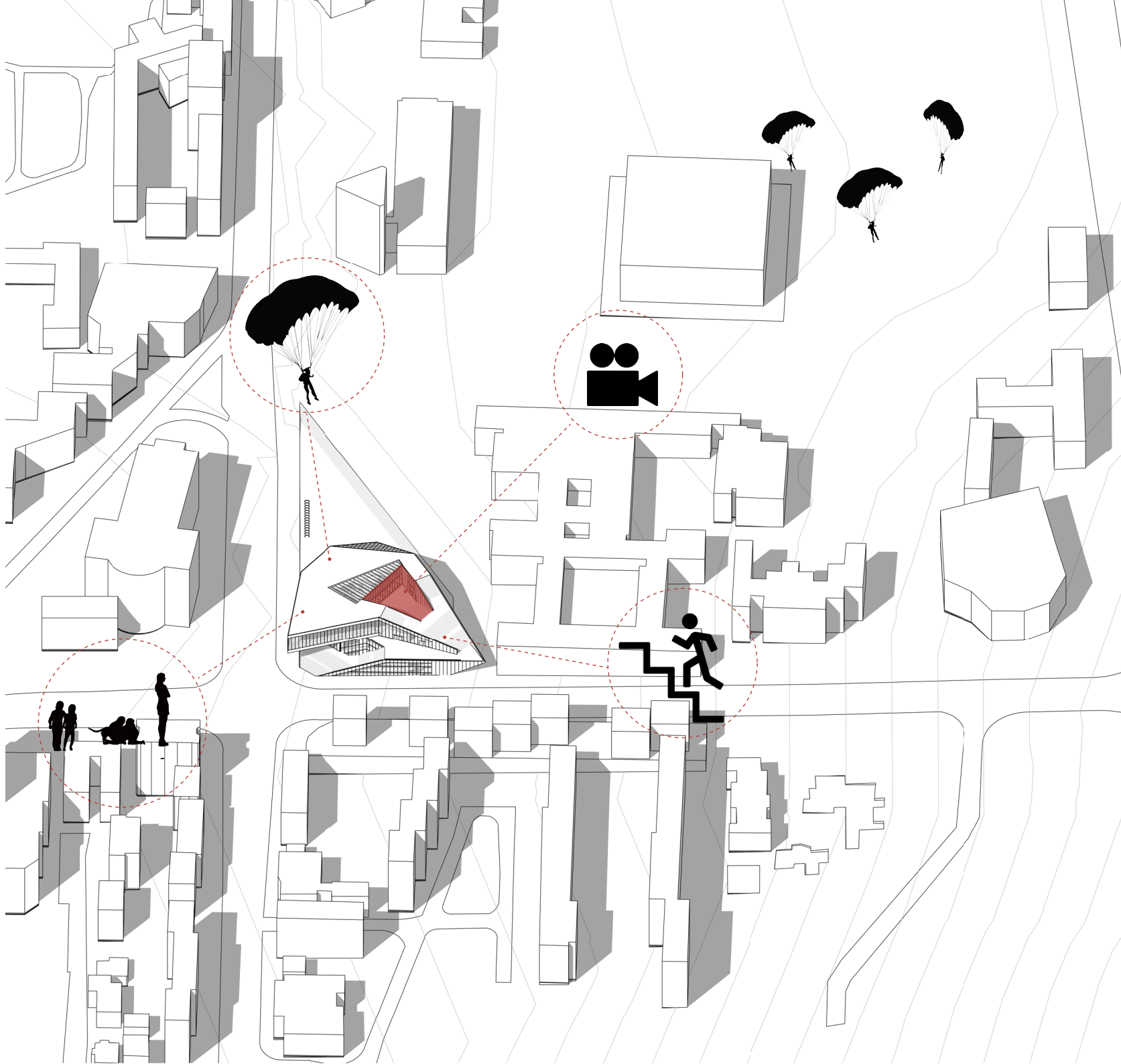
The variation from one medium to another, while doing artwork, is strongly related to the concept (even my background studies was conceptual art). This so-called transition to architecture is just the continuity of the work, that means the link to the conceptual work and that way of thinking is still relevant. Sometimes I pose a question if architecture is just another medium that permeates another expression? Undoubtedly, when I speak about architecture as a progress (that I've made), I am not speaking just about a dream, or any utopia, or nirvana. It was clear to me what the responsibility of the architect is and that's why I did the study to deal with it in the professional way and not just as tentative to get few aspects that might be useful for an art project (in public space, façade or white gallery-box). This field then gradually reshaped me. But the principle of doing it (or making architecture), is the same as when I am making film, though is the continuity of conceptual work, where the work tends to be more of a reaction and provocation to a specific issue (problem), than instinctive or illustrative expression. In some sensation, architecture might be seen as a medium that exacts propitiously certain submissive ideas to be realized, as an extension of art. If the talk spreads more in the direction of constructive concept, then it can also be called conceptual architecture. As mentioned above, interrogation is the specification of conceptual work, which makes the work also resistant. The past showed us that the dangerous dormant emerges when the concentration is strongly based on the answers and the solutions are taken as prototypes fabulously proved. But what is the mechanism of change? Obviously it is the question. From this point of view, this might also be the explanation why conceptual work apparently propagates the intercommunication, because of the visional complexity within the variety of questioning. This so-called 'eradication

of boundaries', or the permanent tendency towards different relations to other disciplines, (that could even be a contingency based on science) in terms of conceptual work, allowed also the fluctuation from one medium to another situating just as a normalized process. But medium is not nominally just something that is there and it is reachable (open-and-shut). Medium is central. Medium has the responsibility of decisiveness and finality that is essential for the work. This is the sequential argument on my conception of why I am convening to inquire architecture as a medium of art. This work consists of many aspects in which I am working since a long time now. This work, that in theory opens many questions regarding to the position of artist and architect in 21 century, is also a political issue at the same time. It includes the neuter and clear position as an artist experienced directly with the structure of art world (and architecture). Architecture is now the format (that is now called medium) for the construction and finalization of this work and concept, which still consist of many elements in its complexity. In this inwardness, architecture then has other regularity that characterizes it in a special designation. While doing film, we consider the grammar of film language that is the image (moving) as relation of time frame. In architecture it is the gravity and safety. Historically, although the human being has explored the force of gravity quite late, it has always built objects dependent on that force. Even recent tendencies for space architecture are again dependent on the gravity, because they try to get to the area where gravity cannot reach. The confidence and security are fundamental and a duty. Again, historically the effort to feel protected is the most known task in architecture. Of course we talk about form, organized space and many other aspects. Also, in film we talk about everything else, except from frame and time (because its understandable). This shows that each medium has a limitation, which on the other side, is something special and there is a reason to work on it because it allows a certain idea to come to power by being realized. These two complexions of architecture made it great and characterized for special expression, where it correctly is entitled 'architecture'. The rest is creativity. When we watch a film, first we say 'film'. If its art or not, it is then dependent on its value. The same applies in architecture.

