

2018 
EUROPEAN YEAR
OF CULTURAL
HERITAGE
#EuropeForCulture

TANDEM
EUROPE

REPORT

BASHKË

let's create our spaces!

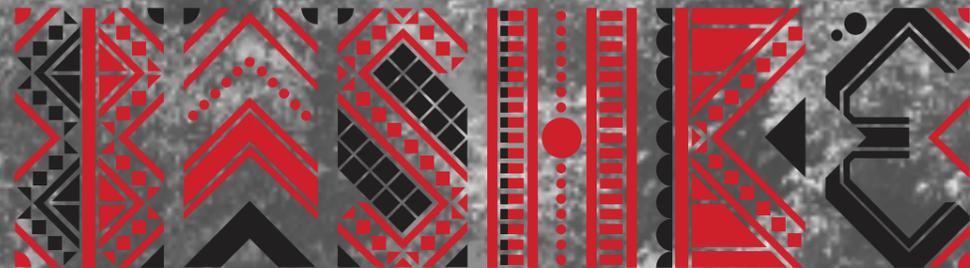
9th - 16th september 2018

Cjirokastra - Albania



"It was a strange city, and seemed to have been cast up in the valley one winter's night like some prehistoric creature that was now clawing its way up the mountainside. Everything in the city was old and made of stone, from the streets and fountains to the roofs of the sprawling age-old houses covered with grey slates like gigantic scales..."

From Chronicle of Stone
by Ismail Kadare, born in Gjirokastra
1936



Bashkë: let's create our spaces! is the project born in 2017 thanks to the successful meeting between the **Rete delle Case del Quartiere APS** (Turin - Italy) and the **Gjirokastra Fundacioni** (Albania). The project is part of the international exchange program **Tandem for Culture - Tandem Europe**. We want to promote the participation of local communities through the exchange of knowledge and know-how between organizations, in order to regenerate empty and abandoned public spaces.



Tandem is not just a project, it is a learning process between two entities that chose to work together, to grow by learning from each other using the powerful tool of culture to bring social innovation to their communities. **Bashkë: let's create our spaces!** is participating to the **European Year of Cultural Heritage 2018**.

For more information:

www.retecasesdelquartiere.org/bashke-let-s-create-our-spaces
bashke@retecasesdelquartiere.org

The project is funded by **Tandem for Culture**, a network of cultural organizations all over Europe that aim to use culture to foster social change and bring innovation to communities. Tandem Europe is an initiative developed by **European Cultural Foundation** and **MitOst e.V.** together with **Fondazione Cariplo** with additional financial support from **Robert Bosch Stiftung** and **Stavros Niarchos Foundation**. It is implemented together with **4iS** (Aveiro, Portugal), **COMM'ON** (Athens, Greece) and **Ideas Factory** (Sofia, Bulgaria).

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What is Bashkë?

The word **Bashkë** means “together” in Albanian and perfectly explains the core of our project: building community together. How? Through art & crafts! In our project artists and locals will play a leading role by being involved in a process of mutual learning and sharing experiences, crossing borders, developing together a “place to be”.

With **Bashkë: let's create our spaces!** we use public art in order to regenerate public places where people can really feel at home, giving power to the communities. We had involve associations, local authorities, artisans and artists, who were invited to rethink some abandoned spaces in the historical center of Gjirokastra in Albania. Through an international call, artists, designers and architects took part in the **Bashkë Art Camp**: an artistic residency that took place from 9th to 16th September 2018 in the historical center of Gjirokastra, during which the participants developed public art projects together with local artisans, working in the textile industry, wood and stone. All the projects were presented during the **Slow Fest 2018 - Festa e Qifqisë** in the Old Bazar of Gjirokastra, on the 14th and 15th of September.



About us

The Gjirokastra Fundacioni

The Gjirokastra Foundation is an Albanian non-government and non-profit organization, established in 2001. Registered in the Court of Tirana in 2004, its mission is the sustainable development of the Albanian UNESCO World Heritage Site of Gjirokastra/Berat based on their cultural heritage.

The Gjirokastra Foundation is one of the prestigious not-for-profit organisations in Albania, which has demonstrated good examples of restoration and revitalisation of the built heritage in historic centres and in the region. In the recent years, the Gjirokastra Foundation has implemented activities and projects which have aimed:

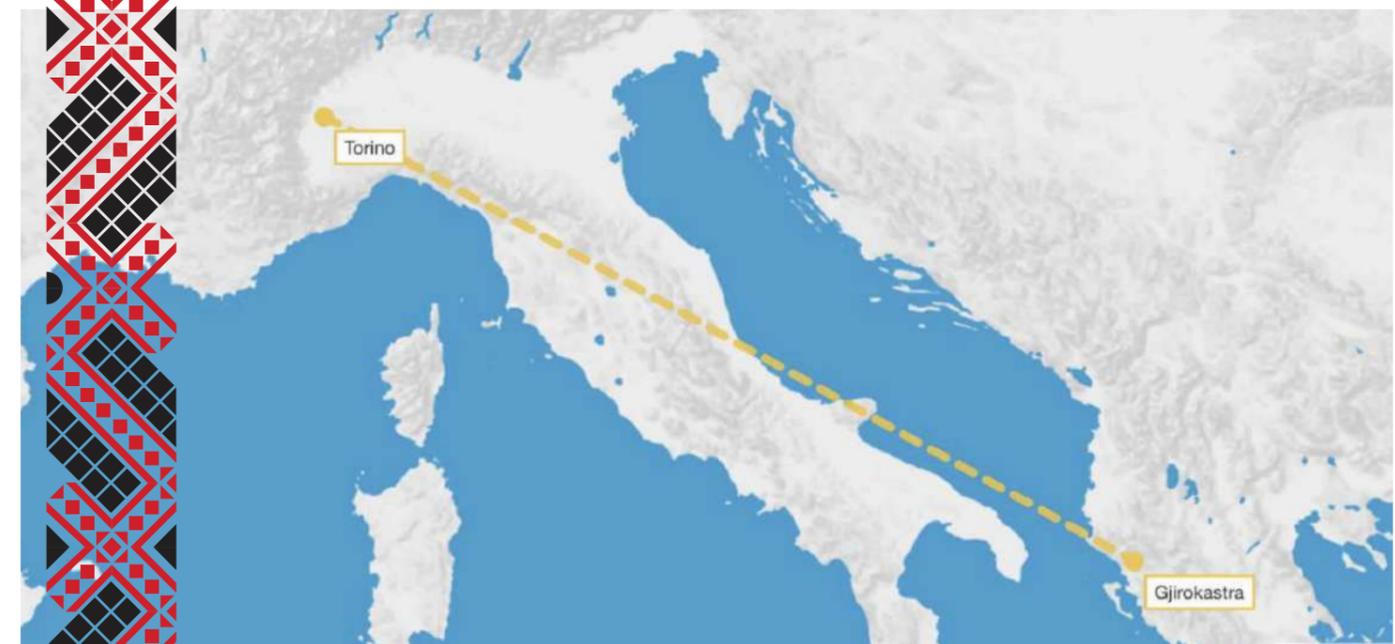
- to raise awareness and advocate, nationally and internationally, for the exceptional cultural values of Gjirokastra and Berat (UNESCO World Heritage Site inscription);
- to preserve and develop the built heritage and as well intangible heritage;
- to encourage sustainable economic regeneration, by supporting new cultural businesses and development of new attractions based on cultural heritage.



The Rete delle Case del Quartiere

The Rete delle Case del Quartiere APS is a network, based in Turin (Italy) born in 2012, made up of eight non-profit organisations. They manage open and public spaces placed in eight different districts, in which it is possible to express collective experiences through the actions of citizens' participation and self-organization.

They promote initiatives involving formal and informal group of citizens and associations, answering to social, cultural/intercultural and economical needs; developing practices of good neighbourhood and active citizenship.





The BASHKË team

Edvin Lamce

Edvin holds a degree in History from the University of Tirana (2000-2004) and completed the profile of Archaeology. During 2008 - 2009 he completed a two-year program in archaeological restoration, which was organized by the Department of Archaeology, Bologna University (Italy) in Albania. Currently, he is working as a project coordinator and researcher in various heritage preservation and development projects with a particular interest in cultural events, tourist attractions, museums, and sites.

Giulia Cerrato

Giulia is an architect based in Turin. She holds a BA in Architecture from the IUAV University of Venice and a MA in Landscape Architecture from the University of Genoa and Politecnico di Torino. Since 2010 her research is oriented towards the processes of self-determination of public space, experimenting co-design techniques (do-it-together) and self-construction with different collectives in Italy. During this years she has co-founded and developed different collectives and urban regeneration projects: Artieri, de:forma, Ecocamp - La casa del borgo, IN insieme in Piazza Livio Bianco, Invasioni creative. She works for the Agenzia per lo Sviluppo Locale di San Salvario Onlus (a local development agency) and for the Rete delle Case del Quartiere APS. She's part of Civicwise, an European network that develops civic devices and participatory urban planning.

