

RESTORATION IN FACE OF AUTHENTICITY  
CASE STUDY OF “THE GRAND CAFÉ” IN SHKODER

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## Approval sheet of the Thesis

This is to certify that we have read this thesis entitled “**Restoration in face of authenticity: Case study of The Grand Café in Shkoder**” 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

## RESTORATION IN FACE OF AUTHENTICITY CASE STUDY OF “KAFJA E MADHE”, SHKODER

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The conduction of this academic writing went through a process of derivation. The initial intention was to process and evaluate the architectural values of the monumental axis of “G’juhadol”, to help create a paradigm of the city’s identity through representative structures of western European influences in the cultural heritage of Shkoder.

The author of the aforementioned architectural assemble, was the first known architect of the local context, Kole Idromeno. One of the most iconic buildings of this author, a cultural monument of the first category, “Kafja e Madhe”, was demolished during the period of this thesis conduction. As so, it would have been disingenuous to the purpose of this study to not provide a stance on this occurrence.

The focus of this research has maintained cohesion in its intention of demonstrating the resilience of tangible and intangible cultural heritage that Idromeno has provided for the city of Shkoder. The subject, however, has been limited to the analysis of the urban symbol, that of “Kafja e Madhe” of Shkoder. Through the historical study of the structure, as well as analysis in terms of urban, architectural and social context, the thesis aims to reflect its cultural importance.

This academic writing, furthermore, examines the deterioration of the architectural values of the symbolic building in question. By reflecting upon the principles and criteria of restoration, in local and international context, the study aims

to induce a deductive reaction towards the “restoration” project that is to be implemented for the symbolic building of “Kafja e Madhe”.

**Keywords:** *Restoration Architecture, Monument Authenticity, “Kafja e Madhe”, Restoration Principles, Memory in Architecture, Kole Idromeno*

# ABSTRAKT

## RESTAURIMI NE PERBALLJE ME VERTETESINE RAST STUDIMI I “KAFES SE MADHE”, SHKODER

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Perpilimi i ketij shkrimi akademik ju nenshtrua nje procesi derivues. Synimi fillestar i tij, ishte procesimi dhe vleresimi i vlerave arkitektonike te rruges muzeale “G’juhadol” te qytetit te Shkodres, me qellim krijimin e nje paradigm mbi identitetin e qytetit ne kuadrin e objekteve ndertimore te trashegimise kulturore te tij te cilat paraqisin influence perndimore.

Autori i aksit monumental te lartpermendur, eshte arkitekti i pare i shkolluar ne kontekstin lokal, Kole Idromeno. Njera prej veprave me ikonike te ketij autori, me vlere referenciale ne qytetin e Shkodres e cila mban statusin “monument kulturre” i kategorise se pare, “Kafja e Madhe”, ju nenshtrua procesit te shembjes gjate perpilimit te kesaj teze. Ne kete kuader, qendrimi akademik ndaj ngjarjes te siperpermendur, do te derivonte ne nje qellim te papermbushur te studimit fillestar.

Fokusi i ketij kerkimi i eshte permbajtur te njejtës qasje, e cila synon demonstrimin e qendrueshmërisë të vlerave trashëgimore që Idromeno I ka dhënë qytetit të Shkodrës. Subjekti, sidoqoftë, është kufizuar në analizimin e simbolit urban, “Kafes se Madhe”. Nepermjet studimit historik te ndertesës, si dhe analizes ne kontekstin urban, arkitektonik dhe shoqëror, teza synon te reflektoje vleren kulturore te saj.

Shkrimi akademik, per me teper, trajton ceshtjen e degradimit te vlerave arkitektonike te ndertesës-simbol ne fjale. Duke reflektuar mbi qasjet dhe kriteret e

restaurimit, studimi kerkon te nxise reagimin deduktiv mbi projektin “restaurues” qe do te implementohet ne vendin e ndertesës-simbol, “Kafja e Madhe”.

*Fjalët kyçe: Restaurim Arkitektonik, Autenticitet i Monumenteve, “Kafja e Madhe”, Parimet e Restaurimit, Kujtesa ne Arkitekture, Kole Idromeno*

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# CHAPTER 1

## INTRODUCTION

### **1.1 Meeting of the Restoration Criteria in Local Context (Problem Statement)**

When facing the process of city shaping, one comes across the natural formation of landmarks. The notion of the later mentioned is characterized by an evolutive nature, in that it has undergone a progressive scale of importance in time, which has generated its distinctive presence within an urban context. Within the confines of Shkoder, landmarks, along their physical and functional distinction have been aided by the nomenclature of the said landmarks. The city of “grandeur”, be that of an induced sense of self-gratification derived from its historic development or mere collective memory, justifies this epithet through the presence of three landmarks, named by the following “formula”: Grand + “Name”, respectively being: “The Grand Nut Tree”, “The Grand Church” and “The Grand Café”.

The neighborhood and church are of pertinent function, while the “The Grand Café”, which for authenticating purposes will be henceforth referred to as “Kafja e Madhe”, has remained functionless for over 2 decades now. These developments and the absence of continuous maintenance have caused the progressive depreciation of its physical condition. Up to 2016, the disregard over the monument has held accountant the ownership issues. The said year coincides with the full ownership of the monument and the approval of a project that is displayed as restorative, but in actuality resulted in the demolition of the entire structure of “Kafja e Madhe” maintaining solely the frontal façade.

In these circumstances, a reflective process over what information we are able to extract regarding this intervention on the monument with the authorship of one of the most eminent architects of Albania, should deduce to the following questions: Are there any methodical leads of architectural or restorative character on why this occurrence took place?; Do we poses the sufficient knowledge over the

symbolic building “Kafja e Madhe” in terms of architectural, cultural and historic values?; To what extent should the social circle, that is effected by this occurrence, be involved in the restoration process?



*Fig. 1. 1* Detail of façade column of “Kafja e Madhe” (author)

## **1.2 Thorough Study of the Contextual Elements of “Kafja e Madhe” and the Intervention Relevance to the Rrestoration Criteria (Thesis Objective)**

The intent of safeguarding cultural heritage implicates that one revers the object in question, however, being able to revere the aforementioned, means to firstly possess a profound knowledge over it.

Taking lead from this framework, the historic study of architectural heritage, thereon “Kafja e Madhe”, recognizing the means of transformations it has endured and understanding its course of development imposes great importance to the process of its restoration. Crucial to understanding the aforementioned, is the study of the city in the scope of developments related to the inception of the monument, as well as the cognizance over the creative character of its author, Kole Idromeno.

In addition, the examination of international, as well as local restorative experience presents itself as important to the topic, in terms of understanding the reasoning behind the codification of principles and their field of application.

The thesis aims to provide the abovementioned studies with the purpose of creating a professionally mature stance on the demolition of “Kafja e Madhe”, along with methods for future studies on monuments similar to the case in question.



*Fig. 1. 2* Free-standing façade of “Kafja e Madhe”, May, 2021 (author)

### **1.3 Assimilation of Theoretical Data in Accordance to the Occurrence and its Social Impact (Scope of works)**

As mentioned in the thesis objectives the primal motivation of this study is the provision of extensive information related to “Kafja e Madhe” and the interventions in its structure with restorative purposes.

The means by which this data is gathered are, mainly, of a qualitative character. Firstly the unit of analysis was defined by depicting the region, thereon



Shkoder, timeframe of pertinence to the topic, the personalities involved and, naturally the object's ("Kafja e Madhe") development in time.

The theoretical material on which a notable amount of conclusions have been established, has been selected bearing in mind the importance of international restorative experience as well as the documentative relevance of the local studies made on the topic of interest.

The methods followed do not set a clear distinction in terms of them being inductive or deductive. As the demolition of "Kafja e Madhe" was the starting point of the thesis development, a certain data was first-handedly established through this occurrence, to then be followed by theoretical overview of restoration approaches.

Comparatively, the method establishes quantitative means through the questionnaire developed with the aim of gaining knowledge over the stance of citizens of Shkoder hold to the occurrence in question.

A quantitative approach is also present in the transcribing of the technical reports regarding the uncial restoration that "Kafja e Madhe" has undergone. Its analysis however serves a qualitative purpose in that it aims to understand the central phenomenon in tis generality.



**Fig. 1. 3** The demolished structure of the monument, May, 2021 (A. Leka

## **1.4 Organization of the Thesis**

This thesis is comprised of 6 chapters which are structured as follows: In Chapter 1, the problem statement, thesis objective and scope of works is presented. Chapter 2 includes the study of the genesis of architectural design in the city of Shkoder and the profile of its first architect, Kole Idromeno. The 3rd chapter presents the studies made on the monument of “Kafja e Madhe”. The presence of memory in architecture and the restorative principles that have helped in the preservation of their tangibility are discussed in the frame of the 4th chapter. The 5th chapter is comprised of discussions on the social impact regarding the demolition of “Kafja e Madhe”. Finally, Chapter 6 presents the thesis’ conclusions.

## CHAPTER 2

# GENESIS OF ARCHITECTURAL DESIGN IN SHKODER AND THE PROFILE OF ITS FIRST ARCHITECT, KOLE IDROMENO

### 2.1 General overview of Shkoder's geo-political aspects

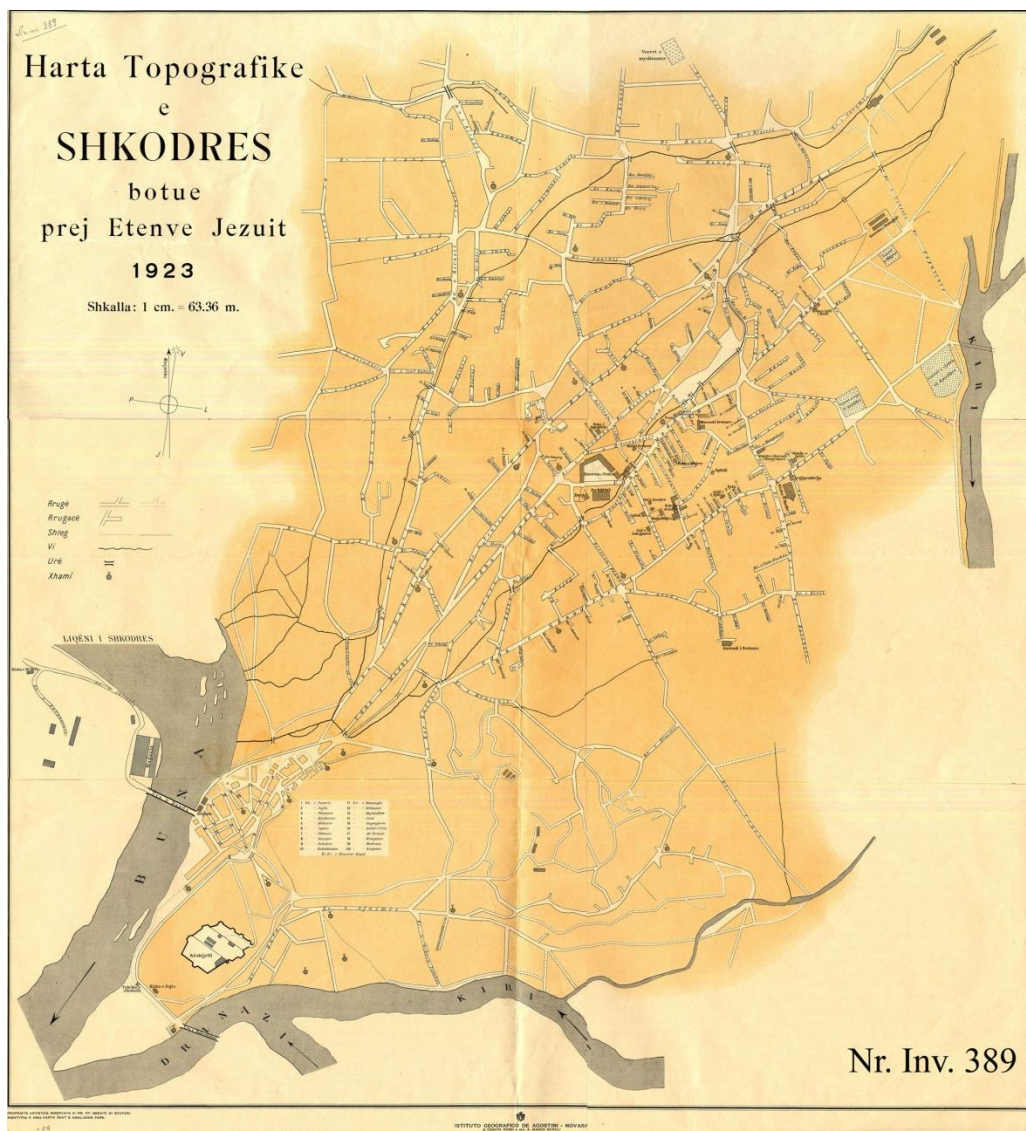
The city is positioned in the shores of the lake which holds the same name, amidst the confluence of the rivers Buna, Drin and Kir. Shkoder has found itself situated as the economic and cultural center of the northern region of Albania, even going as far as being listed among the most important cities of the Balkans during the Ottoman rule. In account of its geographic location, heretofore, Shkoder has been a node to trade routes which connected Central and Western Europe to the Eastern. This geographic condition brought about the economic and cultural flourishing of the city, fabricating as so a Western urban character.

