

TIRANA NATIONAL THEATRE: A STAGE TO POLITICAL
ACTS

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IN
ARCHITECTURE

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ABSTRACT

TIRANA NATIONAL THEATRE: A STAGE TO POLITICAL ACTS

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In the series of recent events in Albania, the destruction of the National Theatre stands now in our memory as a merciless attack against the popular tagger itself. Along with the theatre building, the belief that we are not really living under the ultimate power of a silent absolutism has collapsed for several times now. The purpose of this research is to raise awareness and inform the reader regarding the relationship that we nowadays have with art and space. Throughout an explicit analysis of the theatre building since its genesis, detailing all phases in different periods of time, it has been studied how architecture is used to define the rank. It is intended to serve the complete research source, having the delicacy of not imposing the stated point of view, but rather bombarding with information and offering the possibility to finally decide where to stand in the sphere of judgment and thoughts.

Keywords: *Nietzsche, Politics of space, Protests, The Right to the City, Foucault.*

ABSTRAKT

TEATRI KOMBËTAR I TIRANËS: NJË SKENË PËR AKTET POLITIKE

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Në radhën e ngjarjeve të ndodhura në Shqipëri së fundmi, shembja e teatrit kombëtar zë vend tashmë në memorien tonë si një sulm I pamëshirshëm kundrejt vetë tagrit popullor. Bashkë me ndërtesën e teatrit u shemb për të disatën herë tashmë besimi se vërtetë nuk jemi duke jetuar nën pushtetin e një absolutizmi të heshtur. Qëllimi i këtij kërkimi është të vetëdijësojë dhe informojë lexuesin në lidhje me marrëdhënien tonë aktuale me artin dhe hapësirat. Nëpërmjet një analize eksplicite të ndërtesës së teatrit që në gjenezë, duke cekur detajimisht të gjitha fazat në periudha të ndryshme kohore, është studiuar mënyra sesi arkitektura përdoret për të përkufizuar rankun. Në fund, synohet të serviret burimi i plotë kërkimor, duke patur delikatesën e mos imponimit të këndvështrimit të paraqitur, por të ofruarit e një bombardimi me informacion për të vendosur më tej se në ç'sferë mendimi dhe gjykimi qëndrojmë.

Fjalët kyçe: Nietzsche, Politika e Hapësirave, Protesta, E drejta mbi Qytetin, Foucault

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CHAPTER 1

INTRODUCTION

Architecture is to be judged as the moving machine behind history and the creation of civilization in general. Directly or not, it has continuously affected the way how human activity emerges from the very basic and primary conception of living. Since planners and designer have always bore the responsibility for shaping our cities and deciding what is to be best and useful for the rest, it is natural, regarding the whole process to bring to life different theories, criticisms and maybe even judgements that mark questions concerning the metamorphosis of design, how its purposes evolved till now? It is good from time to time to question everything just to make sure we are in clue of what is going on, that we are not executing our lifelines in spaces and boxes defined by rules we know nothing about, just to serve a certain purpose.

As a focus point for this paper it has been analyzed one of the most important and lastly targeted institutions that we for sure cannot distinguish right now if it gained the right amount of importance just by the aftermath of its tragic end or has it always been loved and cherished like this. Blooming from its roots to early 1945, declared as the first Albanian professional theater, it offered to play the sweet home to many art lovers and actors, getting more and more realistic and complete by time. The first well produced and genuine drama played was “Besa” by Sami Frasheri in 1875. Beside its patriotic nature, impacted from the political condition it also transmitted perfectly social aspects of the society back then. Between 1945-1956 the main concern of the Albanian state was the creation of socialist dramas played by local actors but even worldwide masterpieces were not neglected. However, the communist regime damaged the fluency by cutting off many significant figures of the theater slowing down the progress. So, until the complete fall of the dictatorship, did the theater breathe again, more vivid this time offering to the public the possibility of experiencing tabu shows and brave actors. From 1992-2005 we have got a new structured and almost completely changed theater, having its native plays and actors left apart and focusing more on fully owning the exclusive rights and means for producing in its fullest famous comedies

and tragicomedies mainly. But by time we notice a slight indifference towards the concept of the theatre. Thus, on these late years it has been variously discussed for a possible demolition. These allusions quiet revolted the masses, causing various protests, until one fine morning on 17 May 2020, it happened.

1.1 Scope of work and objective

In order to develop this research, it has been necessary to collect as much data and information as possible found online, as well as in the institutions responsible for more specific data, such as the Central Archive of Construction, in terms of technical information regarding the theater, including layouts, restoration projects, photos as well as data regarding published laws related to the legal processes that the building have passed. This information is important to illustrate the process. As for the way in which the topic is examined in the philosophical scope, it was necessary to filter some crucial works of two important figures such as Nietzsche and Foucault. As for Nietzsche, it has been studied his approach to art and the work of art, since I have decided to treat the theater as a work of art / representative of art. Some of his books have been used as references such as: *The will to Power*, *Twilight of the Idols*, *The Birth of Tragedy*. Bringing to the reader Foucault's perspective related to the right of action, causes and effects, It Is given to the thesis a more political character. His book *Discipline and Punishment* has been treated. Lastly, the expert's interviews are of a special importance. Three experts in the field of architecture, who share a different opinion are chosen. Each interview comes with its own arguments justifying their personal opinion. Also is provided the interview of an actor / director who has been familiar with the theater since his early years and who has tasted the whole experience from within.

The aim is to make use of all possible sources of information regarding the national theater and to exert this case in service of a broader idea, to acknowledge the reader

and to help establishing an opinion, to encourage critical thinking against the ways that our buildings are getting treated, which in fact legitimizes, consequently and directly, our quality of life.

1.2 Organization of the thesis

The organization is done as follows:

In Chapter 1, the introduction to the topic is done, also are made clear the objectives and the way how the thesis is organized. Chapter 2, includes the literature review, introducing firstly a profile of the theater, then the belonging of the theater on a bigger scale, explaining the evolution of Tirana through years and what architectural phases it got through. This chapter also includes data about the demolition and talks about the new project of the National Theater. Chapter 3, consists of the methodology followed, through the philosophy of Nietzsche and Foucault. Also, the experts' interviews are stated with the respective analysis. Chapter 4, is a summary of the results and discussions derived. In Chapter 5, conclusions and recommendations for further research are stated.

