

TRANSFORMATION IN HISTORIC SITES: THEIR PRESERVATION  
THROUGH DIGITALIZATION OF INFORMATIVE INSTANCES REGARDING  
CULTURAL HERITAGE

CASE STUDY: G'JUHADOL/SHKODER

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## Approval sheet of the Thesis

This is to certify that we have read this thesis entitled “**Transformation in historic sites: their preservation through digitalization of informative instances regarding cultural heritage**” and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Science.

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# **ABSTRACT**

## **TRANSFORMATION IN HISTORIC SITES: THEIR PRESERVATION THROUGH DIGITALIZATION OF INFORMATIVE INSTANCES REGARDING CULTURAL HERITAGE CASE STUDY: G'JUHADOL/ SHKODER**

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Historic sites in Albania give us clue of early settlements located in several parts of the today's Albania. While they have been studied for several years by Albanians and not only, understanding the development that characterizes these sites, will help us focus in documenting the timeline of transformations that certain public spaces have undergone through the years and understand their cultural identity through enforcement of heritage policies and local area interest. Historic sites are not always utilized in agreement with their unique capacities. In most of the cases, they slowly vanish due to reasons such as social changes and lack of protection. Acknowledged as a key word worldwide that points to preserving social orders within the future, sustainability underpins as well the identification of structures with their social and cultural measurements. Identifying various kinds of heritage sites may help us understand the mechanism of social interactions in way of life but also adduction of the worth of containing the concepts of architecture, ecology, sustainability, building materials, and construction methods. It is of great interest, that every analysis of spatial characteristics and problems benefits our own culture. Discussing cohesion of community for mutual benefits and shared values can be a great proposal to heritage sites in Shkoder. As a result, an urban approach to heritage necessitates an integrated strategy that considers a variety of viewpoints on heritage, including the spatial and urban planning viewpoint; the historical perspective; and the cultural perspective.

These ponder points at looking at the spatial and basic characteristics of Scutari's historic site that is adaptively reused which requires to be passed on to future eras, and giving suggestions for protecting historic sites and guaranteeing sociocultural maintainability. Prior conservation regulations have evolved from a simple and limiting preservation concern to a growing desire for revival and augmentation. This entails a physical examination. We need to focus more on what we had, what we have now, and what we will do to still have these values functioning in the future. This research will represent design solutions, adapting traditional concepts that interact and are in harmony with nowadays conditions, and highlight challenges that include implications for the built environment, in arrange to propose a sustainable guideline with tools for future development.

**Keywords:** historical site, socio-cultural sustainability, adaptive reuse, tools of maintainability; architectural feature; spatial analysis; building design guidelines

# **ABSTRAKT**

## **TRANSFORMIMI NË VENDE HISTORIKE / RUAJTJA E TYRE NËPËRMJET DIXHITALIZIMIT TË ILUSTRIMEVE INFORMATIVE NË LIDHJE ME TRASHËGIMINË KULTURORE RAST STUDIMI: LAGJJA G'JUHADOL NË QYTETIN E SHKODRËS**

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Vendet historike në Shqipëri na japin të dhëna për vendbanimet e hershme të vendosura në disa pjesë të Shqipërisë së sotme. Duke qenë se ato janë studiuar për disa vite me rradhë nga shqiptarët dhe jo vetëm, duke kuptuar zhvillimin që karakterizon këto site, do të na ndihmojë të përqendrohemi në dokumentimin e afatit të transformimeve që hapësira të caktuara publike kanë pësuar ndër vite dhe të kuptojmë identitetin e tyre kulturor përmes zbatimit të trashëgimisë, politikave dhe interesin e zonës lokale. Vendet historike nuk përdoren gjithmonë në pajtim me kapacitetet e tyre unike. Në shumicën e rasteve, ato ngadalë zhduken për arsye të tilla si ndryshimet shoqërore dhe mungesa e mbrojtjes. Pranuar si një fjalë kyçe në të gjithë botën që tregon për ruajtjen e rendit shoqëror brenda së ardhmes, qëndrueshmëria mbështet si dhe identifikimin e strukturave me matjet e tyre sociale dhe kulturore. Identifikimi i llojeve të ndryshme të vendeve të trashëgimisë mund të na ndihmojë të kuptojmë mekanizmin e ndërveprimeve shoqërore në mënyrën e jetës, por edhe krijimin e vlerave të përmbajtjes së koncepteve të arkitekturës, ekologjisë, qëndrueshmërisë, materialeve të ndërtimit dhe metodave të ndërtimit. Ofshtë me interes të madh që çdo analizë e karakteristikave dhe problemeve hapësinore të përfitojë nga kultura jonë.

Diskutimi i kohezionit të komunitetit për përfitime reciproke dhe vlera të përbashkëta mund të jetë një propozim i shkëlqyeshëm për vendet e trashëgimisë në Shkodër. Si rezultat, një qasje urbane ndaj trashëgimisë kërkon një strategji të integruar që merr në konsideratë një larmi pikëpamjesh mbi trashëgiminë, përfshirë këndvështrimin e planifikimit hapësinor dhe urban; perspektiva historike; dhe perspektiva kulturore. Këto meditojnë në vështrimin e karakteristikave hapësinore dhe themelore të vendit historik të Scutari që ripërdoret në mënyrë adaptive, gjë që kërkon të kalohet në epokat e ardhshme, dhe dhënien e sugjerimeve për mbrojtjen e vendeve historike dhe garantimin e mirëmbajtjes sociokulturore. Rregulloret e mëparshme të ruajtjes kanë evoluar nga një shqetësim i thjeshtë dhe kufizues i ruajtjes në një dëshirë në rritje për ringjallje dhe shtim. Kjo përfshin një ekzaminim fizik. Ne duhet të përqendrohemi më shumë në atë që kemi pasur, atë që kemi tani dhe atë që do të bëjmë që këto vlera të funksionojnë akoma në të ardhmen. Kjo punë kërkimore do të përfaqësojë zgjidhje të dizajnit, duke përshtatur konceptet tradicionale që bashkëveprojnë dhe janë në harmoni me kushtet e ditëve të sotme, dhe do të nxjerrë në pah sfidat që përfshijnë implikime për mjedisin e ndërtuar, në mënyrë që të propozojë një udhëzues të qëndrueshëm me mjete për zhvillimin e mëtejshëm.

***Fjalët kyçe:*** vend historic, qëndrueshmëri socio-kulturore, tipar arkitektonik, analiza hapësinore, udhëzues për projektim, ripërdorim I përshtatshëm

*Dedicated to all my loved ones*



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# CHAPTER 1

## INTRODUCTION

### 1.1 Problem Statement

Architecture is an important aspect of our daily lives. Since the early settlements, and different historic period ages, architecture has been a great helper to civilization. Early settlements are the proof that humanity has gone through different changes and developments until nowadays. Dwellings have changed, created and have been associated with social structures of diverse social orders for centuries. Architecture surely it is affected by the socio-cultural aspects of a society. People's sense of national, municipal, and community identity is enhanced by the historic urban environment, which provides a visible link to their past.

The city of Shkoder is known for not only its history, but for its huge impact that it holds in our country, functioning well and having a great development as a social, cultural and an economic key center to the North of Albania. We are acquainted with the fact that this city holds so much history in art and architecture. Since the city has been invaded several time, Shkoder has been a great collision, in terms of having to be a great mix of Albanian culture with outside elements. Having a strategic geographical position, being close to so many natural water resources, and most importantly, a bridge between the Balkans and Europe, this city has always been an aim for other great surrounding countries. Starting from the early ages, then with the Illyrian tribes, Middle Ages, The Roman Empire, The Ottoman Empire, and then with Austrian-Hungarian Kingdom, The Italy Invasion, Shkoder succeeded to create and land its roots in architectural and cultural formation.

Transformational interventions not in accordance with the values and characteristics of an architectural ensemble which has come in time and especially in certain moments where the control of the responsible institutions has been lacking or has been weak. It has led to an even bigger problem in Albania that has to do with illegal interventions. A problem encountered in



developing countries, related to the weakening of institutions, lack of intervention or fulfillment of legal duties that legal institutions have in relation to monuments, but is related to demographic changes, changes in economic models, which have had consequences physical on cultural monuments.

Knowing the history of Shkoder, it is fundamental to adjust its traditional buildings to advanced conditions without having to loosen their characteristics and to embrace a conservation approach that underlines the arrangement of support and repairs through versatile reuse. The procedures ought to be created are to utilize conventional buildings and to secure assets and socio-cultural values, to transmit the conventional way of life to future generations, and to guarantee social maintainability. The work should be suitable to show off the structure and to be protected. Also the users should be aware of these changes, but also stay updated for the slightest inconvenience that might happen during the years. Users should embrace the contribution to the site's conservation as well as to guarantee supportability and livability. In this case, most of the buildings are changed into detached to inactive uses such as galleries, hotels, restaurants, social centers in order to archive the social and spatial changes, transmit the past way of life to future generations, and guarantee the coherence of utilization

Thinking about their future, these buildings should also be appropriate in a neighborhood scale and urban character that constitutes natural values to future eras. Looking at the spatial and auxiliary characteristics of Scutari's heritage monuments, we have to think about emphasizing the need in understanding the changes in social life and the society's needs.

## **1.2 Thesis Objective**

This research paper aims to acknowledge how the preservation of traditional buildings lines up with different practices. Listing the number of transformations that these buildings have undergone, or in this case, the site of G'juhadol, will help analyzing the sites initial state, the existing state and the improved state. Also, what is more important as an objective of this research is that, we need to understand and contemplate the building environment of preserving heritage buildings over creating new ones. It is necessary to accept that there is a wide variety

of practices and technologies that can be applied among these buildings, but indicate their impact in social, cultural and economic aspects.

If we analyze it in two levels, one level is the state institutions and the other is the social changes. The objective of this topic is to propose a model that aims to recover the physical aspect of these monuments by making it in accordance with all professional and scientific criteria, but on the other hand by diversifying it with decision making but also the actors who keep the right to intervene in a new economic system, which is no longer centralized where the state did everything, but now we have the obligations of the owners and local government, and precisely coordination, where groups of professionals belonging to the private sector, where the monopoly of the state in relation to the conservation or restoration of monuments does not exist, so we are dealing with an open market which introduces in the process and private actors. The document that balances these interventions seems to be based on principles, but does not provide concrete or detailed instructions on how it will be built, and as a result have led to misinterpretations or lack of applications precisely because of this diversity.

Each project will have limitations based on building codes, property proprietors, area, social and monetary contemplations, the by and large objectives ought to be to bring to recognize the monuments protected by the state, to compile a maintaining program of these dwellings in the present and the future, to know how will the relation of state and owner will work in this case about monitoring the monuments that will be part of the program, and what's important how to bring to life the functions proposed of these buildings.

There will be a lot of questions deriving from the objectives and actions of this research like: aren't we confronting everyday with multiple identities and ignorance at the same time; how is it possible to have heritage and not progress; are there any ways to treat the community with knowledge focus on cultural heritage. Focusing more on the part that interests us most and creating a model for what seems to have occurred over the years with or without the help of specialists in an area which to this day is protected by law. This research will be focused on these points, and answer these questions with an information-based approach taken from various sources on heritage and sustainability.

### **1.3 Scope of works**

The framework of this research includes the phases that will be further elaborated on this thesis. It will initiate with the city of Shkoder as the main focus, its traditional buildings, and the relation of them to social factors, demographical factors, economic and architectural factors. Building shapes, spatial characteristics, culture of traditional structures are analyzed by evaluation of participatory perception, interviews, surveys and mapping.

The methodological structure for this study consists of Phase 1, the analysis of data about the history of the human geography in Shkoder. Starting from the early settlements and the demographic movements during the years and the creation of early neighborhoods. This phase can help us know the reasons why Shkodra has such urban extension nowadays.

Phase 2 will cover the process of collecting and analyzing data about heritage sites. This information will be processed in a hierarchical way, from international studies, to national case studies, and to the local examples.

Phase 3 will be focused on the administrative structure of how the hierarchy of protecting monuments works in European Countries and not only, but also in Albania. This phase will help us make a parallelism of their current situation.

Case studies will be crucial in phase 4, in order to understand the interventions, what have the buildings gained from the categorization, and how they have affected the environment that surrounds them on a more urban scale. Case studies, will be based in the city of Shkoder, where all the information from the Ministry Archive will give clue to all types of transformation, and others from neighboring countries, with similar architecture, similar economic strategies and developments of cultural site, respectively in Kosovo and Italy. It is important to learn from these case studies, and collect useful information, building design guidelines regarding of giving permanence to future generations.

Phase 5 is where the surveys and discussions will take place. The opinion of the society based in Shkoder is very important especially on cultural heritage. Knowing if they would like their city to be preserved or somehow saving all these monuments from deterioration is important for the study. After all, it's the people who make the place, so it is crucial to understand the values of these cultural sites and the relation of them with the people living

there. Interviews will be divided in 3 levels: with local residents of the city, with stakeholders of G'juhadol and with experts in the field of architecture and restoration. In the appendix section there will be attached the file with all the questions to be filled by the respective groups mentioned above.

Within the study about heritage sites, suitable analysis methods are selected by the research objectives and purposes stated in the introduction of this paper. Based also on the literature review (4), it is analyzed that heritage sites as G'juhadol are influenced by the characteristic environment that surrounds them, and also by the social and artificial environment. The spatial form of G'juhadol buildings presents levels of performance, unity, structure, spiritual, which represent harmony between the man, nature, family and culture.

The final product from the research methodology will give a clear overview on the information needed to elaborate further on this research. By following the steps mentioned above, what will be the next step is to come up with solutions, a building design guideline on restoring heritage façades, and a mobile app considering development, maintainability, adaptive reuse and cultural aspects. Conclusions of this research may serve as a reliable reference about future decisions to be made for not only monuments in Shkoder but also in other cities of Albania.

## **1.4 Organization of the thesis**

This thesis is divided in 6 chapters which are as follows: Introduction, Literature Review, Studying transformations, Case Study: Guidelines on cultural heritage, technical tools for heritage conservation and management; Guida agli interventi di recupero dell'edilizia diffusa nel parco nazionale delle Cinque Terre, and Urban Landscape rehabilitation in Lefkara, Cyprus.

In Chapter 1, the problem statement, thesis objective, scope of works and outline of the thesis is presented.

Chapter 2, includes the literature review which deals with the history of the city of Shkoder, the urban morphology of G'juhadol and then with the research on cultural heritage sites and their criteria of protection and conservation.

Chapter 3, consists of the methodology followed in this study, stating the transformation of building of the architectural ensemble of G'juhadol during a period of time from 1982 until 2011, when the last restoration was adopted. and then following the guidelines and the criteria of protection of cultural heritage in neighboring countries.

In Chapter 4, follows the guidelines and the criteria of protection of cultural heritage in neighboring countries and not only such as in Kosovo, Italy and Cyprus.

In Chapter 5, is focused on strategies for improving the conservation of G'juhadol and with a proposal related to the importance of the historic buildings located there.

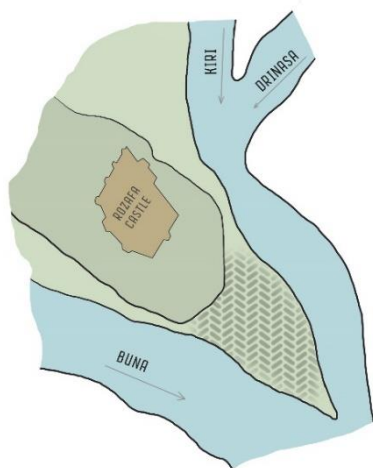
In Chapter 6, conclusions and recommendations for further research are stated and wraps up all the information and data processed throughout the thesis.

## CHAPTER 2

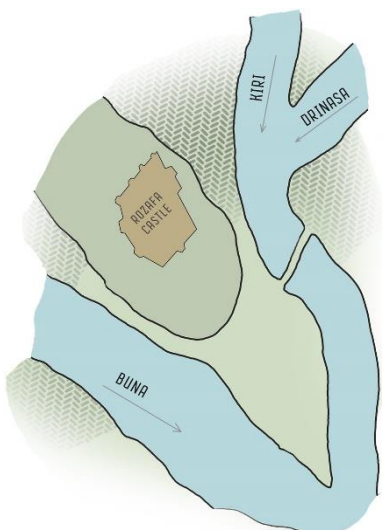
### LITERATURE REVIEW

#### 2.1 Urban morphology of Shkoder

According to the framework phases, the first phase includes information gathering based on the city's history. One of the books that gives a lot of information for Scutari is "Shkodra dhe motet" by Hamdi Bushati, from which we get to know more about the city's expansion during different periods of its history. Scutari has been a residential center since the Bronze Age and it is thought that it may have been founded in the fourth century b.c, inhabited by ancient Illyrians tribes. Shkodra's name is thought to be of many descents (Fig.1). A linguistic study explains that Shkodra comes from the phrase *Shkon Drini*, which means *where the river Drin* goes. As we may know, Shkoder is surrounded by many natural water resources: the Lake Shkodër, and the three rivers: Buna (Bojana), Drin and Kir. During the years, the civilization expanded from the castle, which at the time was the main economic center of the settlements, and expanded from the top of the castle's hill to its surroundings near field terrains close to the respective rivers. Based on this knowledge, it is easy for us to understand these movements. Anyways, from what Hamdi Bushati writes, the dwellings of the neighborhoods around the castle turn out to be the oldest in time in Shkodër. Knowing so, this research starts with knowing the first settlements around the castle. Shkoder is divided into two parts, the old one and the new one. The old town is formed by several neighborhoods around the Rozafa Castle that continue from the north west of the city, with dwellings built on the remains of illyrian walls, roman-byzantine and venetian and historical objects of the ottoman period also. The neighbourhoods located in the old city are: Bahcallek, Tabake, Tepe, Qafa, Ajasem, Tophane, Lugesme, Dracin, Kodralij, Karahasej & Liria. From these clues, we are able to distinguish also the first traditional development there. The most important factors in the Shkodër region are the geographical, climatic, seismic and hydrographic ones, because they have had and will have in the future a significant role in the urban architectural development on the city. The seismic activity and the active hydrographic network have significantly influenced the displacement from the old residential lands, weak and low and in the urban evolution of the new part of the city, in an area with more suitable living conditions.