The cultural foundations which the grand café was built upon and continued to resist the course of time, are closely related to the history and culture of this city.



*Fig. 2. 1* Old bazaar of Shkoder (P. Logoreci)





**Fig. 2. 2** Topographic Map of 1923, Shkoder

### **2.1.1 The End of Venercular Construction and the Start of Architectural Planning in the City of Shkoder**

This timeframe of analysis corresponds to a crucial stage of The National Awakening of Albania.

The city of Shkoder, during the second half of the 19th century experienced notable progress, which came as a result of economic empowerment, the rapid development rate of production and the historic-political framework of the period in question. “It is punctually in Shkoder that we find the genesis of the capitalism in our nation, the first factories etc. trading, especially silk factories, brought a rise of incomes, as so the bourgeoisie commenced a cultural lifestyle”.

Alongside the multitude of muslim religious objects, respectively 16 mosques and 8 saint tombs ( Fig. 2. 3), as per execution of The Tanzimat reforms, Christian units, through the help of Austria’s protectorate of the catholic cult, commenced the process of church construction in the city and for the first time, the largest religious object, The Cathedral of Shkoder. In the year 1855, the organization of Jesuits that has settled in Shkoder, signed the agreement for their college, which was built as a large scale complex in the “new” center of the city (Fig. 2. 4). The Jesuit organization also established two assemblies – one in “Gjuhadol”, in the year 1887 and the other in “Arra e Madhe” in the year 1933. A distinctive feature of this notable construction activity is the establishment of new edifices along broad and relatively straight roads serving as new powerful compositional axis with then-contemporary features where the mastery of a cultivated creativity is apparent. This development of urban studies is thought be ideated by Idromeno, as evidence proves that he was the author of the majority of the objects of these axis. Along this urban development, characterized by evolutive features, the creation of Shkodra’s center was taking place.



*Fig. 2. 3* Mapping of Muslim religious objects



*Fig. 2. 4* Saverianum, Shkoder



*Fig. 2. 5* Saverianum, 1924 (Archivio Luce)

### **2.1.2 The Evolution of the City’s Center Architectural Retreatment and Pre-face to “Kafja e Madhe”**

Even-though the precedent period’s typology marked notable accomplishments, in accordance to the historical framework, the city of Shkoder experienced further developments, expanding as so the disciplines of edifices, including: cafés, hotels and restaurants, libraries, schools, hospitals and pharmacies, clubs and cinemas, etc.

In the context of architectural re-treatment of the city center, we encounter an abundance of representative examples of this phenomenon, from which it is reasonable to extract the conclusion that objects and assemblies, having undergone these retreatments, have experienced augmented functional and expressive values.

The culminating example of these evolutive treatments, with Idromeno as an author, is considered to be that of “Kafja e Madhe”, at the time holding the name “Kafe Adratik” (Fig. 2. 6).

The retreatment of this important object to the newly-implemented pattern of the city was executed nearly 9 decades ago by the renowned Idromeno, while reflecting respect towards the traditional aspect of the already-built structure.



In this masterful retreatment, we find the addition of an essential edifice to the city, a place for the development of an expressive culture.



*Fig. 2. 6* Emergence of “Kafja e Madhe” (Marubi archives)

## **2.2 Kole Idromeno and his Impact on the Architectural Profile of Shkoder**

Nikolla Idromeno also referred to as Kol Arseni by the construction masters of Shkoder, was a multifaceted talent, well-known for his rich and diverse creative work in the field of architecture.

Idromeno was born in Shkoder in the year 1860, where he lived and developed the majority of his creation.

The city of Shkoder was one of the most important cities of Albania in the 19th century in the aspects of economic, social and cultural developments and was regarded as one of the most developed cities in south-eastern Europe.

In the Shkoder of this time frame, specifically during the mid-19th century, we come across the beginning of Albania’s capitalist evolvement, in the fields of trade, manufacturing etc., as well as the factory based production.

Shkoder traded products with key cities of the Mediterranean, as so, during the last period of the ottoman rule, the first decade of the 2th century, various



countries such as France, England, Italy, Austria, Russia, Greece and Montenegro, pinned their consulates in the city of Shkoder.

In correspondence to the overall framework of the historic development that underwent in the city of Shkoder, especially during the years '70-80 of the 19th century, in which the cultural movement of The National Awakening played a crucial part, what strikes is the vanishing of the ottoman urban culture influence and its substitution with a progressive tendency to form a urban-architectural physiognomy with eastern European features.

The progressive period of the National Awakening, provided the right conditions for the formation of well-established figures in the political and cultural field, amidst whom, Idromeno developed his multi-talent personality. As he was, in fact, the head of the construction and architectural activity of the time, he was able to contribute in the physiognomy and the new architectural profile of Shkoder, now withholding progressive features of, then contemporary, well-established cities.

Idromeno took his first lessons in the Christian College in the city of Shkoder, in which the lessons were mainly taught in the Italian language.

In the year 1875, Nikolla transfers to Venice to follow his studies in the field of Fine Arts, where he stays for 3 years, a period which highly influenced his cultural formation.

He returns in Shkoder in 1878 and initiates an intensive work on photography as well as construction, professions in which he was aided by the guidance of Pjeter Marubi, the well-known Italian architect and photographer.

Idromeno, with a systematic and intensive commitment, mainly through autodidact means, was able to form himself as culturally, specifically professionally training as an architect, even though the conditions presented themselves as inadequate during the two last decades of the ottoman rule.

He developed a wide range of creative activity in various fields of visual arts such as painting, sculpture and decoration, engineering, architecture, urbanism, scenography and photography. Idromeno was a poly-ethnic grandmaster, a creator full of phantasy and an astonishing wood, stone, cast-iron artisan.

He was regarded as a traditional painter, who gained popularity during the National Awakening period. His deeply democratic work is valued for its thematic diversity, its power of reality reflection and for its artistic mastery.

The paintings of Idromeno, specifically his landscapes, hold a great value in the study and documentation of architectural heritage, as they depict typical housings, motifs or assembles of the city in that period in time, elements which are no longer present in the physiognomy of the city.

His work on decorative painting imposes an eminent interest due to its careful intertwining with the architecture it is part of.

He worked extensively with the decorations of religious buildings, housing units and socio-cultural edifices. Some of his church frescoes, on which Idromeno stippled landscapes of Shkodra in that time being, hold a special importance in the cultural heritage of the city.

Idromeno was also a gifted sculptor. He worked with wood, plaster and stone. The majority of his sculptural creations are portraits and busts, however his original compositions which he worked on while constructing the buildings of which they were part of, stand as models of architecture of the exterior and interior. He was able to seamlessly combine monumental sculptures and bas-reliefs with architecture, a quality which sets his creative values apart from any predecessor.

### **2.2.1. Extractions from Venice. Speculating on the Artistic Influences of Idromeno**

The aim of this sub-chapter is to provide a schematic text in order to correlate the work of Idromeno to the external influences he might have gained during his short time in The Academy of Fine Arts of Venice during the late 19th century (Fig. 2. 7).



**Fig. 2. 7** Belle Arti di Venezia, 1855 (Francesco Bonaldi)

The time Idromeno spent in Venice was short, as it is also mentioned in the introductory chapter of the author's profile. In addition, very little is known regarding his experience in this western context, henceforth the term speculation comes of use.

From narratives treated in the biographical book for Idromeno written by Mikel Prendushi, we become known of artists' names, dates and places, as so proving his time in Venice as important to the formation of his artistic character.

After having quit his studies in painting, Idromeno worked by the side of an Italian painter, whose name rests unknown, as his assistant for almost 2 years, a time during which he evolved his knowledge on Italian renaissance paintings. Among the artist found named in Idromeno's notes are Carlo Crivelli, Andrea Mantegna, Giovanni Bellini and Lazzaro Bastiani. A considerable amount of pieces produced by the aforementioned names, have found presence in "Galleria dell'Accademia", the

gallery of the academy that Idromeno studied for 6 months. At the time Idromeno studied near the said academy, the later-mentioned besides being part of the same building as the gallery, was also responsible for the conservation of the gallery's collection. From this fact we derive that the narratives extracted from Prendushi, must be of pertinence.

The time of Idromeno's presence in Venice, coincides with an interesting occurrence that develops in a parallel manner to this thesis topic, the restoration of the southern façade of San Marco in 1875 (Fig. 2. 8; Fig. 2. 9), a restorative work which was judged as poor thus leading to the formation of "St. Mark's Committee of the Society for the Preservation of Ancient Buildings", the first international organization formed to make certain that Venice was preserved just as it was.



*Fig. 2. 8* Façade Detail of the Church of San Marco in San Girolamo





*Fig. 2. 9* Facade of the Church of San Marco in San Girolamo

Skimming through the architecture of Venice would lead to alienation from the thesis objective, as so the selection of an architectural work of pertinence led to the following, brief, parallelism.



*Fig. 2. 10* “Caffé Florian”, Venice



*Fig. 2. 11* “Kafja e Madhe”, Shkoder (Marubi Archives)

“Caffé Florian” holds the same cultural and symbolic significance to Venice, as “Kafja e Madhe” holds for the city of Shkoder. Although of a much earlier period, respectively 1720, the oldest café of Italy, with an architecture that induces a direct



reflection of its proportions and decorative elements, stands little to no chance of neglect from the side of Idromeno. The neo-classical elements of “Caffé Florian” present a slight resemblance to those implemented by Idromeno in “Kafja e Madhe”. However, we speculate that, the influence Idromeno might have drawn upon, regarded the social impact this edifice had to the city of Venice. Inspiring as so the creation of such a landmark for his own context, that of Shkoder.



*Fig. 2. 12 “Caffé Florian”, Maurice Prendergast, 1898*

### **2.2.2 The Creative Work of Idromeno in Architecture**

The authorship of Idromeno is indisputable and his creative personality, reaching completion for about 60 years, is evident in the fields of construction and architecture. Materials of a graphic nature provided by AQTN and the “Marubi” museum of photography, as well as bibliographic materials and testimonials of various co-workers of Idromeno or citizens of Shkoder, who have a clear memory on which buildings belong to his authorship, are of great value in providing a thorough portfolio of his work.

The edifices that were projected and implemented from Idromeno himself – which round up to 100- are of diverse functions, thus proving the wide range of his creative activity. He was well-known for his ability in the field of engineering however his talent is most evident in architecture and decoration.