Sara Zanini

Sara is an Italian professional in the field of heritage management. She holds a BA in Cultural Tourism and Foreign Languages from the University of Verona (Italy) and a MA in Cultural Heritage Studies from UCL (UK). She has been recently a Blue Book Trainee at the Directorate-General for Education and Culture (EAC) of the European Commission working in the Task Force for the European Year of Cultural Heritage 2018. Sara collaborates with the Cjirokastra Foundation with the implementation of projects on cultural heritage, experiential tourism and social innovation, such as the Bashkë: Let's create our spaces! project. She previously worked at ICOMOS International Secretariat in Paris and she has been appointed Italian Representative at the UNESCO World Heritage Youth Forum 2016 in Istanbul. Sara is a member of the Italian Youth Association for UNESCO, ICOMOS Italia and in her free time she volunteers for an Italian Fair Trade Association and for EUCanAid.

Michela Garau

Michela holds a degree in Cultural Anthropology with a thesis on informal economy and local exchange trading system. She studied to become teacher of Italian for foreigners and cultural mediator. She also works as Italian teacher for refugee people. She lives and works in Turin for Rete delle Case del Quartiere APS, as an organisational assistant and a facilitator between operators and people who want to collaborate with the association.



The BASHKË ART CAMP

The BASHKË ART CAMP is one of the actions of the project **Bashkë: let's create our spaces!**: an artistic residency that took place from 9th to 16th September 2018 in the historical center of Gjirokastra, during which the participants developed public art projects together with local artisans, working in the textile industry, wood and stone.

Through a series of fieldworks, local-led tours and meetings with the community organized by the Gjirokastra Fundacioni and with the involvement of different actors, the participants had the opportunity to **co-create an artistic project with the local artisans**. They had the chance to collaborate with each other, to deeply discover this fascinating Albanian site, full of history and popular traditions. The BASHKË ART CAMP is an opportunity for the artist that worked on a public opera in close cooperation with local artisans, exchanging ideas, learning new skills through a mutual training and an intercultural dialogue. The artists lived for 7 days **Babameto House**, a renewed historic buildings in the city center of Gjirokastra, directly in contact with local groups, associations and citizens. All the public operas were presented during the **Slow Fest 2018 - Festa e Qifqisë** in the Old Bazar of Gjirokastra, on the 14th and 15th of September: an handicrafts, folk and food festival organizing by Slow Food Gjirokastra - Albania that involved 35 farms and cultural organizations from all the south of Albania.

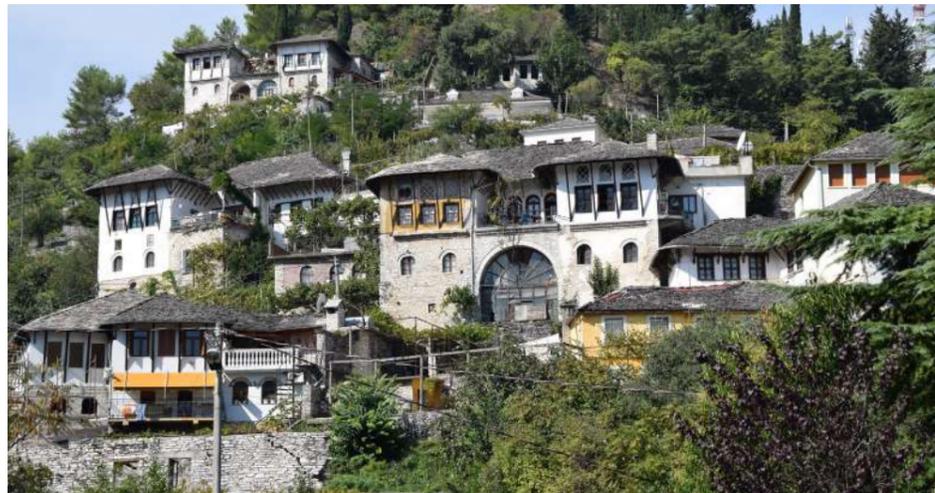
The international CALL

We have received almost 60 applications from all over the world: visual artists, painters, sculptors, architects, street artists, designers, photographers and performers from 25 to 48 years old. On Tuesday, August 28, 2018, the selection of the participants who will take part in BASHKË ART CAMP 2018 came to an end.

The high quality of the Open Call Applications, which closed on 20 August, prompted the Bashkë Organizing Committee to increase the number of participants. "We sincerely thank all those who participated with motivation and interest in the call," explains Edvin Lamce, project coordinator for the Gjirokastra Fundacioni, "we want to encourage selected artists to share their knowledge and to formulate proposals to enhance the public space of our city".

The 12 artists selected to take part in BASHKË ART CAMP 2018:

- Claudio Beorchia - Italy (visual arts)
- Marko Stamenkovic - Serbia (art history)
- Daniela Frongia - Italy (textile art)
- Ziper Daliah - Germany (visual arts)
- Marco Terranova - Italy (architecture)
- Zeqiri Shquipe - Kosovo (visual arts)
- Isabella Laura La Rocca and Valerio Fogliati - Italy (architecture)
- Enea Lici - Albania (architecture)
- Olger Rakiplari - Albania (design)
- Ela Miziri - Albania (architecture)
- Enkeleda Prifti - Albania (architecture)



A brief History of Gjirokastra

There has been a settlement at Gjirokastra for about 2,500 years. Ruins of substantial block-built walls within the Castle suggest that the site was a fortification in the pre-Roman period (before 168 BC). The first reference to the settlement was made in 1336 by the Byzantine chronicler, John Cantacuzene.

The origin of the city's name is unclear. Legend has it that Princess Argyro, the sister of a feudal lord of the town, threw herself from the battlements of the castle with her young son when the enemy were about to take the town. Another origin could be the Argjyri, a tribal group who inhabited the area, but the city could also have taken its name from the Greek word for silver castle, Argyrókastron, a reference to its grey stone walls that shimmer like silver in the sun and rain.

Under the 13th century Despotate of Epirus, the city and its region were ruled by the Zenebi-shi family. By 1419 Gjirokastra had fallen under the rule of the Ottoman Empire. It prospered as the capital of the Albanian Sanjak (sub-province) for over a century. Later it retained a role as the seat of a Kadi (judge). Coupled with its strategic location and rich agricultural lands, the city grew quickly.

When Ali Pasha of Tepelena, an Albanian serving the Ottoman Empire while trying to build his own power base, took over the city in 1811, it became a stronghold between his twin capitals of Tepelena and Ioannina. Ali Pasha's ruthless but clever rule consolidated Gjirokastra's wealth, which is evidenced by the massive tower houses that appeared during his time, giving the city its unique character. He was a great builder of castles and aqueducts in the area under his dominion in Southern Albania and north of Greece.

In the late 19th century Gjirokastra was at the forefront of promoting Albanian national identity. In 1880 the Assembly of Gjirokastra championed the cause of self-government and resistance to Ottoman rule. In 1908, Gjirokastra's first Albanian language school was opened, followed by a series of patriotic clubs and societies.

After Albania's National Independence in 1912, Gjirokastra became a disputed territory as the borders of Albania were being re-defined after almost 500 years of Ottoman rule. In 1921 the present frontier was ratified internationally.

Under King Zog (1928-1939), Gjirokastra became one of the most important cultural and economic centres in the country. The Italians took the city in 1939, which provoked the formation of a resistance movement, the Partisans, who fought the Italian Fascists and later German Nazi invaders. Gjirokastra became the base for the liberation of the rest of the country in November 1944.

The leader of the Partisans, Gjirokastra-born Enver Hoxha(1908-1985), rose to become the first communist leader of Albania in 1945, plunging his country into a bizarre and brutal system that was in complete isolation from the rest of the world, resulting later in total economic collapse. When the regime fell in 1991, the collapse of Gjirokastra's outdated industry and agriculture resulted in the loss of thousands of jobs. There was



civil unrest, the Armaments Museum was looted for weapons, and the enormous statue of Enver Hoxha that dominated the old town was pulled down.

Today Gjirokastra is home to 35,000 people who live in two distinct areas: the historic upper town and the modern lower town, which dates from the 1970s onwards. Gjirokastra has suffered depopulation and a lack of investment, and many of its historic buildings are now in poor repair. However, efforts are being made to revitalize the historic town, develop tourism, and prosper its economy.

Architecture

In Gjirokastra, you can see the worked stones, arches and domes, characteristic slabbed roofs cobblestone streets, wood carvings and ornaments, frescos, and chimneys. These are the main architectural features that render the uniqueness of the entire built heritage of the city. The city of Gjirokastra, known as the “City of Stone”, was listed by the Albanian government as a Museum City in 1961. Its historic center was proclaimed a UNESCO World Heritage site in 2005 for its outstanding architectural values.

