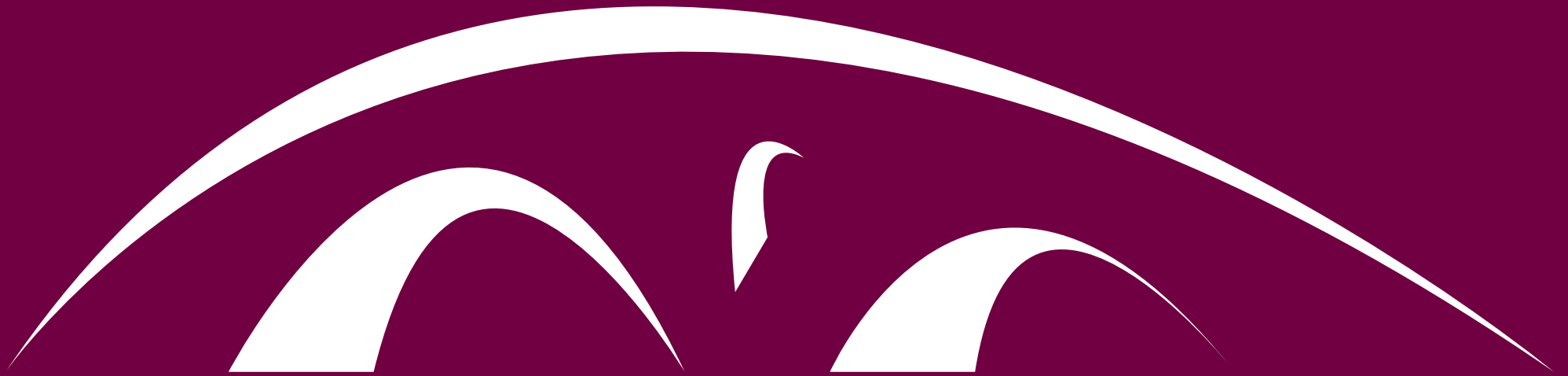
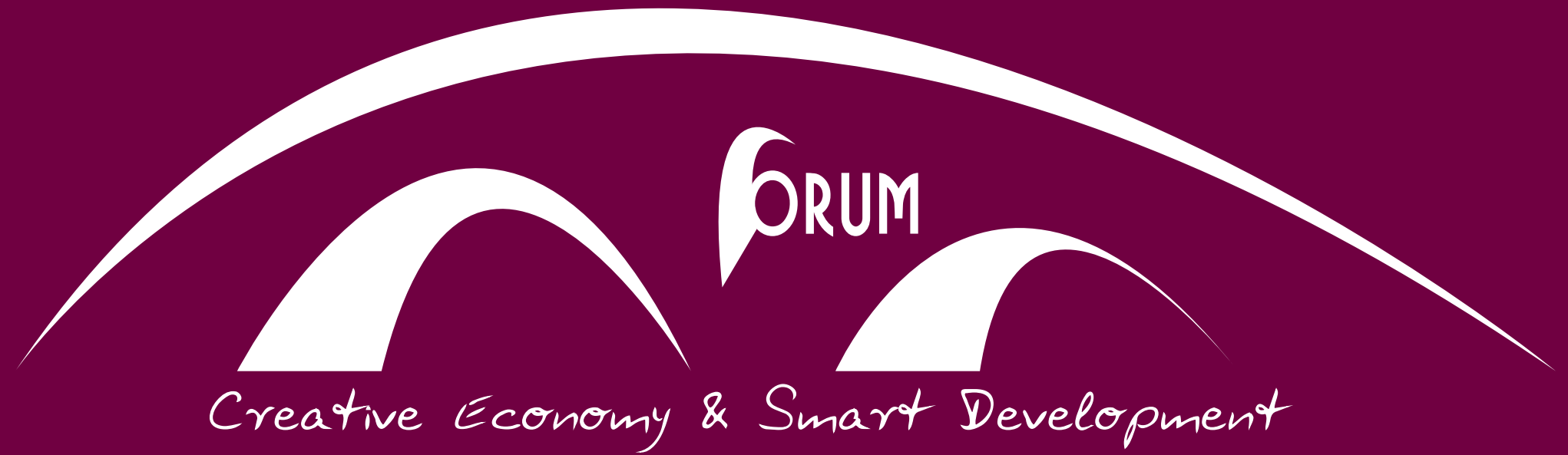


# Adriapol



*Creative Economy & Smart Development*

# Forum .....



*Creative Economy & Smart Development*

# MISSION & VISION

The Adriapol Forum on creative economy and smart development is the first Albanian International Forum, conceived to promote creative and cultural diversity. The cultural and creative economy combines eleven creative and artistic industries: from art to music, literature, film, media, design and architecture to games development.

The forum, will be attended and supported by the Albanian Ministry of Culture, Ministry of Economic Development, Trade and Entrepreneurship, Ministry of Urban Development and Tourism, Ministry of Innovation and Public Administration. It will found the basis for future initiatives and collaborations between Albania, Italy, Greece, Macedonia (FYROM) and Kosovo.

The Adriapol Forum is highly committed to directly support the actors of the creative economy as well as maintain the creative locations and spaces.

**It will also foster the communication between cultural and creative economy.**

## Forum Objectives

- Regional harmonization of various initiatives and projects to achieve a natural integration of the region into the EU.
- Vertical integration initiatives of various government levels in the region.
- Horizontal interactions of different actors and stakeholders in the sectors of Creative Economy and Smart Development.
- Organization of regional networks and partnerships that create synergy through increasing competitiveness in a fickle reality and extremely competitive.
- Implementation of best international models by enhancing the capacities of local actors.

# FORUM





**Content** ●●●●●●●●

**Creative City**

**Smart Cities**

**Advocating 'Creative Economy'  
in Albania**

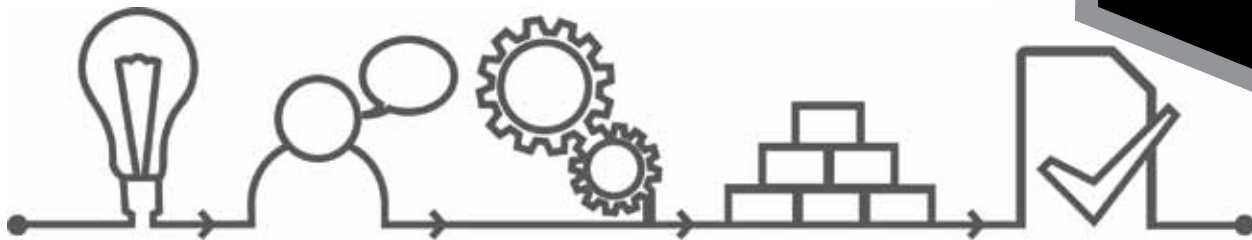
**Creative Economy**

**Forum Creative Economy**

**Projects**

- 1.
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- 8.

# FORUM





Life Style, Culture, Art, Tourism, City destination



## Creative City .....

The creative city expresses an urban reality where various cultural activities make an integral component of the city's economic and social performance. A creative city is a city which is defined by citizenship, cultural openness, respect, tolerance, and support of innovation, initiative and the creation of activity.

The creative city is an environment of excellence focused on creative-based activities, comprises and place aiming to create an attractive and lively city based not only on the Innovation and Creativity but also on making this a daily philosophy.

### This vision is made up of four components:

1. Vertical dimension: with the focus on three levels of governance, policy making, international trends....
2. Horizontal dimension: with the focus on various industrial, economic, cultural and social aspects, etc.
3. Internal dimension: with the focus on various groups of stakeholders, and collaborators....
4. Application dimensions: with the focus on creative forms of action, initiatives, clusters, events infrastructure....

Beyond traditional forms of creating cities with a climate of innovation and creativity, today a growing interest and important challenge rests on initiatives of building 'virtual creative cities' with the view to promoting the three areas of "creativity" - creative ability, industries and places - in an comprehensive, functional and coherent platform. It is fundamental, therefore, to examine ways of how to transfer the "creative city model" to small and medium-sized districts. In other words, to relocate a range of features like openness, cultural life, ICT facilities, competitive clusters or regional networking which have constantly been considered the domain of successful cities. Nowadays, Cities are increasingly playing a critical role in exploiting creativity for economic and social development. They are having a strong effect on the establishment of public/private partnership that



helps unlock the creative entrepreneurial potential and plays an important role in the future economy. Cities are too small to affect the local cultural industries but at the same time too large to serve as gateways to cross border markets.

Today, more than half of the world's population lives in cities. The concept of 'Creative Cities' is founded on the principle that culture can play an important role in urban renewal. Policymakers are increasingly considering the role of creativity and innovation in planning economic course of action. As the main components of a creative city, the creative industries, are able to reinforce a sense of community and help define a common identity.

The Creative city motivates people to look at their environment in a new way, and bring creativity into the public sphere. Open Art is also a vital part of community building and local cultural development. As such, the Creative City is dedicated to connecting everyone involved in public art such as artists, public art officers, curators, conservators, installation crews, foundries, private donors, businesses and citizens to purposely raise the level of Public Art practice in communities across Albania.

The Creative will generate mechanisms for letting SMEs translate research results and innovative ideas into products, services and business models that meet global market demand and provide solutions to societal challenges. Furthermore, the creation of new values chains will be fostered.



## Objectives

- **To support entrepreneurial activities.**

Entrepreneurs and SMEs need to be endorsed through service incubation and internationalization. These businesses can be backed through a broad range of means, including mentoring and coaching, joint project teams, awareness raising, training and mobility activities, service incubation, innovation support services and workshops (Virtual CREALAB) as well as assisting enterprises to connect with research and innovation partners across the Balkans.

- **To foster innovation of cultural industry clusters by using all forms of creativity.**

Creativity is the catalyst for innovation, allowing existing industrial structures and processes to evolve. Through implementing the Virtual CREALAB method we aim not only to develop new products and services but also to find new regional business solutions.

- **To promote** multidisciplinary and cross-sector collaborations and network activities by creating specific PLATFORMS for concrete cross-sector collaboration of business development organizations (e.g. economic development agencies), education institutions and local government we aim to support entrepreneurs and SMEs in developing radically new products and solutions that have the potential to fundamentally change industrial process and value chains.

## Smart Cities .....

Smart Cities are environments which embrace the development of applied technologies in cities by merging research and environment resources from people, innovation, energy and ICT and concentrating them on a small number of demonstration projects which will be executed in partnership with the cities' government. Smart City describes a city with a "smart" industry in correlation to economy or human capital development. That implies especially industries in the fields of information and communication technologies (ICT) as well as other industries utilizing ICT in their invention processes.

In addition, the Smart City notion is in addition applied to the education of its inhabitants. Consequently, a Smart City has consequently smart residents in terms of their educational grade. Furthermore, the term Smart City is referred to the relation between the city government and its citizen. Good governance as an aspect of a smart administration is often also referred to the usage of new channels of communication for the citizens, such as "e-governance" or "e-democracy".

Smart City is likewise used to discuss the use of modern technology in everyday life. This includes not only ICT but also modern transport technologies. Logistics as well as new transport systems as "smart" systems which improve the urban traffic and the inhabitants' mobility. What is more, various other aspects referring to life in a city are mentioned in connection to the term Smart City like security/safe, green, efficient & sustainable, energy etc. Among the various sectors of public and private action, it is suitable for SMART to add vertical integration among the various levels of government and bodies involved in territorial governance to horizontal integration.





• The Smart City Platform is designed to bring relevant stakeholders together from across cities and industries to exchange ideas, launch projects and improve policy and interventions.

• This is a convenient platform open to everyone interested in improving cooperation, exchanging ideas and solution proposals from their cities or deploying innovative technical solutions.

#### Objectives

- To pilot an integrated experiment in problem solving and innovation by utilizing the role of convergent media, social networking and the user engagement associated with it.
- To share methods for elevating cross-industry acceptability and the user driven approach
- To test integration and networking of services.
- To generate working solutions to common problems from across the world

#### Sectors

- Smart Economy
  - Smart Governance
  - Smart Living
    - Smart Urbanism
    - Smart people



# FORUM

**Albania/Cultural Industries/Transition Economies**



# Advocating 'Creative Economy' in Albania

To date, world economy is moving from a (pure) service economy towards a more creative economy given that 'creativity' in itself is an inexhaustible resource. Creative economy or creative industries are seen as new drivers of economic growth and human development that enhance individuals to flourish in ways that are meaningful in all levels and sustainable in the long run; this new economic-human paradigm, marriage development with its cultural context<sup>1</sup>.

In 2011 the world trade of creative goods and services recorded some 624 billion US\$ with an average annual growth rate of 8.8% per cent and higher growth flows especially in the developing and transition country<sup>2</sup>. In addition to the remarkably overall economic output, creative economy provides employment to a growing number of people. More than economic growth, investing in creative industries can contribute to the overall well-being of communities, individual self-esteem and quality of life, dialogue and cohesion<sup>3</sup>.

In broad terms, creative economy consist of transactions in creative products that include predominantly intellectual properties as their value base and it covers a number of creative industries that extends from arts to the wider fields of science and technology<sup>4</sup>. Creative economy is the totality of practices, activities and necessary resources that are required to transform ideas into creative/cultural goods and services.

<sup>1</sup>United Nations Development Programme (2013), Creative Economy Report: Widening Local Development Pathways, pg.16.

<sup>2</sup>Reference to data by UNCTAD, May 2013; Previous estimations in Europe suggest that creative economy in 2003 turned over was more than €654 billion with a value added of 2.6% of EU GDP increasing employment in the sector by +1.85% (while other sectors decreased) and making it 3.1% of the total employed population.

<sup>3</sup>United Nations Development Programme (2013), Creative Economy Report: Widening Local Development Pathways, pg.10.

<sup>4</sup>Howkins, John (2001) The Creative Economy: How people make money from ideas, London, Penguin, pg. xiv.

<sup>5</sup>Tomić-Koludrović, Inga and Petrić, Mirko (2005) "Creative Industries in Transition: Towards a Creative Industry?", in Nada Švob-Đokić (ed.) The Emerging Creative Industries in Southeastern Europe, Zagreb, p.15

<sup>6</sup>Jürisson, Veiko (2007) "The Creative Economy and Offside in Cultural Policy: An Economies in Transition Perspective". Paper presented to the VII Annual Conference of Estonian Social Sciences, 28 - 29 November, Tartu.

## Transition economy context of South East Europe

The countries of South East Europe (SEE) are still going through a complex change/transformation moving from the former socialist/communist to the market economy system and struggling to adopt to the new era of a creative economy.

The social and the economic context of the SEE region differ substantially from the socio-economic context that the concept of creative economy originated<sup>5</sup>. In democracies in transition, there is particular conflicting confrontation among market/consumers oriented creative industry and the traditionally elitist cultural communities<sup>6</sup>. Moreover, the structural problem deeply rooted in the transition of cultural industries is the problem that the state subsidies are still one of the key resources for cultural industries producers in general<sup>7</sup>.

Referring to the global creativity index, a composite measure of national competitiveness based on Florida's presumed 3T's of economic growth: technology, talent and tolerance, we find the region to be diverse. Serbia ranks 24th (scoring 0.614), Croatia ranks 35th (0.516), Bulgaria 40th (0.480), Romania and Macedonia rank 51st (0.346) out of 82 countries included (other SEE countries are not represented), as compared to Italy 19th (0.707) and Greece 22nd (0.638)<sup>8</sup>.

## What are the limitations and opportunities of enhancing creative economy in SEE?

**Limiting factors** for the development for creative economy in the region are <sup>9</sup>:

- Brain drain and brain waste;
- Intellectual property ownership central to the sector's vitality, piracy/copyright violations;
- Lack of social and cultural maturity that would enable the transitional countries to take part in the creative economy;
- Problem of small markets, small production, and distribution in and out of the country;
- The impact of international cultural industries;
- The need for regulation of the market.

### Opportunities in fostering creative economy<sup>10</sup>:

- New technologies are rapidly penetrating the region<sup>11</sup>;
- Possibility of exports of local creative products through tourism industry,
- adoption by the local companies for the production strategies practiced by their Western counterparts

### Creative Economy and its Application in Albania

In Albania, the creative economy discourse is no more than a few years old. The concept of 'creative industries/economy' is innovative and it has been introduced late in Albania (in 2007)<sup>12</sup>. Thus, it is difficult to find any policy statement or clear definition that indicates any conceptualization of what constitutes 'creative economy' or what is the relations between culture, creativity and economy in particular, in the Albanian context. The few integrated policy measures and financial instruments that aim at enhancing the creative economy in Albania are very recent and limited to specific sectors and resources. One of the main directions for private sector development, as explicitly expressed in the new strategy on business development and investment (2014-2020), is the supporting of the creative industries, especially the handcraft sector where the funds seeks to support 470 creative industries. The planned budget for 2013-2016 for the creative economy fund is 10 million LEK per year, from then on it will progressively be increased up to 70 million LEK in 2020.<sup>14</sup> The 'Creative Economy Fund' approved by CMD Nr.954 dated 09.05.2012 "On establishment of Creative Economy Fund (Craft)<sup>15</sup>" and managed by the Albanian Investment Development Agency aims at developing the handicrafts

sector through creating an environment more conducive to sustainable economic activities and job creation.

So far, the state support has been provided by different donors, GIZ (Deutsche Gesellschaft für Internationale Zusammenarbeit GmbH) for example through the project "Support for the cultural and creative economy in Albania" which has been assisting Albanian government since 2010 to conduct a study on Albanian creative economy served as the basis for the national action plan

Policy measures, however, are "selective (only craft sector) and with specific objectives: product development, marketing, training and capacity building) and dependent-on cooperation with other donors"<sup>16</sup>

. In addition, policy options on creative economy need to develop as 'amalgam' of different sectorial policies, given the complexity and cross-sectoral aspect of creativity which includes culture, economy and technology. Specific measures are required to unleash the Albanian potential for developing a sustainable creative economy

According to a SWOT analysis of the working group of the business development strategy, the challenges for the development of creative economy in Albania remain the state intervention with concrete policies such as: regulatory measures aiming at:

- removing legal and administrative barriers;
- improving the vocational education and training system on sub-sectors of crafts such as architecture, design, advertising and crafts activities;
- arousing legal and financial incentives to support this sector and
- improving organizations capacity that represent this sector.<sup>17</sup>

Mapping as an attempt to evaluate the potential of the creative economy in Albania and what may be its economic/social importance.

<sup>7</sup>Primorac, Jaka (2004) "Mapping the Position of Cultural Industries in Southeastern Europe", in Švob-Đokić (ed.) (2004) Cultural Transitions in Southeastern Europe, Zagreb: Institute for International Relations, p. 73.

<sup>8</sup>Florida, Richard et. al (2011) Creativity and Prosperity: The Global Creativity Index, Martin Prosperity Institute, Appendix pp.38-41.

<sup>9</sup>See: Tomić-Koludrović, Inga and Petrić, Mirko (2005) "Creative Industries in Transition: Towards a Creative Industry?", in Nada Švob-Đokić (ed.) The Emerging Creative Industries in Southeastern Europe, Zagreb, p.19; Petrić, Mirko and Tomić-Koludrović, Inga (2005) "Creative City vs. Kulturstadt: Implications of Competing Policy Formulations", in Nada Švob-Đokić (ed.) The Emerging Creative Industries in Southeastern Europe, Zagreb, p.148; Primorac, Jaka (2004) "Mapping the Position of Cultural Industries in Southeastern Europe", in Švob-Đokić (ed.) (2004) Cultural Transitions in Southeastern Europe, Zagreb: Institute for International Relations, p. 73.

<sup>10</sup>Tomić-Koludrović, Inga and Petrić, Mirko (2005) "Creative Industries in Transition: Towards a Creative Industry?", in Nada Švob-Đokić (ed.) The Emerging Creative Industries in Southeastern Europe, Zagreb, p.19

<sup>11</sup>Albania. Dec.31, 2011, 48.1% penetration, per ITU.

<sup>12</sup>See: Jorgoni, Elira (2007) "Mapping of Creative Industries in Albania", British Council. The term 'Creative Economy' is explicitly referred only to the latest Business Development and Investment Strategy (2013 - 2020) see:

Part 3.1 on the Development of Entrepreneurship and SMEs, section on 'Creative Economy & Entrepreneurship by Women, pg. 13.

<sup>13</sup>See: Business Development and Investment Strategy (2013 - 2020), Ministry of Economy, Trade and Energy, April 2013, pg. 44.

<sup>14</sup>See: Business Development and Investment Strategy (2013 - 2020), Ministry of Economy, Trade and Energy, April 2013, pg. 70.

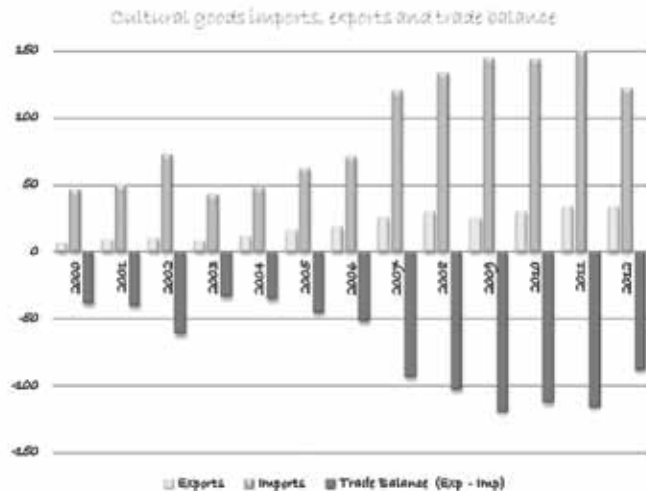
<sup>15</sup>See (VKM Nr.954 datë 05.09.2012 "Për krijimin e fondit të Ekonomisë Kreative (Artizanatit)".

<sup>16</sup>See: Business Development and Investment Strategy (2013 - 2020), Ministry of Economy, Trade and Energy, April 2013, pg. 44.

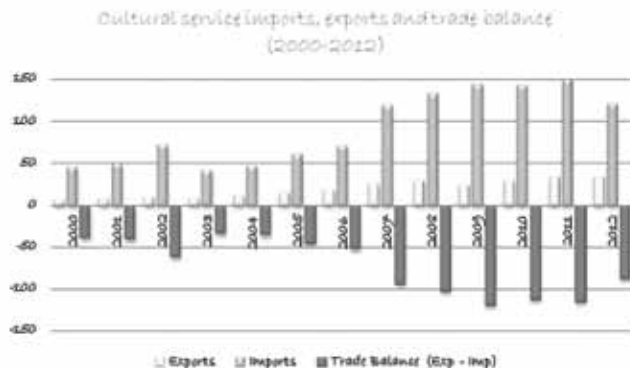
<sup>17</sup>See: Business Development and Investment Strategy (2013 - 2020), Ministry of Economy, Trade and Energy, April 2013, pg. 14.

<sup>18</sup>United Nations Development Programme (2008), Creative Economy Report, pg.130.

**Figure 1: Albanian cultural goods and services imports, exports and trade balance (2000-2012) in million USD**



**All Creative/Cultural Goods:** Art Crafts (Carpets, Celebration, Other, Paperware, Wickerware, Yarn); Audio Visuals (Film, CD, DVD, Tapes); Design (Architecture, Fashion, Glassware, Interior, Jewellery, Toys); New Media (Recorded Media, Video Games); Performing Arts (Musical Instruments, Printed Music); Publishing (Books, Newspaper, Other Printed Matter); Visual Arts (Antiques, Paintings, Photography, Sculpture)



**All Creative/Cultural Services:** Advertising, market research and public opinion polling; Architectural, engineering and other technical services; Research and Development; Personal, cultural and recreational services; Audiovisual and related services; Other personal, cultural and recreational services

Source: UNCTADstat, UNCTAD calculations based on United Nations Comtrade database data (<http://unctad.org/en/pages/Statistics.aspx> Indicators: Creative economy).

The figure above presents the Albanian trade in cultural goods and services. It shows the enormous growth of cultural goods and service flow in Albania during the last years. Albania shows huge negative trends of trade balance in creative goods throughout the entire period. The rates of creative goods and services imports are way high than exports. The Design and New media category as well as the personal, cultural and recreational services are among the most imported creative goods/services in Albania. If referred to the UN COMTRADE data, Italy is among the leading exporting economies, ranking constantly one of the top five worldwide exporter countries of creative goods. This is because of its competitive position in the production and trade of design goods as well as architectural services<sup>18</sup>.

#### Concluding Remarks:

Albania has great potential to develop creative economy. What is needed in fostering cultural industries of the country is the openness towards international cultural industries according to the global economic interdependence.<sup>19</sup> Albania could profit from cooperation with and looking at the Italian model of creative industries. In terms of policy approach, the spontaneous private initiatives should be fostered by strategic policies in many creative sectors. In addition to policy interventions at national level the rests of the efforts should be put on understanding local-level interactions, specificities and how the creative economy might be practically promoted in communities and cities.<sup>20</sup>

<sup>19</sup>Primorac, Jaka (2004) "Mapping the Position of Cultural Industries in Southeastern Europe", in Švob-Đokić (ed.) (2004) Cultural Transitions in Southeastern Europe, Zagreb: Institute for International Relations, p. 74.

<sup>20</sup>United Nations Development Programme (2013), Creative Economy Report: Widening Local Development Pathways, pg.154.

# FORUM

**Creative and Smart Cities/ Public Support/ Private Public Partnership**



# Creative Economy .....

## Defining Creative Economy

The term “creative economy” was popularized in 2001 by the British writer and media manager John Howkins<sup>1</sup>. He applied it to fifteen industries extending from the arts to science and technology. The notion is and remains a very broad one as it embraces not only cultural goods and services, but also toys and games and the entire domain of “research and development”. Therefore, while recognizing cultural activities and processes as the core of a powerful new economy, it is also concerned with manifestations of creativity in domains that would not be understood as “cultural”<sup>2</sup>.

Wealth creation is dependent upon the capacity of our nation to continually create ideas. Without a vibrant creative labor, Albania does not possess the knowledge base to succeed in the creative economy, and must depend on ideas produced elsewhere.

*“The creative economy is a new world to work with people in which their brains instead of their hands. A world in which creates communications technology global competition-not just for running shoes and laptop computers, but also for bank loans and other services that cannot be packed into a crate and shipped. A world in which innovation is more important than mass production. A world in which investment buys new concepts or the means to create them, rather than new machines. A World in which rapid change is a constant. A world at least as different from what came before it: as the industrial age was From its agricultural predecessor. A world so different its emergence can only be described as a revolution”<sup>3</sup>.*

So, there is an urgent need to find new development pathways that encourage creativity and innovation in the pursuit of inclusive, equitable and sustainable growth and development<sup>4</sup>.

<sup>1</sup>John Anthony Howkins is a widely cited British author and international keynote speaker Frequent on the Creative Industries with Particular Expertise in the development of this sector in China Economic. One of his major interests is the use of intellectual property laws to support the creative economy. He was the Founder and Director of the Adelphi Charter on Creativity, Innovation and Intellectual Property. He devised the London Intellectual Property Advisory Service now called Own It.

<sup>2</sup>Creative Economy Report, 2013, Special edition. <http://www.unesco.org/culture/pdf/creative-economy-report-2013.pdf>

<sup>3</sup>Wired Magazine, 1998.

<sup>4</sup>The definition of creative economy are taken from Creative Economy Report: The challenge of assessing the creative economy towards informed policy-making.

<sup>5</sup>Some concepts are taken from a study done by QUT, the University of real world, Creative Industries Faculty, Australia.

The “creative economy” is an evolving concept based on creative assets potentially generating economic growth and development ;

- It can foster income-generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.
- It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.
- It is a set of knowledge-based economic activities with a development dimension and crosscutting linkages at macro and micro levels to the overall economy.
- It is a feasible development option calling for innovative, multidisciplinary policy responses and inter-ministerial action.

At the heart of the creative economy are the:

Creative industries

## What are the creative industries<sup>5</sup>?

The creative industries are evolving as a force in our economy. The world is rapidly changing and creativity is at the forefront. There is a shift towards the view that creativity provides an important contribution to society’s cultural and community-focused experience.

The evolution of technology provides new possibilities for artists and designers in the future. Creative work is disseminated through new communication channels, and innovative opportunities to promote and distribute work. Additionally, cutting-edge use of digital technologies has created and supported new ways of networking and experiencing collaboration.

The creative industries embrace all creative disciplines, from architecture, design, entertainment, film and publishing, to the traditional arts, while the lines between creative fields are increasingly blurred<sup>6</sup>.

Visual artists use interactive and digital design to create work that captivates the senses. Performance makers and technical producers

<sup>6</sup>Margaret J. Wyszomirski, Defining and Developing Creative Sector Initiatives, The Ohio State University. September, 2004.

collaborate on site-specific works, while creative and design communities' work together, embracing the interdisciplinary experience. Collaboration brings new concerns and the focus on sustainability and social responsibility is now increasingly important<sup>7</sup>. Landscape designers and architects craft designs that engage the external and internal communities. Innovative and contemporary design and creative practice is flourishing in this time of change. This state of flux brings to the creative industries the values of freedom, possibility, originality and innovation. Where there is change there is opportunity. The creative industries sector continues to grow in relevance<sup>8</sup>.

The European cultural and creative industries represent a significant set of industries. Social, cultural and technological changes have helped kindle our thirst and demand for cultural products, new forms of entertainment, distraction, and inspiration. Driven by these changes entirely new industries have emerged, older cultural industries have gone from being the domain of the elite to mass market global industries (books, high fashion, designer goods), and traditional consumer industries have tried to redesign and repackage what they have always done to suit consumers' insatiable desire for culture and creativity. Europe's creative and cultural industries are global leaders and competitive exporters in a wide range of fields. They are the heart of creating Europe's culture and identity, and central to promoting Europe's identity around the world.

### **Creative and Smart City**

**“Creative Ecosystem” is an environment of excellence based on creative assets that generates socio economic growth and development<sup>9</sup>.**

**It comprises three interlinked components:**

- Economy - creative industries,
- Place - creative spaces, and
- People - creative talent.

**Nevertheless, the characteristics of creativity in different areas of human endeavor can at least be articulated.**

**It can be suggested that:**

- artistic creativity involves imagination and a capacity to generate original ideas and novel ways of interpreting the world, expressed in text, sound and image;
- scientific creativity involves curiosity and a willingness to experiment and make new connections in problem-solving; and
- economic creativity is a dynamic process leading towards innovation in technology, business practices, marketing, etc., and is closely linked to gaining competitive advantages in the economy.

### **Creative clusters, networks, districts<sup>10</sup>**

Creative clusters are defined as physical spaces for creative entrepreneurs, non-profit enterprises and cultural institutions who together with others businesses, higher education institutions and through technological infrastructures create a vibrant and creative ecosystem across various sectors of the cultural and creative industries. Clusters are spaces with distinctive identities that thrive on multi-cultural urban settings and which generate the necessary buzz for contemporary creation and social interaction. Ultimately, people want to live in cities which are exciting and active and which thrive on difference. Numerous cities have regenerated through the creative industries and such spaces are well known to transform zones into vibrant, creative, culturally rich, entrepreneurial and technologically savvy communities. It is only when creative ideas, people and activities inhabit newly restored buildings, abandoned industrial zones or newly built high tech centers, can urban regeneration be meaningful to its community. Creative clusters developed independently by artists or by industry or by public institutions have left a dramatic impact on emerging markets, urban planning and regeneration, and industrial policy.

<sup>7</sup>European Competitiveness Report 2008

[http://ec.europa.eu/enterprise/policies/sustainable-business/files/csr/documents/csrreportv002\\_en.pdf](http://ec.europa.eu/enterprise/policies/sustainable-business/files/csr/documents/csrreportv002_en.pdf)

<sup>8</sup>Creative Industries, a Strategy for 21st Century Australia, developed in association with the: Attorney-General's Department; Department of Broadband, Communications and the Digital Economy; Department of Innovation, Industry, Science and Research;

<sup>9</sup>Department of Foreign Affairs and Trade; and Department of Education, Employment and Workplace Relations.

Creative - Based strategies in small and medium - sized cities. URBACT, creative clusters in low density urban areas. [http://urbact.eu/fileadmin/Projects/Creative\\_Clusters/documents\\_media/URBACTCreativeClusters\\_TAP\\_INTELI\\_Final.pdf](http://urbact.eu/fileadmin/Projects/Creative_Clusters/documents_media/URBACTCreativeClusters_TAP_INTELI_Final.pdf)

<sup>10</sup>To explore the theme you can see <http://urbact.eu/en/projects/innovation-creativity/creative-clusters/homepage/>



### **Creative class and creative entrepreneurs<sup>11</sup>**

- The “creative class” in society, it’s a cohort of professional, scientific and artistic workers whose presence generates economic, social and cultural dynamism, especially in urban areas.
- The creative class includes people in science and engineering, architecture and design, education, arts, music and entertainment whose economic function is to create new ideas, new technology or new creative content.
- Whether they are artists or engineers, musicians or computer scientists, writers or entrepreneurs, these workers share a common creative ethos that values creativity, individuality, difference and merit. In sum, they are people who add economic value through creativity. The values of the creative class are individuality, meritocracy, diversity and openness.
- The notion of “creative entrepreneurs” is also emerging to characterize successful and talented entrepreneurial people able to transform ideas into creative products or services for society.