As so, Kole Idromeno's influence has been omnipresent in constructive, architectural and decorative activities of Shkoder in that period in time and to sense his stylistic approach in frequent parts of the city is inevitable.

Constructors, even when unable to have a direct relation with Idromeno, were undeniably influenced by the sight of his buildings throughout the city and the functional-architectural solutions he had given to these edifices. The preferences of Shkodra's citizens towards the architectural style of Kole also played a part in the expansion of his influence towards other constructions.

Based on the aforementioned indications, object tracing, surveying and studying, we conclude that he was the leading figure of the time in question and mentor to construction masters that were to come.

The evolution of Idromeno's architectural creations is clear yet diverse, commencing with simple but large housing units to then be followed by the most evolved structures of the time such as: luxurious villas, socio-economic edifices, religious objects, up to the plan of the new center with the varying functions of housing, trading, service and leisure, works that prove the greatest achievements of his planning and implementing creations. At the time "the men from Dibra" were noted as masters of construction, but had concentrated their creative in the traditional dwellings with "Cardak", while Idromeno stretched his creation beyond single-units to slowly framing lanes, streets, assembles up city planning in its urban-architectural entirety. Through his partial studies in urbanism, Idromeno was able to conduct the regulatory urban plan of his city, an achievement that was regarded of great importance at the time.

In the local dwellings of the time in question, new concepts of space start to form, as the bourgeoisie was rising. The building was hand-in-hand with the socio-economic development taking place, freed from the previous functions that were now being replaced by the trade and craft services.

These concepts are reflected in the reconstruction or adaption of the existing dwelling with "cardak", as well as in the new housing typologies created, which took precedence in the beginning of the 20th century. During the process of



reconstructions, Idromeno along with the construction masters demonstrated a high level of creativity in the organic adaption of the new building elements while paying maximal respect to the traditional dwelling with “Cardak”.

One of the most prominent examples of the traditional dwelling planed by Idromeno is the house of “Kakarriq”, located in the central part of Shkoder, a building in which changes of the compositional plan are evident through the altering of the dwelling’s “open” character by closing the “Cardak” along with the ground floor and providing new spaces for the house, as well as the adaption of the façade, previously regarded as “rough”, by adding large window openings and creating as so a balanced co-existence of the building’s interior to its exterior. The landscape was far from undermined, as Idromeno gracefully decorated it with a fountain.

The new building typologies, on which Idromeno worked mostly, can be divided in three main categories: ground-floor “bed-mattresses”; multi-storey house and composite (doubling in function as commercial and housing).

The first category, “ground-floor, bed-mattresses” represents the massive local house of Shkoder. Housings of this category are comprised 2-4 rooms, kitchen and bathroom, and are heightened by 3-5 steps, reaching the height of a bed mattress, an element from which they take their name. The desired orientation is related to the fact that a good part of these buildings are built within surrounding walls, now lower in height, thus facing the old perception of construction where the house is set aside from the road and “is given” to its flourishing backyard. Idromeno achieved in these buildings, rational and contemporary functional solutions. Novelties list as following: by positioning the kitchen in face of the bathroom the equipping of a sanitary drainage system was made possible; large window openings were corniced and had shutters implemented; the facades are plastered, paying special attention to the central entrance. Buildings of this character are functional even today.

The second category of Idromeno’s dwellings, named “multi-storey”, is well developed structured and was owned by the upper class of the city. The houses of this typology were either positioned on the edge of the streets of the new commercial center or set aside from the street and built around the suburbs mainly on Muslim neighbourhoods. The difference between these two variants stands in the fact that, in

the first case the house took a role in the formation of the street, while in the second peaks only through the top of its surrounding walls.

This building typology is characterized by its grandeur, functional solution and the architectural attention to its façade, where besides the central entrance the decorative elements are striking.

A decent representative of this category is the house of “Çobaj” built in 1910, alongside the then new commercial street of Shkoder.



*Fig. 2. 13* Çobaj House, April, 2021 (author)

The third category is that of “the composite” house, serving a commercial function in the ground floor and living unit in the upper. This type of edifice was developed hand-in-hand with the creation of the “new” commercial center of the city and was the main formative element of this street’s physiognomy. This housing typology is hence found in streets such as “Gjuhadol” and the piazza, now called “Kole Idromeno”. A striking characteristic of this typology is the creative and evolving urban-architectural thought of Idromeno, who progressively developed streets and assembles of the new center of Shkoder, along the two last decades of the 20th century and during the National Independence period. One of the edifices, in

which the creative talent of Idromeno strikes is “Shtëpia e Daberdakeve”, built in 1905. Aside its functional solutions, it is reputable for its detailed artistic decoration of the façade.

Idromeno has done an extensive work on religious objects as well. In the cathedral of Shkoder, “Kisha e Madhe”, Idromeno has realized the project of the bell-tower (Fig. 2. 14) that reaches a height of 50 m, built in the year 1888, known for its grandeur. In the year 1909, Idromeno reconstructed the ceiling of the cathedral with a cassette ceiling design and after having finished its modeling up to the stippeling details, he mounted it with a precision admirable to this day. Later, in the year 1922, he retreats the floor of the cathedral and separates its aisles with artistically striking church banisters and ideates the “Elteri” altar which was implemented in 1960 on the 100th anniversary of the Cathdral – 20 years after Idromeno’s death.



***Fig. 2. 14 Bell-tower of “Kisha e Madhe”, 2021 (author)***

The Franciscan Church “Arra e Madhe” was planned and implemented by Idromeno in the year 1910, and is well known for its architectural treatment, monumental portico and striking bell-tower.

For the Church of “Shen Koll”, (Fig. 2. 15) Kole has planned, led its construction and implemented the artistic decorations of the bell tower, famous for its general architectural qualities.



*Fig. 2. 15* “Kisha e Shen Kollit”, Shkoder, 2021

In the city of Shkoder, Idromeno has realized the chapel and the tower of Archbishopric, has worked on the “Church of the Nuns”, as well as in “The Church of Our Lady”, where his creative and implementation skills are, yet again, made evident.

In the region of Shkoder, the cult objects which he has realized are plentiful. The highest achievements are seen in “The Church of Shiroke” (Fig. 2. 16) and “The Church of Vau I Dejes”.

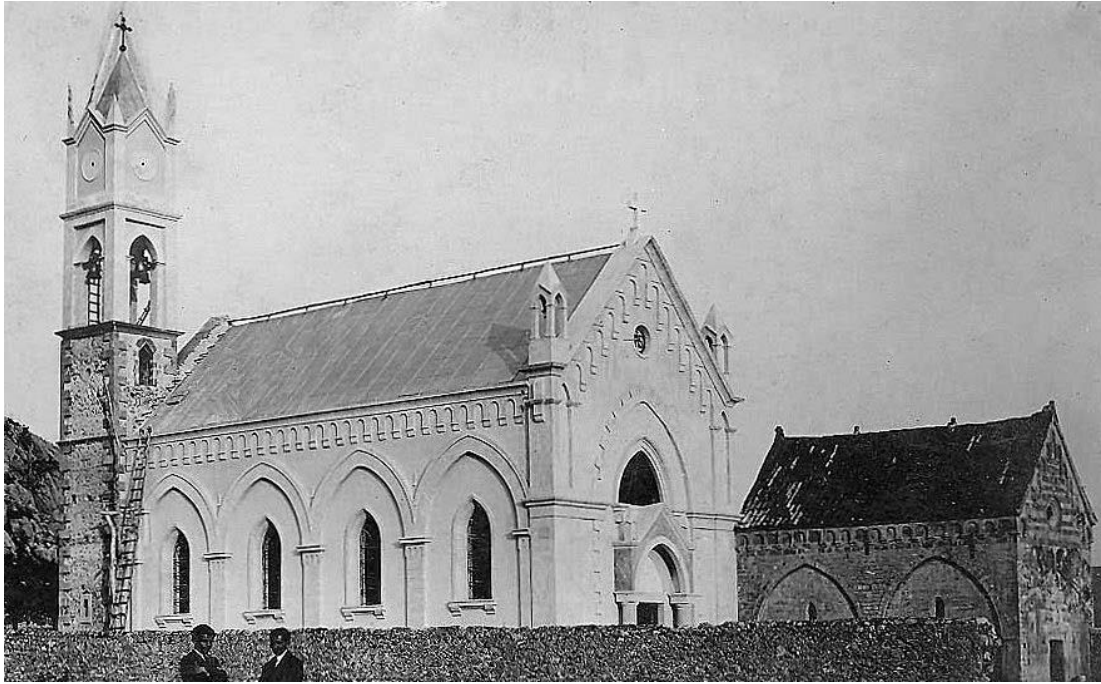




*Fig. 2. 16* Church of “Shen Rrok”, Shiroke, 1940

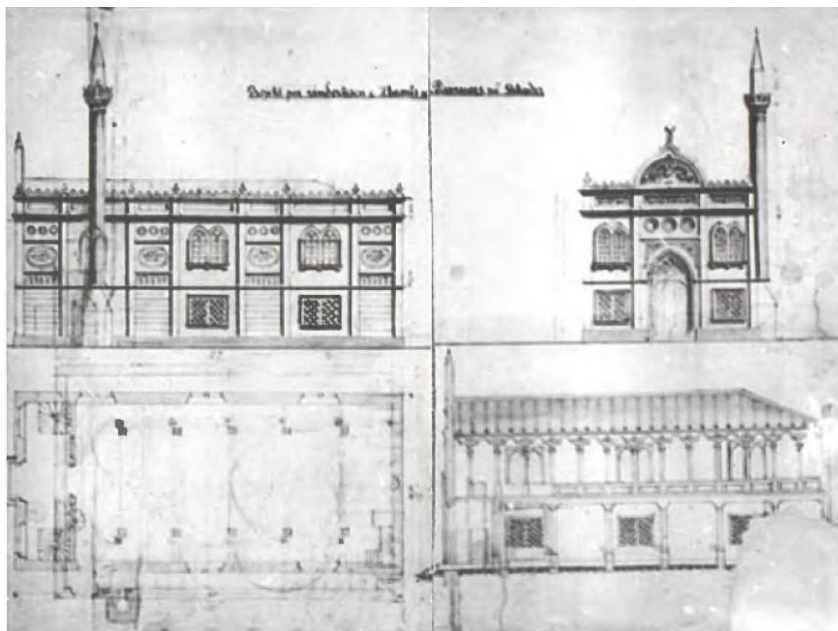
It is worth mentioning that the characteristic feature of Idromeno’s architectural creativity is its originality, unrepeatability in each building and a high level of innovation.

“The Church of Vau I Dejes” represents one of the highest achievements, having been planned and built next to the old monumental church of 13th century, which is now unfortunately destroyed. In the new composition of the church, Idromeno, paying attention to the existing stylistic and spacious elements of the old church, successfully brought out the horizontal plan and harmoniously blended the two styles together.



**Fig. 2. 17** The Church of Vau i Dejes

The work of Idromeno in Muslim cult objects is not lacking. The project of “The Parruca Mosque” is archived and regarded as a qualitative architectural and constructive design of the reconstruction and enlargement of this religious object.



**Fig. 2. 18** Technical Drawings of Parruca Mosque, produced by Kole Idromeno

Of great value are the socio-administrative edifices of Idromeno.

In the framework of the urban-architectural development of the center of Shkoder, Idromeno studied and implemented a multitude of objects such as: coffee bars and clubs, hotels and restaurants, cinemas and schools, post offices, commercial units, etc., Kole Idromeno, retreated the progressive heritage while constantly maintaining respect towards the existing objects or valuable architectural assembles. In this aspect, his most famous creation was the symbolic and dignified object for the center of Shkoder, “Kafja e Madhe”.