*Figure 1* extension of the city in the early middle ages



*Figure 2* extension of the city in the ancient period

### **2.1.2 The development of the city**

The birth and development of the city of Shkodër, between different periods, is directly related to the primary socio- economic conditions. What will be elaborated in this subchapter

is a timeline of the creation of the city. In the first Iron Age, Shkoder is presented to us as a fortified settlement with walls of the early Illyrian type. Looking at the study of Skender Luzati (“Qyteti I Shkodres, urbanistika dhe arkitektura gjate Rilindjes e Pavaresise Kombetare”), the Illyrian city of Shkodër from the form of construction and its plan, it forms a type of city with acropolis and the open town around it. So, since early ages, the city was an important center with comprehensive opportunities for economic and cultural exchanges, adding here the fact that the use of geographical position was always in favor of the city. In the Roman period, Shkodër was a colonial city, and its geographical position contributed to its prosperity, because the city was located at the intersection of two Roman roads, that coming from Dalmatia and the one from Durres.

Through centuries and radical changes in systems of governments from slave ownership to feudalism, Shkoder in the 12 century became the first feudal state of the principality of Arberia. The city of this period was a craft trade center that also performed the functions of the surrounding market. (*Fig.2*) In the 14<sup>th</sup> century, many beautiful palaces are mentioned to have been built on the banks of the Drin River, while the town houses reached all the way to the castle. With the rapid development of the city, a dynamic movement is reflected in the expansion of the city and beyond the castle walls, thus creating the outer neighborhoods that bore the name ‘varoshe’. These units marked an evolutionary urban step of medieval Shkoder, having the castle as its compositional center and a considerable extension around it. There is evidence that a part of the residential lands of these outer neighborhoods are protected by perimeter walls. Also, during the 14<sup>th</sup> century, the presence of the house with ‘cardak’, proves and refutes the hypothesis of the oriental origin of these dwellings from the ottoman invaders. The cadaster of 1416 proves the antiquity of this type of dwelling in this city and throughout Albania. After the ottoman invasion, the construction of new Christian cult buildings was stopped and many of them were demolished, turning into shrines of the Muslim cult. During this period, the city turned into a small civic center, and the number of town houses doubled.

During the 16<sup>th</sup> century, there was an increase of inhabitants and especially of craftsmen. The number of neighbourhoods of the city around the castle reached 9 neighbourhoods. In Shkoder a construction activity was carried out, which although limited and differentiated according to religion and social strata, was diverse. This started with dwellings- which are reflected with ground floors, further with the cult buildings, as well as the market of oriental nature, with blocks of crafts shops, which represent the oldest case of oriental feature, continues



with the warehouses on the outside of the varosh and ends with social facilities such as baths (the hamam), which is one of the oldest facilities of this kind in our country. Later in the 17<sup>th</sup> century, Shkoder had 15 neighborhoods with more than 600 houses, from which only 200 were inside the castle. (Fig.3/4)

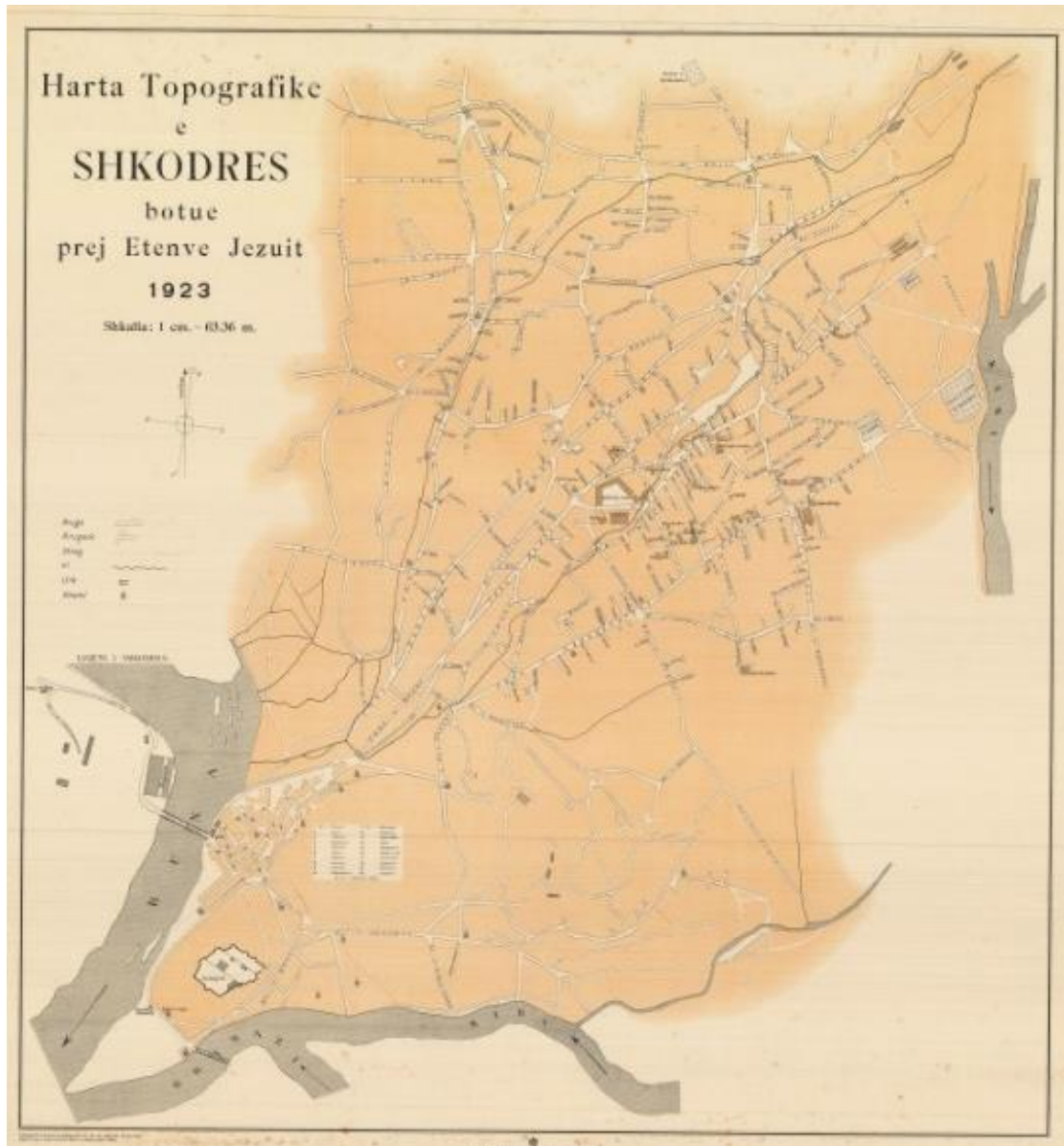
In the 18<sup>th</sup> century, the Tabake neighborhood, which no longer exists, is reflected with a construction density with a large number of dwellings and its center with leisure and entertainment facilities, as well with the presence of four mosques. As for the stylistic aspect of these dwellings, with the growth of the population, and the new neighborhoods, the most preferred type of house was the one with ‘cardak’ , or as known as sunny house (Albanian/ shqip- shtepi me diell). This house was oriented freely by the sun, mostly to the south. Greenery occupies an important place in the urban and voluminous structure of the city of this period.

In the dwellings construction, we see that from the 18<sup>th</sup> century to the 19<sup>th</sup> century, it begins an architectural evolution of the house with ‘cardak’ and its use for residential premises, mainly through the reconstruction of the existing house, as well as the direct construction of this variant evolved in accordance with the concrete conditions this time in general with a more careful treatment of the façade. There are 5 stages that the city goes through: 1<sup>st</sup>, the city changes its compositional ways, creating new compact housing blocks; 2<sup>nd</sup>, the urban development within the relationship house-road; 3<sup>rd</sup>, the new concept of ‘selamllëk’ as a new urban design element; 4<sup>th</sup>, urban evolution of the square or the center of the neighborhood in terms of social character; 5<sup>th</sup>, the evolution of the road network and the composition of the dwelling complexes in a block.

As the city evolves, from the feudal dwelling to the 20<sup>th</sup> century dwelling, there is a need to emphasize the fact that all these changes were a consequence of cultural and economic development, but also we can't ignore the fact that the trade routes that Shkoder had developed through centuries, had their impact on the cultural exchanges, not only in social aspects, but in art, architecture and urban development of the city.

For this part of the research, the most useful information is gathered by Revista “Monumentet”, especially for the traditional dwelling of Shkoder. Emin Riza is an architect and restaurateur and one of the most known researcher for traditional buildings in Albania. A part of his research is based in Shkoder, where he tries to analyze the traditional dwelling of the

city. Along with Emin Riza, there are a few other researchers worth mentioning and from whom there is taken reference, like Zenepe Dibra, Shpresa Prifti and Fatbardha Shkupi. The information obtained from the above researchers and their articles is valuable for understanding the characteristic elements of the city's and G'juhadol transformations.



**Figure 3** Topographic map of Shkodra 1923



*Figure 4* First neighborhoods of Shkodra

## **2.2. Urban morphology of G'juhadol**

After the declaration of independence and the creation of the Albanian state, the feudal lords of the country did not allow the political, social, economic and cultural development to take off, as they were interested in bargaining on Albanian lands. Shkodra joined Albania in March 1914. During this period the city began to liven up, as well as under construction. Based on the general urban plan, public and private buildings were built. Being raised in the family with the profession of engineer, Kole Idromeno acquired this craft as well. Its construction began in 1907, with the design of a factory. During those years, the main museum streets had taken on a certain physiognomy, which was later enriched by the touch of Kole Idromeno. Shkodra Bazaar with the old system of construction and the neighborhoods around the castle

until the beginning of the nineteenth century were the main part of the city. The circumstances of the expansion of the city towards the plateau of the appendix, were as famous for constructions as problematic in relation to the lands of the feudal lords. The center of the city was named Fusha Cele, which was owned by the clergy.

In the 19th century, Shkodra was the center of the vilayet and as a result it had its own official engineer, who was engaged in military construction activities. Kole Idromeno was appointed as a consulting engineer in the construction of the prefecture in 1911, a building which was used as a hospital during the war years. In 1914, Shkodra had 38,000 inhabitants, but from an architectural and urban point of view, it had no system or regulatory plan. After the earthquake in 1905, the citizens of Shkodra with good economy, came the desire for good, strong and beautiful buildings. Most of the buildings that Shkodra has today, were built after the earthquake. Kole Idromeno, in the absence of Albanian scientific literature, he gained knowledge from visits to European countries, from which he learned a lot about constructions and regulatory plans of cities. More than 60 private and public buildings have been designed by Kole Idromeno. He introduced decorative painting and bas-relief sculpture, harmoniously combining the genres of art with architecture.

Regarding the typology of the dwelling, Kole Idromeno went much deeper into the functional characteristics of the Albanian civic dwelling. He crossed the border of the apartment as a creator. He aimed to create ensembles of architectural and urban value for the city. The two main characteristic streets in the center of the city of Shkodra, the new Dugaj, the street Kole Idromeno and G'juhadol, are his work. He realized the sidewalks, the drainage channels, the place of lights, above all he designed buildings with facades rich in decorative sculpture and balconies.

He took care that these buildings were not left simply for housing, but were given an economic-social character, in order to solve the problem and concentration of activity and economy in the city center. The facades of these buildings are rich with very important frames, curbs, tables, and decorations placed on the doors and windows. He also decorated the balconies surrounded by iron railings. In the interior of these buildings, there are entrances, halls, stair railings, bright rooms, chimneys and painted ceilings. As an antiseismic measure, he used wooden strips integrated into the walls, as well as reinforced concrete strips. Kole Idromeno

has also shown care in the use of building materials. He had set up a Marseille brick and tile factory, to supply with materials the constructions designed by him and not only.



*Figure 5* Gjuhadol, Marubi, Unknwon year

### **2.3 The transition of old buildngs in modern times**

As mentioned above, it is somehow clear that the city of Scutari has gone through several periods which have influenced the architectural character of the city. In the research of Florian Nepravishta, it is important to know the transitional phase that the city went through. The word ‘modernisation’, persuaded that just new and present day structures were convenient for the city. Anything old or in a conventional style was considered a little worth and was destroyed, disregarded or painted in various tones. Older buildings, without the right maintenance, deteriorated were left with no basic services. Different from the past centuries, the inner city now was a center with services other than housing, but that led to almost the disposal of the

former services. This article makes us understand that after the transitional phase, historical centers of Albania, and in this case of Shkoder, began to adapt to the modern terms of recent centuries, an attempt to forget the past. People started interfering in the architecture of their dwellings, in order to be comfort or have an economical support. This has happened for many reasons, but mostly by the negligence of the relevant bodies for the protection of historic centers and the ignorance of the population.

During the last years, decisive campaign and proposals for protection of neglected heritage have initiated by the Municipality of Scutari. Not only the Municipality, but also the Council of Europe, has assisted in drafting the restoration project plan for the historic area of G'juhadol. As in other urban communities in the world, Shkoder also has understood that its not a rational way to remove existing heritage. There are risks that cultural heritage can be exposed to, and have to be taken care of, which will be elaborated later in this research.



*Figure 6* G'juhadol nowadays, unknown author of the photo

## 2.4 History of Architectural Preservation

Monuments are evidence of continuity of life. Views on appraisal interventions in monuments, having appeared in relatively narrow spaces, have been wide-ranging. Even those as reflections of the cultural unit beyond the national peculiarities are codified internationally. “A history of architectural conservation” is a research for the degree of the Doctor of Philosophy (D.Phil.) between 1978 and 1986 written by Jukka Jokilehto. It was later published again in 1999, being considered as one of the most accomplished study in the field of conservation. Jukka Jokilehto has been the Assistant to the Director General of ICCROM, where he has gone through more than 25 years studying all parts of building conservation.

In this book he has delivered a finely-adjusted history of building preservation starting with its beginnings in early human civilization until nowadays. Jokilehto's book is unquestionably a strong establishment to the discipline. Each chapter of the book is coordinated in a chronological order, being defiant in addressing the historical backdrop of conservation in different parts of Europe.

We are able to perceive different attempts by mankind of conserving heritage. In Islamic culture and Christianity, we see some developed frameworks of settlements maintenance. Anyways, starting from Renaissance, which is the period between fourteenth century and sixteenth century, where art and architecture had its progress and growth. The word renaissance derives from resurrection. As far as antiquated landmarks, the Renaissance denoted a defining moment. The memory of old Rome had consistently continued even in its remains, even though these had been deserted, vandalized and rummaged for building material. We can see the foundations of present day archeological awareness in the endeavors to relate scholarly history with the genuine destinations. Therefore, there was a fresh start of assortments of relics for motivations behind investigation, just as for a societal position. The city of Rome as a social place was restored, and the quantity of guests developed. Since the fifteenth century, there additionally seemed defensive orders. Popes called to the city the huge specialists, whose works, close to the century's end, made Rome the fundamental mark of assembly of the Renaissance.

The time frame from the sixteenth to the nineteenth century denoted a progression of crucial changes that established the cutting edge world, and along with it the advanced ideas of

history and social legacy. A large number of these progressions harmonized in the second 50% of the eighteenth century, and had their underlying foundations in European social, logical, political, and monetary turns of events. Strategically, the period was set apart by absolutist standard, just supplanted through uncommon social and political changes, beginning chiefly from the French Revolution and prompting the country state. The time frame was likewise qualified as the Age of Enlightenment because of a scholarly development of thought worried about interrelated ideas of God, reason, nature, and man. There were significant advances in logical idea and specialized information giving the premise to new kinds of mechanical turn of events, farming, medication, and prompting heightening in populace development in metropolitan regions. Thus, there grew new kinds of city organization, new correspondence frameworks at the world scale, and another relationship of society with customary structures, settlements, and land-use.