Need for dialogue with multiple stakeholders

### **Individuals and organizations involved in cultural activities and active in the creative economy operate in the following areas<sup>12</sup>:**

- the public sector (public cultural institutions such as museums, galleries, public service broadcasting organizations, etc.);
- the for-profit private sector (a wide range of commercial operations in all fields of culture and creative production and distribution);
- the non-profit sector (theatre and dance companies, festivals, orchestras and other music ensembles, craft cooperatives, etc., some of which may receive government financial incentives); and
- civil society (advocacy non-governmental organizations (NGOs), foundations, academia, artistic and creator’s Professional associations, sectoral organisations, etc.).

- labor: the employment effects of the creative industries are significant, making them an area of interest in labor-market policy;
- domestic and foreign investment: private investment in creative industries may be encouraged or channeled in certain directions by specific fiscal or regulatory measures;
- technology and communications: given the importance of new communication technologies to the growth of the creative sector, the regulation (or deregulation) of telephone services, the Internet, broadband, satellite communications, etc., all have important implications for the creative industries;
- culture: the core functions of the creative arts are frequently supported by governments in pursuit of both economic and cultural objectives;
- tourism: as noted earlier, in a number of countries, there is a close association between the creative industries – particularly the performing and visual arts and the provision of heritage services – and the contribution of tourism to the economic viability of towns, cities and regions;
- social affairs: policies dealing with poverty alleviation, social tensions among minorities, youth and gender issues can be tackled through the creative economy;
- education: vocational training for the workforce of the creative industries is a matter of increasing interest as the industries expand and evolve.

### **Public support for creative city**

Transforming unused or non-efficient public spaces and resources to centers of culture, arts, education, innovation and entrepreneurship initiatives<sup>13</sup>.

Public support for enhancing business capacity and internationalization of creative industries:

- support for enhancing entrepreneurship in CI sectors, create start-ups, etc.
- development of CI incubators.

<sup>11</sup> For further knowledge see: Entrepreneurship, Creativity, and Regional Development, Richard Florida Carnegie Mellon University July 2002. Forthcoming in David Hart volume on Entrepreneurship.

<sup>12</sup> Priority Sector Report: Creative and Cultural Industries, Dominic Power, Uppsala University. Tobias Nielsén, Volante QNB Research. <sup>13</sup> The European cultural and creative industries (CCI) represent a significant set of industries. Social, cultural and technological changes have helped fuel our thirst and demand for cultural products, new forms of entertainment, distraction, and inspiration.

<sup>13</sup> [http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/CreativeCitiesNetwork\\_Handbook\\_FINAL\\_22Nov2013\\_02.pdf](http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/CreativeCitiesNetwork_Handbook_FINAL_22Nov2013_02.pdf)

- development and support for creative clusters.
- business development (training and consulting).
- supporting trade fairs, group visits to fairs elsewhere etc.
- attracting companies and professionals.
- attracting tourists.
- international festivals (meetings, conferences, etc.) for professionals.

Public support for developing urban space and creative city districts:

- urban planning tools for exposing cultural heritage, making use of design and architecture in urban development.
- development of creative city districts, developing cultural quarters.
- arranging festivals and other events (for advertising local culture, identity, for shaping and enlivening the city's creative and cultural atmosphere).
- revitalizing unused spaces, regeneration of socially disadvantaged areas and/or derelict industrial sites (factories, industrial complexes, etc.).
- establishment of creative and cultural centers, creating spaces for exhibitions, events, etc.
- providing working spaces (for creative activities and individuals), incl. availability of long-term lease lower costs, etc.
- improving transport and enabling and diversifying public access.
- establishing public wireless internet areas.
- enhancing sustainable renovation of houses and establishments of urban gardens (e.g. work-shops, awards)

#### Financial support models for creative industries

- tax system support, incl. tax deduction or the percent exemptions for public art.
- special funding for creative industries: establishment of various targeted funds, foundations, seed investment (e.g. Creative

Industries Fund, Film Fund).

- development of special / targeted programmes (e.g. design programmes, new media supporting schemes)
- attracting foreign investments.
- financial support mechanisms with emphasis on public-private-partnership.
- individual scholarships for concrete activities (e.g. book writing).

#### Law No, 125/2013 "On Concessions and Public Private Partnership"<sup>14</sup>

- This law approximates Directive 2004/18/EC of the European Parliament and of the Council of 31 March 2004 coordinating the procurement procedures for the award of public contracts for works, supplies and service.
- The PPPs law regulates the contracting Authorities powers to enter into concession agreements / public private partnerships, based on concessions for investment / public private partnerships, procedures for awarding contracts: such as signature, termination and change of concession agreements / public private partnerships Matters Relating to financial regulation and support in connection with concessions / public private partnerships, policy authority for these concessions their implementation, as well as other issues related to the concessions / public private partnerships.

Why public-private partnerships?

Public Private Partnerships is the answer of many problems. It offers unique opportunities to leverage comparative strengths among government, industry, NGOs and academia.

Service or a business venture funded, managed, and operated through a partnership between government and one or more private sector entities.

<sup>14</sup> Albania, new law on PPPs.  
[http://www.wolftheiss.com/tl\\_files/wolftheiss/Dokumente/Newsletters/Client\\_Alerts/ClientAlertAlbania\\_NEW\\_LAW\\_ON\\_PPPs\\_AND\\_CONCESSIONS.pdf](http://www.wolftheiss.com/tl_files/wolftheiss/Dokumente/Newsletters/Client_Alerts/ClientAlertAlbania_NEW_LAW_ON_PPPs_AND_CONCESSIONS.pdf)

Models with enhanced role of private sector in government initiative relaxes government's resource constraint, ensure greater efficiency and better management resulting in improved service delivery while maintaining public accountability of service provision.

PPPs are the tools that act as a bridge, linking (not divide), activate (not inhibit), transform (not eliminate), enhance (rather than depreciate), driving energies and not defend powers.

PPPs are certainly for the local government an alternative way to pursue growth while respecting the principles of sustainable development. According to the Copenhagen Centre there are six principles essential to the success of a good public-private partnerships:

- partners converge to achieve social benefits through joint action;
- the search for new approaches and innovative solutions to problems;
- the multi-sectoral approach, which involves the participation of at least two participants from different sectoral areas;
- the voluntary participation of members;
- the sharing of the costs and benefits of action;
- searching for a synergistic solution, in which the final result is greater than the sum of different contributions of each.



# FORUM

**Creative Quarter/Entrepreneurship, Creativity and Innovation/Creative Industries**



# Forum Creative Economy ●●●●●●●●

## Creative quarter

*Life Style, Culture, Art, Tourism, City destination*

### CLUSTERING

Clustering is considered the guide to a number of advantages for both firms and the regions in which they operate, including increased competitiveness, higher productivity, new firm formation, growth, profitability, job growth and innovation. Creative clusters are a favored notion and means of working with the creative industries, and creative cluster development is now essential to the economic strategies of regional development in many countries<sup>1</sup>.

A review of the cluster literature undertaken for the DTI (2004)<sup>2</sup> has identified three critical success factors or drivers of clusters:

- Presence of functioning networks and partnership
- A strong innovation base with supporting R&D activities
- The existence of a strong skills base.

These districts are characterized by a high degree of individual ability and commitment. They frequently place cultural and creative objectives above potential commercial returns.

Creative clusters differ from usual business clusters as far as additional factors are critical to their development and form and their aims are different from conventional business clusters – some have social as well as enterprise goals, cultural as well as growth objectives<sup>3</sup>.

The principal strategy that the creative sector as a whole adopts to address these structural issues is to pool resources and band together:

er: into networks, clusters, quarters and other kinds of partnership. The usual definition of a business cluster is Michael Porter's<sup>4</sup>, in The Competitive Advantage of Nations:

*...geographic concentrations of interconnected companies, specialized suppliers, service providers, firms in related industries, and associated institutions (for example, universities, standards agencies, and trade associations) in particular fields that compete but also co-operate.*

### Creative Industries

In the Commission Green Paper 1, creative industries are defined as “those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. This classification includes architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising and multimedia”<sup>5</sup>.

The largest concentrations of creative and cultural industries employees in Europe are major urban areas. Clusters must innovate in order to survive or grow and innovation is likely to be reflected in employment growth.

The creative and cultural industries are significant generators of intellectual property in particular Copyrights.

Concentration measures clearly show that the most concentrated creative and cultural industries are those involved in the following activity areas<sup>6</sup>:

- Advertising
- Architecture
- Broadcast media
- Design - Fashion design, graphic design, interior design, product design
- Gaming software, new media
- Film
- The “finer” arts – literary, visual and performance arts
- Libraries, museums, heritage
- Music

<sup>1</sup>Caroline Chapain, Phil Cooke, Lisa De Propriis, Stewart MacNeill and Juan Mateos-Garcia “Creative clusters and innovation”

<sup>2</sup>European Commission “Research and Innovation in Creative Industries” - Report on the round table discussion, Brussels, 5 October 2012

<sup>3</sup>Dominic Power, Uppsala University Tobias Nielsén, Volante QNB “Research Priority Sector Report: Creative and Cultural Industries”

<sup>4</sup>“Creative clusters and city growth”, Susan Bagwell London Metropolitan University

<sup>5</sup>Porter, M. (1990) “The competitive advantage of nations.” London: Macmillan.

<sup>6</sup>Commission Green Paper “Unlocking the potential of cultural and creative industries” (April 2010), [http://ec.europa.eu/culture/our-policy-development/doc/GreenPaper\\_creative\\_industries\\_en.pdf](http://ec.europa.eu/culture/our-policy-development/doc/GreenPaper_creative_industries_en.pdf)

<sup>6</sup>European Commission Directorate-General for Education and Culture (2006). The Economy of Culture in Europe. Report prepared by KEA European Affairs, Media Group - Turku School of Economic and Business Administration, MKW Wirtschaftsforschung GmbH. Brussels.

- Photography
- Print media
- Object art - Glass, ceramics, cutlery, crafts, jewelry
- Culture as crucially related to and often an essential catalyst for creativity.

It has long been recognized that industrial clustering benefits businesses by giving them access to skillful staff and shared services, and the opportunity to capture valuable knowledge spillovers<sup>7</sup>.

In principle, groups of creative businesses might grow up in any location if the conditions for development of a creative cluster exist. The tendency of firms producing cultural products such as music, film, visual arts, fashion, design and so on to converge in distinctive clusters reflects the economic, social and cultural interactions that develop between firms and that become essential to their survival and growth.

### Target groups

A cluster of creative enterprises needs much more than the standard vision of a business park affiliated to a technology campus.

A creative cluster includes non-profit enterprises, cultural institutions, arts venues and individual artists alongside the science park and the media centre.

Creative clusters are places to live as well as to work, places where cultural products are consumed as well as made. They are open round the clock, for work and play. They feed on diversity and change and so thrive in busy, multi-cultural urban settings that have their own local distinctiveness but are also connected to the world.

They embody a network of experts in a multi-sector development. Through events, consultancy and publication the cluster works with policy-makers who are helping their cities and regions to face some of the challenges of the creative economy.

More specifically, the creative class includes people in science and engineering, architecture and design, education, arts, music and entertainment whose economic function is to create new ideas, new technology or new creative content. Whether they are artists or en-

gineers, musicians or computer scientists, writers or entrepreneurs, these workers share a common creative ethos that values creativity, individuality, difference and merit. In sum, they are people who add economic value through creativity, through values of a creative class such as individuality, meritocracy, diversity and openness.

### Objectives:

Creative clustering initiatives encourage economic growth, develop the tourism, bring unused constructions back into use, and address social disadvantage and exclusion.

The generation of employment opportunities is crucial to economic and social well-being. There is a strong correlation between the existence of creative and cultural industries and regional prosperity.

### The main objectives are as follows:

1. to create a favorable infrastructure and the propitious circumstances to enable actors at regional and local level from city and beyond to exchange their knowledge, experience and know-how for the joint development of integrated activities;
2. to match less experienced individuals with more experienced ones with the aim of jointly improving the capacities and knowledge of local stakeholders in entrepreneurship and creative enterprise;
3. to create a sustainable network between private sector enterprises linked to Vocational Education and Training (VET) and Continuing Professional Development (CPD) in the field of entrepreneurship; as well as to local governments for building of "clusters" and improving innovation capacities in the local region.
4. to promote key strategic sectors via sustainable investment in areas such as innovative ICT, local commerce and locally sourced produce, tourism and related creative industries handicrafts and commercial marketing of heritage sites and artifacts;
5. to promote and support cross sector initiatives and actions for developing and strengthening the knowledge economy locally through enhancing individual capabilities, building institutional ca-

<sup>7</sup>Caroline Chapain, Phil Cooke, Lisa De Propris, Stewart MacNeill and Juan Mateos-Garcia "Creative clusters and innovation"

capacity, promoting entrepreneurship and attracting inward investment for capital development.

6. to consider and evaluate the risks of transforming art into business

7. to support creative entrepreneurs to acquire the necessary skills and technical abilities to start up, and successfully manage and grow these companies in a global market.

8. to increase the business competitiveness of creative enterprises, creating a soft infrastructure: cooperation and participation mechanisms, development and internationalization support.

9. to support economic development as a significant contributor to national economic growth, making them a focus of interest on the part of treasuries, ministries of finance and planning departments;

10. to support creative goods and services as an important element in the internal and region wide trade of most Mediterranean countries;

11. to enhance Culture through the core functions of the creative arts are frequently needed to be supported by local and central governments in pursuit of both economic and cultural objectives;

### Rationale:

Firms networked with each other and operating in close proximity are seen to have a competitive advantage.

As Allen Scott argues (Scott, 2005:7)<sup>8</sup>, “By clustering together, firms are able to economize on their spatial inter-linkages, to reap the multiple advantages of spatially concentrated labor markets, to tap into the abundant information flows and innovative potentials that

are present wherever many different specialized but complementary producers are congregated, and so on.”

Creative firms are considered as a source of innovation for the now-days knowledge economy, providing a continuing supply of new ideas for potential goods across a variety of industries<sup>9</sup>.

Across the world, economic development agencies have identified the Creative Industries as a growth sector, and most are supporting them through some form of cluster-based economic development strategy<sup>10</sup>.

As follows are presented some goals that cities could have in support of the creative industries (CI)

- o The regeneration and provision of space

This is frequently the case where affordable and appropriate space is limited within the city, so that creative people or businesses cannot have enough money or find premises, places and spaces in which to generate and present their work.

- o Employment

If there is underemployment, cities look at the creative industries as a source of jobs, be they self-employed or in regular employment.

- o Area visibility

Creative industries have the potential to increase the profile of abandoned areas. If this is a goal, then preference is given to such initiatives or firms that are visible and of some interest to the wider public. Frequently, cultural policies and creative industries policies are in close collaboration here.

- o City multi-dimensional development

Some city districts (older and badly maintained areas, former industrial sites and such like) need development, and creative enterprises are seen as pioneers or icebreaker in an intentional attempt to gentrify.

Creative Quarter is an environment in which enterprise can start up, grow, flourish and sustain a creative innovative business. Creative clusters are being targeted as a means of stimulating local economic development and social inclusion. We believe that the creative industries are central to recovery in advanced economies, and that culture

<sup>8</sup>European Commission “Research and Innovation in Creative Industries” - Report on the round table discussion, Brussels, 5 October 2012

<sup>9</sup>Caroline Chapain, Phil Cooke, Lisa De Propris, Stewart MacNeill and Juan Mateos-Garcia “Creative clusters and innovation”

<sup>10</sup>Creative Industries Journal Volume 1 Number 1 © 2008 Intellect Ltd, Creative clusters and city growth Susan Bagwell London Metropolitan University

is one of the keys to sustainable development everywhere.

A subsequent study based on a wider definition of the creative industries estimates that the cultural and creative sectors (including software, database activities and on-line distribution of electronic content) accounted for 4.5% of total EU GDP in 2008 and some 3.8% of the workforce<sup>11</sup>.

They promote the region's talent, support opportunities for regional crew, facilities and locations, as well as presenting exciting film and entertainment to new audiences by enhancing access to festivals, exhibition and regional archives.

Porter (1995)<sup>12</sup> identified four main advantages of the inner city: strategic location, local market demand, integration with regional clusters, and human resources, and argued that firms exploiting these advantages were experiencing economic growth.

o Creative clusters: diversifying local economic base & opportunities to young people. The partnership will face not only the impulse of new emergent clusters in creative industries but also use the creative issue to re-think some mature local industries in order to foster them with a new growth potential. Also, the challenge of job creation and employment opportunities especially for young local people will be an important issue to deal with.

o Events and cultural agendas as catalysts. Culture and cultural life as key ingredients for addressing the creative city. A common assumption within the whole partnership is to blur the limits between the cultural and the economic development policies at the urban scale.

o Promoting the creative city: a new range of facilities and infrastructures. This will be the more physical dimension of the work of the partnership. Different scales will be considered: from adapting public spaces and city centers to creative activities [where the mixing

of land-uses is crucial as opposite to the past zoning schemes], cultural districts... always placing people at the core, to a new generation of facilities to creative business and entrepreneurs. Here the potential role of the associated Managing Authorities participating in the ad-hoc financial schemes for this kind of local investment will be crucial.

o Creative entrepreneurs and talented people: attraction and retaining. Packaging financial and advising support measures specifically adapted to creative entrepreneurs and businesses. Branding the creative place will be considered here, as a framework for a smart and focused diffusion of these support tools.

#### • **Activities**

The activities gathered under the umbrella of creative and cultural industries need also to be understood as separate industries in their own rights. The knowledge requirements, working methods, business and organizational models and consumer interfaces that define competitiveness in computer games are, for instance, very different to those that shape competitiveness in performance arts<sup>13</sup>.

All the activities committed to settling an environment that is:

- Supportive – A range of private sector, public sector and third sector organizations as well as individuals have a business 'support' offer that includes access to a high-quality workforce at all levels.
- Connected – the various elements of the eco-system know what the other elements are doing and what function they are providing
- Accessible – there are a range of points of involvement for every category actor and they feel they information, advice, guidance and support is easy to access
- Informed – Participants feel the relevant information on opportunities is readily available and easy to access.
- Access to markets – the environment offers opportunities to reach into new and established markets, including regional markets.
- Vibrant – has a dynamic social, entertainment, cultural, educational and lifestyle offer that makes it attractive to employers, busi-

<sup>11</sup>Building a Digital Economy: The Importance of Saving Jobs in the EU's Creative Industries, March 2010. TERA Consultants. International Meeting on Regional Science "The future of the Cohesion Policy"

<sup>12</sup>"Creative clusters and city growth", Susan Bagwell London Metropolitan University

<sup>13</sup>Creative Industries Journal Volume 1 Number 1 © 2008 Intellect Ltd, Creative clusters and city growth Susan Bagwell London Metropolitan University



nesses and employees who are based there.

- **Networking** – All the members of the creative district in the environment know each other and interact positively, supporting knowledge exchange and peer learning.
- **Linked** – There is good connectivity for travel, public transport, distribution of products (including digital products) and digital connectivity where required.

#### *Activity sphere*

Individuals and organizations are involved in training sessions, information and contact seminars, workshops, experience exchange, joint initiatives and joint marketing activities organized by the district. With the support of the creative cluster organization, all the members can also develop their professional skills through technical and vocational education.

1. Promote economic and social development of the area through the processes of participative planning.
2. Create conditions for continuous and robust growth in the city, based on local strengths and overall promotion of endogenous development.
3. Highlight the developmental role of the social sector of the economy (PPP, cooperatives, etc.).
4. Aide and promote local development initiatives and innovations, the development of human resources, expanding local labor market.
5. Protect the environment in the promotion of sustainable local development.
6. Assist in the development planning of the area.
7. Care for the technical and socio-cultural infrastructure improvement of the city remnants.
8. Help create the conditions for endogenous development of the area by improving the level of awareness of citizens and local stakeholders and enhancing - attract people.
9. Helping create the conditions for the taking up and implementing new production plants and the general development agencies in the region.

#### • **Expected Results**

1. Exchange and transfer of know-how between Educational institutions, Developmental organizations, Municipalities and SMEs.
2. Raised profile of entrepreneurship in the creative industries with increased number of, new businesses and SMEs which become major sources of growth and new jobs.
3. Significant knock-on effects achieved by feeding the results of the project into cognate programmes supported under the Convergence and Competitiveness objectives for cross industry areas.
4. Strengthened knowledge economy and improved innovation through enhanced cooperation.
5. Increased employment, human capital potential and education opportunities.
6. Raising awareness regarding the potential benefits that can accrue from the use of entrepreneurship in creative industries as the vehicle for economic development and growth of these areas.
7. Exploit existing intellectual capital – research, innovation and application - through long term links with Universities and the establishment of an internship programme.
8. Advise and coach local partners to lobby for the removal of SME barriers.
9. Provide a framework for creative industries by developing skills clusters.

The urban renewal potential offered by creativity industries should not be envisioned in an isolated manner, but rather through a new approach to the local economy that includes the creation of skills clusters.

The challenge is two-fold and entails promoting the creation of new skills clusters and working to boost already existing economic sectors by activating all the growth potential offered by creativity.

In a more conceptual and strategic manner of thinking the long term expected results are oriented toward<sup>14</sup>:

- o Attracting and retaining creative professionals

The concept of “alliances”, a recent innovation in European industrial policy, has proved to be very useful for activities that are as integrated and emerging as the creativity industry. Concretely, it is a question of operating in a more open and horizontal way in order to build a closer relationship between innovations, it’s financing and cooperation.

- o New urban environments toward creativity

In order to develop an effective strategy based on creativity, it is necessary to set up a space that is conducive to creation, and this needs to happen on some levels. Creativity can be a driving force for the renewal of city centers. Two aspects are particularly important: on one side the continuity between the spaces devoted to professional creation and those devoted to private life and on the other the integration between trade, leisure, work and housing. Cross sector approaches, flexibility, interaction and trialing are key to developing “creative” environments with the goal of reintroducing production sites into cities.

- o Creating bridges between culture and economic development

The cultural agenda is not only a tool for creativity; it can also play a role of catalyst or at least promote a local creative ecosystem. In many cases, it is necessary to rethink the traditional approach that presides in terms of cultural events, and to innovate when it comes to objectives, formats and strategies.

- o Innovative education and knowledge to drive the local creative society

A strong correlation between innovation in educational systems and the solidity of strategies that promote creativity must be build at the city level.

<sup>14</sup>URBACT II TN5 | Creative Clusters in Low Density Urban Areas – Baseline Study; UNCTAD (2008) Creative Economy Report– The Challenging of Assessing the Creative Economy: towards Informed Policy-making  
www.unctad.org/creative-economy



- **Sustainability**

The Creative cluster will act as a driving force for economic development of small urban centers and not only of big cities. Thus, the main value-added that the work of the Creative Clusters network can produce is to transfer the “creative city model” to low density urban areas. In other words, to transfer a range of so far considered urban attributes such as accessibility, cultural life, technological facilities, competitive clusters, global networking, etc. to middle-sized and small cities.

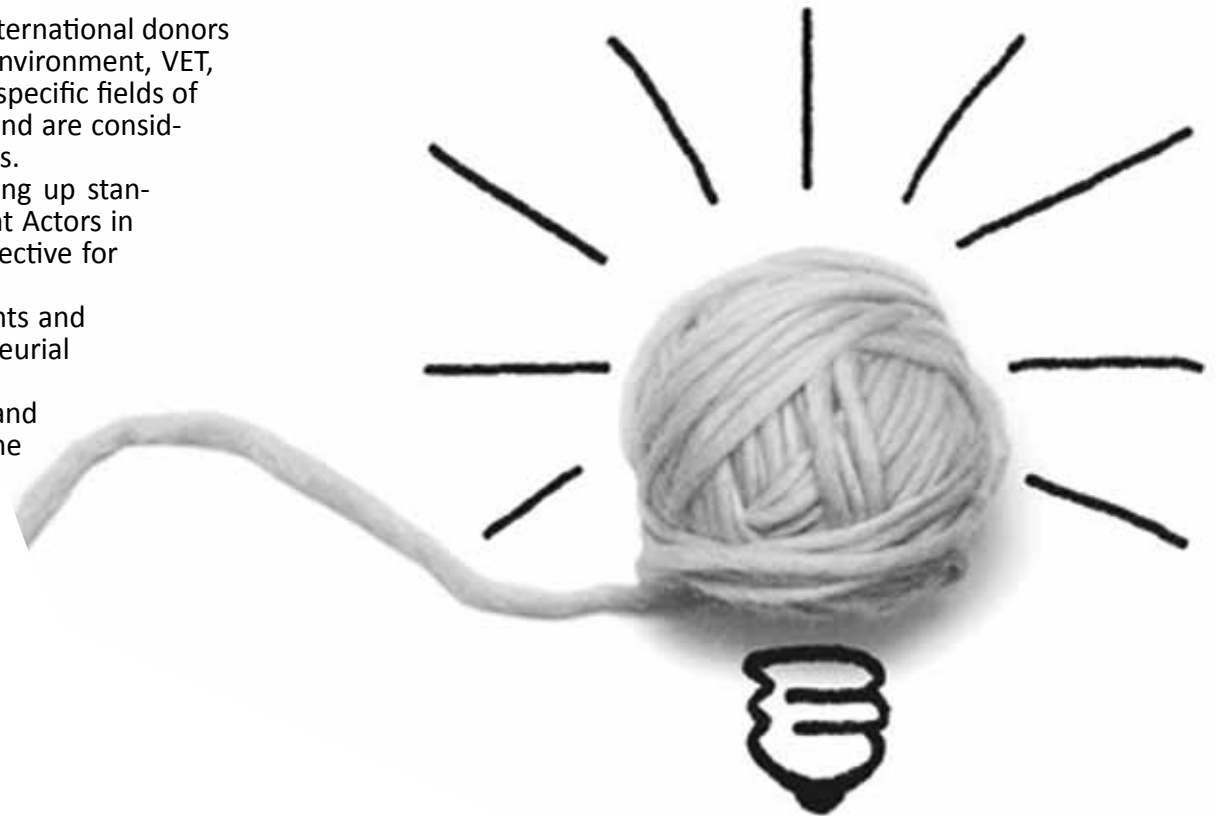
At the end of this supported period the creative quarter will be able to maintain and possibly increase its activities from its own budget. By being one of the models that will provide integrated and inclusive programmes to all members of a community the district will be able to gain additional support by the local and central government and qualify for additional international and state funded programmes that are in line with the objectives of this project.

The district will also strive to raise funds from national and international donors active in the fields of education, creativity and innovation, environment, VET, and social inclusion. This will be aided by the fact that these specific fields of operation are among the priorities of the new government and are considered as prerequisites for aiding Albania’s EU ascension process.

Establishing a Model of Private Public Partnership and setting up standards, procedures and projects that not just attract important Actors in International level but at the same time open up new prospective for the development of the city.

Converting public spaces into performance spaces for students and create new downtown destinations for arts and entrepreneurial clusters as complements to postsecondary education.

Creating and Attractive and Vibrant City where Creativity and Innovation are not just celebrated and motivated but are the Motto for everyday Life.



*Projects*

FORUM



THE IDENTITY OF ALBANIAN ARCHITECTURE

# Entrepreneurship Creativity Innovation



## URBAN PATTERNS STUDY

### SITES



### TRAFFIC ROADS



### PUBLIC SPACES



### SITES

- footprint  
cultural and administrative building 45%
- urban  
green scapes/waterscape  
children play equipment 15%
- event plaza  
relaxation/festivities  
street theatre  
musicians and exhibition  
open cafe 25%
- circulation  
traffic/pedestrian  
plaza 15%

72.171 m<sup>2</sup>

### Uses

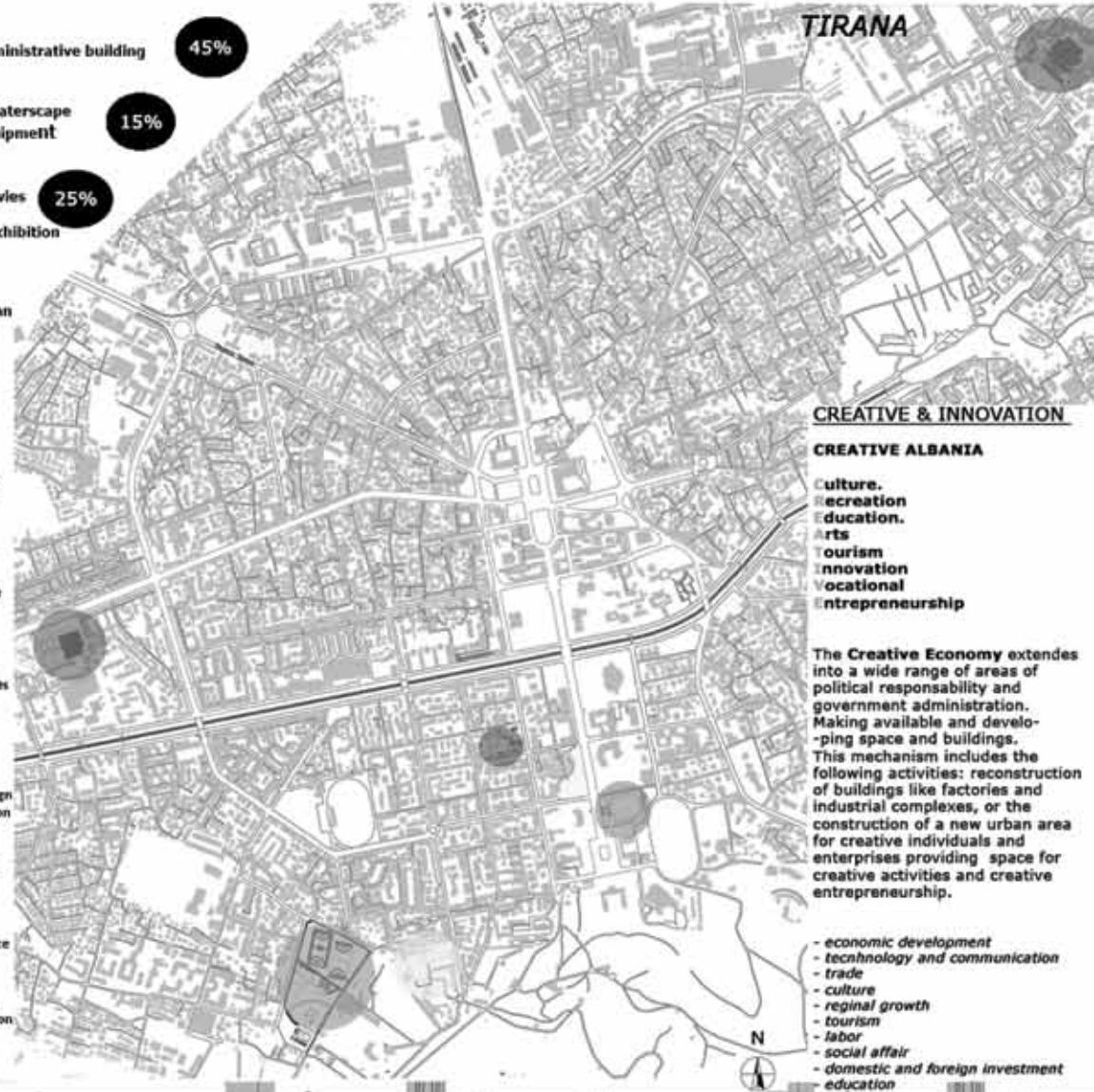
- academy  
training/academy  
production lab
- administrative  
professional academy  
polyfunctional center
- performing arts  
event/ expo/learning
- plateau/conference  
performance  
meeting room  
learning cafe
- mixed use activities  
mediatque/theatre  
bookstore  
recreation/leisure
- creative box  
creative art/indus design  
commercial/production
- commercial  
production/commercial  
new urban fabric
- public garden  
view point/green space  
sport
- recreation  
health/sport/recreation

72.171 m<sup>2</sup>



## MASTERPLANNING

### TIRANA



### CREATIVE & INNOVATION

#### CREATIVE ALBANIA

- culture.
- recreation
- education.
- arts
- tourism
- innovation
- vocational
- entrepreneurship

The Creative Economy extends into a wide range of areas of political responsibility and government administration. Making available and developing space and buildings. This mechanism includes the following activities: reconstruction of buildings like factories and industrial complexes, or the construction of a new urban area for creative individuals and enterprises providing space for creative activities and creative entrepreneurship.