Transparent Collar Contemporary Center Museum

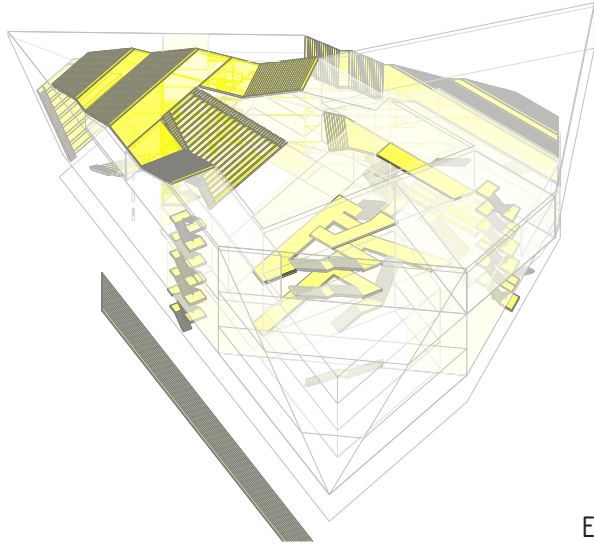
Prishtina / Kosovo



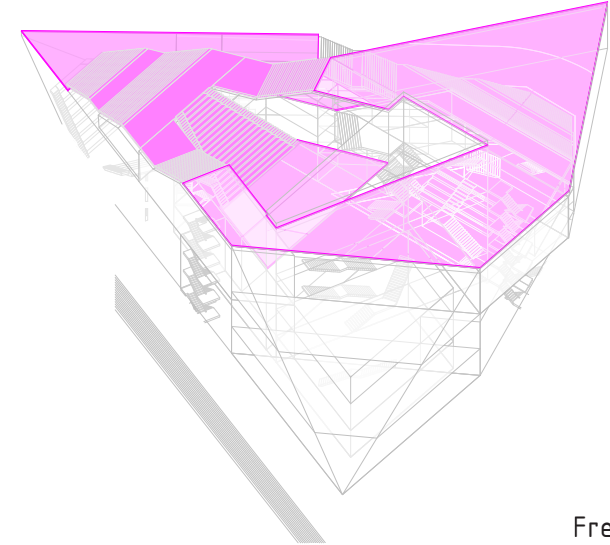




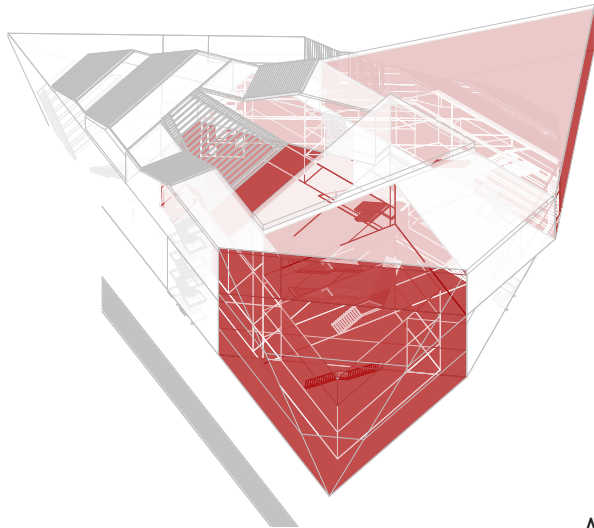
Functions



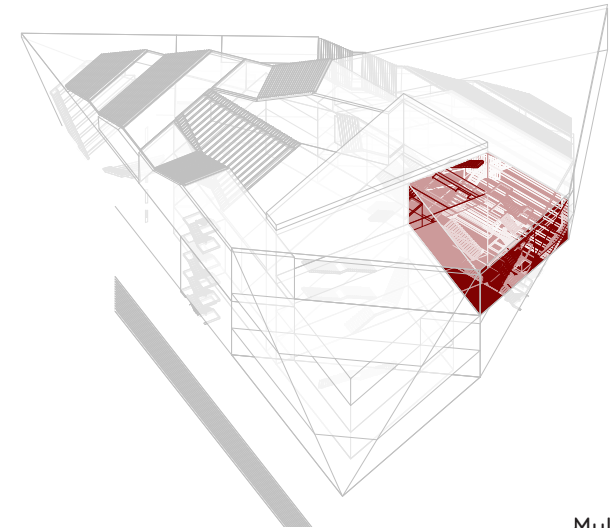
Erschließung



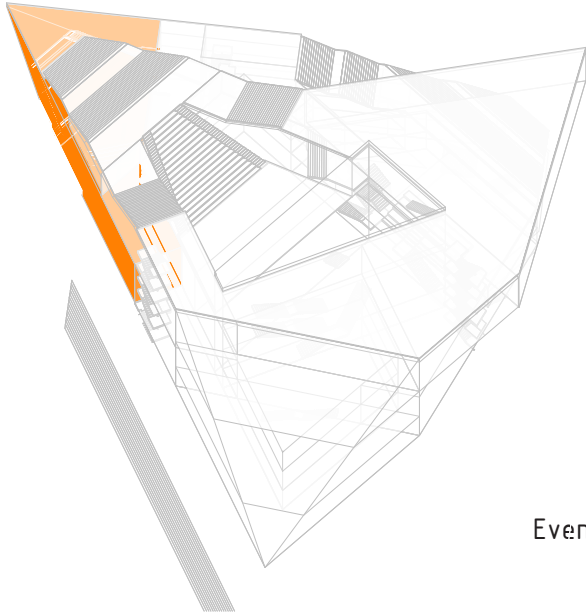
Freifläche



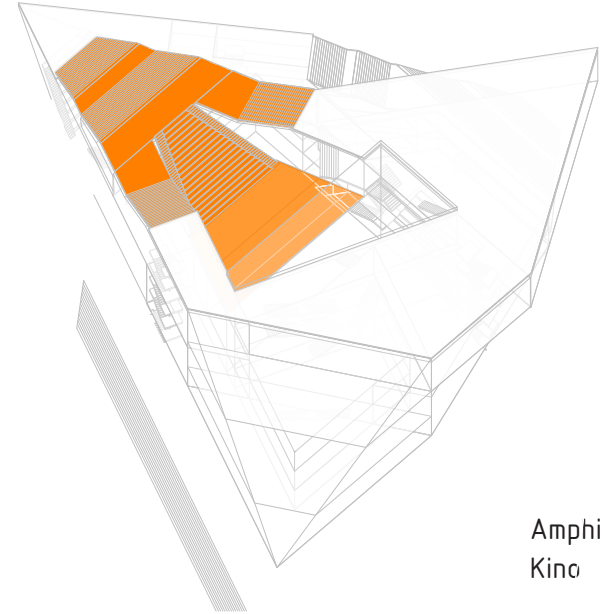
Ausstellung



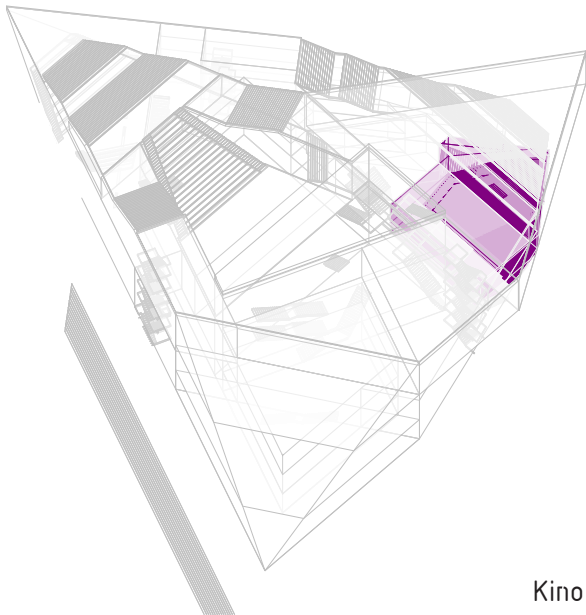
Multifunktional



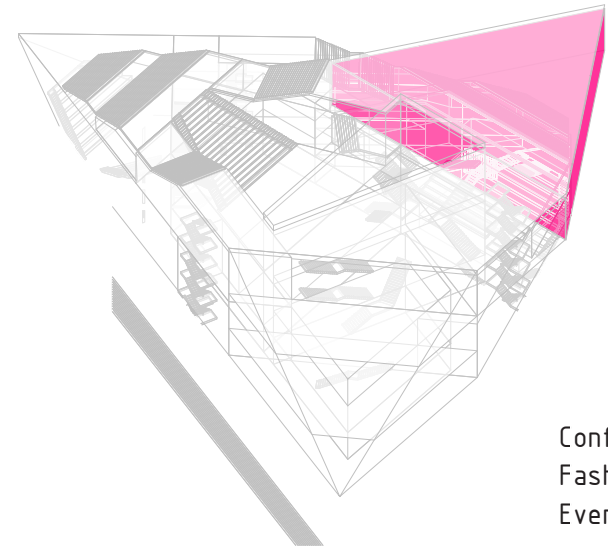
Event / Debate / Music / Media



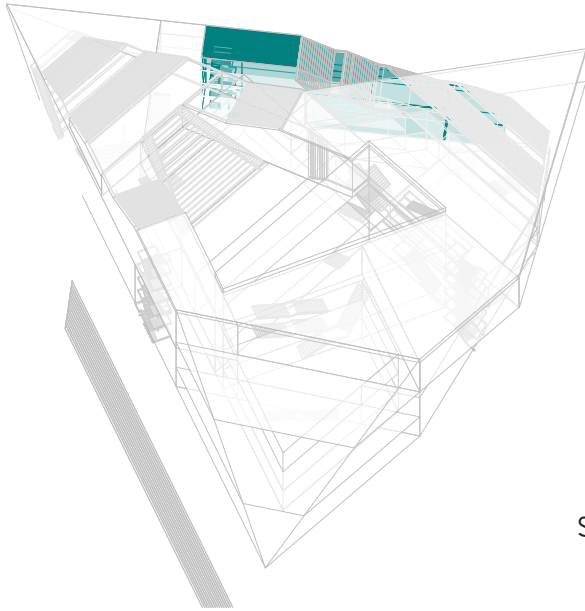
Amphitheater
Kino



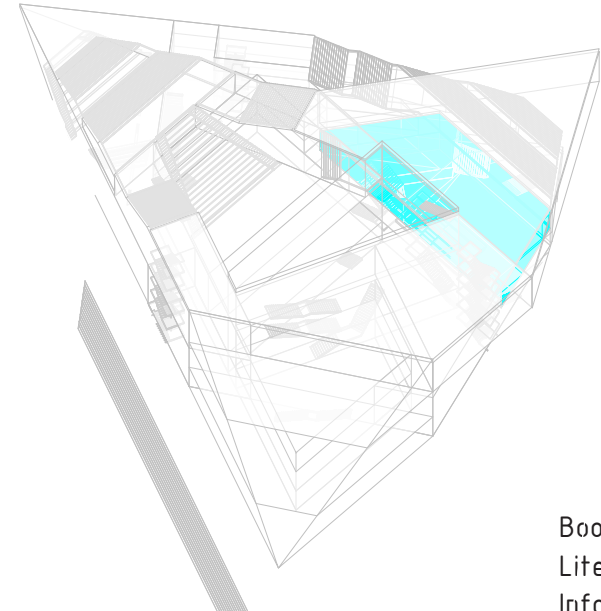
Kino / Saal



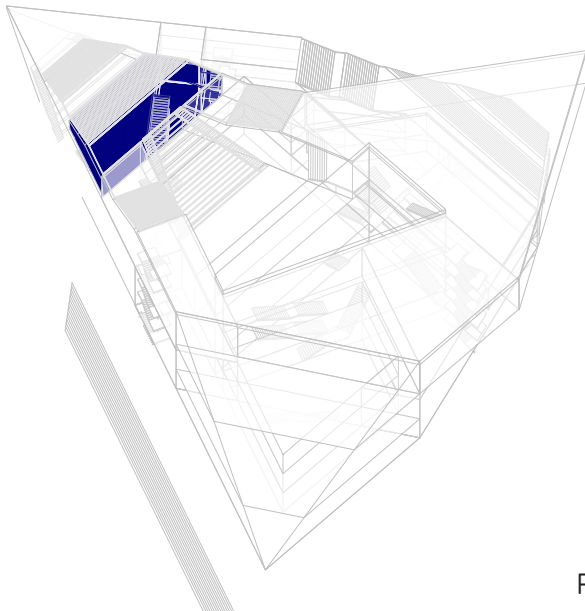
Conference Center
Fashion
Events



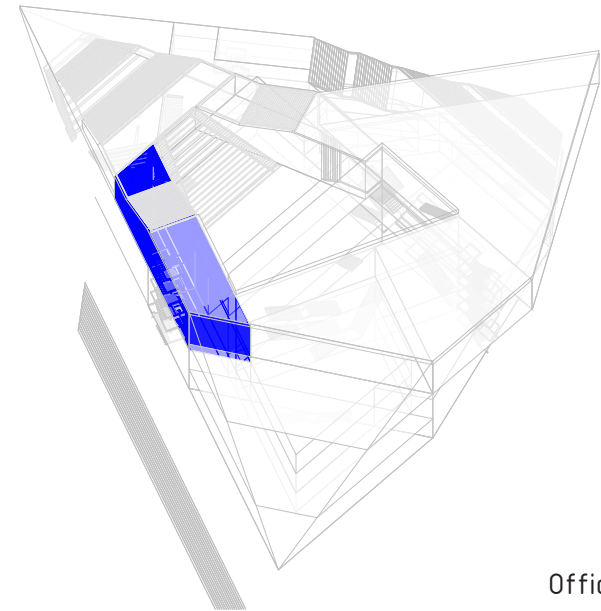
Studio



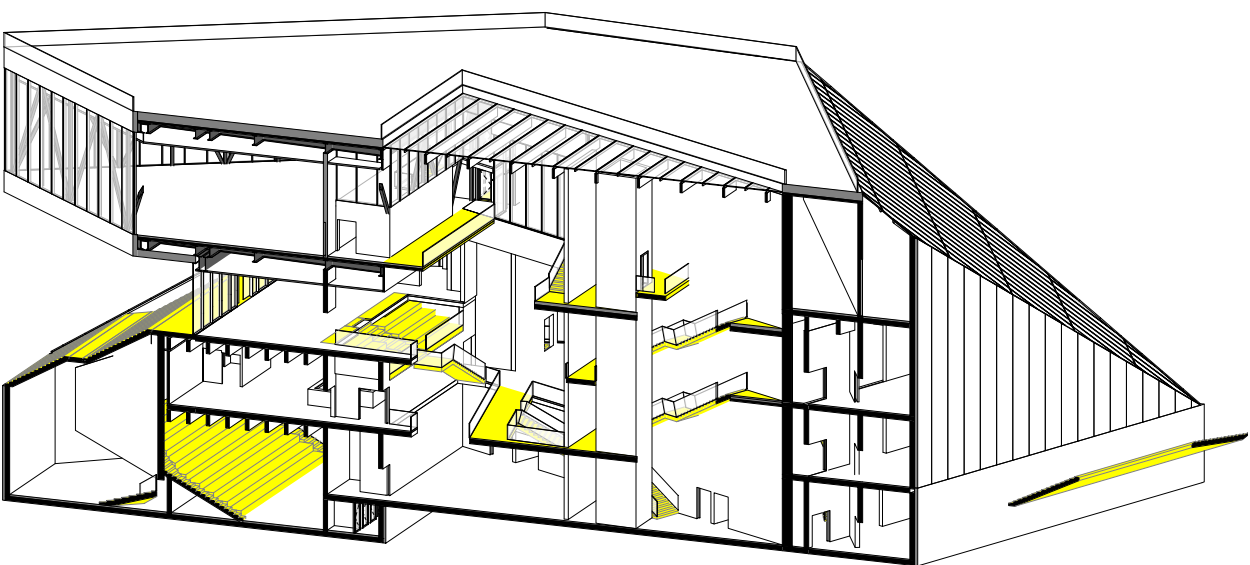
Book Store
Literature
Info-Point

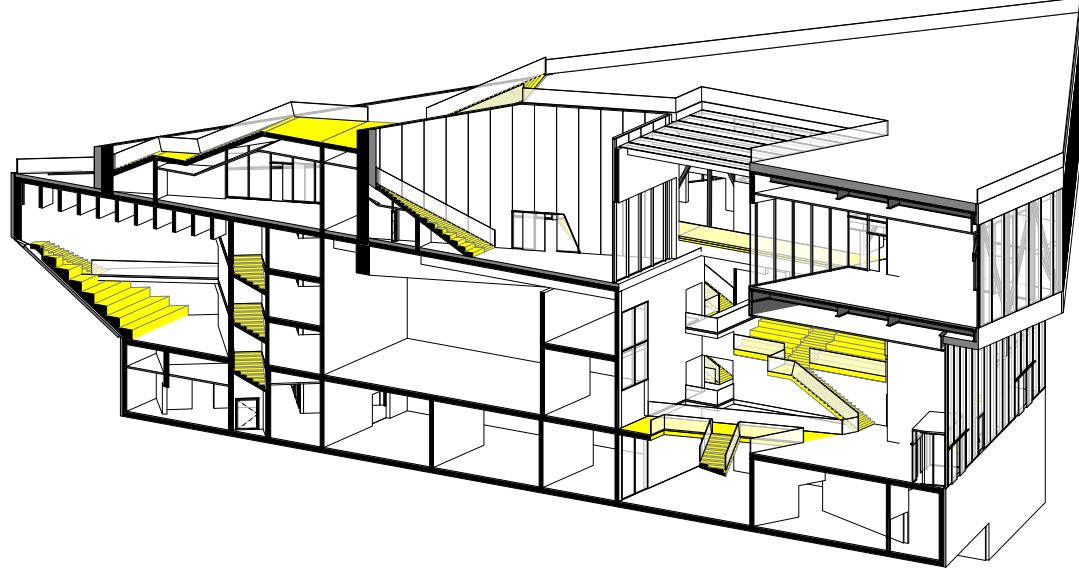


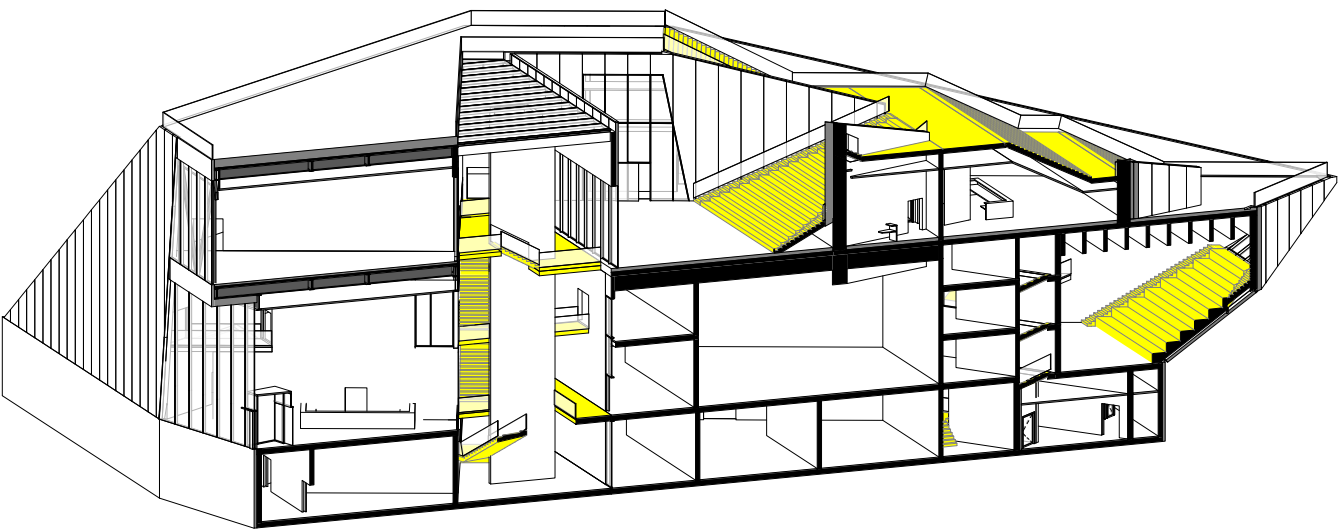
Restaurant

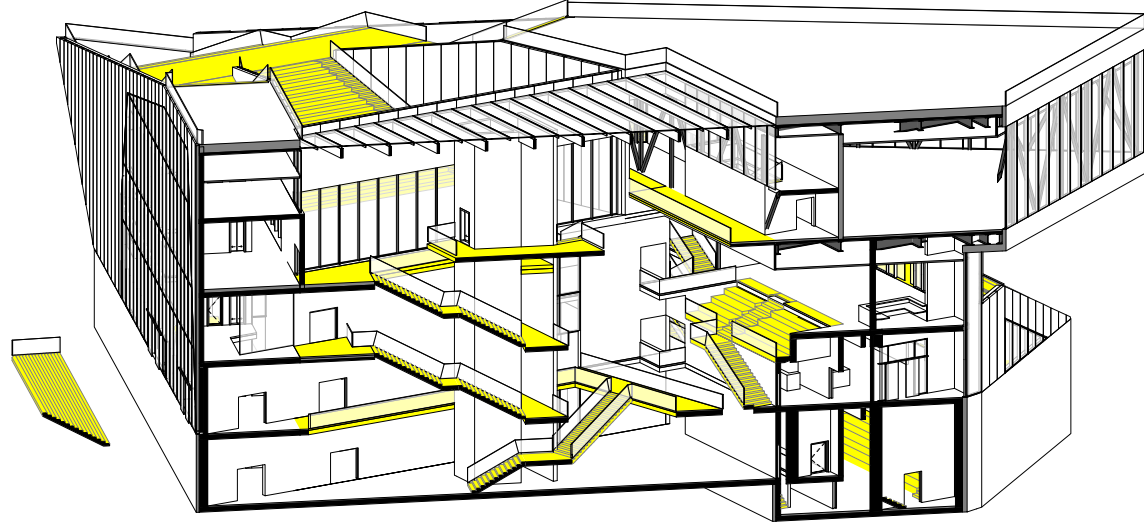


Office-Workers

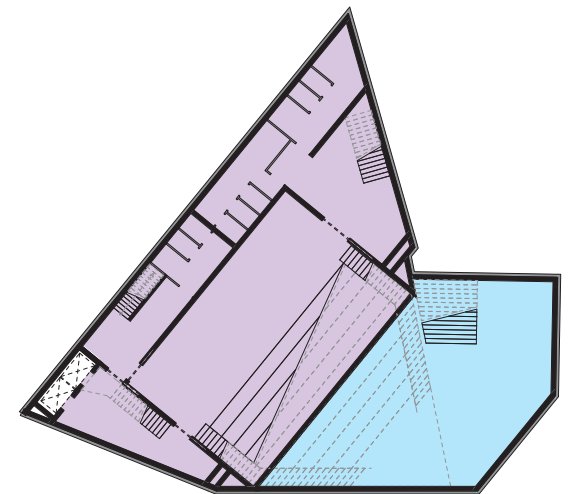
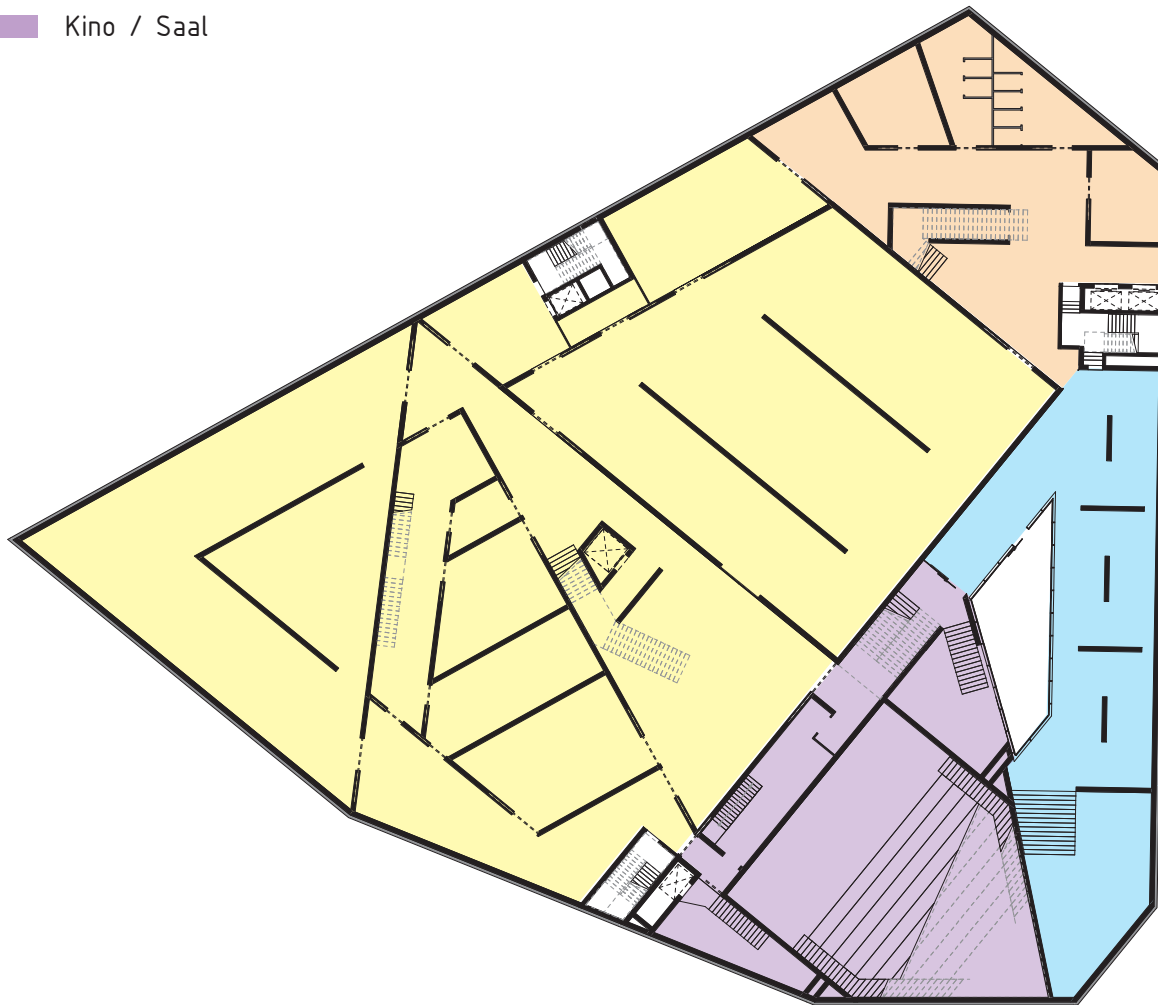


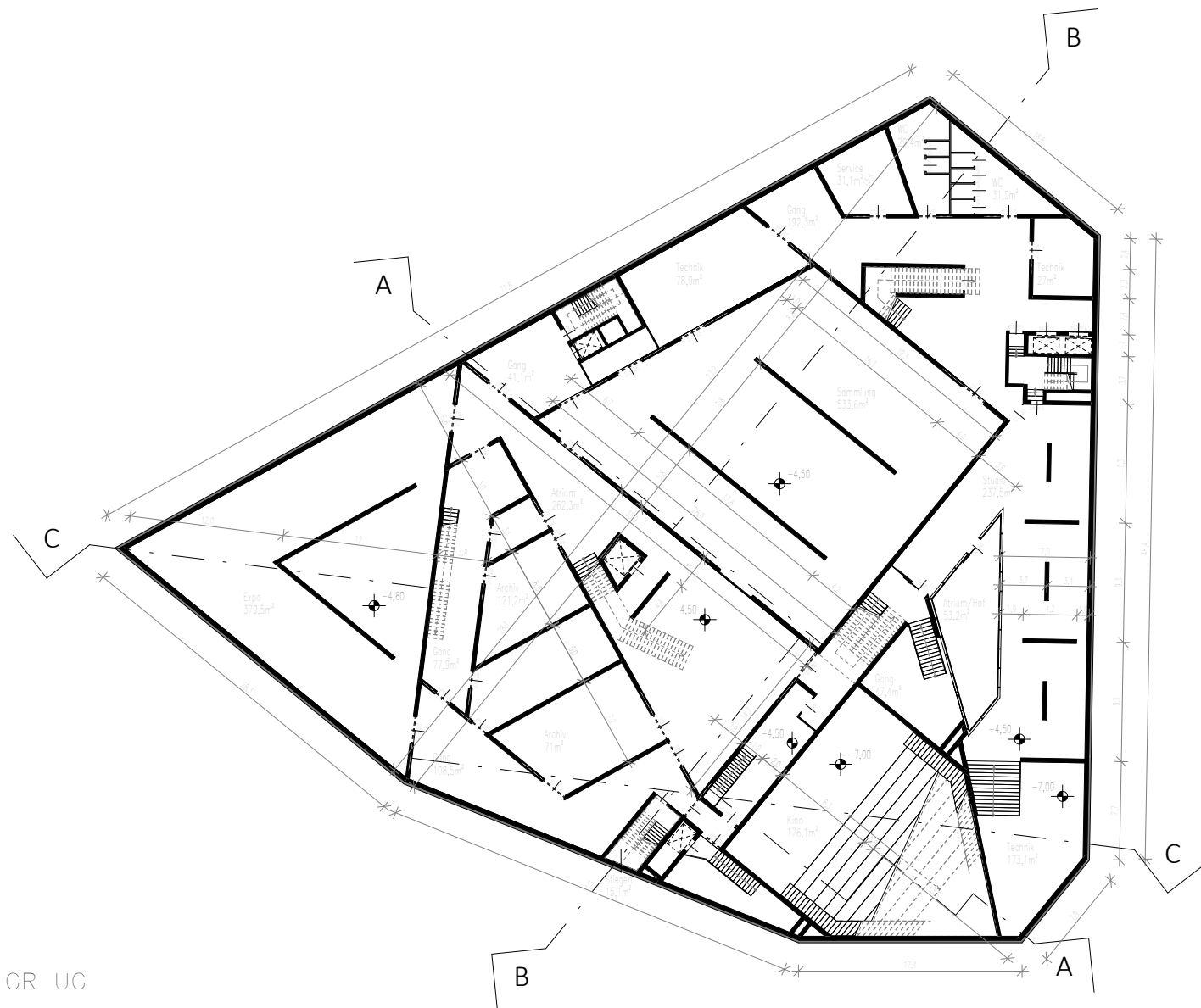




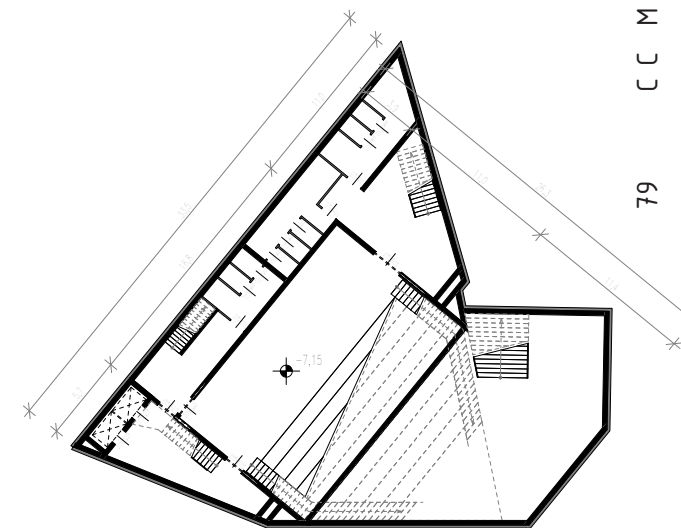


- Ausstellung
- Studio
- Event / Debate / Music / Media
- Kino / Saal





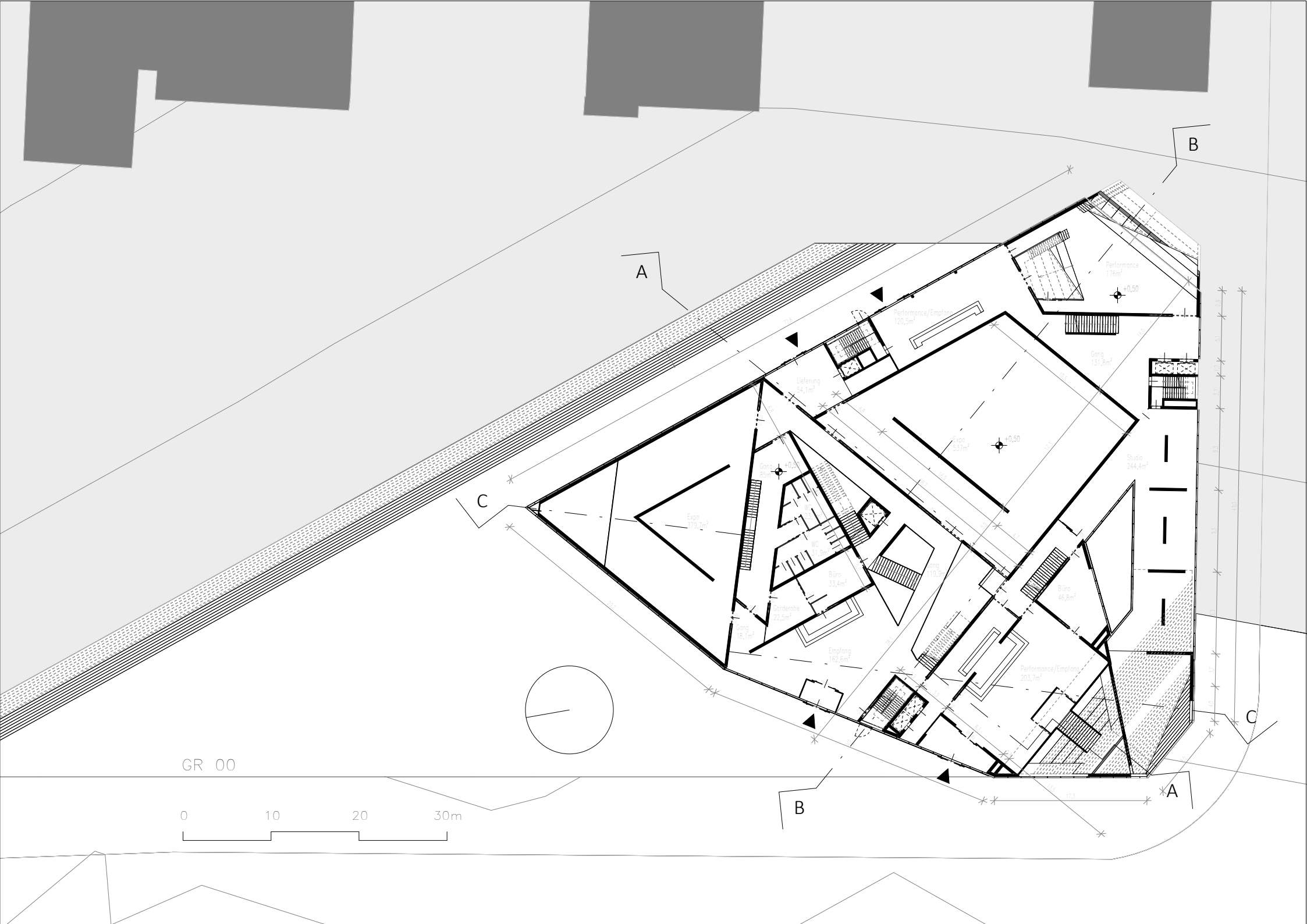
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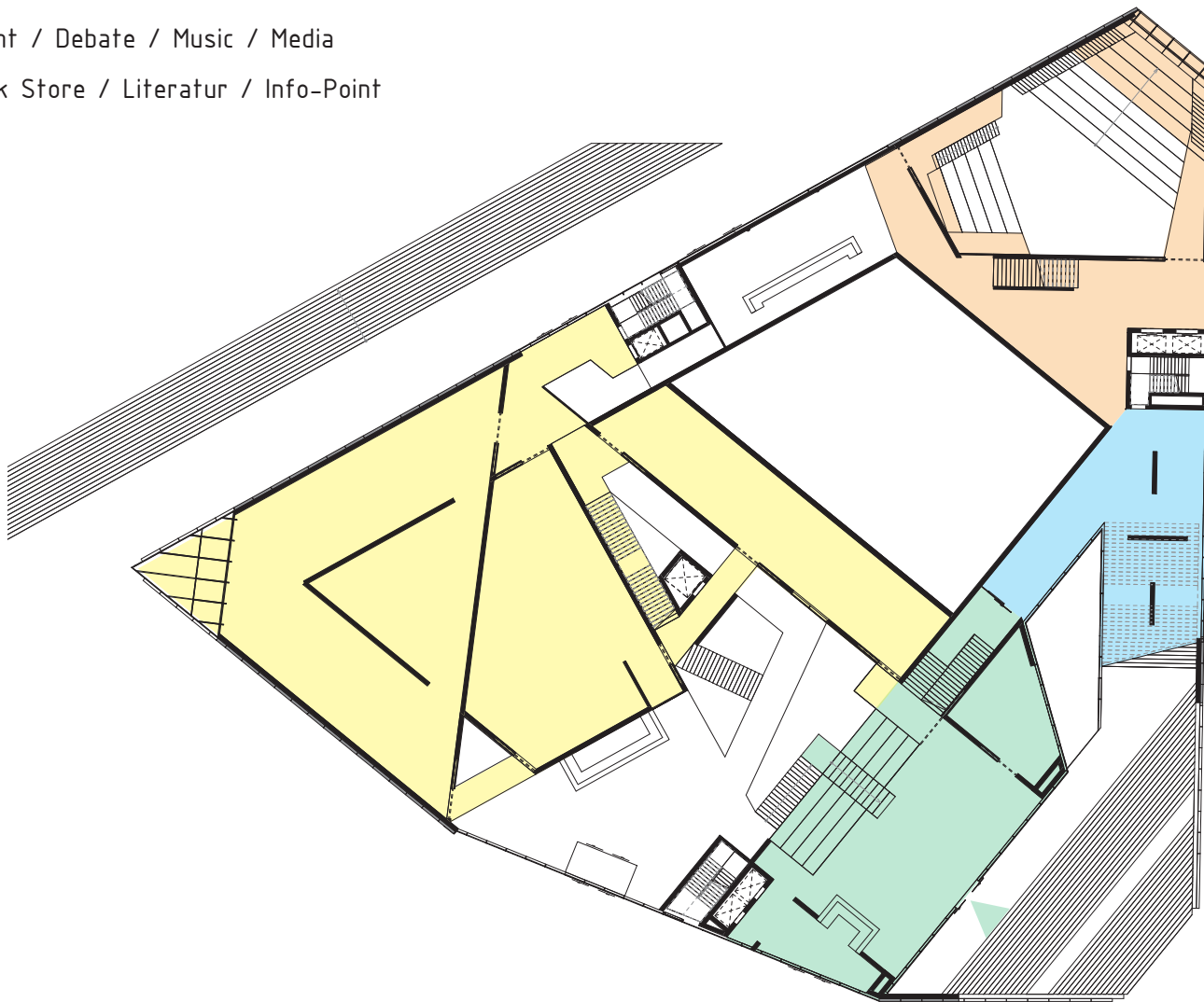
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- Ausstellung
- Studio
- Event / Debate / Music / Media
- Kino / Saal