Throughout the entire existence of the assurance and preservation of social properties, the eighteenth century was significant for the meaning of ideas including the topic of unique versus duplicate. There arose another, basic enthusiasm for artifact, underscoring the significance of antique models as the most elevated accomplishment throughout the entire existence of craftsmanship, and asking the preservation of firsts both for their imaginative worth, and as 'exercises' for contemporary specialists. Corresponding to the ID of the meaning of a masterpiece as a unique making of a specific craftsman, there was a developing enthusiasm for the patina old enough on old canvases and figures, just as specialized advancements to offer new help to harmed artworks. In England, through the enthusiasm for traditional scenes and the plan of scene gardens, consideration was coordinated to the beautiful remnants of public artifacts, the old monasteries. Dissimilar to in the traditional Mediterranean, the middle age way of building was here never terminated, and one can distinguish progression from Gothic endurance to Gothic restoration and to present day protection. During the French Revolution, the properties of the congregation and the landmarks that addressed previous sovereigns were considered as images of past abuse, turning out to be focuses of annihilation. Simultaneously, there arose an awareness of the worth of these constructions as a declaration of the past accomplishments of individuals who presently framed a country.

The notion of a common heritage evolved gradually during the eighteenth and nineteenth century, and came to arrive at a proper articulation in international accords. In the document, A Project of an International Declaration Concerning the Laws and Customs of War, adopted by



the conference on 27 August 1874, culture was proclaimed to belong to the common heritage of mankind, artistic treasures once destroyed were considered indispensable, and their socio-cultural worth was declared to be of worth to all people, not simply to the country in whose territory they were situated. Also what was important was the attention given to visible signs that gave a sense of identification to the building under protection. In case of war, all the steps mentioned in the project, to be followed step by step precisely.

During the First World War, there was a lot of damage to important heritage buildings. When the war ended, the commission of historic monuments (commission des monuments historiques) was in control of listing the buildings that now on were not only monuments, but also historic sites. In the post war rebuilding, it was important to acknowledge the reconstruction of the harmed buildings rather than keeping them firmly protected. This drove essentially to a reexamination of the actual standards and the procedures applied. Modern technology was of a great help, and particularly reinforced concrete. In a time span of 10 years, there were reestablished or rebuilt more than 700 buildings, only in France.

Right after The Paris Peace Conference, there was created the League of Nations, withing which was established an International Committee, which decided to found the International Museums Office. This office promoted activities related to museums and conservation of art. Besides a meeting in Rome, in 1931, in Athens, was held another meeting attended by 120 representatives from Europe mainly, giving automatically the conference some kind of importance in the field of conservation. Some of the major topics oriented in the sessions of the conference were based on restoration materials, conservation techniques and deterioration. What was special about this meeting, was that abandoning the stylistic restoration was a general tendency, and most importantly was to favor the maintenance of monuments respecting the styles of all periods. One of the most important conclusions was that concrete was not a solution to maintaining cultural heritage. When, as the aftereffect of rot or annihilation, restoration seemed, to be imperative, it suggested that the memorable and creative work of the past ought to be regarded, without barring the style of some random period. The Conference suggests that the control of structures, which guarantees the progression of their life, ought to be kept up with however that they ought to be utilized for a reason which regards their memorable. To keep monuments in their original location and respect their picturesque character were considered necessary. The utilization of current innovation, like concrete, was endorsed, and it was favored that reinforcements to be discused in order to preserve the

character of the monument. In the case of demolished structures, *anastylosis* would be the method to use and follow. Global co-operation was highlighted in order to reinforce the insurance of historic sites and monuments, coming up with a worldwide community for documentation and advanced education of the overall population.

## 2.5 UNESCO

After the World War II, The tremendous misfortunes in living souls and properties advanced new endeavors in global legislative issues to set up a stage where potential questions could be tackled before they heightened in open struggles. In 1945, the old League of Nations was refounded as the Organization of United Nations, the Worldwide Committee of Intellectual Cooperation was prevailed by the United Nations Educational, Scientific and Cultural Organization, UNESCO, and the International Museums Office was framed into the International Council of Historical centers, ICOM (1946). Museums were the focus on UNESCO's field of conservation. The Committee on Monuments proposed a new manual for the restoration of historic monuments, and the first city to undergo these new guidelines was Cuzco in Peru, which was a city damaged by an earthquake. The manual laid out international recommendations on providing 11 general principles including architectural excavations, endangered properties and safeguarding historical areas and traditional culture.

The "Venice Charter" was imagined as a modification of the 1931 Athens Charter and depended on the Italian Strandats, set by the Carta by Giovannoni. While as yet putting significant consideration on structures, the idea of 'notable landmark' was stretched out to cover notable metropolitan and country regions. The past references to 'dead' and 'living' landmarks were not considered important. The congress concentrated on compositional respectability, yet in addition accentuated a regart for chronicled credibility and uprightness taking into account that there had been an overemphasis of complex remaking since the conflict. These charters only provided guidance of each cultural heritage site, and weren't used as rules to be applied. ICOMOS adopted the charter as a principal doctrinal document. It has generated other charters and guidelines related to cultural heritage safeguarding. The Venice Charter became the main reference for the evaluation of heritage sites inscribed on the UNESCO World Heritage List.

### 2.5.1 ICCROM

One of UNESCO-s initiatives was ICCROM (the International Centre for the Study of the Preservation and Restoration of Cultural Property), which functioned as an international intergovernmental organization, whose headquarters were in Rome, Italy. It was established in 1956, and its functions were to carry out research, to file documentation, to give technical assistance, offer trainings and public awareness programmes and to strengthen conservation of immovable and moveable cultural heritage.

From the book of ‘History of Some of the organization’s first 50 years (1959-2009)’, there are cited all the criteria that ICCROM composed, which included 3 main points:

1. *Encourage States, if they did not already have it, to establish a governmental organization responsible for the protection and maintenance of historic monuments as testimonies to the history of peoples*
2. *Guarantee that restoration be assigned only to qualified architects;*
3. *Envisage the constitution of an International Association of Architects and Technicians responsible for historic monuments.*

### 2.5.2 ICOMOS

Founded in 1956, ICOMOS (the Council on Monuments and Sites), is a nongovernmental organization, whose role is to promote the application of theory, methodology and scientific techniques to the conservation of cultural heritage. Most of ICOMOS work is based on the principles of the Venice Charter. What ICOMOS does exactly is to evaluate monuments and their properties in order to nominate them for inscription on the World Heritage List, also monitoring the monuments that are listed in WHL, and review requests for International Assistance presented by State Parties, but also provide support and lead for economic development activities.

## **2.6 Heritage in Albania**

Albania, after about half a century of experience, which includes half of the last century, has grasped the essence of the evaluation of monuments and is ranked next to the countries with traditions in this field. The selection of monuments of Albanian architecture, in the multitude of examples of different times and genders, was carried out in Albania according to contemporary criteria, creating for about 20 years the basic fund of this irreplaceable wealth of our material culture, with great historical and cultural values.

### **2.6.1 History of protection and restoration of architectural monuments in Albania**

Aleksander Meksi is a researcher and restorer of medieval architectural monuments. He has been an important architect at the Institute of Cultural Monuments at the Archeological Research Center. One of his publications is “Restaurimi I Monumenteve te Arkitektures”. In this book, Meksi introduces us to the history of protection and restoration of architectural monuments. His research deals with the term of the monument in cultural evidence of humanity, the explanation of conservation and restoration of architectural monuments, the classification of monument interventions, the specifics of the restoration of different genders of architectural monuments and the technical aspects of these interventions. There is also a lack of world and Albanian experience, appearing with a special inclusion in the historical and practical aspect of the interventions, while in a holistic view in terms of the types of interventions and techniques used.

The focus from this research of Meksi, will be the first attempts of protection of cultural heritage in Albania. The oldest act attempting to protect the study of cultural property, when old buildings and archeological excavations were introduced, dates back to 1889 during the rule of the Ottoman Empire. Shortly after the declaration of national independence, circulars and laws began to be drafted that demonstrated the interest in preserving the heritage, but there was no talk of conservation and restoration of historic buildings. Subsequently, the protection of monuments passed to a stage where neighboring countries such as Italy had the exclusive right to the discovery of monuments and the obligation to preserve and restore them. The results of

Albanian research to evaluate the traditions of our ancestors in the field of construction and architecture found better support and full support than in the past, noting the aspects of artistic and scientific values of monuments. Until 1963, the body responsible for monuments was the Institute of History and Linguistics, but this changed when an organizational structure equipped with skilled construction specialists and with material base, was renamed the Institute of Cultural Monuments, with branches and in cities others.

Thus increased the work for the tracing, videotaping and protection of architectural monuments. With the numerical and qualitative increase of the staff in charge of the study and restoration of monuments, with the simultaneous increase of its scientific level and the recognition of cultural assets, is related the progress in their state protection and the publication of studies and restoration works. The National Institute of Cultural Heritage is a national specialized scientific institution, which operates under the responsible minister and law No. 27 on cultural heritage. IKTK operates in the field of tangible cultural heritage, in order to trace, research, study, design, conserve, restore, supervise, promote and publish tangible cultural heritage. Also, this institution drafts the criteria of archaeological research, reviews the technical documentation related to them.

## 2.6.2 Criteria on monuments and historic sites

Emin Riza in his book “Theory and practice of restoration of architectural monuments” introduces us to the criteria for the protection of architectural monuments, among others and the restoration of historic centers and ensembles.

From what we are able to perceive, is that there are several types of usage criteria of monuments divided into groups, functional and non-functional. This categorization is important because it has to do with the attitude towards the monument, especially in terms of its restoration. Functional monuments are those monuments that still retain the function for which they were built, or have acquired new functions, which do not harm the values of the work. Out-of-function monuments are ruined monuments, which for various reasons are destroyed and abandoned. The criterion of the existence of monuments as a community of architectural works, or as separate works, is reflected in the Albanian architectural heritage from antiquity

and onwards until today. What is worth mentioning is the gender criterion, from which important groups are distinguished such as: monuments of cult architecture, defense, social, engineering, residential and historical. The gender of dwellings has its roots in the early Albanian lands. In some works or architectural monuments, as organic parts we find works of art, such as paintings, murals or decorated ceilings. The author states that all criteria aim at the selection of works with the widest content and values in the field of architectural creativity.

The classification of architectural monuments by gender, expresses a certain historical reality, which determines the need for the construction of a construction category. The typology itself appears with a number of solutions, or variants that while preserving the essential qualities of the type, represent important features. It is of interest about this research, another important criteria that the author lists, that of authenticity. This criterion is related to the essence of the concept of the monument as an original work of a certain historical-cultural context. Over time, monuments may have undergone changes and transformations, which in some cases carry added value due to the circumstances when they occurred. While these interventions are deep, they have violated the monument by questioning the consideration or qualification as a monument.

Knowledge of these criteria is a necessary premise for undertaking the activity for the selection of architectural values related to their qualification as a monument. The infrastructure of historic centers is being redeveloped over time. To preserve their values, even the networks of lighting, telephony, drinking water, white and black water are designed respecting these values. It is worth mentioning this part that will be seen in the continuation of this research work, in terms of the external appearance of the monuments. Traditional exterior paint colors should be preserved without changes. Attention should also be paid to the preservation of traditional vegetation and greenery, as important urban components. The life of monuments and historical centers is closely related to the income derived from these values, mainly for their owners but also for the state. The inclusion of monuments in contemporary life means the wide public interest in these values. The evaluation of monuments is not only a problem of specialists, it is such as a reflection of the first interest, of the cultured minds of nations and the gradual expansion of this interest by the growing mass of citizens who begin to understand the importance of these values today and in the future. The expansion of civic interest in monuments significantly facilitates their protection and affects the interest of state bodies, key responsibilities for the tracing, protection, study, restoration and publication of these purchases.

Thus, the inclusion of monuments in contemporary life does not appear only in their practical function, but more and more this inclusion is of the cultural level, which presupposes the wide participation of the public as an evaluator and influential in the preservation and evaluation of this unique and irreplaceable.

### 2.6.3 Restoration of historic sites and ensembles

Another important point in the writing of Emin Riza, is the restoration of historic centers. The term historic center appears later than that of the monument, where it is mentioned in the Charter of Venice in 1964. Potentially any inhabited center can be protected, as long as it preserves the authenticity and evidence of a certain era. What the author consists of is that the protection of historic centers, appears with real problems compared to isolated monuments, due to the large size and the intention for organic inclusion in today's life. Evidence of the past, treated and culturally incorporated into the lives of successive generations give this life a tangible element of historical dimension, giving breadth and naturalness to human continuity.

Nowadays, the practice of preserving historic centers is showing that these can not be considered as obstacles to urbanization to serve as a starting point for contemporary developments. Historic centers are of different sizes, characters and historical periods. Their protection is closely linked by co-operation with the rest of the city. Given that the living requirements are increasing and expanding, the situation becomes challenging for the historical part not to change the urban-living parameters. Urban planning, meeting the requirements arising from the goal of protecting the historic center, solves the problem of living needs of this center. Further regulatory plans of the city solve the categories of problems which are unachievable in the space of the historic center. Emin Riza emphasizes the fact that in the process of drafting revitalization plans of historic centers and general regulatory plans, the participation of specialists dealing with the evaluation of the historic center must be sought, to put them under protection by documenting, studying and restoring it. Evaluation interventions in historic centers require comprehensive studies, because the historic center is a community of urban-architectural units and elements. Analytically, the evaluation interventions in the historic centers are related to the system of roads and squares, greenery, infrastructure network, public

lighting, functional planning, etc. Usually after the protection of historic centers, it is intended to reduce vehicle traffic.

Regarding the road surface, they must be preserved according to the original techniques, except in special cases when illegal touch is intervened and restoration with original materials and techniques is required. Of special value is the greenery which is strongly associated with the space of dwellings or public spaces, which must be subject to proper care until the complete regeneration with vegetation and traditional trees. The lighting of the public space requires double care for highlighting the values of the historic center as well as for finding the most acceptable solutions so as not to violate the urban-architectural values of the historic center. Regarding the economic development of these areas, it is important that these areas face various investment constraints. Tourism has not always brought good for historical areas, so there is a wide range of criteria to meet economic statistics. Tourism or services in historic areas, not only should bring income to the owners, but also the state institutions themselves that help maintain these sites. Having experience in this field, E. Riza pays attention to the connection or interaction that residents should have with social opinion and professionals in the field. He emphasizes: the more accurately and widely informed the inhabitants of the historical centers about the values and the way of their treatment, the easier and safer the activity for the evaluation of this property becomes, which should never be considered as a matter of simple technical-scientific character.





## **CHAPTER 3**

### **TRANSFORMATIONS OF G'JUHADOL**

G'juhadol (the name) is thought to have Slavic origins, GLUCO DOL, which means dull stream. The name appears in the early 15th century in written documents. Gjuhadoli was created as a result of the descent of the city from around the hills to the fields, and over the years it turns into a real neighborhood of the city of Shkodra. The house that was built among the first in this neighborhood is the house of the Gurakuqi family, in 1820. Around 1857 Gjuhadoli, in addition to being one of the youngest neighborhoods in the city, gained importance. Also, the Franciscan assembly was established in this neighborhood in 1875. Gjuhadoli is mentioned in documents of 1923 as one of the 30 neighborhoods of Shkodra.

#### **3.1 General urban-architectural characteristics of the ensemble**

The road is a fragment with a length of about 450 m and develops in a serpentine shape. The street, on both sides of it, are located in a row, generally two-storey buildings and ground floor shops 'dugajet', which are interrupted by the characteristic gate, steam walls or headless alley. While in the first streets of the historic center, the economic and social relations in the urban-architectural character with wide streets and three-storey buildings were significantly reflected, in Gjuhadol the old buildings were preserved with conservatism.

For the restoration of this architectural and urban ensemble, there had to be done a careful study regarding some points: 1) the displacement of the city from the castle 2) the new socio-economic conditions 3) the development of a new city 4) not reconstructed buildings 5) the reduction of decoration of the exterior of the building during the 20<sup>th</sup> century, 6) buildings constructed with no criteria.



**Figure 7** G'juhadol location, courtesy of the author

The constructions on both sides of G'juhadol road have undergone transformations in volume, height, extension, as well as in the architectural treatment of the exterior views. At the intersection of G'juhadol with Kole idromeno street, we find parallels with the buildings of the old bazaar, such as ground floor shops, wide wooden shelters and stone masonry, treatment of doors, windows and terraces, high walls surrounded by steam stone and large wooden gates, fastened with forged nails and timber roofs. This is explained by the existence that they had for some time the traditional bazaar with the new city center, with a tendency to adapt to the developments of the time.

In the buildings inherited from the old center, the shelters are generally wooden or plaster ceilings protruding about 30-40 cm from the masonry of the building, preserved until the days of the stoma. The shelter is equipped with horizontal and vertical gutters made of sheet metal, where in many cases the characteristic sheet metal dischargers are still preserved, very special for the stylization of the shapes and their content, such as headboards. We have changes in the treatment of the tiled roof of the place, where the frequent placement of barns for the lighting of nencative spaces stands out, an element which, over time and as a result of possible reconstructions made roofs, has been almost eliminated completely. The space under the roofs was mainly used for storing goods, as the relatively low slope of the roofs, which did not generally exceed 25 degrees, did not allow the creation of residential environments. From the careful observation made of the photographic documentation of the period of the first years of transformations that this road underwent, we notice essential changes in the infrastructure of

the road during its development. The road was treated with cobblestones and compacted with a hammer, to create the strength of the road layer with a slight slope between its two sides. On the side of the track, ditches were built with a circular bottom, framed with larger stones, to collect the road water from the rain, and then came the part of the passer-by, treated with the same technique as the road route. Carts and horse-drawn carriages were generally moving on the streets, as well as bicycles for transporting people. This road route technique in the period in question is also found on Kole Idromeno road, which also had its stages of development.