In terms of urban design, his most prominent work is that of the “piazza”, an evolving continuation of the existing commercial street “Gjuhadol”. The “piazza”, today holding the name of its author, was a road of 12m width, with broad sidewalks along which 2-3 floor buildings were constructed, each of characteristic architectural approach but maintaining cohesion in their entirety. Well-studied, positioned amidst two residential areas of a diverse religious population, this road or architectural assemble had three main functions: housing, commerce and promenade, functions that, although with stylistic intrusions, are maintained to this day. This architectural assemble also strikes for its unrepeatability in the architectural and decorative treatments of the facades, decorations of which have been realized by plaster, stone carving or engraving, single rowed cornices in between floors, corncing of the doors and windows and other various ornamentations of an artistic quality. Diverse motifs of iron balconies -functional as decorative- the artistic reworking of iron in the balustrades or door arches, the multiple facade colors, give the impression of a special picturesque note to this street.

In the beginning of the 20th century, Ipen, the Austrian councilman in Shkoder, wrote as follows for “the piazza”: The primary street of the new city is nothing short of a European street, a “grande rue de Scutari”... it stands adjacent to diverse religious populations. This street serves as a boulevard, and the councils are found in its deriving lanes”.

It is speculated that a Hungarian researcher, the name of whom we are unaware of, after visiting Albania by the end of the 19th century, writes: “... The

new commercial network of the city of Shkoder was developed in streets that resembled those of Europe”.

Aside the central part of “new” Shkoder, Idromeno realized notable contribution to the cemeteries, industrial objects, etc.

He has contributed in the planning of the catholic cemetery of the Kir riverbank and has also planned the monumental graves for well-known families such as Pali, Suma, Nenshati, Curcia, Uzhani, as well as his own family. He planned a small assemble of monumental and rationally designed graves of a European, then contemporary style.

Objects of varying genre, of architectural-engineering values, are the tall towers of the old city forms, such as the tower of Preng Pasha, the functional fountains of the center, Kakarriqi’s house, Saverian College etc., and the water-supplier of Shiroke and Boge. Idromeno has also designed a bridge crossing over the river Kir, with a length of 402 m. He planned and implemented important industrial buildings, as the factories of Leather and Shoes, Flour Facptry in “Krye Pazar”, Beer Factory, The Cigarettes Factory of “Tarabosh” (Fig. 2. 19) and aiding edifices of the Cement Factory.





## CHAPTER 3

### “KAFJA E MADHE”

#### 3.1 Introduction to “Kafja e Madhe”

The object “Kafja e Madhe” is regarded as a representative edifice of monuments built during the beginning of the 20th century in the city of Shkoder. Because of the diverse architectural and artistic values, typological and morphological characteristics, in the year 2007, “Kafja e Madhe” was declared as a monument of the first category. The building is located in a strategic node to the city of Shkoder. Subjectively described by professionals as “loud and playful”, this edifice was the preferred destination of locals and visitors. The building stands at the heart of the central boulevard of the city, co-existing with the architectural assembles of “Piazza” and “Gjuhadol”, as already established from the preceding study, also designed and implemented by Idromeno.



*Fig. 3. 1* The Monument's outline in neighbourhood scale

Nepravishta and Cuedari, wrote in their study of “Kafja e Madhe”, published in 2014 as follows: “In the time being, the building has lost its traditional use as a result of deep deprecation, lack of systematic maintenance, which brings about considerable damages of the building’s exterior, interior and to some point, its structure”. Proving as so, the need for restorative intervention since the early 2010s.

The monument, which partakes in the neoclassical buildings designed by Idromeno, has lost its, once unquestionable, grandeur. Additionally citing the article of Nepravishta and Cuedari, one establishes the loss of character that the building has endured: “Its general atmosphere lacks the welcoming melodies, once played by the orchestra. All one is able to hear is the echo of the voices from the past.



*Fig. 3. 2* Photography of the external bar of “Kafja e Madhe”, (Marubi Archives)

As one steps on the now disrupted floor of the building, we experience the sickness that has infected all inner spaces of it. The truth of this building, are the people of the city, of humor and culture. Because of this building's monumentality and the cultural identity it upholds for the locals, the decent restoration of it must come to life".

The physical absence of the aforementioned atmospheres makes the overview of studies developed in its regard, crucial.

### **3.2 Historical Overview of “Kafja e Madhe” (Report of its Transformations in Time)**

“Kafja e Madhe”, one of the most well-known works of Kole Idromeno in the center of Shkoder, makes part of the three “grand” buildings in which the city found pride: “Kisha e Madhe”, “Arra e Madhe, “Kafja e Madhe”.

Even though it was firstly named “Kafe Adriatik”, during its use “Kafe-Hotel Park” and in the ‘40s “Grand Hotel Savoja” (Fig. 3. 3), locals and everyone else recognized and referred to it as “Kafja e Madhe”, being that in the time in question and even up to the 90s it was one of the most famous cafes of the country.



**Fig. 3. 3** “Kafja e Madhe” during fascist regime in Shkoder, (Marubi Archives)

The autodidact architect, Kole Idromeno, had planned every detail of Shkoder’s “Piazza”, all edifices starting from the City Hall up to the “Dugajet e Reja” street, transforming this axis in a perfect architectural symphony. “Kafja e Madhe” was a crucial part to this monumental assemble and a decent representative of the then-new architectural spirit. Local confessions state that during the ottoman rule, the building was ascribed to a coffee shop, which Idromeno transformed into a noble edifice, the elevations of which we can now only experience through photography of the past. The latter is easily proven through a site visit.

The project which is today found in the Central Archive of State (Fig. 3. 9), is produced by Idromeno with technical drawing pen and watercolors and depicts two morphological variations of the frontal façade of the building, from which the one with the most prominent ornamentation was chosen to be implemented.





**Fig. 3. 4** Façade drawing of “Kafja e Madhe” by Idromeno, (AQTN).

The building of a neoclassical style realized by Idromeno was firstly funded by the “Ashiku” family. In the year 1920 it was bought by Ndoc Luka, a councilman of Italy in Shkoder, one of whose daughters married an heir of the “Muzali” family. The ownership belonged to “Muzali” family up to the year 1945, a point in time when “Kafja e Madhe” was frequented by the city’s elite and high importance. After the year 1945 it was made declared as state property and remained with the same functionality. The ground floor of the object, served as a bar and restaurant, with 200 people capacity (later having had added the service areas of the kitchen and restrooms), and its interior was dominated by mirrors and their reflective quality. Adjacent to the pool table stood an area from which it was able to pick out the series of heavy furnishing elements of the bar. The square outside of “Kafja e Madhe” was filled with tables to be served on right climatic conditions. The first floor served as a hotel where visitors were accommodated. The stairs which led to the first floor were positioned in the posterior part of the building. By the end of the central corridor, which was the passage way to the 9 hotel rooms, communal bathrooms were positioned. Only two of the rooms were equipped with, for the time, luxurious bathrooms. Not to be undermined was the existence of a wooden stairway which led to the usable attic.

The most opulent café, in terms of architectural spaces and habitual comfort it served, gathered the elite (workers, scholars, traders, officials, intellectuals), the middle and upper class and as so enabled the citizens of Shkodra a network of

connections within one another, in the meantime marking itself as an integral part of their local life. However, the ones that brought fame to “Kafja e Madhe”, where the foreign students which used the building as a landmark for their meetings, encounters etc. “Kafja e Madhe” was gradually becoming the cradle of culture, art and politics. This edifice was the symbol of the endeavor on achieving perfectionism in the services it offered and the introduction to the then-contemporary European characteristics. The mundane was evident in instances such as locals showing up at the café wearing tailcoats, the usual live performances and poker tables.



*Fig. 3. 5* Musical Band in the interior of “Kafja e Madhe”, (Marubi Archives)

In 1960, the building of “Kafja e Madhe” was classified as a monument of culture, providing it with the well-deserved fund of architectural heritages however it never overtook the splendor of the past.

“Kafja e Madhe” continued its flourishing during the ‘70s-‘80s.

In the framework of cultural heritage conservation of the historical center of Shkoder, in the year 1986, the first restoration was executed by the Institute of Cultural Monuments. The project aimed the restoration of the main façade, the floor



structure of the first floor, which aside from its deprecation had shown static problems as a result of the inner walls' weight, the wooden ceiling of the ground floor as well as the restoration of the deprecated roof. The floral decorations on the floor of the square in front of "Kafja e Madhe" were implemented in this period in time and were realized with granulated stone cast in place. These informations are extracted from the technical reports in the archives of IKTK. The pertinence of this analysis is found in the assimilation of interventions made to the structure of our subject in the singular restorative work it has endured.

During the '90s, after the return of the property to the private lawful owners, there were attempts on giving the building its initial functions however economical shortage cut an end to the aforementioned intention, remaining only as an aspiration to the "Mozali" family.

Up until 1995, the building was partially functional, where the ground floor served as a café-pastry, to then be transformed into a gambling unit. After the destructions of 1997 the buildings functionality was interrupted to be re-opened during 2001-2003.

During the past two decade "Kafja e Madhe" remained non-functional due to financial criteria set by the owners towards the renters. During this timeframe it escaped a fire, which burned only the bar of the building, cause of which is thought to be the amortization of the electric network.

The building of "Kafja e Madhe" was declared a monument of the first category in the year 2007 by the Institute of Cultural Monuments. While in the year 2012, as a result of the business committee's investment and the cooperation with the municipality of Shkoder the restorative project of the building was established but never implemented due to financial reasons.

### **3.3 Architectural Study of the Monument**

A descriptive material for the morphological and constructive study of “Kafja e Madhe” was thoroughly conducted by F. Nepravishta and Ani Cuedari, firstly by collecting data from the DRKK of Shkoder to then face the physical situation of the building on site, in the early 2010s, for the making of an in-depth building survey. The purpose of this inspection served for a better understanding of the restorative intervention of the monument. In the research process of conducting the project idea the following inspections have been conducted:

- Analysis of the urban situation
- Geometric survey of the building
- Architectural and typological analysis of the building
- Inspection on the safety conditions- Building Pathology
- Inspection of the building’s structure stability
- In this phase the conduction of the following is provided:
- Digitalized information of the condition of the object in the year 2010, including all physical inputs.
- Digitalized statistical and visual information based on the standards and requirements for a functional environment.
- Written and visualized information on the qualitative and technological requirements of the object.

“Kafja e Madhe” posed an urban challenge which Idromeno gracefully faced with his proposal on the new urban model.

In the historic timeline we face the withdrawal from the Turkish architectural and urban influence and emerge into the “venetian” model, as it is often referred to in Shkoder with a sense of pride. The positioning of the building assembles on the two sides of the street, with the ground floors functioning as commercial units, well-curated facades equipped with Venetian shutters, ornamentation partaking unseen-before symbolic figures marked the beginning of the city image change.

“Kafja e Madhe” is metaphorically described as a graceful lady figure facing the what-once-was “Lulishtja Popullore” expecting interested glances towards her while passing through the museum road of “Piazza” (Fig. 3. 6). The city of Shkoder seems

to be unable to escape the nostalgia of the deprecation of time, the essence of which is felt when passing through the traditional lanes comprised of old houses, locked gates, abandoned monuments... Even though a “new” Idromeno that would give his heart and soul on planning a prime city is not expected to appear, what all citizens and professionals seek to avoid is the loss of Shkodra’s identity.



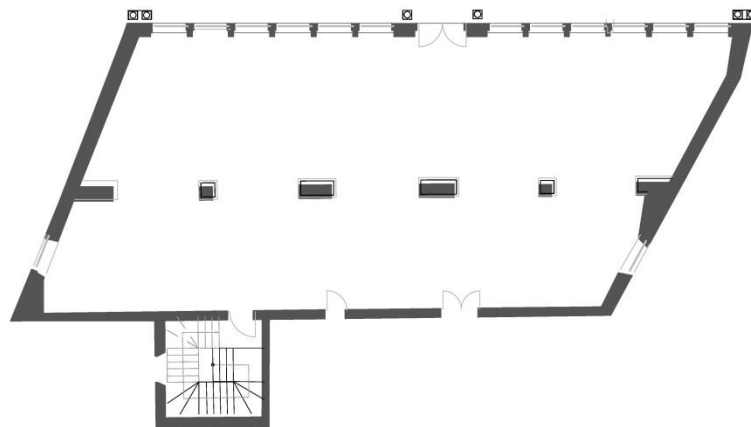
*Fig. 3. 6* “Kafja e Madhe”, Arkivi Marubi

Even though having been provided the original documentation of the building and cadastral data from previous surveys, with the intention of further clarifying the morphological and constructive characteristics of the building and to provide precision in future implementations, data gathering such as topographical surveys photographic materials and inventORIZATION of the object were conducted by Nepravishta and Cuedari, with the aim of producing a qualitative restoration proposal.