The layout of the historic town of Gjirokastra is distinctly Ottoman and remains so today. It was not built on the river plain, as one would expect in a Western European town, but on the mountain, in order to save the agricultural land. Its main components include:

- The castle, which served as both the palace of the ruler and as a military fortification
- The bazaar, as the area for crafts and commerce
- The religious buildings (churches, mosques, and tekkes)
- The residential quarters, fortified houses, and monumental houses

Gjirokastra did not have urban squares as meeting grounds for the population, nor did it have a city hall for their representation. The only building that embodied governance and administration was the castle, and the only social spaces were the religious complexes.

While the architecture of the historic buildings in Gjirokastra is indisputably influenced by Ottoman traditions, the old town is itself a product of many elements. Topography has done much to determine the location and layout of the town, which grew up on the steep slopes below the castle. The availability of natural stone for building blocks and large limestone roof slates helped to create the distinctive look of the city that has endured today.



The Gjirokastra Houses

Gjirokastra was an important administrative center in the 19th century, populated by land-owners with the means to build the grand fortified tower houses known as kullë.

There are over 500 historic buildings in the city.

The design of these houses shows the function of life in Albania at that time. A well-defended residence was necessary as disagreements between Albanian clans often lead to violent feuds. In addition there were a number of rebellions against the Sublime Porte in Istanbul.

It was also important to have a secure structure to house livestock in the winter and to have a cool store for water during the long dry months of summer. The stone lower sections of the tower houses were both defensible fortresses and serviceable storehouses. The social spaces in the upper levels of the house reflect the hospitable nature of the Gjirokastra people as well as their cultural need to display the high status of the residents through their opulent interiors. This need perhaps outweighed the need for security, and the design of some individual properties are obviously less defensible.

Wood and stone craftsmen of the city

Gjirokastra has been inscribed in the World Heritage List as a rare example of a well-preserved Ottoman town. It features more than 1,200 historic buildings, among them over 600 monumental family houses built of solid stone, with an uppermost floor which is a wooden construction with plastered walls.

The roofs again are covered with stone slates supported by wooden beams, giving the city its unique and unmistakable appearance. It was the stone and wood craftsmen of the town who have created this extraordinary built heritage.

In the early 20th century Gjirokastra was an important crafts centre in southern Albania, with a bazaar of about 410 workshops. After having been declared a "Museum City" in 1961, 100 skilled craftsmen were employed for the continuing restoration and maintenance works needed to preserve the historic buildings. After 1991, many craftsmen left for nearby Greece. The owners did not have the resources to maintain their houses, and built new concrete houses instead. As a result, the city lost the incentive and skills to maintain its historic buildings, and both the once bustling bazaar and most of the monumental houses were abandoned.

Gjirokastra's built heritage now faces its most serious threat in its 600-year life time. Since inscription in the UNESCO World Heritage List in 2005, tourist numbers have tripled, but much needs to be done to make this development sustainable. Primarily the historic buildings – Gjirokastra's chief touristic resource - must be restored. In contrast to its history and the urgent need for the restoration of hundreds of historic buildings, however, Gjirokastra has a serious lack of skilled stone and wood craftsmen. Today, only five workshops are left in the bazaar.



Most restoration assignments are given to outside companies who produce only mediocre results. Such assignments should increasingly go to Gjirokastra companies in the future. In the past years, the Gjirokastra Foundation helped the city by organizing trainings for Wood and Stone craftsmen of the city. They shall pilot a revitalization of the once flourishing craftsmen sector of Gjirokastra. Trainings were provided in the Artisan Center, which sent a highly-visible message that both the historic buildings and the crafts sector have a future in Gjirokastra. A trend for the revitalization of the historic city has recently become apparent. Owners of monumental houses are interested in putting them again to use. The obligation of the government to maintain the World Heritage amounts almost to a job guarantee for skilled stone and wood craftsmen.

This is the context where the Bashkë: let's create our spaces! project has been developed. We hope that activities like the BASHKË ART CAMP will bring new, fresh ideas and will raise awareness both locally and internationally about the great potential of Gjirokastra's heritage, helping not only Albania, but also the world to maintain one of its most valuable treasures.

THE ARTISANS

1. Embroidery and textile

GjiroArt is an artisan centre and a shop in Gjirokastra's Old Bazaar that features authentic Albanian handicrafts and products, available both for locals and for visitors. The Gjirokastra Foundation has initiated its Artisan Programme in 2007 with the opening of the GjiroArt Artisan Shop and creating step by step the centre in order to revitalize the historic bazaar of Gjirokastra and to promote inclusion among vulnerable women of the city.

Projects like GjiroArt demonstrate that arts and crafts have a future in Albania, and give back a leading role in the market to authentic Albanian handicrafts, embroideries and textile products. GjiroArt gives work to many local women and fosters the protection of Gjirokastra's intangible heritage.

2. Wood and stone carvings

Wood and stone are the two main materials used to build and decorate traditional Gjirokastrite houses. The city has been well-known in southern Albania for its craftsmen mastering complex carving techniques.

Every main room of each traditional house, called "Oda" shows fine examples of ceilings and furniture extensively decorated with traditional motifs, created thanks to techniques and knowledge that have been transmitted from generation to generation for centuries.



Public Art Topics for BASHKË ART CAMP operas

Topic 1

Art for the community: temporary installations

The first topic will focus on the development of a project idea related to the Public Art field. In the historic centre of Gjirokastra there are several spaces in the Old Bazaar that are not used, but they have a potential. During the Art Camp you will discover which are these places and why they could be important for the daily use of the local community.

Topic 2

A communist past: tunnels in the city

The second topic is meant to cover the twofold necessity of the city, that is dealing with its past and with its future. Since its inscription on the UNESCO World Heritage List, Gjirokastra experienced a dramatic increase in tourism presence. This has both positive and negative side. On the other hand, the city still have to deal fully with its communist past, especially in terms of storytelling and usages of the potential of the communist heritage. That is why we chose to unify these two important aspects in order to re-think the the communist evidence (such as a communist tunnel in the city) and the possibilities to include it within a broader narrative of enhancing the visibility and the role this space has for the city and that could have for visitors of the city.

Topic 3

New design product - a collaboration with local masters

This topic is dedicated to the creation of a design product idea, to be developed together with local artisans of Gjirokastra. Albanian craftsmanship tradition is quite rich in terms of patterns and colours: a unique style that share also some characteristics with other countries in the Western Balkans area. We think that participants' experience and background could be beneficial for the local masters by exchanging ideas, patterns and techniques through a mutual learning process.

Topic 4

The colours of Gjirokastra: ottoman houses plasters

Once upon a time in Gjirokastra traditional ottoman houses were completely covered with beautiful and colorful frescos. Nowadays only few evidence of these glorious past remains in some houses. These frescos are extremely precious as a trace of Albanian heritage, yet they are not valorized. The idea behind this topic is to develop a research with a classification of the plasters and their texture, motifs and patterns. The aim is to valorize and re-interpret these operas and their characteristic elements, which can help the visitors to discover the city and its treasures.

BASHKË ART CAMP program

Sunday 9 September WELCOME TO THE ART CAMP

Participants arrival in Babameto House, Gjirokastra

h 19 > Art Camp starts

- Welcome speeches and opening
- Participants' meeting with local authorities
- Getting to know each other
- Guided Tour of Babameto House - Cultural Centre

h 21 > traditional welcome dinner

Monday 10 September GET TO KNOW GJIROKASTRA!

h 9 > breakfast in Babameto House

h 10 > Guided Tour

- Historic Centre of Gjirokastra (UNESCO World Heritage Site)
- Getting to know the local artisans
- the Tunnel

h 13:30 > lunch time FREE

h 16 > Guided Tour

- meeting in Babameto House
- Timetravel "the lost colours of Gjirokastra" by prof. Kresnick

h 19:30 > dinner time FREE

Tuesday 11 September START DESIGN

h 9 > breakfast in Babameto House

h 10 > meeting in GjiroArt

- introduction to the Bashkë Art Camp topic
- design time

h 13.30 > lunch time FREE

h 15 > Guided Tour

- meeting in Babameto House
- the Castle
- meeting with AnArt

h 19:30 > dinner time FREE

Wednesday 12 September DESIGN

h 9 > breakfast in Babameto House

h 10 > design in GjiroArt

h 13.30 > lunch time FREE

h 15 > design in GjiroArt

h 17.30 > visit Ali Pasha bridge

h 20:30 > dinner time FREE

Thursday 13 September DESIGN

h 9 > breakfast in Babameto House

h 10 > design in GjiroArt

h 13.30 > lunch time FREE

h 15 > design in GjiroArt

h 19 > First review of concepts and ideas

h 20:30 > Traditional Gjirokastrite cooking experience

Friday 14 September PROTOTYPING

h 9 > breakfast in Babameto House

h 10 > Meeting with the artist Fatmir Miziri

h 11 > start prototyping

h 14 > lunch time

h 16 > prototyping

h 20:30 > dinner time

Saturday 15 September FINAL PRESENTATION

h 9 > breakfast in Babameto House

h 10 > preparing the exhibition

h 14 > lunch time

h 15 > preparing the exhibition

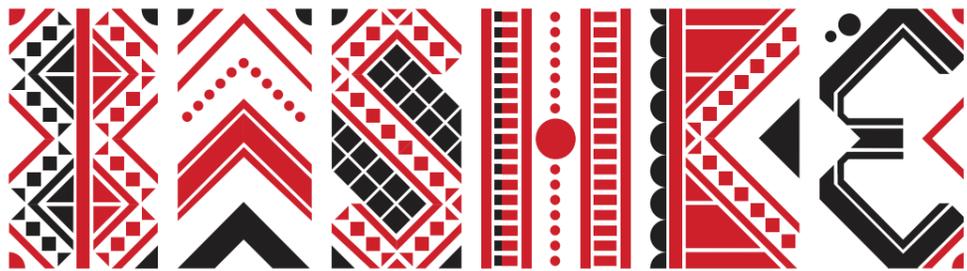
h 17 > Presentation of the artists works to the jury

h 21 > Final Party

Sunday 16 September TRAVEL

Come back home





Let's create our spaces!