1.3 The theatre constructed as a part of Skenderbeg Square conceived for fascist propaganda

Albania went from declaring independence in 1912, ending five centuries of Ottoman dominance, to the Balkan wars, an Austro-Hungarian principality in brackets, The Great War with British, French, Serbian, and Greek occupying forces, tribal warfare, and blood feuds – the longstanding period under President Zog and later; King Zog I, let alone the Italian protectorate and ultimate occupation in 1939. In this context, it's worth noting that Tirana was only declared Albania's capital in 1920. It was indeed a tall order.

“The new capital was basically little more than an enlarged Moslem village and comprised primarily of a bazaar used for hanging offenders of the peace, four mosques, several barracks, and a number of legations,” writes renowned historian Bernd J. Fischer, an authority on Albanian history. “With its saloons, gambling casinos, and ever-present firearms and gun belts, Tirana resembled a gold rush town in the late 19th century American West. The only trace of the twentieth century was a decrepit Ford moving slowly through the muddy, unpaved, and unlit streets. The town's structures were not particularly extravagant.”



Figure 1. Photo of Tirana 1940. (esa, n.d.)



Figure 2. The Boulevard without a city (The Boulevard without a city; Tirana, 2021)

As a result, Italy became an important player in the formation of Albania. Foreign power players, economic restrictions, ties, and squeezes prompted Zogu to embrace Italy as a possible partner in the country's restoration during that time. Second, Zog was motivated by a broad desire to westernize Albania. At his accession to the self-proclaimed monarchy in 1928, the born Muslim Ahmed Zogolli, later known as Zog I signed an oath on both the bible and the Quran, and Islamic law was abolished in 1929

and replaced by a civil code based on the Swiss civil code. These were the primary requirements that helped to shape the funding and design language of the subsequent master plans. (Erich, n.d.)

Armando Brasini 1925 was commissioned to create Tirana's regulation plan, a city with an urban typology that differed significantly from that of Western cities. "The archetype of Italian colonial architects," according to some. Brasini's concept was for a north-south axial intervention that would serve as a grand public avenue. A large portion of the promenade was built on agricultural land, broken by the river Lana, which was identified by Ahmed Zogu as a desirable location for the future capital's urban expansion. Brasini creates an electrical scenography for the Albanian capital. With the goal of extending the metaphor of romance in the new Albanian capital, baroque space and neoclassical pavilions were built.

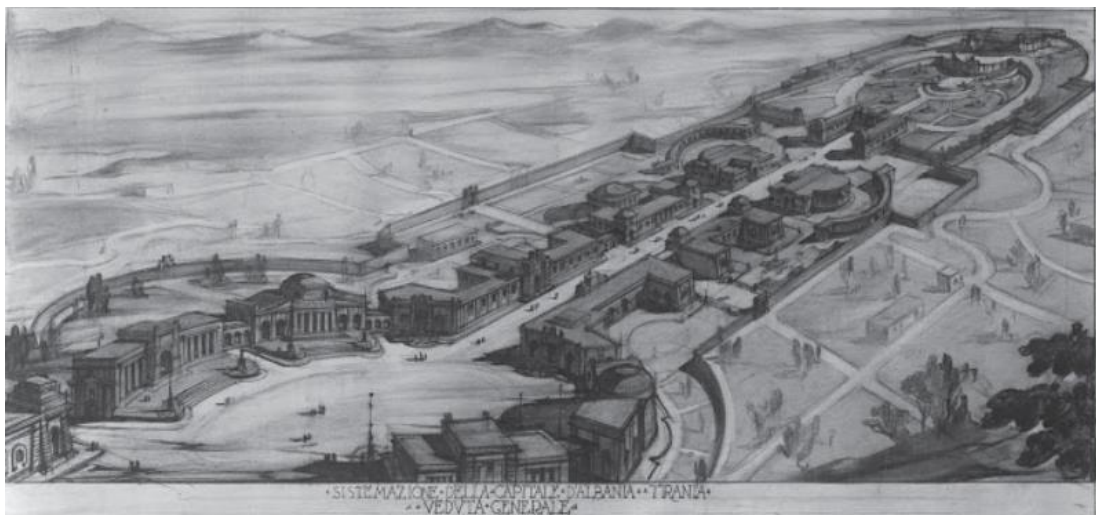


Figure 3. The regulatory plan of Tirana, 1925. (SKYSCRAPER CITY, n.d.)

Ahmed Zogu commissioned Hans Kohler, an Austrian architect, and Skender Frasheri, a local engineer, to create Tirana's regulatory plan in 1928. This concept returns to the idea of Brasini's broad boulevard, with the central plaza of the ministries envisioned as a continuation of this axis to the north, eliminating a major portion of the current city. The Royal Palace to the south and the city stadium to the north define its two

ends. Another Roman architect from Italy, Florestano di Fausto, is currently involved in the plan's drafting as a collaborator. He is in charge of designing government buildings for the capital, as well as the systematization of the city's central area.

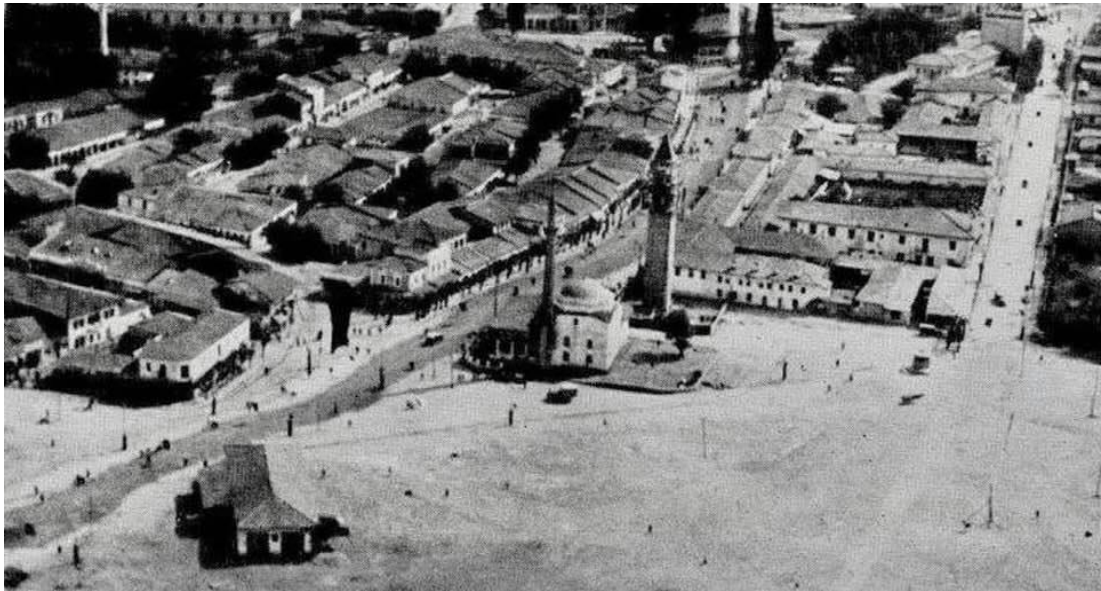


Figure 4. Tirana, 1928. (SKYSCRAPER CITY, n.d.)