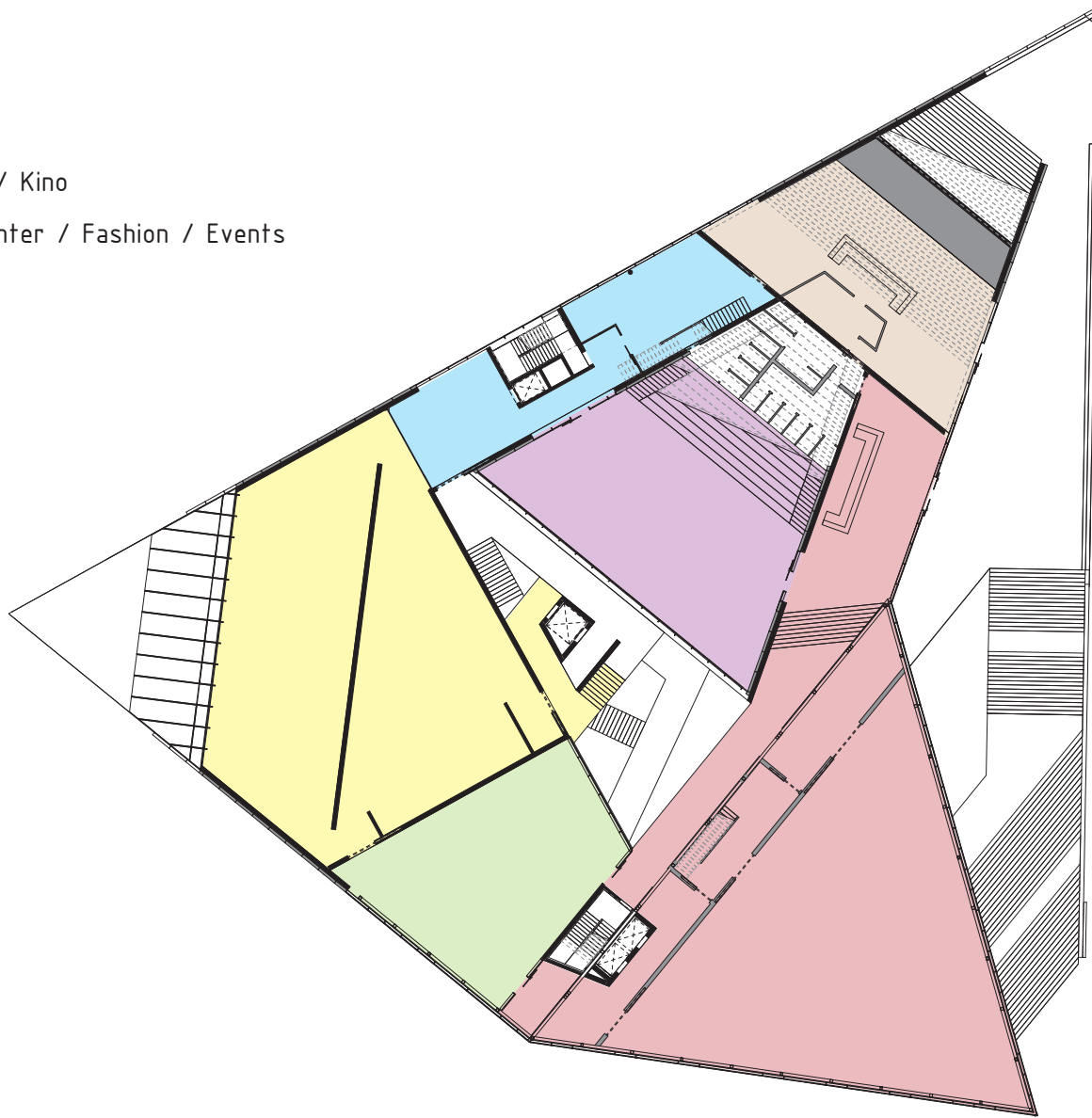


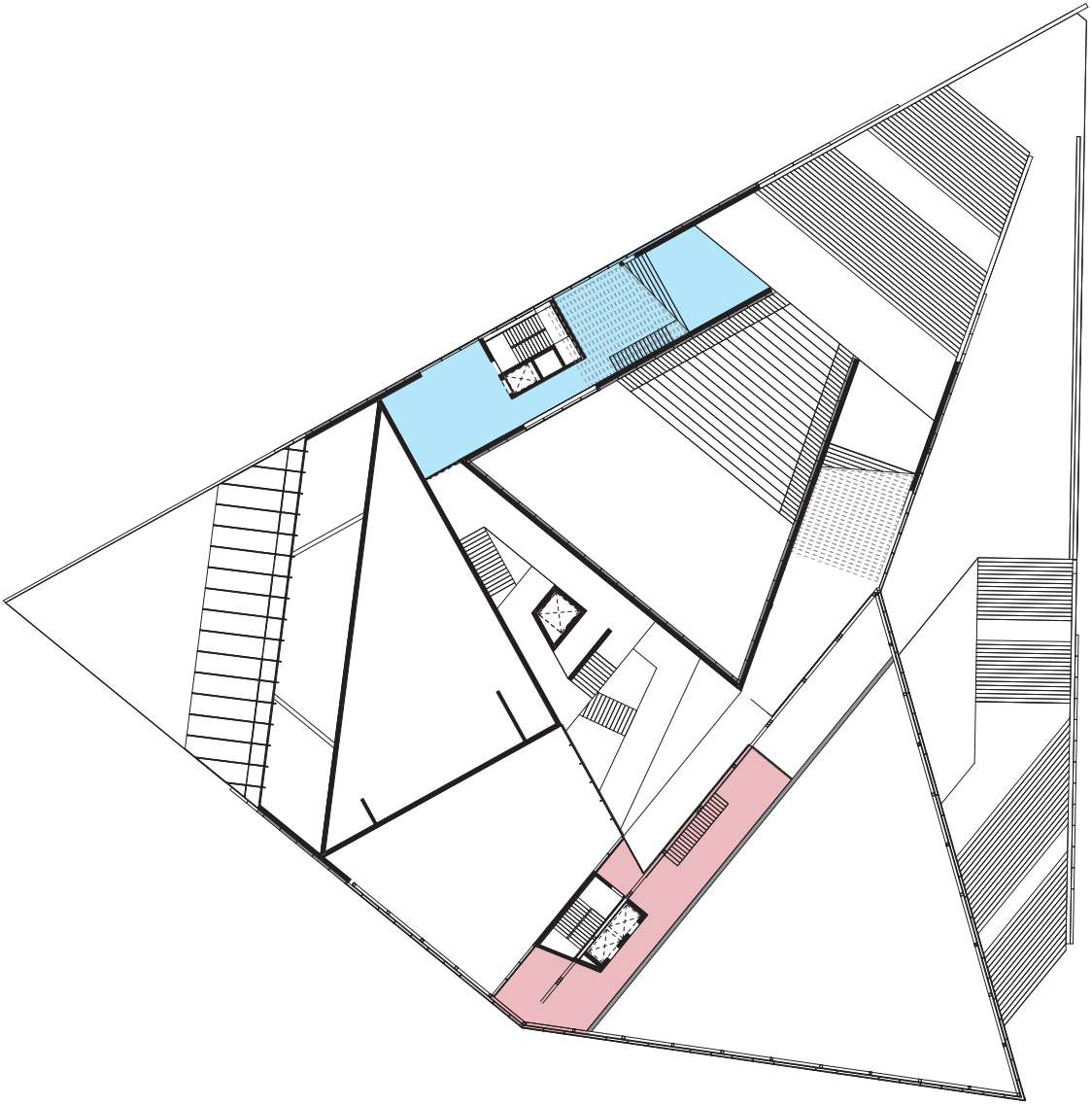


- Ausstellung
- Studio
- Event / Debate / Music / Media
- Book Store / Literatur / Info-Point

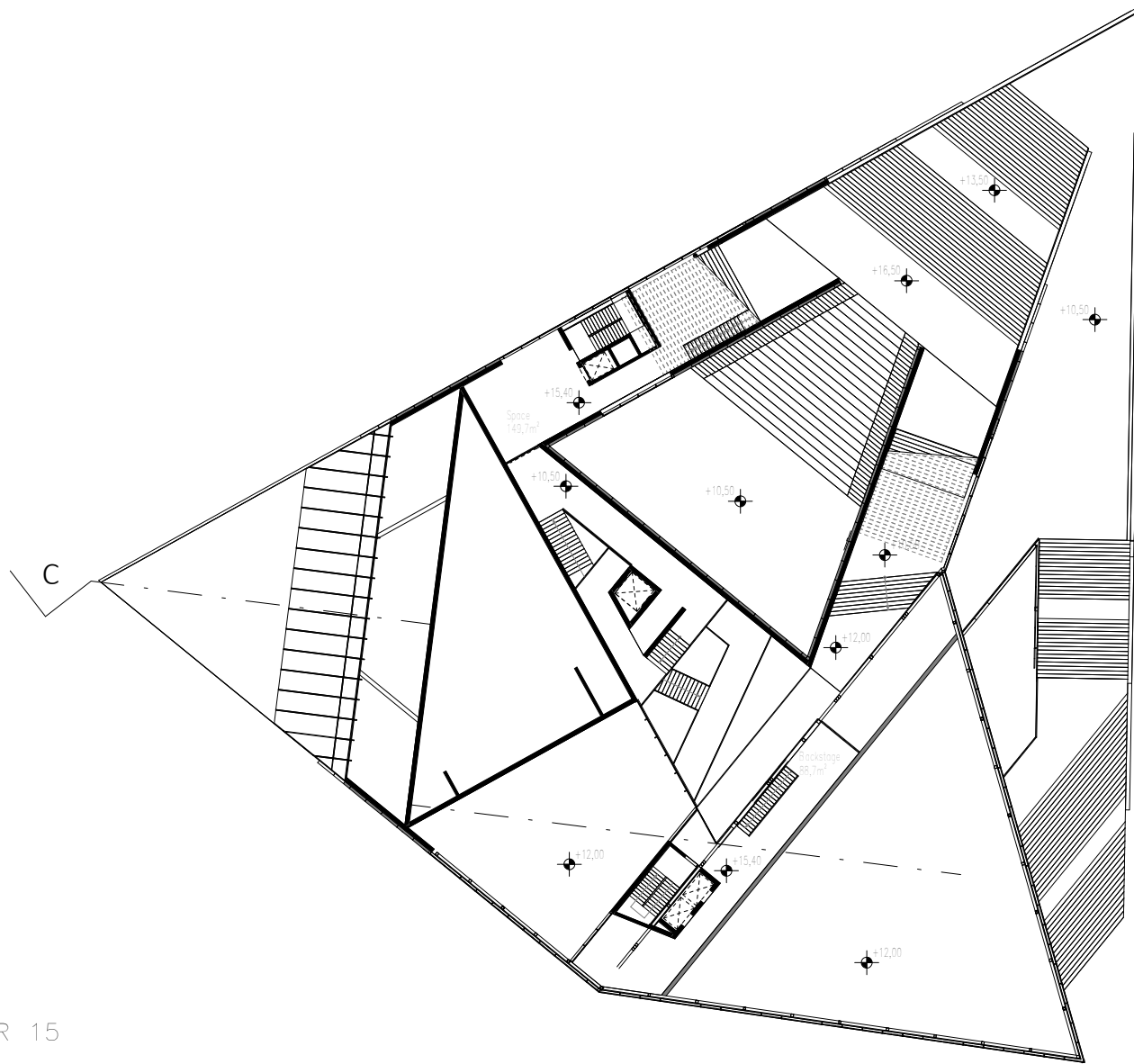
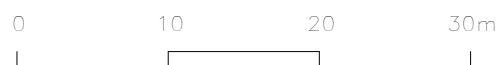


- Ausstellung
- Office
- Multifunctional
- Restaurant
- Amphitheater / Kino
- Conference Center / Fashion / Events

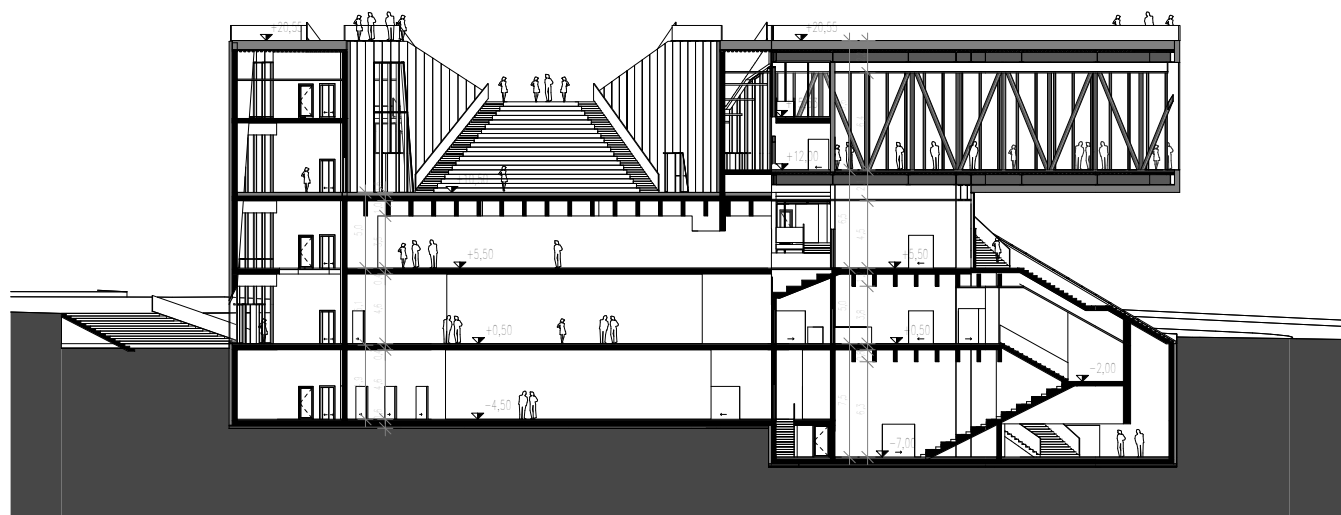




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Schnitte Ansichten



Schnitt A-A





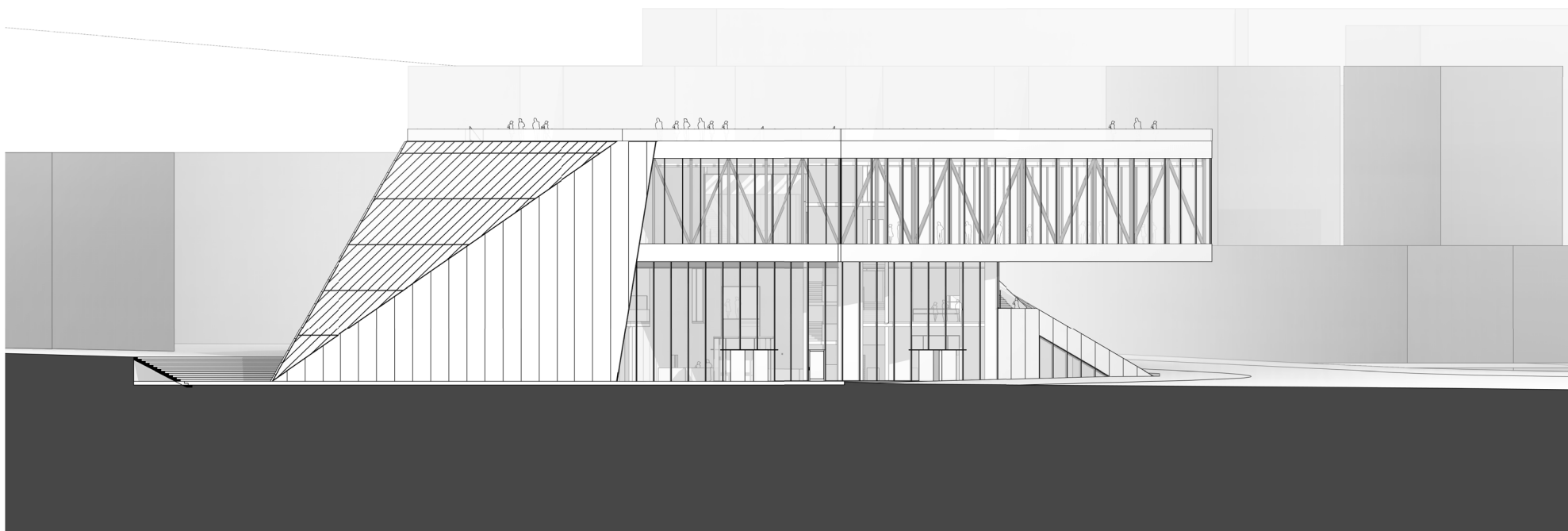
Schnitt B-B





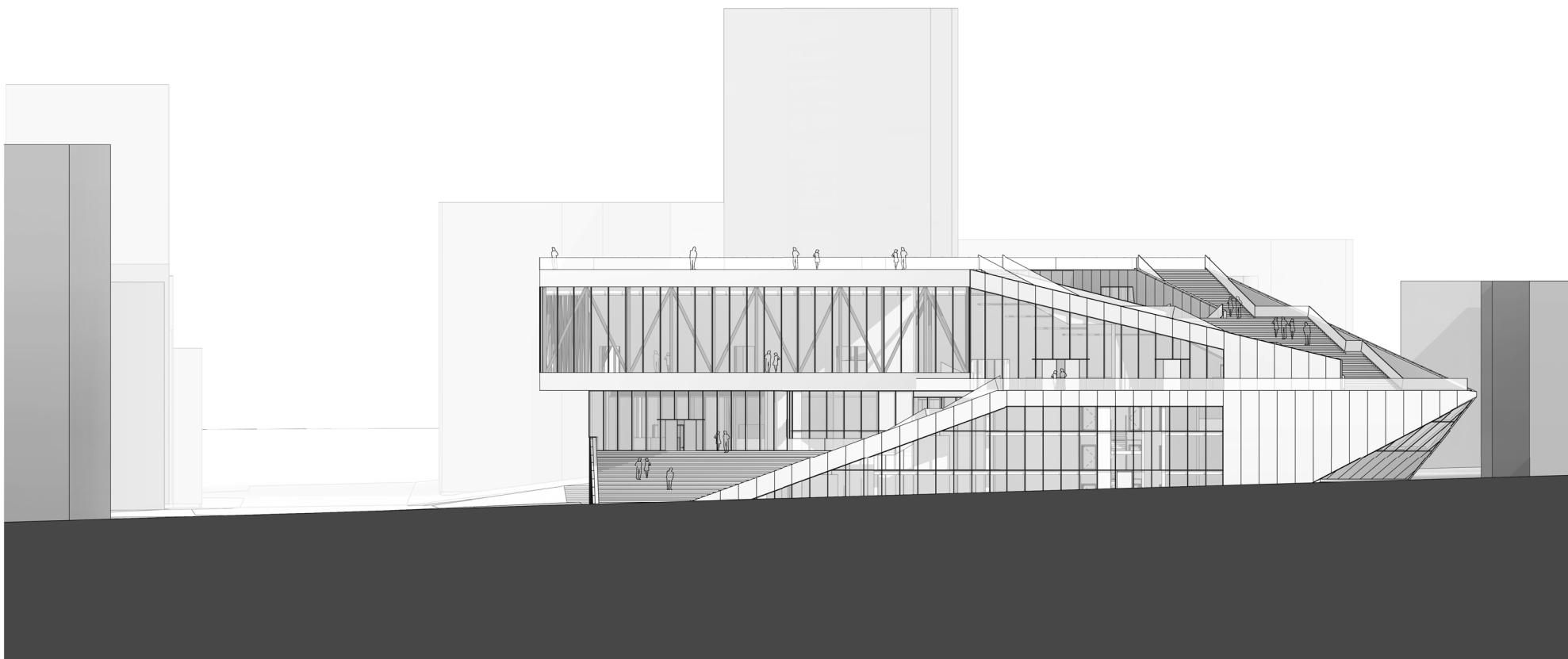
SCHNITT C-C



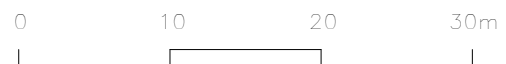


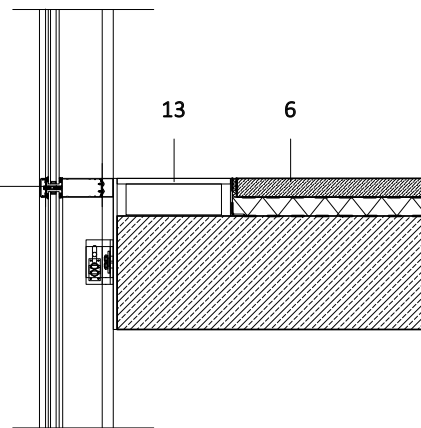
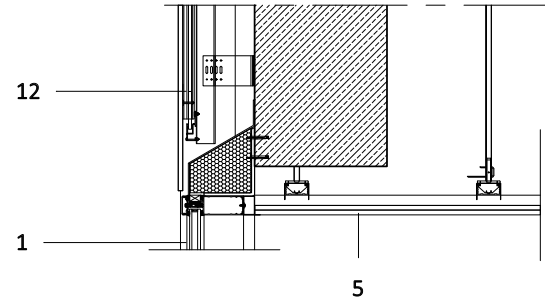
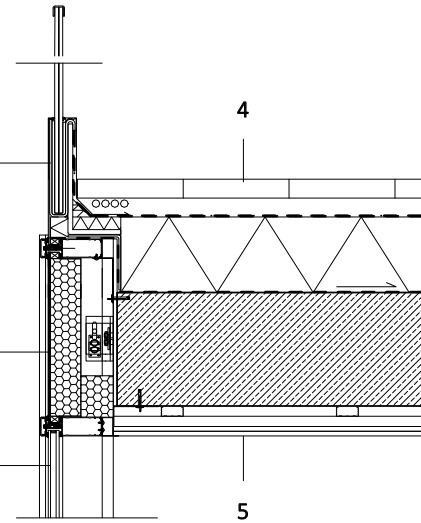
Ansicht Nord



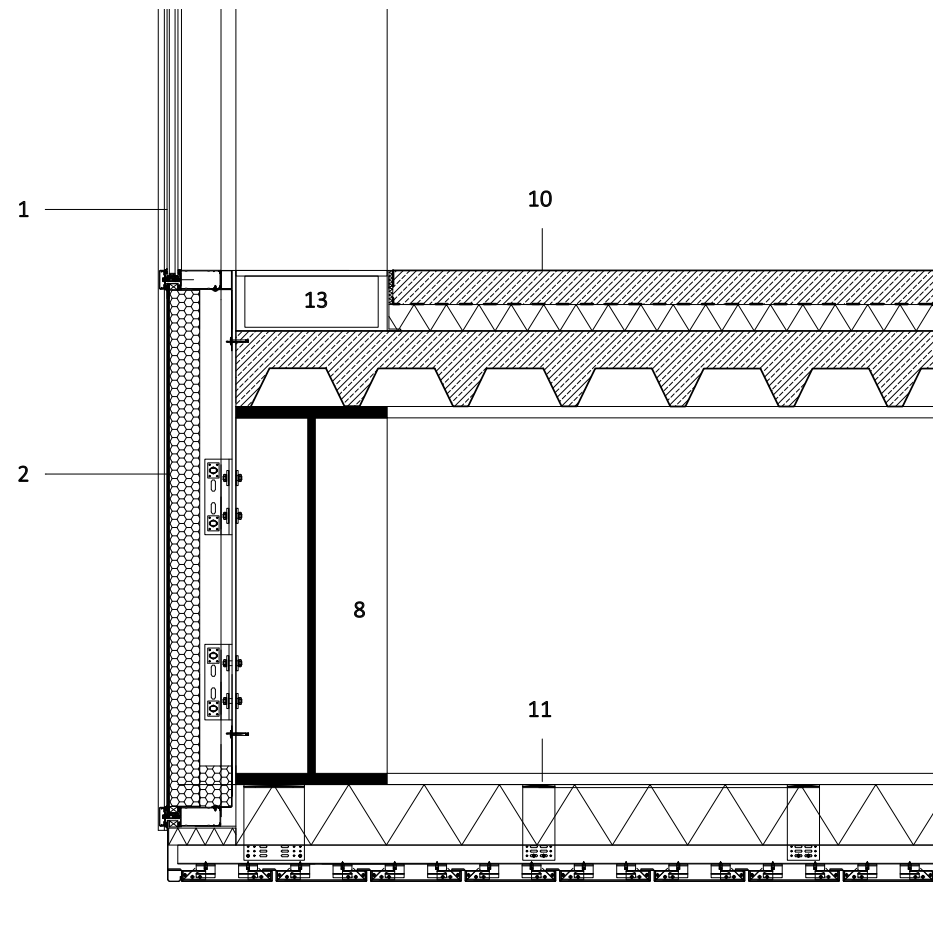
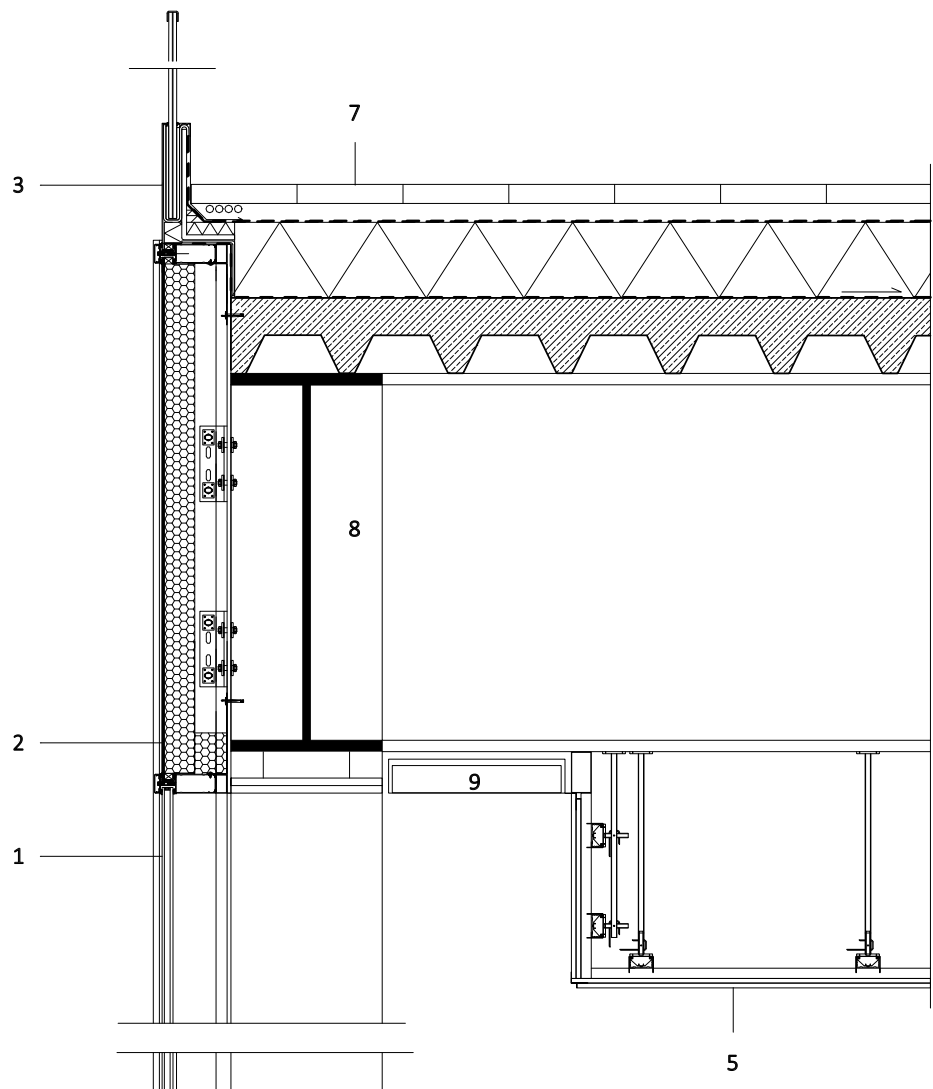