The building's survey of the year 2010 is realized combining the instrumental techniques with traditional ones. Topographic measurements have been of use for the height specifications of the building's interior and exterior. Architectural measurements have been conducted using traditional equipment such as laser distance meter, water level, etc.

The survey has resulted as follows: "Kafja e Madhe" is found in the street "13 Dhjetori". The object is comprised of the two-storey building along with a third floor addition implemented later in time. The object is valued for a clear functional schema, unpretentious composition, careful decoration on the façade and a neoclassical style of interior. The building rises in two storeys with a general surface of 778 m<sup>2</sup>.

The ground and first floor, respectively take up 389 m<sup>2</sup> of the surface. The ground floor plan is of a parallelepiped shape and through a continuous arcade the visual separation of two spaces differing in size is made, where, the largest of the two serves the purpose of amplifying the grandeur of the interior.



**Fig. 3. 7** Ground floor plan of "Kafja e Madhe"

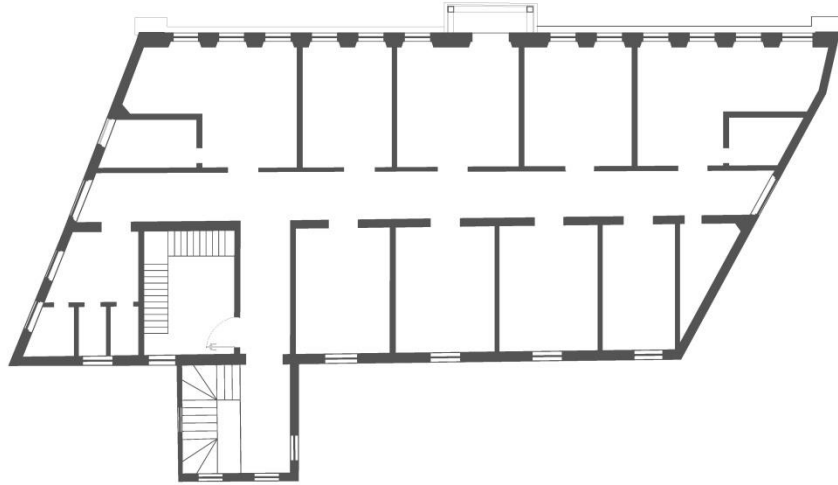
The main entrance is positioned in the axis of the frontal façade, which corresponds to one of the longest sides of the parallelepiped. The compositional

freedom of the plan, also influenced by the existing establishment allows for a rational use of the first floor spaces.

The side walls of the ground floor are comprised of 60 cm wide stone and lime mortar and belong to the earlier construction period. This proves the fact that Idromeno's design was built sparing some existing elements. The frontal and posterior walls were built using concrete in order to support the loads of the first floor and roof. In the corners of the building the seaming of the stone wall to the concrete one is evident.

The original and continued use of the building as a café, restaurant and hotel has derived minimal changes in the building plan. An addition on the posterior end of the building, of reinforced concrete structure and brick walls, was attached to the building for providing restrooms, service rooms and space for the kitchen. The stairway to the upper floor, which had the use of hotel rooms, was comprised of prefabricated granulated stone steps, and was positioned in the posterior part of the building. The reception was located in the left side of the corridor of the entrance gate of the first floor. At the same exact spot, a wooden stairway which led to the attic is positioned. The hotel lacked an appropriate hall.

The hotel rooms are positioned on both sides of a corridor of 180cm width. 5 rooms stand on the frontal face, from which only 2 are of equipped with restrooms. On the posterior face 4 rooms and one rectangular planned communal restroom are positioned. The object's 5th facade is comprised of local tiled hip roof.



**Fig. 3. 8** First floor plan of "Kafja e Madhe"

The attic was partially used. The structure of the roof demonstrated some static problems even though having been restored in 1986. The stair cover was made up of asbestos sheets.

As mentioned previously, the new urban model proposed by Idromeno gave importance to the facades facing the street. The buildings were synchronized to one-another and were slightly recessed from the walkway in order to create large spaces in front of them, an element which made these buildings suitable for commercial use. Due to the importance and monumentality given to the frontal façades, the other facades were slightly neglected in terms of architectural treatment, and some researches go as far as calling them “objects of one façade”.

The main façade of “Kafja e Madhe” faces the “13 dhjetori” street in its north-western side, while on the north-eastern and south-western sides it is surrounded by small lanes, and finally on the south-eastern side is adjacent to a single floored building which has additions made later in time.

Esthetically pleasing and monumental, the main façade is comfortably perceived by our sight due to its human scaled reports and the harmonious volumetric and decorative (be they finishes, rhythm of the window openings, columns, etc.) that add to the façade forming a homogeneous and symmetrical bas-relief. The continuous perception of this building can subjectively be transformed in fear of losing once and



for all the proportions interdependent on a basis. Analyzing this façade, a radical symmetry axis that coincides to the central entrance is evident. The accentuation of this entrance is made possible through a first floor balcony.

Every ratio is a multiple or a subdivision of a module which corresponds to the opening width of the ground floor windows (simultaneously equaling with the ratio of the window as a volume, I the exterior of the first floor). In addition, all comprising elements of the façade have their own symmetry axis. In the far ends of the façade, sets of two columns are implemented (designed by Idromeno as statue holding columns, but never implemented) in-between which the orderly repetition of the facade arches making possible the light penetration into the interior, take place. Idromeno has skillfully intertwined the traditional buildings of Shkoder to the neoclassical elements such as: decoration of building elements, cornices, window pediments, sills, entablatures, etc. the cornices lay along the entire body of the building. In the meantime, the monumentality of the building is obfuscated by its deprecation.

The architectural details of “Kafja e Madhe”, qualitatively implemented, are the only elements that have, somewhat, resisted the degrading of time, and remain today as detached snippets of the past. One of the most symbolically striking decorative elements is the head of a laughing “Dionysus” or “Bacchus”.

All ornamentation is detailed, but always to a limit. Every refinement comes naturally and gracefully, making it impossible to envision a more suitable version of it.

The composition of the square in front of the building, implemented in the year 1986, was treated with floral patterns and comprised of granulated stone separated by narrow marble stones. A number of planted vases used to define the edges of this square while vertical lights brought it to cohesion.

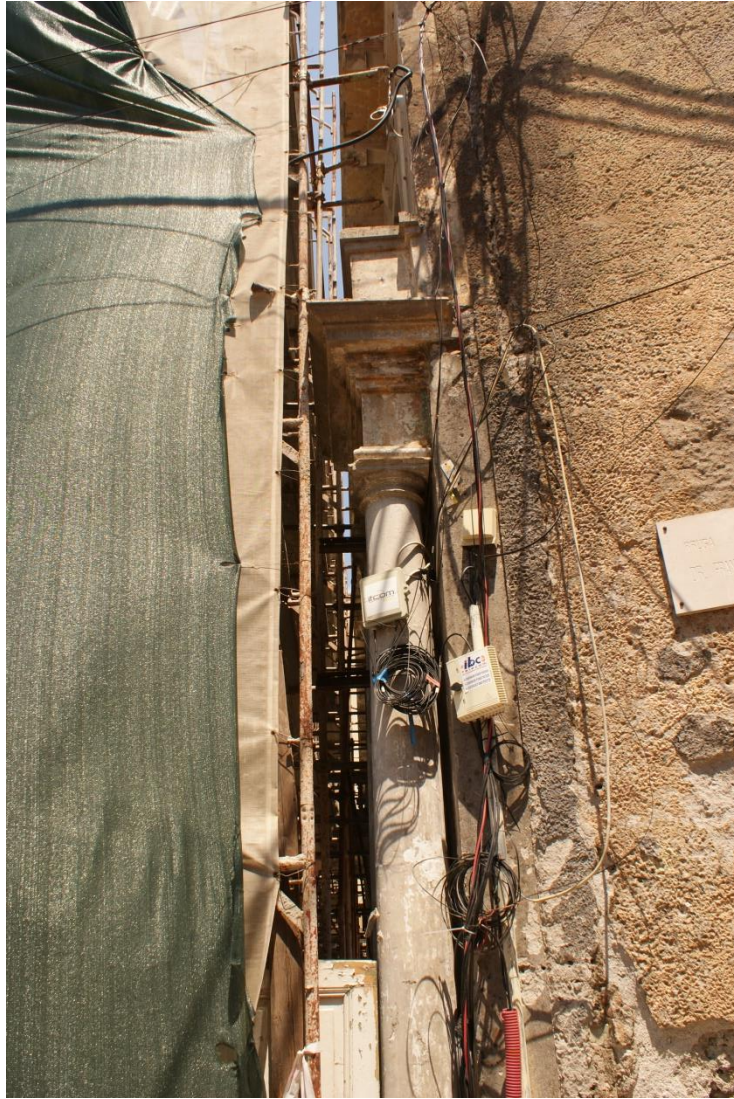
Through the aforementioned we conclude that “Kafja e Madhe” was a symbol of the endeavors of modernizing the city during the beginning of the 20th century, bringing then-contemporary elements in the services it offered. It stood as a uncial

form of splendor in the confines of the city, on grounds of its architecture and comfort provided.

The building surveys executed in time, prove that Idromeno had reused an existing older building for the construction of “Kafja e Madhe”, making it a two level building but maintaining the old building traces in the plan.

In the stylistic aspect, the object demonstrates outstanding values in its frontal façade, carefully decorated by the architect. The façade is of the neoclassical style, it strikes as esthetically pleasing and monumental due to its ratios and the exemplary intertwining of the volumetric decorations which form a homogeneous symmetrical bas-relief. Every ratio of the façade is a multiple or subdivision of a module, which corresponds to the width of the window openings of the ground floor. All comprising elements of the façade have their own symmetry axis.

In the early 2000s the building lost its traditional use caused by its deep deprecation, absence of systematic maintenance.



**Fig. 3. 9** Façade detail of “Kafja e Madhe”, May, 2021 (author)

## CHAPTER 4

# PRESENCE OF MEMORY IN THE ARCHITECTURE AND THE RESTORATIVE PRINCIPLES THAT HELP PRESERVE ITS TANGIBILITY

Commencing by a reflection on Rossi's stance over collective memory of a city, to then be followed by an overview of architectural restoration principles in local and international context, this chapter aims to reveal the thought behind generating a codified set of criteria that a restorer must follow to preserve the material presence of memory.

### 4.1 Aldo Rossi and "City of Collective Memory"

The objective of including Rossi's theories in the literary review of this thesis is to provide means of readability of the city in reference to its past.

The existence of plentiful narratives regarding the grandeur of "Kafja e Madhe", directs us to value this form of collective memory as a variable for future developments. Rossi's regard comes in aid of proving collective memory as a valid category for studying a city. He describes collective memory as a concrete category of thought that can be verifiable by scientific means and that in essence, collective memory is the relation between the city's urban-fabric to its inhabitants.