Albania was militarily invaded by Italy on April 7, 1939, and became a territory of Italy. Albania's urbanization, as part of fascist Italy's economic and political goal, began with the preparation of a new regulation plan for Tirana. "The Design and Further Execution of the Square and Viale dell'Impero," supervised by Florentine architect Gerardo Bosio, was the first project proposed by Ufficio Centrale per l'Edilizia e l'Urbanistica del Albania. The main axis of the urban plant of the Regulatory Plan 1939-1941 will be this boulevard.



Figure 5. Tirana, 1939. (SKYSCRAPER CITY, n.d.)

The central focus and split between the ideological squares of fascist became Piazza Littorio, the sociopolitical pole of fascism. The existing municipal core is distinguished from the new political and cultural representative center by the Piazza del Littorio, which is linked to the Empire's colossal avenue.

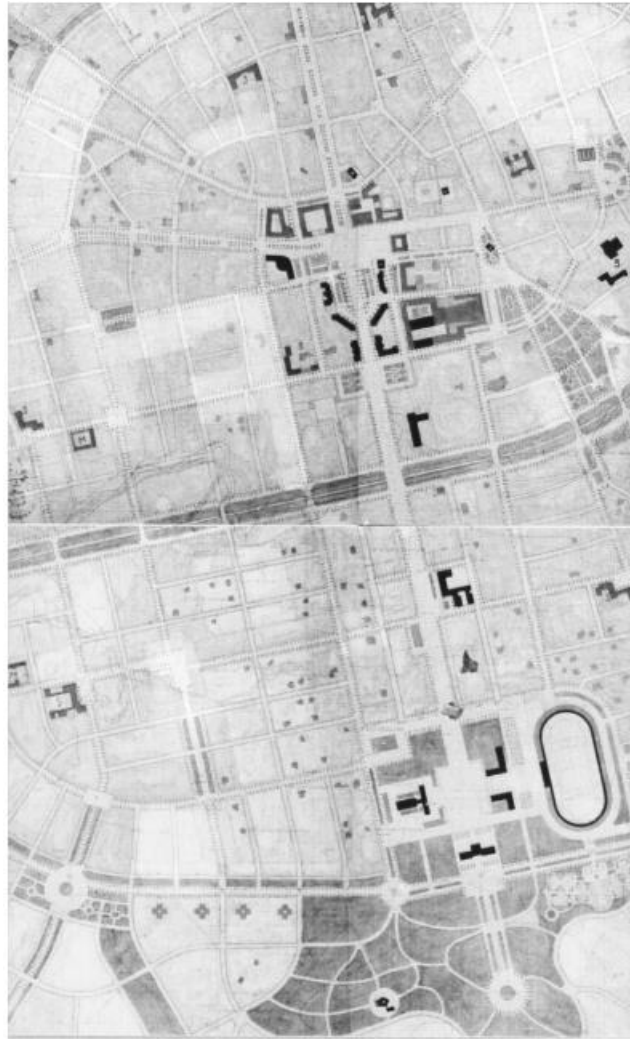


Figure 6. Map of Tirana showing the connection between Piazza del Littorio and Piazza Scanderbeg. (SpringerLink, n.d.)

Bosio's use of Skanderbeg Square as a midpoint between the old and new city is particularly interesting. The redefinition of space allows for a reduction in dimensions while also emphasizing and reassessing the relationship with the old city. The old Bazaar will be resurrected, and the traffic problem will be rectified, thanks to the extension of Viale Mussolini. The old Municipality, designed by Di Fausto, was also to be demolished as part of this plan. Piazza Littorio and the Stadium were built as a result of this idea. The Uffici Luogotenenziali building, which now houses the Prime Ministry's headquarters and the Hotel Dajti, was built along the road.



Figure 7. Hotel Dajti. (SKYSCRAPER CITY, n.d.)



Figure 8. Viale dell'impero. (SKYSCRAPER CITY, n.d.)

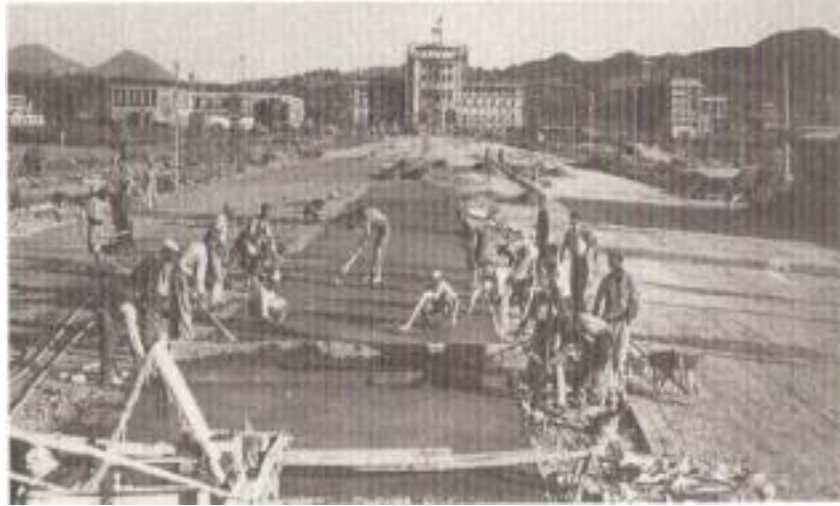


Figure 9. Casa del Fascio. (SKYSCRAPER CITY, n.d.)

The Italo-Albanian Circle complex, positioned near Florestano Di Fausto's governmental buildings on Skanderbeg Square and opposite the old Royal Palace, served as a link between the modern Tirana's wide, incomplete spaces and the dense textiles of the Ottoman city. Although there are no historical evidence to support this authorship, if not a stylistic similarity with the architect's work, it has been assigned to Giulio Bertè, an Italian engineer-architect operating in Albania from the beginning of the 1930s. In Albania, the end of The Cold War coincided with a change of government. This shift signaled the start of a major shift in the nature and scope of the urban environment. The very first postwar capital urban plan was created in 1957. The Palace of Culture, a gift from the Soviet Union, is shaped by this plan, which symbolizes the first sign of socialist ideology triumphing in central Skanderbeg Square.