- economic development
- technology and communication
- trade
- culture
- regional growth
- tourism
- labor
- social affair
- domestic and foreign investment
- education



**Congress Hall**



**Vila 30**

# Site Plan



**Vila 31**



**Dynamo Complex**



## **Creativity**

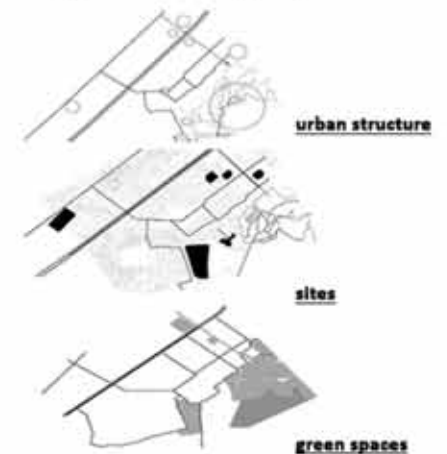
when given time to be nurtured from within it produces a testimonial beyond its shapes and forms. its own identity, different, but not different just to be different but hopefully better for the user as well as for all which interact through physical and or visual con-

Entrepreneurship  
Creativity  
Innovation



## **Integrity**

Is an essential element in any relationship and business venture, where personal needs and desires or expected profits are trusted to someone else.



**ECI**



**Medtier**



**This Moment**



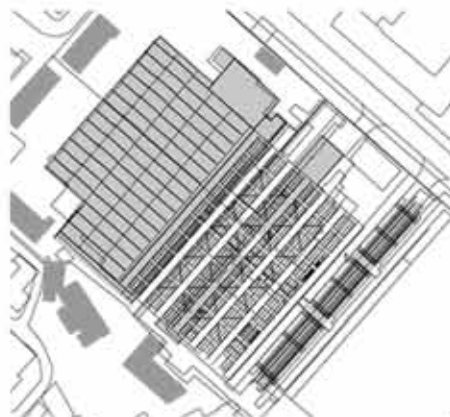
**Olympic Village**



Current Situation

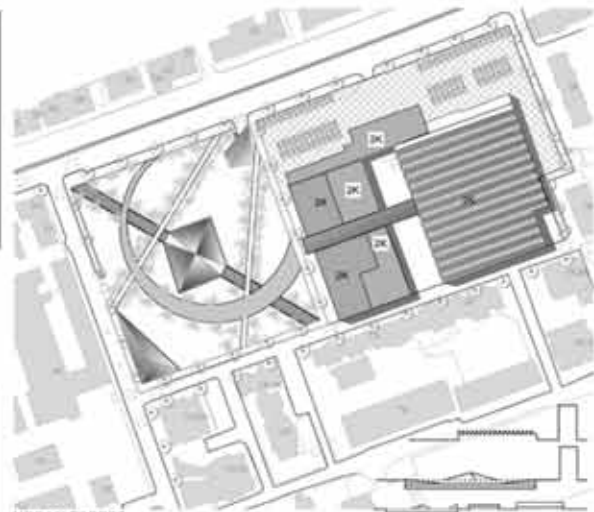


**Hydrotechnic Laboratory**

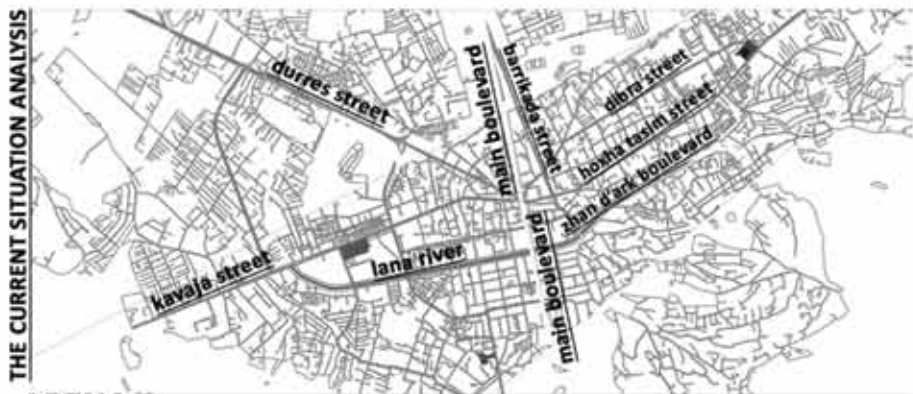


**MILITARY TYPOGRAPHY**

**Site Plan**



**Ex Factory "Enver's"**



**ARENA**

Entrepreneurship  
Creativity  
Innovation

**ECI**



**sites**



**urban structure**

**The FACTORY**

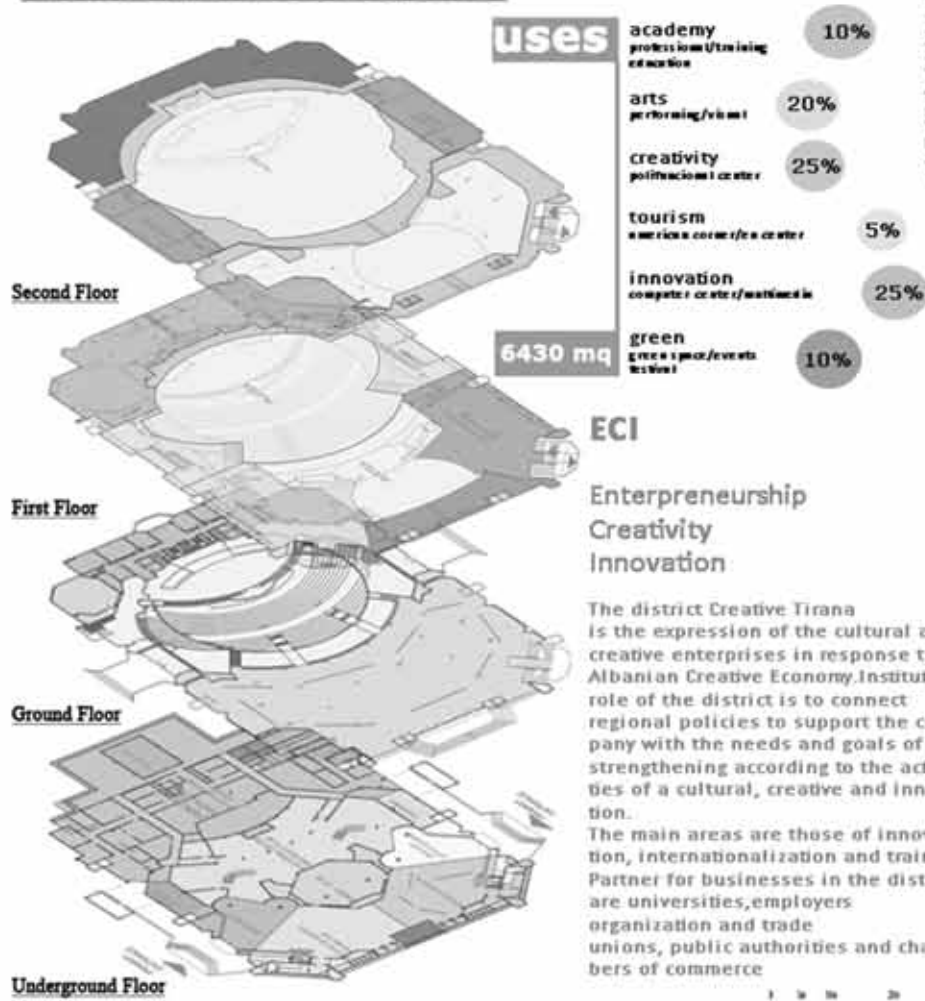


**Current Situation**





**PROGRAMMATIC DIAGRAMM**

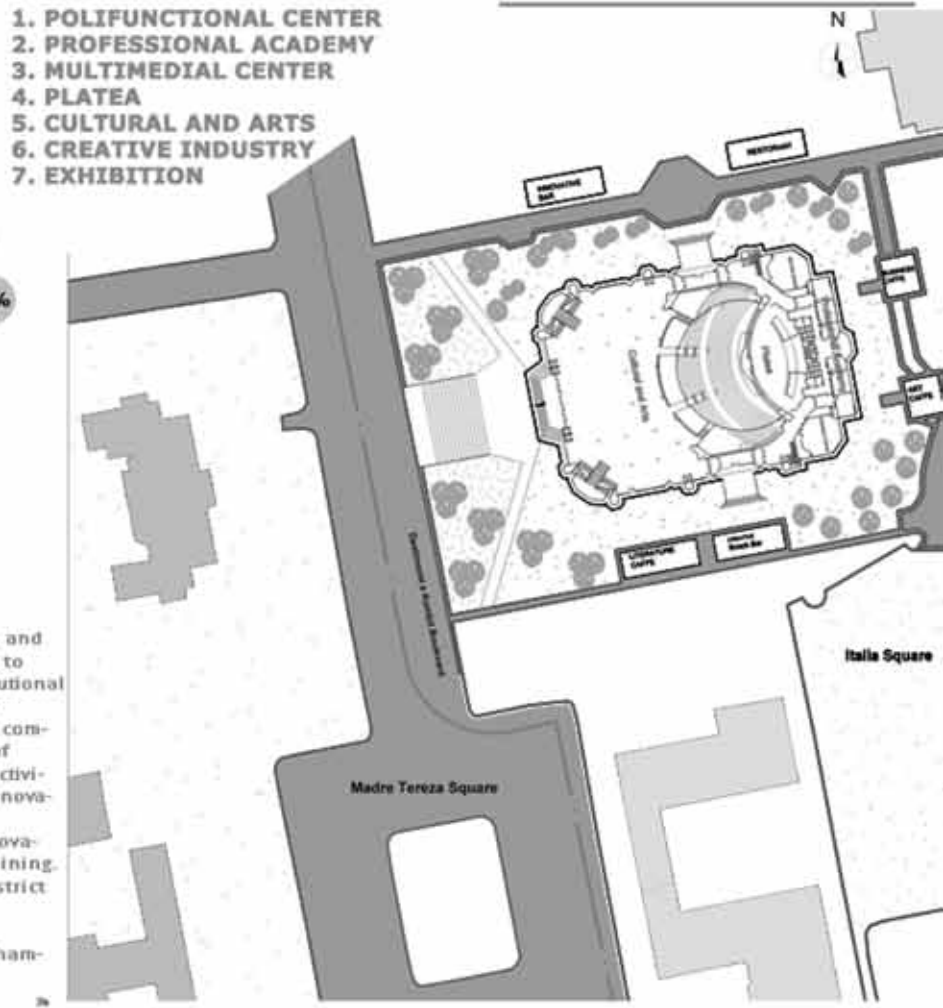


**Categories**

- Visual Arts
- Performing Arts, Dance, Theatre, Music
- Cinema, Audiovisual, Multimedia & Broadcasting
- Architecture, Fashion and Design
- New Technology, ICT
- Entrepreneurship, Incubator, Enterprise
- Education, TVET
- Tourism, Craft, Artisans, Tradition
- Congress, Festivals, Conference, Services
- Public Agencies, Organization, Unions
- University, Institutes, NGO



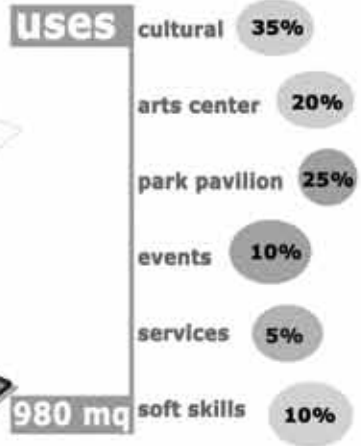
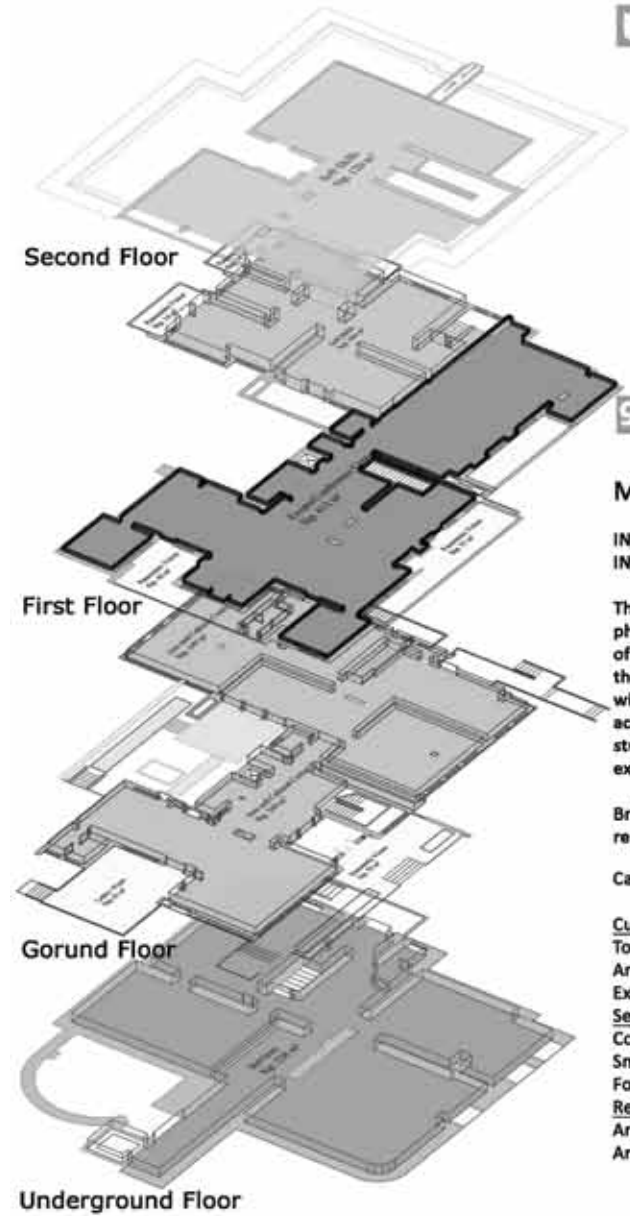
**CONGRESS HALL**



Location: Tirana  
Design: Creativity, Innovation, Entrepreneurship  
Chronology: Design 2014  
Dimensional Data: ECI 6430 mq  
Structure: ADRIAPOL INSTITUTE

**PROGRAMMATIC DIAGRAMM**

**VILA 30**



**MEDITER**  
 INTERNATIONAL OF CREATIVITY AND INNOVATION CENTER

The Mediter Center's distinctive educational philosophy will promote a dual combination of academic study with applied learning in the Professional environment. In so doing, it will provide a route to sought-after academic qualifications while enabling students to gain extensive Practical experiences.

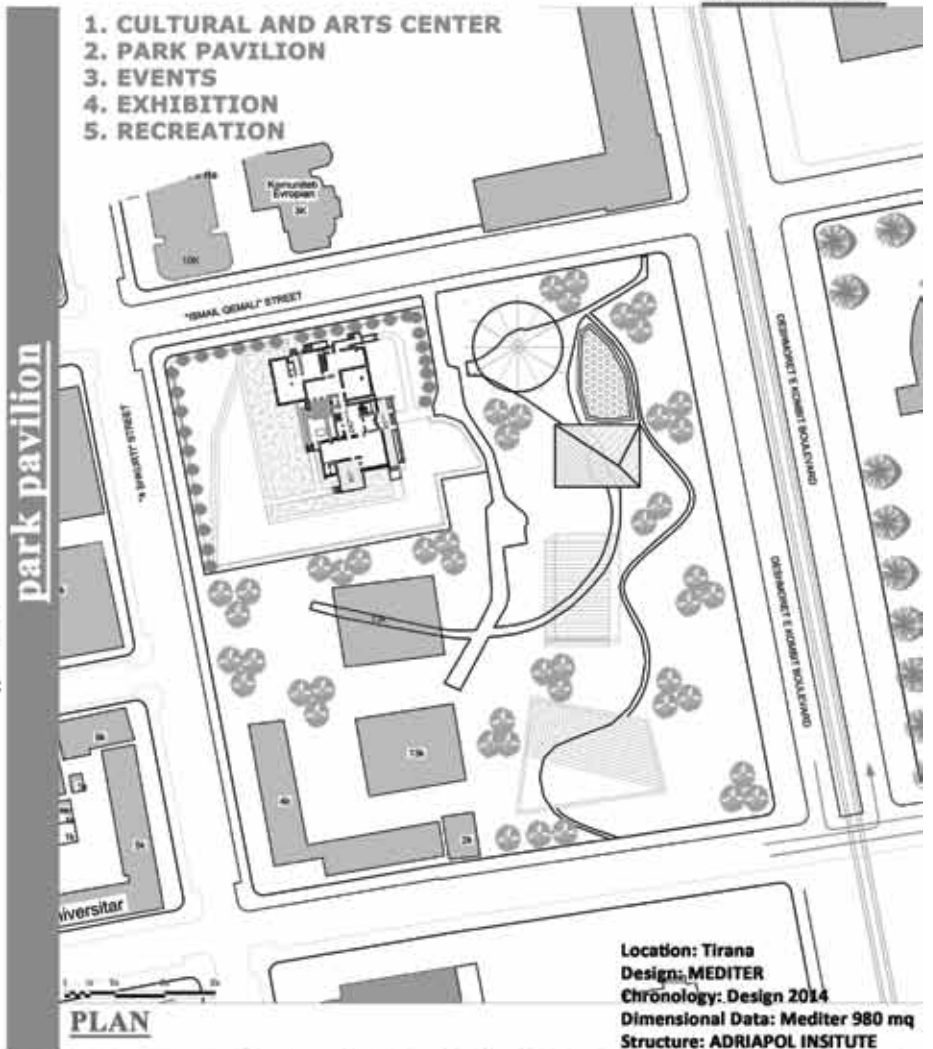
Bridging the Gap between academia and real world.

Categories

Cultural and Arts Center:  
 Tourism  
 Arts and Culture  
 Exhibition

Services and events:  
 Conference Center  
 Snack and Caffe  
 Food and Court

Recreation and Art:  
 Architecture Club  
 Art Bar

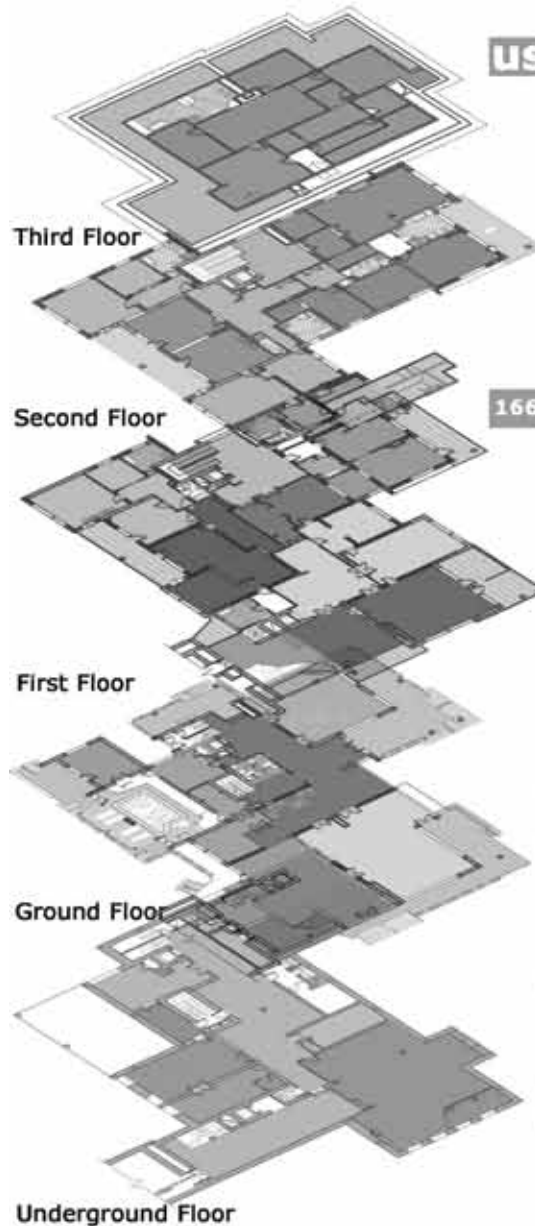


**Location: Tirana**  
**Design: MEDITER**  
**Chronology: Design 2014**  
**Dimensional Data: Mediter 980 mq**  
**Structure: ADRIAPOL INSITUTE**



**PROGRAMMATIC DIAGRAMM**

**VILA 31**



**uses**

socialism/memory  
memory/museum

35%

culture house  
arts/architecture/  
exhibition/design

25%

services  
literature cafe/snack

12%

events  
party/conference/celebration

15%

1663 mq

visiting

13%

**'The MOMENT' Culture House**

As the Albanian people's living memorial to the Communism. This Moment safeguards the memory of the past and imparts its meaning for future generation. It will be established, as the center for documentation, research, education and commemoration of the Communism. This Moment will be a dynamic and vital place of intergeneration and international encounter. The Moment will be committed to four pillars of remembrance.

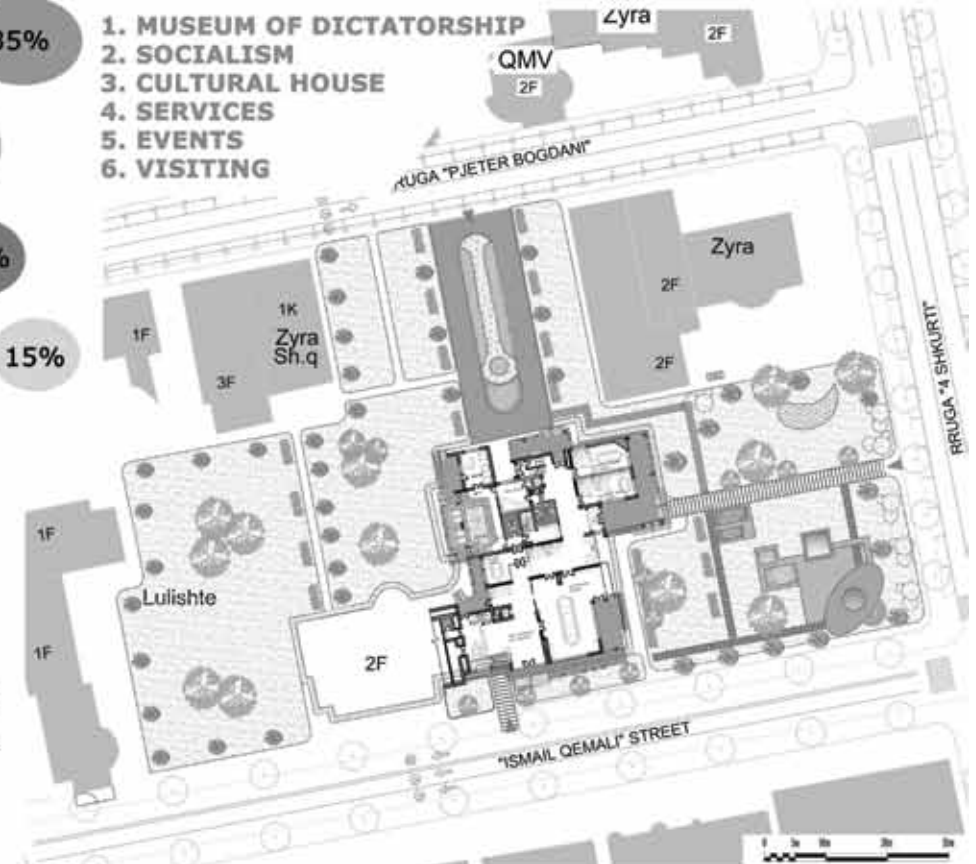
**Categories**

- Socialism
- Revolutionary Life, (Modern Apartment)
- Memory (Persecution)
- Museum of Dictatorship (Nomenklatura)
- Realizm Socialism (Art - Culture & Technic)

- Services and Events:**
- 'Propaganda' Conference Center
  - 'Literature' Sncak and Caffe
  - Party and Celebration
  - Arts and Souvenirs Shop

- Culture House
- Visual Arts
- Performing Arts
- Literature and Poetry Club
- Multimedia Room
- Exhibition and Landscape

1. MUSEUM OF DICTATORSHIP
2. SOCIALISM
3. CULTURAL HOUSE
4. SERVICES
5. EVENTS
6. VISITING

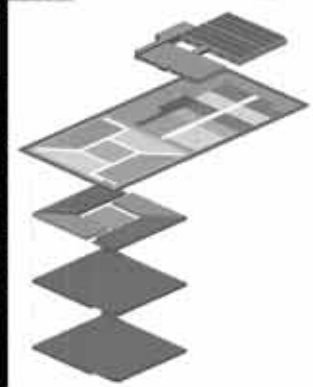
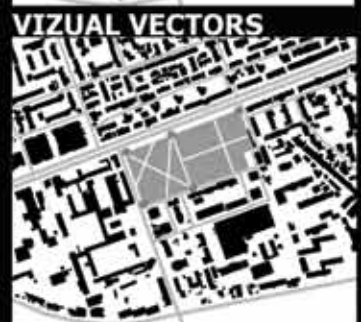


**PLAN**



Location: Tirana  
Design: The MOMENT  
Chronology: Design 2014  
Dimensional Data: MOMENT 1663 mq  
Structure: ADRIAPOL INSITUTE

## URBAN PATTERNS STUDY



### The FACTORY

Light Industries-Craft-Artisans

### The Industries

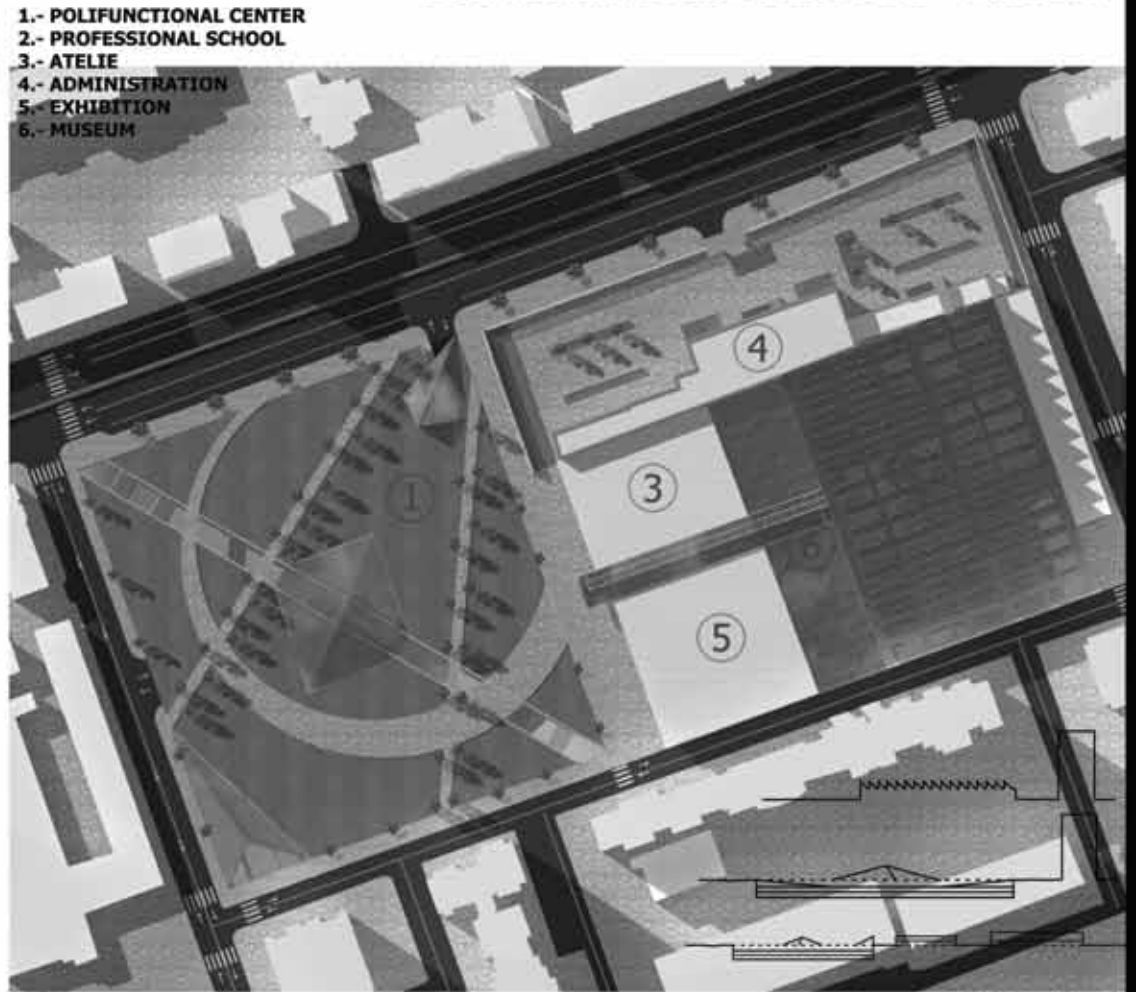
Visual and Performing Arts  
Cultural Heritage  
Tourism  
Creative Industries  
Creative Economy  
Entrepreneurship

### Museum

Museum of industries  
Production Laboratory  
Professional Academt  
Language Production Laboratory



## EX MECHANICAL FACTORY "ENVER"

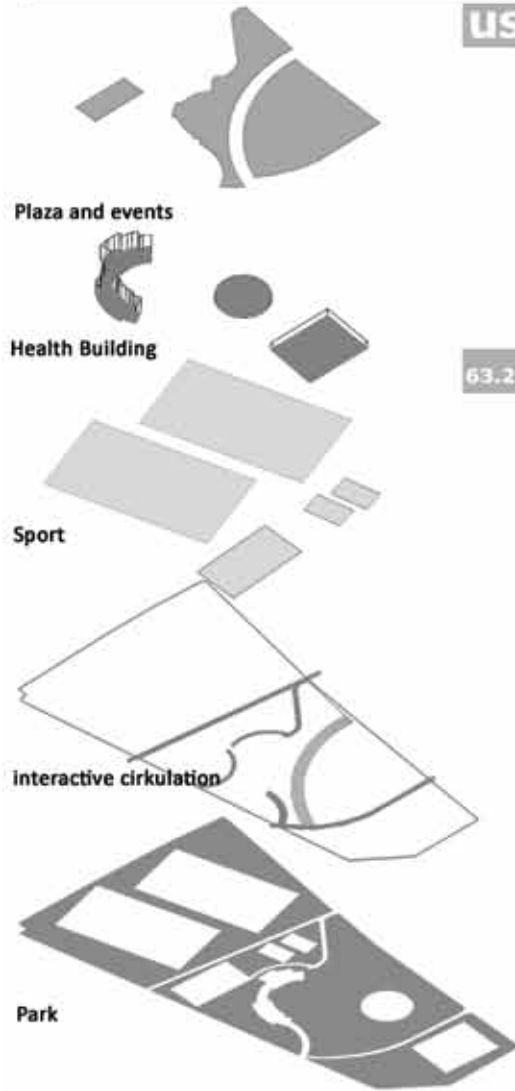


PLAN

- 1.- POLIFUNCTIONAL CENTER
- 2.- PROFESSIONAL SCHOOL
- 3.- ATELIE
- 4.- ADMINISTRATION
- 5.- EXHIBITION
- 6.- MUSEUM

Location: Tirana  
Design: The FACTORY  
Chronology: Design 2014  
Dimensional Data: 36.000 mq  
Structure: ADRIAPOL INSITUTE

**PROGRAMMATIC DIAGRAMM**



**OLYMPIC VILLAGE**  
Wellness-Health-Sport-Recreation

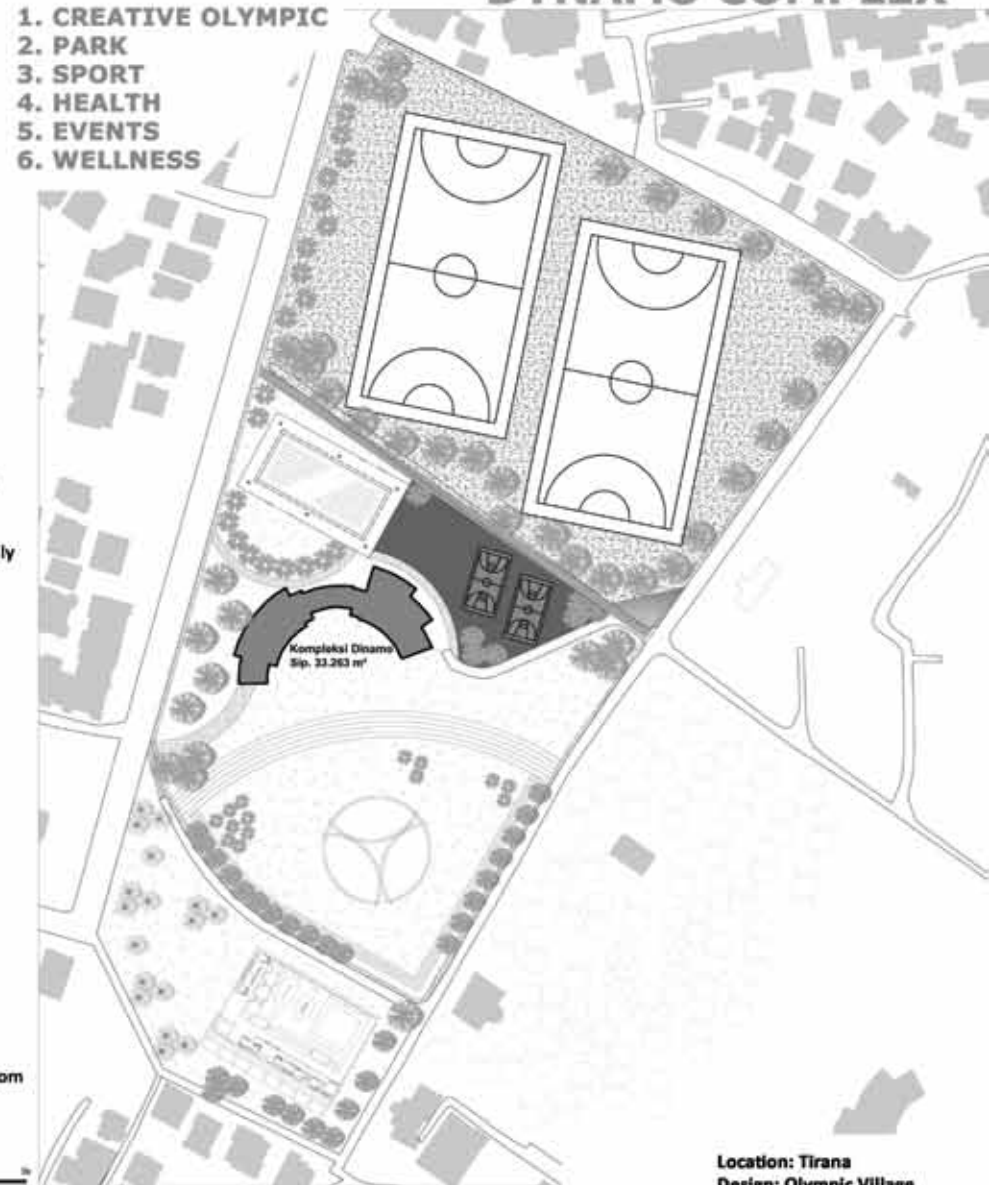
Olympic Village is an accommodation center built for the sport, wellness, recreation, usually within an Olympic Park.