Ansicht Süd

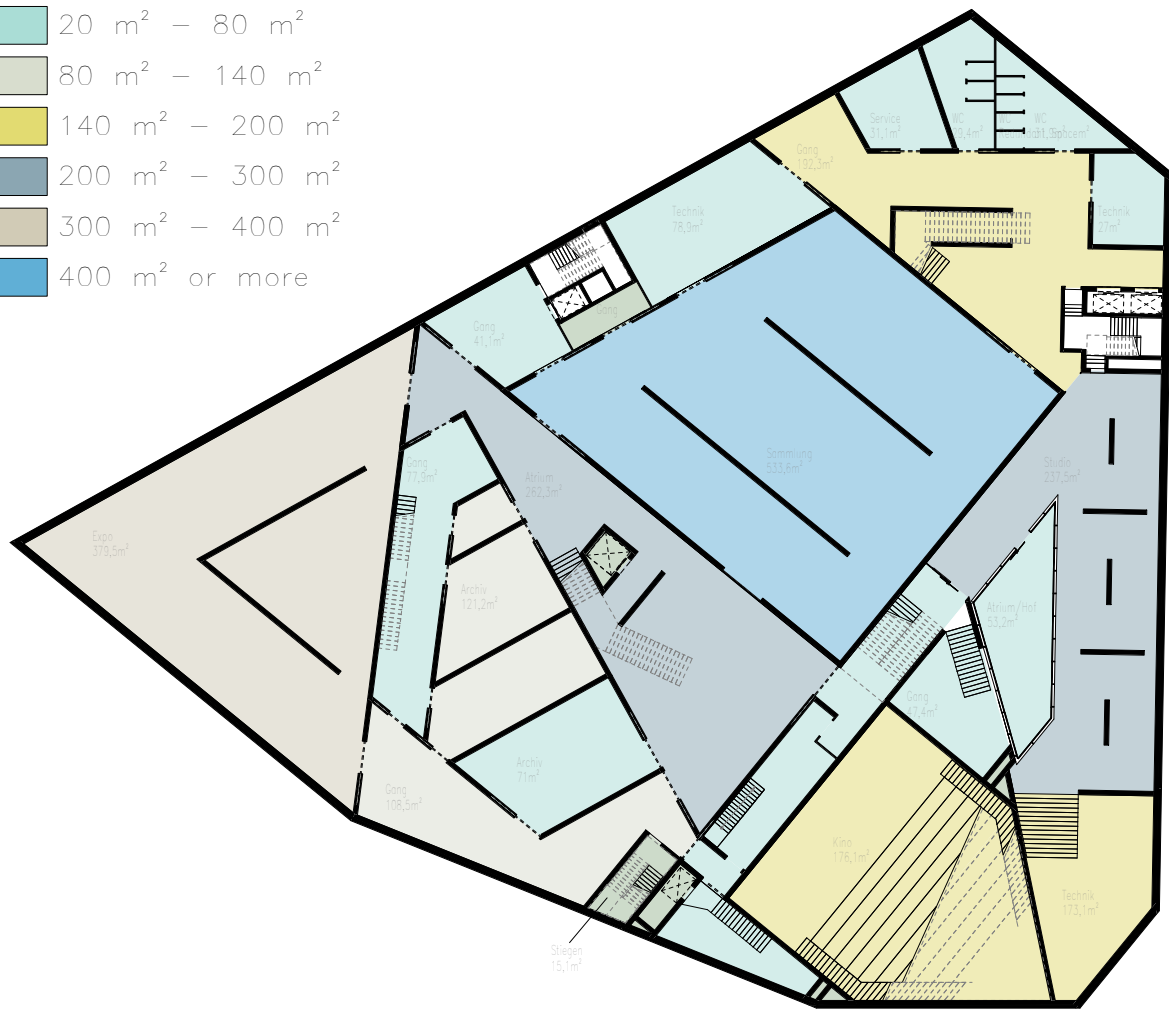




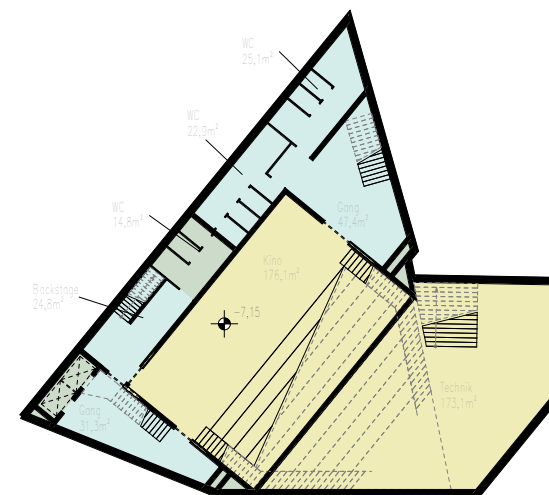
- 1 Verglasung (Sonnenschutzbedruckt),
Pfosten-Riegel-Konstruktion 20x5 (cm)
- 2 Panel mit Dämmung
- 3 Glasgeländer - VSG mit L-Winkel befestigt
- 4 Stein Platten 50x30x4 (cm)
Betonmörtel 5 (cm)
Abdichtung Bitumen 2 Lagig
Wärmedämmung hart mind. 20 (cm) mit 2% Gefälle
Dampfsperre
Stahlbetondecke 30 (cm)
- 5 Abgehängte Decke 2x
(Gipskartonplatten mit tragender Unterkonstruktion)
- 6 Epoxidharz-Beschichtung Weiss/Grau
Zementestrich 5 (cm)
Trennlage
Trittschalldämmung 5 (cm)
Trennlage
Stahlbeton Decke 30 (cm)
- 7 Steinplatten 50x30x4 (cm)
Betonmörtel 5 (cm)
Abdichtung Bitumen 2 Lagig
Wärmedämmung hart mind. 20 (cm) mit 2% Gefälle
Dampfsperre
Beton bewehrt auf Trapezblech 20 (cm)
- 8 I-Träger (Stahl) 100 (cm)
- 9 Licht-Kassette
- 10 Epoxidharz-Beschichtung
Zementestrich 5 (cm)
Trennlage
Trittschalldämmung
Trennlage
Beton bewehrt auf Trapezblech 20 (cm)
- 11 Dämmung 16 (cm)
Metallkassetten mit Unterbefestigung,
Schinnen und Konsolen thermisch getrennt
- 12 Faserbetonplatten 1,5 (cm)
Hinterlüftung 4 (cm)
Tragprofil Schienen 5 (cm)
Konsole thermisch getrennt
Wärmedämmung 12 (cm)
Stahlbeton - Deckenunterzug 35 (cm)
- 13 Konvektor



96 TC 96

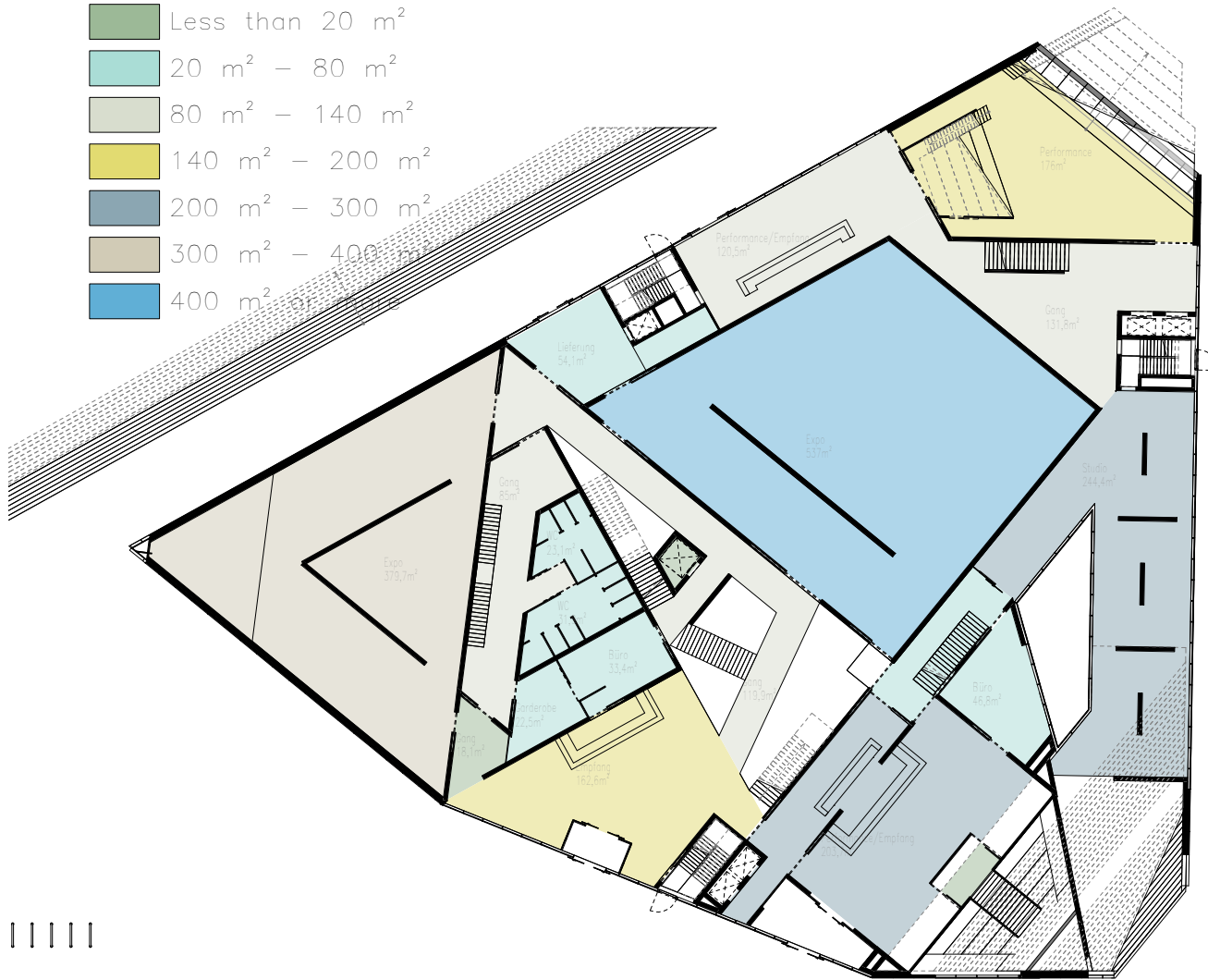


A horizontal number line with tick marks at 0, 10, 20, and 30m. A rectangle is drawn below the line, starting at 10 and ending at 20.



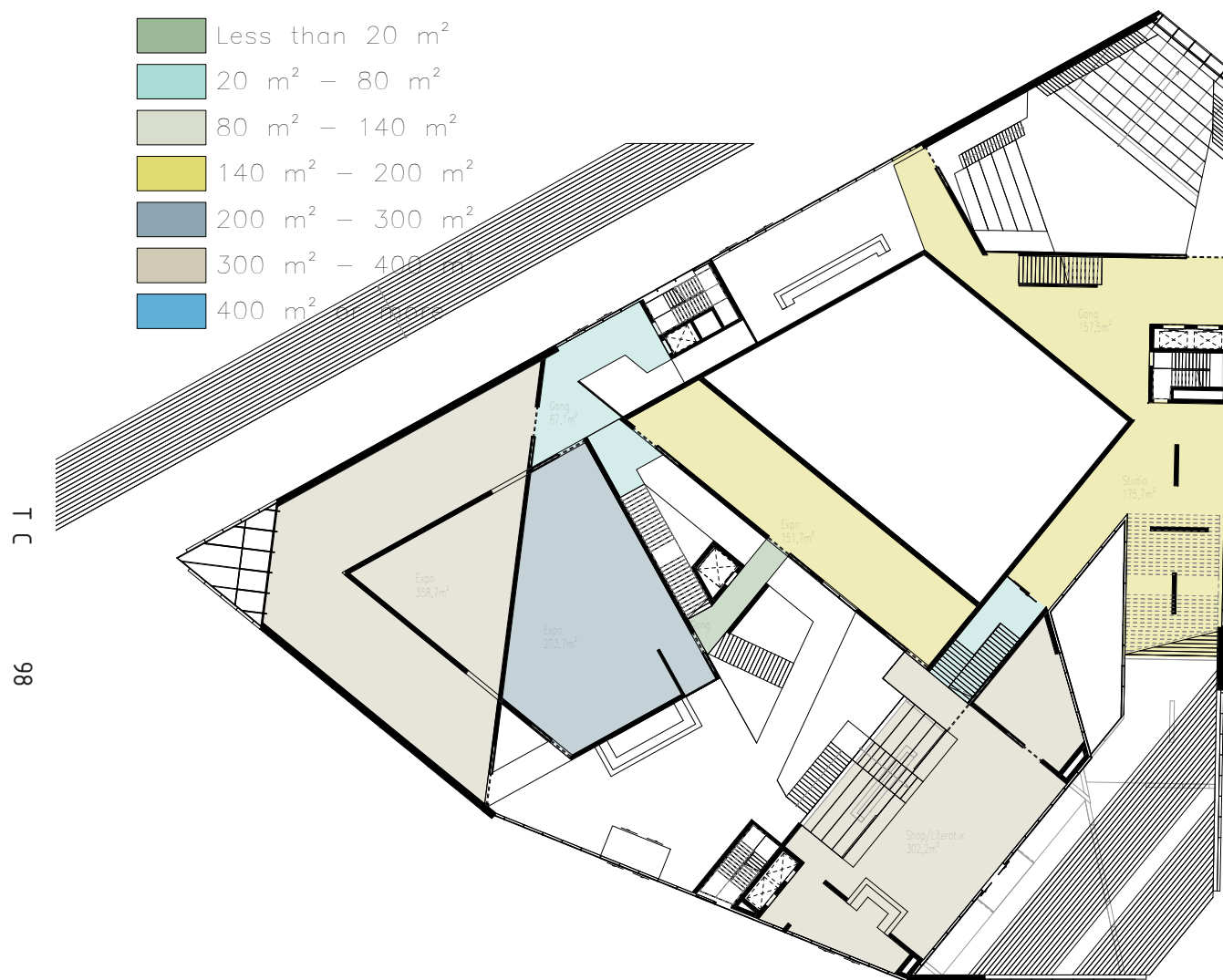
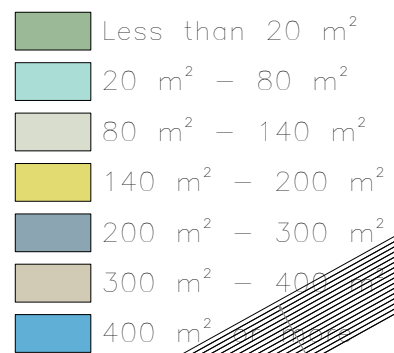
Legend for the size of the area of the forest plot:

- Less than 20 m²
- 20 m² - 80 m²
- 80 m² - 140 m²
- 140 m² - 200 m²
- 200 m² - 300 m²
- 300 m² - 400 m²
- 400 m² or more



A horizontal number line with tick marks at 0, 10, 20, and 30m. A rectangle is drawn below the line, starting at 10 and ending at 20.

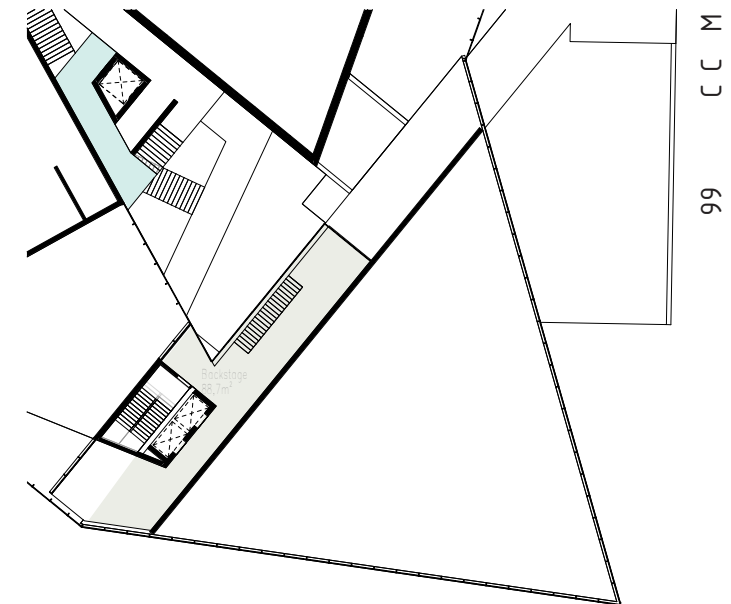
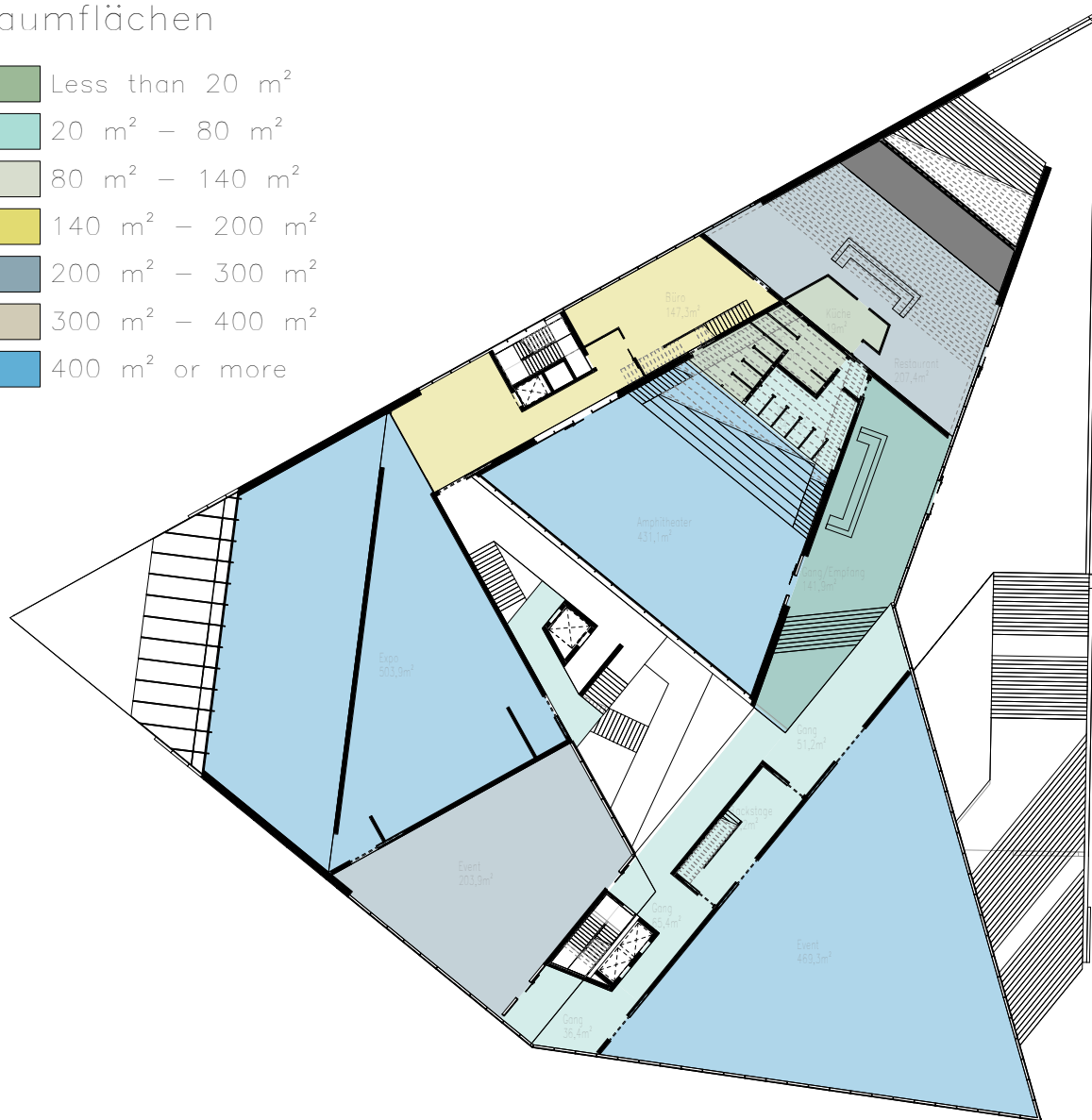
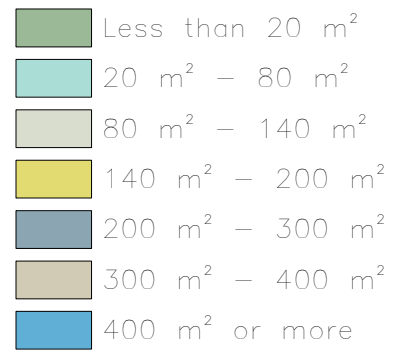
Raumflächen