Figure 10. The first urban plan for the post-war capital, 1957. (Architecture and City, n.d.)

Another plan for Tirana was produced by the Institute of Planning and Design in 1965. Although the second postwar design dealt with the city's structure more widely, it transformed Skanderbeg Square once more, adding a 15-story hotel and other wide lanes that ran from the ancient neighborhood to the center.

1.4 During its lifetime it was a stage for the communist agenda

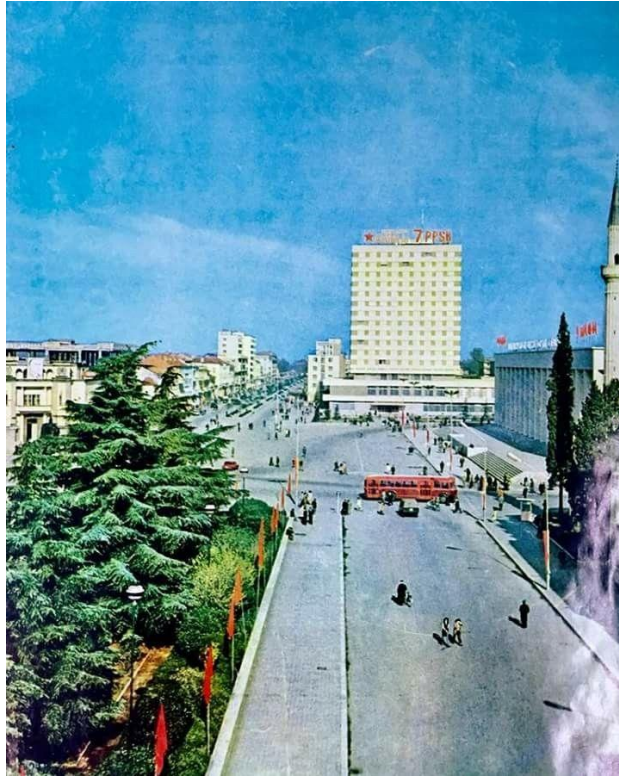


Figure 11. Tirana, 1965. (RETRO KOLEKSIONI SHQIPTAR, n.d.)

Skenderbej Square and Boulevard Interventions During the communist era, national martyrs were executed without the benefit of a clear plan that included the boulevard. The amenities operate independently of one another, with little regard for the space's defining and modeling, evoking both the CIAM guidelines and the Ottoman model of public space. The only conditional element that applied to objects created by Italian architects was their height.

And considering this growth of our capital and state the National Theatre symbolizes numerous eras of the country's architectural evolution. It started off as a rationalist item with futuristic influences on the initial design, and it was tied to a historical stage of Autarchy (October 1935). Following the League of Nations blockade imposed in

reaction to Ethiopia's invasion, the construction sector in fascist Italy decided to use local building materials. In its study, the Patter Company argues unequivocally that the structure responds to the Italian government's goal by incorporating prefabricated, cost-effective components that enable speedy assembly. The National Theatre Building was a one-of-a-kind example of a cultural and sports complex continuing in operation in Albania in the twenty-first century. The unique materials and procedures used in this building were not only deemed innovative for Albania, but also for Italy on a European level.

Far beyond launch, the "Savoja" Theatre, also known as the Kosovo Theatre in the 1940s and the National Theatre after 1945 (the conclusion of WWII), became a complex where some of Albania's most prominent cultural organizations were formed. This architectural complex was a component of the country's cultural and national identity, given these historical facts.

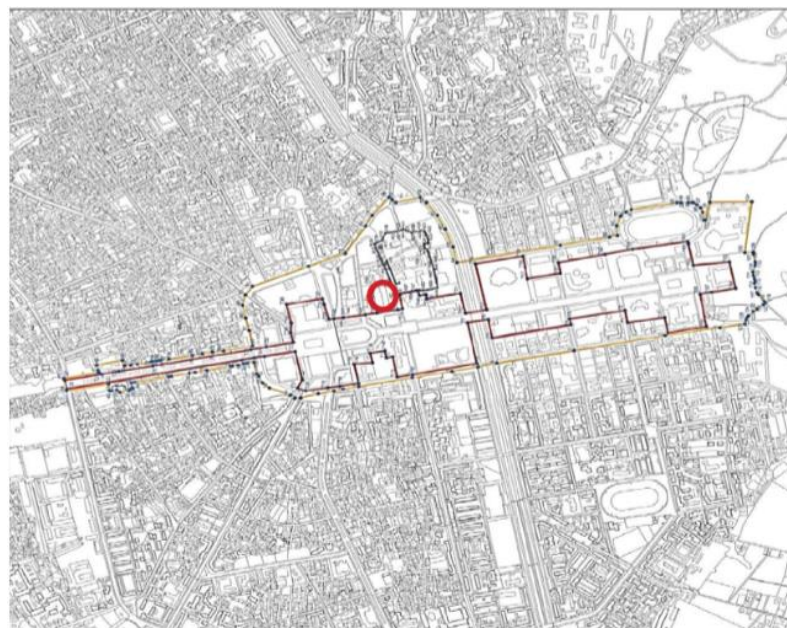


Figure 12. Map of Tirana showing the location of the Theater. (Vidiani.com, n.d.)

CHAPTER 2

LITERATURE REVIEW

2.1 A profile of the theatre

“Art and nothing but art! It is the great means of making life possible, the great seduction to life, the great stimulant of life.”

(Nietzsche, *The Will to Power*)