- CREATIVE**  
 Olympic Village  
 Wellness Emotional  
 Summer Olympic Games  
 Lifestyle  
 Olympic Life  
 Wellness Physical  
 Camping

- RECREATION**  
 Recreation Center  
 Landscaped Environmental Garden  
 Arena  
 Festival  
 Bar & Restaurants

- |                  |                       |
|------------------|-----------------------|
| <b>HEALTH</b>    | <b>Sport</b>          |
| cOMMUNITY sPACES | Sport Center          |
| Natorium         | Diving Pool           |
| Fitness Center   | House Games           |
|                  | Club games/Party room |

**DYNAMO COMPLEX**



**PLAN**



Location: Tirana  
 Design: Olympic Village  
 Chronology: Design 2014  
 Dimensional Data: 63.263 m<sup>2</sup>  
 Structure: ADRIAPOL INSITUTE

# CREATIVE CLUSTER.....

# ARENA



Education



Commerce / Trade / Market



Craft / Fashion



ITC / Communication



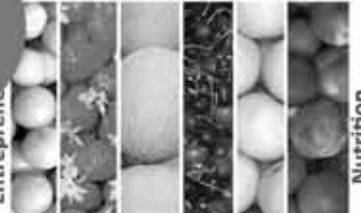
Academy



Recreation



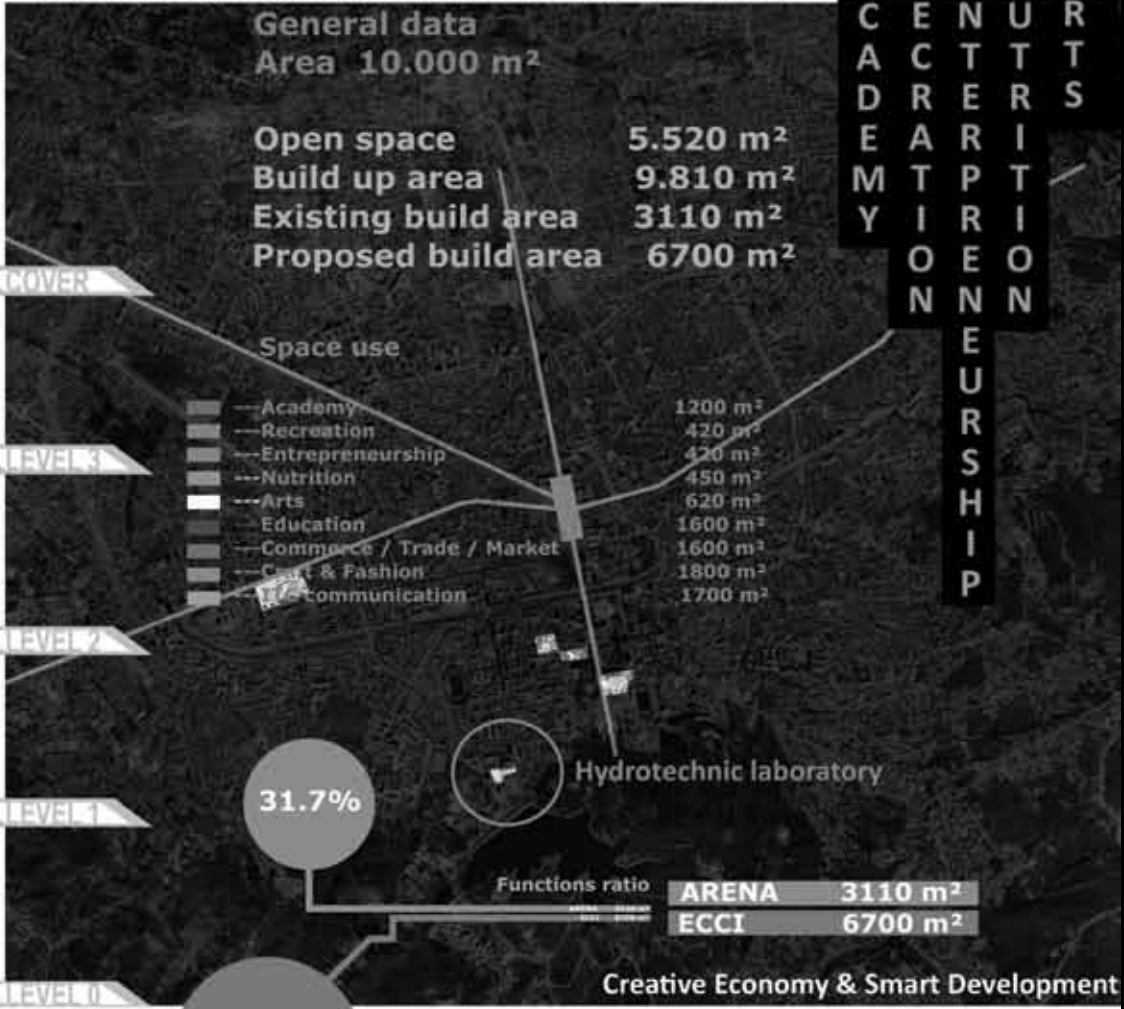
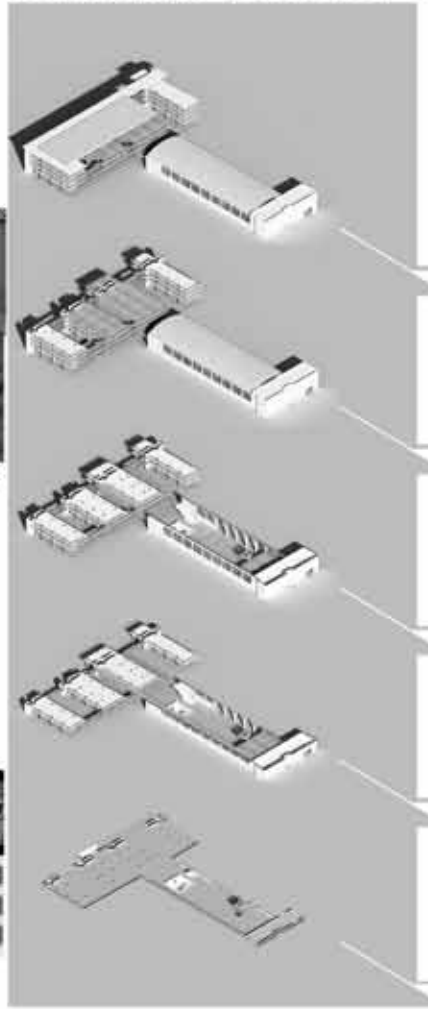
Entrepreneurship



Nutrition



Arts



CENTRE  
ACTIVITY  
DEPARTMENT  
ON  
ENTREPRENEURSHIP

# CREATIVE CLUSTER.....

CEP  
R X R  
E I O  
A B D  
T I U  
I T C  
V I O  
I N O  
T Y N



Printing / Publish / Graphics



Broadcasting / Film



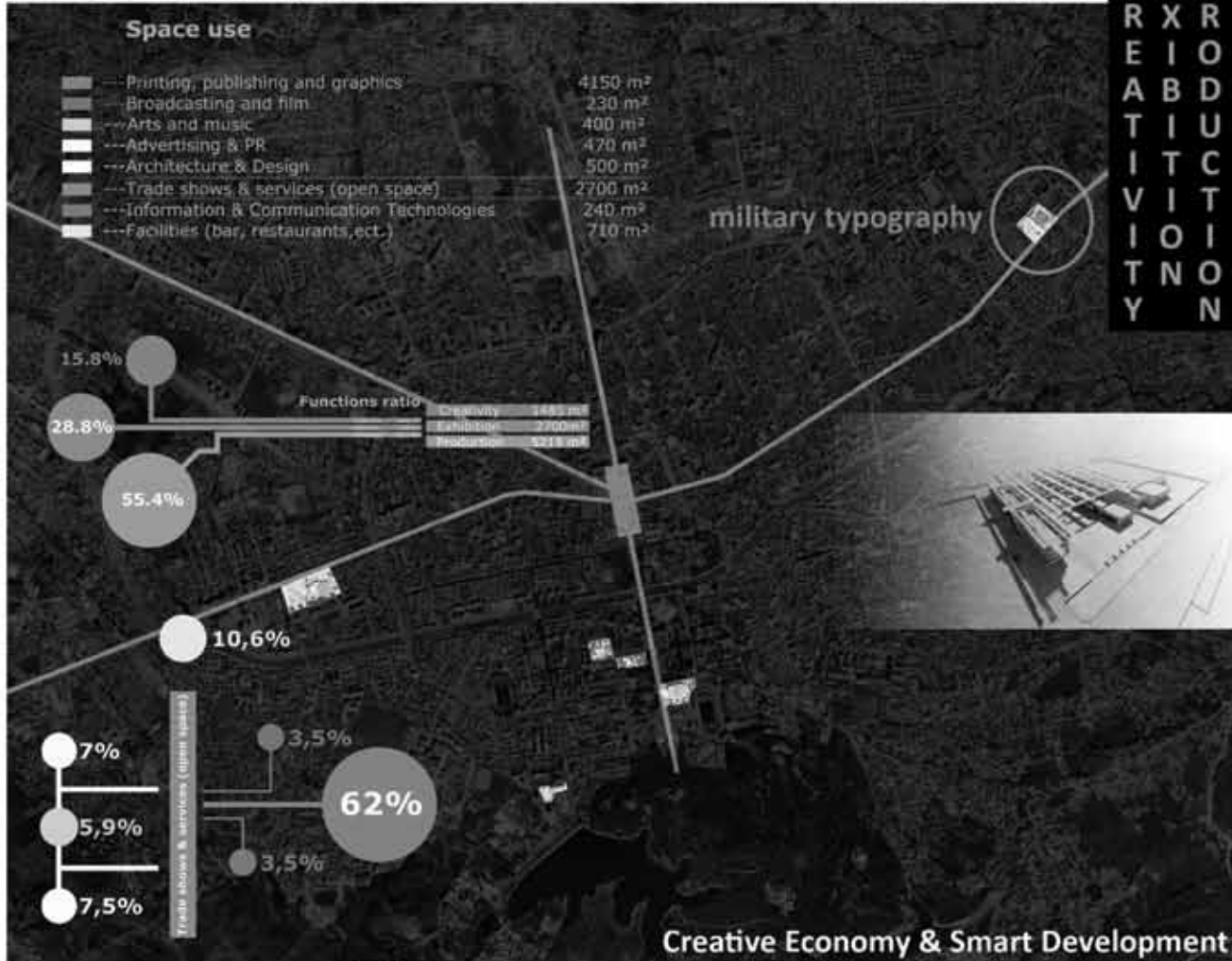
Arts / Music



Advertising / PR

CREATIVITY AS AN ECONOMIC FACTOR...

TRADE SHOWS IN THE CREATIVE CLUSTER



Creative Economy & Smart Development



Architecture/Design



Information Communication Technology



Trade shows

# Congress Hall

## ECI

ENTREPRENEURSHIP- CREATIVITY-INNOVATION

# Project 1





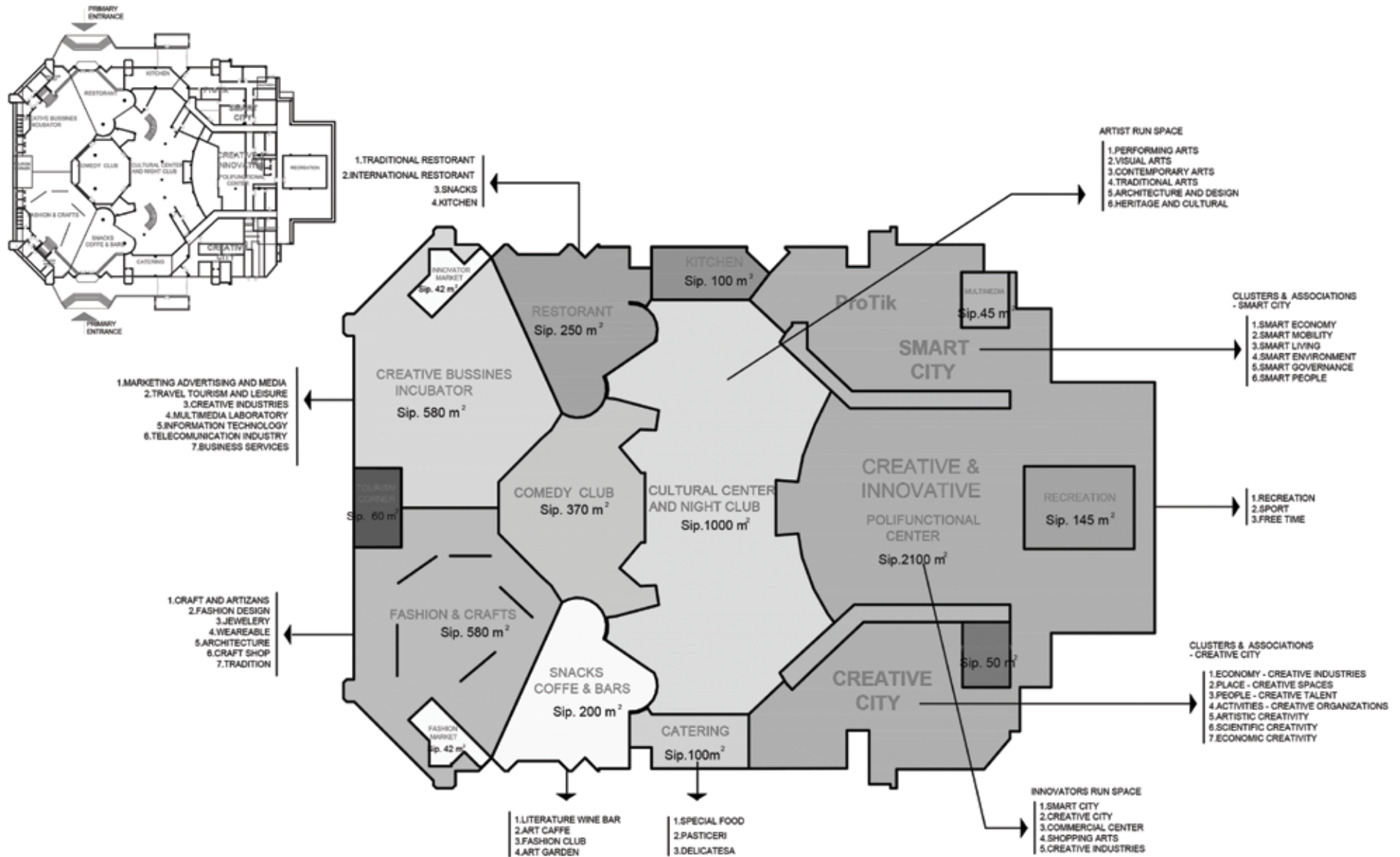
The creative economy extends into a wide range of areas of political responsibility and government administration. Although many governments have set up specific ministries, departments or specialized units to deal with the creative industries, almost all areas of government policy have some sort of interaction with these industries, including in the following fields:

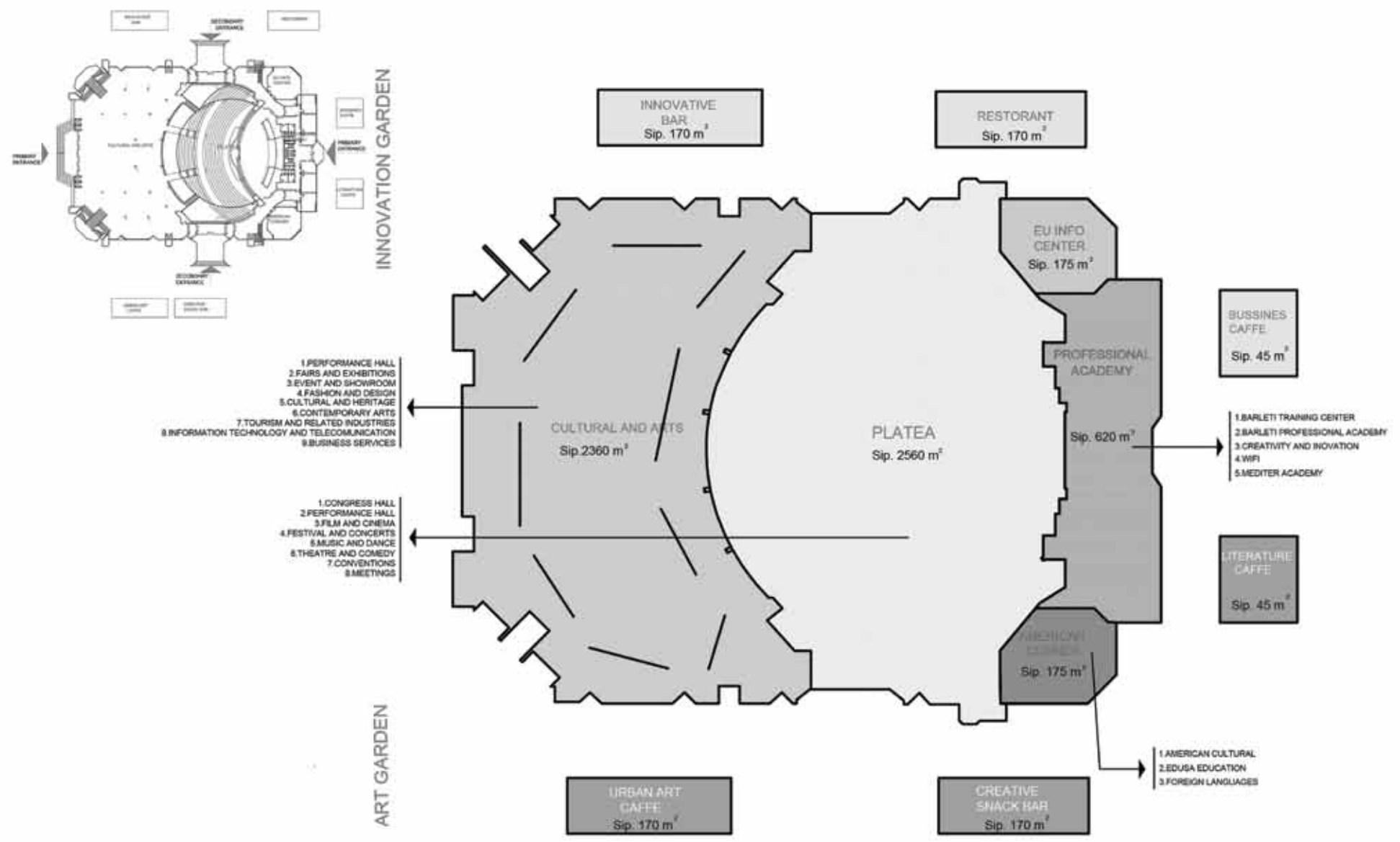
- **economic development:** as noted above, creative industries can be a significant contributor to national economic growth, making them a focus of interest on the part of treasuries, ministries of finance and planning departments;
- **trade:** creative goods and services comprise an important element in the international trade of most countries and thus come under the policy surveillance of ministries of trade, foreign affairs and international relations;
- **regional growth:** the creative sector may be a specific target for development strategies in the context of regional economic planning;
- **labor:** the employment effects of the creative industries are significant, making them an area of interest in labor-market policy;
- **domestic and foreign investment:** private investment in creative industries may be encouraged or channeled in certain directions by specific fiscal or regulatory measures;
- **technology and communications:** given the importance of new communication technologies to the growth of the creative sector, the regulation (or deregulation) of telephone services, the Internet, broadband, satellite communications, etc., all have important implications for the creative industries;
- **culture:** the core functions of the creative arts are frequently supported by governments in pursuit of both economic and cultural objectives;
- **tourism:** in a number of countries, there is a close association between the creative industries – particularly the performing and visual arts and the provision of heritage services – and the contribution of tourism to the economic viability of towns, cities and regions;
- **social affairs:** policies dealing with poverty alleviation, social tensions among minorities, youth and gender issues can be tackled through the creative economy;
- **education:** vocational training for the workforce of the creative industries is a matter of increasing interest as the industries expand and evolve. The more general aspects of arts in education are also relevant.

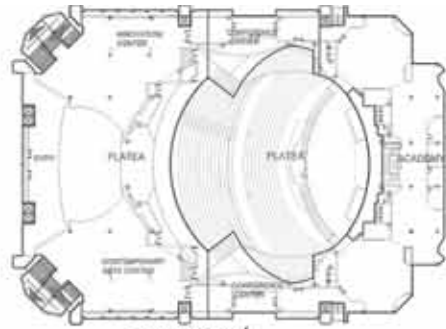
## ***Creative Economy***

*Advertising / Visual Arts / Architecture / Art Education / Art History / Fashion / Fine Art / Game Design / Graphic Design / Illustration / Industrial Design / Interior Arch. & Design / Landscape Architecture / Film , TV and New Media / Multimedia Communications / Music & Sound / Photography / Web Design & New Media / Technical production / Journalism / Media and communication / Entertainment industries / Sport and Recreations / Fashion / Creative writing / Acting / Business / Management / Tourism / New Economy technology / Entrepreneurship and Entrepreneur training .*





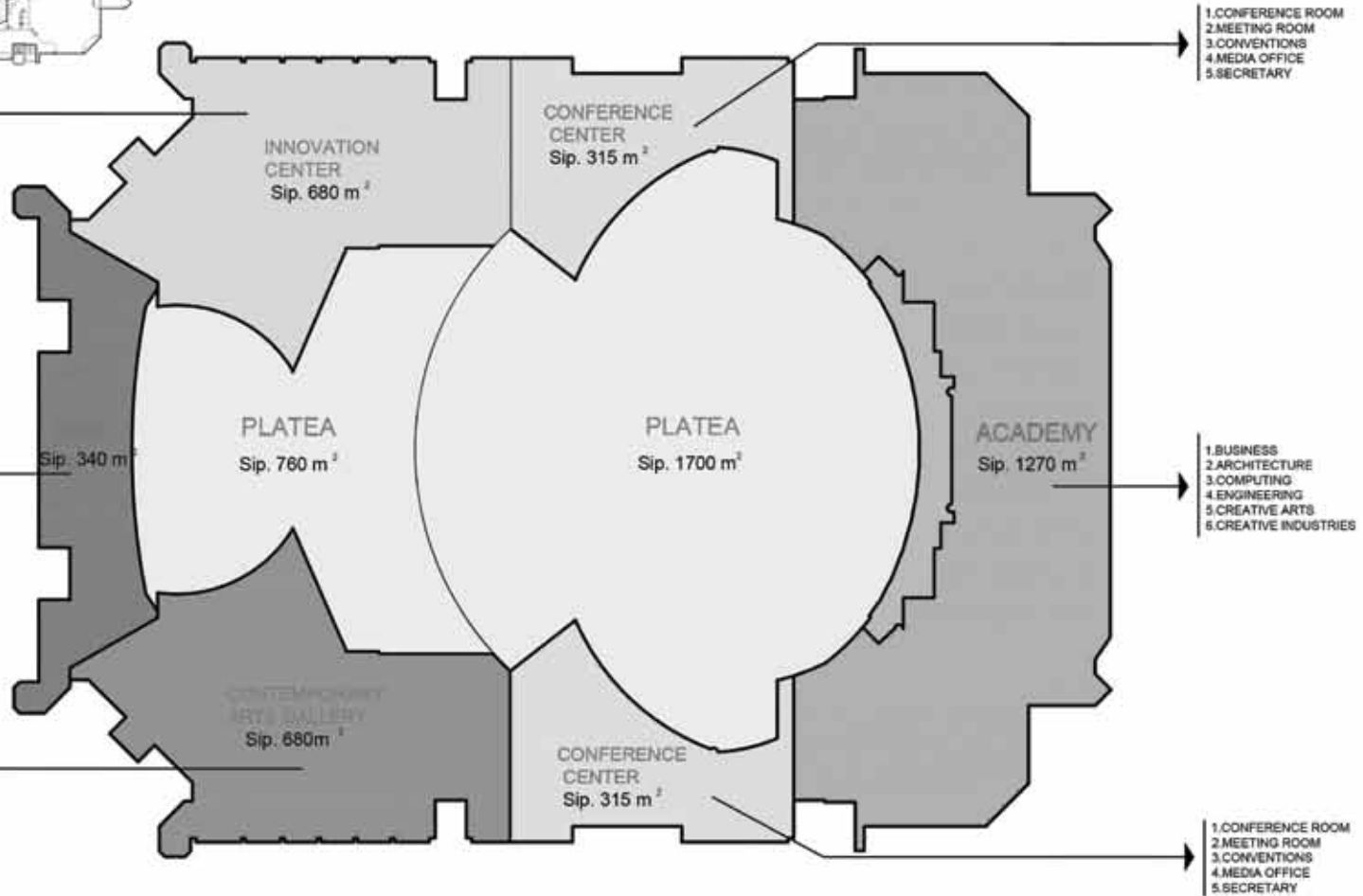


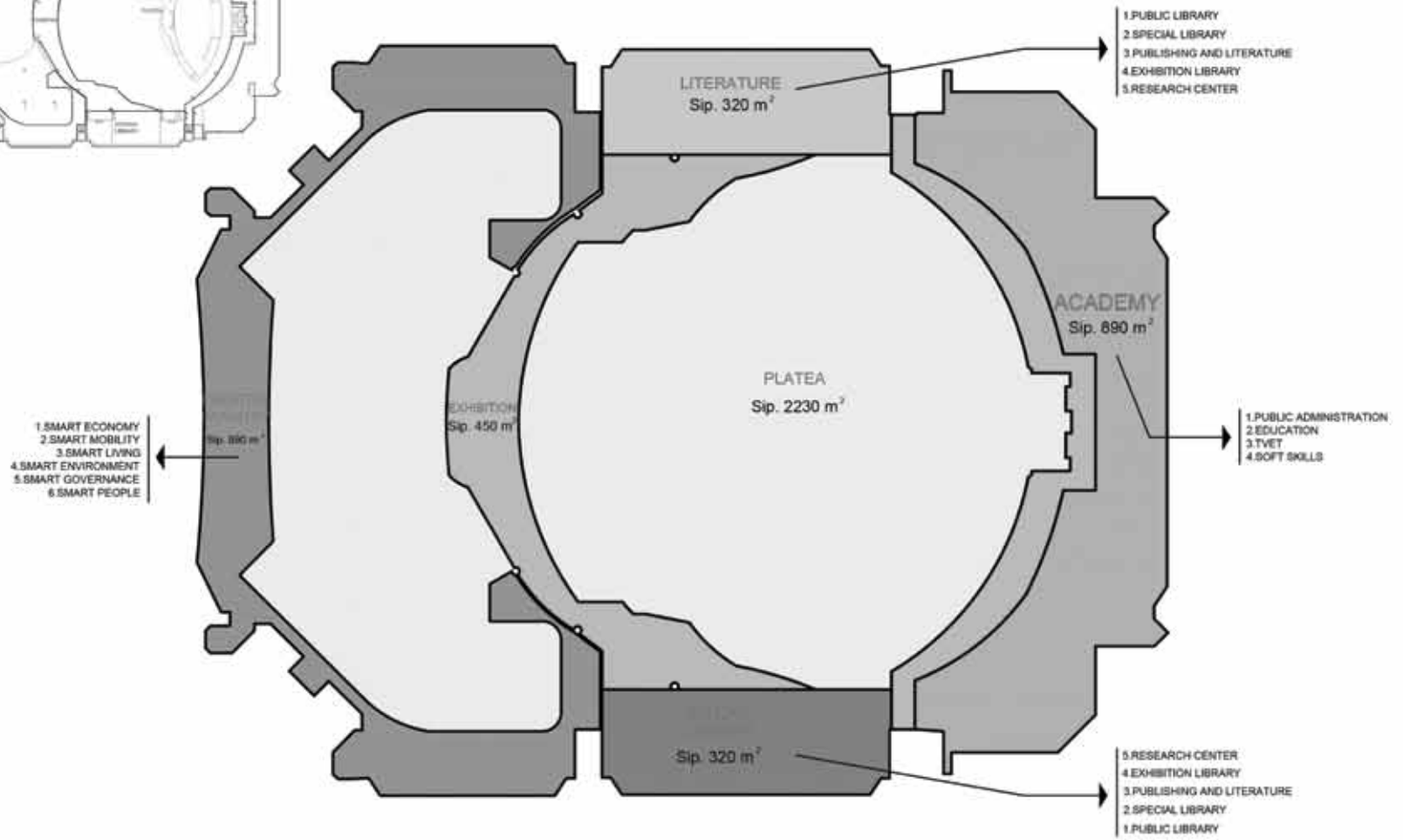
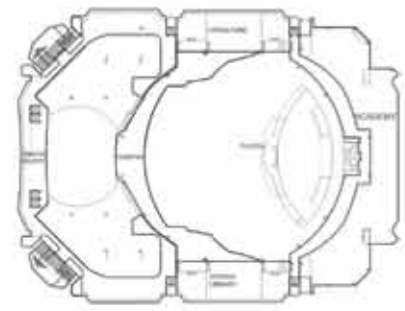