OPERAS
PUBLIC ART



Daniela Frongia

ITALY - Cagliari

Daniela Frongia - Jana's was born in 1981 in San Gavino Monreale (Italy). She began her training at the "Carlo Contini" State Institute of Art in Oristano and matured her preparation at the Academy of Fine Arts in Florence. She takes part in the V and VI edition of "Networking", the project for the promotion of contemporary art in Tuscany, during which he works alongside international personalities such as Robert Pettena, John Duncan, Melissa Pasut, Cesare Pietroiusti. In this first phase, Frongia's intense activity embraces different productions and expressive media: installations, performances, videos, photography, painting. Returning to Sardinia, she gradually declined her interest in the plastic arts and shapes linked to traditional craftsmanship, in particular textile manufacturing.

Textures and wires intervene in the space to define sutures, letters, ramifications. The most recent production is characterized by a more intimate approach to nature and matter; the artist works with earth, fibres, wood and pigments to create forms that create dialogues with his inner universe and the world around it.

All the phases of the work are followed and carried out by Frongia that sows, collects, queues, weaves, sews and personally embroiders its works; every gesture is an integral part of a contemporary creative act, with a strong evocative power.

LEGAMI connections

Daniela Frongia

The masterpiece conceptually expresses the strong link between traditional weaving techniques and the use of stone in Gjirokastra. The streets design with patterns of black, white and red stones are embedded in a regular rhythm and evocate ancient textiles crossed by stories.

The intent is to make the dialogues and the paths experienced in these days concrete and palpable, creating an union between two different cultures through the materials used: Sardinian wool threads on local stone.

Installation site specific.





Ela Miziri

ALBANIA - Tirana

My name is Ela Miziri and 10 years ago I was graduated as an architect. Before I started my studies as an architect student, I studied 4 years in the Artistic school in Tirana, and took my education in Arts, drawing / sketches, artistic painting, and especially in Graphic Design. I used to work mainly in the interior design field, and I realized some various spaces in functional and aesthetics ways, including the technical support and the implementation of all the details.

Almost in this last 5 years, I tried to increase my knowledge in the field of cultural heritage, by working in the Ministry of Culture, mainly in the protection and preservation sector.

Recently I`m experimenting another field, like a mix of sculpture, designing, painting, doing real objects (art works) which inspires me to extend my artistic and aesthetic capacities through different materials and ways of doing them.

I can teach...

"how to sketch, how to do research before starting a new project, how to organize it, how to concept it, and maybe how to make a good presentation about it".

I would like to learn...

"more about the artisan (handicraftsman), the way they do their job and to know why they do it so. Mostly I`d like to know more about the way that one quarter or one city is built the way the previous generations thought. How did they do it, why they choose just to do it that way and not in another way, and of course more and more"



WHAT ARE YOU THINKING?

Ela Miziri

Object Installation Dimenisons : 70x110 cm

...it is about windows. It's about the contact to the world...to see, but not to be seen...to be protected but not isolated.

It's about new and old...like,...must have a function, but decoration at the same time. The controvention...





Claudio Beorchia

ITALY - Venice

Claudio Beorchia (Vercelli, 1979), lives and works near Venice (Italy). He studied Design and Visual Arts at Iuav University in Venice and at the Fine Arts Academy "Brera" in Milan. He obtained a Ph.D. in Design Sciences - Department of Design and Planning of Complex Environments, at Doctorate School of Iuav University. His works have been exhibited in Italy and abroad (Argentina, Armenia, China, Croatia, France, Germany, Greece, Japan, Morocco, Palestine, Russia, Slovakia, Slovenia, Spain, Uruguay). He has been artist in residence in Italy, China, Denmark, Finland, Germany, Japan, Netherlands and United States.

Among the awards: Special Mention at "Premio Imagornirmia", 2018; Special Mention at "Premio Francesco Fabbri", 2017; winner of "Un'Opera per il Castello" prize, for the realization of a permanent installation in Castel Sant'Elmo, Naples, 2015; winner of "Premio U. Mastroianni - Regione Piemonte", for the realization of a sculpture for the square of Corio Turin, 2012.

I can teach
"how to transform the best and poetic ideas into significant projects".

I would like to
"educate my hands to make new gestures and fresh movements".

LULLABY

Claudio Beorchia

Lullaby is the result of a fascination: the legend of Princess Argjiro. But the project wants to be, above all, a tribute to the women of Gjirokastër I met in these days. Women which with passion, method and skill carry on the local culinary and sartorial traditions.

Lullaby proposes, with a touch of irony, an update of the myth. In the new finale the female protagonist acquires power and centrality, she is not a sacrificable figure of the myth. In the renewed allegory she survives, governs the eagle and takes care of the male child.





Enkeleida Ester Prifti

ALBANIA - Tirana

Enkeleida is an architect and painter who did her studies at State University of Architecture and Civil Engineering of Saint-Petersburg, Russia. She has 15 years of architectural experience in construction companies in projecting, infrastructure design, design calculations, construction marketing, and construction advertising services. Also performs duties of an Energy Efficiency Auditor of Buildings, also on Design and Integration of Solar Systems into New and Existing buildings.

Worked as architect for Albanian Constructors' Association and has experience as Pedagogue in Architectural University. As painter she has been part of different exhibitions in Saint Petersburg and Albania, and also organized her own personal figurative exhibitions.

I can teach...

"Composition and Analysis of shape and space, studio of social buildings 'School and Universities' and 'Kino-Theater', Modeling drawing and Painting, competence in CAD and other specialist software".

I would like to learn...

"Wood carving".



TAKE A POCKET MIRROR AS A SOUVENIR FROM GJIROKASTRA

Enkeleida Ester Prifti

Idea on this project came as a desire to see more Albanian authentic products in shops of souvenirs, instead of getting some bad and random imitations from other foreign countries, which got industrialized products.

Why mirror?

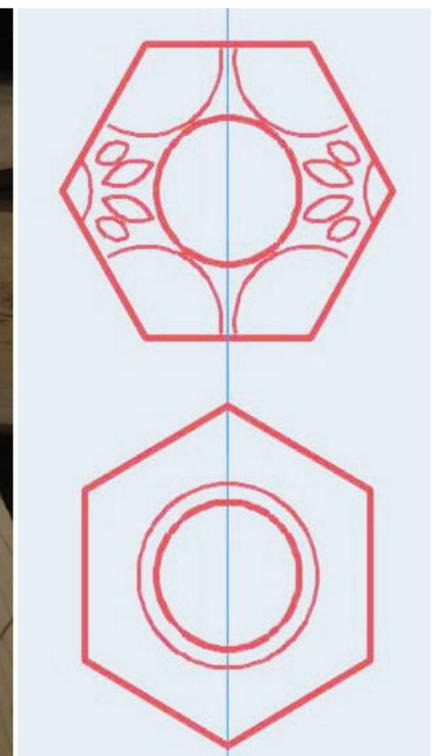
First, i see Gjirokastra as in legends, very similar to the beautiful princess Argjiro, but at the same time with many hidden mysteries.

Second it's a product with a function , so it comes as something beautiful and practical.

Motives!

Motives about this project I got from architecture of the city and interiors of houses in Gjirokastra. So I built three models :

- 1) "Pomegranate" mirror;
- 2) "Clock tower" mirror;
- 3) "Rosette" mirror





Isabella Laura La Rocca
Valerio Fogliati
 ITALY - Turin

Isabella and Valerio are two young architects from Turin, Italy. They studied and worked together throughout the last eight years, becoming more and more partners in crime. They already led different experiences abroad, while studying Architecture at Politecnico di Torino, and after graduation. They are currently working in two separate firms in Turin as architects, but they continue their collaboration in Artieri, an Association with the aim to facilitate social and professional growth through self-building in Italian prisons and urban marginal contexts. They first worked in the fields of arts in 2015, when they had the opportunity to make an internship in an art fair in Turin. Since this experience they understood how precious is art in our society, and they trust that an architect must be directly involved in it, not only to grow up as professional, but especially to enhance its language.

We can teach...