GR 05



Raumflächen



GR 12

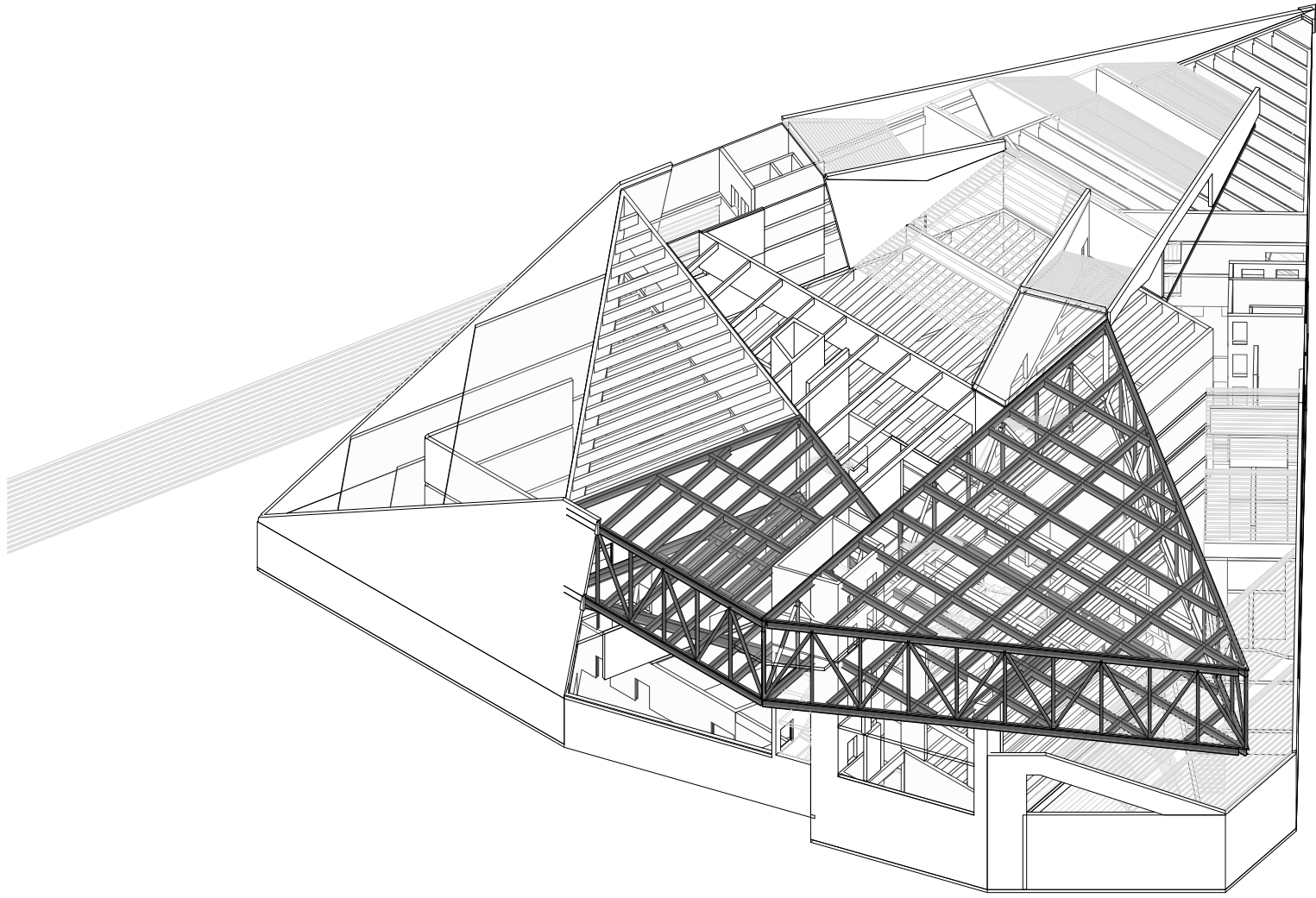


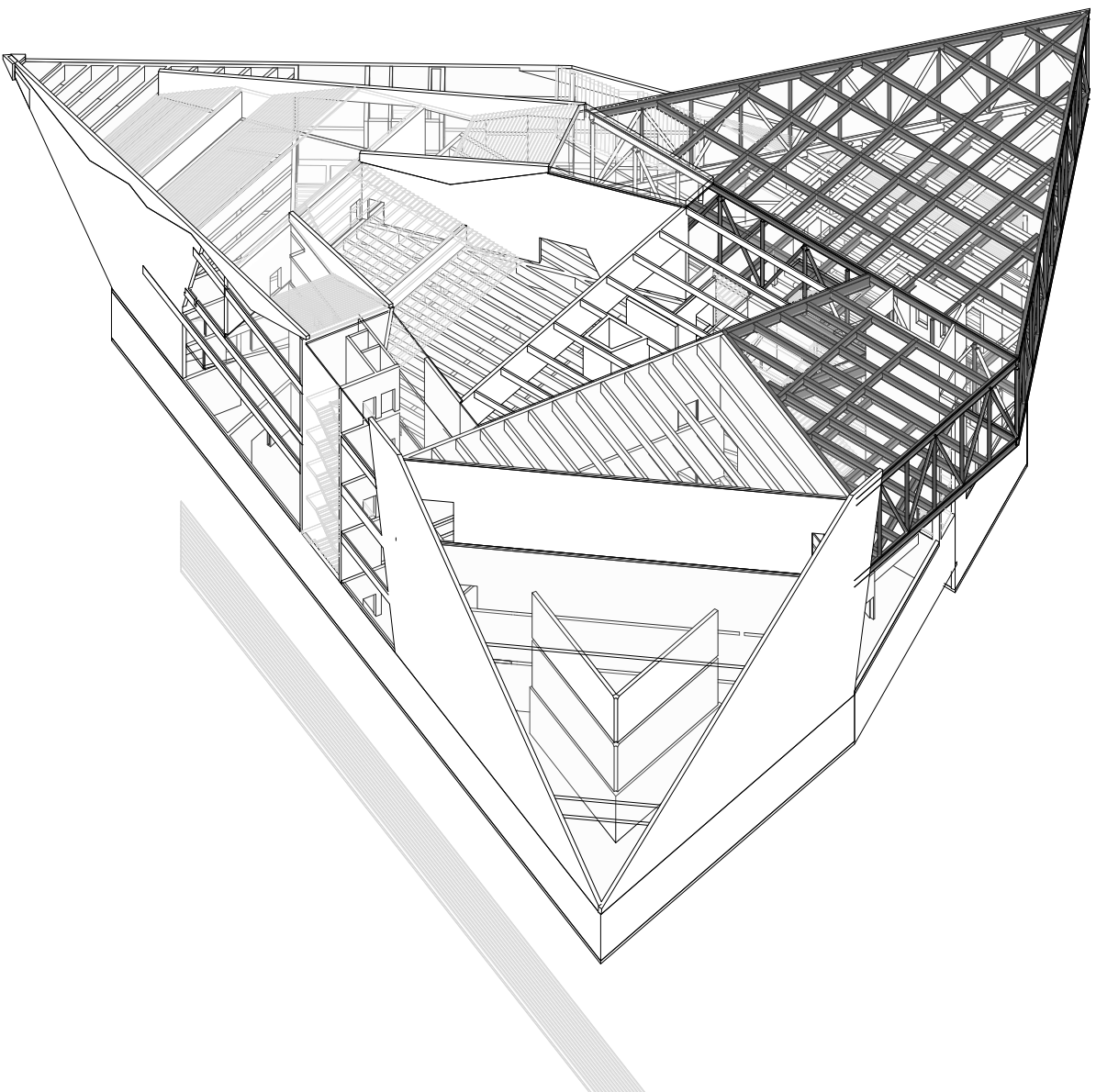
Tragwerk / Tragende Teile

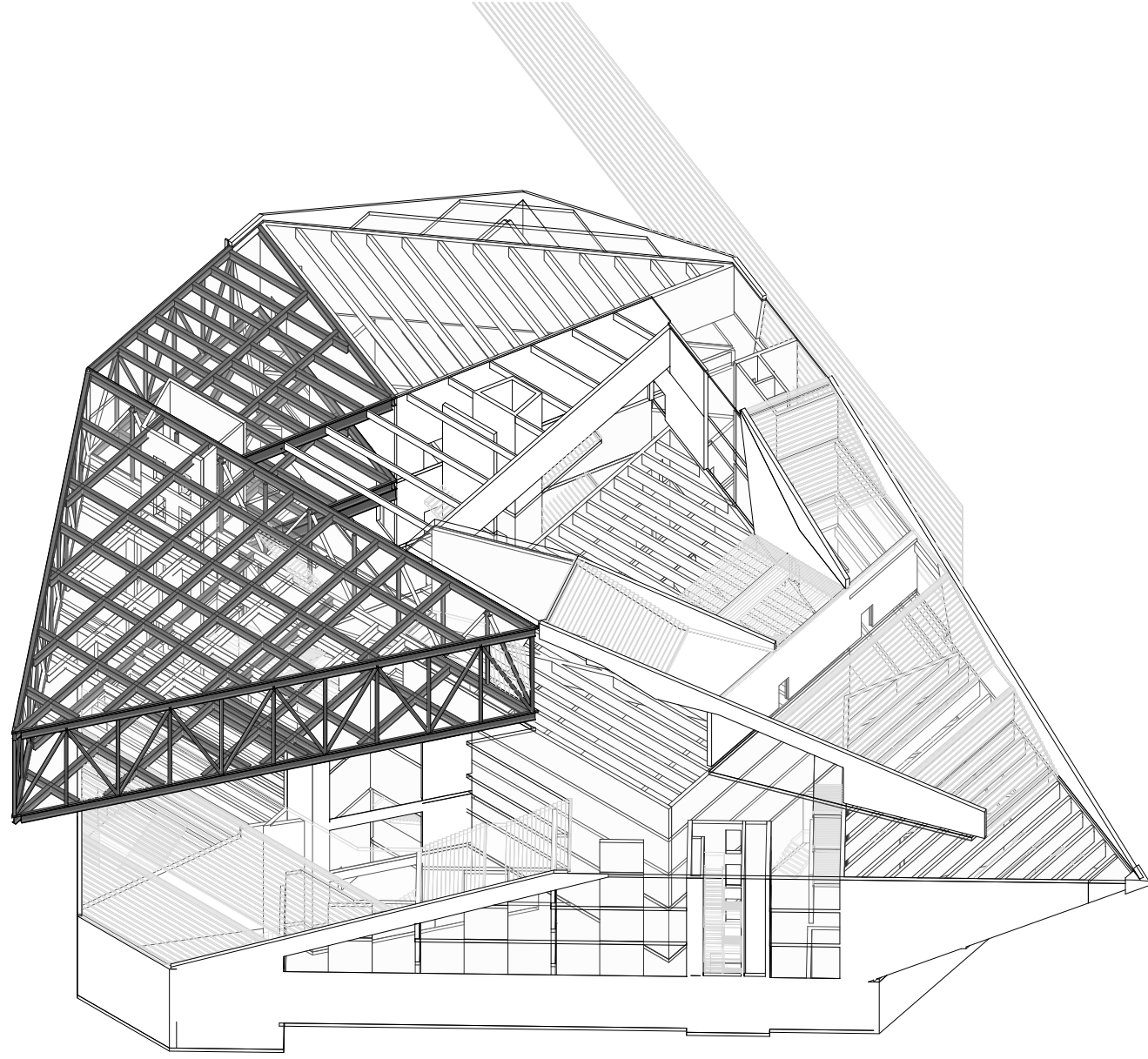
Ausgeschaltet Decken

T C

100

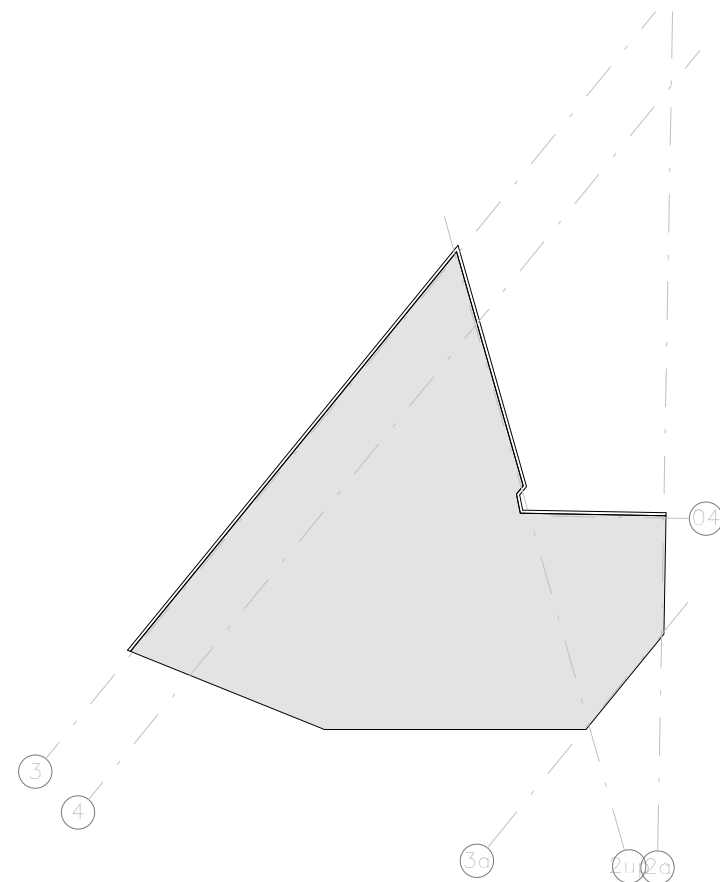
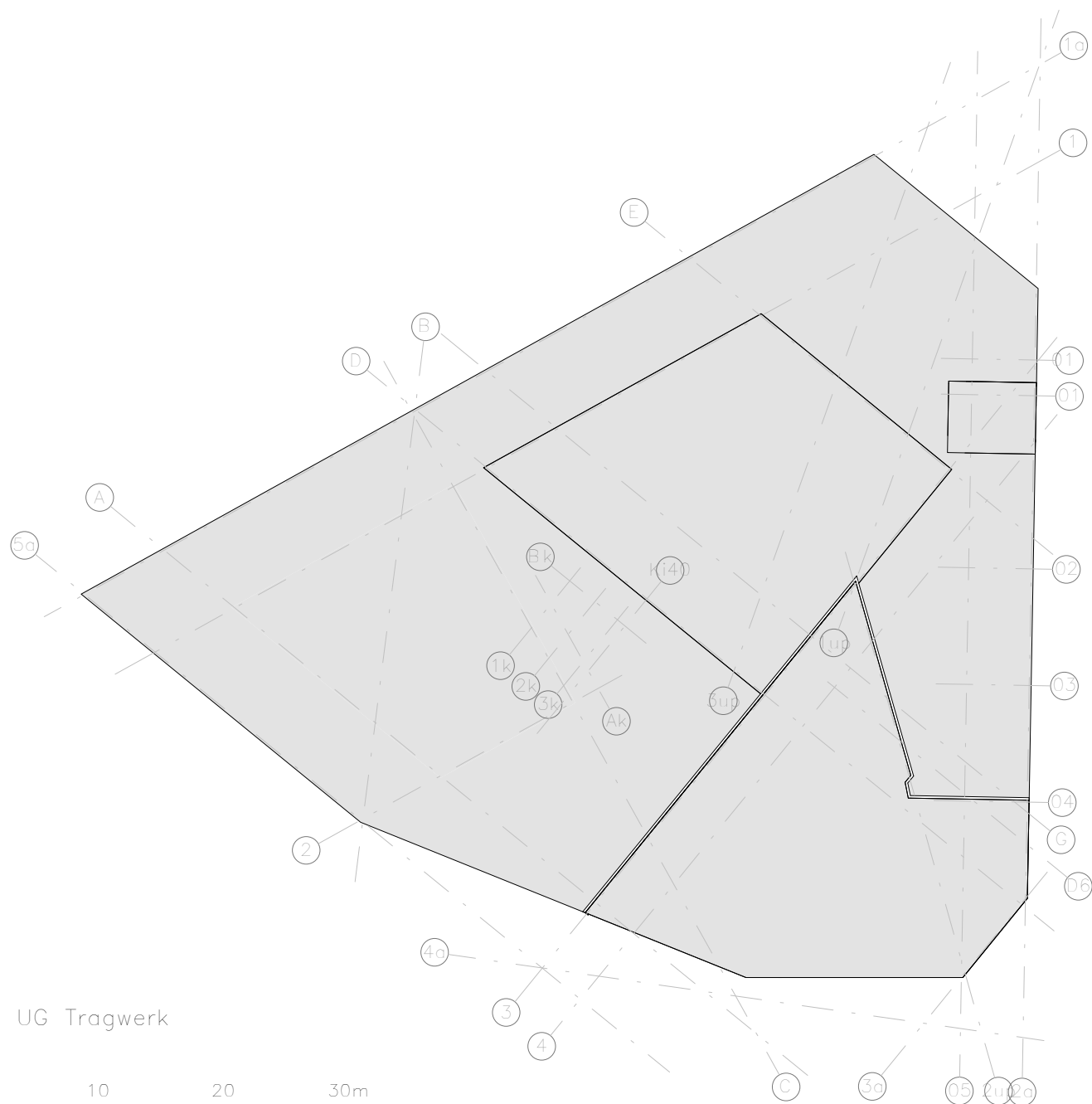


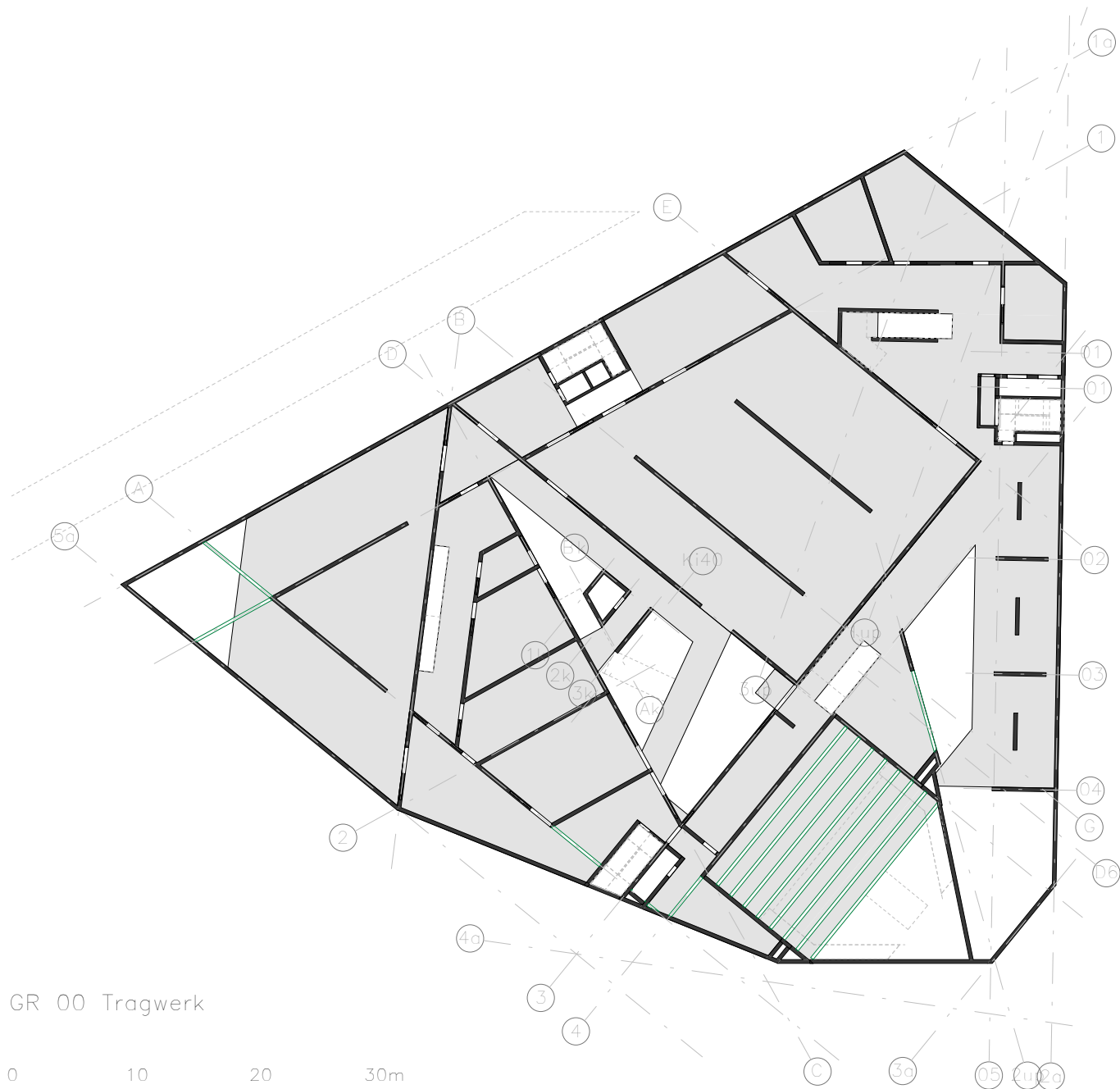




T C
104

GR UG Tragwerk

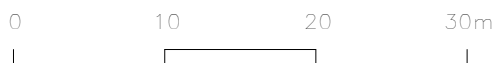




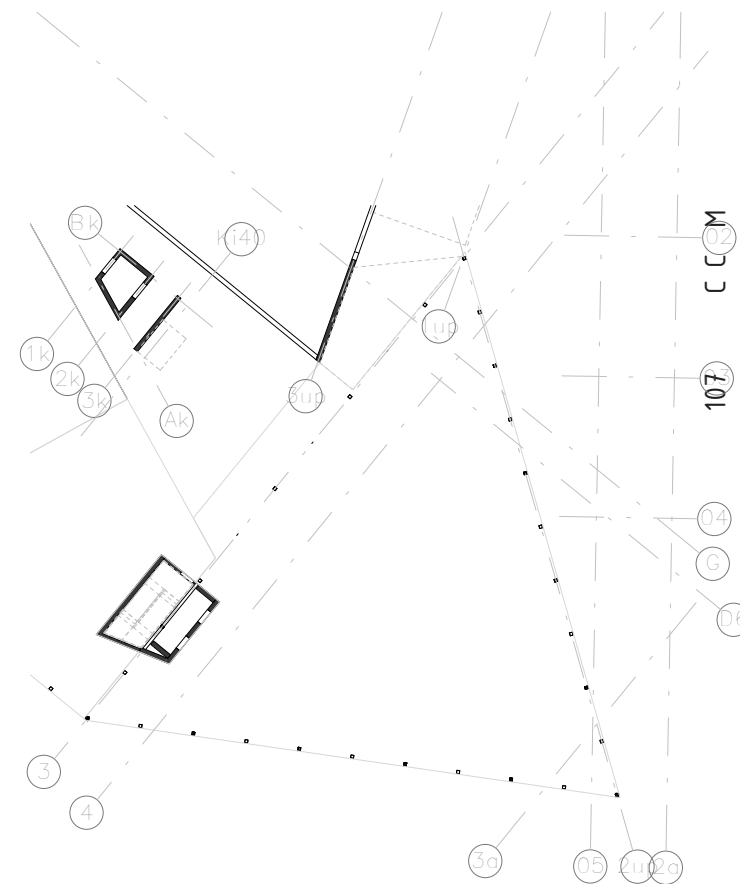
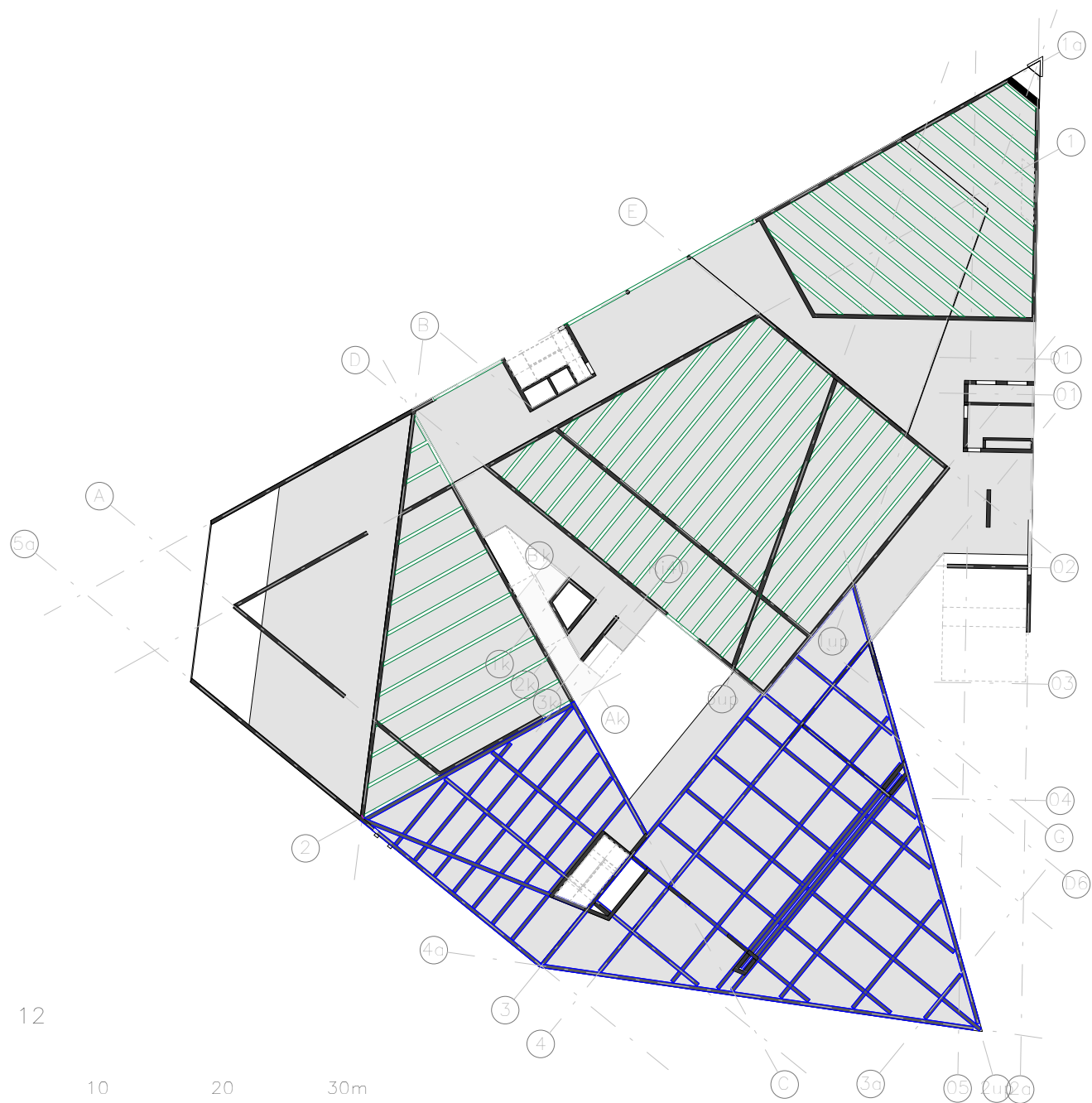
GR 00 Tragwerk

0 10 20 30m

GR 05 Tragwerk



GR 12



ⓔ Aufzug zur Evakuierung mobilitäts- eingeschr. Personen

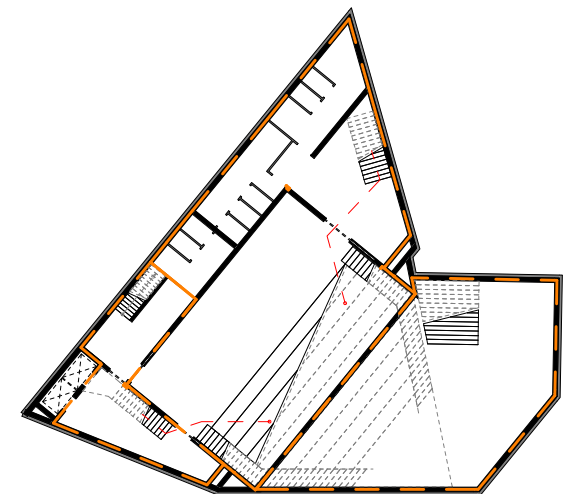
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➡ Feuerwehrrhauptzugang