- 1. TECHNOLOGY
- 2. COMMUNICATION
- 3. MULTIMEDIA
- 4. AUDIOVISUAL
- 5. COMPUTERS

- 1. ECONOMY
- 2. LIVING
- 3. URBANISM
- 4. GOVERNANCE
- 5. PEOPLE

- 1. DRAWING
- 2. PAINTING
- 3. SCULPTING
- 4. ANIMATION
- 5. PHOTOGRAPHY
- 6. VISUAL ARTS
- 7. ARCHITECTURE





# Vila 30

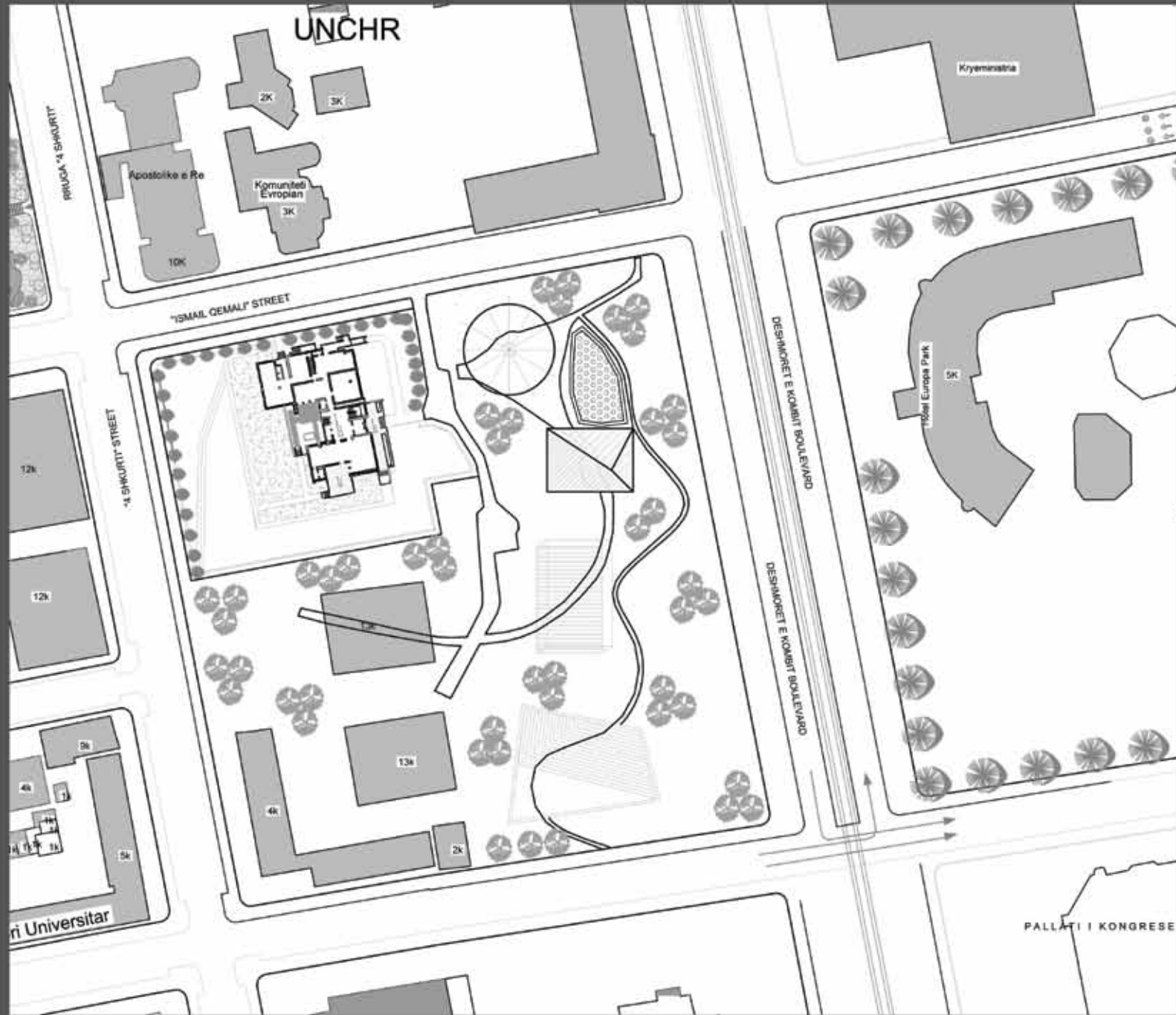
# MEDITERI

INTERNATIONAL OF CREATIVITY & INNOVATION CENTER

# Project 2







1. Vehicular Roads



2. Vehicular Cikling

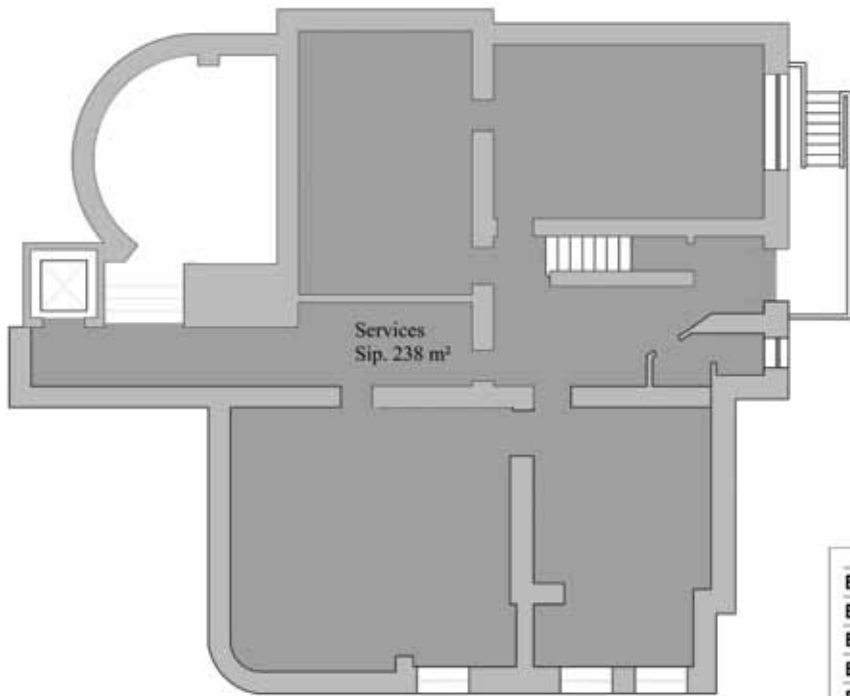


3. Pedestrian Roads



4. Green Areas.





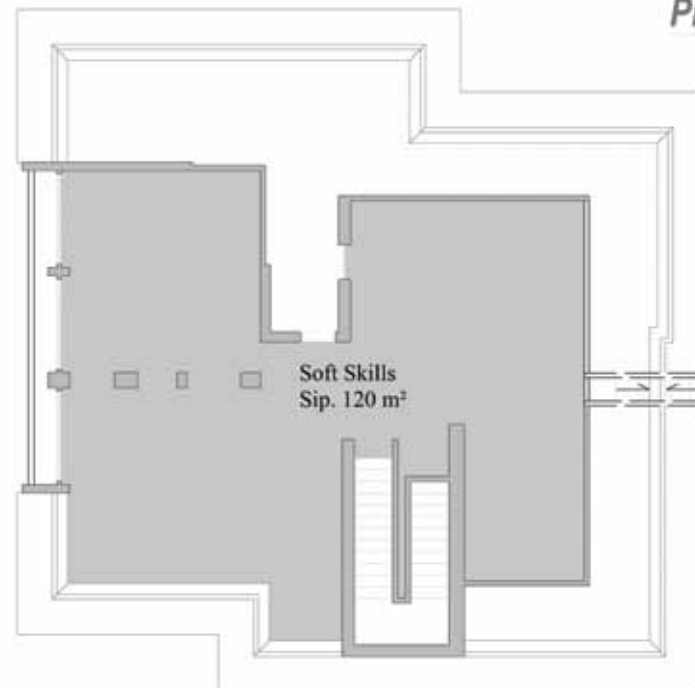
## SERVICES

Basement Plan  
 Mehmet's Villas  
 VILLA 30  
 Sc. 1:100



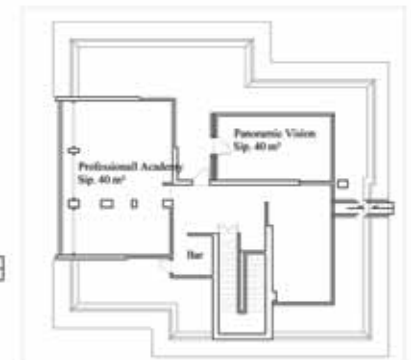
### LEGENDS

- B-01** ENTRANCE / HALL
- B-02** TOILET
- B-03** KITCHEN PREPARE
- B-04** KITCHEN
- B-05** CATERING
- B-06** OFFICE/ROOM



## PROFESSIONAL ACADEMY

Second Floor Plan  
 Sc. 1:100



### LEGENDS

- B-01** SOFT SKILLS
- B-02** BAR
- B-03** PANORAMIC VISION



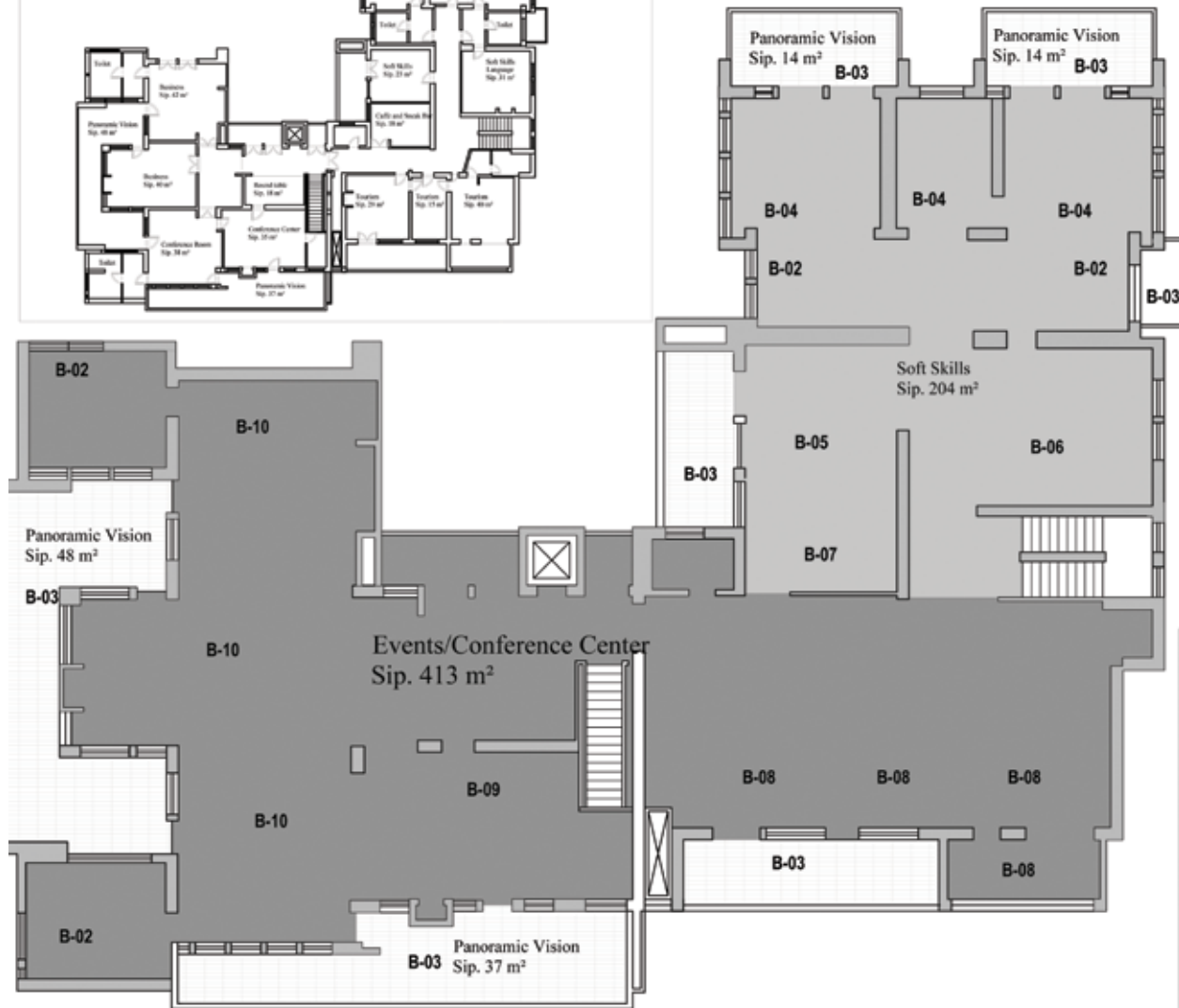
# ART AND CULTURE

Ground Floor Plan  
Sc. 1:100

## LEGENDS

<b>B-01</b>	<i>ENTRANCE</i>
<b>B-02</b>	<i>TOILET</i>
<b>B-03</b>	<i>LOBBY / FOYER / PANORAMIC VISION</i>
<b>B-04</b>	<i>ART AND CULTURE</i>
<b>B-05</b>	<i>ART</i>
<b>B-06</b>	<i>MEETING ROOM</i>
<b>B-07</b>	<i>PARTY AND CELEBRATION</i>
<b>B-08</b>	<i>GALLERY</i>
<b>B-09</b>	<i>LIBRARY</i>
<b>B-10</b>	<i>CAFFE AND SNACK BAR</i>
<b>B-11</b>	<i>STORAGE</i>
<b>B-12</b>	<i>GALLERY</i>
<b>B-13</b>	<i>BANQUET HALL / CATERING</i>
<b>B-14</b>	<i>FOOD COURT</i>





# EVENTS

## First Floor Plan

### Mehmet's Villas

Sc. 1:100

### LEGENDS

<b>B-02</b>	<i>TOILET</i>
<b>B-03</b>	<i>PANORAMIC VISION</i>
<b>B-04</b>	<i>SOFT SKILLS PROFESSIONAL TRAINING</i>
<b>B-05</b>	<i>SOFT SKILLS ICT</i>
<b>B-06</b>	<i>SOFT SKILLS LANGUAGE</i>
<b>B-07</b>	<i>CAFFE AND SNACK BAR</i>
<b>B-08</b>	<i>TOURISM</i>
<b>B-09</b>	<i>CONFERENCE ROOM</i>
<b>B-10</b>	<i>BUSINESS</i>

# Vila 31

# This MOMENT

WHERE THE PAST MEET THE FUTURE-MEMORY & FREE EXSPRESSION

# Project 3



# MASTERPLANNING

Sc.1:500

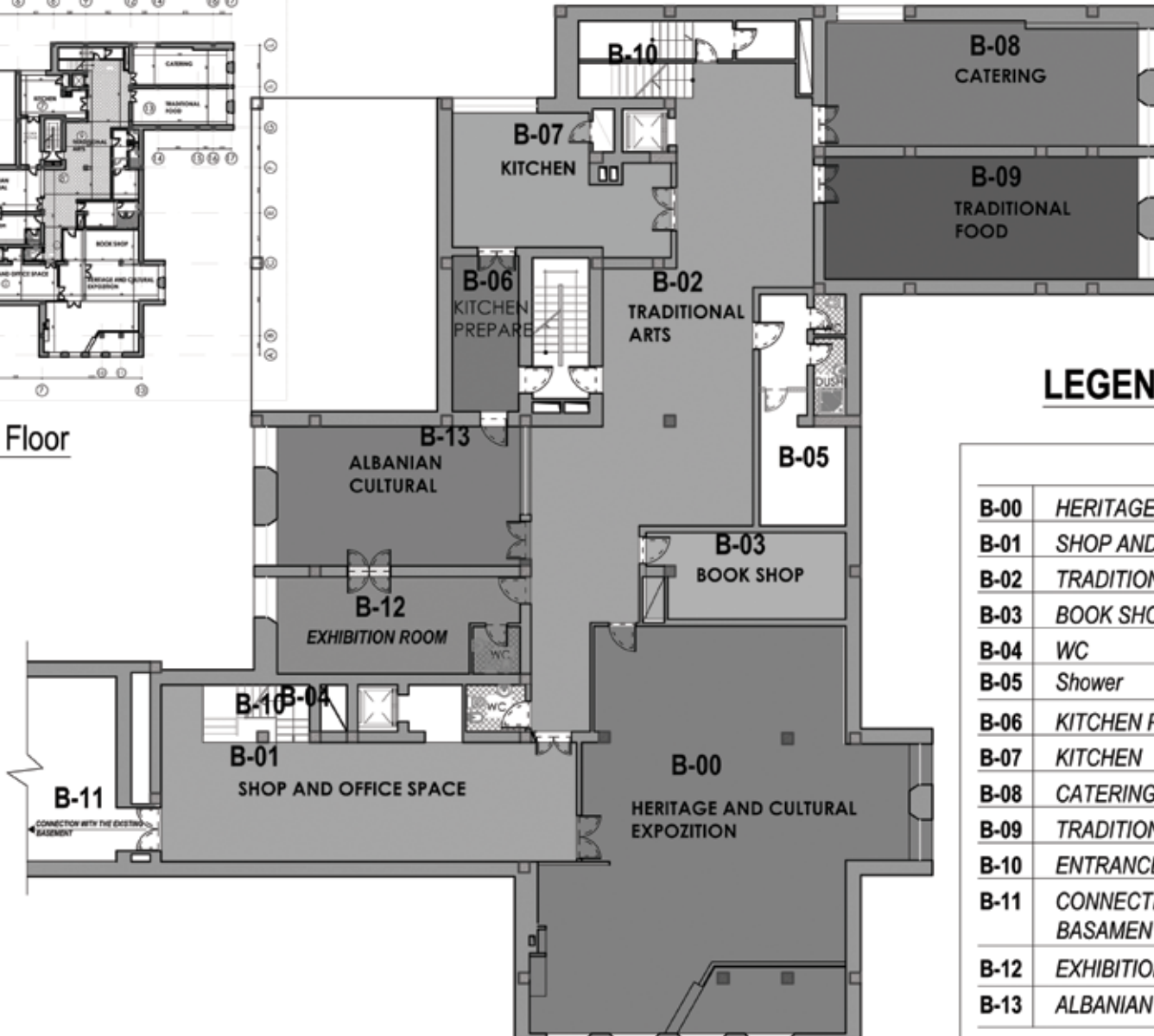
THE OBJECT







Basement Floor



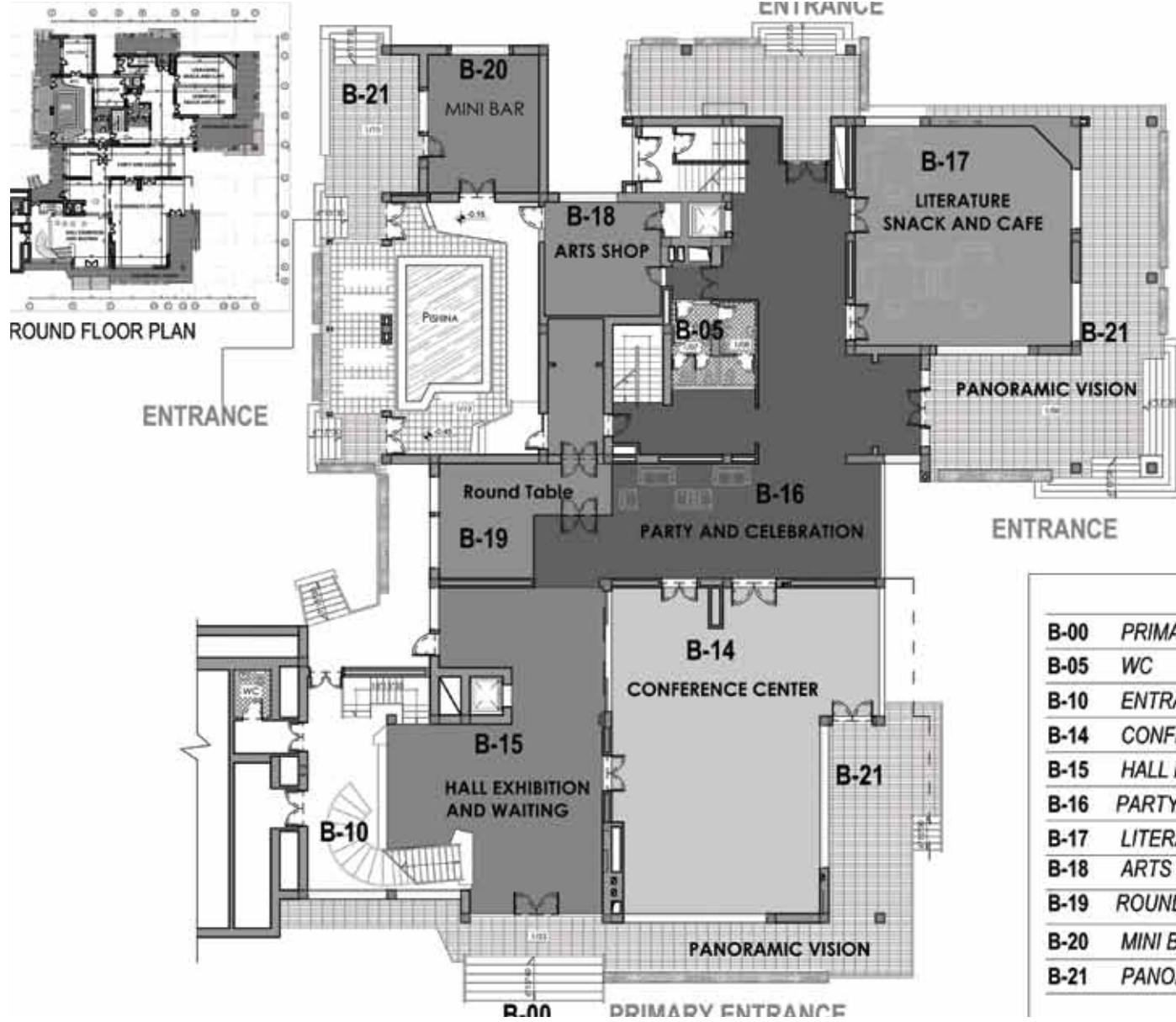
# VISITING

## Basement Floor Enver's VILA 31

Sc. 1:200

### LEGENDS

B-00	HERITAGE AND CULTURAL EXHIBITION
B-01	SHOP AND OFFICE SPACE
B-02	TRADITIONAL ARTS
B-03	BOOK SHOP
B-04	WC
B-05	Shower
B-06	KITCHEN PREPARE
B-07	KITCHEN
B-08	CATERING
B-09	TRADITIONAL FOOD
B-10	ENTRANCE
B-11	CONNECTION WITH THE EXISTING BASAMENT
B-12	EXHIBITION ROOM
B-13	ALBANIAN CULTURAL



# SERVICES

**GROUND FLOOR PLAN**  
**Enver's VILA 31**  
 Sc. 1:200

# LEGENDS

B-00	PRIMARY ENTRANCE
B-05	WC
B-10	ENTRANCE
B-14	CONFERENCE CENTER
B-15	HALL EXHIBITION AND WAITING
B-16	PARTY AND CELEBRATION
B-17	LITERATURE AND SNACK CAFE
B-18	ARTS SHOP
B-19	ROUND TABLE
B-20	MINI BAR
B-21	PANORAMIC VISION

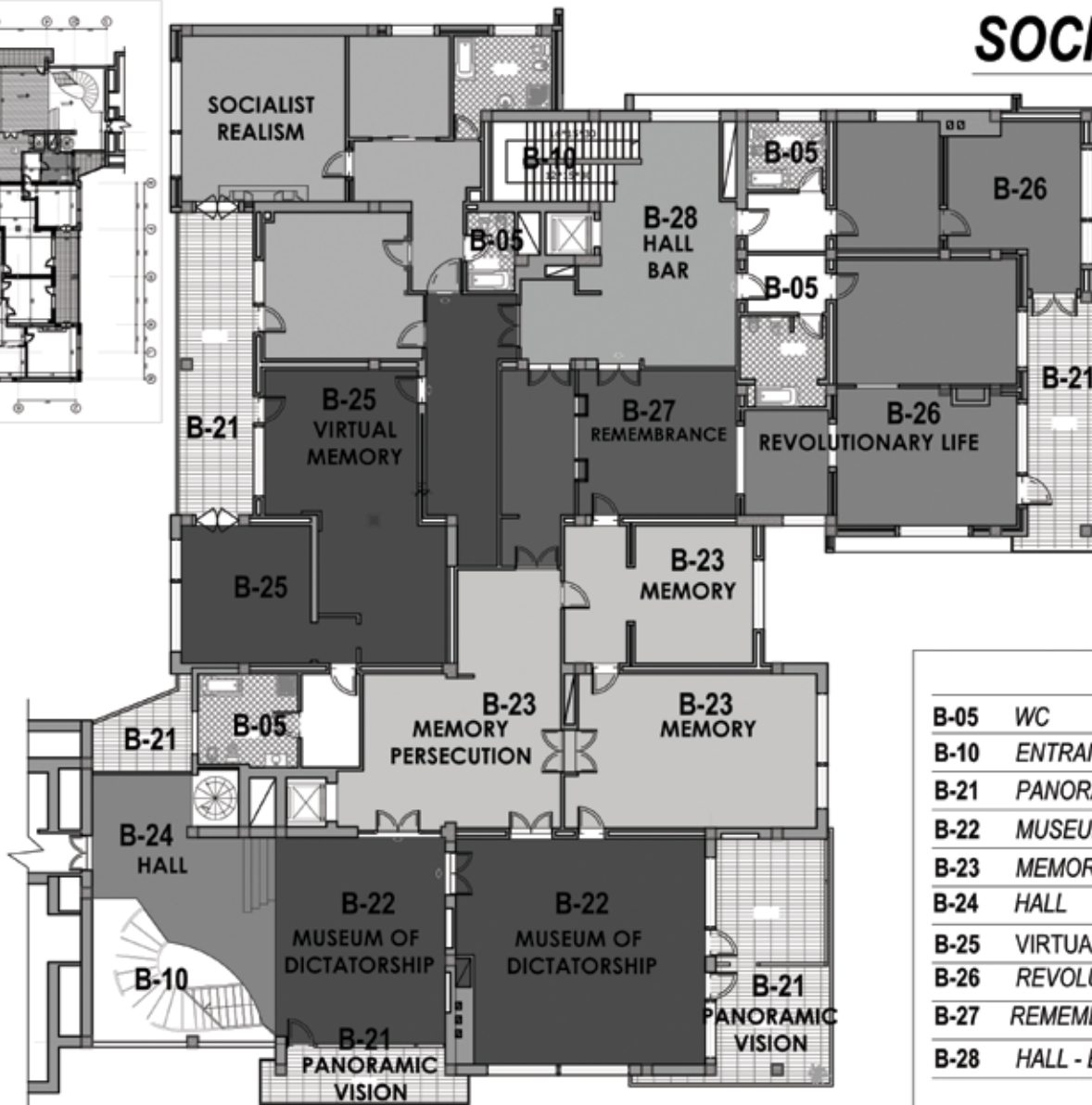
# SOCIALISM PERIOD

## FIRST FLOOR PLAN ENVER'S VILA 31

Sc. 1:200

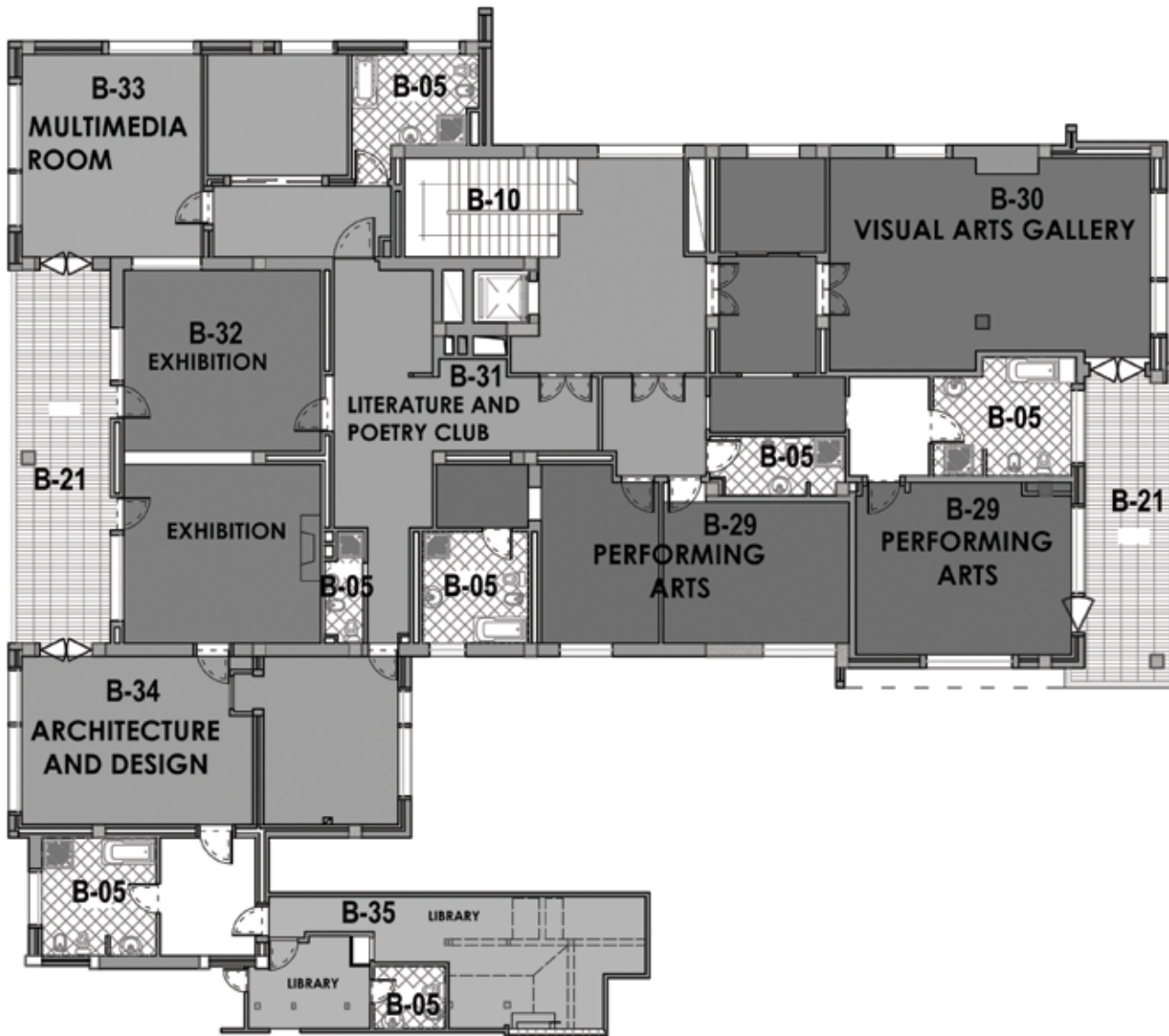


FIRST FLOOR PLAN



### LEGENDS

B-05	WC
B-10	ENTRANCE
B-21	PANORAMIC VISION
B-22	MUSEUM OF DICTATORSHIP
B-23	MEMORY - PERSECUTION
B-24	HALL
B-25	VIRTUAL MEMORY
B-26	REVOLUCIONARY LIFE
B-27	REMEMBRANCE
B-28	HALL - BAR



# CULTURAL HOUSE

## SECOND FLOOR PLAN

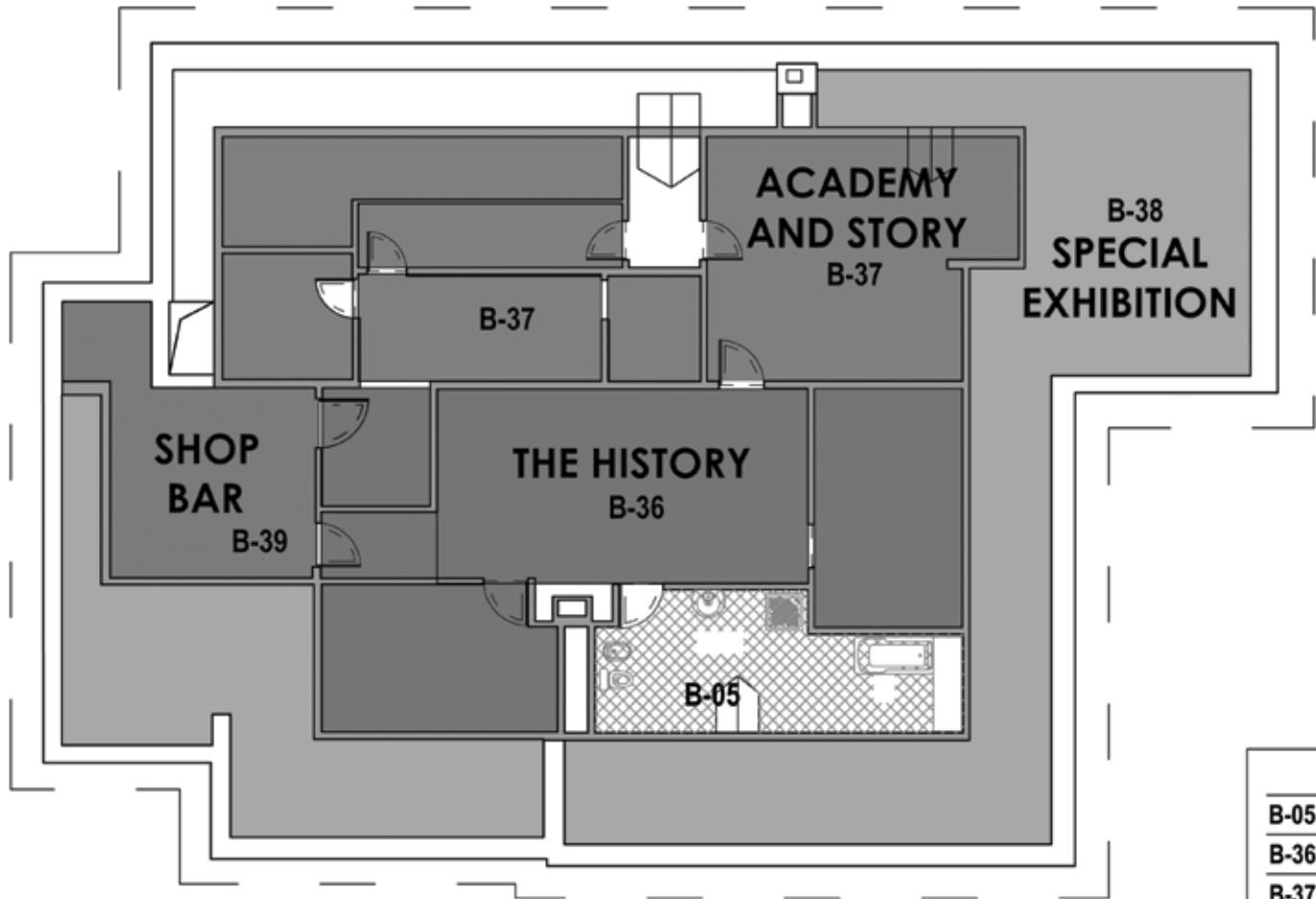
ENVER'S VILA 31

Sc. 1:200



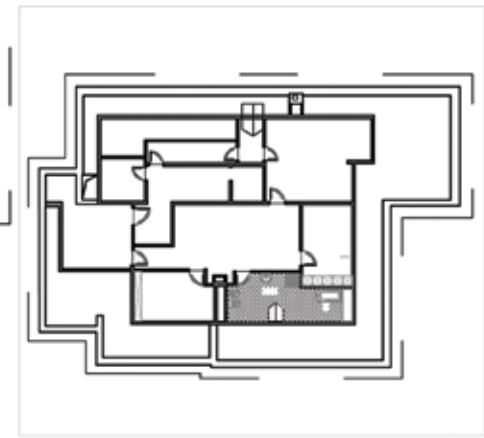
### LEGENDS

B-05	WC
B-10	ENTRANCE
B-21	PANORAMIC VISION
B-29	PERFORMING ARTS
B-30	VISUAL ARTS GALLERY
B-31	LITERATURE AND POETRY CLUB
B-32	EXHIBITION
B-33	MULTIMEDIA ROOM
B-34	ARCHITECTURE AND DESIGN
B-35	LIBRARY