"In our former experiences, we had different opportunities to develop and improve time by time methodologies and research about self-building: especially in emergency environments, such as Italian prisons or marginal urban areas, we tested a format that directly involved all those that will benefit of the result of the project. We realized, thanks to this format, that any project could be more successful than one that is thought, designed and then realized directly by the people personally interested in that result. We hope that we could have the opportunity to repeat our test in Gyrokastra, where not only we will exchange opinions with local artisans and citizens, but also we could share our ideas with other European artists, architects and designers.

We would like to learn...

"We are looking forward to start this art camp in Gyrokastra because we would learn more skills around the multidisciplinary team working methodology. In fact we never experienced such a background as Gyrokastra: divided into its double nature, by one hand registered in Unesco, and in the other victim of economic crisis. We are very excited at the idea that our contribution, cooperating with other people (locals and not), will be part of an eventual enhancement for the city and for the citizenship.



SHIKO KËTU!

Isabella Laura La Rocca + Valerio Fogliati
 Artieri - www.artieri.org

"Shiko këtu!" was born to attract locals and tourists in different points of Gyrokastra; in fact there is not a proper signage around the city that could help visitors to draw their own path along the city.

The pilot of this project is set out of the door that lead to the obelisk of the Education, in Rruga E Zejtarëve. This door is actually one way to get to the panoramic point of view, but just locals could know that; for this reason the decision to insert inside the inner part of the door a new fake frame that with its colour can attract people from the street.

The frame is entirely made in wood and every piece is tied to the other through joints; nothing of the existent wall and door is touched from the structure. In addition, a prototype of information panel will give more details about the monument (date of the monument, author, opening hours...)

This panel could be reproduced over and over and placed in different areas of the city and for different purposes, like outside of a restaurant to show the menu, or outside of artisanal shops to show activities.





Marco Stamenkovic

SERBIA - Belgrade

Marko Stamenkovic (1977) is an art historian and transcultural theorist with a strong interest in the decolonial politics of race, ethnicity, and sexuality. Over the last decade, he has been working primarily in the field of contemporary visual arts as a freelance curator, critic, and writer focused on the intersection of visual thinking with social theories, political philosophies, and cultural practices of the margin- alised and the oppressed. He graduated in History of Art from the University of Belgrade. He also holds a PhD in Philosophy from Gent University where he worked on questions of sacrifice, self-sacrifice in protest, and suicide to explore the relationship between human mortality and politico-economic powers on the darker side of democracy. His most recent curatorial projects include exhibitions in Serbia, Croatia, Belgium, Bulgaria, Albania, Austria, Czech Republic and Slovenia. He is associated with ZETA Contemporary Art Center in Tirana (Albania), where he is currently based.

Shqipe Zeqiri

KOSOVA - Prishtina

Shqipe Zeqiri is an artist and photographer from Kosova. As a young girl, she started to show interest in drawing and painting. In 2010, she graduated from the Faculty of Philology - English Department, in Prishtina. Two years after she finished her studies, she started working as an English teacher in an elementary public school in Kosova. While she was still working at school, she discovered her passion for photography, starting as a volunteer with some of the art camps and festivals held in Prishtina and in some other smaller cities. Later, she decided to study Design of Communication at the School of Art Evolution Academy in Prishtina. Among other things, during the last five years she has worked for different NGOs, where she has conducted various art projects in photography, video, crafts and art in general. During the last two years that she has spent in the U.S.A, she had the chance to explore the film area, where she learned how to work with Super 8 filming camera and direct animation.

FUSTANELLA IME

my Fustanella

Shqipe Zeqiri + Marco Stamenkovic

fustanella ime, 2018. Photographic series, color, dimensions variable.

“My fustanella” is the common title of a series of images produced in the specific context of contemporary Gjirokastër (Albania), in order to raise awareness about the state of abandonment in both symbolic and real sense of the term.

These photographic documents of ruined or closed down buildings (in the presence of a man in ‘skirt’) are bearing witness to the most affected areas inside the old city’s urban structures in demand for proper restoration and renewal.

They create a new space of reflection about the problems that the city’s heritage has been facing over the years of devastation and negligence. Without hiding the seductive part of a hurt, yet sexualized body of a ruin, these photo- graphs disclose performative aspects of males wearing fustanella outside of its traditional use and how the presence of a man more undressed than covered by uniform, walking the streets of old Bazaar without shoes, as if it was his sleeping room - recreates our awareness about the manifold layers of Gjirokastër’s public sphere, including its mythologies and gender stereotypes.





Marco Terranova

ITALY - Messina

Marco Terranova, architect and carpenter born Sicilian in 1974, graduates in Venice in 1999 at IUAV. He spends his entire professional life dealing with sustainable design issues through projects, building sites and educational activities. Since 2012 he designs and self-builds with wood and natural materials, often through “design by doing” participatory processes. He developed a problem solving and collaborative attitude thanks to intensive sites in Italy and abroad (Paris, Barcelona, Amsterdam, Stuttgart, Burkina Faso).

Since 2016 he’s the director in charge for the building section of Periferica design summer Festival. In 2017 he joins Lemur, a Barcelona based association that, starting from a body awareness approach, deals with the re-design and transformation of uncomfortable environments and public spaces. Together with Alice, Concetto and Emanuele he’s the founder of Todo, a collective of designers and craftsmen to support urban regeneration processes and actions. www.senzastudio.com

I can teach share...

“Knowledge about design and working with wood and natural materials, gained experience about design and building participatory processes, design by doing approach”.

I would like to learn...

“Participatory approaches and methodologies, community involvement techniques, local culture about materials and craftsmanship”.

ODADA

Marco Terranova + Daliah Ziper

A wearable seat to carry with you all around. To let you enjoy your preferred spot and to socialize. ODADA recalls the traditional ODA, a place for gathering people, for relaxing, chatting and sharing. It recalls as well the sound “DA-DA” that some of Albanian parents use to call their children, to invite them to move together out of the house. The seat is made of wood. It hosts a stripe of red to draw imaginary lines between the visited spots, between forgotten or left over spaces. It’s equipped with shoulder straps to make it easier to carry it with you.

ODADA is about:

Accessibility | it makes it comfortable to sit on various grounds or spots, which you normally might consider uncomfortable or dirty like stairs, steps, floors, walls, meadows. It helps to re-inhabit public spaces.

visibility | it helps to highlight places of interest or places worth to be restored or maintained that people like to visit and to share.

Sociality | when using the seat you can invite people to join you, to get into conversations and exchanges.

ODADA is a “We project”, developed sharing ideas, talking and wondering around together with other participants. It has been built with the precious aid of viktor and his brother, of Lubi and the women of the GijroArtCenter.

A project of Marco Terranova and Daliah Ziper

With the collaboration of Ela Miziri

Walking crew: Alessandra Buffon, Ela Miziri, Olger Rakiplari, Marko Stamenkovic, Marco Terranova, Sara Zanini, Shqipe Zeqiri, Daliah Ziper

Photo : Shqipe Zeqiri





Daliah Ziper

GERMAN - Frankfurt

Daliah Ziper is a multidisciplinary artist based in Frankfurt, Germany. She graduated as Meisterschülerin of Thomas Arslan (Film Class) at University of the Arts Berlin (2017) and holds a Master of Arts in „Creative Practice for Narrative Environments“ from re-nowned Central Saint Martins, University of the Arts London (2011). Her works are embedded into long-term research projects, reflecting on her subjects through the still and moving image. Her photography and films have been screened and exhibited at film festivals, art fairs, museums and galleries as well as off-spaces. For her, the importance lies on the dialogue between the works and the space. She exhibited twice in abandoned buildings, in Macedonia (2014) and Albania (2015), which arose debates about urban development and led to a trilingual publication about the subject, published in Tetovo (2017), where her re-thinking of abandoned spaces began.

Through film funds and artist residencies, Daliah Ziper was able to research, produce, exhibit and publish not only in Germany but also abroad, collaborating with institutions and individuals on a long-term basis.

I can teach...

“Research techniques for discovering and rethinking urban spaces, concept development for site-specific projects, process of filmmaking”.

I would like to learn...

“new approaches in other disciplines to understand and interact with spaces”.



STONESCAPES

Daliah Ziper

Dust, tiny splinters, scratches, stains and holes - Looking closer at the stones of Gjirokastra one might see traces that not only occur through weather conditions but also by people's movements: Unconsciously and inevitably, our bodily behaviour leaves carvings in the stones of Gjirokastra. Over time, we continuously reshape the stones of the city and hence make it a dynamic stonescape.

The series Stonescapes shows imprints of stone in Gjirokastra, which through the technique of the frottage enables locals as well as visitors of the city to continue this artistic documentation and create an ongoing chronicle of Gjirokastran stone.





Olger Rakiplari

ALBANIA - Korça

Olger Rakiplari was born on 9 May 1992 in the city of Korça. He received his first lessons in his hometown while receiving his academic education in Tirana. Since the beginning of the first painting lessons he has participated in many competitions, exhibitions, art colonies in and out of the country.

Participant in various national and international seminars, trainings and conferences. From 2012 until now has been engaged and has given his contribution as a volunteer and civil society activist. Curator of many exhibitions and organizer of various cultural activities in Albania, Kosovo, Serbia and Montenegro.