The ex-Circolo Italo-Albanese Skanderbeg, a theatre built under Tirana's Italian rule. The structure was commissioned in 1938 by the Milanese firm Pater Costruzioni Edili Speciali. An experimental building method that utilized several materials: concrete, wood, and a revolutionary material, manufactured in prefabricated slabs called Populit, was used for its economical and quick execution. SAFFA created this lightweight substance, which was made of cement and wood wastes. The load-bearing backbone of the vertical structure is made of poorly reinforced concrete. As formwork, a double plugging inside and outside constructed of Populit panels worked with the framework. For the use of prefabricated wood pieces, this structural system is comparable to the platform frame system, but the use of enclosing structure collaborating appears to foreshadow the newest 'panels' systems." The Italo-Albanian Circle SKANDERBEG" was comprised of two parallel buildings divided by a half-patio designed as a peaceful environment with a pool in the center and a fitness area, making it remarkable for the period. It was a design that adhered to the modern parameters of such complexes built during the fascist "il Ventennio" era. The building on the left side of the complex was initially called "The Cinema-Theater SAVOJA". It was designed for film screenings, as well as theatrical performances, concerts, etc., and was categorized as "first class" at the time. It was also well suited for important political events, including those of the chiefs of state. At the entrance, there was an

atrium which included a hall where the public would gather before the show or during intermissions. This complex was an architectonic space that dissolved into an urban space in the plaza in front of it, organically stretching farther towards the major boulevard, adding a distinctive projective value to nothingness, one of the city's few examples still standing at the time. Humility, simplicity, human proportions, and a light and perceptive architecture may be used to describe the complex. On the other hand, this object, like many others in Italian architecture, dates from our country's adolescence, before World War II, and is associated with the Monarchy. The complex marks a watershed moment on the monumental axis since it is the first rationalist object to emerge following a period of neoclassical construction. It is also one of Albania's earliest rationalist structures. The complex was built with prefabricated pieces and cutting-edge materials at the time, not just in Albania but also elsewhere. The cultural and sports complex was also the first to have a pool in the atrium. Scholars describe it as a rationalist structure influenced by De Chirico's futurism and paintings. The historic structure in question was conceived, sketched, and erected as a complex. It was finished in 1940, when fascist Italy absorbed Albania into its "empire." "The Italian-Albanian Circle SKANDERBEG" was the name given to the facility. (Heritage, 2022)

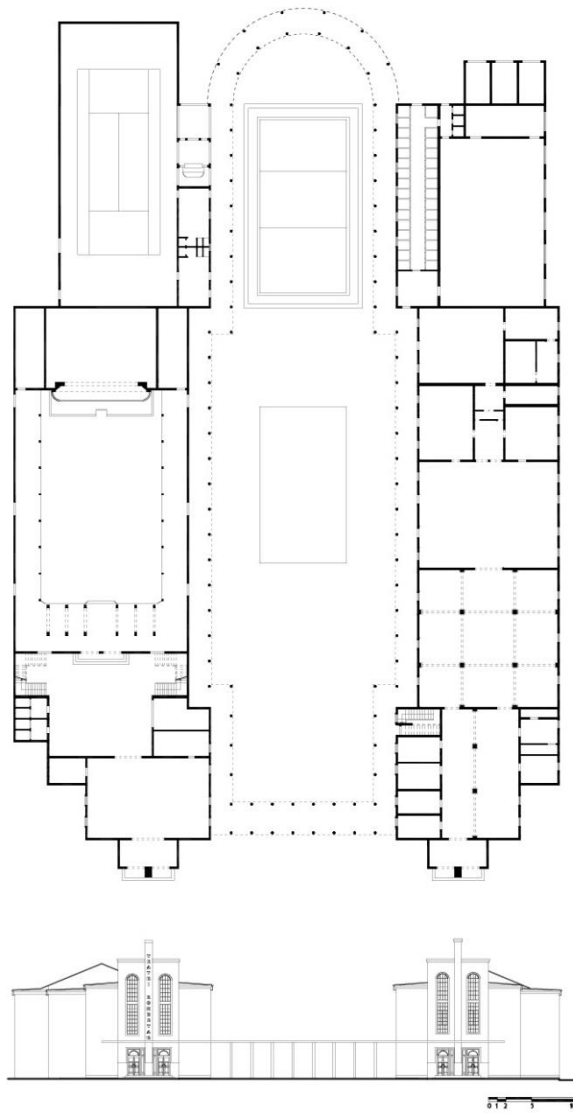


Figure 13. 1938-39. Layout

of the ground floor and the main facade. (il giornale dell'ARCHITETTURA, n.d.)

POPULIT

MATERIALE LEGGERO
PER EDILIZIA

per pareti interne ed esterne, soffitti,
rivestimenti, costruzione rapida di
padiglioni, cabine, edifici industria-
li, baraccamenti, ecc.

IL POPULIT è un agglomerato ininflam-
mabile, imputrescibile, insettifugo, otti-
mo isolante termo-acustico. Offre un
alto grado di resistenza e di solidità; è
di rapida ed economica applicazione.

Rifornimenti da 14 Stabili-
menti e Depositi in Italia.

S.A.F.F.A.

SOC. AN. FINANZIARIA
FIAMMIFERI ED AFFINI
CAPITALE VERSATO
L. 100000000
MILANO
VIA MOSCOVA. 18

LISTINI - REFERENZE - PREVENTIVI

Figure 14. POPULIT material - S.A.F.A. - Published in 1936. (spazium, n.d.)

2.2 Conserving and protecting the theatre

A very important moment to be discussed are the popular protests. In a span of 27 month of long protests, several artists, activists even common individuals have faced a lot of difficulties, including physical violation and detention. The movement of the National Theater troupe on February 2018, to a new location, to Art Turbina indicated firstly about a possible demolition. The first official meeting between artists and intellectuals serving the theater case was made later on March 2018 followed by a peaceful protest in front of the Municipality of Tirana. In April, it was requested to the Ministry of Culture to declare the National Theater as a Cultural Monument.

A special law voted by the Albanian parament would hand over the public National Theater ground to a private corporation for development, and it was approved so fast that it went from protesting on 5 of July in front of the Albanian Parliament to not approve it, to 12 July, protesting for the approved law to get decreed. A letter was send from The Alliance for the Protection of the Theater to the European Commission, informing the violation that the special law applied on the Stabilization and Association Agreement.

Three letters respectively came on 19 July from the Protection of Cultural Heritage “Europa Nostra” to the Prime Minister of Albania, the Mayor of Tirana and to the Minister of Culture, to rediscuss the decision for the possible demolition and to find the possibility of the Theater reconstruction. The letters got ignored.

On 7 September a second letter is sent to the Albanian government warning about the determination of the construction company’s name, which was revealed among negotiations on a special procedure on 27 July in the parliament, claiming that it violates the principles of non-discrimination and free competition, provided by articles 72 and 74 of the SAA. On 3 October, the same year, The Council of Ministers decides to redefine the borders of the Historic Center of Tirana, reducing the territory to that point, where the Theater was left out. Right after this event, the masses were quiet revolved, mostly about the indifference against the European Commission. Further protests were made in front of the Palace of Congress. On 11 October, The President of the Republic returns to the Assembly the special law on the National Theater, Interrupting electric power and water connection for the next 10 months. This law also

prevented the police forces to enter the building or to empty it. During the month of July 2019, over 70 performances and exhibitions were made in the premises of the Theater. The leader of the political opposite signs a public contract for the protection of the building, showing a full support on the case. In the upcoming months the Alliance for the Protection of The Theater continues to try by applying the Theater to Europa Nostra as the “7 Most Endangered program 2020”. They also raise criminal charges against the Tirana Judicial District Prosecutor’s Office, the Deputy Mayor Mazniku and Shkelqim Fusha, administrator of Fusha shpk. Construction Company, for Passive and Active Corruption of people who exert public functions. Being listed in the 7 most endangered sites by Europa Nostra, did not went unnoticed by the European Union Commissioner for Culture Mariya Gabriel.