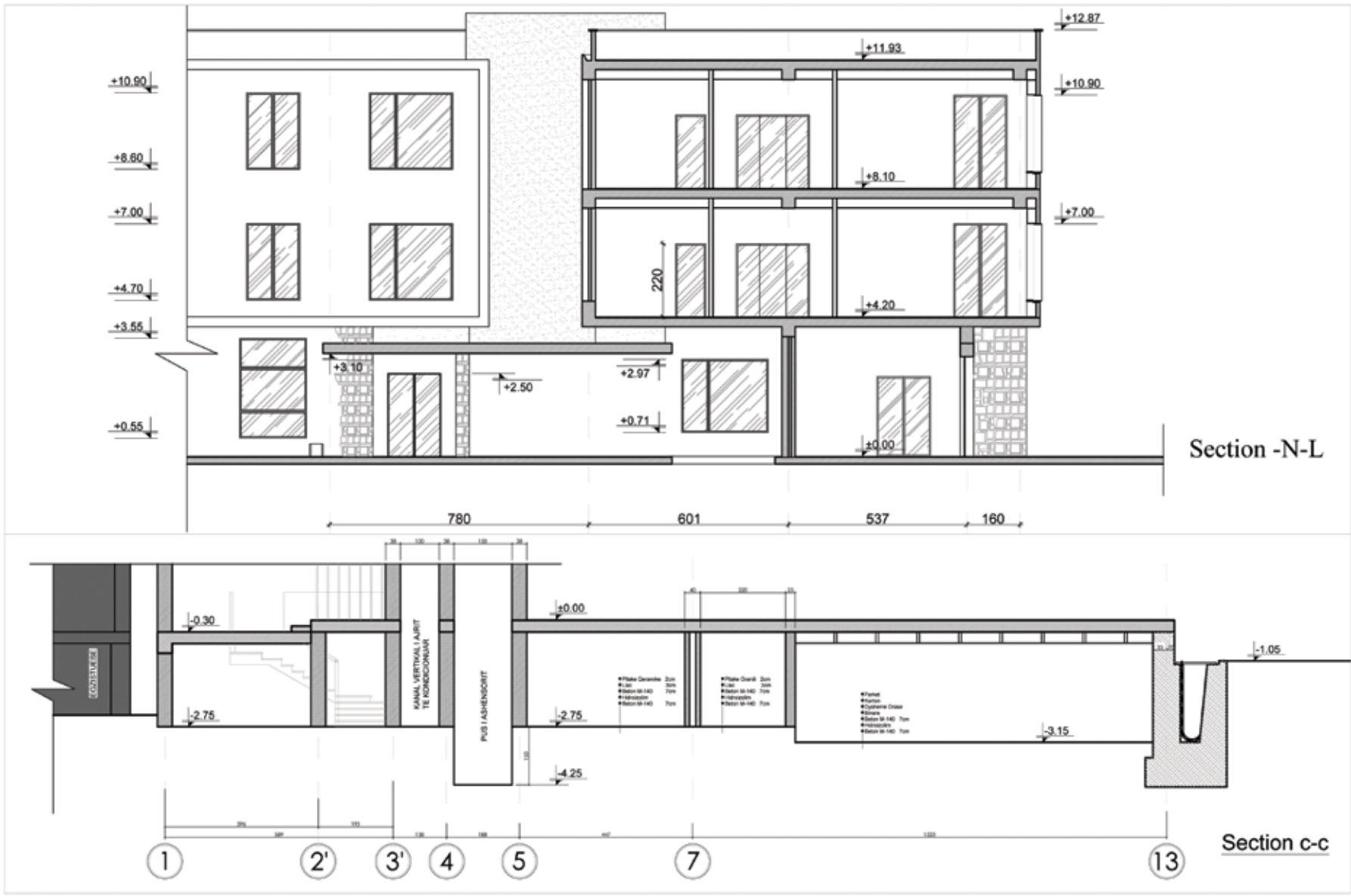
# HISTORY

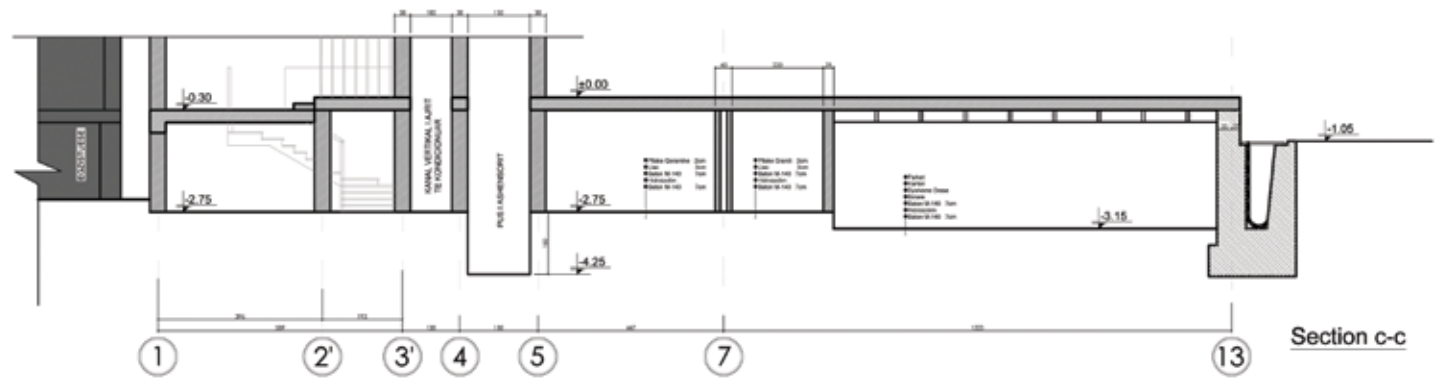
**THIRD FLOOR PLAN  
ENVER'S VILA 31**  
Sc. 1:200



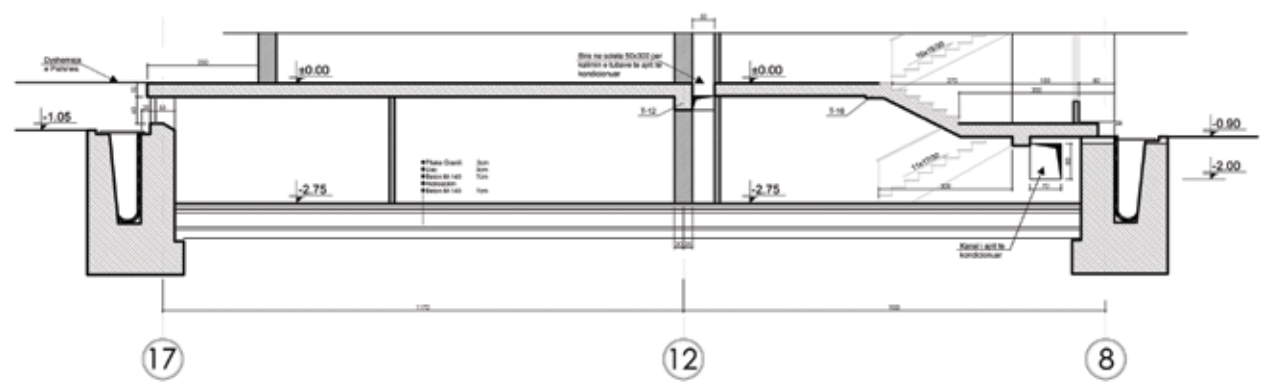
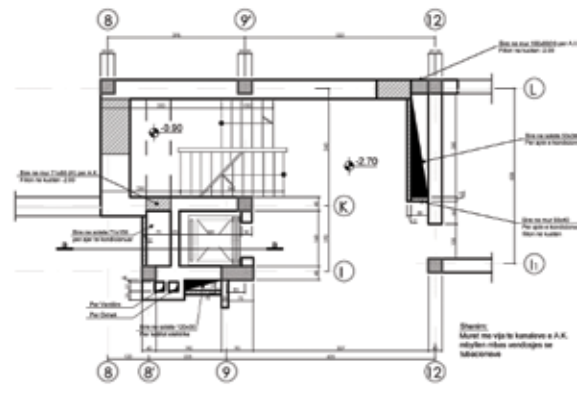
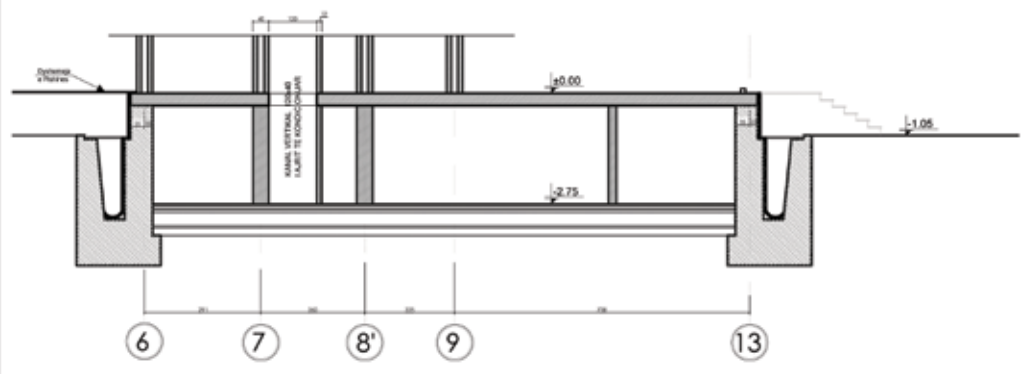
## LEGENDS

B-05	WC
B-36	THE HISTORY
B-37	ACADEMY AND STORY
B-38	SPECIAL EXHIBITION
B-39	SHOP BAR





Section c-c



# EX. FACTORY MECHANICAL “ENVER”

## The Factory

LIGHT INDUSTRIES CRAFT ARTISANS

## Project 4



# SITE LOCATION

# EX MECHANICAL FACTORY "ENVER"



EXISTING FOTO



ADRIAPOL INSTITUTE

COMMERCE  
 CINEMA  
 ART GALLERY  
 EXPOSE  
 CREATING  
 LEARNING  
 THINKING  
 PROFESSIONAL SCHOOL  
 PASSION  
 EXHIBITION



THE SITE  
 SITUATED ALONG "KAVAJA STREET"  
 IS BETWEEN THE "21 DHJETORI" CROSSROADS AND PALACE WITH ARROW

THE AREA

ZONA "A"	14.000 mq
ZONA "B"	22.000 mq
TOTAL AREA	36.000 mq

Location: Tirana  
 Design: The FACTORY  
 Chronology: Design 2014  
 Dimensional Data: 36.000 mq  
 Structure: **ADRIAPOL INSTITUTE**



**ACCESS AND CIRCULATION -**

**EX MECHANICAL FACTORY "ENVER"**

PROGRAM  
CONCEPT  
KEY-  
WORDS

COMMERCIAL  
 CINEMA  
 ART GALLERY  
 EXPOSE  
 PARKING  
 PROFESSIONAL-CAFFE  
 ATTELIE  
 DOING  
 LEARNING  
 THINKING  
 PROFESSIONAL-SCHEMA  
 GREEN SPACE

**1.-The MECHANICAL FACTORY**

Light Industries-Craft-Artisans

**The Industries**

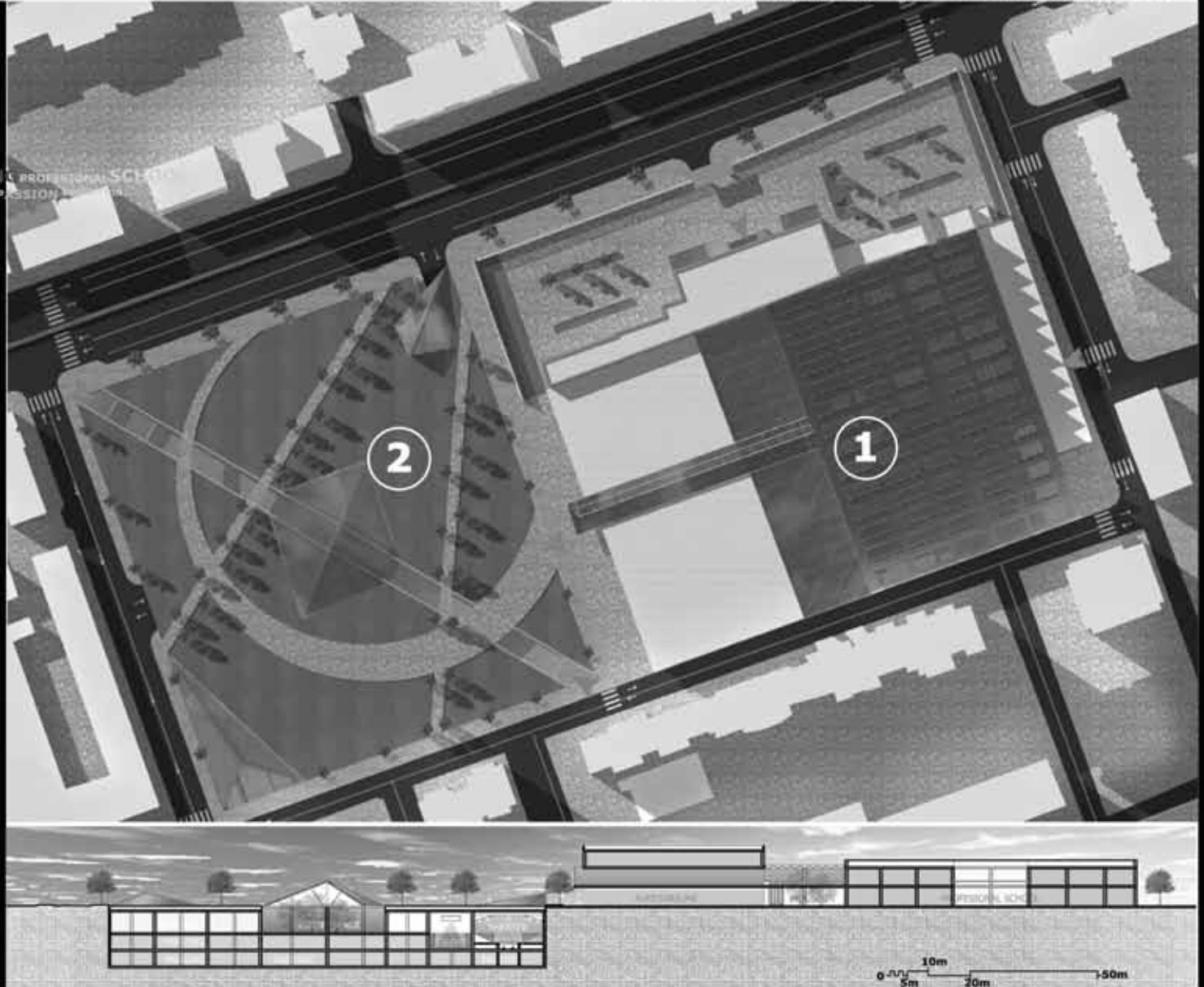
- Visual and Performing Arts
- Cultural Heritage
- Tourism
- Creative Industries
- Creative Economy
- Entrepreneurship

**Museum**

- Museum of Industries
- Production Laboratory
- Professional Academy
- Language Production Laboratory

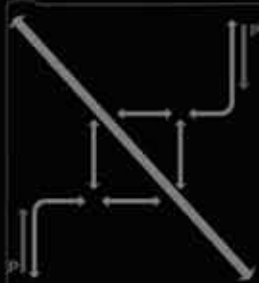
**2.-POLIFUNCTIONAL CENTER**

Location: Tirana  
 Design: The FACTORY  
 Chronology: Design 2014  
 Dimensional Data: 36.000 mq  
 Structure: **ADRIAPOL**  
**INSITUTE**



## UNDERGROUND FLOOR

### INTERACTIVE CIRCULATION (ANDERGROUND FLOOR)



### PROGRAM DISTRIBUTION

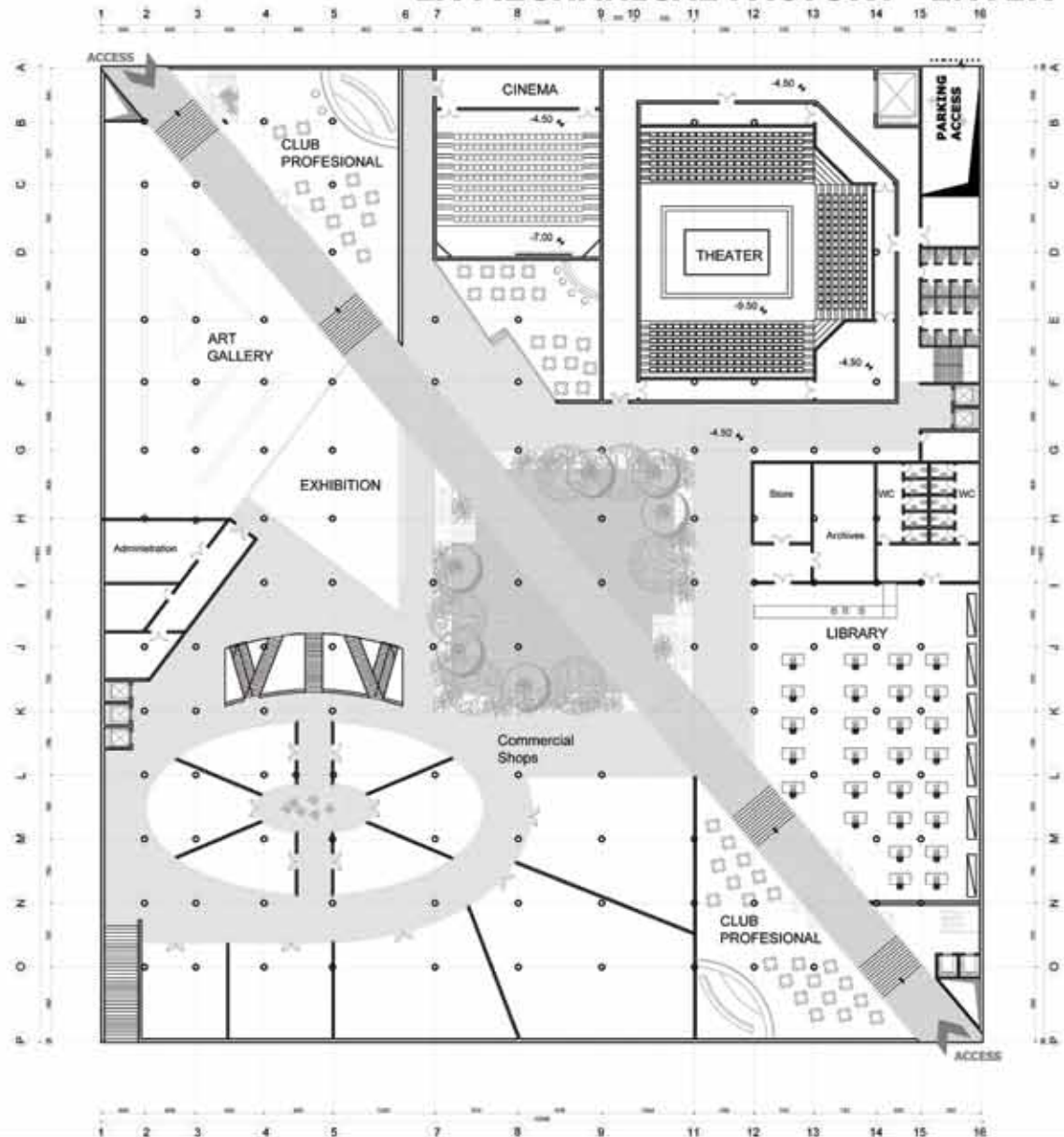


CINEMA  
COMMERCE / TRADE / MARKET  
BIBLIOTHEC  
ARTS-GALERY  
PROFESSIONAL-CAFFE  
HOLL & GREEN SPACE  
PARKING

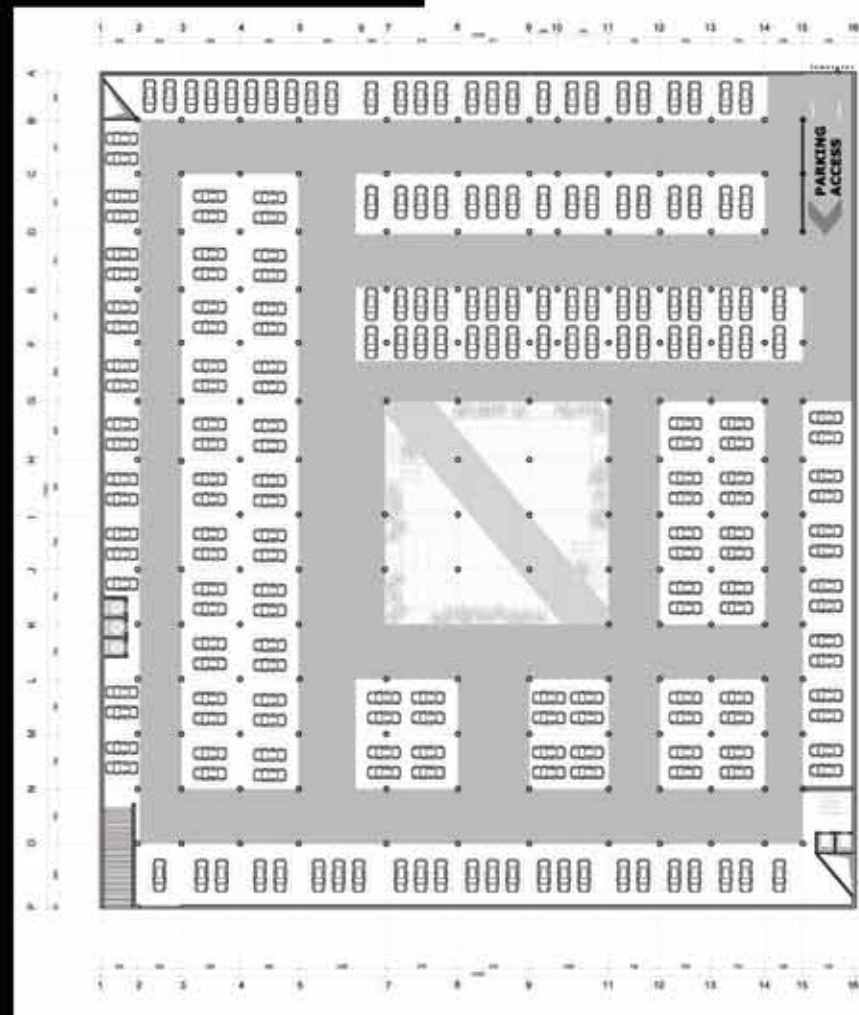
Location: Tirana  
Design: The FACTORY  
Chronology: Design 2014  
Dimensional Data: 36.000 mq  
Structure: **ADRIAPOL**

**INSITUTE**

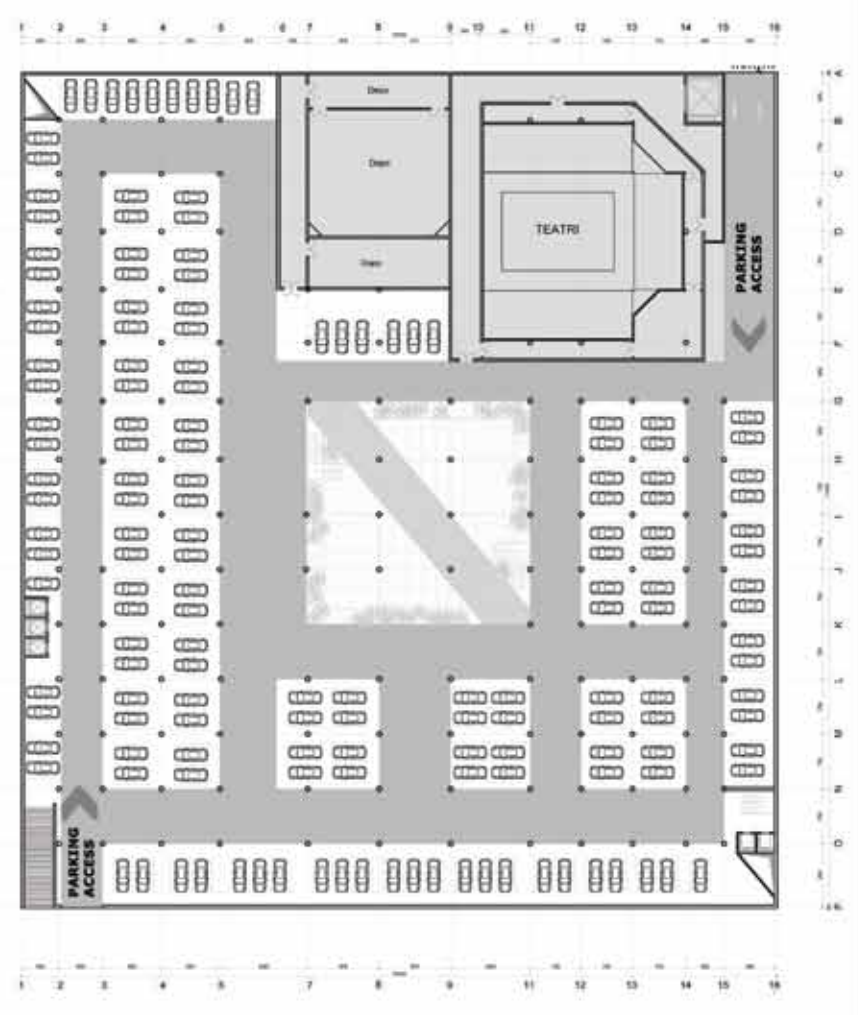
## EX MECHANICAL FACTORY "ENVER"



### UNDERGROUND FLOOR



### EX MECHANICAL FACTORY "ENVER"



**LEVEL -3**

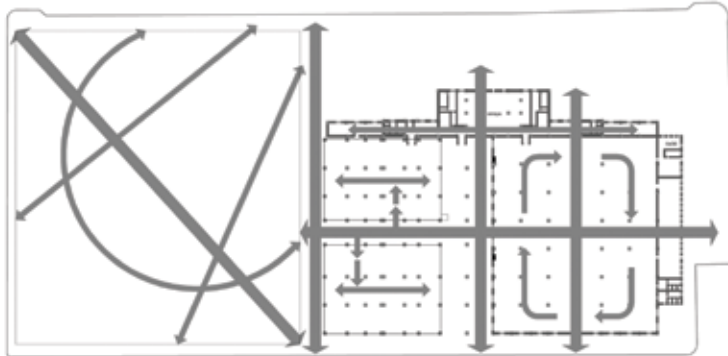
**LEVEL -2**

Location: Tirana  
Design: The FACTORY  
Chronology: Design 2014  
Dimensional Data: 36.000 mq  
Structure: **ADRIAPOL**  
**INSITUTE**

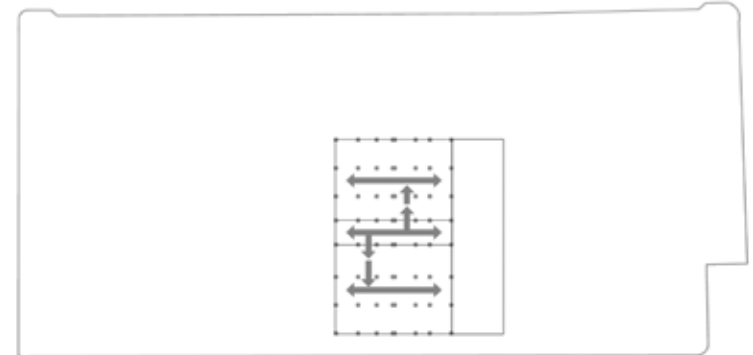
## PROGRAM DISTRIBUTION AND CIRCULATION

## EX MECHANICAL FACTORY "ENVER"

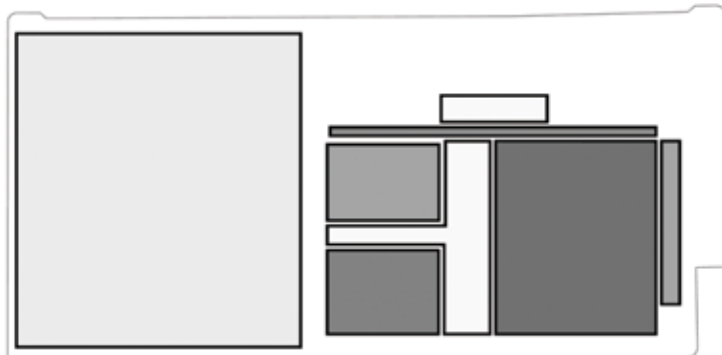
INTERACTIVE CIRCULATION (GROUND FLOOR)



INTERACTIVE CIRCULATION (SECOND FLOORS)

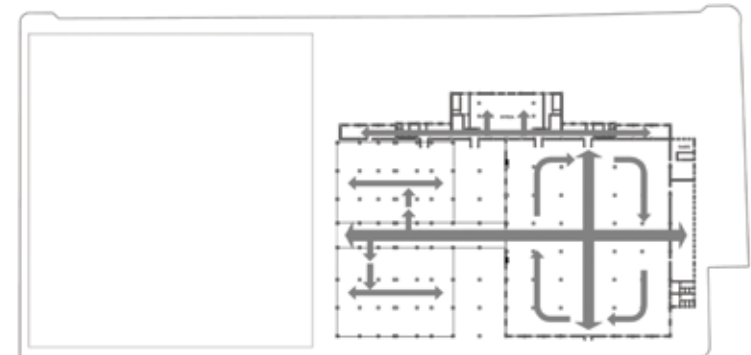


PROGRAM DISTRIBUTION



PROFESSIONAL SCHOOL  
ATELIE  
ADMINISTRATION  
EXHIBITION  
GALLERY & MUZE  
GREEN SPACE

INTERACTIVE CIRCULATION (UPPER FLOORS)



Location: Tirana  
Design: The FACTORY  
Chronology: Design 2014  
Dimensional Data: 36.000 mq  
Structure: **ADRIAPOL**  
**INSITUTE**

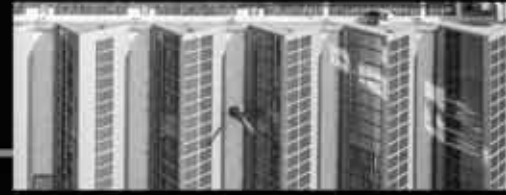
VIEWS

EX MECHANICAL FACTORY "ENVER"



INSIDE VIEWS

Location: Tirana  
 Design: The FACTORY  
 Chronology: Design 2014  
 Dimensional Data: 36.000 mq  
 Structure: **ADRIAPOL**  
**INSITUTE**