I can teach...
"in painting, design, applied art, graphic novels, realizing souvenirs in different materials".

I would like to learn...
"more about the ways and techniques for the realization of products for the promotion of cultural heritage. To exchange experience with other artist and designer colleagues."

ARTUNNEL

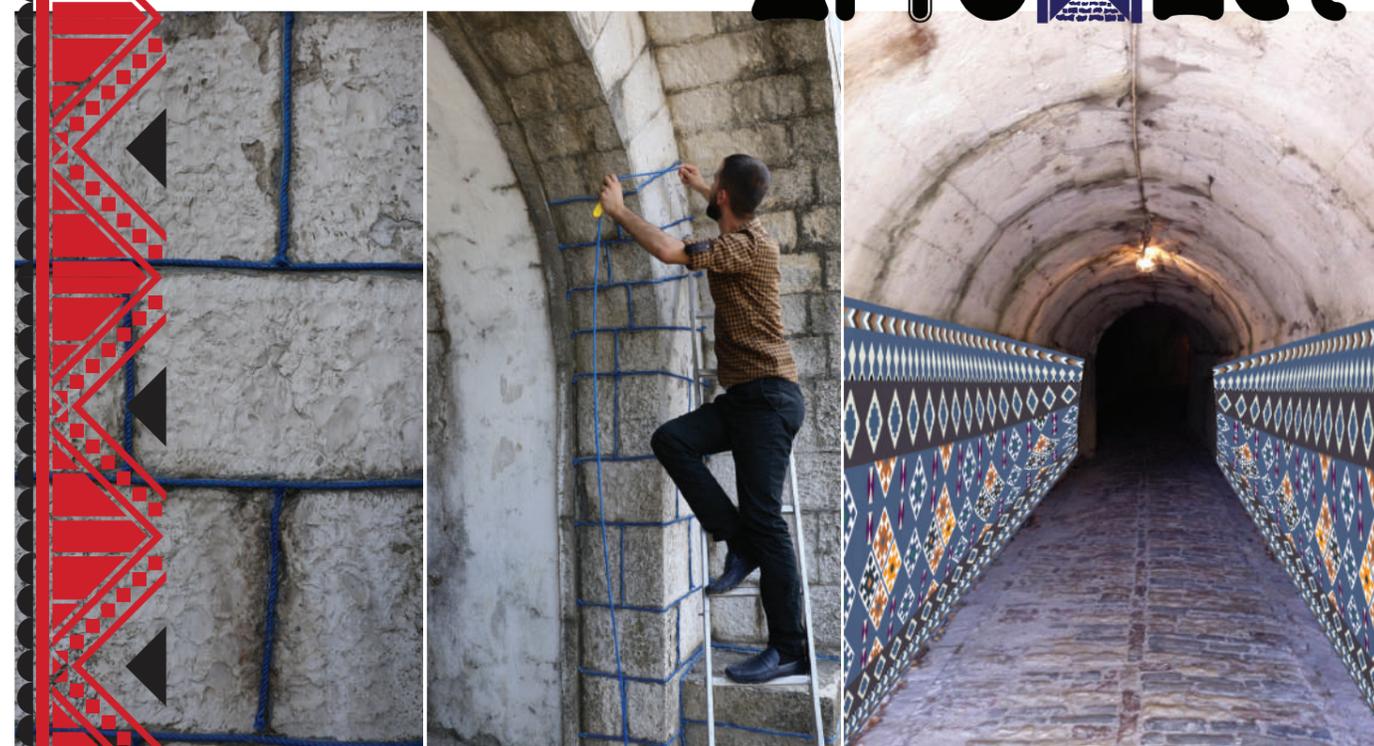
Olger Rakiplari

Mix media combining both painting and installation.

I was inspired with this idea, by the 2/4 themes that the organizers had suggested to focus on. The first one about considering communist period tunnels of Gjirokastra, and the second one for revitalizing and highlighting the lost colors of the city of Gjirokastra in the peak of its development when the ottoman traditional houses were completely covered with beautiful and colorful frescos. After understanding them I tried to classify and take some motives as well as structures, and patterns. Respectively, the frontal part of the entrance suggests using a blue rope around the stone contours in order to mark the silhouettes and break its grey color. In the entrance for about in 5 meters I painted two carpets with traditional motifs, one on the left and the other on the right side with a height of 1.5 meters.

The purpose of my project is to evaluate and reinterpret these spaces with their characteristic elements, such as the traditional works of this city, which can help visitors to discover the city and its treasures. This tunnel of communism, now is functional and the inhabitants are passing through it, so it is joining the two parts of the city as un subway under the castle.

ArTunnel





Enea Lici

ALBANIA - Gjirokastra

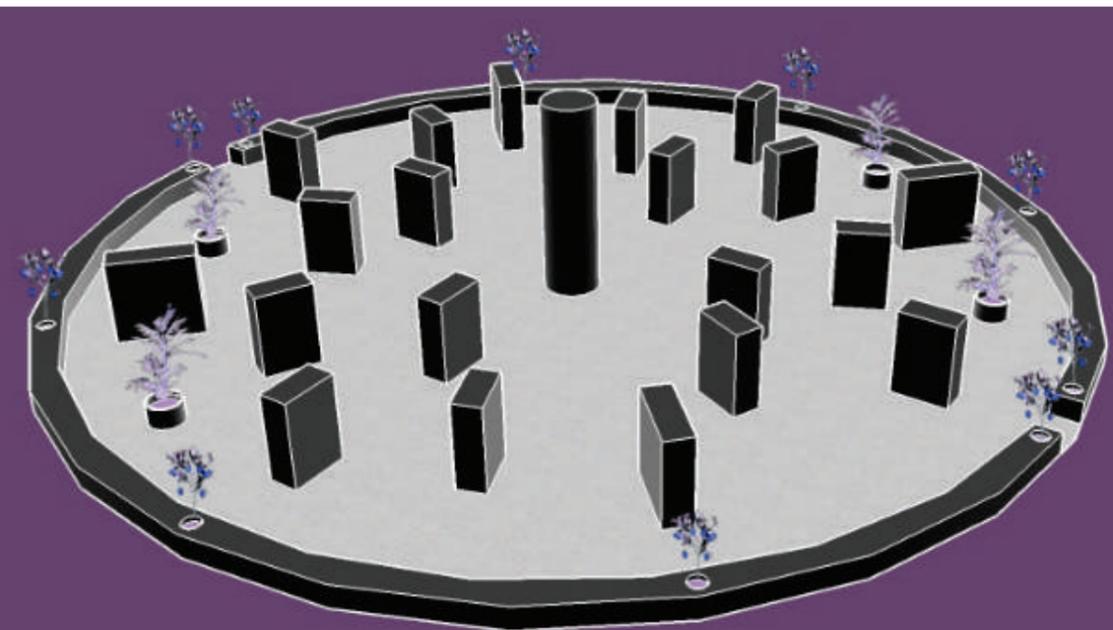
Enea Lici is an architect and urban planner, specialized in parametric design. He uses geometric figures, forms and transformations to create sustainable architectural designs. The common theme in his work is the relationship between the object and the background using the gestalt principles. Growing up in Gjirokastra, the city's architecture influenced him as a young artist. He was passionate about painting and photography from young age. In 2012 he graduated in architecture and urban design at Polis University. He participated in different training camps about restoration of the old buildings in the city of Gjirokastra. Later on he pursue civil service, working as a specialist in imple- mentation of regional planning schemes for the Regional Council of Gjirokastra until January 2015. He moved in Ioannina, Greece where he tried to promote sustainable tourism development for the greek minority areas of Dropull, implementing the campaign "Dropull a rural experience" and bringing greek tourist to visit the minority area.

From 16th April 2016 until today he works as an architect for the Municipality of Dropull and collaborated with Polis University, to create the overall local plan for development, assisting in the public hearings with the local communities and bringing positive change through training programs for the development of rural tourism.

BASHKE IN GJIROKASTRA Using the concept of "play" in public spaces

Enea Lici

I am reminded of the famous quote of Kadare from "Kronike ne gur" when he was talking about Gjirokastra. He said: "This was a bizzarre city, which seemed to have come up in the valley unexpectedly in a winter's night like pre-historic being and with great hardship was sawn on the mountainside. Everything in this town was old and smooth ranging from the streets to the roofs, centuries old homes that were covered with grey stone tiles taht resembled giant skylight. It was hard to believe that under these strong and frozen giants was rejuvanted the soft flesh of life. This quote seems more than actual and looks like nothing has changed in Gjirokastra during all this years. During our visits to Skenduli's house I got inspired by different elements of the floor and the ceiling. Every detail was places in a playful way in every corner of the house. That's why my aim was to introduce the concept of "play" in the public places and tryng to implement this idea into a specific project. Every child from birth starts to play in his own way, but at some point of his life he has started to play the puzzle game. The puzzle symbolizes mobility, movement, connectivity, creativity, imagination. My idea consists in using the puzzle element to produce a prototype to be sold in the market. The prototype could be a key-holder with some memo (an- niversary, birthday, something to remind you that you were in Gjirokastra on a specific date) always together connected through the puzzle shape. The second stage of the project will be to implement the puzzle, the idea of play, in public spaces. The puzzle can be a sitting element in urban design, so people can meet and have a coffee or just socialize with each other. It can be also use as an element to hide behind during the battles of paintball played every week. The space can also be used as a way to exhibit different products from culinary, handcrafts, photo or painting exhibition. Sometimes the obelisk space can be used even as an outdoor cinema place. Overall, the aim of this project will be to make "Ruga e artizanatit" and Obelisk space more accessible to the people and to create the calendar of events so this activities can generate more income for the locals.