● Hydrant

NA ➡ Notausgang

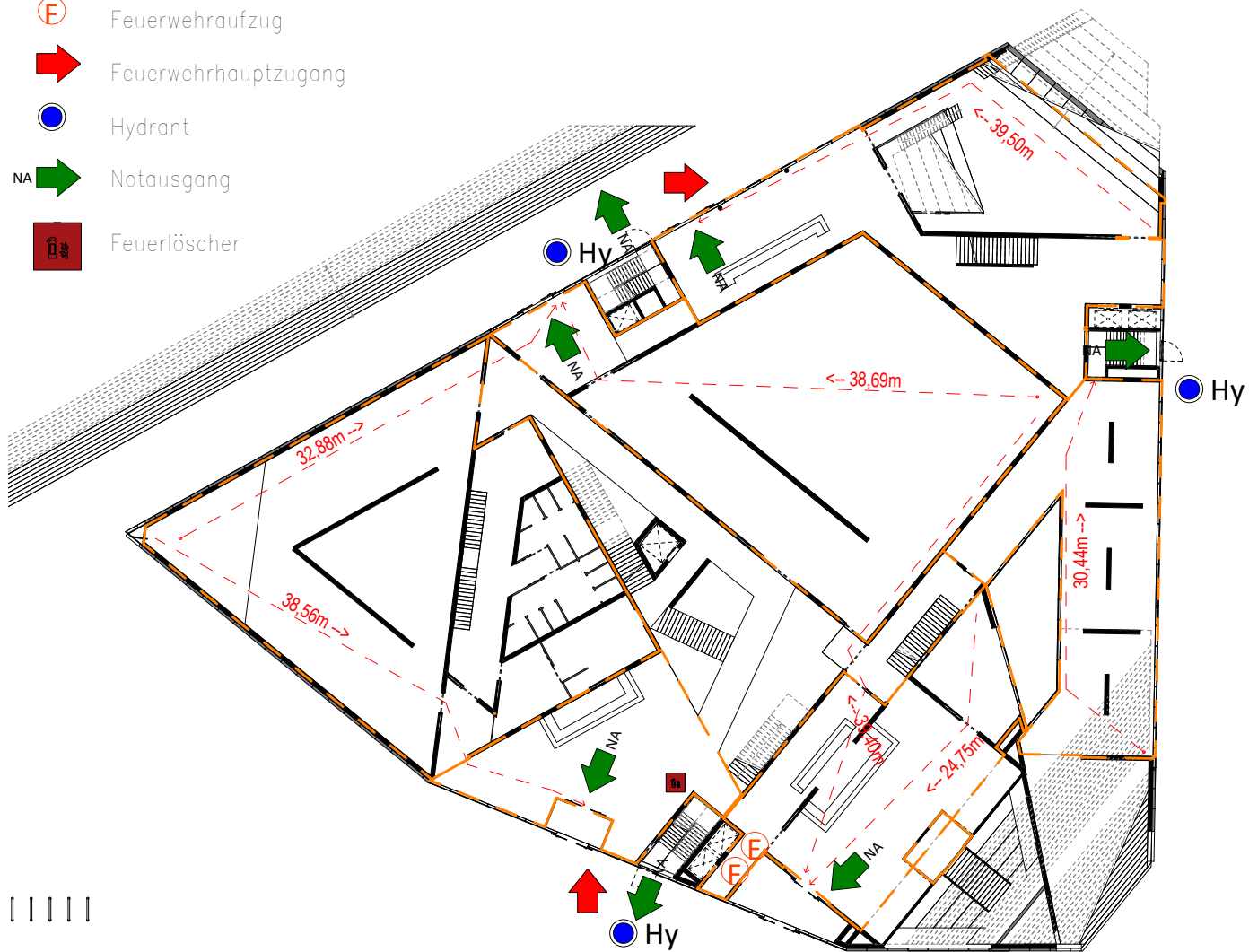
🧯 Feuerlöscher



GR UG Brandschutz

0 10 20 30m

- ⓔ Aufzug zur Evakuierung mobilitäts- eingeschr. Personen
- ⓕ Feuerwehraufzug
- ➡ Feuerwehrhauptzugang
- Hydrant
- ➡ Notausgang
- ☒ Feuerlöscher



GR 00



ⓔ Aufzug zur Evakuierung mobilitäts- eingeschr. Personen

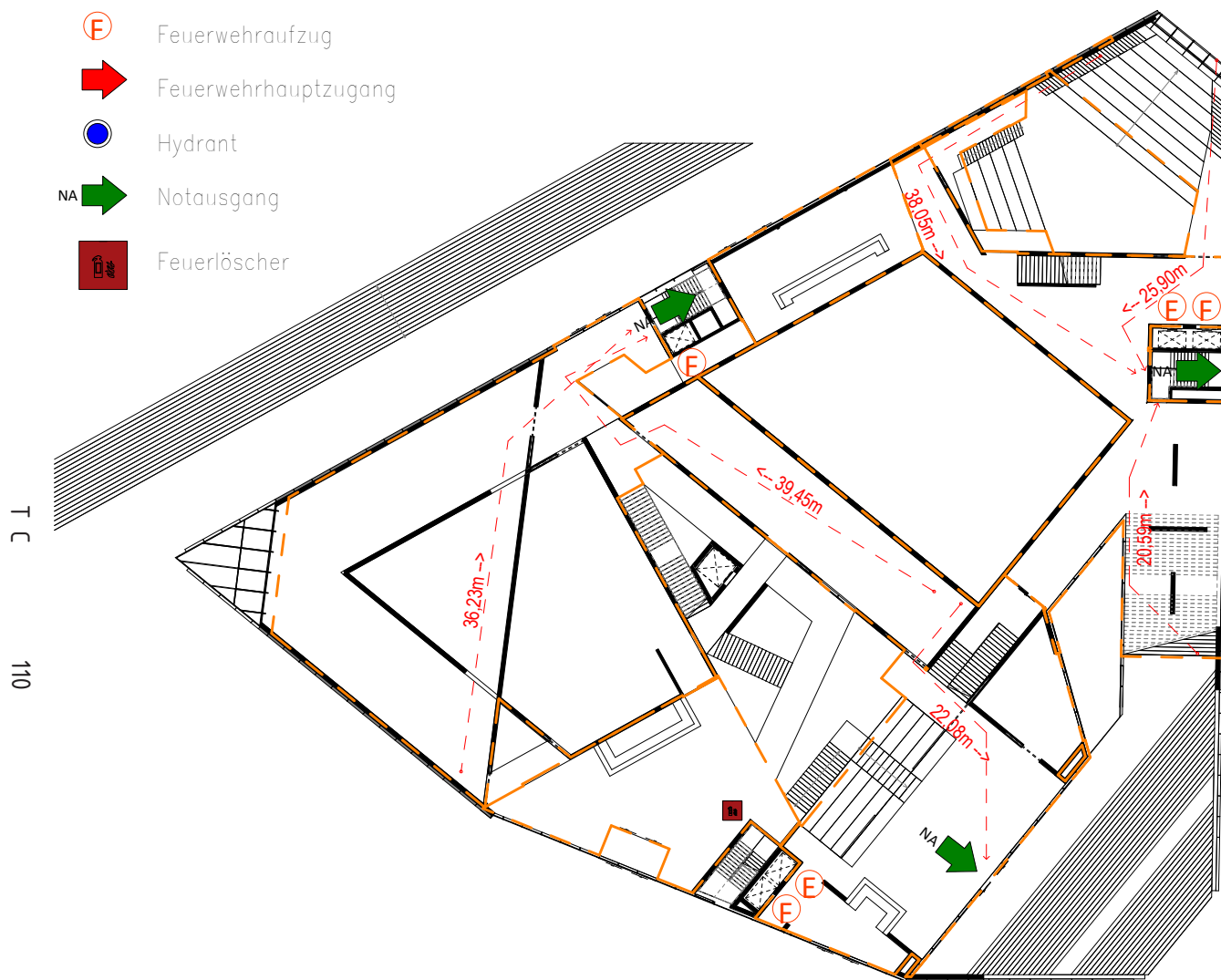
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➡ Feuerwehrhauptzugang

● Hydrant

NA ➡ Notausgang

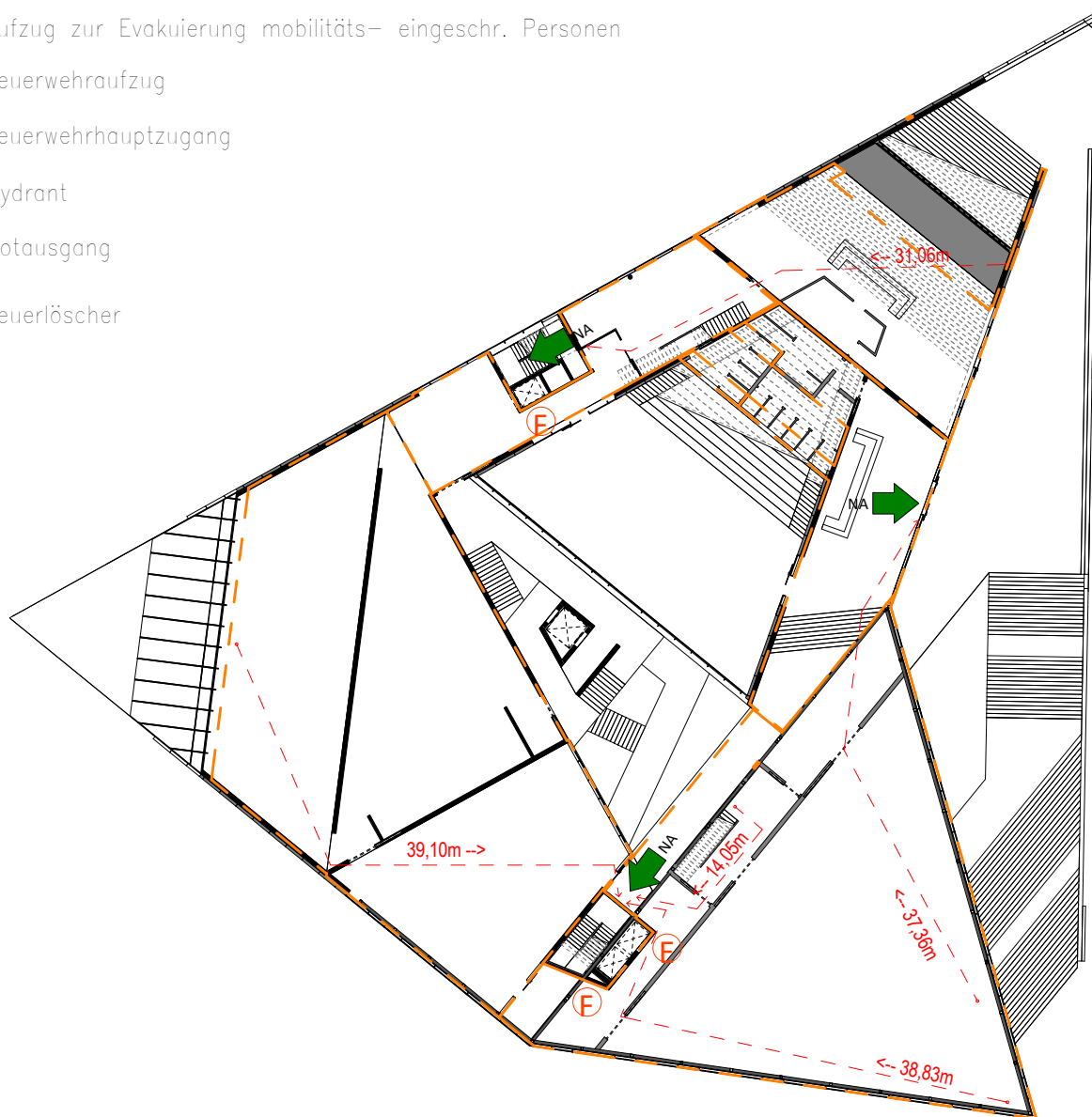
🧯 Feuerlöscher



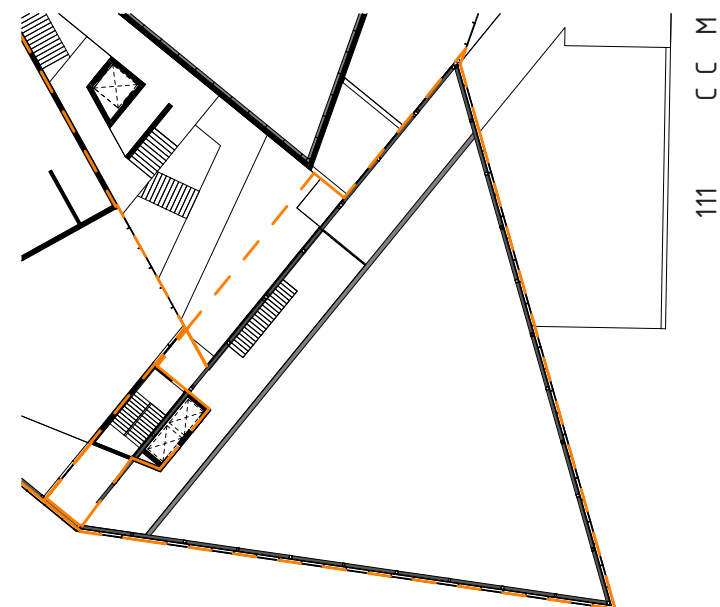
GR 05 Brandschutz

0 10 20 30m

- ⓔ Aufzug zur Evakuierung mobilitäts- eingeschr. Personen
- ⓔ Feuerwehraufzug
- ➔ Feuerwehrhauptzugang
- Hydrant
- NA ➔ Notausgang
- 🧯 Feuerlöscher



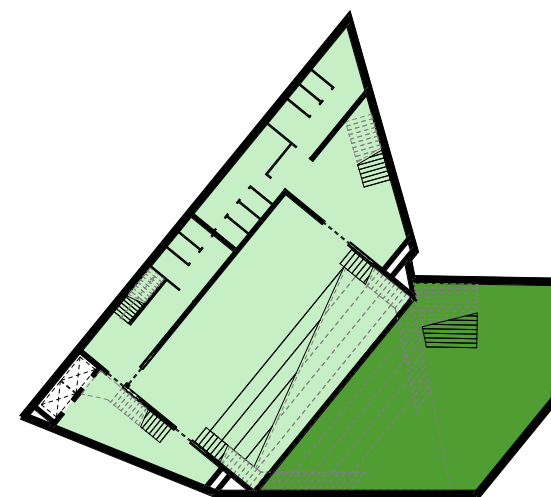
GR 12



111 C C M

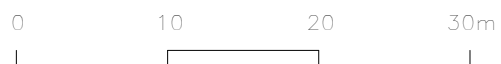
Brandabschnitt

- 05_BA01
- 05_BA02
- 05_BA03
- 05_BA04
- 05_BA05



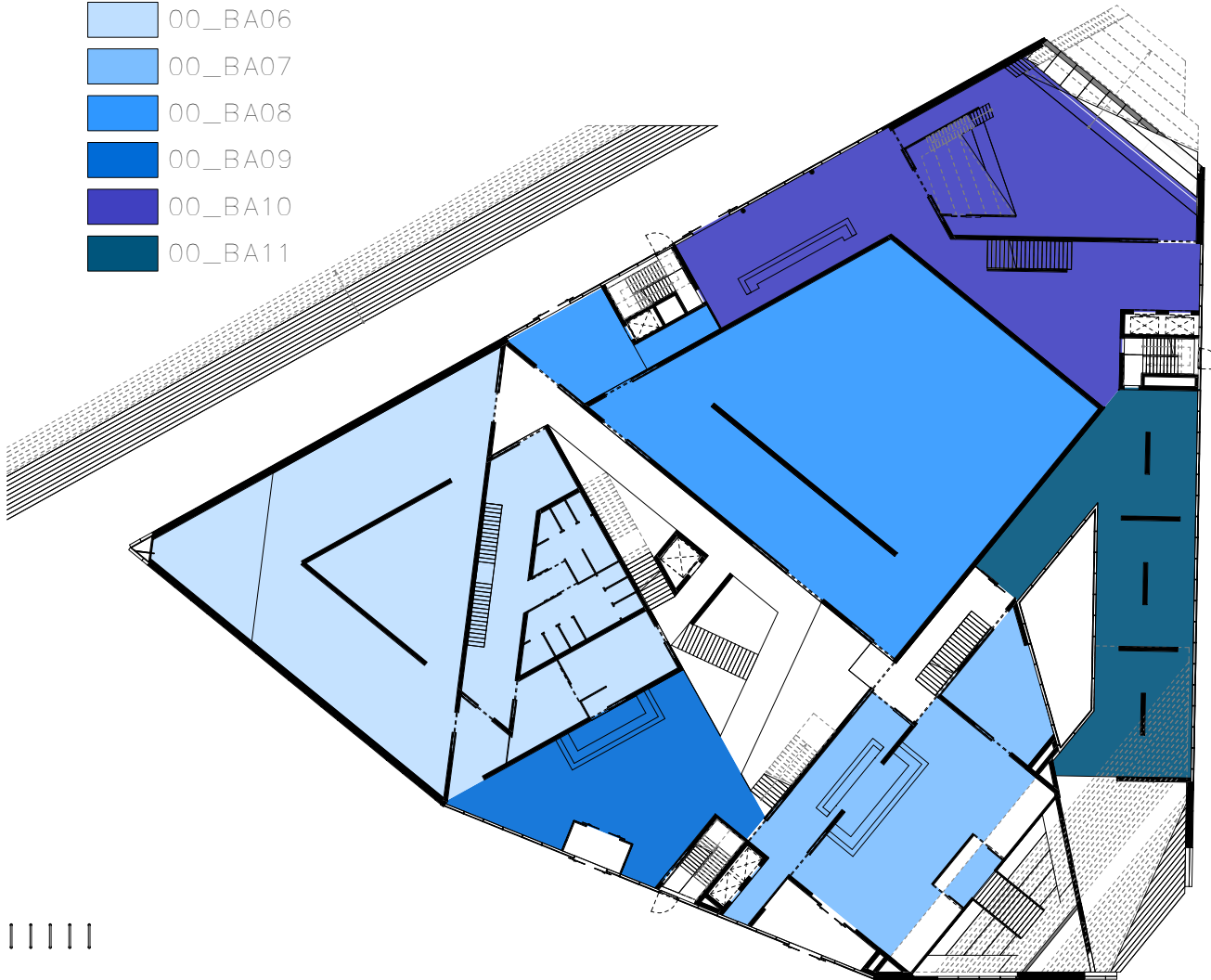
T C
112

GR UG



Brandabschnitt

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- 00_BA07
- 00_BA08
- 00_BA09
- 00_BA10
- 00_BA11

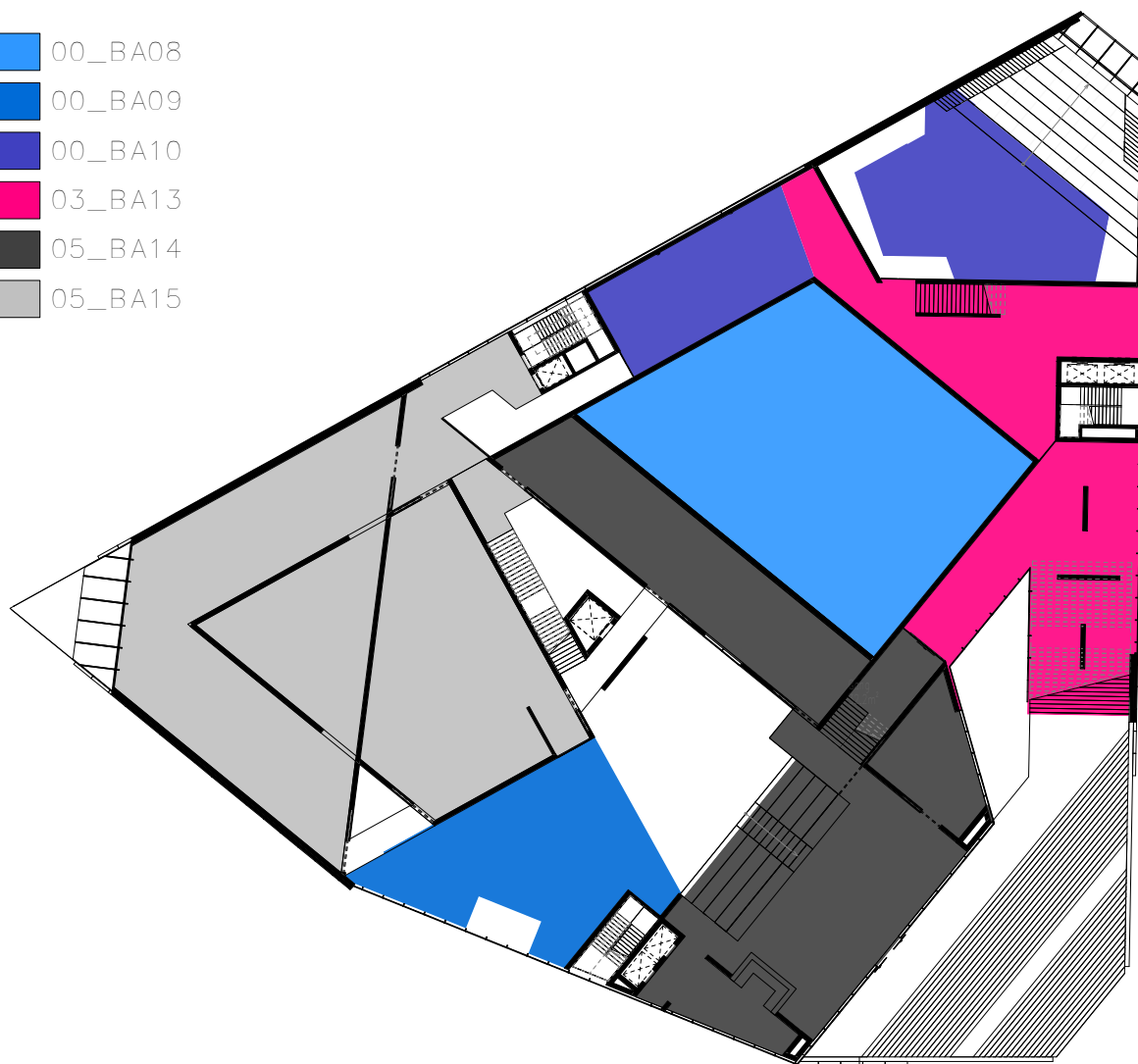


GR 00

0 10 20 30m

Brandabschnitt

- 00_BA08
- 00_BA09
- 00_BA10
- 03_BA13
- 05_BA14
- 05_BA15



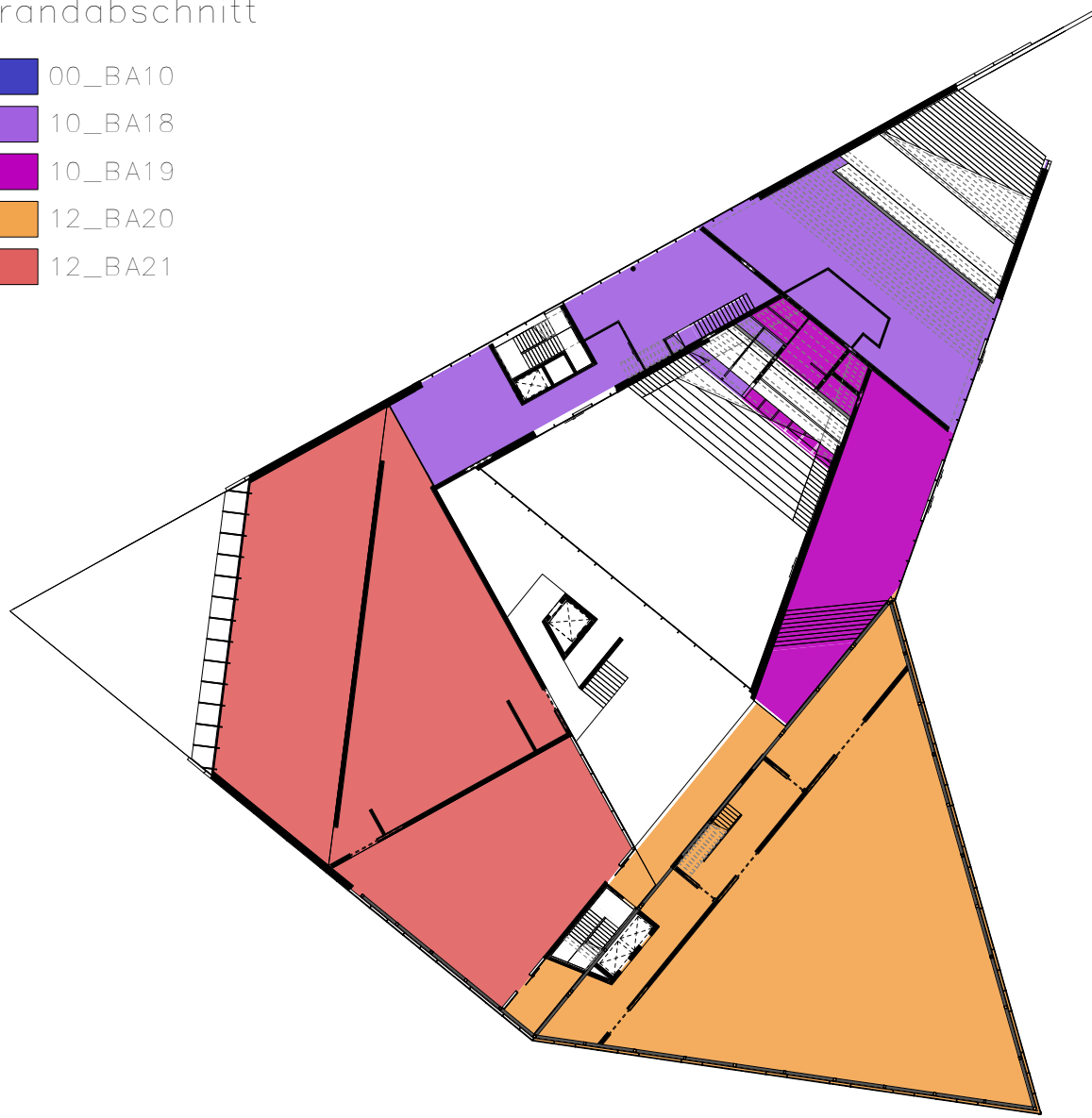
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114