SOLAR PANELS

## VIEWS

## EX MECHANICAL FACTORY "ENVER"

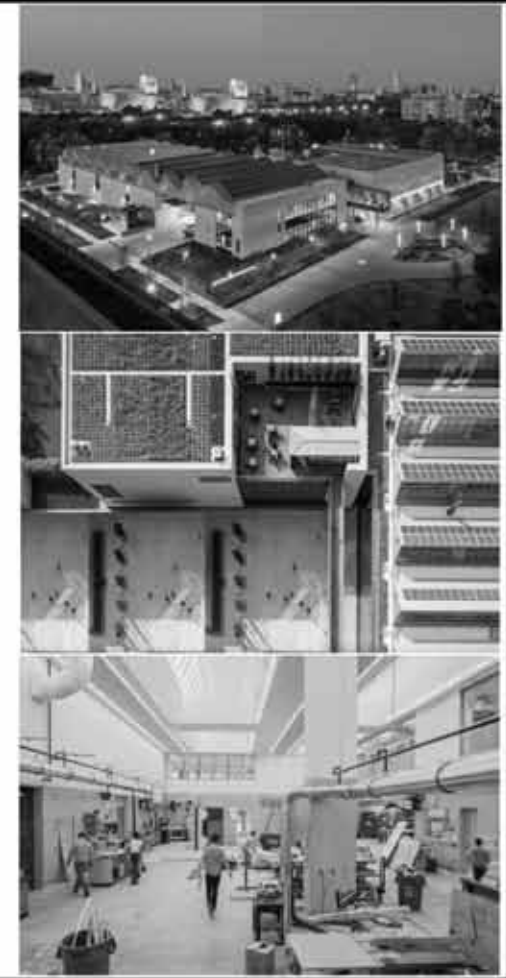
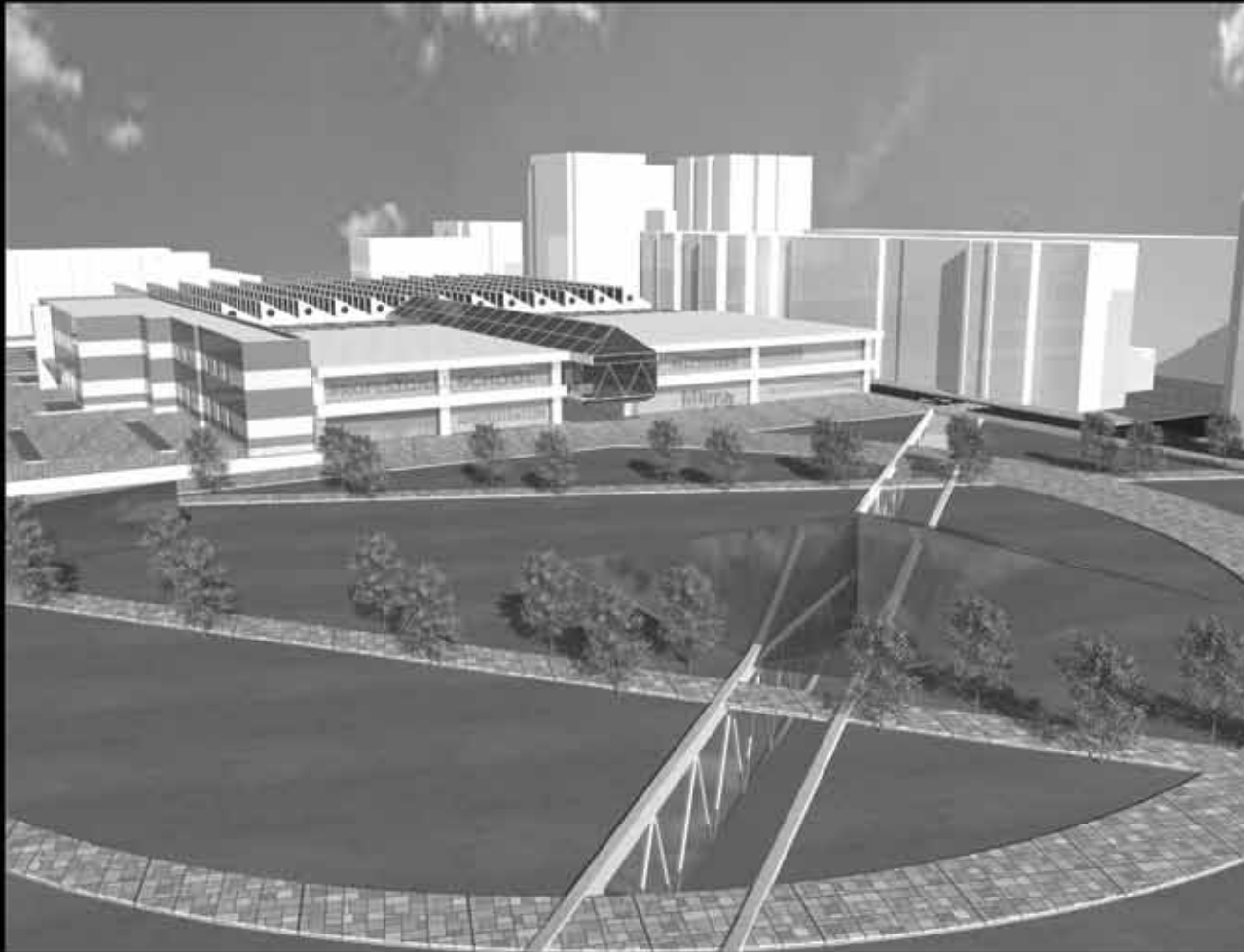


Location: Tirana  
 Design: The FACTORY  
 Chronology: Design 2014  
 Dimensional Data: 36.000 mq  
 Structure: **ADRIAPOL**  
**INSITUTE**

**INSIDE VIEWS**  
 PROFESIONAL CLUB

**VIEWS**

**EX MECHANICAL FACTORY "ENVER"**

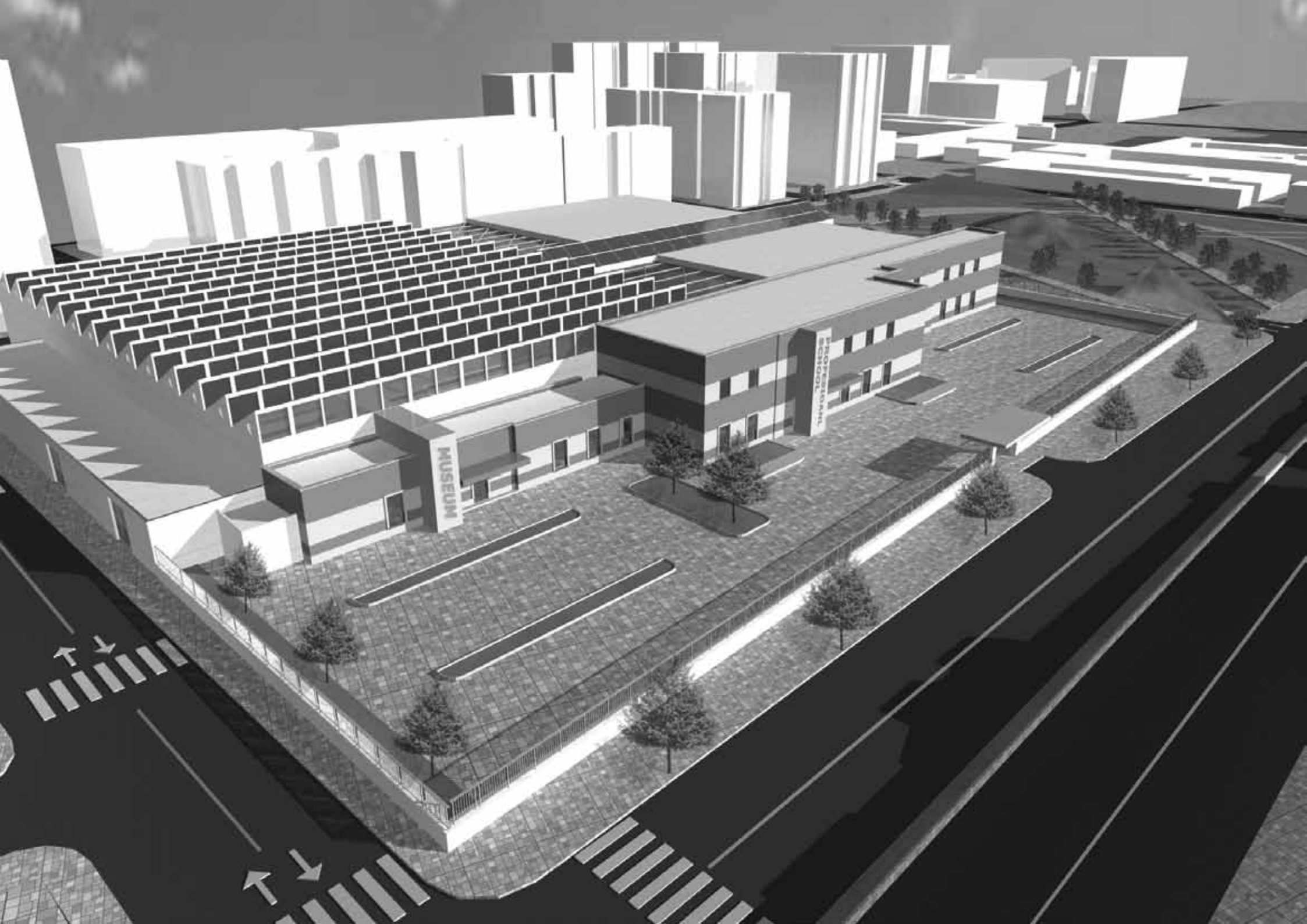


*Location:* Tirana  
*Design:* The FACTORY  
*Chronology:* Design 2014  
*Dimensional Data:* 36.000 mq  
*Structure:* **ADRIAPOL**  
**INSITUTE**



**INSIDE VIEWS**  
SAME BUILDING





# HYDROTECHNIC LABORATORY

## ARENA

### Project 5

# CREATIVE CLUSTER

# ARENA



Education



Commerce / Trade / Market



Craft / Fashion



ITC / Communication



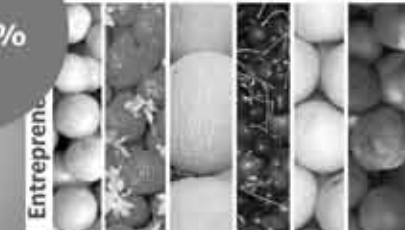
Academy



Recreation



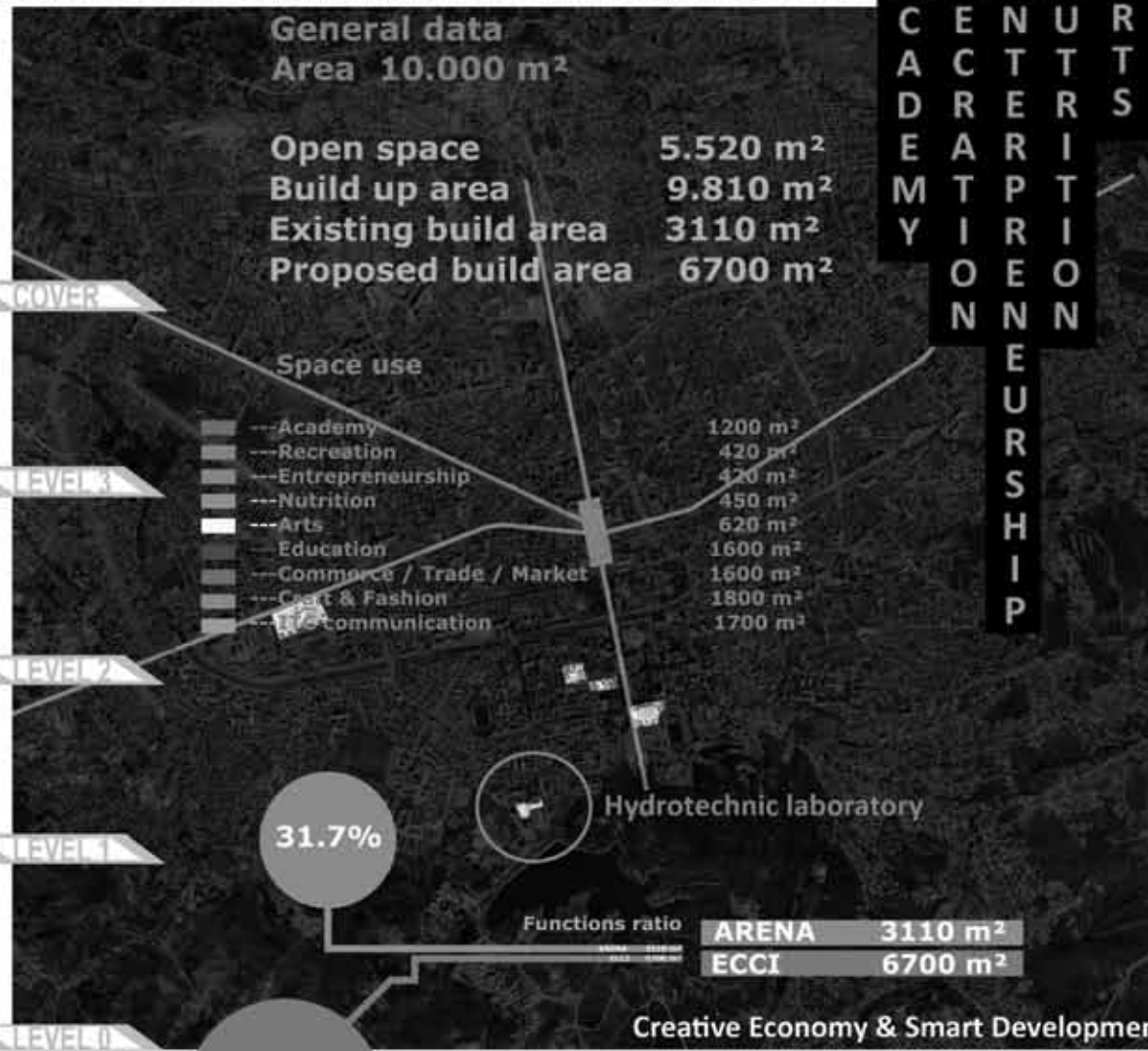
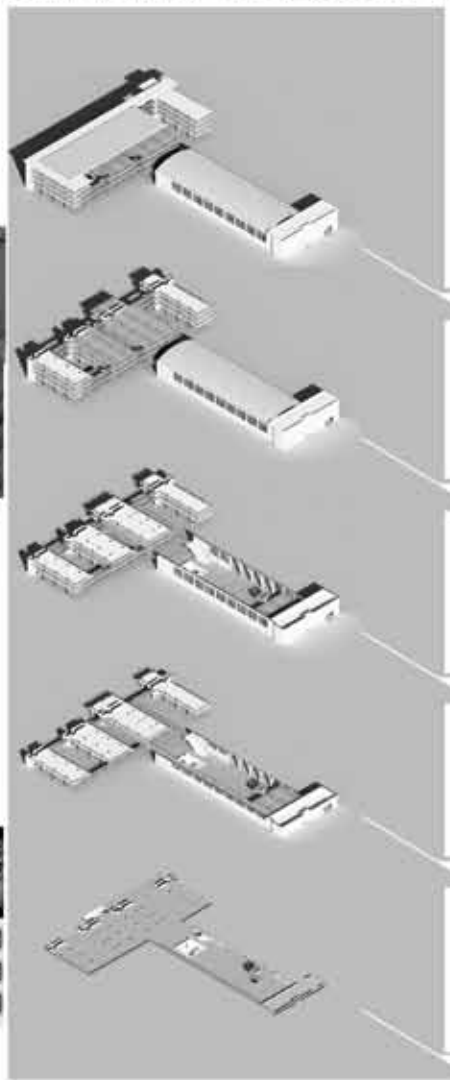
Entrepreneurship



Nutrition



Arts



CENTERS  
ACTORS  
DEPARTMENTS  
MOTION  
YOUNG  
ONLINE  
ENTREPRENEURSHIP

# PROGRAM CONCEPT KEY-WORDS



Education



Commerce / Trade / Market



Craft / Fashion



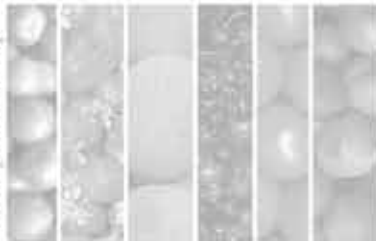
ITC / Communication



Academy



Entrepreneurship



Nutrition



Arts

LEARNING EXPOSE  
CREATE  
DOING LEARNING  
LEISURE EXPOSE LEARNING CULTURAL  
COMMERCE EXPOSE THINKING PASSION LIFE STYLE  
PRODUCE  
SELL DEDICATION  
EXPOSE COMMUNICATION

# PROGRAM DISTRIBUTION

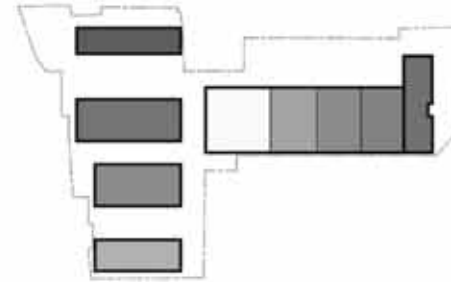


**EDUCATION**  
**COMMERCE / TRADE / MARKET**  
**CRAFT & FASHION**  
**ITC-COMUNICATION**



Functions ratio

ARENA	3110 m <sup>2</sup>
ECCI	6700 m <sup>2</sup>



INTERACTIVE CIRCULATION (UPPER FLOORS)

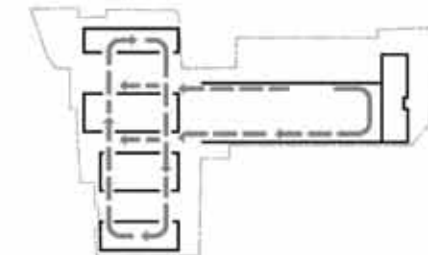
**ACADEMY**  
**RECREATION**  
**ENTREPRENEURSHIP**  
**NUTRITION**  
**ARTS**



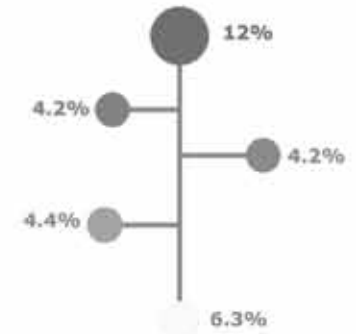
**General data**  
**Area 10.000 m<sup>2</sup>**

Craft / Fashion

<b>Open space</b>	<b>5.520 m<sup>2</sup></b>
<b>Build up area</b>	<b>9.810 m<sup>2</sup></b>
<b>Existing build area</b>	<b>3110 m<sup>2</sup></b>
<b>Proposed build area</b>	<b>6700 m<sup>2</sup></b>



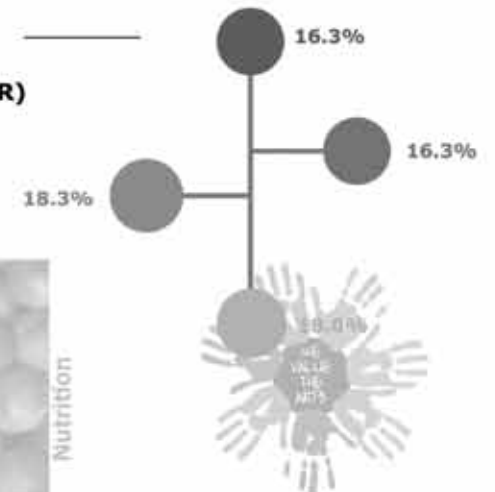
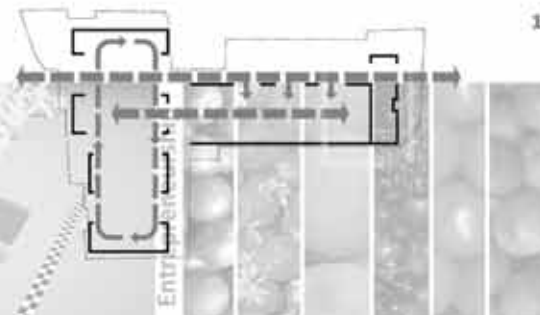
INTERACTIVE CIRCULATION (GROUND FLOOR)



**Space use**

ITC / Communication

Academy	1200 m <sup>2</sup>
Recreation	420 m <sup>2</sup>
Entrepreneurship	420 m <sup>2</sup>
Nutrition	450 m <sup>2</sup>
Arts	620 m <sup>2</sup>
Education	1600 m <sup>2</sup>
Commerce / Trade / Market	1600 m <sup>2</sup>
Craft & Fashion	1800 m <sup>2</sup>
ITC communication	1700 m <sup>2</sup>



# 3-D LEVEL EXPLOSION & IMAGES



Education

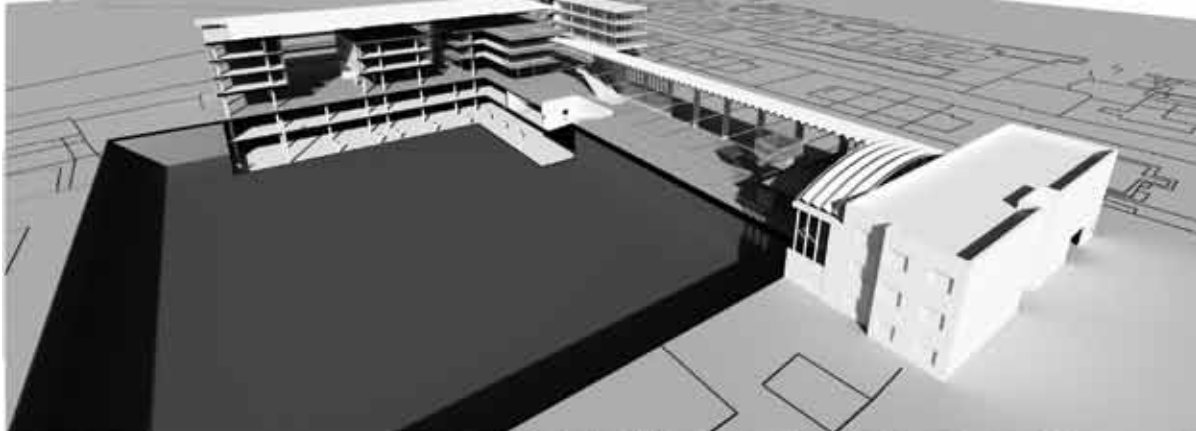


Commerce / Trade / Market

The program is an important input in these requalifying scenarios.

In this specific case the use of the programmatic concept is clear and hosted in the existing and charming structure of the hydro-technic laboratory and further developed in the proposed structures. The together of the mixed use activities are pushed out to fulfill the area needs and to create an educative, productive and consume ambiance. The principal key word of this concept is the education, the learning of e productive process, the professional training, and all this is supported by all the other functions.

The ground floor is an open plan layout that hosts all the entrainment and consuming activities. Again the ground floor is advertising the products which are created and produced in the structure. The mixed use activities are essential in such high density part of the city.