Let's create our spaces!



OUTPUT
OF THE PROJECT



BASHKË ART CAMP output

The profile of our audience

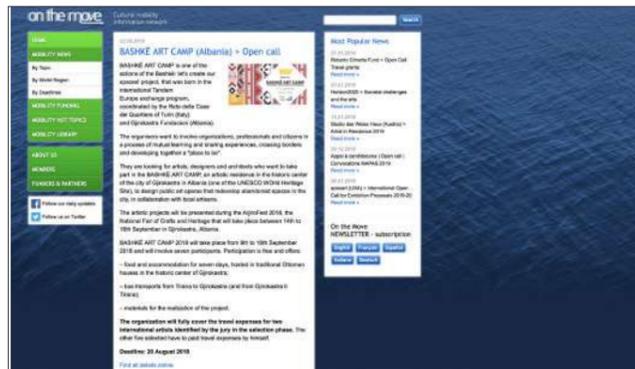
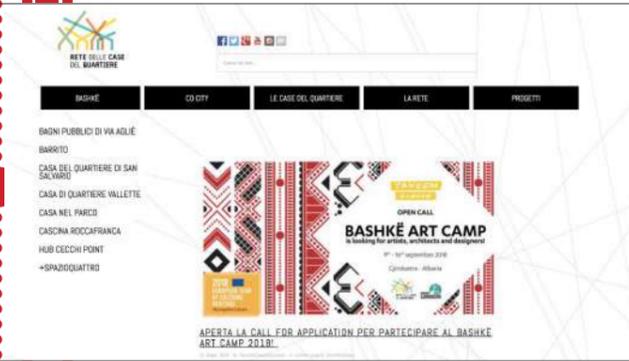
The **Bashkë: let's create our spaces!** project was developed by two different placements, one in Turin during March 2018 (8 days) and one in Gjirokastra in July 2018 (9 days) during which were involved:

- **8** no-profit organisation that managed the 8 Case del Quartiere in Turin;
- **30** socio-cultural operators that work for local development and citizen engagement in different neighbourhoods of Turin;
- **10** no-profit organisation that work on heritage, art and public spaces regeneration in Turin, in order to develop the Bashkë Art Camp;
- **3** no-profit organisation that work on cultural heritage in Gjirokastra;
- **19** people and tourist operators from Gjirokastra, that bring us to discover the tradition and heritage of the city.

For the **OPEN CALL for Bashkë Art Camp** we received almost **60** applications from all over the world: visual artists, painters, sculptors, architects, street artists, designers, photographers and performers from 25 to 48 years old. The OPEN CALL was open for 60 days. At the end we selected **12** international artists.

The OPEN CALL was published on 14 different web-sites and blog:

1. **retcasedelquartiere.org** - <http://www.retcasedelquartiere.org/call-for-application-per-partecipare-al-bashke-art-camp/>
1. **eepap.culture.pl** - http://eepap.culture.pl/article/open-call-bashkë-art-camp-2018-albania?fbclid=IwAR1ytsrk7dF5kCtoTrydKkxDADKQFnqUYv9cp0SZA Nv6_P76Otq43-L_M
2. **istantarte.it** - http://www.istantarte.it/open-call-per-partecipare-al-bashke-art-camp-2018.html?fbclid=IwAR3-Y9FxO9N75P9virAQXMRySzANO95ce-ClqTTNppj9caJu9RkCKRpz_NM
3. **cercabando.it** - <https://www.cercabando.it/archivio/open-call-per-partecipare-al-bashke-art-camp-2018/?fbclid=IwAR0oLciN4RCQpygowzUnfrUNq3vryEnG6FLiQ-z3RzRx11PO8q5Z3ABUU4>
4. **concorsidarte.net** - https://www.concorsidarte.net/2018/08/bashke-art-camp-2018-bando-di-selezione.html?fbclid=IwAR1OQQaLpxomqURiw-FQQS3Eg_R18v84OVb72DIgsOZHfXTxA3YoCvpBy_A
5. **professionearchitetto.it** - <https://www.professionearchitetto.it/formazione/notizie/25442/Bashk-Art-Camp-2018-Opere-d-arte-per-rigenerare-una-delle-piu-antiche-citta-albanesi?fbclid=IwAR0AdnKuYTFdsBpenqv2uiPVLmzUbjPQLgWel9oYJfuMaRMilmyxxzoIFl>
6. **on-the-move.org** - http://on-the-move.org/news/article/19612/bashk-art-camp-albania-open-call/?fbclid=IwAROCWr1ofVLWVNR_eGZe5MY20YbDK2qPnBe8mla14zfrRpAcAOJ4Ydabz_Q
7. **fb - event** - <https://www.facebook.com/events/604286686612659/>
8. **fb - event** - <https://www.facebook.com/events/692466081107743/>
9. **seeheritage.net** - <http://www.seeheritage.net/index.php/news/320-call-bashke-art-camp-gjirokastra-september-2018>
10. **twitter.com/europe_creative** - https://twitter.com/europe_creative/status/1026725629566181377



11. **evensi.com** - <https://www.evensi.com/bashke-art-camp-create-space-rruga-zejtareve-gjirokaste-bashkia-qarku-gjirokastrre-shqiperia-jugore-6001/268623627>
12. **progettogiovani.it** - <http://www.progettogiovani.it/residenza-in-albania-per-progetti-di-rigenerazione-urbana/>
13. **mitost.org** - <https://www.mitost.org/ueber-uns/news/article/bashke-art-camp-for-artists-architects-and-designers.html>

For the communication of the project we have produced:

- the coordinated image;
- **1** web site: www.retecasesdelquartiere.org/bashke-let-s-create-our-spaces
- **2** videos (one as a promo of the Bashkë Art Camp and one that contains all the interviews with the artists with descriptions of the individual operas made);
- over than **150** photos that shows all the process;
- **1** surviving kit for artists welcoming with: a shopper bag, banners, a note book, a bookmark and promotional materials of Gjirokastra.





During the **Bashkë Art Camp 2018** were actively involved, for 7 days:

- **12** international artists;
- **12** local Albanian craftsmen based in Gjirokastra;
- an Italian-Albanian staff of **13** people;
- **4** experts that guided the participants to discover the city's heritage.

During the final event, the **Slow Fest 2018 - Festa e Qifqisë** were involved:

- the Municipality of Gjirokastra and the City Hall Council members;
- **15** local producers;
- more than **350** visitors.

The results of the Bashkë Art Camp 2018 were taken up by **17** different local and national media, through articles and interviews:

1. **RTGJ - 5 July 2018** - https://www.youtube.com/watch?v=UKRdvxIIAbI&fbclid=IwAR0_roBVKx6lggCno-qoadEFJ-WoRquCSbeyh2gcZmxKEWTierLRsCatoEE
2. **RTGJ - 12 September 2018** - <https://www.youtube.com/watch?v=Kja9PfM5TyI&t=19s>
3. **VOA - Zëri i Amerikës - interview artist: Daniela Frongia** - <https://www.facebook.com/zeriamerikes/videos/231505577520600/>
4. **VOA - Zëri i Amerikës - interview artist: Olger't Rakiplari** - <https://www.facebook.com/zeriamerikes/videos/1897355000569097/>
5. **top-channel.tv** - <http://top-channel.tv/2018/09/21/art-ne-tunele-artisti-rakiplari-zbukuron-muret-ne-gjirokaster/?fbclid=IwAR2yFyJSVL6ghtYMXAKEGyrWKYQzAJI9CvZlya9OHfMosJOKLs7427lse0>
6. **po.al** - http://po.al/art-ne-tunelin-antiberthamor/?fbclid=IwAR0FIB6B50w8tMxkjhYS313go8DGe_ID6MRrbvhWik0hGiEA5_aUfeqC8s
7. **konica.al** - https://konica.al/2018/09/tuneli-i-famshem-nen-magjine-e-ngjyrave/?fbclid=IwAR37_B4F1iCif4o4qq5pgXb9zWvzhZ8ereetY79RyBAEWpB_GmjeG4h2QE
8. **pamfleti.net** - http://pamfleti.net/drite-ne-fund-te-tunelit-ja-piktore-qe-ndermerr-projektin-gjigant-ne-shqiperi/?fbclid=IwAR3lumRjHE0hG_rMlveBwxtXK7aGG6ObTsVEZo3oVOIGd9qjl9meeBlSgRU
9. **gsh.al** - http://www.gsh.al/2018/09/26/olger-t-rakiplari-e-vecanta-e-artit-tim-pse-zgjodha-tunelin/?fbclid=IwAR21DSINBhxJoOABxFOYOGWrKSTQI9spHfEqLSwzxC_rQRgWfO8mOt9ym0
10. **oranews.tv** - <http://oranews.tv/article/art-ne-tunelin-antiberthamor?fbclid=IwAR3nnpD5t1-4RzmELJgoHFb3GzBa2lBg1Cwxm6Snish1RBYPB9TRfVXfIK4>
11. **Channel 7 TV - interview artist Olger't Rakiplari** - <https://www.facebook.com/ORakiplariArt/videos/2255115818146505/UzpfSTE0MDMwNDUxMjl6MTAyMTI0ODYzMTQ2OTg1NTg/>