Regardless, on 8 May 2020 the land on which the Theater was located is transferred to the Municipality of Tirana. Decision of the Council of Ministers 377. A request for investigation was sent to the Ombudsman of Albania for this decision of the Council of Ministers. Meanwhile on 13 May 2020 several police forces were delegated to the site in order to demolish it, but faced a lot of citizen resistance. The request is accepted and an open investigation is raised, concluding a report to be published in the upcoming month. Beside the president refusal to accept the passage of the Theater land, on 14.05.2020 The Municipality of Tirana approves in a secret way the decision no. 50, for the Theater to get demolished. Commissioner Mariya Gabriel continuously made calls, calling dialogues with the society a must, calls that got retweeted from many other embassies members.

A false claim was made by the Institute of Construction according to the expertise made to the building of the Theater. The three people who signed, turned out not to be authorized to do so. Also, they pretended to have visited the Theater for a second examination, that have never occurred because the site was all the time occupied by protestors. On 17 May 2020, being still under the pandemic rules, early in the morning by 04:30, several police forces arrested protestors, artists and intellectuals, and demolished the building of the National Theater.



Figure 15. Photo from the protests. (euronews.ALBANIA, n.d.)



Figure 16. Photo from the demolition. (euronews.ALBANIA, n.d.)



Figure 17. Photo of the remembrance by citizens for the Theater.
(euronews.ALBANIA, n.d.)

2.3 The controversy of the new theatre

Bjarke Ingels, a well-known Danish architect, unveiled his studio's design for Albania's National Theater. To Ingels, preserving a structure that does not meet the requirements for use as a theater is meaningless. Tirana's contemporary artistic hearth will be solely dedicated to art. The Bjarke Ingels Group proposes a modern architecture building that will provide a one-of-a-kind sense of space in the capital city. The new structure will be built on the same site as the present structure. This new theater will provide a 750-square-meter auditorium with over 600 seats. The big stage will be 630-square-metre area, while the Black Box chambers will be 200 square meters in each. The performance areas and dressing rooms will each take up about 200 square meters.

Storing rooms for various materials, instruments, and other items will be located near the stage. A course/lecture hall, as well as all necessary public facilities, will be accessible supplementary to the above-mentioned venues. In any case, public tenders and contests were avoided for this new project, and the Danish starchitect arrived in Tirana on a "specific call." So, apart from a few impressive renderings, the most of the elements are still unknown to the public.

Prime minister speech when presenting the new project:

“Similarly, whomever walks out today to oppose the building not being demolished is probably thinking about how to leave his star there, because there will be nothing left to do with the theater. The building will collapse, and a new National Theater will be built on top of the ruins. Of course the entrepreneur, the company, will not go bankrupt by building just the theater. He will create his own developments in the rest of the area, which will be an intrinsic element of the development of the new capital's center, about which the architect will explain himself. Broadway theaters are all under the tower, but when people go to the theater, they don't see the tower; they see the theater.”



Figure 18. Atmosphere of the new theater. (INHABITAT, n.d.)



Figure 19. Atmosphere of the new theater. (INHABITAT, n.d.)



Figure 20. Atmosphere of the new theater. (INHABITAT, n.d.)



Figure 21. Atmosphere of the new theater. (INHABITAT, n.d.)



Figure 22. Atmosphere of the new theater. (INHABITAT, n.d.)



Figure 23. Atmosphere of the new theater.

CHAPTER 3

METHODOLOGY

3.1 Through Nietzsche's philosophy

The concept of the theater as a work of art is brought through Nietzsche's philosophy, one of the most important authorities of the history of philosophy, also known as the father of modernism.

A German philosopher who spent a major part of his life in the Alps due to his medical conditions, and there found the proper inspiration to write his most famous works and to crystalize his controversial ideas. By not being able to understand him at the time, people used to visualize him as a mad man, living somewhere above them, judging and attacking them from there. But this didn't stop Nietzsche. He was calm and sure that what he preached would be embraced after about 100 years, and so it happened. He is mainly known for breaking the concept of aesthetics being part of philosophy, claiming that it was quite the contrary. and reflected this since his first book "The birth of tragedy" to his last "The will to power", where he quotes: "I am convinced that art is the highest task and the essential metaphysical capability of this life, in the sense of that man to whom I here, as to my inspiring pioneer on this path, have dedicated this book." (Nietzsche, The Birth of Tragedy)

In his one and only exclusive work dedicated completely to art philosophy (The birth of Tragedy) Nietzsche introduces us to the way he treats art, focusing more to the Greek mythology character, more precisely to his degradation.

The end of Greek tragedy is identified with the separation of Apollon and Dionysus, two most powerful artist goals. Seeing it from this point of view helps us understand better the relationship between art and people, myth and habits, the state and tragedy. In a parallel way, the birth of tragedy is equal to the death of myth, considering the fact that ancient Greeks to whom period we are talking to, used to transmit the way they experienced and felt life through myths.

He explains his theory in a rather paradoxical way, that can be avoided if we grasp his unique intonation. According to him, horror and disgust are the only two products of reality and also of the present and the only way we can avert this is by illusion and denial.

It is of a great importance what stands in the roots of this illusion, for if it is religion and philosophy, considered as inferior truths since they derive from inferior illusions such as past, future, the truth, eternity etc. they tend to distract one from the moment itself (that practically stands as the only form of existence). On the other hand, art, the truth more important than truth itself, derives from a superior illusion which bears the moment without denying it.

It is exactly the illusion which transforms terror to excitement, to an energy that becomes one with the world, with itself and others, that refines individuality making use of the desire for power.