In terms of lighting, the street was illuminated with central lighting installed in buildings on both sides of the road. This structure has come to be preserved to this day, but with different techniques and fluorescents of lighting, in accordance with the most advanced techniques of the time. At the top of many alleys and near the corners of buildings, often stood the characteristic lights for that period, type brackets that with their light complemented the little lighting of the alleys and the street. Economic empowerment, the birth of the new layer of the commercial bourgeoisie, the tendency for reconstruction in the spirit of the times and in adaptation to the new way of life, brought the final detachment from the old medieval version of the shop and apartment, bringing radical changes in the appearance of this ensemble. This change must be seen in two aspects: firstly in the reconstruction of many existing buildings with the tendency of an architectural retreat of their exterior views, where in most cases we have an increase in the volume of the building from one-story to two-story and, secondly, in new constructions with very advanced requirements in the architectural-aesthetic aspect for the time.

The urban-architectural ensemble of “Kardinal Mikel Koliqi” street in the city of Shkodra, follows the classic scheme of the complex of two streets, that of Kol Idromeno and 13 December street, creating between its two arms rows of buildings, with compact two-storey building blocks, as well as bicycles always with the main forehead on the street. Not being the right way, but in the form of a winding trajectory with a width that varies from 4m-6m to 8 m, the buildings enter inside or exit outside on the sidewalk. This twisting movement of the road and the fluctuation of the width, in many cases creates sidewalks that barely allow the movement of the pedestrian and on the contrary, create genuine squares.

The frequent interruption of the road by the often endless cross alleys, the high stone walls of the steam room as well as the wide wooden doors make the architectural treatment of

the exterior of the ensemble not uniform in architecture and volume, however this does not affect the compositional unity of this ensemble.



*Figure 8* Photos of the architectural elements of buildings located in G'juhadol, courtesy of the author

### 3.1.1 Construction features of the ensemble on the early 20<sup>th</sup> century

The construction ensemble of Cardinal M Koliqi Street, is known for its achieved architectural achievements. The exterior of many buildings is quite perfect, where the plaster decorations stand out. All the plastic with which these images are decorated, is realized through the combination of plaster processing, wood modeling, stone chipping, use of brick with decorative function, composition of arches, as well as the elegance of the application of decorative iron. Characteristic for these constructions is the same rhythm of windows for both floors, which are surrounded by plaster frames decorated in the upper part, with relief frames in different shapes and profiles. The floors are always separated by chisel frames and protruding friezes. The sculptural elements made with a lot of craftsmanship and plastic stand out, which significantly decorate the masonry of the building. The arch is a characteristic element of this period, widely used in covering the spaces of doors and windows, giving architecturally achieved effects. All the upper floor windows are equipped with wooden shutters, an element

that is completely new, which we do not find used in the old bazaar shop, while the ground floor windows are protected by wooden windows, an element this completely new one, which we do not find used in the shops of the old bazaar, while the ground floor windows are protected by wooden windows, an element that is still preserved by the shops of the old bazaar, but already processed. The variety of views of the buildings is complemented by the introduction of the new metal element, which we find realized in different shapes and sizes, in the spaces and arches of doors and windows, in the balustrades of balconies, where it works with great dexterity and technical rich geometric and floral motifs.

These buildings, conceived in general, shops, warehouses on the ground floor and residential pao office upstairs, as well as the residential version on both floors, should be considered as genuine projects with clear design functions, with a clear contemporary compositional concept both architectural and aesthetic.

The development of the new city center in adaptation to the new socio-economic conditions brought the demand for many owners with economic power to modify their existing buildings in accordance with the new type. These buildings, which with their features inherited from the old center, such as the low height of the floors, the wide wooden canopies, the small spaces of the windows and doors underwent the process of modification, which mainly affected the exterior and its constituent elements. The aesthetic poverty of the plaster processing stands out, with the treatment of the joints and the frames of the floor, the attempt to enlarge the ground floor spaces, while we have the placement of the new element, the wooden shutters in the windows of the upper floor.

There are also many buildings, which have not been able to grow upstairs, remaining only with the volume of the ground floor. This volume has been treated with the same architecture as the two-storey building attached to the turret roof, as a proof of the continuity of construction. Construction deficiencies such as the turret walls, the frames of the floors or the large spaces of the windows which leave traces on the discontinuity of the constructions, have brought about the reduction of the traditional values as well as the violation of the stylistic unity of the ensemble.

### 3.1.2 Technical condition of the ensemble

The damaged part that requires almost complete treatment was that of the outer coating with the plaster technique. The ensemble had undergone transformations, which are distinguished on the lower floors in the wooden elements, such as windows, doors, showcases and windows, which over time, being built with non-durable material have been depreciated and replaced with other materials, such as and treated with different shapes and sizes, alienating the original look and elements. The consequence of the transformations over the years and the technical weakening of the constructions are the openings, closures or numerous changes made to the spaces of the windows, doors, consequence of the functional change of the apartment, increase of the family or other social causes. The largest transformations belong to the first group of constructions, which, due to their age, where the main constructive element is wood, appear quite degraded in all their components as well as the roofs with wooden construction and the covering with country signs. . In Gujarat, there is also the presence of abandoned houses by the owners, which nowadays are in the form of ruins. The compositional, architectural and technical components were the factors that influenced the scale and manner of the restoration interventions.

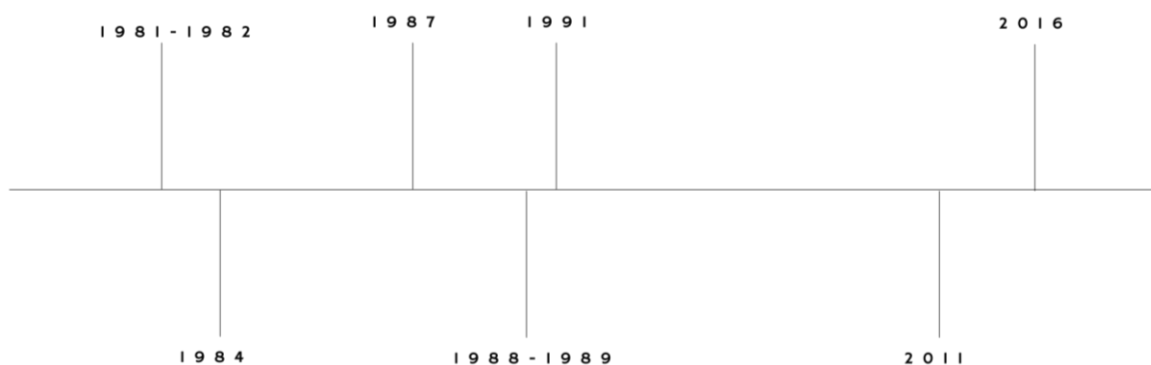
Shpresa Prifti emphasizes, in addition to all the technicalities and problems encountered in G'juhadol, that the restoration project aimed to re-evaluate the historical, urban-architectural values lost over the years. Some of the main problems were the action with buildings that had undergone significant transformations in the external architectural plan, how to intervene in the decoration and what is more important, how to deal with interventions without criteria but guided by utilitarian goals. The ensemble of G'juhadol is not compact in structure and is quite diverse in the volumetric-architectural treatment of buildings. Some detailed studies precede the design of the architectural ensemble.

1. collection of oral data
2. photographic documentation of marubi
3. traces of various details or the elements of the external images themselves during the implementation works

The greatest attention was paid to the constructions, which with the inherited composition and formulation, still preserved elements such as the Old Center, the Bazaar around the Castle.

### 3.2 Transformations

In favour of this research, it was necessary to provide materials, graphical and architectural, from the archive of IKTK (Instituti Kombetar I Trashegimise Kulturore). The most important materials provided were the technical reports of each restoration that was approved in a timeframe from 1981 until 2011.



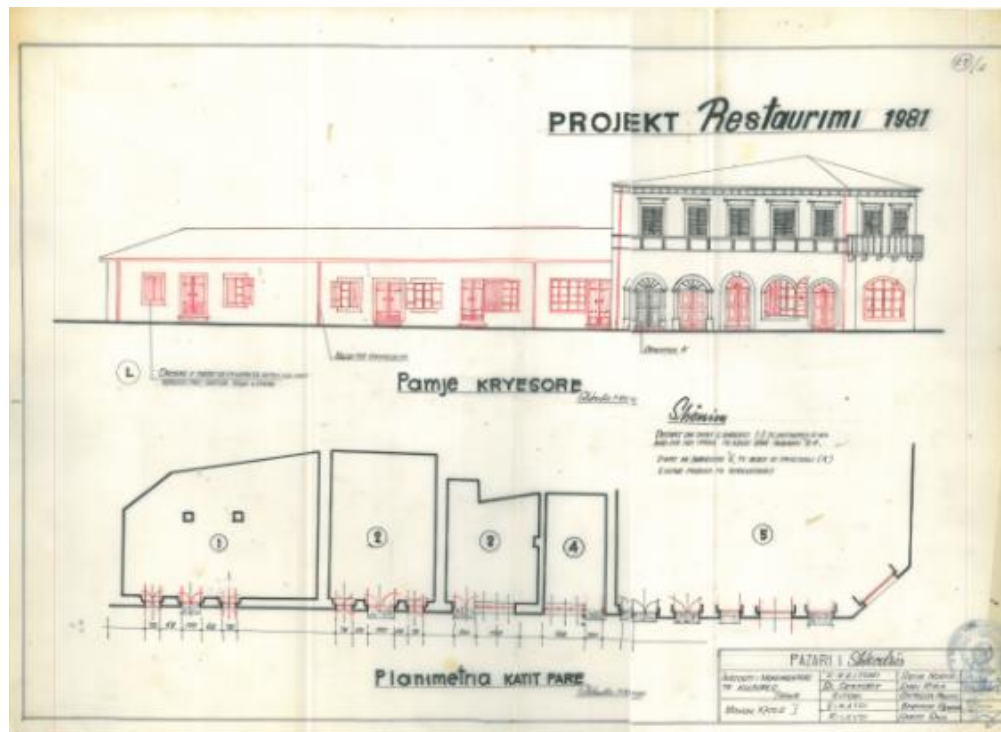
*Figure 9* IKTK technical reports timeline

#### 3.2.1 Technical report of 1981-1982

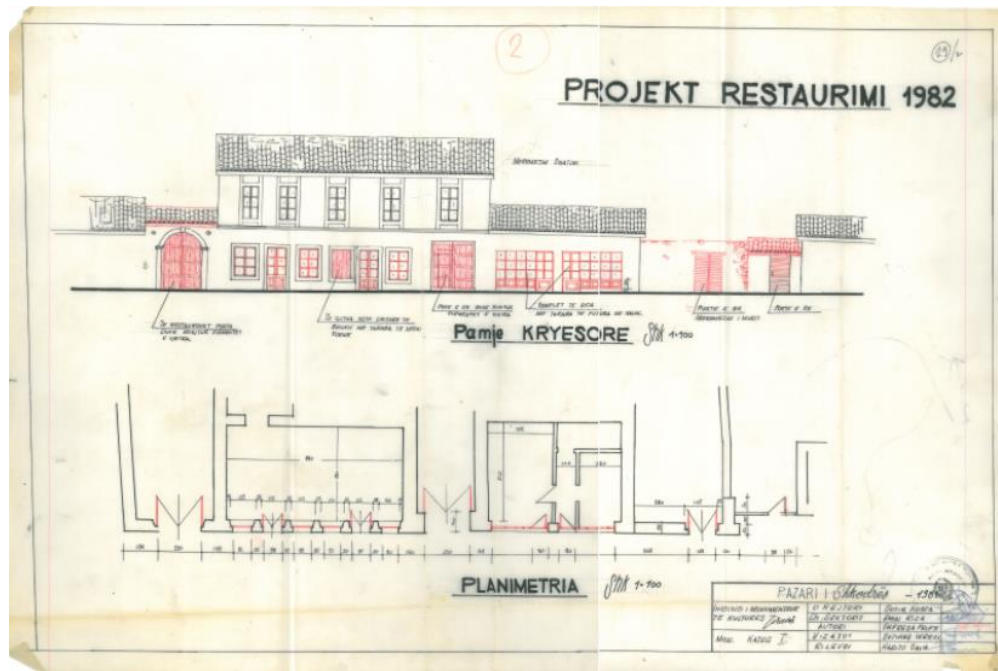
According to the documents extracted from the IKTK archive, the technical report of 1982 consists of the restoration project of the historic site of G'juhadol. This proposal consists on two main points: the complete restoration of the 4 alleys that now extend to the Kole Idromeno ensemble; and the Restoration of the two entrances of G'juhadol beginning from the crossroads. The alleys, being part of the ensemble, don't have the same urban-architectonic characteristics as the main road Kole Idromeno (then called Enver Hoxha). There are 3 elements intertwined: the side faces of the two apartments located between the two sides, the entrance gates to the apartment and the steam walls. Over the years, the report highlights the



transformation and damage of these elements. Bare plasters, rotten shelters, window panes and their damaged arches, reduced steam walls, rotten gates and severely damaged roofs. From this restoration project, the expectations were related to the restoration of the plastering of the facades, the restoration of the shelters, the opening and partition of the windows, the installation of the window shutters, the installation of horizontal and vertical gutters, the restoration of the perimetral walls, gates and roofs, repairing sidewalks, servicing buildings. This report also emphasizes the authenticity of the original elements from the oral sayings of the inhabitants of the area, as well as the photographing of each condition and survey made of the monument. The biggest and most costly problems are the construction with scaffolding with inecent pipes, demolition of external plastering, plastering of facades and lime painting of facades.



**Figure 10** restoration project 1981



*Figure 11* restoration project 1982

### 3.2.2 Technical report of 1984

In this report, the condition of the buildings, the surrounding walls and the entrance gates located between the two sides of this road are in a partially damaged condition. The buildings have undergone transformations in the windows, doors and windows. Also, the plastering is said to have been new, as are the frames around the windows. The roofs of the buildings as well as the sheet metal gutters have been rotten for a long time, bringing concerns for the masonry of the building. Based on the report of concern were the numerous power lines as well as the scaffolding through the walls that impeded the clear view of the windows. Restoration works included plastering on both sides of the road, restoration of decorative frames, walls to be placed in stone entrances, wooden gates and their shelters, restoration of shop windows according to the original traces, equipping windows on the upper floors with shutters, complete placement of horizontal and vertical gutters, chimney restoration. In addition to these restoration works, the old electrical lines have been removed and the characteristic lighting fixtures have been installed. The most problematic features projected in the bill of quantities seem to be the interior plastering.

### **3.2.3 Technical report of 1987**

The restoration works of 1987 are a continuation of the restorative process that took place from 1983 to 1986. It is shown that the pace of works has been slow due to lack of access to housing where citizens live. We understand that another serious difficulty has been the power line which hinders the complete restoration of buildings.

On the left wing of G'juhadol, one of the dwellings has had the need to make the demolition of the stone wall, the wall extension reaching the quota of 70 cm, as well as the construction of the wooden gate according to the original project. At the community league's buildings, it was decided the restoration of windows according to the original model. At the buildings of the publishing house, the carpenter and the tailor, it was recommended the restoration of the glass surfaces and doors according to the original models. The demolition of the brick walls has been one of the most important steps. The two-storey high buildings have undergone extensive repair and plastering of the main façade.

On the right arm of Gjuhadol: Construction of new grilles for those that have not been restored was one of the restoration processes also filling the horizontal and vertical gutter. The block of the one-storey height buildings are located, have been carefully stripped of plastering to see the original traces of the existing window spaces.

The highest amount of materials based on the problems recorded on site include the external plastering of the stone walls, the painting of the wooden surfaces with oil paint and the replacement of the roof with locally manufactured tiles.