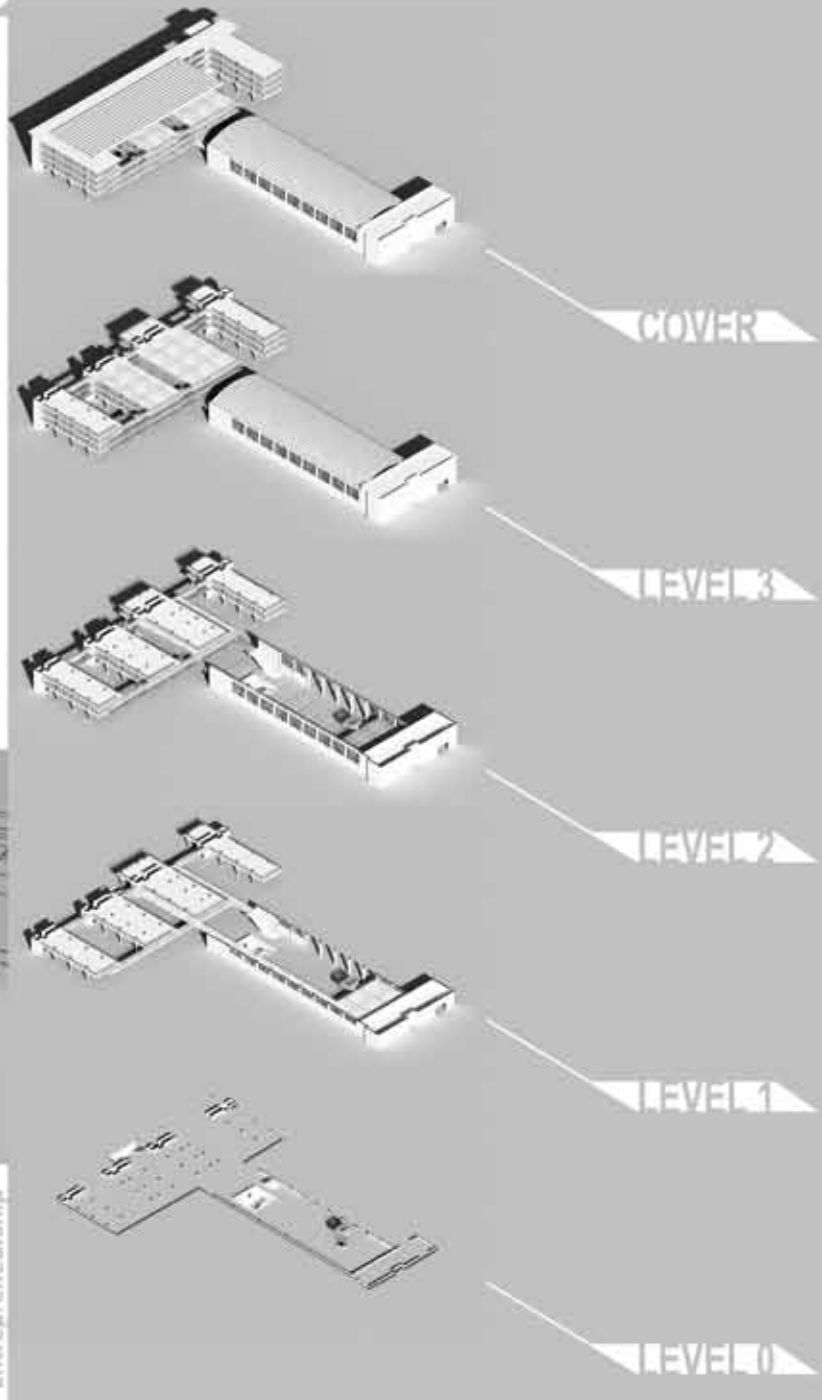
Academy



Recreation



Entrepreneurship



# FLY THROUGH IMAGES



Education



Commerce / Trade / Market



Craft / Fashion



ITC / Communication



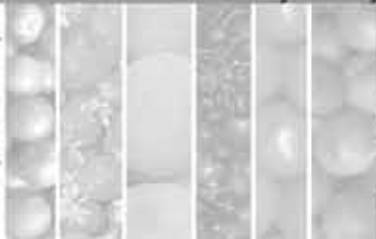
Academy



Recreation



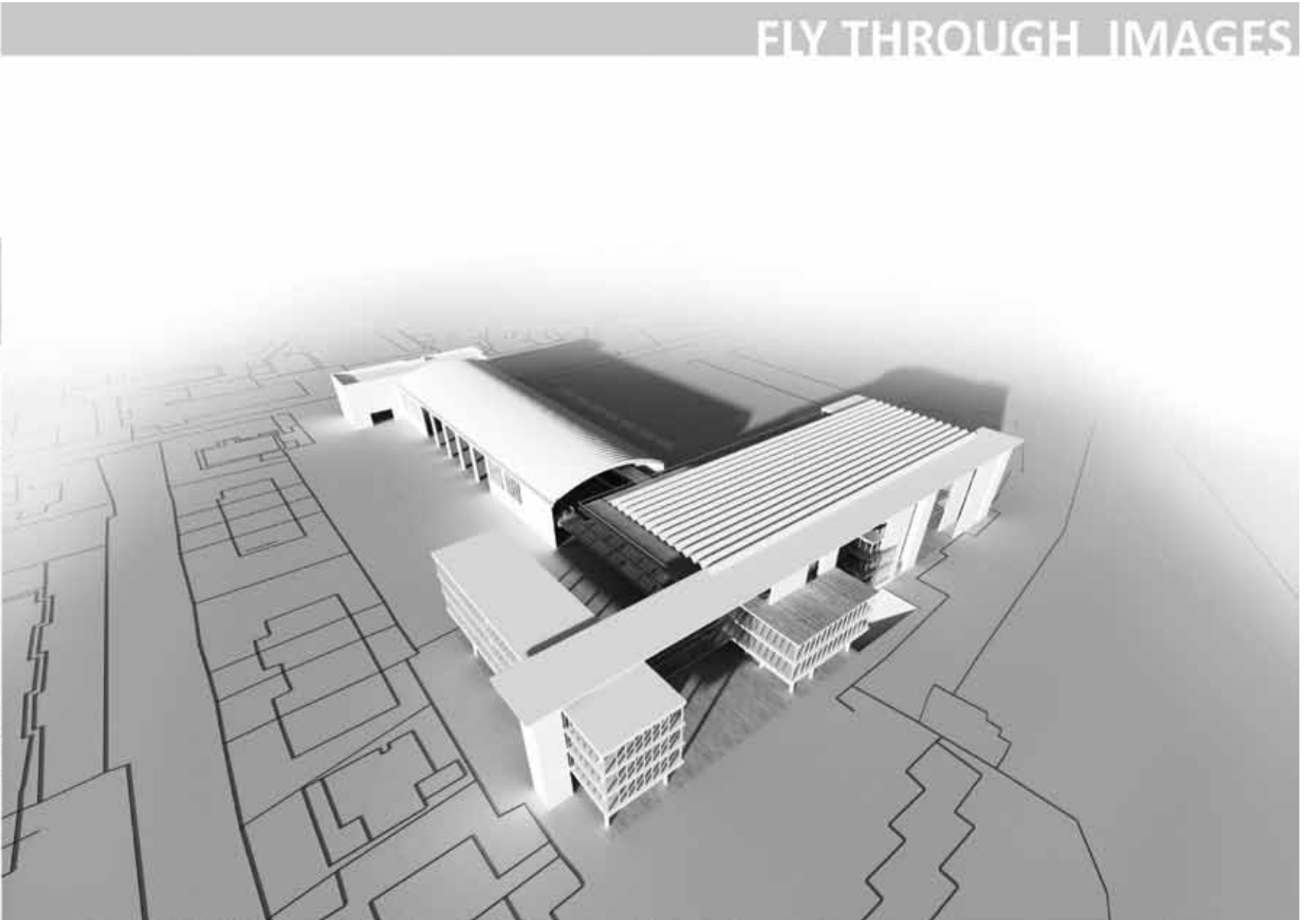
Entrepreneurship



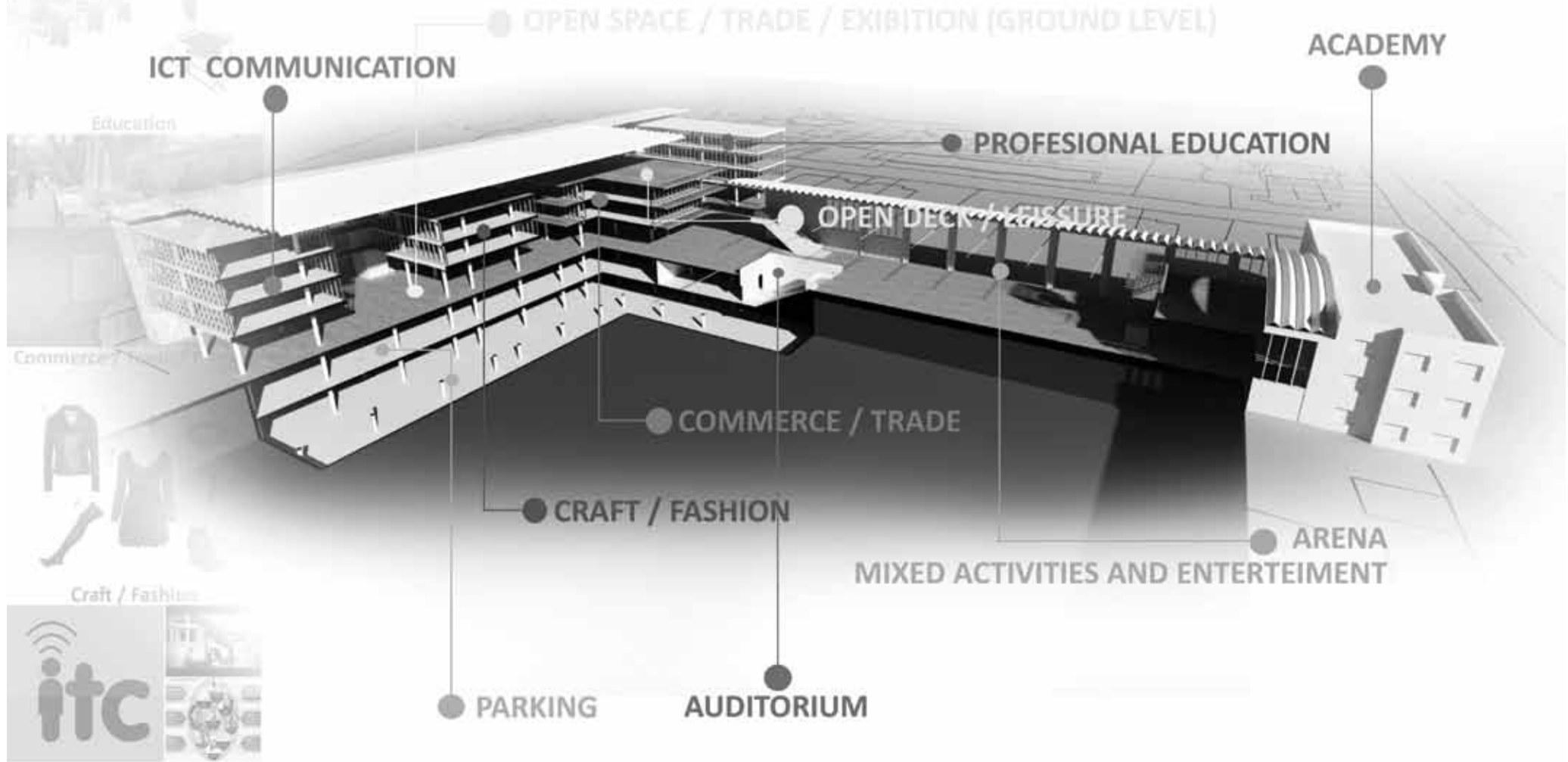
Nutrition



Arts



# 3-D PROGRAMATIC SECTION



ITC / Communication



Academy



Recreation



Entrepreneurship



Nutrition



Arts



# 3-D IMAGES



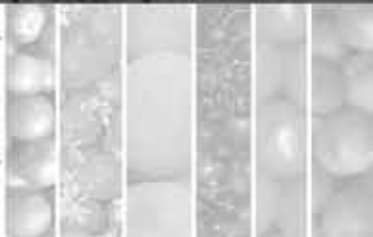
Academy



Recreation



Entrepreneurship



Nutrition



ARTS

DYNAMO COMPLEX

OLIMPIC VILLAGE

Project 6

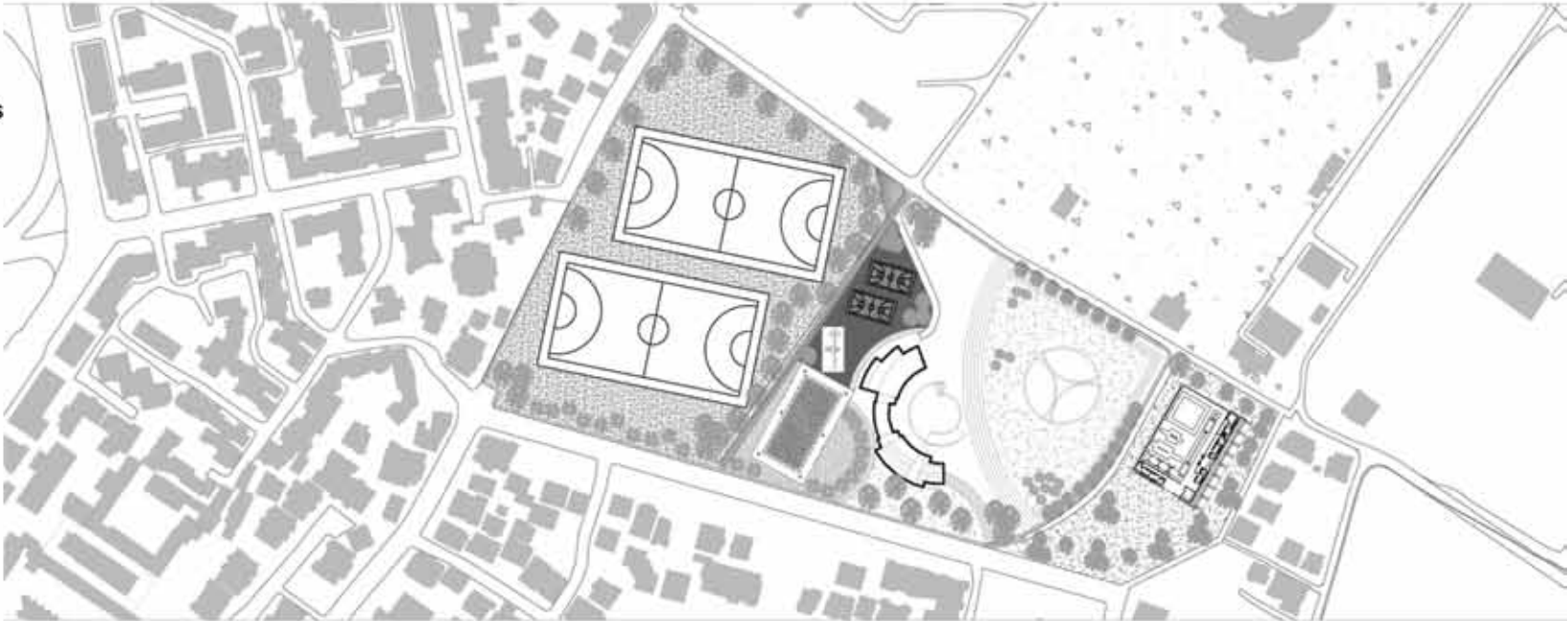
# OLYMPIC VILLAGE



WELLNESS EMOTIONAL CAMPING  
OLYMPIC VILLAGE FESTIVAL  
OLYMPIC GAMES HOUSE GAMES  
FITNESS CENTER ARENA  
RECREATION CENTER

# OLYMPIC VILLAGE

LIFESTYLE  
 OLYMPIC VILLAGE  
 FITNESS CENTER  
 RECREATION CENTER  
 WELLNESS EMOTIONAL CAMPING  
 FESTIVAL  
 OLYMPIC GAMES  
 HOUSE GAMES  
 ARENA



## Design Process

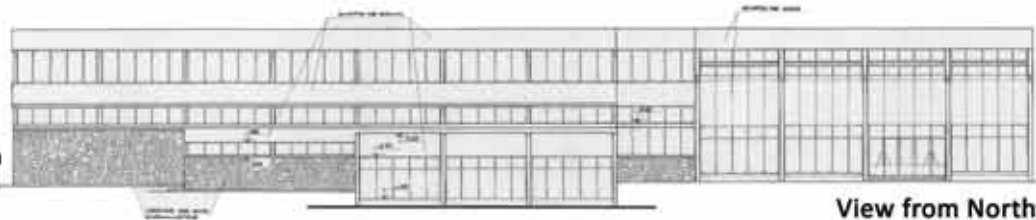


Interactive Circulation Ground Floor

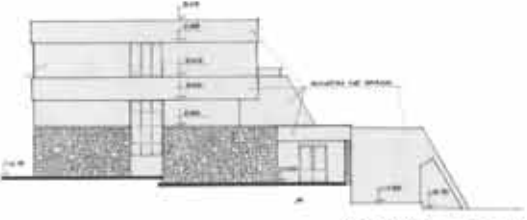
## Programma Distribution



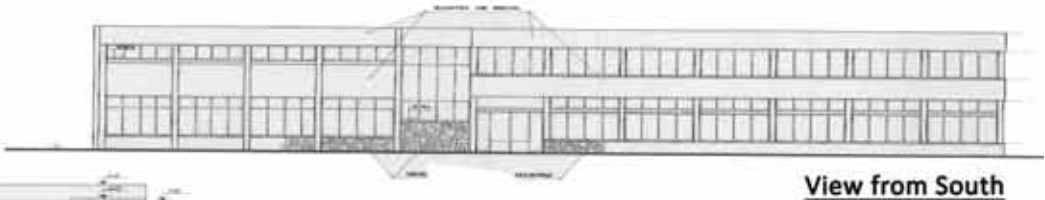
Wellness Emotion  
 Lifestyle  
 Sport  
 House Games  
 Sport Center  
 Camping  
 Childhood



View from North



View from East



View from South



View from West

# OLYMPIC VILLAGE

## Philosophy

### THE WOODS AND DUNES



type 1: the meadow



type 2: the wood



type 3: small hills



type 4: big tree

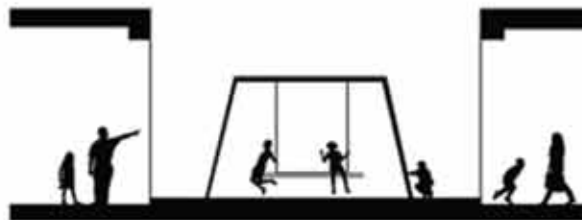
### THE HOLES



type 1: water



type 2: roses bushes



type 3: the swing

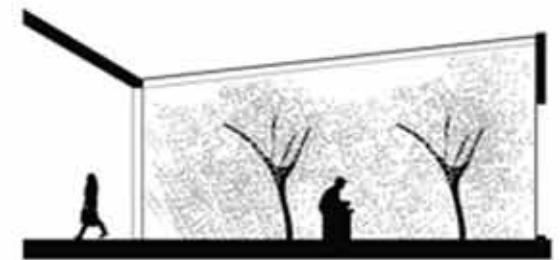
### THE INTIMATE GARDEN



type 1: hawthorn



type 2: the travel



type 3: Childhood

# MILITARY TYPOGRAPHY

## Project 7

# CREATIVE CLUSTER.....

CEP  
R X R  
E I O  
A B D  
T I U  
I T C  
V I T  
I O I  
T N O  
Y



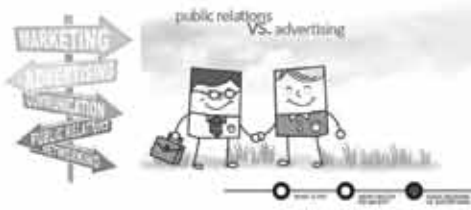
Printing / Publish / Graphics



Broadcasting / Film



Arts / Music



Advertising / PR

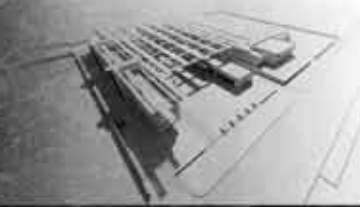
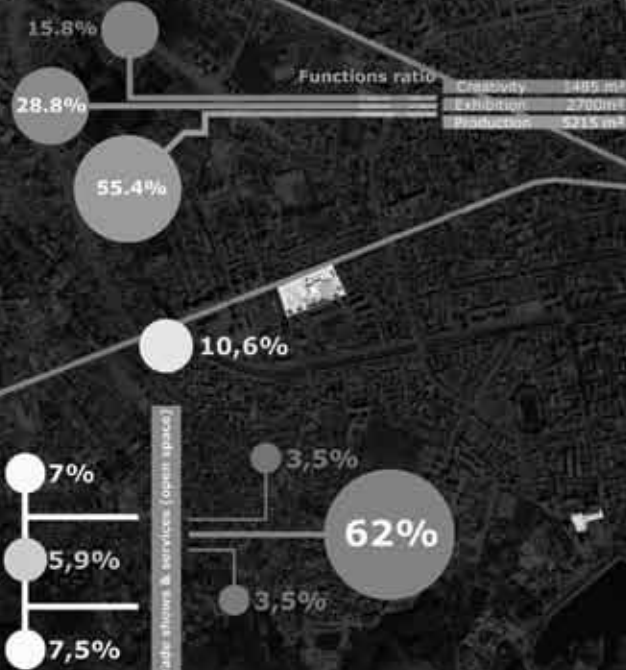
CREATIVITY AS AN ECONOMIC FACTOR...

TRADE SHOWS  
ALLIANCE  
PRINTING & PUBLISHING  
GRAPHICS

## Space use

Printing, publishing and graphics	4150 m <sup>2</sup>
Broadcasting and film	230 m <sup>2</sup>
Arts and music	400 m <sup>2</sup>
Advertising & PR	470 m <sup>2</sup>
Architecture & Design	500 m <sup>2</sup>
Trade shows & services (open space)	2700 m <sup>2</sup>
Information & Communication Technologies	240 m <sup>2</sup>
Facilities (bar, restaurants, ect.)	710 m <sup>2</sup>

military typography



Creative Economy & Smart Development



Architecture / Design

Information Communication Technology



Trade shows

# CREATIVE CLUSTER.....TYPOGRAPH

**General data**  
**Area 20.000 m<sup>2</sup>**

Open space 11.600 m<sup>2</sup>  
 Build up area 8.400 m<sup>2</sup>  
 Existing build area 5.200 m<sup>2</sup> (already in use 1700 m<sup>2</sup>)  
 Proposed build area 3.200 m<sup>2</sup>

## Space use

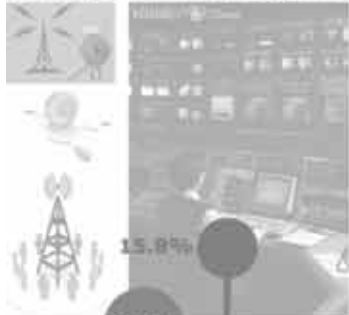
---Printing, publishing and graphics	4150 m <sup>2</sup>
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---Trade shows & services (open space)	2700 m <sup>2</sup>
---Information & Communication Technologies	240 m <sup>2</sup>
---Facilities (bar, restaurants,ect.)	710 m <sup>2</sup>

## Functions ratio

Creativity	1485 m <sup>2</sup>
Exhibition	2700 m <sup>2</sup>
Production	5215 m <sup>2</sup>



Printing / Publish / Graphics



Broadcasting / Film



15,8%

28,8%

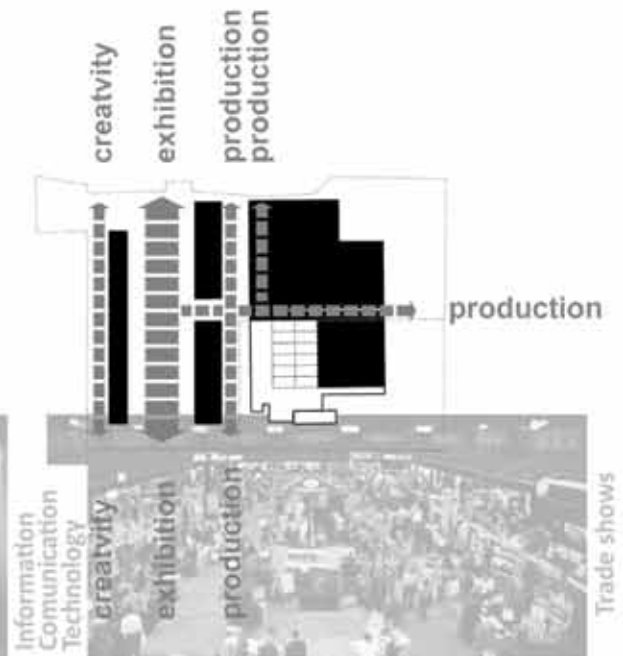
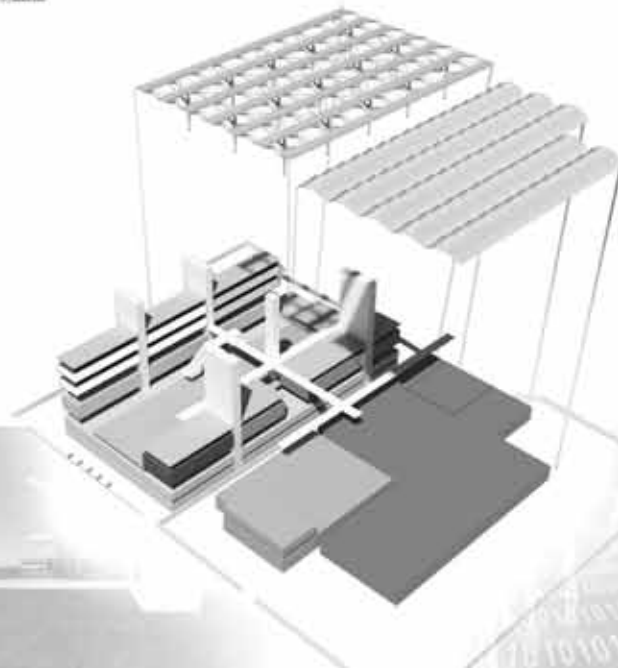
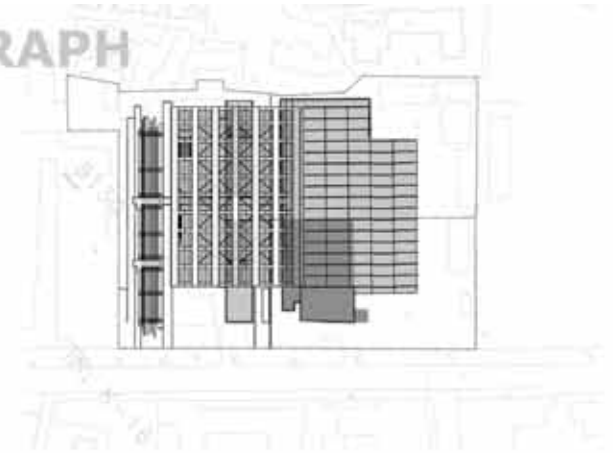
55,4%

3,5%

62%

Trade shows & services (open space)

Advertising / PR



Trade shows





Printing / Publish / Graphics

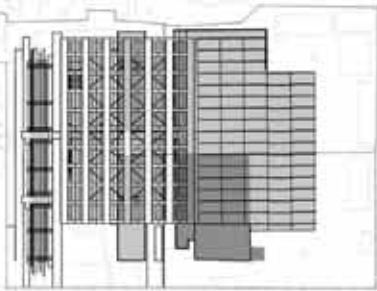


Broadcasting / Film



Arts / Music

The open plan makes possible for all businesses housed in this structure to have a physical communication. The use of this open space between the buildings and the program distribution makes a visual and physical communication that improves the synergy of these activities.

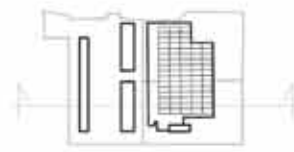
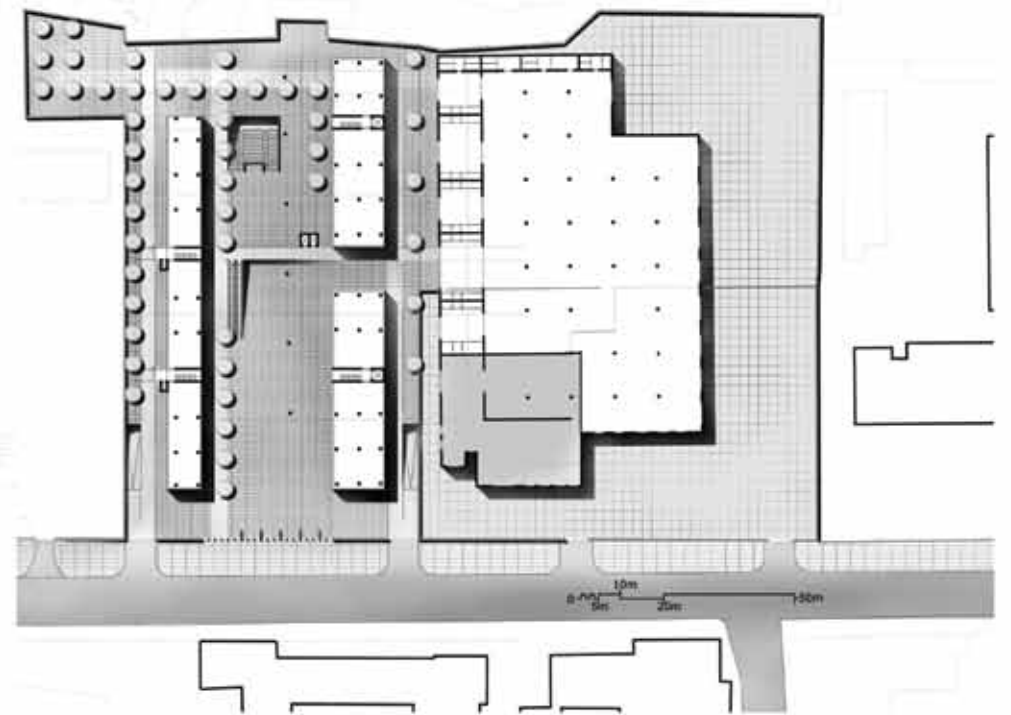


The expositive space helps advertising the activities, such as creativity and production. By removing the urban barriers and the presence of the "Gallery" created by the roof, this spot becomes an interesting site to visit in the Albanian business contest. The lack of walls and spaces created, arouse a curiosity in understanding an industrial production. In short, the entire product, from conception, production to advertising take place under the same roof, the roof becomes a refuge that brings together all functions into a single one, and at the same time creates walkable and friendly pedestrian spaces.

### CREATIVITY AS AN ECONOMIC FACTOR...

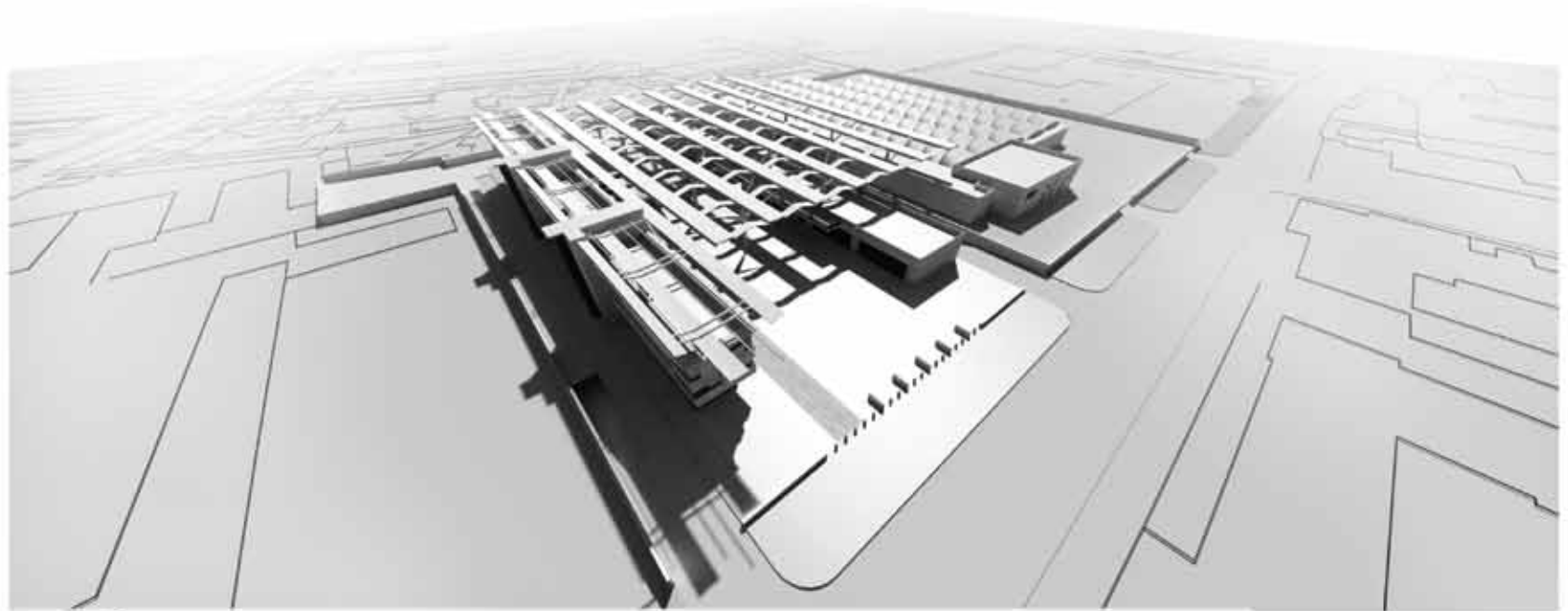


Ground floor layout



# 3-D Aerial view

The aerial view in this virtual visualization makes clear the concept how the “roof” stick together the different function and buildings in this business district, and at the same time shows the clear contest of the proposed structure towards the existing building structure and characteristics.



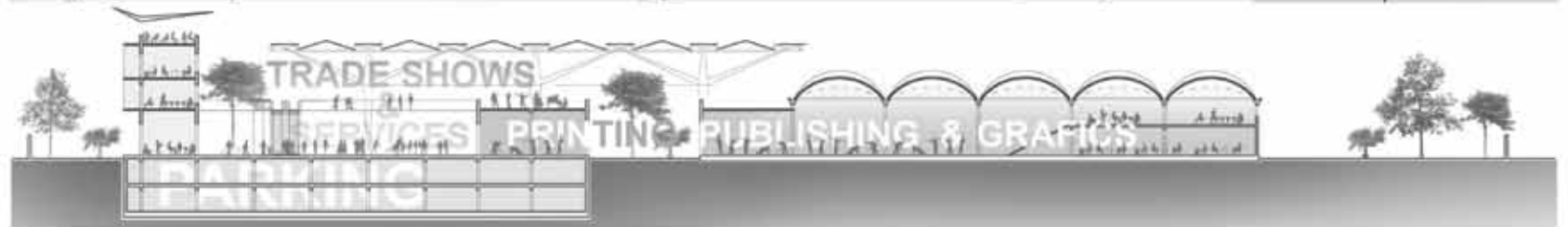
Printing / Publish / Graphics



Broadcasting / Film



Arts / Music



Advertising / PR



Architecture / Design



Information  
Communication  
Technology



Trade shows



Printing / Publish / Graphics



Broadcasting / Film



Arts / Music



Advertising / PR



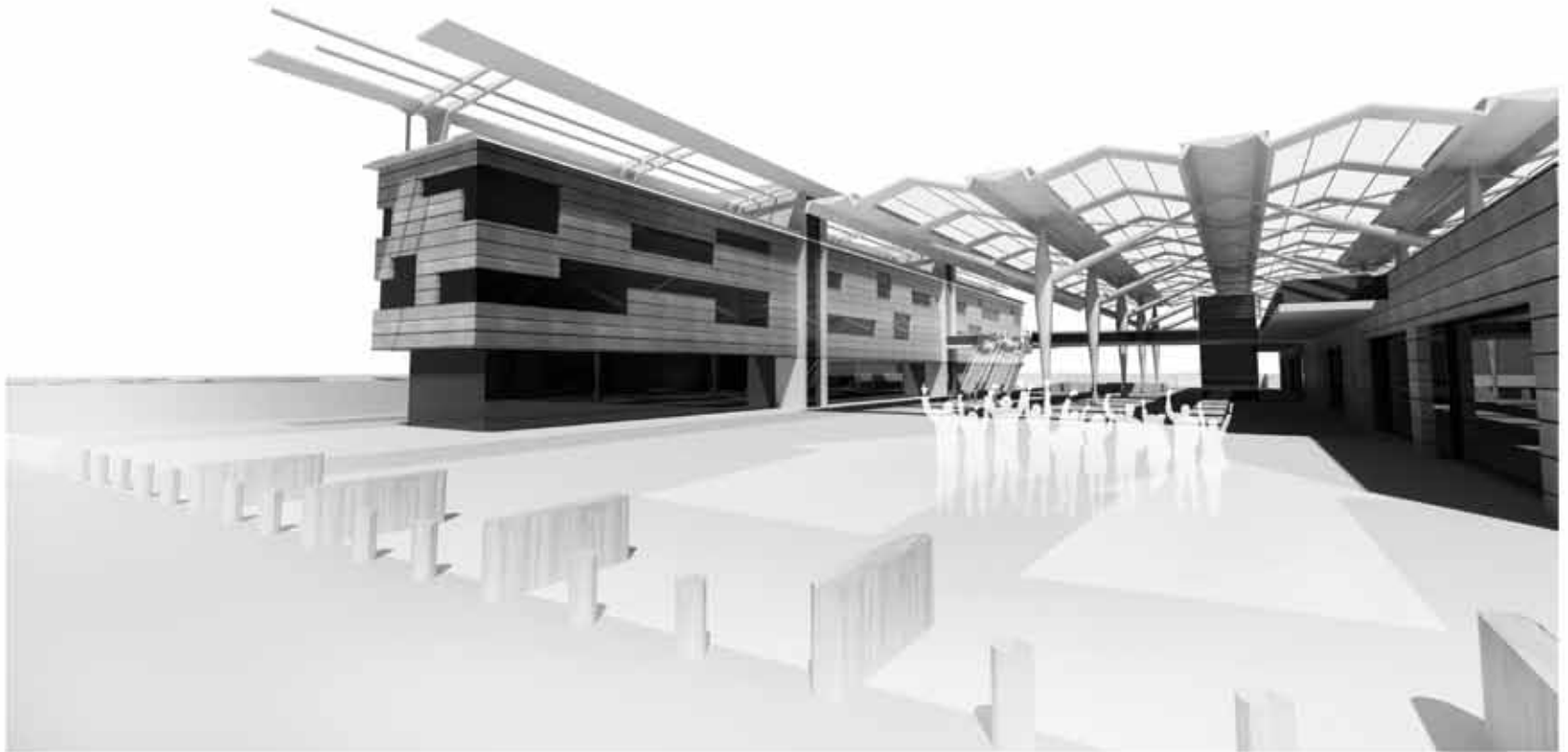
Architecture / Design



Information  
Communication  
Technology



Trade shows



3-D view



Printing / Publish / Graphics



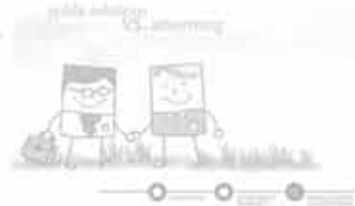
Broadcasting / Film



Arts / Music



ICT



Advertising / PR



Architecture / Design



Information  
Communication  
Technology



Trade shows





















# Reference ..... FORUM

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*Head of department of Architecture, UMB*

**Anjeza Llubani**

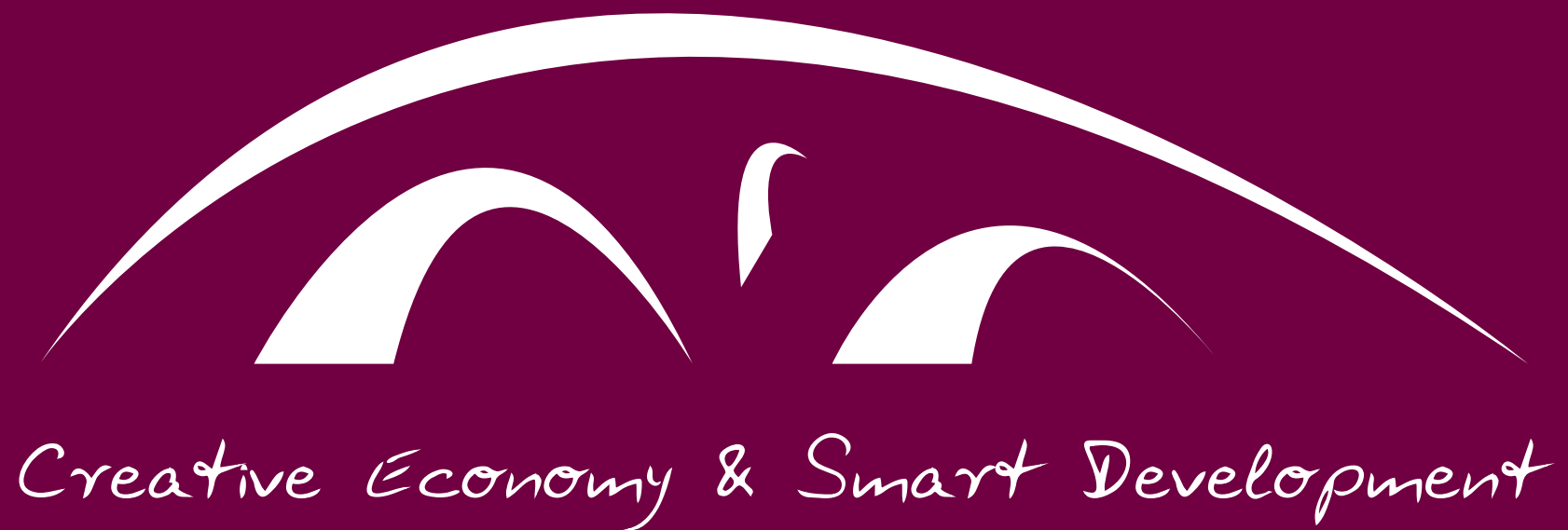
*Coordinator of Department of Architecture, UMB*

**Oltion Luga**

*Architecture Project, UMB*

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