GR 05

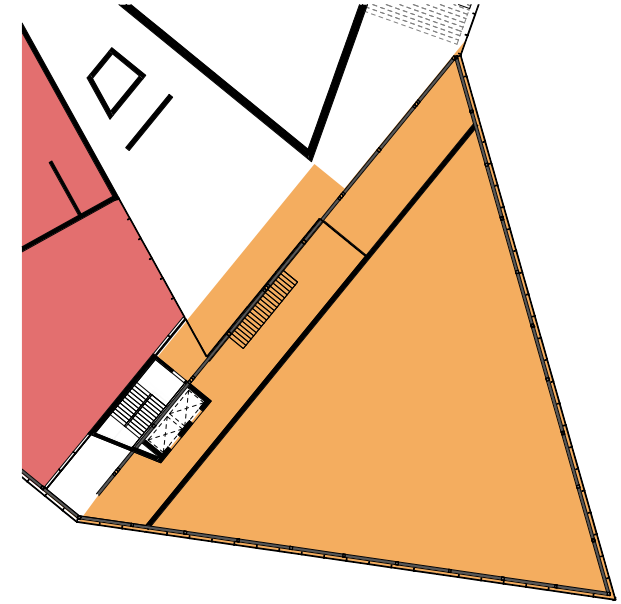


Brandabschnitt

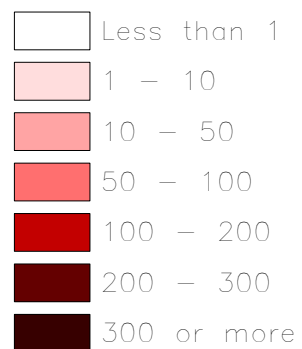
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- 10_BA18
- 10_BA19
- 12_BA20
- 12_BA21



GR 12



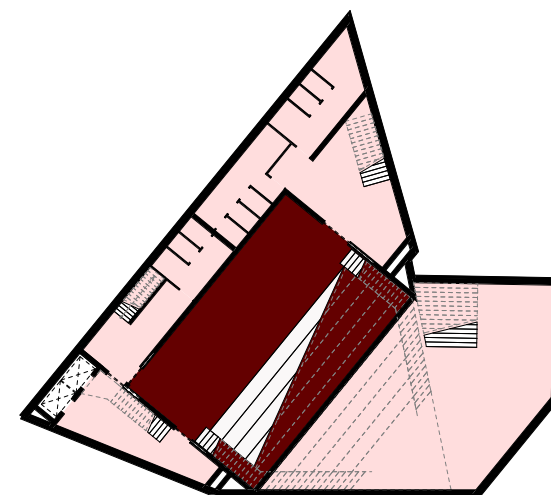
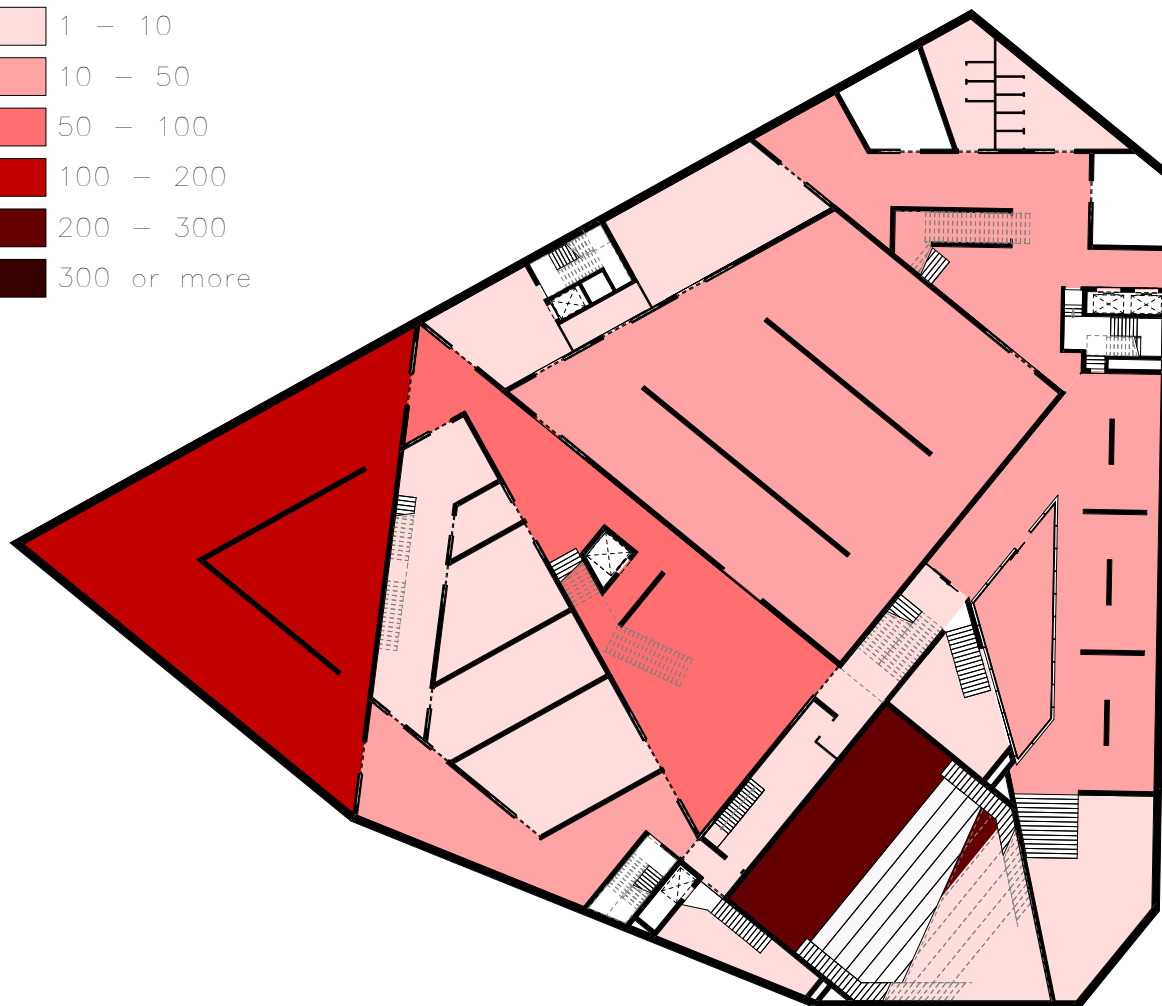
Personenanzahl



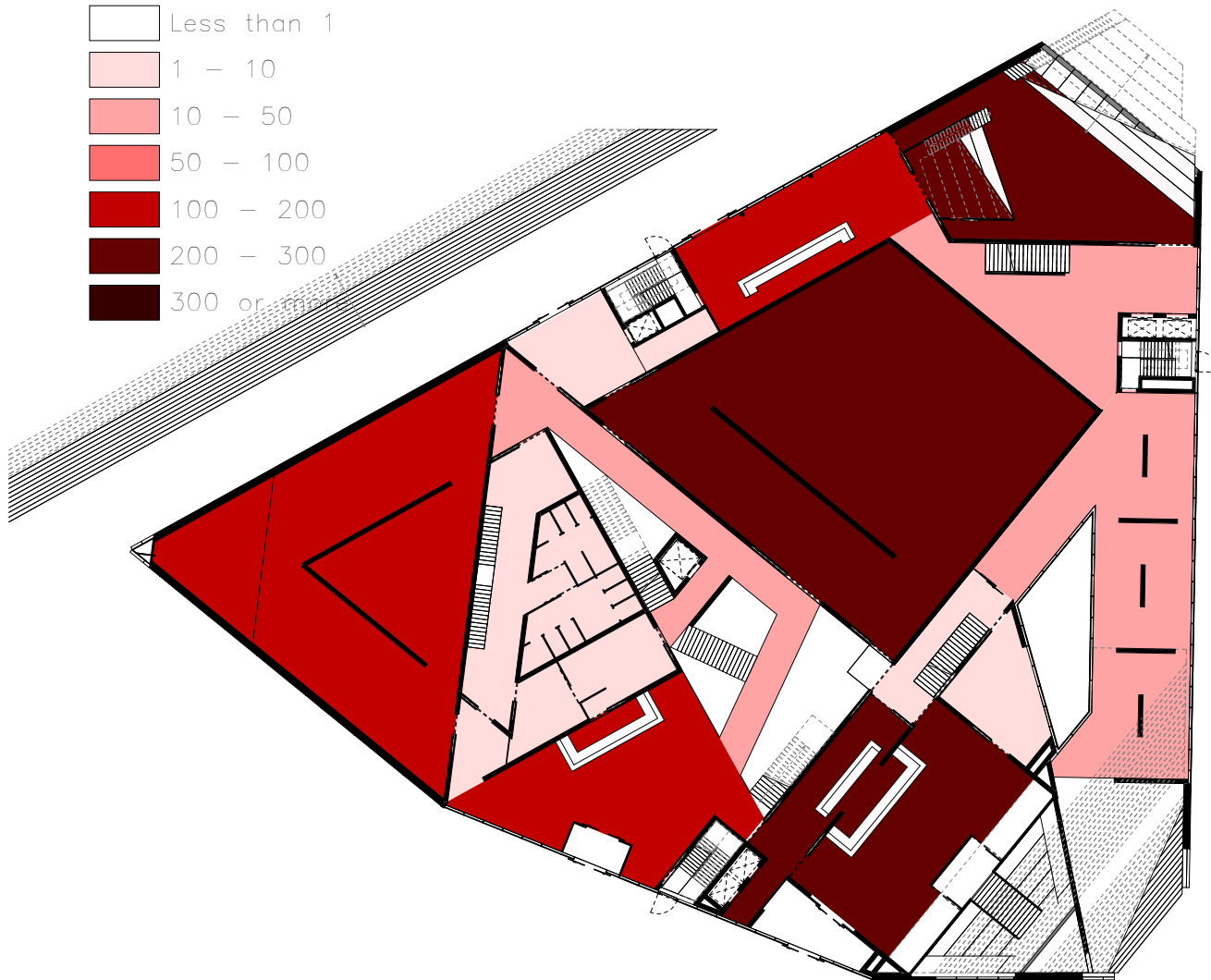
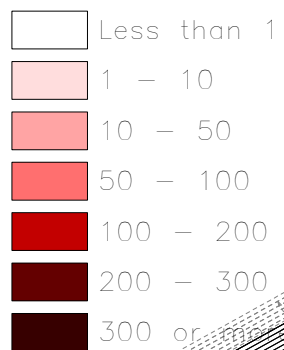
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116

GR UG



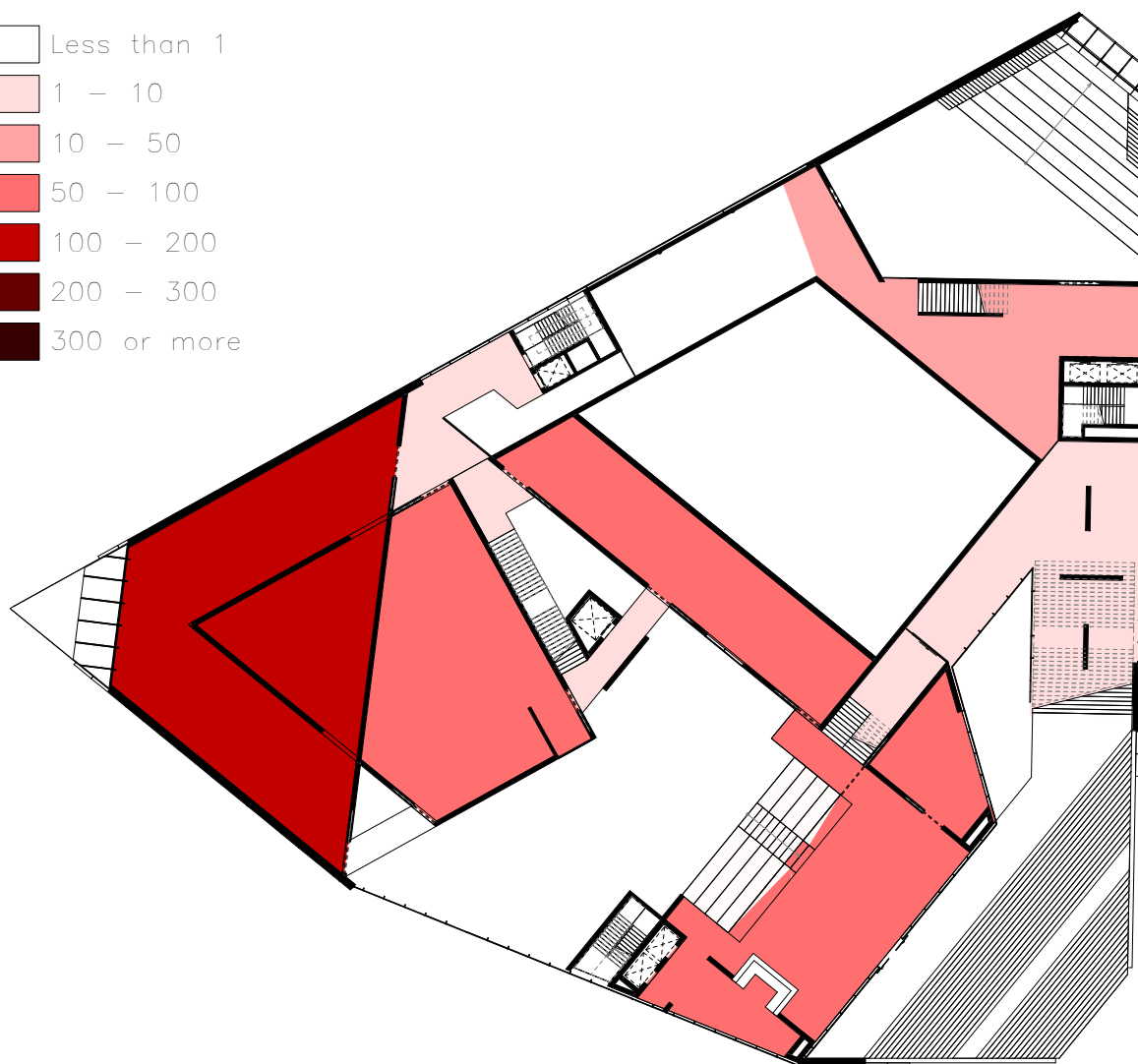
Personenanzahl



GR 00



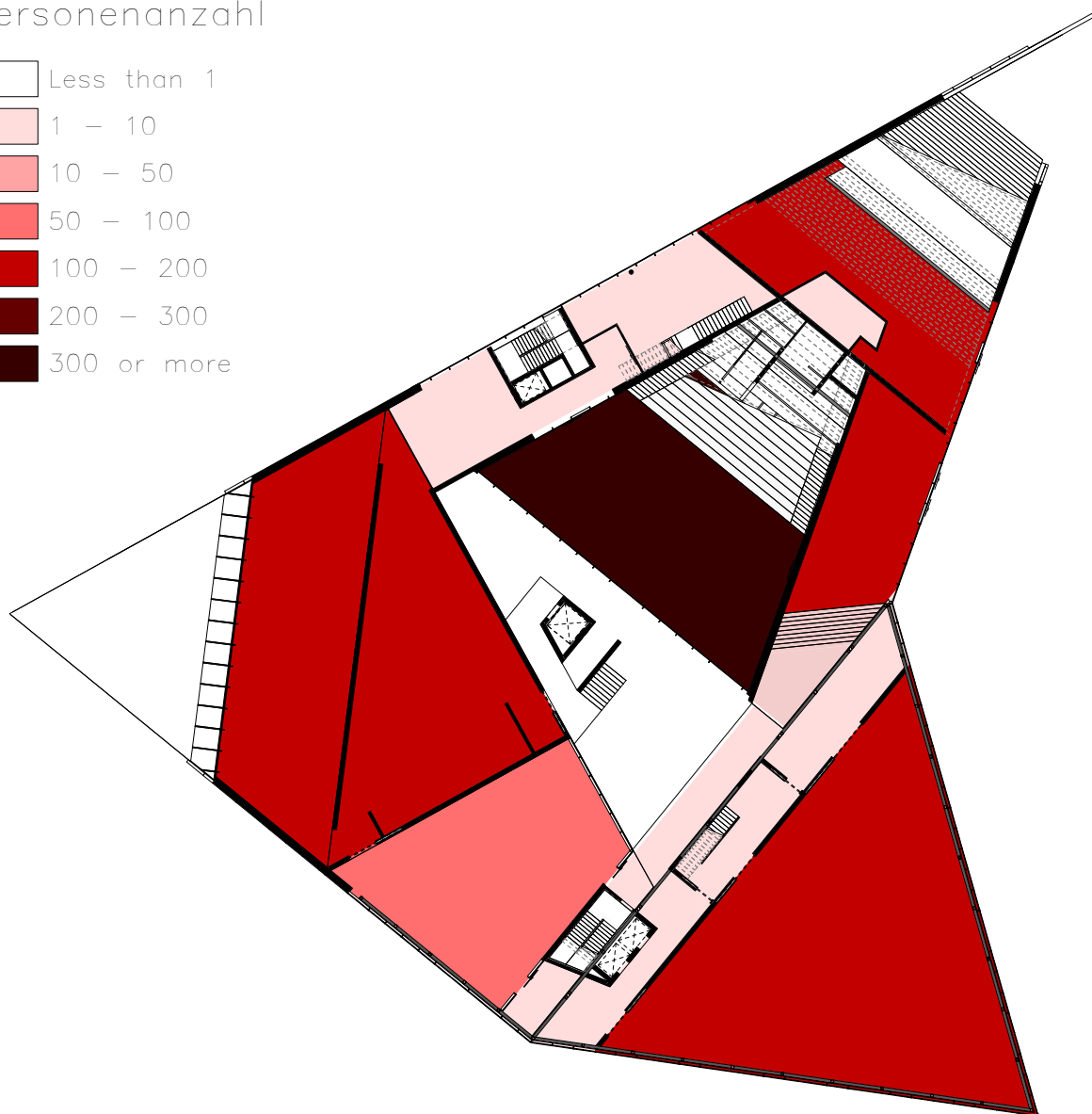
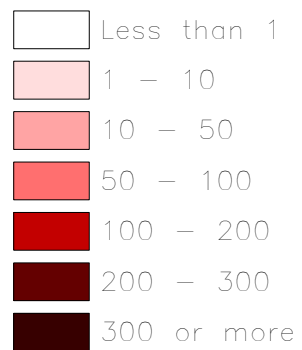
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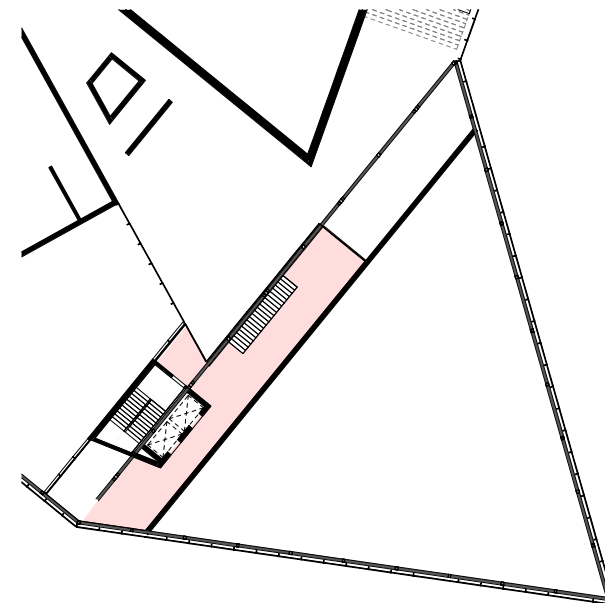
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Personenanzahl