He cites: *"One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory. This relationship between the locus and the citizenry then*

*becomes the city's predominant image, both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge".*

In the perception of locus, we come to understand that the term refers to “where the memories attach themselves in the city”. Locus is regarded as the initial feature to the city of collective memory. In support to the aforementioned, Rossi writes: “*Thus we consider locus the characteristic principle of urban artifacts; the concepts of locus, architecture, permanences, and history together help us to understand the complexity of urban artifacts. The collective memory participates in the actual transformation of space in the works of the collective, a transformation that is always conditioned by whatever material realities oppose it. Understood in this way memory becomes the guiding thread of the entire complex urban structure and in this respect the architecture of urban artifacts is distinguished from art, inasmuch as the latter is an element that exists for itself, alone, while the greatest monuments of architecture are of necessity linked intimately to the city*”.

In summary, through reading Rossi, it is transpired that interventions made in today's cities have the tendency of paying attention on shaping a building rather than to give shape to a locus for the collective memory of the city.

## **4.2 Jukka Jokilehto's “A History of Architectural Conservation”**

The revering of historic monuments implies itself as a constituent of the cultural life, demonstrating a tendency of ever-rising growth. Being inherent historical-cultural variables, monuments enable the re-experiencing of the past. They are a tangible testimony of existence in continuation.

The process of integration, acknowledged as a continuation of the collective life, reveals early traces of appreciation towards culture and its heritage. In this context, the standpoints on the process of monument evaluation have an extensive range.

These standpoints, as reflection upon a cultural unit, moving past national values, have been codified internationally, such as the charters of Athens, Venice, etc.

The academic standpoints of monument evaluation have a precedent of intuitive evaluation, some of which have resulted to be righteous. Prior to monuments of culture being protected by legal means, they suffered varying forms of transformation, going as far as being reconstructed, with the pretense that they may have not been pertinent for the contemporary requirements. This utilitarian rationalism did not take in consideration historic and cultural values of the object. It was through the national societies' rise of awareness, in different time frames, that monumental values became inviolable, providing as so their coexistence in a new socio-historic context. These were the premises for the emergence of standpoints or rather first theoretical stances on monument rating and evaluation, in a methodological manner.

Tracing the issues of monumental consideration, the standpoints on intervening in the assessment of these cultural values, emerge to be continuously enriched. In this context, the work of Jukka Jokilehto, "A history of architectural conservation", aids to elucidate the stances on restorative approaches. The author, one of the most remarkable personalities of ICCROM, organization in which he worked for 25 years in the field of monument evaluation, more specifically leader of the qualification courses for restorers, is a profound connoisseur of the monument notion in time. His progressive knowledge results to be an equilibrium of the practical and literary. Jokilehto has had an extensive tangible relation to monuments throughout the borders of Europe, and beyond, as a connoisseur and critic evaluator of the preceding attributes of monuments. The innate objective of inspecting preceding works, which in a narrowed down framework have had the same intents, presents its self firmly in the methodology as well as in the depths of the analysis and synthesis of book.

The content composition can be regarded as based on a chronological consecution, maintaining focus on controversies in various cultural periods.



Based on the conviction that this book is addressed to a vast audience, commencing from field specialists up to students, the work demonstrates prominent didactic values. The work of Jokilehto succeeds to provide the reader not only with various standpoint and approaches on monuments, but also with systems of approaches and theories. This evaluative and interpretative analysis, even though an established compositional schema, on the case in hand reveals itself as an expression medium of the personal standpoint of the author regarding the depicted problematic. The critical considerations of the standpoints elaborated in this work, treated through evaluations based on the author's conception, fundamentally are the stances of Jokilehto on the complex thematic of the notion of monuments. They reveal, in a particular way, the author himself, who naturally opposes his viewpoints to the well-established approaches. This work of Jokilehto manifests the "set-in-stone" stance of Nietzsche: "*There are no facts, only interpretations*". In the case given, the history of restoration is interpreted in a highly veracious manner, through the standpoints of Jokilehto, most of which are well-established, have been assimilated by him as part of an organic system.

In the piece, the unfolding of the concept evolution over monuments, is mainly given through distinguished figures of the field, as well as through examples of their most established activity. This method, with the clear intention of materializing, is instructive, and transparently reveals the core meaning of the varying ideas. It has most definitively required extensive and systematic tracings, being from time to time contributive to the history of architectural conservation in centuries.

Of great interest to this thesis, is the preference of the term "conservation" instead of "restoration" for describing evaluative activity on monuments. In the entry point from P. Philippot, the work of Jokilehto is described as a history of restoration. In the preface both of the terms are defined, while the author commences the writing stating its intentions related to object conservation and monument restoration. One is led to believe that the preference of the term "conservation" for the title of Jokilehto is related to the direct conception of the author stating that every intervention on a monument bears the risk of jeopardizing the authentic values of the monument. Advocate to the stance: "*the purpose of restoration is to conserve the monument*"

and proponent of Cezare Brandi, vigorously opposing of the utopian request “Where it was, as it was”, Jukilehto seeks to reflect in his title, in a concise manner, his standpoints on the relations with monument and authenticity.

Maintaining cohesion to the fact that his experience was developed in the European field of monument evaluation the author mainly reviews the three well-known schools of restoration, the French, English and Italian. Through the French stylistic-normative conception and that of the English romantic-conservative, which penetrates the depths of the monument notion, the rationalism of the Italian school reveals itself as a well-established balance of the first two. Upon these three primary pillars, Jokilehto also unravels local schools, as well as less prominent experiences.

Throughout the entire book, the intention of leading a stance on the irreproducible assets, those of the material culture of humanity, is apparent. Due to its own nature the course of development related to monuments unveils a complexity of issues and actors, at times directly at others indirectly affect the treatment of monuments. The issues of the identification of these values, that of their presence in today’s environment, the crystallization of conservation principles, the scale and manner of implementation, the provision of financial tools and beyond, the implication of social and political factors upon them, add to the perplexity of “the monument” issue. The interdependence of evaluative resolution of monuments from ample factors, some of which are of unprofessional presence, often impart in unsatisfactory results. However, the systematic and intellectual attempts for the codification of conservation criteria in an international scale cannot be treated as a scientific phenomenon. The conservation of monuments is not regarded as a science, as so the method of “scientific restoration” results to be unreasonable. Restoration theories are stances towards monuments that are directly affected by, firstly, their presence in historic values, and expanding to their presence in the traces of generations in time. Possessing these ever-developing qualities, restoration theories cannot be regarded as quintessential, thus leaving space for constant amelioration. Reckoning that, for better or for worse, the repetition of already-established mistakes, the evolution of restoration reveals itself as problematic. Negative examples of monument interventions, especially in post-war periods that have

brought about mass destruction of monuments and have been followed by their reconstruction, demonstrate that, even advanced civilizations, have had unrighteous stances on monuments. In this context, the coherent piece of Jokilehto is entirely characterized by the approach that, the historic-cultural values of a monument in their most elevated state of authenticity are receptive of interventions that solely aim the protection of these values, and stands contrary to all actions that attempt returns to new states.

The book of Jokilehto impels one to oppose even the claim “*restoration must stop at the point where speculation begins*” of the Venice Charter, as it leads certain nuances of reconstruction acceptance. A profound admirer of Cezare Brandi, Jokilehto much like him, can be considered a purist, in the stance of the rigorosity with which cultural material heritage vales of humanity must be treated. Various professionals have deduced that if the principles defended in this book were to be implemented then monuments can be considered as “rescued”.

In this major work of his, Jukka Jokilehto, as descriptive so analytic and instructive, masterfully embraces the century-long experience in the field of monument evaluation. The surpassing of past activity, has certainly acquired an extensive research and what stands as a great value of this work is the clarity of critical-evaluative viewpoints of the author himself. If one were to discuss the writing style of the author they would come to the conclusion that it is a reflection of the author himself. The simplicity, as a reflection of essential knowledge over the issue, the attention to the fundamental, the full consideration over the contributors of the past, as well as the extensive knowledge and well-rounded experience, grant the book genuine values regarding the subject treats. The more respect demonstrated towards competent viewpoints on monuments, the less hazard they will face from imprudence.

The work of Jokilehto has undoubtedly served as a referential point for all activity and principle pinpointing related to historic-cultural heritage of materialized culture.

### 4.3 Understanding the Importance of “Patina”

As a result of continuous restorative interventions on monuments within the confines of Albania, that have erased all traces of the past from their surface, it is implied to state the importance of an authenticating element of a monument, that of patina.

The following lines of argument have been extracted from the glossary of ICOMOS ISCS with the intention of providing an understanding of the importance that even the outer most layer of “Kafja e Madhe” has, and by deduction proving how severe the demolition of its entire structure is.

*"In reality time changes the nature of everything ... nothing remains similar to itself from form to form."* (Lucrezio, De Rerum natura, V, 826-828); concept represented in Ovidio's Metamorphoses: "Nu/Ii sua forma manebat ... sed variat facemque novaf" (I, 17; XV, 255).

The surface is no longer “the site of decay”, a simple “skin” below which interactions with damaging agents take place, but rather “a place that bears witness to history” and of places, which although no longer of artistic values (having been seriously damaged) remain for always places off beauty for those “secondary” pictorial and representative values that can be summed up under the name of “patina”.

*“The patina of time has an immediate aesthetic impact because it directly concerns the essence and very matter of art, which while losing some features, gains others, new ones, which were not originally planned for. There is also one aspect not of immediate aesthetic impact but which ends up blending in with the artistic value of the work. This, for the onlooker, becomes a composite of emotions; where a respect form, the appeal exerted by ancient things and a participation in the cult of the classics all vie for attention with each other...”* Luigi Pareyson

Reflecting on these statements one understands that the values of a monument no longer confine themselves within a list of architectural features, but rather recognizing and appreciating the impact of time on these features.

*“There is no distinction between ‘formal’, ‘material’ and ‘historic’ authenticity... it is a common concept that is embodied in the works that are always, and at the same time, both substance and form”.* The preservation, hence, must be guided by the respect towards the authenticity of a monument, maintaining *“a link between substance and form”*. In this framework an authentic restorative intervention is one which follows *“guidelines in full respect of the unique and unrepeatable set of values that must not be divided up”*.

In conclusion, the process of patina conservation, from an historic standpoint, is an element of great importance as it prevents the *“dulling that the newness of the material receives”* while in the meantime testifying the presence of time.



**Fig. 4. 1** The grave of Idromeno, before (left) and after (right) its restoration

#### **4.4 Restoration Criteria of Architectural Monuments in Albania**

With the aim of forming a relevant knowledge over the inception of restorative methods and criteria in our local context, the study of “Theory and Practice of Cultural Monuments Restoration”, becomes pertinent. Written by one of the founders of IKTK, Emin Riza, this academic writing provides insights on the restoration principles that guide the activity on this field in Albania. Of relevance to this study is the recognition of restoration criteria in terms of architectural monuments of our context.

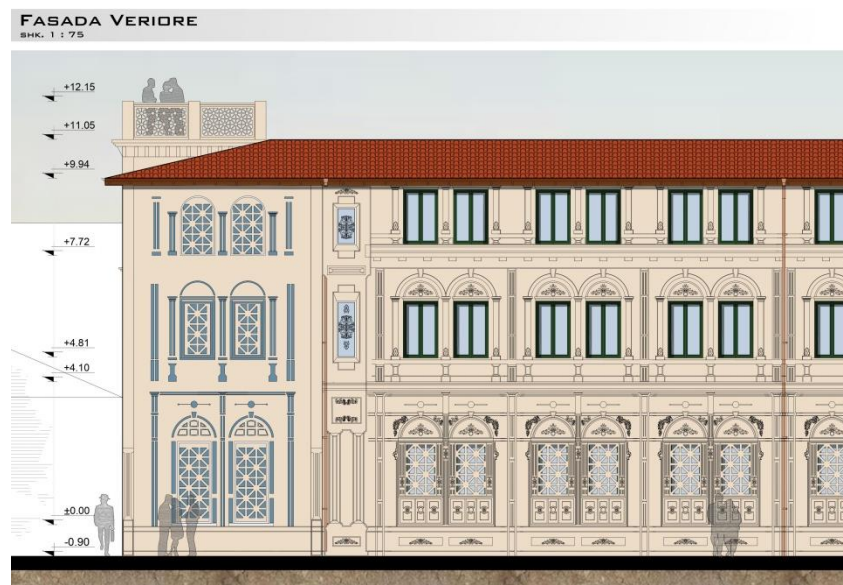
The numerous criteria, of a clear and applicable character, comprise the core of the monument restoration “science” and are considered to be fundamental guidelines to the implementation of restorative works. Although extensive in terms of inclusion, these criteria are interdependent to the particularity of the monument in question, and as so, require input from the restorer. In terms of the input character the restorer should provide in the restorative process of an architectural monument, we deduce that this input must reflect substantial knowledge over the monument, its course of development in time and its technical condition.