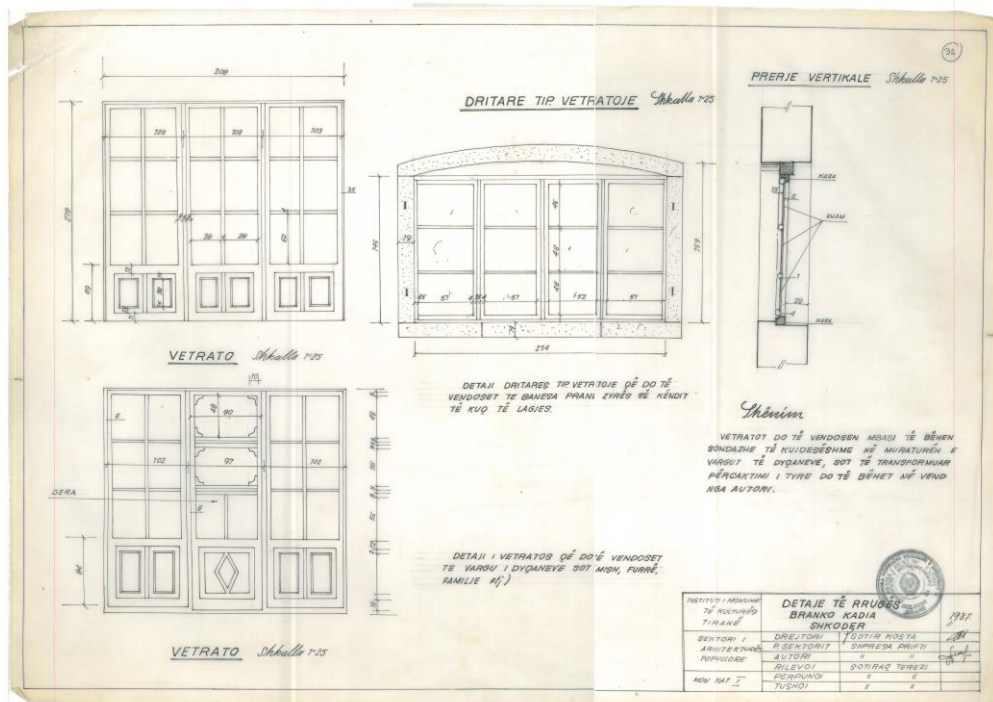


Figure 12 detail of glass surface, 1987

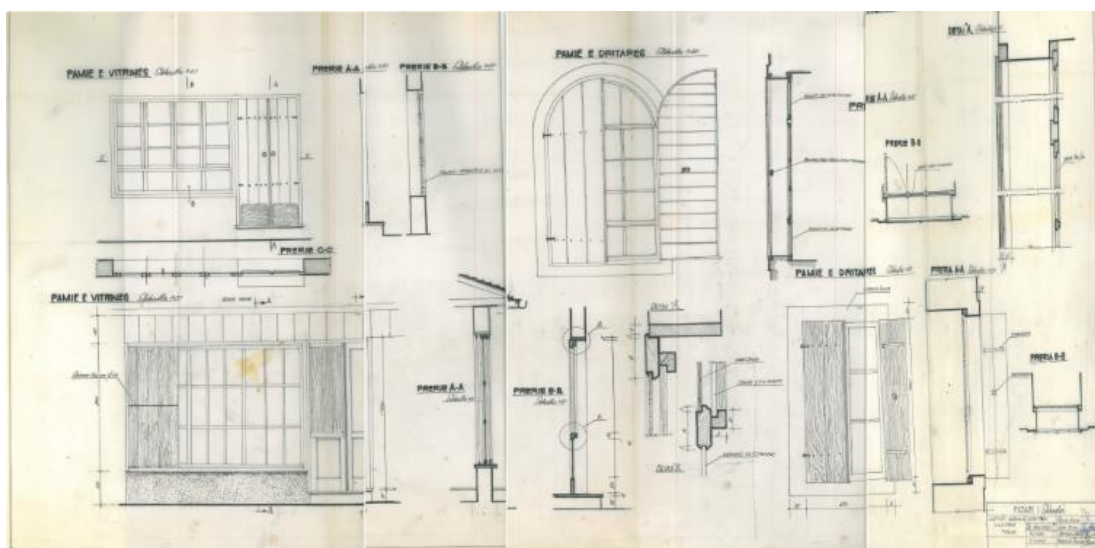
### 3.2.4 Technical report of 1988-1989

Construction ensembles, of Gjuhadol for the urban-architectural values that have been part of the museum area of the city of Shkodra. This area of the city was built mainly during the second half of the 19th century, due to the degraded condition it had and has various components of the apartment, as well as the walls and gates, which in 1981 were subjected to genuine restoration works. The works include the entrance at the end, at the intersection with Kole Idromeno Street, where the units between its two wings were completely restored in order to serve the program of the national exhibition of popular culture. In the years 1984-1987, the restoration works continued on this road, affecting the types of buildings, the constituent elements of their appearance such as roofs, shelters, doors, windows, windows, shutters, plastering as well as steam walls and external wooden gates. There was also a complete reconstruction of the building based on the photographic documentation of the original traces. However, the restorations made, the many obstacles that stand before the restoration on this road, the change of destination of the functional side, of the buildings as well as the crossing of

the power line along their shelter have created a disturbed and halfway view of the road, negatively influencing and in the restoration carried out so far.

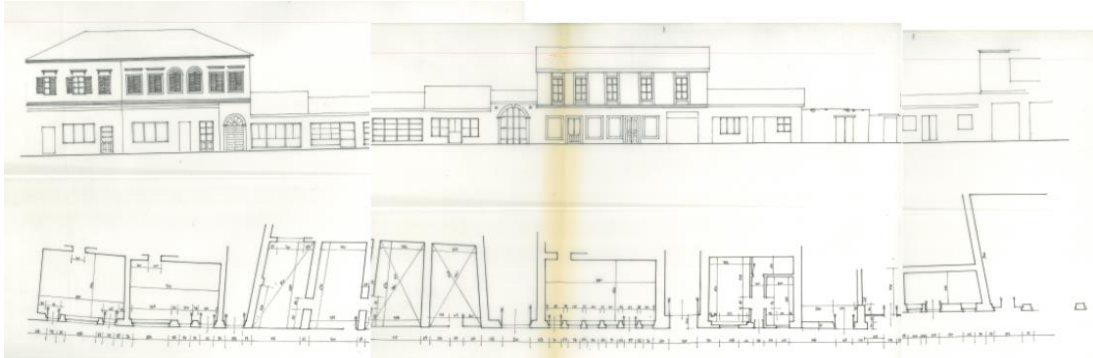
The restoration works of the years 1988-1989 aimed at the complete restoration of the buildings on both sides of the road, taking it from the beginning of 1981, continuing up to 2/3 of its length. Here we exclude many fragments and details of buildings carried out during the years 1984-1987 according to partial projects. Also, the possibility is not excluded that during the period 1988-1989 to intervene in any building fragment or detail in the final part of the road due to the needs it presents. Restoration works will be determined according to the individual buildings, respectively according to the sides of the road.

The building downstairs have undergone a proper restoration and it has been transformed as a view of changing doors and windows. The buildings preserve a lot of the existing traces which will be more evident with the careful stripping of the plaster, of the whole floor. According to the traces as well as the original existing technique of doors and windows according to the respective buildings, their production and placement has been done on site. The restoration has been done to the plaster bandage, respecting the originals. In addition to the new elements, the restorations have been subjected to the original doors and windows that appear damaged. The entire lower floor will be plastered and also the missing and damaged shutters have been made new.



**Figure 13** restoration of windows

Careful stripping of the plaster has been done to identify the traces of the window type windows, which have been produced according to the original details of the window, existing on the right side. Also other doors have been made new according to the original with the technique with half glass spacing. The whole apartment has been plastered.



**Figure 14** one of the wings of G'juhadol

Another building has been completely transformed, leaving in place the existing traces of windows which would be better evidenced by stripping new plaster by defining exactly their dimensions. The type of windshield has been extracted from the photographic documentation. In addition to the placement of windows and complete plastering, the construction of decorative frames has been done and has been painted with oil paint.

Another apartment has had a transformed forehead. According to the traces, it seems that there were two doors which in today's living conditions could not be reopened. For this reason both surfaces of the doors have been evidenced with plastering inserted 3-4 cm inside and one of them would be partially turned to the window. The width of the windows has respected those of the door. The apartment has been equipped with two new windows with two spiral shutters and a door for which the technique of the built door will be applied. The whole apartment has been plastered, and the windows and doors have been painted with oil paint. The new roof has been built on the apartment while the shelter remained the same.

From the existing footprints of the roof and the shoulders of the gate it has been transformed. According to the project, two wooden hinged gates with bandages and metal nails will be installed. Respecting the existing traces of the building on the side. The height of the roof will increase, doubling. For the technique of its work, bandages, wood carvings, crossing

parts, the gate located in the local exhibition area of Shkodra near the shop of teaching aids will serve as a model. The gate will be painted with linseed oil.

The house was restored to its external appearance in 1987. Due to the damage of the entrance gate, it will be rebuilt again with the two-lid door technique.

Since the two-door wooden gate appears partially damaged in its final part, its careful restoration will be done by preserving elements such as bandages. The gate will be painted with linseed oil.

The building has changed over time the original function it had, that of the store and today has a housing function. The new function has resulted in the transformation of the external appearance, the destruction of the windows, the traces of which appear quite clear as a result of their spaces inserted inside. Regardless of the traces, the entire look will be carefully stripped of plaster. The apartment will have a new roof and a roofed shelter will be built. Two windows will be placed which will be painted with oil paint. The whole look of the building will be plastered.

This object will be built two new wooden gates according to the technique. They have been broken in the places where there's been concrete and brick wall and will be rebuilt with stone with the existing wall technique. The gates will be made of double glazed wooden roof. The stone wall will eventually be insulated with cement mortar.

Being today the small shop on the edge of the building, a later improvisation which presents no architectural value, it was decided to demolish it and build a steam wall next to the existing one. With his tech. At this wall, according to the traces, it seems that today a gate will be placed which will be demolished with a double roof. The wall will be insulated with cement mortar.

The apartment has been transformed downstairs as a result of the change of function. This has caused the demolition and closure of the window spaces, one of which is preserved in its original condition today. According to the model of the original window, 3 more windows will be produced. The original catma of the gate itself will be restored.

Due to the transformation of the function of the ground floor: the appearance has been changed leaving traces of windows, doors contoured with plaster frames. These spaces will be evidenced inserted inside in plaster, for the two doors while the windows will be made new. The whole apartment will be plastered.

For all road buildings that are not fully plastered (electricity barrier) will be plastered, shelters and decorated frames will be restored. These works are related to the crossing of the overhead and underground electric line. All windows, shutters, windows, doors will be painted with oil paint, except those specified in the project which will be painted with linseed oil. For various details of the appearance of the apartment, such as doors, windows or windows, different technical details will be given by the author before the start of the works, clearly defining the details that will be restored and the original parts that will be preserved. For unforeseen works that arise during the implementation of the project, the author is notified regarding the position to be taken. Photographic documentation precedes the beginning of the works.

From the bill of quantities, the most problematic processes of the restoration are cleaning of plaster from different layers, brick wall plastering, stripping of plaster off of brick walls, whitewashing of the walls.

### **3.2.5 Technical report 1991**

Another technical report dating back to 1991, presents the restoration proposal for one of the buildings located in the historic site of G'juhadol. The building to be restored was owned by the state and it was rented to a local family. The building is one storey high and has architectural features of the neighborhood but over time has suffered depreciation, making it necessary to restore it with a maintenance character. Restoration works consist of complete restoration of the roof while preserving respectively its technique and dimensions. While in the exterior, the entire front side has been restored, with the restoration according to the original techniques of windows and door. Also special care has been taken towards the interior of the building, plastering the walls, placing the plank ceilings or those with wire mesh, and the floor layer with cement varnish. Flaxseed oil is used for woodworking. What is special about this



relationship is the fact that there is a popular neighborhood council, which of course covers or refers to the various problems that may arise with the surrounding owners. From the bill of quantities document, that dates in the same year as the technical report, done for the above mentioned buildings, we are made aware of the high quantities of problematics that this buildings need to restore. These problems include roof demolition and interior plastering.

### 3.2.6 Technical report 2011

The year 2011 is very crucial to the restoration history of G'juhadol. In this year, the relevant governing bodies agreed to restoring all the buildings of the ansamble of course with the approval of the residents, where not all landlords agreed to become subject for this project. Too many elements were restored according to the old ones, but also there was a lot of reconstruction in roofs, windows and doors.

2 0 1 1



2011



today



restoration of:  
roof, plaster, shutters, windows,  
decorative frames, gutters,  
decorative painting of the building..

*Figure 15* comparison before-after (2011 reports, courtesy of IKTK)

2011



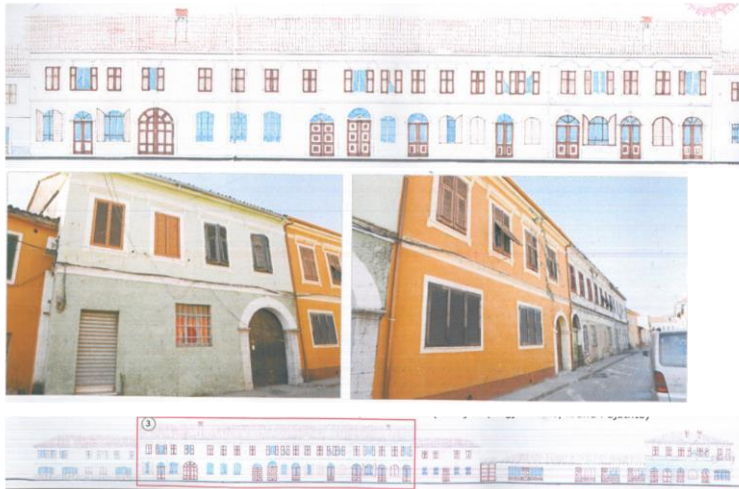
*Figure 16* comparison before-after (2011 reports, courtesy of IKTK)

2011



*Figure 17* comparison before-after (2011 reports, courtesy of IKTK)

2011



2011



today



restoration of:  
roof, plaster,  
shutters, windows,  
decorative frames,  
gutters,  
decorative  
painting of the  
building..

*Figure 18* comparison before-after (2011 reports, courtesy of IKTK)

2011



today



Figure 19 comparison before-after (2011 reports, courtesy of IKTK)

2011



Figure 20 2011 reports, courtesy of IKTK

### 3.2.7 Overview on the reports

G'juhadol in total has about 25 buildings, which not all of them have been restored through the years. Since G'juhadol is an architectural ansamble, all elements of this ansamble are supposed to be preserved. As we understand by the building use map, three out of twenty five buildings are demolished and abandoned, and the others remain as dwellings with a plus function, or just another commercial feature. What is absorbed by these technical reports is that the information that should be given do stakeholders is missing at all times, and these confirmed restorations are done according to the law, but don't cover the restoration of specific elements in all the buildings. Since there have been a total of 7 inteventions over the years in this architectural ensemble, it is expected that the area will be maintained and restored, while what we see today are the informal touches by the area residents or landlords, or even works that violate the rules of restoration in historic sites.



**Figure 21** Building use, courtesy of the author



*Figure 22* electrical cables, 2021



*Figure 23* degradation of shutters, courtesy of the author, 2021



*Figure 24* current condition of road lighting, courtesy of the author, 2021



*Figure 25* abandoned building, courtesy of the author, 2021



## **CHAPTER 4**

### **CASE STUDIES**

#### **4.1 Guidelines on cultural heritage conservation and restoration activities-project planning**

The Guidelines taken in consideration in this study are documents with regulations adopted to the heritage context in Kosovo and the growing necessities and abilities of its experts. These Guidelines are somehow a reference point for regulating heritage standards and for further encouraging the collaboration of the official authorities and the local cultural heritage community that have interest on issues of heritage protection and advertising. The book is divided in seven chapters, where each of them treats different topics on cultural heritage, like inventories of cultural heritage assets, guidelines for archeological research, guidelines for archeological research, on criteria and conditions for evaluations, on design of conservation basis within the planning process, on cultural heritage conservation and restoration activities and on preservation of movable cultural heritage.

On the sixth chapter, guidelines on cultural heritage conservation and restoration activities, conservation project design, there are a few points that help this research emphasize some of the criteria related to conservation. Whenever a cultural heritage attraction is identified in poor condition or in need for an intervention, a detailed investigation is required, and there arises the need for a regulation that recognizes these requirements to protect the asset without being damaged, and to exist in new conditions without losing its essence. Nevertheless of the interventions provided by specialist companies or relevant institutions for the protection of cultural heritage, there is always the need for a guideline especially for a conservation project. In this way, these Guidelines, specify the type and manner of conservation projects, including acceptable variations, conditions for carrying out conservation planning, which systematize certain problems related to conservation planning methodology. This set of guidelines is divided into four parts: types of projects, methodology and conditions for project design, conservation project design- format and containing, specific standards and norms of protective measures.

The first subchapter helps the reader, learn more about the type of projects according to their type of intervention. There are 3 categories of projects, according to: type of intervention, type of asset, complexity of the measures and interventions. The first category, projects according to types of intervention, contain six subdivisions: projects involving preventive measures, projects for conservation works, projects for works on the structure of the asset, projects for works on adaption, projects for restoration works, projects for reconstruction works and projects for other protective measures and interventions, where each of these projects target different groups of cultural heritage like items, immovable movable heritage.

As for the project design proposal and solutions there are a few types of researches that come in aid as archival, archaeological, conservation, geo-mechanical and of laboratory and cabinet. Also these guides follow phases of work as research work, development of the conservation project design program, project design and review of project design. As for the specific standards and norms of protective measures are based on some basic principles. According to this guideline the type of interventions regulated under project design are based on previous research, on the contemplation of positive and negative impact and on the thoughtfulness for traditional shapes, matter, methods and original construction.