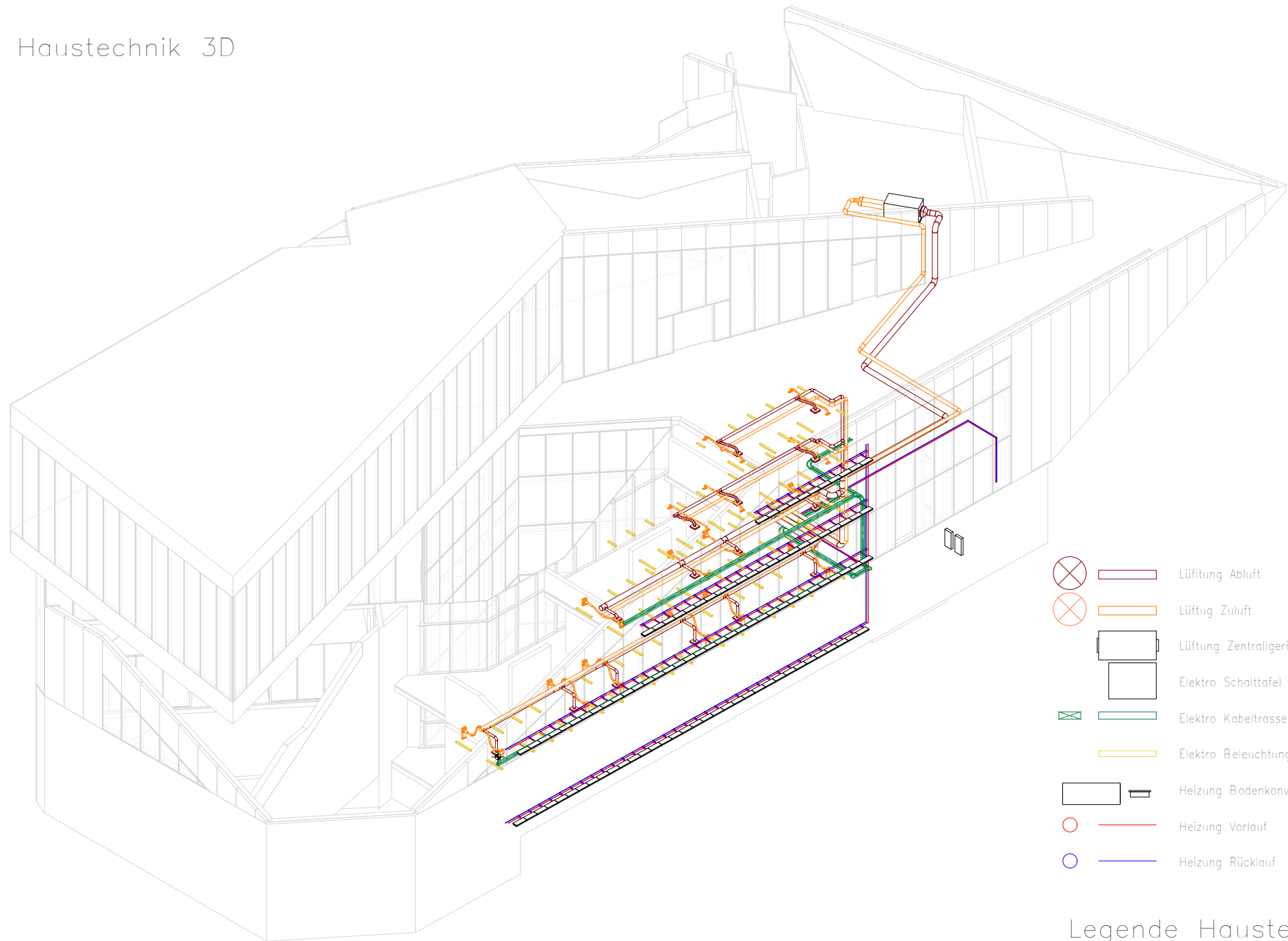
GR 12









Haustechnik – Elektro, Lüftung, Heizung

T C

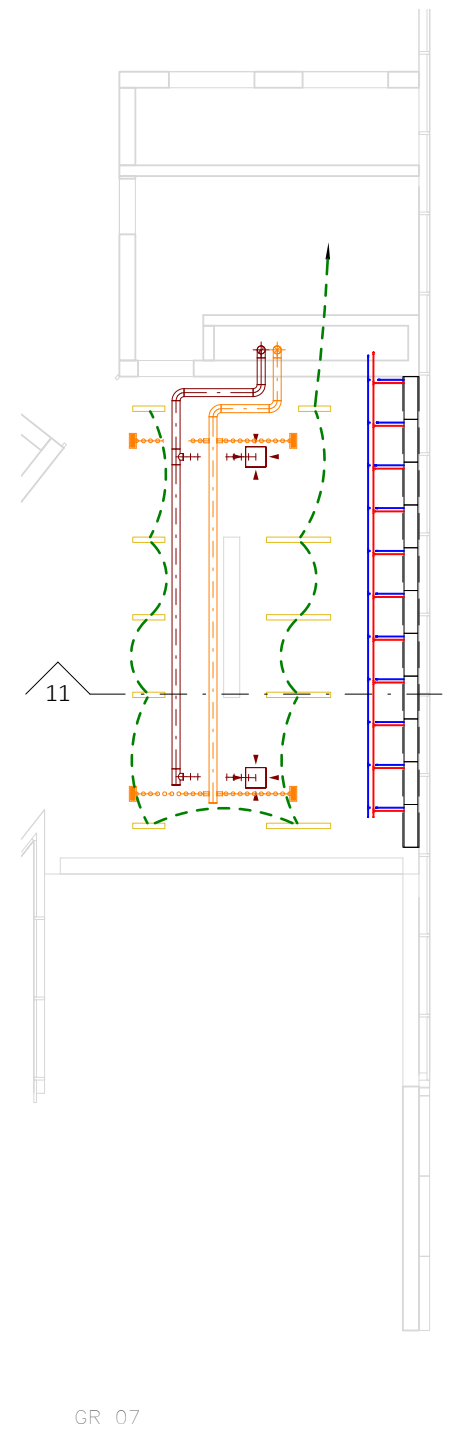
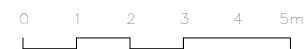
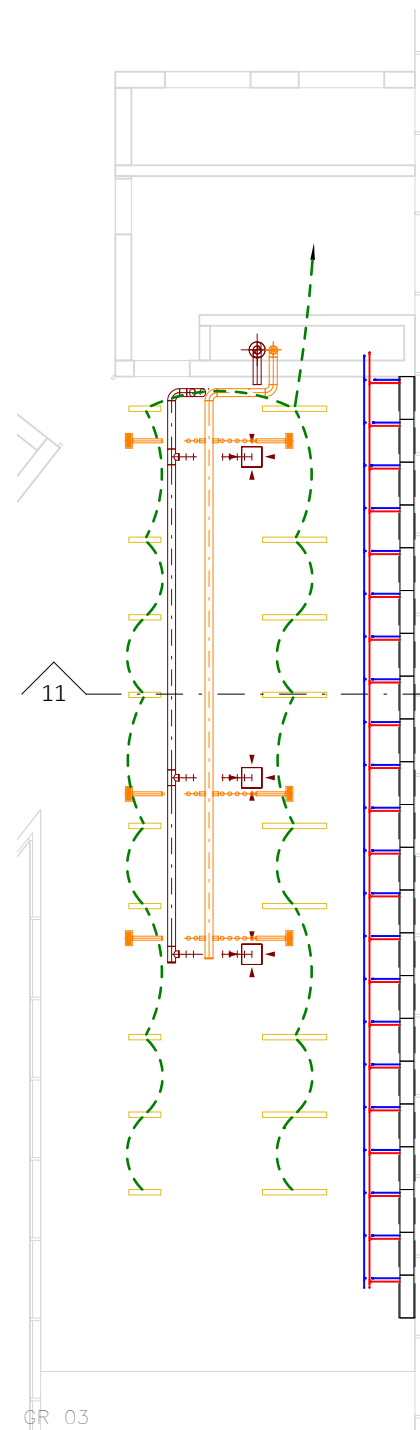
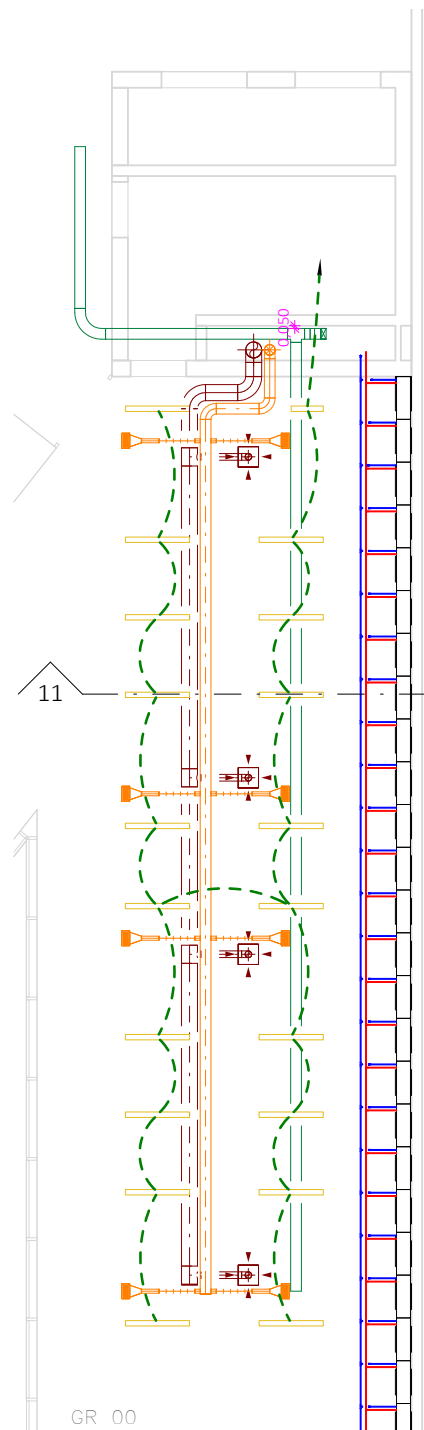
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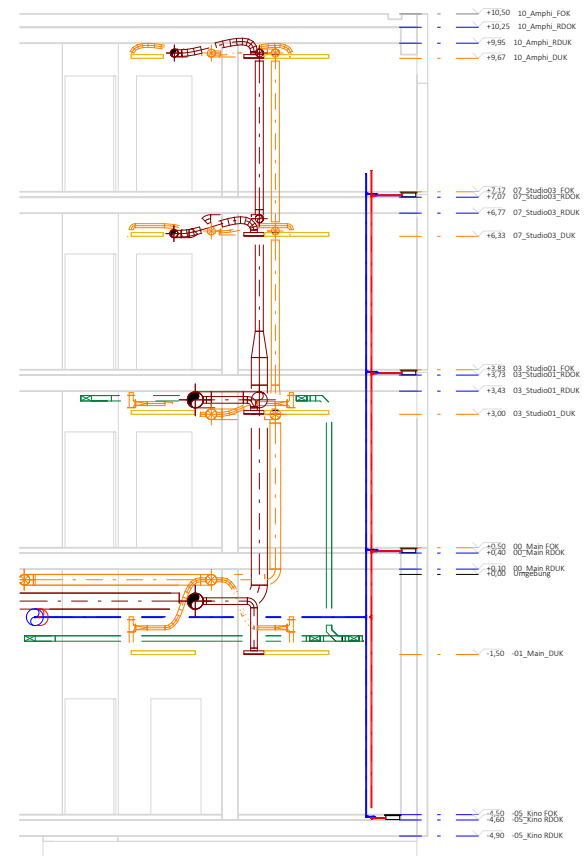
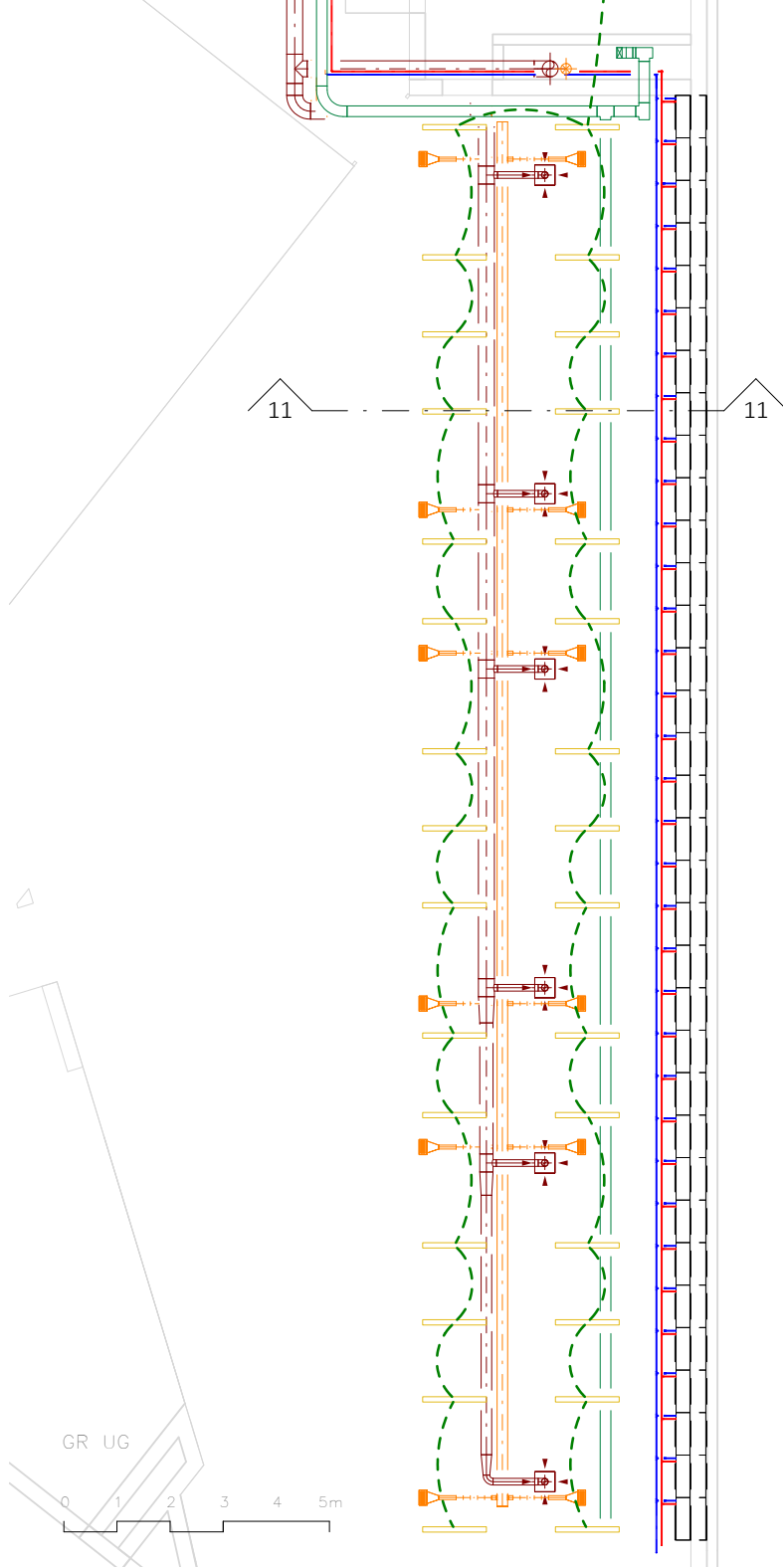


-  Lüftung Abluft
-  Lüftung Zuluft
-  Lüftung Zentralgerät
-  Elektro Schalttafel
-  Elektro Kabeltrasse
-  Elektro Beleuchtung
-  Heizung Bodenkonvektor
-  Heizung Vorlauf
-  Heizung Rücklauf



Legende Haustechnik





Schnitt 11

Space Type Settings

Filter:

Fine Merchandise Sales Area - Retail

Fire Station Engine Room - Police/Fire Station

Food Preparation

Garage Service/Repair - Automotive Facility

General High Bay - Manufacturing Facility

General Low Bay - Manufacturing Facility

General Exhibition - Museum

Hospital - Nursery - Hospital/Healthcare

Hospital/Medical Supplies - Hospital/Healthcare

Hospital/Radiology - Hospital/Healthcare

Hotel/Conference Center - Conference/Meeting

Inactive Storage

Judges Chambers - Courthouse

Laboratory - Office

Laundry - Ironing and Sorting

Laundry - Washing - Hospital/Healthcare

Library - Audio Visual - Library-Audio Visual

Living Quarters - Dormitory

Living Quarters - Motel

Living Quarters - Hotel

Lobby

Lobby - Religious Buildings

Lobby - Motion Picture Theatre

Lobby - Auditorium

Lobby - Performing Arts Theatre

Lobby - Post Office

Lobby - Hotel

Lounge/Recreation

Mall Concourse Sales Area - Retail

Mass Merchandise Sales Area - Retail

Parameter	Value
Energy Analysis	
Area per Person	3,000 m²
Sensible Heat Gain per person	73,27 W
Latent Heat Gain per person	58,61 W
Lighting Load Density	10,76 W/m²
Power Load Density	16,15 W/m²
Plenum Lighting Contribution	20,0000%
Occupancy Schedule	Einzelhandel - 07:00 bis 20:00 Uhr
Lighting Schedule	Beleuchtung für Einzelhandel - 07:00 bis 20:00 Uhr
Power Schedule	Beleuchtung für Einzelhandel - 07:00 bis 20:00 Uhr

OK

Cancel

RAUMLISTE				
Name	Area	Space Type	No.People	Area per Person

-07_KG_FOK

Kino	176,05 m²	Audience/Seating Area - Performing Arts Theatre	263	0,67 m²
Backstage	24,77 m²	Corridor/Transition	2	10,00 m²
Gang	31,30 m²	Corridor/Transition	3	10,00 m²
Gang	47,41 m²	Corridor/Transition	4	10,00 m²
Technik	173,07 m²	Electrical/Mechanical	5	33,33 m²
WC	22,92 m²	Restrooms	2	10,00 m²
WC	14,79 m²	Restrooms	1	10,00 m²
WC	25,10 m²	Restrooms	2	10,00 m²
515,42 m²			282	

-05_Kino FOK

Atrium	262,34 m²	Atrium - Each Additional Floor	86	3,03 m²
Atrium/Hof	53,18 m²	Atrium - Each Additional Floor	17	3,03 m²
Gang	108,50 m²	Corridor/Transition	10	10,00 m²
Gang	77,87 m²	Corridor/Transition	7	10,00 m²
Gang	41,10 m²	Corridor/Transition	4	10,00 m²
Gang	11,41 m²	Corridor/Transition	1	10,00 m²
Gang	192,26 m²	Corridor/Transition	19	10,00 m²
Gang	46,01 m²	Corridor/Transition	4	10,00 m²
Gang	38,41 m²	Corridor/Transition	3	10,00 m²
Technik	78,93 m²	Electrical/Mechanical	2	33,33 m²
Bakstage	38,46 m²	Equipment Room - Manufacturing Facility	1	33,33 m²
Expo	379,47 m²	General Exhibition - Museum	126	3,00 m²
Archiv	70,98 m²	Museum and Gallery - Storage - Museum and Gallery - Storage	3	20,00 m²
Archiv	121,17 m²	Museum and Gallery - Storage - Museum and Gallery - Storage	6	20,00 m²
Sammlung	533,65 m²	Museum and Gallery - Storage - Museum and Gallery - Storage	26	20,00 m²
Studio	237,51 m²	Office - Open Plan	11	20,00 m²
WC	29,39 m²	Restrooms	2	10,00 m²
2320,64 m²			328	

RAUMLISTE				
Name	Area	Space Type	No.People	Area per Person

00_Main FOK

Gang	119,91 m²	Atrium - Each Additional Floor	39	3,03 m²
Performance	176,02 m²	Audience/Seating Area - Auditorium	263	0,67 m²
Gang	84,97 m²	Corridor/Transition	8	10,00 m²
Gang	18,08 m²	Corridor/Transition	1	10,00 m²
Gang	131,83 m²	Corridor/Transition	13	10,00 m²
Lieferung	54,09 m²	Corridor/Transition	5	10,00 m²
Garderobe	22,47 m²	Dressing/Locker/Fitting Room - Performing Arts Theatre	4	5,00 m²
Expo	537,02 m²	Exhibit Space - Convention Center	268	2,00 m²
Expo	379,72 m²	General Exhibition - Museum	126	3,00 m²
Büro	33,41 m²	Office - Enclosed	1	20,00 m²
Büro	46,78 m²	Office - Enclosed	2	20,00 m²
Studio	244,42 m²	Office - Open Plan	12	20,00 m²
Empfang	162,59 m²	Reception/Waiting - Transportation	162	1,00 m²
Performance/Empfang	120,48 m²	Reception/Waiting - Transportation	120	1,00 m²
Performance/Empfang	203,71 m²	Reception/Waiting - Transportation	203	1,00 m²
WC	31,92 m²	Restrooms	3	10,00 m²
WC	23,06 m²	Restrooms	2	10,00 m²
2390,48 m²			1232	

03_Studio01_FOK

Gang	157,54 m²	Corridor/Transition	15	10,00 m²
Studio	175,66 m²	Office - Open Plan	8	20,00 m²
333,20 m²			23	

05_Shop_FOK

Gang	67,07 m²	Corridor/Transition	6	10,00 m²
Gang	18,41 m²	Corridor/Transition	1	10,00 m²
Expo	151,71 m²	General Exhibition - Museum	50	3,00 m²
Expo	203,70 m²	General Exhibition - Museum	67	3,00 m²
Expo	358,68 m²	General Exhibition - Museum	119	3,00 m²
Shop/Literatur	334,41 m²	Library - Audio Visual - Library-Audio Visual	83	4,00 m²
1133,98 m²			326	

RAUMLISTE				
Name	Area	Space Type	No.People	Area per Person

07_Studio03_FOK

Gang	252,25 m²	Corridor/Transition	25	10,00 m²
Studio	109,46 m²	Office - Open Plan	5	20,00 m²
	361,71 m²		30	

10_Amphi_FOK

Restaurant	207,35 m²	Dining Area	145	1,43 m²
Küche	18,98 m²	Food Preparation	3	5,00 m²
Büro	147,28 m²	Office - Open Plan	7	20,00 m²
Gang/Empfang	141,91 m²	Reception/Waiting - Transportation	141	1,00 m²
	515,52 m²		296	

12_Amphi_FOK

Amphitheater	431,07 m²	Audience/Seating Area - Performing Arts Theatre	646	0,67 m²
Gang	51,22 m²	Corridor/Transition	5	10,00 m²
Gang	65,39 m²	Corridor/Transition	6	10,00 m²
Gang	36,37 m²	Corridor/Transition	3	10,00 m²
Event	469,30 m²	General Exhibition - Museum	156	3,00 m²
Event	203,92 m²	General Exhibition - Museum	67	3,00 m²
Expo	503,90 m²	General Exhibition - Museum	167	3,00 m²
	1761,16 m²		1050	

15_Amphi

Backstage	88,71 m²	Equipment Room - Manufacturing Facility	2	33,33 m²
	88,71 m²		2	
Grand total	9420,83 m²		3569	

TRAGENDE BAUTEILE – STAHLBETON			
Category	Count	Schalungsfläche	Material: Volume
Beton bewehrt			
Floors	40	23842,70 m ²	3255,96 m ³
Structural Framing	103	6189,94 m ²	306,48 m ³
Walls	226	22684,71 m ²	3225,29 m ³
Grand total: 369		52717,36 m ²	6787,74 m ³

TRAGENDE BAUTEILE – STAHL			
Type	Count	Length	Volume
HE-A-Träger			
HEA 700	79	1154,65 m	28,47 m ³
		1154,65 m	28,47 m ³
HE-M-Träger			
HEM 1000	5	84,04 m	3,63 m ³
		84,04 m	3,63 m ³
SHS (EN 10210-2)			
SHS200x10	76	586,72 m	2,26 m ³
		586,72 m	2,26 m ³
Grand total: 160		1825,41 m	34,36 m ³

NICHTTRAGENDE BAUTEILE			
Category	Count	Material: Area	Material: Volume
Ausbaumaterial			
Ceilings	23	2193,61 m ²	219,36 m ³
Floors	34	11452,30 m ²	2084,32 m ³
Walls	14	1508,87 m ²	299,91 m ³
Grand total: 71		15154,77 m ²	2603,59 m ³

TÜRLISTE			
Type Comments	Count	Width	Height

Aufzugstür	11	1,04	2,02
Aufzugstür	5	1,10	2,20
Aufzugstür	5	1,20	2,20
Aufzugstür	8	1,60	2,20

Fassadentür 1flg	8	1,45	2,58
Fassadentür 1flg	1	1,45	2,60
Fassadentür 1flg	1	1,45	2,63
Fassadentür 1flg	1	1,48	2,58

Fassadentür 2flg	1	1,99	2,58
Fassadentür 2flg	5	2,45	2,58
Fassadentür 2flg	1	2,45	2,60
Fassadentür 2flg	1	2,95	2,58

Fassadentür Notausgang	1	1,45	2,55
Fassadentür Notausgang	1	1,45	2,60
Fassadentür Notausgang	1	1,45	3,23

Schiebetür in der Wand	3	1,04	2,02
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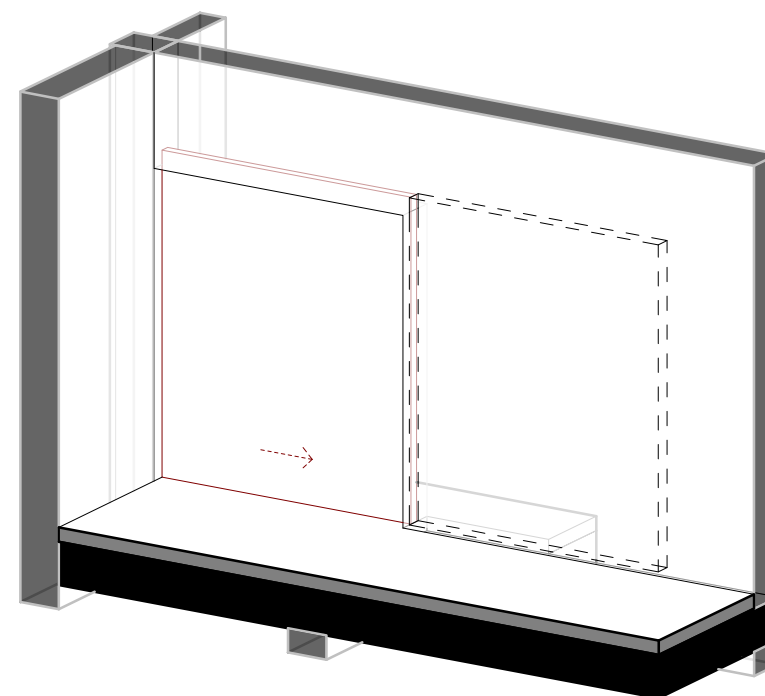
TÜRLISTE			
Type Comments	Count	Width	Height

Schiebetür in der Wand	2	1,24	2,02
Schiebetür in der Wand	19	1,34	2,02
Schiebetür in der Wand	5	1,44	2,02
Schiebetür in der Wand	1	1,54	2,02
Schiebetür in der Wand	8	1,64	2,02
Schiebetür in der Wand	1	1,84	2,02
Schiebetür in der Wand	1	1,94	2,02
Schiebetür in der Wand	1	1,94	2,07
Schiebetür in der Wand	2	1,94	2,42
Schiebetür in der Wand	1	1,99	2,02
Schiebetür in der Wand	1	2,00	2,02
Schiebetür in der Wand	27	2,14	2,02
Schiebetür in der Wand	1	2,35	2,02
Schiebetür in der Wand	1	2,44	2,42
Schiebetür in der Wand	1	2,49	2,42
Schiebetür in der Wand	1	2,54	2,02
Schiebetür in der Wand	2	2,74	2,02
Schiebetür in der Wand	1	3,14	2,02
Schiebetür in der Wand	1	3,24	2,42

Schiebetür vor der Wand	3	1,34	2,02
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Tür 1flg	37	0,94	2,07
Tür 1flg	19	1,04	2,07
Tür 1flg	3	1,14	2,07
Tür 1flg	2	1,34	2,07
Tür 1flg	5	1,54	2,07

Grand total: 200





Theater





Museum

Mag.art. Kadri Muzaqi

Transparent Collar Contemporary Center Museum
Prishtina, Kosovo

Betreuer:

Univ.Prof. Mag.arch. Gerhard Steixner

Zweit-Drittpüfer:

Arch. Dipl.-Ing. Dr.techn. Wolfgang Kölbl

Univ.Prof. Mag.art. Christine Hohenbüchler

Technische Universität Wien
Fakultät für Architektur und Raumplanung

Diploarbeit
Entwurf Architektur

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Englisch, Deutsch, Albanisch

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Autodesk Revit, Adobe Illustrator, Photoshop, InDesign, Microsoft Word, Excel

Fonts:
Minion Pro, Cambria, Isocpeur, Arial, RomanS.

Special thanks:

Ilie Stanese, Rajmonda Halimi, Ama Vesteman, Irene Schindl, Alex Cetea,
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Wien,
November, 2018