Referring to this approach, let's turn back to the theater, first by analyzing a quote from another important book of his, "Twilight of the Idols":

-“In the Dionysian state, however, the whole system of emotions is excited and intensified: so it vents all its means of expression at once and brings out the power of representing, imitating, transfiguring, transforming, every sort of mimicry and acting, all at once. The essential thing is always how easy the metamorphosis is, the incapacity not to react (much as with certain hysterics, who also jump into any role at the least provocation). For Dionysian human beings, it is impossible not to understand any suggestion; they never overlook a sign of emotion, they have the instinct for understanding and guessing the answer in the highest degree, just as they possess the highest degree of the art of communication. They penetrate every skin, every emotion; they constantly transform themselves.” (Nietzsche, Twilight Of The Idols)

In this paragraph is transmitted to the reader a brief explanation of how the amphitheaters in ancient Greece worked, how actors acted, how people perceived it. They would get out of their skin and feel themselves completely choristers. So, in this respect we can consider the choir itself as a reflection of Dionysian character, embodied with pure consciousness into the role.

Of what great importance is the way how spaces get perceived and what impulses do people give, how they respond to their own creation. It is more like an ongoing process of exchanging energy; you basically get what you give from a certain space. So, in order to cherish buildings, we first need to manifest and celebrate their purpose.

Why Nietzsche?

As Bothe quotes: "Nietzsche was and is all things to all man."

Nietzsche's philosophy is more like an adopting system which gains meaning according to what or who is absorbing it. It exists in every possible level of comprehension. He often speaks as if referring to himself. The last period of his life can be pointed out as madness, due to his degradation of sicknesses. It is easily reflected in his writings of course, and it gives us the impression like we are mad ourselves, and this effect is exactly why we appreciate him for. Indeed, it is difficult to link Nietzsche directly to any certain field, even architecture, yet we find traces of it in all of his theories.

For Nietzsche, architecture was a means by which we understand our consciousness. A structure, a scaffolding of thoughts. Through Nietzsche we deal with concepts like beauty, imagination, reason and responsibility which lead us to understanding the meaning of the "dwelling" today, also it challenges us to explore the value in life.

3.2 Foucault's Crime and Punishment.

Foucault's philosophy comes to introduce us to the concept of punishment, reward and consequence. For him, it is important that every reprehensible act is punished in such a way that it is not repeated. The history of the current correctional system is detailed in *Discipline and Punishment*. Foucault wants to look at punishment in its social context and see how it has changed as power relations have changed. He starts by looking at the circumstances prior to the seventeenth century, when public death and physical punishment were common punishments and torture was used in almost all criminal investigations. The punishment was symbolic and applied to the prisoner's body. It was a rite in which the presence of the public was crucial. The King's sovereignty and power were restored after his public execution. The specifics of executions were recounted in popular literature, and the public was strongly interested in them. Various calls for penalty reform arose during the eighteenth century. According to Foucault, the reformers were not motivated by concern for the safety of inmates. Rather, they intended to improve the efficiency of power. They envisioned a

public punishment theater, where a complicated system of representations and signs would be shown. Punishments were clearly tied to their offenses and functioned as a deterrent to disobeying the law. (Discipline and Punish: General Summary - SparkNotes, n.d.)

'Rank' starts to specify the fine form of dissemination of individuals in the educational order in the eighteenth century: rows or ranks of pupils in the classroom, corridors, and courtyards; rank attributed to each pupil at the end of each task and each examination; rank he acquires from week to week, month to month, year to year; a consistency of age groups, one after the other and; a cycle of subjects taught and questions regarded, according to a term of maximum difficulty. Suffice to say, the form of punishment changed as a result of the shift in the prosecution's focus. The ruler's power passed to the general population, and punishment became an expression of that power. This was due to the fact that the authority of judgment once held by a judge acting on behalf of the ruler had now been moved and divided among many authorities, including psychiatrists and psychologists.

Similarly, rather than being considered exclusively as an offense against the sovereign, a crime was now seen as an affront against society as a whole. Personal crime was a wound imposed on the communal body, and punishment was intended to heal it.

Punishment is a ceremonial of sovereignty in monarchical law; it employs the ritual marks of revenge that it applies to the punished man's body; and it deploys before the audiences an effect of panic and fear as intense as it is discrete, irregular, but always beyond its own rules, the physicality of the sovereign and his power.

Punishing, on the other hand, was viewed by reforming jurists as a technique for requalifying people as beings, as juridical subjects; it used not marks, but signals, coded sets of representations, which would be sent quickly and widely by citizens seeing the scene of punishment.

The rank or grade distribution has a dual purpose: it indicates gaps, hierarchizes attributes, talents, and aptitudes, and it also punishes and rewards. It is the penal function of putting things in order, as well as the ordinal nature of judgement. Discipline rewards by handing out awards, allowing people to rise through the ranks and achieve higher positions; discipline punishes by opposing this process. Rank is a reward or punishment in and of itself. In some ways, the capacity of normalization forces homogeneity; nonetheless, it individualizes by allowing gaps to be measured, levels to be determined, specialties to be fixed, and differences to be made useful by

adapting them one to the other. It's simple to see how the norm's power works within a formal equality system, because within a homogenous that is the rule, the norm adds all the shading of gender variation as a beneficial requirement and as a result of measurement.

By applying the binary branding and banishment of the leper to quite different objects, the continual division between the normal and the abnormal, to which every individual is subjected, takes us back to our own time; the occurrence of a whole series of methods and institutions for measuring, supervising, and fixing the unusual brings into play the corrective mechanisms to which the fear of the plague gave rise. All of the power mechanisms that surround the abnormal human today, to mark and transform him, are made up of those 2 types from which they derive distantly. (Foucault, *Docile Bodies.pdf* - Stanford University, n.d.)

The act of destruction of the National theater is not alone in this span of criminal acts. It shares an exact story with the Olympic stadium. The destruction of the old Olympic stadium is the city's most significant loss, comparable to the fall of the former municipality in 1980. In 2011, a suspicious deal was developed between the government and the Albanian Football Federation. It faced a slight barrier from the president at the time, but with the help of a Ministerial Council Decision, this minor obstacle was removed. They removed its protection as a cultural monument and in June 2016 it got demolished. In 2018, the Albanian parliament declared a special law that would transfer the public National Theater grounds to a private organization for development, again despite the president refusal to confirm it twice.

On May 8, 2020, the Council of Ministers decided that the Municipality of Tirana will take ownership of this public National Theater ground that had previously belonged to the Ministry of Culture. Short after that, the National Theater was demolished on May 17, 2020.

The fact that the history is constantly getting repeated, means that it escaped the deserved punishment, according to Foucault.

3.3 Experts interview

By juxtaposing the interviews done with some experts in architecture, Kreshnik Merxhani, specialist in Albanian cultural heritage, also architect, Julian Beqiri, architect, urbanist and professor, Pirro Vaso, one of the principal architects of the Skanderbeg Museum in Krujë and of the Pyramid of Tirana, as well as with the director and actor Leka Bungo, it is been given a pros and cons approach.