This guideline emphasizes the importance of monuments, and when it comes to projecting a design for them, it is important to know that the interventions proposed for monuments must respect all subscriptions, besides in outstanding situations where the expected restoration is outfitted to accentuating the solidarity of style, or to meeting explicit requirements of a practical character. There must be no distortion of spatial-environmental relations, colors, proportions, dimensions or other features of the asset's surroundings. Where wall paintings must be removed, the project must prioritise methods protecting the original appearance of painted surfaces. If painting is cleaned, it must block the penetration of the pigment and patina and other (possible) old paint layers should always be respected. Patina may only be altered or removed if analysis show that it has already been irrevocably changed by modification of surface material.

Appropriate descriptions of the materials laid down for particular forms of intervention on polychrome surfaces (painted, carved, sculpted) should be added to avoid the danger of degradation of original colors and layers. The project may include the consolidation of stucco, frescos, graffiti art, and other comparable manifestations. In terms of shape, structure, and

substrate, as well as any other original characteristics, restoration should try to preserve document authenticity. Restoration must be reversible; reintegration of missing parts must be evident; reintegration is not permitted; all additions that have significantly modified the document's original condition over time should be erased. Adhesives, fixatives, solutions, liquids, paper, leather, and other products and materials intended for use (adhesives, fixatives, solutions, liquids, paper, leather, and so on) should meet durability, stability, and reversibility requirements and be tested in the field. The extracted methodology of these guidelines consists of 4 stages, which are crucial as a reference point to the proposal of this research, which will later be elaborated in the Fifth Chapter.

## **4.2 The rehabilitation of the urban landscape in Lefkara**

The Rehabilitation of the Urban Landscape in Lefkara is a practical implementation of the RehabiMed Project's theoretical side: In the Pilot Operation in Lefkara, and the RehabiMed Method in Rehabilitation, a step-by-step approach based on interdisciplinary study and analysis of a site or a structure, was used. The aim was to use this technique to find and restore key historic features of the urban landscape under investigation, as well as to create a more welcoming environment for the local population. Furthermore, the Pilot Operation aspires to serve as a model for future urban landscape restoration and development. Hopefully, the Method will be applied to other situations as well. This book is divided into 5 chapters mostly based on research and on the sixth part of the book, it is presented the manual of intervention.

According to the introductory part, Settlements are intricate networks of constructed and unbuilt areas where generations of people share their lives, hopes, and dreams as well as life events over time. Although individual structures are made of material that has been settled, manifestations, which are more or less permanent in nature character, they come to life as a result of to the never-ending influx of people using them. As a result, they are changed or replaced in order to keep up with the changing times needs and ambitions of the people that live there. Urban environments change in this way throughout time. Temporality reflects the wider changes that have occurred have an impact on the settlement. The morphology of an architectural site reflects characteristics about that area: the materials used, stone, timber, soil, mud bricks, roof tiling etc.

The objectives of this guideline is to treat the rehabilitation work as a great economic potential and an indicator to city development. The methods proposed by Rehabi focus on the restoration of traditional architecture that has been re-located as part of a larger revitalization and regeneration process. Its intervention has an impact on both the physical environment and the population it shelters by ensuring a consistent adaptation to the demands of modern living. Rehabilitation must be a gradual, well-thought-out transformation process with medium- and long term goals.



Situation before works



Situation after works

**Figure 26** restoration of building in Lefkara



Situation before works



Situation after works

**Figure 27** Restoration of buildings in Lefkara

The town of Lefkara is located in Cyprus and is one of the most important historic settlements of the country, mostly owing this to its cultural and architectural heritage. The town's medieval center features a notably dense and continuous building pattern, as well as a significant number of tiny, labyrinthine, and frequently dead-end streets, which were created by the terrain's steep slopes. The settlement began to develop to the northeast when the island was conquered by the Ottomans. Due to the manner of life in the Ottoman era, the introversion that characterized medieval settlements and derived mostly from a desire for protection persisted.

Today, Lefkara is attempting to reclaim some of its former splendor. Customs, attitudes, and behaviors have all altered as a result of the new socioeconomic reality. Lefkara is heavily reliant on tourism, which is drawn to the town by the lace and silver crafts that have made it famous in Cyprus and internationally, as well as the historic architecture. Nonetheless, a number of problems, including abandonment, neglect, and growth pressure, mostly owing to tourism, are threatening its architectural excellence. Lefkara was chosen on the Pilot Operation following some criteria like visibility and accessibility, feasibility, obvious results and architectural values.



**Figure 28** drawings of the restoration process, building in Lefkara

The Pilot Operation's goals were defined within this framework: the project was to serve as a "best practice" model for future initiatives of a similar nature, as well as to assist the local population understand and appreciate the value and beauty of traditional architecture. It also sought to aid the local population in visualizing how a structure may be changed with proper repair. Furthermore, the initiative intended for more than just aesthetic improvements to the cityscape. The goal was to provide practical examples for craftsmen working in rehabilitation, to aid in the investigation of ancient skills and know-how, and, most importantly, to research and analyze different instances and approaches on the many aspects and treatments. On the opposite side, it was made a decision about important to guarantee the homogeneity of the metropolitan scene and this was proposed to be accomplished twofold: by eliminating the components that were totally strange to the personality of the nearby design and by reestablishing those that had been a significant part of it and for which there was strong proof

getting from the multidisciplinary research completed beforehand. The restoration of lost elements, such as the color palette and traditional pavement, was a key goal in this regard. The materials deemed alien and insufficient were largely used throughout the last 30 years' worth of renovations.

The project took as a main priority the entirety space of the pilot site and hence it proposed the recovery of all the veneers, an exceptional foundation for the departure of water, the recreation of the asphalt, the metropolitan furnishings what's more, the upgrade of the Church square including the remaking of a few wrecked structures, the re-direction of the dissemination of vehicles and the production of a covered sitting region. Based on the prior diagnostic the project concentrated on features with issues and changes as a result of physical deterioration and human action, such as the brickwork, renderings, colors, openings, thresholds, balconies, ironwork, and roof overhangs. It also included humidity-prevention measures such as rain gutters and pipes installation. Pavements, urban furniture, and business signage were also installed as part of the project to enhance the cityscape.

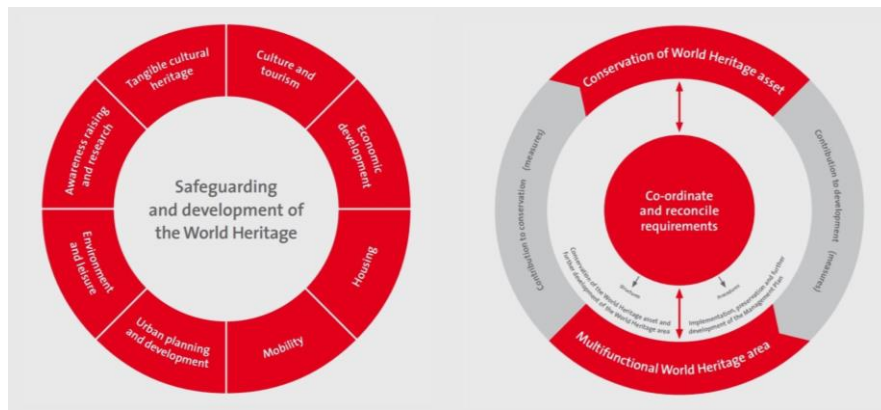
To conclude this case study, it is thought by the authors that other towns are going to embark on projects involving the restoration of the urban landscape, which will employ the RehabiMed Method, which includes historical study, oral knowledge, archival documentation, close observation of local architecture, and comprehensive designs. In this approach, the restoration of the façades will be based on recorded evidence, allowing the local traditional architectural features to be recovered and preserved. This study will be a focus point in the proposal section of this thesis.

### **4.3 Regensburg Management Plan**

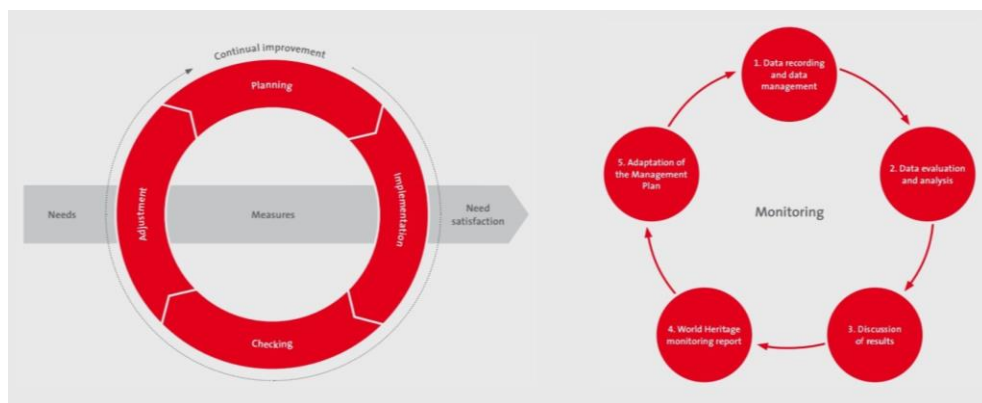
Regensburg's cityscape was largely intact during WWII, with 4,444 Romanesque and Gothic buildings in abundance. The historic density of combined with the impressive overall appearance of the old town of makes up the entirety of both sides of the Steinerne Brücke - a medieval city layout that the can easily experience. The area is included in the UNESCO World Heritage List and includes the Old Town of Regensburg and Stadtamhof. It has 960 independent monuments and protected buildings in an area of 183 hectares.

The Regensburg Management Plan provides a detailed explanation of the outstanding universal value of Regensburg as a World Heritage asset. This guideline is based on some of the below mentioned conventions:

- international conventions
- german federal legislation
- state (land) legislation
- local regulations
- Areas Subject to Restricted Disposition in the Green Belt Surrounding the City of Regensburg
- Local planning instruments



**Figure 29** Development factors, Management plan, UNESCO, World Heritage Site "Old town of Regensburg with Stadtamhof"



**Figure 30** Monitoring phases, Management Plan, UNESCO, World Heritage Site "Old town of Regensburg with Stadtamhof"



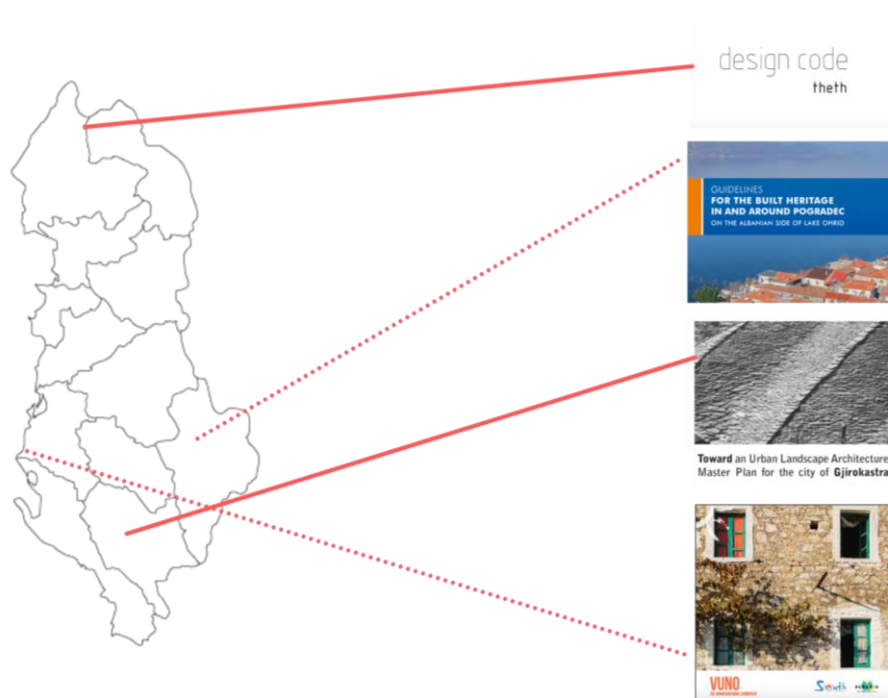
This potential ought to likewise be taken advantage of later on. Public what's more, private organizations, just as residents ought to likewise be incorporated into the future discussion concerning the turn of events and the protection of the Regensburg World Heritage resource. So understanding was reached to reconvene the World Legacy Dialog like clockwork. It has likewise been chosen to proceed with the Management Plan Work Group gatherings. Its undertaking – the substantial execution of the Management Plan, with a super durable eye towards advancing the rundown of measures. It is additionally answerable for directing the observing of the Management Plan and to help the future refreshing with its skill.



**Figure 31** The main elements, Management Plan, UNESCO, World Heritage Site "Old town of Regensburg with Stadtamhof"

#### **4.4 Guidelines in Albania**

Although it may seem unprofessional, but Albania doesn't have many guidelines approved by the state for its cultural heritage. There are only four building design guidelines for historic cities which are approved by UNESCO and the Ministry of Culture. There is Design Code of Theth, Design for the built heritage in and around Pogradec, Toward An urban landscape architecture master plan for the city of Gjirokaster, and The building design guideline for the protection and preservation of traditional dwellings in the villages of the coastal city of Himara (Udhëzues praktik për mbrojtjen dhe ruajtjen e banesave tradicionale në fshatrat e bregdetit të Himarës).



**Figure 32** Map of building design guidelines, courtesy of the author

According to the map attached above, many other cities in Albania that carry cultural values and monument do not have a guide for their maintenance and protection. This shows that the relevant bodies acting on cultural heritage do not provide more information on the monuments declared by them as protected by the state.

## 4.5 Digital Heritage

Digital heritage is a concept, presented by The Charter on the Preservation of Digital Heritage of UNESCO. The digitization of cultural heritage facilitates permanent access to works of art from literature to painting. The main idea is to convert material objects into virtual copies, which will have positive and negative effects. There are several debates about the efficiency of the heritage digitization process. Some shortcomings refer to technological degradation and obsolescence, due to lack of documentary evidence and ineffective policy formulation to supervise this process. Because of the digital divide all over the world, there is another major social debate surrounding limited accessibility. However, new technologies allow easy, instant, and cross-border access to digital work. Many softwares and applications

propose ways of interacting with cultural heritage, as they embrace cultural, educational and scientific information created by digital means or converted from analogue resources.

TAG CLOUD (Technology Leads to Adaptability and Lifetime Commitment to Culture in the Cloud) is a pilot European project co-funded by the European Commission's Seventh Framework Program, which would use social media, augmented reality and cloud-based storytelling applications. The task expected to expand the dynamic investment of general society in social exercises and encounters, welcome them to partake in their own social experience, contribute new substance and viewpoints and cooperate with others and legacy establishments, keepers and culture previously, during and after the visit. It would be intended to be progressively customized and adjusted to the necessities, inclinations and interests of people and networks. The philosophy and intelligent advancements, to be created in TAG CLOUD, would bring more individuals into social legacy exercises, working on the nature of their commitment and expanding the recurrence of their visits to social destinations. The undertaking predicted 6 fascinating situations; in addition, the framework would be tried in three pilot destinations: an archeological site that consolidates indoor and open air situations (the Alhambra of Granada in Spain), a customary exhibition hall (Barber Institute of Fine Arts in United Kingdom), and a city with various historical centers and social organizations (Sør-Trøndelag in Norway). TAG CLOUD not just addressed the requirements of the social legacy area to draw in clients yet is all around lined up with European arrangements since culture advancement is at its souls.



**Figure 33** TAG CLOUD leaflet proposal by EU

An app proposed by the TAG CLOUD team, was a platform called COOLTURA which allows its users to access and use cultural content from the cloud-based platform. Using geo-location and real time interaction, this concept is personalized up-to-date, tapping so into the potential of smartphones and mobile devices. Cloud computing is tied in with sharing figuring assets as opposed to having nearby workers or individual gadgets handle every individual application. In this sense, 'cloud' is an analogy for 'the Internet,' where administrations — like workers, stockpiling and applications — are conveyed to an association's PCs and gadgets through the web.

## CHAPTER 5

### DISCUSSIONS AND PROPOSAL

#### 5.1 Population data

G'juhadol, as one of the protected historic sites of Shkoder, although the fact that it has been under restoration many times, still doesn't fulfill the criteria of being a genuinely protected historic site, affected by factors like ownership, the 'cultural ignorance' of the locals and the inability of the state to operate in such monuments

Regarding the demographic changes, there a lot of actions taken throughout the years like the change of owners, there hav ealso been phases where they have been nationalized, a phase of almost 50 years, a detachment of monument owners from their property or there has been alienation of property or emigration, which has made the owners abandon these monuments. So the problem appears in several aspects.