Ditari 5 Korrik 2018
471 visualizzazioni
Radio Televizioni Gjirokastra (RTGJ)
Publicato il 5 lug 2018



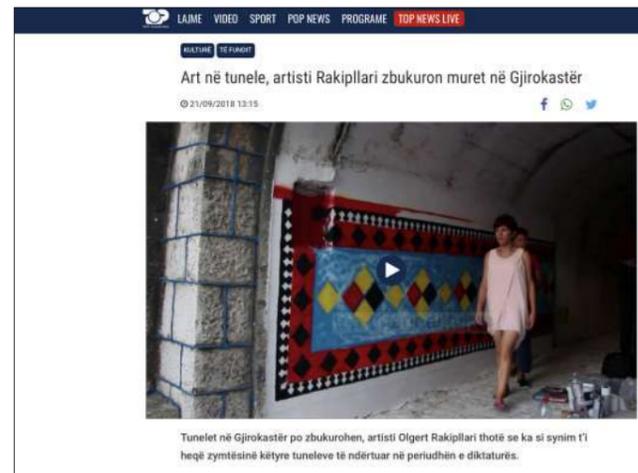
Ditari 12 Shtator 2018 mp4
499 visualizzazioni
Radio Televizioni Gjirokastra (RTGJ)
Publicato il 12 set 2018



Bashkë
VDA - Zëri i Amerikës



Gjirokastrë
VDA - Zëri i Amerikës



Tunelet në Gjirokastrë po zbukurohen, artisti Olgett Rakiplari thotë se ka si synim t'i heqë zymësinë këtyre tuneleve të ndërtuar në periudhën e diktaturës.



12. **RTV Channel 7 - youtube** - <https://www.youtube.com/watch?v=9GTzOvLZtnA&fbclid=IwARISTsBdiFkqyJH-eSbZV1c4OyDX1hCldb9WtobYjo3At94Z8PgWxcBPLGo>
13. **RTGJ - Radio Televizioni i Gjirokastrës** - <https://www.facebook.com/ORakiplariArt/videos/1842715462450704/>
14. **Radio Televizioni Gjirokastra (RTGJ) - youtube** - <https://www.youtube.com/watch?v=Uz07IIsJHpc&fbclid=IwAR2qbHmBfTn0vdsu944d64VQjmWyOKikSQuwCk3Y6tpjVLH0lyuZ4RkQFFQ>
15. **argjirolajm.net** - <http://argjirolajm.net/piktori-korcar-promovon-gjirokastrren-shihni-si-e-ka-transformuar-hyrjen-e-tunelit-antiberthamor-foto/?fbclid=IwAR0oJJ3DsAP5jPVaKw9z7rqdoy5xRT3DjWWfp-AezpRxZLq7NNXXdVJkBY>
16. **gossip.alpenews.al** - https://gossip.alpenews.al/art-ne-tunele-artisti-rakiplari-zbukuron-muret-ne-gjirokastra/?fbclid=IwAR2ha8C2povZ41xu7ZHDCVAeDzXT4kHEbAQXr_g8tjiO-VaNTVC98k6Eu8U
17. **kohajone.com** - http://www.kohajone.com/2018/09/21/art-ne-tunele-nga-artisti-rakiplari/?fbclid=IwAR0Qz90Mlxj7fPkm7eEUXuplfSnuzkBYwze_ONfFBgrBORjmGJRuGTqikbk





Others information

If you want to discover Gjirokastra and our operas

Gjirokastra is situated in the south of Albania on the east face of the steep Mali i Gjerëmountain range. It lies 230 km from Tirana, the capital of Albania; 30 kilometers from the Greek border crossing at Kakavia; and 55 kilometers from Saranda, the seaport that connects southern Albania to Corfu. Flights to Albania go to Mother Teresa airport, just outside Tirana.

Gjirokastra lies on the main north-south Albanian highway (RrugaNacionale) that connects with the Greek border and the coast city of Saranda.

The highway from Tirana takes the following route: Tirana - Durrës - Kavajë - Rrogozhinë - Lushnje - Fier - Levan - Tepelenë - Gjirokastra.

By private car this 230 km trip will take about 3.5 hours due to the traffic and rush hours.

By bus it will take 4 to 4.5 hours. In Tirana, buses leave from the South Buses Station “Sheshi Shqiponja” at Kavaja Street, west of the city. The best advice is to tell a taxi driver where you want to go by bus and have him drive you to the departure point. The taxi ride will cost you Lekë 400 to 500, the bus ride to Gjirokastra is Lekë 1000 per person. Buses leave regularly throughout the day.

Alternatively, having the taxi driver take you all the way to Gjirokastra will cost between Lekë 14,000 and 16,000.

Bus Leave hours: to Gjirokastra 05.00; 06.30; 08.00; 09.00; 15.30; 17.00, 22.00

In Gjirokastra the buses leave from the Bus Station (Ura e Lumit) in the modern city by the around about at the national road (map nr x). The taxi ride will cost you Lekë 300 to 400 from the station to any destination in the historic town.

Bus Leave Hours: to Tirana 06.00; 07.00; 10.00; 11.00; 12.00; 13.00; 14.30; 17.00.

Remember that:

in Albania the national currency is called **Leke**. The change it is around 126 Leke as of 1 euro. **Before coming to Albania we would kindly advise you to check with your bank if you have the possibility to withdraw money in Albania (non EU country).** Alternatively, you can also chance money directly in Gjirokastra and the local staff of the Gjirokastra Foundation can offer you help with the change.

Getting ready for your albanian experience

The Albanian language is one of the most ancient languages in Europe. It occupies an independent branch of the Indo-European language tree. We have prepared for you a little glossary of Basic Albanian language, with translations into English.

Greetings

Good Morning - Mirëmëngjes
Good Afternoon - Mirëdita
Good Evening - Mirëbrëma
Hello - Përshëndetje
Goodbye - Mirupafshim
Good Night - Natën e mirë

Basic words / phrases

Please - Ju lutem
Thank You - Faleminderit
Excuse Me - Më falni
Cheers - Gëzuar
Nice to meet you - Gëzohem
Yes - Po
No - Jo
Good - Mirë
Bad - Keq
Entrance - Hyrja
Exit - Dalja
Open - Hapur
Closed - Mbyllur
Women's Restroom - Gra
Men's Restroom - Burra
Today - Sot
Tomorrow - Nesër
Now - Tani
Later - Më vonë

Emergencies

Please help me - Ju lutem më ndihmoni
I am sick (Male) - Jam i sëmurë
I am sick (Female) - Jam e sëmurë
I do not understand - Nuk kuptoj
I do not speak Albanian - Nuk flas shqip
Do you speak English? - A flisni anglisht?
Police - Policia
Pharmacy - Farmacia
Hospital - Spital
Doctor - Mjek/Doktor
Fire - Zjarr
Nurse - Infermiere



Travelling

Ticket - Biletë
How much does it cost? - Sa kushton?
Train station - Stacioni i trenit
Airport - Aeroporti
Port - Porti
Bus Station - Stacioni i autobusit
Arrival - Mbërritja
Departure - Nisja
Minibus - Furgon
Train - Tren
Ferry - Tragjet
Taxi - Taksi
Car - Makinë
Map - Hartë
Road - Rruga

Eat & drinks

Restaurant - Restorant
Breakfast - Mëngjes
Lunch - Dreka
Dinner - Darka
We are out of that - S'ka
Vegetarian - Nuk ha mish/vegjetarian
I do not eat fish - Nuk ha peshk
Allergy - Alergjia
Hot - Ngrohtë
Cold - Ftohtë
Tea - Çaj
Sugar - Sheqer
Salt - Kripë
Bread - Bukë
Still water - Ujë pa gaz
Sparkling water - Ujë me gaz
Ice - Akull
Milk - Qumësht
Beer - Birrë
Wine - Verë
The Bill/check, please - Faturën/
llogarinë ju lutem
The menu, please - Më sillni menynë ju
lutem
Bathroom - Banjo



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REPORT

BASHKË

let's create our spaces!

9th - 16th september 2018

Gjirokastra - Albania