The Albanian case of restorative criteria over architectural monument formulation is considered to be successful taking in consideration its short course of development. Supportive of this development has been the knowledge over the international experience in the field, specifically the Italian researches on the field. The Venice Chart has been integral to the formulation of the local criteria. The restorative activity in Albania has undergone several phases of development and crystallization of its concepts. As so, it is from deductive means that we become aware of the fact that a considerable part of the restorative activity in our local context has disregarded the said criteria.

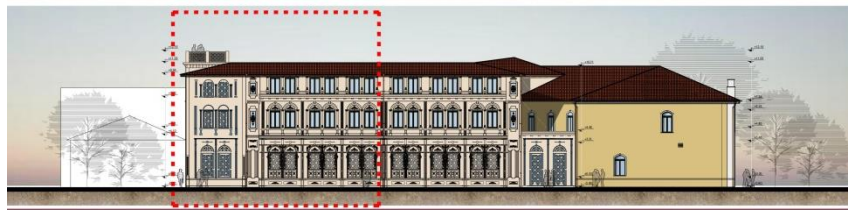
On the basis of a three-decade-long restorative experience, the codification of the restoration criteria was made possible, issuing, as so, in 10th of February 1986, “The Albanian Chart of Restoration”, a document of relevant use to date. Having been approved by “The Arts and Culture Committee”, the said chart has provided solutions to various problems in the restorative and evaluative field of monuments.

The aim of retaining the authentic historic-cultural values of a monument, in other words, its originality, by compulsory means demands optimum effort towards maintaining a non-altered state of these values. However in practicality, physical intervention on the monuments is obliged, for the exact reason being the preservation, or a miniscule level of damage of the aforementioned values. In this standpoint, considering restorative work a risk to the downgrading of these values, the fundamental principle of all restorative intrusions is: “*The aim of restoration is the continuity of maintenance services*”. This principle indicates priority to initial maintenance of the monument in order to prevent possible degradation, which would lead to more radical intrusions, enabling as so the possibility of authentic value altering.

When facing cases of monuments that have had an altered state of being from its genesis, the following principle is displayed: “*All reconstructive and additive activity on the architectural monument is prohibited*”.







**Fig. 4. 2** Northern Facade Proposal of "Kafja e Madhe" Restoration Project (courtesy of Archispace Studio)

The possession of documentation regarding the various characters of the initial condition of the monument does not justify reconstructive work on the missing elements of the monument, excluding as so every stylistic reconstruction. This principle has been disregarded in several cases with the reasoning behind it being the preserving of the existing structure through the addition of the parts missing. In this perspective, the criteria implies that in cases in which the damaged structure threatens the further deterioration of the monument, additions to the monument's structure are permitted only by means of evident distinction of the added structure from that of the monument's. Furthermore, the added layers to the monument should be inspected as to provide their dismantlement without harm to the monument.

Buildings are displayed in relation to an urban, architectural and natural environment. Deductively, the monument partakes in this cultural and natural context. The cultural context, as proved by various studies, is of direct influence to the character and features of the architectural work. The monument and the terrain in which it is built, are in crucial coexistence with one-another, specifically in the aesthetical sense of monument's character. Derived from the aforementioned considerations, the following principle is formulated: *"The partial and complete displacement of the monument is prohibited"*.

Monuments, with the prime function of historical evidence, oblige the required maintenance to protect their unrepeatable values. This circumstance indicates the integration of this monument in the contemporary functionality without the said function threatening the values that make for its monumental status. Upon these considerations the following principle is comprised: *"The monument must possess a functionality which does not threaten its values"*. The stance that the mere

preservation of the object without as functionality would aid its longevity is proved to be wrongful. Regarding the typologies of the functions recommended, that of a museum or the monument's initial function are advised, however the decision is dependent on specific variables and must be studied by case.

The restoration criteria applied in the Albanian context, as mentioned earlier, have been in accordance to the international stances in this field. The Albanian Chart is an irreplaceable programmatic document that provides guidelines on all restoration processes implemented. Although constant in its core, the chart leaves room for further inceptions and studies on the pillars that comprise it, taking in consideration the technological progress that come with the advancement of time.



**Fig. 4. 3** Visualisation of the restoration project for "Kafja e Madhe", depicting the stylistic approach, (Courtesy of Archispace Studio)

## CHAPTER 5

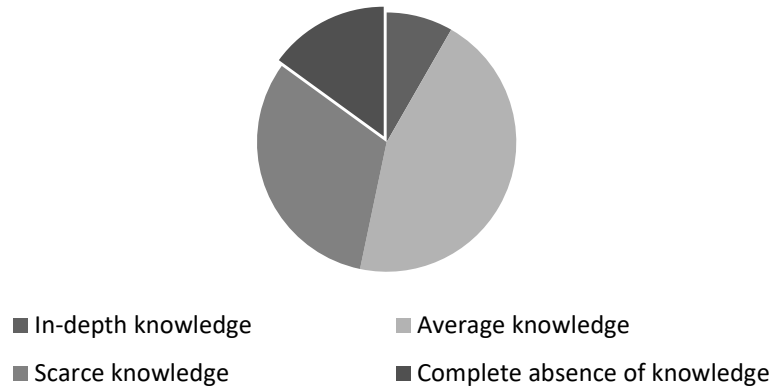
### DISCUSSIONS ON THE SOCIAL IMPACT REGARDING IDROMENO AND KAFJA E MADHE

When conducting the research for the profile of Idromeno, a vast number of articles demonstrating the regard towards him, is present. The said articles are characterized by a level of subjectivity in judgment, in that they seek to adorn the figure of the multifaceted talent by emphasizing their reverence when mentioning his oeuvre. In this framework, we establish the level of sensitivity in regard to Idromeno. However a lack of persistence in pursuing the maintenance of his body of work is evident, forbye the lack of articles in regard of “Kafja e Madhe” demolition, which by synthesis is not merely a part of his artistic endeavor but rather his most distinguished realization.

It stands as a pliable reason to state, that the civil efforts of maintaining the dignity of Idromeno’s legacy ceased to maintain such an effort with the occurrence regarding the restoration of his grave, an event that once again proved the disregard of standardized restorative approaches.

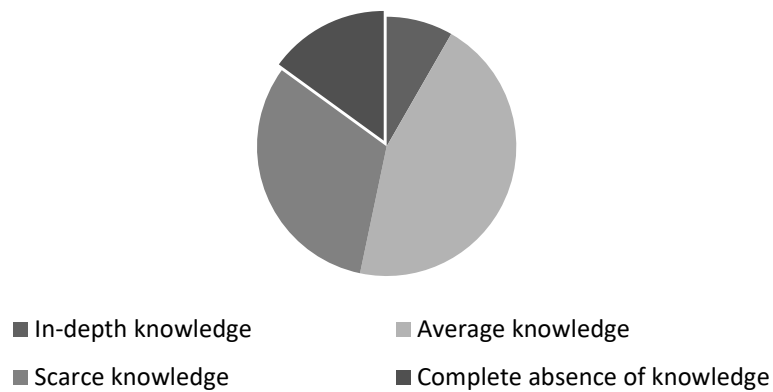
As a means of measuring the aforementioned sensitivity, a questionnaire, maintaining focus on “Kafja e Madhe”, was developed. (Appendix B) The framing of the aforementioned was established with the aim of getting a general overview of the citizens’ regard over their city’s architecture as well as the level of commitment towards the occurrence of “Kafja e Madhe”. The results established, almost unanimously, the regard of Idromeno as the most important architect of Shkoder. The percentage of answers that did not depict Idromeno as the most relevant, were due to the lack of information regarding the topic.

Continuing with the depiction of landmarks the citizens were asked to list, “Kafja e Madhe” held a significant presence, proving as so the importance this building has even with its lack of usability.



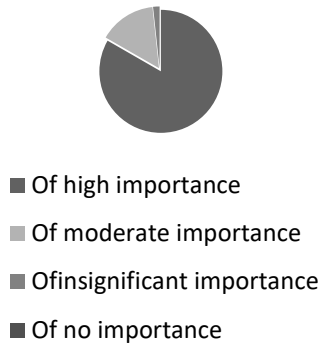
**Fig. 5. 1** Chart of answers for the first question

In further inspection of the pertinence “Kafja e Madhe” has to the citizens, revealing the levels of knowledge over this edifice was of interest. The results to the aforementioned proved the lack of information regarding one of the symbols of their city.

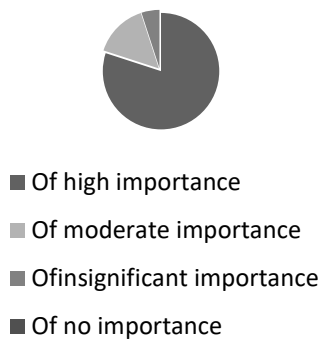


**Fig. 5. 2** Chart of answers for the second question

However, the lack of in-depth cognition of it did not avert the importance assigned to “Kafja e Madhe” in regional, or even national rank. The percentage of “Kafja e Madhe” being listed as of high-importance, elopes to the necessity of a careful regard of its multi-faceted values.

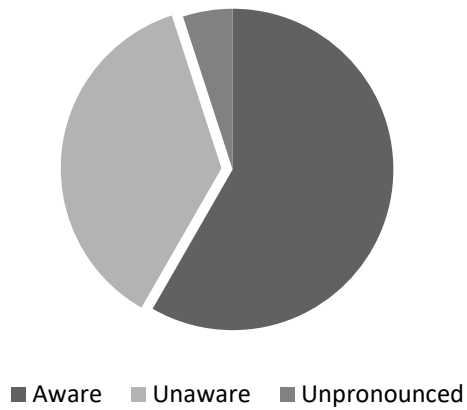


**Fig. 5. 3** Chart of answers for the third question



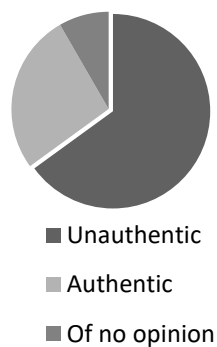
**Fig. 5. 4** Chart of answers for the fourth question

Proceeding with the contextualization of its demolition, the awareness over it was of great interest for later establishing the means of reaction towards it. Taking in consideration that its urban positioning takes place in the very heart of the city, the amount of people unaware of the occurrence, poses a great dilemma, a dilemma which one can only address to the dissimulation with the pretence of “restoring” Kafja e Madhe.

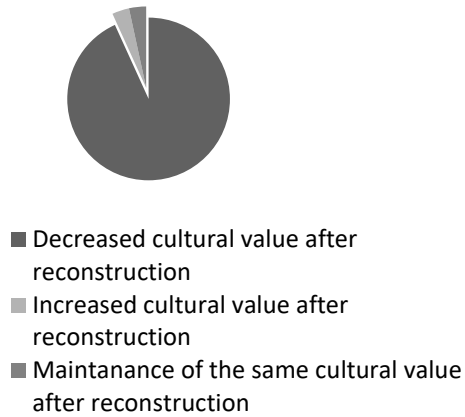


**Fig. 5. 5** Chart of answers for the fifth question

When confronted with the idea of reconstruction of what is now demolished, the citizens' reflected the disagreement towards it. The question, specifically requested the citizens to take a stance on whether "Kafja e Madhe" would still be of-possession to its cultural and authenticating values after the reconstruction. Their reaction reviled that the reconstruction would cause the loss of symbolism this building has in the confines of cultural heritage in Shkoder.