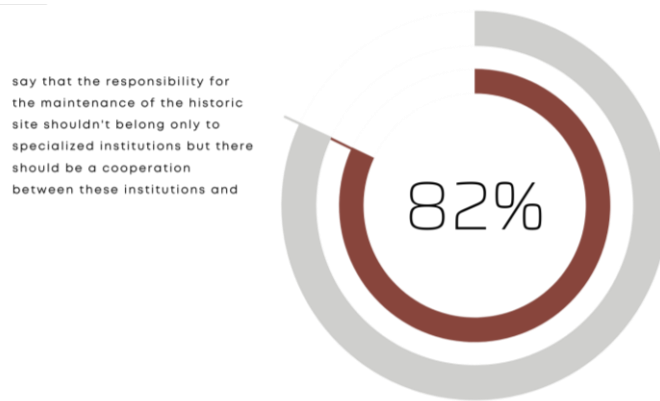
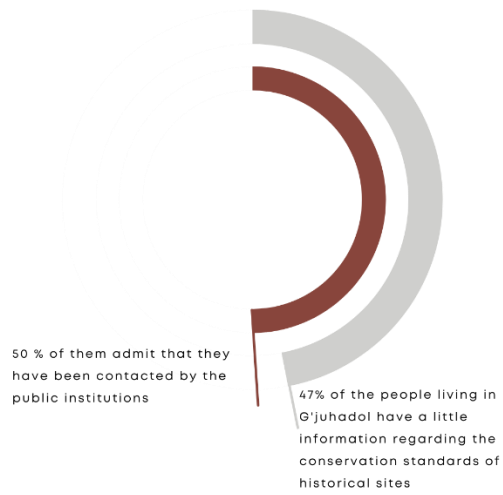
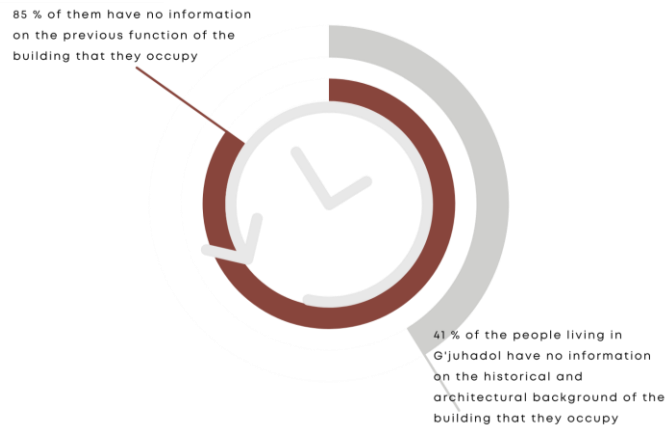
Starting from the survey answers, it will be easy in this research to understand the connection of people with the historical area. Regarding the ownership of buildings, we understand from the questionnaire that the majority of 65 percent of respondents are the owners of buildings in the Guhadol Ensemble, but in the other question which refers to the years of ownership, we understand that 47.1 percent of respondents are became owners of buildings after the 90s, which means a relatively short life.

Also, when asked about the architectural history of the building where they live or provide services, a percentage over half of the respondents have a negative answer. Regarding the knowledge of the functions of buildings over the years, 65 percent answer that they have no information on this topic. Meanwhile, when it comes to the alienation of the structure from the current function, 52.9 percent claim that there have been changes in the interior. This fact contradicts their answers to the recognition of standards because 47.1 percent of these persons answer that they know very little of the construction standards in historic areas. What makes us doubt is how these interventions occur in an architectural ensemble which has been categorized by the state as a monument of the first category.

*Cultural monument of the 1<sup>st</sup> category is the construction with outstanding values and importance special for cultural heritage, which is preserved in the entirety of its architectural components and technicians. Composition of volumes, architectural treatment of exterior views and interior, as well as the planimetric and functional solution of these monuments can not get changed.*

One of the important aspects in this study and survey is the way of obtaining information, especially on historical areas. What we get from the answers is that most have received information on the architecture of the area from word of mouth. From these answers we get the reason for proposing a liaison tool between state institutions and the general public.

As mentioned above in the case study chapter, guidelines are important documents that contain a set of criteria that are followed by more than one stratum of society. The studied range of people, would approve of something professional and technical but at the same time easy to be used. Guidelines are very technical for normal end-users, but very easy for professionals to follow, and apps at the other hand require information and data from professionals, in order to be easily absorbed by any stratum of the population.



**Figure 34** Population data extracted from the survey

## **5.2 Proposal**

### **5.2.1 Guideline of Shkoder**

According to the World Heritage Management plan for the old town of Regensburg, there is proposed an advanced Management plan for historic sites. The structure of that research will be reference point to the rest of the proposal.

This guideline will have its chapters based on construction and restoration, exposure and presentation, stop points in public spaces, greenery in historic sites, lighting and some regulations and directives. The regulation of this guideline will be addressed to 3 main categories: shops and cafes, buildings and public spaces.

The Building Design Guideline of Shkoder, will be divided in chapters starting from the diagnosis, which a preliminary stage to any restoration or maintenance operation. Throughout the history of construction, it is found that restoration and maintenance campaigns are carried out by owners or their representatives in order to adapt to the times living conditions. Constructions are affected by historical, architectural and cultural values, where at the early XXth century, there was an emerging of new materials, bringing aggressive construction or rebuilding processes.

A general vision is crucial for make the activity rational and to cause it to agree with the destinations. Each reclamation or upkeep project requires primer investigations to comprehend and dominate a structure's explicitness also, development components. This approach, or analysis, requires coherent strides: from a straightforward review of the conspicuous disintegrations to a nitty gritty analysis, setting up every one of the phases of reclamation or support, during the real works and past. The stages that have to be followed in any diagnosis are:

- A preliminary diagnosis
- A multidisciplinary approach
- The diagnosis



The diagnosis process starts with the history of a given building. This includes written materials, graphic documents, land register, drawings and photographs. This kind of research can be the clue to the identification of the original buildings, its transformations and evolution throughout the years. A house in its present status is the consequence of a persistent change of occupants, of a private climate bearing the characteristics of the different unavoidable mediations and changes brought by those living nearby. The old homes were then occupied by individuals who didn't have the way to keep them up or by individuals who moved into deserted residences. In the two cases, the customary house is for the most part possessed by individuals with low pay, or who can't bear to keep up with it. Customary houses are be that as it may in any case regularly possessed by a similar family, who completed improvement works as indicated by their wish for solace and their pay. Consequently, a customary house goes through harms from absence of upkeep and/ or on the other hand poorly adjusted additional items or inadmissible present day establishments.

There is also the need for other surveys, like the architectural survey, which depends on representing the existing architectural element with drawings, explaining its composition, proportions, dimensions and geometrical shapes. It is of a functional value the construction mode, the historical developments and its aesthetic and functional value. The diagram of deteriorations will show the damages and the alterations, the visible marsk, the size and the origin of the cracks. These allow understading the circumstances of deterioration and the causes. The building's environment is a kind of survey that shows the relation of the building to its environments, by showing how the environment affects on the preservation and condition of the construction.

The Guideline of Shkoder will be the bridge between 3 different actors in society: state institutions, owners and users of the buildings and professionals. For an effective diagnosis, all the data and information contributing to a better knowledge of the building must be gathered in order to create a technical guidebook, a data bank, to define a maintenance program. This program, or maintenance guide, will both keep a record of the risks and construction defects, and plan preventive or corrective maintenance works. This program will be consulted before any action upon the building.

The objective of this guidebook is to:

- ensure the maintenance of a building to prevent deterioration,

- facilitate future diagnosis operations,
- better know construction materials and their lifespan, structural systems and traditional techniques,
- facilitate the follow-up of one or more daily maintenance actions.

The maintenance guidebook will be the tool and reference book containing all the technical and historical information, the visually detected deterioration, the damages and repairs carried out on the building, and an identification of the actor (owner, expert, workman, etc.). This guidebook will keep a record of the state of the structure, it will help organize an agenda for periodical maintenance and set up preventive preservation works. There may be applied different types of maintenance like proper use, repairs and restoration.

Besides the project planning phase, an important phase is the technicalities, analyzing the structure and building materials and creating a block with the approved materials that can be used. All structural elements, doors windows, roofs, tiling, timber wall frames, stone walls will have their own criteria of use.

Below it is attached a façade maintenance proposal for the architectural ensemble of G'juhadol. From the study of 'Kole Idromeno and the neoclassical architecture in Shkodra', the authors propose the restoration of Dr. Prela house.

- *House construction is based on load-bearing wall. Walls are durable and stable due to their structure, so the villa doesn't need constructive reinforcements. To remove humidity it is important to verify its cause. If the humidity is as an outside phenomenon, because of the age, we remove the plaster under 'sicknesses' and then, after doing analysis how the plaster was made, put another plaster composed with the same components. If the humidity is in the ground floor, is important to clean around foundations and to do their hydro isolation.*
- *In order to remove stains caused by the humidity we will interfere with toothbrushes from sorghum.*
- *Where spots appear severe, they can be treated by washing.*
- *Restoring all the damaged parts.*
- *Painting with the original color each element of the façade*



*Figure 35* Dr. Prelas house, drawings- courtesy of Lida Miraj, and IKTK archive



*Figure 36* problems nowadays at Dr. Prela's house, courtesy of the author

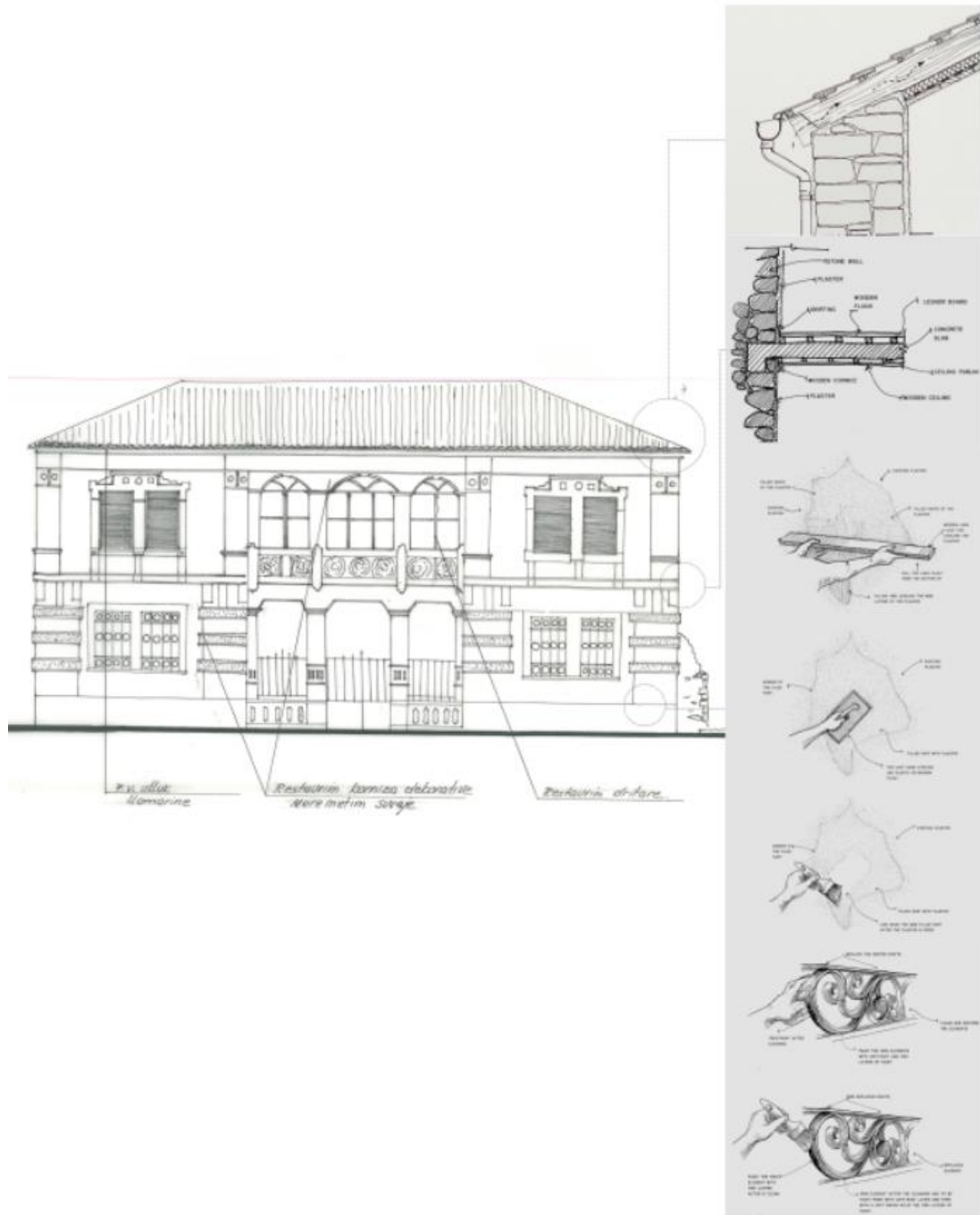


Figure 37 proposals, drawings from Cinque terre guideline

## 5.2.2 The monument, the mobile app/platform

The proposal for a mobile app comes naturally when thinking about some kind of impact in certain users. The proposed app in this case will hold the name “THE MONUMENT”, following the functions that will complete. This app will be the help to stakeholders of the buildings in some historic monuments/buildings in historic centers or not; tourists; youngsters and everyone interested in the history of a place, in this case of the city of Shkoder.

Cultural heritage mobile app “The Monument” will be an experience that integrates both geographical and non-geographical heritage, such as the experiences of marginalized groups, into a digital platform. This would allow for those who live in cities or those that live outdoors to experience and learn about the history and culture of their local community. It would also allow tourists to find their way through a new destination by accessing personal stories and community information. This would help to educate people on how different cultures interact with one another, which is not only exciting but constructive for society as a whole.



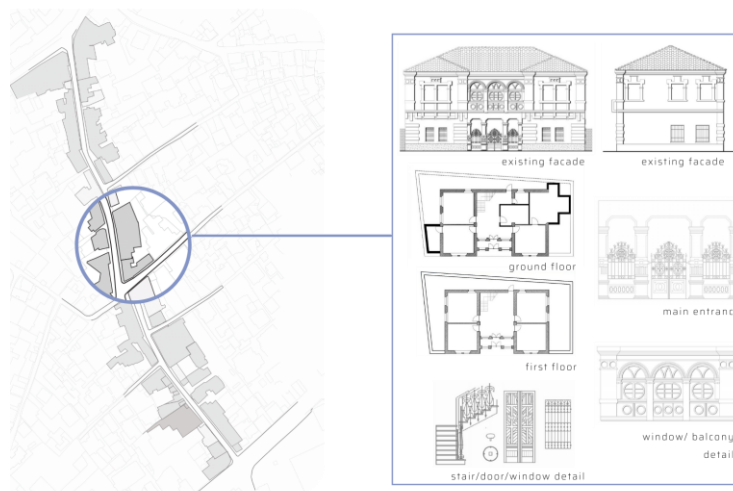
*Figure 38* App proposal, courtesy of the author

The app will require a team of professionals and also an approval by some governing bodies, like the Ministry of Culture, the municipality and also the city’s DRTK (Drejtoria Rajonale e Trashegimise Kulturore Shkoder). The team will include architects, restorers, urban designers, graphic designers, programmers and web developers. The communication between the governing bodies and the work team should be according to Laws and for changes in the idea there should be always discussions to propose something according to the analysis made based on people’s needs.



*Figure 39* App interface proposal, courtesy of the author

What the app will offer are the main attractions of the city based on their history. The app will be somehow an extension of Google maps, because the user may locate themselves and find the nearest attractions. Also there will be a filtering of the monuments based on their functions, and also this will allow users to get to a location based on their interest. Extra options in this app will be other users experiences, but also some extensions about particular elements of certain buildings which give special values to it (For example : Kafja e Madhe : built In ....., owned by..., restored in ....., special architectural elements ....., photos ).





**Figure 40** steps for getting information on a building in G'juhadol, courtesy of the author



**Figure 41** Historic authentic elements of building of G'juhadol

The app will be created to reach wider audiences while also providing an outlet for individuals to share their stories and experiences. It will work also like the social media application, Instagram where people can post pictures, videos and stories about their community. This will bring people together even though they are spread out all over the world. People will be able to learn about areas that they may never visit in person, but because of the

technology that connects us all, bringing these societies together has become possible. The app would also allow for people to use the picture taking feature to take pictures of things that are important to their community, then share them with others in that area. This may include things that are significant, meaningful to the individual. This means it is up to each community member to decide what is included in their digital collection of information and pictures that connects us all, bringing these societies together has become possible.



**Figure 42** Benefits of the heritage app, courtesy of the author



## **CHAPTER 6**

### **CONCLUSIONS**

#### **6.1 CONCLUSION**

What is expected from this study is a structure and need for this methodology that has been used, and how we can design these guides with the community, with stakeholders, and how these will lead to successful examples such as the case of Regensburg, where not only the architectural quality of these protected architectural ensembles is harmonized but also various practices related to thermal and acoustic improvement, so that the development does not come in a dictated form but in the form of raising awareness by professionals, administrations and users. So far we have seen projects coming from large investors on a larger scale but we do not see that these are followed by genuine guides who really guarantee that these interventions are not made by close groups, where people do not understand about situations. This raises awareness of authenticity, values, harmony and the need to be careful when it comes to making these structures. So such a guide as an almost unknown practice in Albania would lead to the construction of a policy and a very necessary mechanism for the conservation of cultural heritage.

#### **6.2 RECOMMENDATION FOR FURTHER RESEARCH**

This research on forms of transformations and building guidelines in historic sites may serve as a better assessment of architectural ensembles by involving the community along the process. This study can be further elaborated but also may serve as a guide to other studies with the same character. There are other cities in Albania which may resemble Shkoder, in the maintenance of historic sites aspect, but that don't follow any guideline or to have a dedicated app where the community involvement is at low ratings. Being able to promote participation of people in protecting heritage, can have a large impact on historic sites and cities and increase the level of awareness towards heritage. An app for cultural heritage applied in cities of Albania, not only would raise awareness, but as for the economic and touristic aspect there would be

many more benefits, people of these cities would be more committed to the well-being of these historic sites and buildings and the governing bodies would also become aware of the problems that monuments display over the years and how we as a society can do our best to save them and pass them on to future generations.



*Figure 43* App proposals for protected sites of Albania, courtesy of the author

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# APPENDIX

**INSTITUTI I MONUMENTETVE TE KULTURËS**  
**SHKODËR NËNËNËTIVE POPULËRE**

**PREVENTIV**

Dyqan L. Vasil Shanto, Nr. Rrëre Njëde Nr. 52 Shkodër.  
Khemazin Daberdahu. 1991.

Nr.	Emërtimi	Njësia	Sasia	Çmimi	Vlera
1	Prishje çati t'jegulla vendi	m <sup>2</sup>	70	2,5	175
2	Njërtinë çati t'jegulla vendi	m <sup>2</sup>	70	42	2940
3	F.V. ulluk llemarime	ml	30	14	420
4	Suvetin brendshëm mur guri	m <sup>2</sup>	100	8	800
5	F.V. tavani dhërrese	m <sup>2</sup>	20	14,1	282
6	F.V. dritare kësë binari	m <sup>2</sup>	5	37	685
7	F.V. dës dhërrese	m <sup>2</sup>	2,4	187,5	450
8	Shtresë dysheme llustruar qimantë	m <sup>2</sup>	30	5	150
9	Iqerje me vaj lini	m <sup>2</sup>	10	5,9	59
10	Shkëmbetasje	m <sup>2</sup>	100	0,4	40
					401,2
10 % e parapashitur					400
					491,2

P. Sektorit (Shpresa Prifti)      Autori (Shpresa Prifti)

DIREKTORI (Shpresa Prifti)

Tiranë, më 10/VII/1991

**PREVENTIV**

I punimeve të RESTAURIMIT të ZONËS MËZË RR. ENVAR HOXHA DHE BRANKO KADIIJA  
Vlera e plotë e preventivit është 120.000 -1982-

Nr.	Emërtimi	Njësia	Sasia	Çmimi	Vlera
1	Prishje çati t'jvendit	m <sup>2</sup>	270	2,30	621
2	Njërtinë " mbulim t'jvendit "	m <sup>2</sup>	270	44,10	11.907
3	" skela me tuba insçent "	m <sup>2</sup>	1800	2	3.600
4	F.V. Ulluk horizontal llemarim	ml	370	14	5.180
5	F.V. " vertikale "	m <sup>2</sup>	140	10	1.400
6	A.K. çakirje gurit pastër shërbim	m <sup>2</sup>	122	16	1.968
7	A.K. Prishje kornise tavanit dhërrese	m <sup>2</sup>	165	0,40	55,20
8	A.K. Tavan dhërrese kornizat	m <sup>2</sup>	165	74,80	12.054,00
9	A.K. F.V. Tavan dritarësh 2 fishe	m <sup>2</sup>	76	176,80	13.436,00
10	A.K. F.V. dës të jashtëme speki	m <sup>2</sup>	23	117,50	2.711,70
11	A.K. F.V. " jashtëme ebarrit "	m <sup>2</sup>	38	128	4.864
12	L.N. Prishje suvatine jashtëme	m <sup>2</sup>	240	0,62	520,80
13	Suvatin fasada	m <sup>2</sup>	1430	10	12.300
14	A.K. Restaurim dekoracionesh fasadë	m <sup>2</sup>	-	-	6.500
15	A.K. " Brikene	m <sup>2</sup>	5	420	2.100
16	A.K. F.V. Grile dritarësh	m <sup>2</sup>	24	184	4.416
17	Njërtinë n.tulie	m <sup>2</sup>	18,5	165	3.052
18	" " " " 12 cm	m <sup>2</sup>	5,80	135	956
19	A.K. Iqerje me vaj lini 2 duar	m <sup>2</sup>	270	6,50	1.755
20	F.V. Dritare K.B. Binari	m <sup>2</sup>	116	22,50	10.730
21	Iqerje me shërbet gjërëse fasadë	m <sup>2</sup>	1500	0,40	600
					100.798
					19.202
					120.000

Punë e bërë  
PËRZEMTËSI SEKTORIT.

Tirana, më 10/VII/1991

**Preventiv Analitik Nr. 387**

Objekti: Bregu Branko Kadia

Fondi: 30.000 Lekë

Nr.	Emërtimi	Njësia	Sasia	Çmimi	Shuma Lek
1	327 Suvatin i jashtëm m. b. 30	m <sup>2</sup>	1200	8,60	10320
2	327/306P. çapës suva e jashtëme	m <sup>2</sup>	880	2,07	1656
3	44 Tavan dhërrese me shërbet	m <sup>2</sup>	30	15,60	358
4	309 Shërbetorje me gjërëse	m <sup>2</sup>	1200	0,30	360
5	331 Riparin kornizë me suva strehë	m <sup>2</sup>	120	21,20	2544
6	An. Prog vend. xilis	m <sup>2</sup>	30	123	3690
7	211 F.V. ulluk horizontal llemarim	ml	200	10	2000
8	209 F.V. Ulluk vertikale llemarime	ml	100	11	1100
9	Iqerje me vaj lini sipër druri	m <sup>2</sup>	220	7	1540
10	An F.V. dës dhërrese të jashtëme	m <sup>2</sup>	14	209	2926
11	217/308 Riparin çatie t'jeg vendi	m <sup>2</sup>	200	2,07	414
12	242/308 Riparin mur guri	m <sup>2</sup>	6	76	456
					30068

P. Sektorit (Shpresa Prifti)      Autori (Shpresa Prifti)

DIREKTORI (Shpresa Prifti)

Tiranë, më 1.VIII.1993

**PREVENTIV ANALITIK Nr. 391**

Objekti: Bregu " Branko Kadia "

Fondi: Shkodër 1987

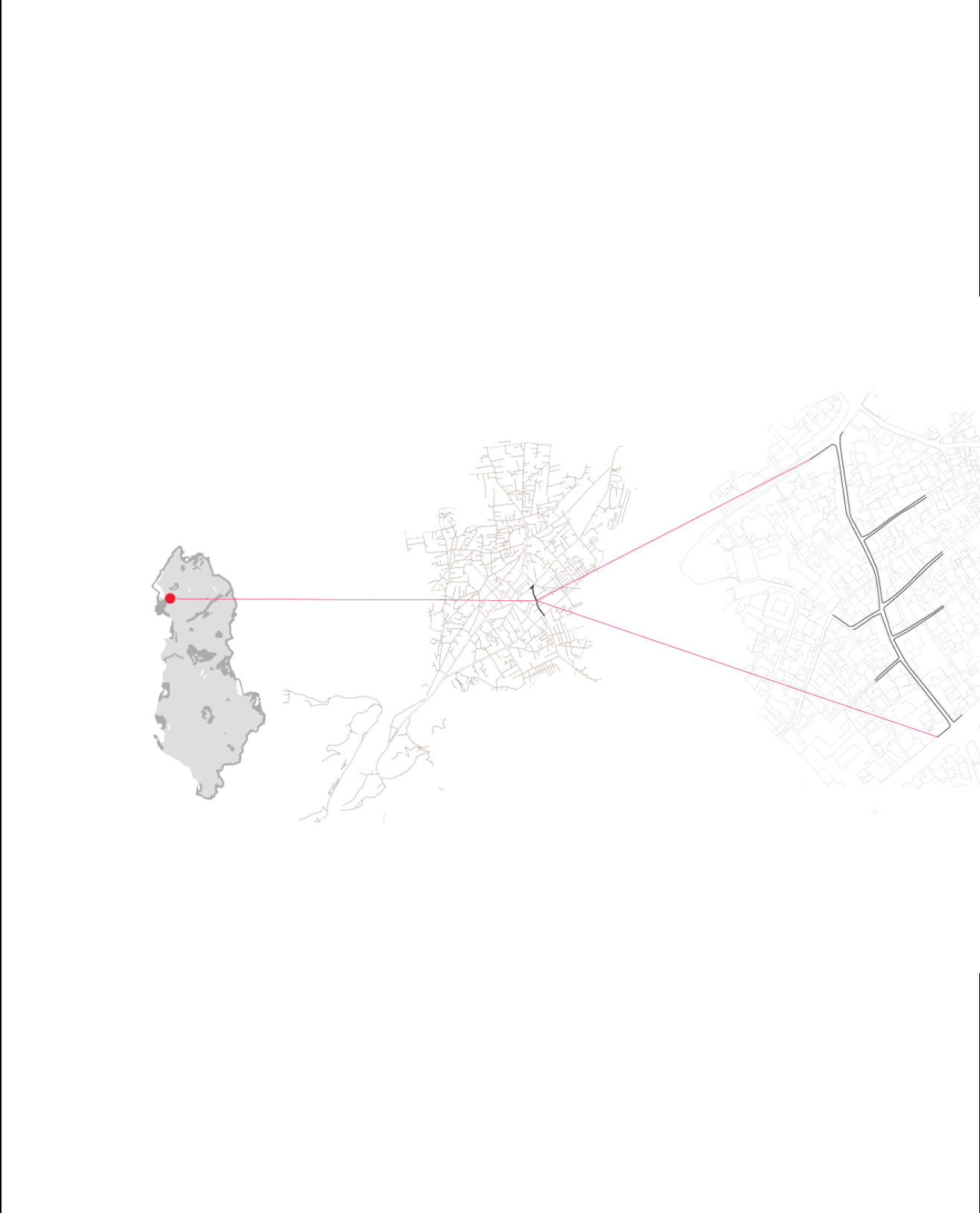
Nr.	Emërtimi	Njësia	Sasia	Çmimi	Shuma Lek
178	Suvatin jashtëm m.guri	m <sup>2</sup>	150	6,5	975
179	Njërtinë mur guri.	m <sup>2</sup>	10	-	-
AK	F.V. portë e jashtëme dhërrese me portë kovaçi	m <sup>2</sup>	18	117	2106
AK	F.V. portë e jashtëme	m <sup>2</sup>	16	187	2992
AK	F.V. Vetratë të thjeshtë	m <sup>2</sup>	21	103	2163
AK	F.V. vetratë me spekie	m <sup>2</sup>	75	137	10275
AK	F.V. dës K.B. zemër dhërrese	m <sup>2</sup>	5,6	137	767,2
370	F.V. dës super dritë	m <sup>2</sup>	8	84	672
A.K.	F.V. Vitrinë dritarësh	m <sup>2</sup>	25	103	2575
A.K.	F.V. tarabe dhërrese dy fishe	m <sup>2</sup>	15	187	2805
A.K.	F.V. Teshatura dhërrese	m <sup>2</sup>	7	88	616
A.K.	F.V. Grile druri	m <sup>2</sup>	15	230	3450
A.K.	F.V. tarabe dhërrese	m <sup>2</sup>	8	16,6	1328
A.K.	Riparin tarabe dhërrese	d.p	6	75	150
A.K.	Riparin dës dhërrese	d.p	3	25	75
400	Iqerje boj vaji sip. druri	m <sup>2</sup>	150	7	1050
A.K.	Njërtinë tavan dhërrese strehë.	m <sup>2</sup>	10	74,2	742
218	Njërtinë çati t'jvendit	m <sup>2</sup>	100	41,6	4160
AK	Puntori për latin lëndë	d.p	8	75	200
A.K.	Puntori pastër dhërrese	m <sup>2</sup>	10	16,6	166
A.K.	Funime dekorative suva	m <sup>2</sup>	42	9,5	399
440	F.V. Ulluk llemarim H	ml	55	14	770
442	F.V. Ulluk llemarim V	ml	40	13	520
500	Iqerje me vaj lini dy duar	m <sup>2</sup>	30	9,5	285
					6041,2
14	Tretje dhërrese auto 3 km	m <sup>3</sup>	10	3,5	35
556	Njërtinë skelero fasadë mbi 4 m	m <sup>2</sup>	150	2	300
AK	Riparin t'jvendit me shërbetorje tip krah C	m <sup>2</sup>	3	450	1350

K/Dës'e Financës      Shefi Planit

SKEDE PER ZONE HISTORIKE		
<i>TË DHËNA ADMINISTRATIVE</i>		
NR. I SKEDËS	1	
EMËRTIMI	ZONA HISTORIKE G`JUHADOL	
FUSHA	ARKITEKTURE	
GJINIA	RRUGE	
TIPOLOGJIA	RRUGE	
ADRESA	Rruga G`JUHADOL	
VENDNDODHJA	RRETHI	BASHKIA
	SHKODER	SHKODER
STATUSI I MBROJTJES (KATEGORIA I, II)	KATEGORIA I	
NR. I VENDIMIT , DATA E SHPALLJES	249/DT 01.07.1980	
INSTITUCIONI I SHPALLJES	KESHILLI I MINISTRAVE	
DATIMI ( VITI / SHEK )	SHEK XIX-XX	
INSTITUCIONI, ADMINISTRUES / DRKK	DRKK SHKODER	
PËRDORIMI FILLESTAR	RRUGE PER PERDORIM KOMERCIAL	
PËRDORIMI I TANISHËM	RRUGE ME PERDORIM SHUME-FUNKSIONAL	
A KA RRETHIM OBJEKTI? / GJENDJA E TIJ	JO	
ZONA E MBROJTUR	PO	
KOORDINATAT GJEOGRAFIKE TE MONUMENTIT	42° 4'3.27"N 19°31'3.52"E	
KOORDINATA GJEOGRAFIKE TË ZONËS SË MBROJTUR	1) 42° 3'54.20"N 19°30'32.30"E 2) 42° 4'1.12"N 19°30'49.58"E 3) 42° 4'14.30"N 19°31'11.27"E 4) 42° 3'54.11"N 19°31'14.67"E 5) 42° 4'1.89"N 19°30'55.41"E 6) 42° 3'53.57"N 19°30'43.78"E	
PRONËSIA	DRKK	
ZONA KADASTRALE		
LARTËSIA MAXIMALE	3 KATE	
A KA RRUGË AUTOMOBILISTIKE DERI NË MONUMENT? / GJENDJA E SAJ	PO / SHUME MIRË	

<b><i>TË DHENA TEKNIKE</i></b>				
<b>PËRSHKRIMI ARKITEKTONIK</b>	<p>Rruga `G`juhadol` ruan vlera te paperseritshme historike,urbanistike ,arkitektonike,dhe artistike te periudhes se fundit te shek.XIX dhe fillimi I shek XX.</p> <p>Bën pjesë në zonën muze të qytetit. Ajo ruan vlera të rëndësishme të veprimtarisë ndërtimore të fundit të shekullit XIX dhe fillimit të shekullit XX dhe është dëshmi e zhvillimit ekonomik të qytetit për atë periudhë.Projekti fillestar u realizua nga arkitekti Kol Idromeno sipas stilit venecian.</p>			
<b>PËRSHKRIMI KONSTRUKTIV</b>	Rruga eshte e shtruar me pllaka guri. Nga ana urbanistike, ajo ndjek skemën klasike, duke krijuar në të dy krahët e saj vargje paralele të ndërtesave me blloqe të ngjeshura ndërtimi. Plastika me të cilën zbukurohen, është realizuar përmes kombinimit të punimeve të suvasë, daltimit të gurit dhe përdorimit të tullës me funksion dekorativ.			
<b>NDËRHYRJET KONSERVUESE / RESTAURUESE NË VITE,</b>  <i>SHKALLËT E NDERHYRJES /1/2/3/4/5/ (nga nderhyrja me e lehtë tek me thellë)</i>	<b>VITI/2 011</b>	<b>VITI/2012</b>	<b>VITI/2018</b>	
	Fasad at, catia 5	Fasada (komplet) catia, 5	Fassda (komplet)	
<b>GJENDJA E KONSERVIMIT</b>	<b>ÇATIA / MBULESA</b>	<b>DYE R/ DRITARE</b>	<b>TA VANI/ NDERKATI</b>	<b>STRUKTURA E DRURIT NE AMBIENTET E BRENDSEHEM (MAFILI, KOLONA, etj</b>

SHKALLËT E GJENDJES /1/2/3/4 /5/ lehtë tek me rendë)				
	3	2	5	-
	AFRES KU	IKON OSTASI	MIN ARJA /KEMBANARJ A	DYSHEMEJA/ MOZAIK
	-	-	-	-
NDËRHJRJET KONSERVUESE / RESTAURUESE QË PROPOZOHEN	Propozohet që të restaurohen catite.			
<b><i>DOKUMENTACIONI GRAFIK DHE HARTOGRAFIK</i></b>				





*DOKUMENTACIONI FOTOGRAFIK*





BIBLIOGRAFIA: DRKK; REVISTA 'MONUMENTET', SHPRESA PRIFTI

Dt : 10/06/2021