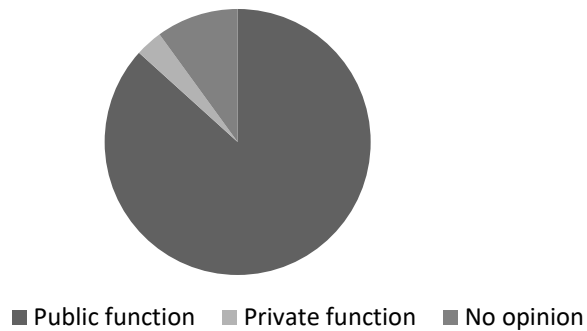


**Fig. 5. 6** Chart of answers for the sixth question



**Fig. 5. 7** Chart of answers for the seventh question

Lastly, one of the most engrossing results reviled the inclination of the citizens towards a public function being implied on “Kafja e Madhe”, thus opposing the actual project in development in its totality. Preferring a public function rather than a private one, leads us to the understating that the citizens still regard the building as theirs.



**Fig. 5. 8** Chart of answers for the eighth question

In short, the public opinion takes a stance on the importance of the preservation of the authentic cultural values of “Kafja e Madhe” and is affected from the occurrence of its demolition, in terms of percieving the loss of symbolism with which the monument was characterized.



## 5.1 Reaction towards the Pretence of Resurrection

The following reviews are conducted with the aim of demonstrating the community reaction towards the all-embracing degradation of “Kafja e Madhe”. In the context of social presence this occurrence has, the writings to be reviewed have been selected based on the descriptive values they add to the cause.

“Kafja e Madhe – Invaded Land!”- Stefan Capaliku (08.02.2016, Gazeta Mapo)

Once the “restorative” project of “Kafja e Madhe” was commissioned, in 2016, Stefan Capaliku issues an article predicting a possible threat towards this cultural monument.

In his prophetic article, the writer of a Shkodran origin induces a sense of responsibility in the reader by summoning the following rhetoric question: “Would you, citizens of Shkoder, like to have the embodiment of your civilization be destructed in front of your eyes? If not, protect it! Would you, Albanians, like that the city of Shkoder, eternally regarded as the cradle of culture, be left without its cradle, “Kafen e Madhe”? If not, protect it!”

By listing numerous national artists that frequented “Kafja e Madhe” and narrating stories from its time of glory, the writer once again proves the historic values of it in a level which stretches beyond that of a mere building.

He concludes his stance by, once more, calling-out the citizen: “Let us not neglect “Kafen e Madhe”, for if we do so, we have neglected our memory”.

“The Grand Shame” towards “The Grand Café (Kafja e Madhe)”- Arber Sadiki

The response of the kosovan architect, Arber Sadiki, towards the demolition of “Kafja e Madhe” was a stimulating introspective which placed the occurrence in personal context. Commencing by a narrative of an episode during his early years of formation, Sadiki states the curiosity Idromeno imposed on him, the architectural approach of whom, he had been unable to read elsewhere. However-much inspiring

Idromeno had been for the then-student, he unfolds that the advice of his superiors was to maintain focus on the masters of the west, abandoning as so, local values.

The author reflects on the importance of “Kafja e Madhe” by stating an undeniable fact: “Kafja e Madhe” was not a mere building, but rather, a place”, a quality which many value as the biggest accomplishment of an architectural work.

Demonstrating a certain level of subjectivity, Sadiki reflects on the “restorative” project through the comparison: “A premeditated murder promising the victim a golden gravestone”.

He concludes his writing by returning to his aforementioned-memory as a student through the deduction of his experience into the stance: “Educating the new generations to undermine the local values over the international ones, inevitably leads us to erased traces of our cultural heritage.

The emergence of stances possessing a professional character is of crucial importance to the prevention of further de-contextualization of the architectural monuments of culture. It is through these public attitudes that occurrences like the demolition of “Kafja e Madhe” gain the concern of the citizens, providing as so basis for a cultivated presence of regard towards architectural historic values of a city.

## CHAPTER 6

### CONCLUSIONS

#### 6.1 Conclusions

Through the study conducted, the proficiency to firmly oppose the project in development, for the monument “Kafja e Madhe” is attained.

Thorough knowledge over the said monument and its author is established, resulting in the comprehension of architectural and cultural importance of “Kafja e Madhe” in different timeframes and how it became a symbol to the city of Shkoder.

Restoration criteria that have guided international and local experience in reaching optimal results of restorative work, (optimal referring to conservation of authenticity of the restored work) become comparative basis to the methods used in the “restoration” of “Kafja e Madh”.

The public reaction towards the demolition of “Kafja e Madhe” is analysed to further depict what regard the said public (citizens of Shkoder) will have from this point on, towards the monument.

The prime establishment of the thesis consists in proving the disregard towards the acquired restoration criteria.

#### 6.2 Recommendations for future research

Following the developments of the urban de-contextualization in nodal Albanian cities, evident in cases such as the demolition of “Kafja e Madhe” in Shkoder, “The National Theatre” in Tirana, alienation from its context of “Kulla e Sahatit, Tirane, etc. it is of a high importance to take a lead on thorough knowledge over monuments of such caliber, as to prevent the unrecuperable loss of authenticating elements of the Albanian city.

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## APPENDIX

APPENDIX A: The transcribing of data gathered by reports filed for “Kafja e Madhe” have been provided by IKTK (National Institute of Cultural Heritage).

### **TECHNICAL REPORT Nr. 1**

The building is of a social character, characteristic to the second half of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century.

The building is developed in two floors, with a quadrangular plan, right-angled, typical of this kind.

The ground floor has served as a bar-café, while the second as a hotel.

The building demonstrates architectural values of the exterior, which is rich in the field of decorations, characteristic for the period and found also in the street “Enver Hoxha”.

The building’s author is the renowned architect, painter and sculptor Kole Idromeno.

The building in question holds the same initial functions.

The protection by law of this building that holds prominent architectural features of a social character rightfully fulfills the general architectural-urban framework of the city of Shkoder.

Head of the sector (1978-1984): Shpresa Prifti, (date-less document)

## **TECHNICAL-REPORT Nr.2**

The building of “Kafja e Madhe”, authorship of the renowned painter and architect of the independence period Kole Idromeno, will undergo restorative work from the atelier of the cultural monuments in Shkoder during the year 1988.

The work, with the estimated total reaching the value of 51.000 leke will take place the second trimester of the year 1988.

Head of the sector: Sulejman Dashi

Author: Zef Cuni

Director: Emin Riza

Document date/location: Tirane, 12/12/1987

## **BILL OF QUANTITIES**

1. Dismantlement of « local brick” roof

2. Roof construction (H -10m)

3. Horizontal gutter placement

4. Vertical gutter placement

5. Dismantlement of the degraded exterior plaster

6. Implementation of exterior plaster

7. Exterior wall painting

8. Dismantlement of old doors

9. Dismantlement of old windows

10. Dismantlement of old ½ glass doors

11. Supply and placement of casement windows

12. Supply and placement of ½ glass doors

13. Dismantlement of interior plaster

14. Dismantlement of fiber finish

15. Interior wall plastering

16. Wall patching with lime

17. Wall painting with plastic paint
18. Oil paint on wood surfaces
19. Dismantlement of the ceilings plane layer
20. Re- implementation of the old ceiling (teli + suva)
21. Lime-wash on walls
Head of sector: Sulejman Dashi
Author: Zef Cuni
Director: Emin Riza
Document date/location: Tirane, 12/12/1987

### **TECHNICAL REPORT Nr. 3**

Regarding the work process that is to be executed in the year 1989

Name of the Monument: Kafe e Madhe, Shkoder.

The object “Kafja e Madhe” is an authorship of the painter and architect Kole Idromeno, built in the years '20 of this century and its constructive condition is displayed as generally good. In addition, the exterior architecture’s ornament condition is also displayed as good. From the surveys developed in order to complete the project, it is conducted that the floor of the first level was partially deteriorated and following this fact it is required for the walling of the hotel to be dismantled and for the construction to be reinforced with metallic profiles to then be followed by the re-construction of the hotel walling.

The exterior façade, of monolithic concrete and plastered surface, requires a scratching process of the paints overlaid in time. The interior plastering are fully deteriorated hence need to be re-implemented. Of a similar condition are the ceilings and as so require re-implementation.



The roof requires partial reconstruction, as in general it is well-preserved. The interior columns and arches will be stripped off from the oil paint and will be carefully patched. The faces of the exterior and interior will be washed in plastic paint.

Head of sector: Sulejman Dashi

Author: Zef Cuni

Director: Emin Riza

Document date/location: Tirane, \_/06/1989

## **BILL OF QUANTITIES**

1. Demolition of brick wall
2. Wooden floor dismantlement
3. Removal of decayed beams
4. Supply and placement of "T" tracks
5. Dismantlement of old windows
6. Supply and placement of wooden structure windows
7. Door dismantlement
8. Supply and placement of exterior doors
9. Supply and placement of interior doors
10. Plastering of stone walls
11. Plastering of the corniced columns
12. Scratching of the arches in between the columns with stucco work and patching
13. Supply and placement of decorative ceiling
14. Lime and plaster patching
15. Cleaning treatment of the windows
16. Supply and placement of column lanterns
17. Supply and placement of tend
18. Supply and placement of awning
19. Façade scratching
20. Patching, plastering and repairing of the façade

21. Paint removal from the columns
22. Removal of old plastering
23. Exterior plastering
24. Metallic scaffolding construction
25. Decorative horizontal gutter production
26. Gutter placement
27. Granulated stone casting
28. Wooden flooring layer
29. Parquet flooring layer
30. Reinforced concrete slab
31. Granulated stone for the toilettes
32. Surveys for project completion
33. Full plaster detachment
34. Ceiling fiber dismantlement
35. Primetral interior plastering
36. Brick-wall plastering
37. Wall patching
38. Ceiling wire mesh for plastering
39. Electric work
40. Patching
41. Interior lighting
42. Majolica ware finish
43. Plastic paint layer
44. Material transportation
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Document date/location: Tirane, _/06/1989

## APPENDIX B: A questionnaire on “Kafja e Madhe”

### EVALUATING “KAFJA E MADHE” IN A PROCESS OF TRANSFORMATION

1. List three buildings of Shkoder that hold great importance to you: (Short answer)
2. Who do you consider to be the most valuable architect for the city of Shkoder? (Short answer)
3. What level of knowledge do you poses over “K.M.” of Shkoder:
  - a. In-depth knowledge
  - b. Average knowledge
  - c. Scarce knowledge
  - d. Complete absence of knowledge
4. The importance you wold assign to “K.M.” for Shkoder is:
  - e. Of high importance
  - f. Of moderate importance
  - g. Of no importance
5. Are you aware of the fact that “K.M.” is stripped of every constituent part except its frontal façade?
  - h. Aware
  - i. Unaware
  - j. Unpronounced
6. Are you of the conviction that the re-built structure of “K.M.” will hold the same cultural heritage values as it did before its demolishment?
  - a. Decreased cultural value after reconstruction
  - b. Increased cultural value after reconstruction Scarce knowledge
  - c. Maintenance of the same cultural value after reconstruction
7. Are you of the conviction that “K.M.” will be stripped of its authenticating values once rebuilt?
  - d. Unauthentic
  - e. Authentic
  - f. Of no opinion

8. Do you find “K.M.” part of a decontextualized environment and in disregard to its monumental values?

- a. Yes
- b. No
- c. Of no opinion

9. Would you prefer “K.M.” to be of a private or public character?

- a. Public function
- b. Private function
- c. Of no opinion