It is interesting the view point of the actor, who turns down the theory of collective memory by un-romanticizing the ideal of the theater, stripping of the values that a building acquires over time, just like a fine-wine. Are pointed out especially the fragments where he mentions mice wandering in the scene and says how it was scary and unsafe to work there. So, until now, the theater is treated simply as a space of work.

His arguments are also supported by Vaso, who emphasizes that the building of the national theater, built with that provisional material was not safe and did not deserve to represent the given status. How could a provisionally building not be demolished? Both interviewees are open to the idea of a new building, be it mixed with any plus service, illustrating their opinion with examples from the western world, bringing to the table Broadways and Manhattans theaters, which reminds us of a passage of the Prime Ministers speech where he says: "Broadway theaters are all under the tower, but when people go to the theater, they don't see the tower; they see the theater."

Bungo says that for him the theater is a classic concept, it is not leggero, he says that he has never been able to look at it, in the way that a national theater deserves to be seen.

The only connecting bridge between this group of interviewees and the one against demolition, is the fact that they both dislike the way all this happened. The presence of the police and the tension that floats in all the case seems excessive to them. At one point, it even seems as if they were surprised by the popular resistance. They are surprised by the fact that people insist on not destroying the theater, but on the other hand, they have no clear idea of what kind of theater do they want.

Regarding the legal and political side, Vaso says that nothing ever has been tendentious for the theater. He places the theater among many other buildings that were neglected

due to the many transitions that Albania has gone through, but he denies the fact that all this was in fact a game, a well consumed one, as Merxhani assumes. In an interview given shortly before the theater collapsed, the expert explains how it was constantly played with the legal ownership of the land, as well as the building itself. He wonders how is it possible for a cultural monument to be stripped off of its protection and get privatized by the municipality, which consequently has the right to use it for any purpose regardless of the popular reaction, and still, after all, being in accordance with the law.

Merxhani criticizes the issue in all its aspects, not leaving out the new project, which he describes as not in harmony with the typology of the city of Tirana.

Also, the presentation of the project is totally obscure according to him. The project comes with only a few renders and rough sketches, trying to actually hide the tower behind it. The presentation of the project by the Prime Minister is described as brutal, without dialogue and without any kind of relationship with the audience. He mentions a part of the opening of the speech:

“There is a will expressed in the law. You like it or not, the law is there to be implemented, not to be discussed,” Rama added.

All this energy that is suppressed by a vectorial movement, for him, is an imbalance between 2 forces that strive for the city.

Vaso and Bungo assume that the theater building was not meant to be a national theater, so they insist in the idea that it was from the beginning a temporary construction built with experimental material and that it received an exaggerated attention.

This statement is turned down by Beqiri, who gives the example of a similar case, such as the Eiffel Tower, which was built as part of an exhibition, but since it received a lot of attention both locally and internationally, became a symbol of the city.

He also emphasizes how important it is to rebuild the building exactly as it was. So if the real concern is that the security in the theater was at an alarming level and that its construction materials had turned into toxics, as claimed by the government, then why should it be fully alienated and replaced by a completely inappropriate project according to him, as is the project of the new theater which represents a Scandinavian culture, coming in a block volume, with a performance hall placed on top of stairs in

search of the sun, something completely unnecessary, even non-functional in a Mediterranean country like ours.

The full interviews are found in the appendix.

CHAPTER 4

RESULTS AND DISCUSSIONS

Along with the information collected from different sources, especially from the archive, where important documents such as contracts and photos belonging to the object have been extracted, the interviews session appear to indicate various precious opinions regarding the theater's values and the studied case in general. The interviews signify in a wider scale the opinion of a greater group of people, divided, just like our experts in two sides. The stated arguments for sure derive from personal experiences and the socio-cultural background of each interviewer, but having them scaffolded on the same plane, gives the opportunity to attach to which opinion we decide it is right. Holding on to concepts like politics, spaces, philosophy and planning all together, indeed has been a difficult task. There is no doubt that our living places are products of a complex socio-sphere impact, but the question is, does all these interventions vanish the freedom, pure inspiration that characterizes architecture and art in general? Do people get to decide how and where they want to conduct their lives, without feeling part of a spinning roller that changes the nature of the city so fast, making it in a span of years, unrecognizable. Tirana has never been able to maintain a stable architectural identity, by constantly loosing patterns of the past, falling each time a regime falls, and raising up differently every time. Robert Park states:

“The city is man’s most consistent and on the whole, his most successful attempt to remake the world he lives in more after his heart’s desire. But if the city is the world which man created, it is the world in which he is henceforth condemned to live. Thus indirectly, in making the city man has remade himself.”

It was of a great importance looking at the case in a philosophical scope, since we agree that the city and man are products of each other, who better than Nietzsche could have explained that. His theories about art and the work of art gave us the opportunity to qualify the theater with all its features as such, by than analysing the

reasons for its preservation. Also, along with Foucault's concepts of punishment and reward, the discussion takes a more social turn by highlighting the importance of boundaries in case of repeated patterns. A one-of-a-kind approach aimed at creating what could be termed the development of the destructive on the one hand and the consistency of the punishing and penal on the other.

CHAPTER 5

CONCLUSIONS

4.1 Conclusions

In this research have been collected various data regarding the ex-National Theater building. The reader has been provided with sufficient information, images and documents as to have a full panorama since the conceptualization of the idea until the very last phase of it, even to what occurred after all the mess. In conclusion, it is explained how architecture is intrinsically political, resulting in it being so contentious. This is what made it the most significant and permanent sign of a history, as well as the purest and most dramatic statement of a society's connection to authority. Architecture provides the system with a structural model that is employed by society to comprehend the world, which links it to political power. As a result of the structural interaction between the social and political sides, architecture displays the power that is incorporated in it, particularly monumental architecture established by political authorities. These monuments demonstrate and describe the influence of the individuals responsible for their formation.

We have also come to the conclusion that, according to Foucault, punishment involves operations such as referring to individual activities as a whole that is simultaneously a field of comparison, a space of differentiation, and the principle of a norm to be obeyed. It distinguishes people by the norm that the rule be made to operate as a required minimum, an average to be obeyed, or an ideal towards which one must develop. It introduces the limitation of a consistency that must be accomplished by this "valuation" measure. Consequently, the formation of a structured penalty system like Foucault suggests, would regenerate the functioning of the city and maintain a healthy and continuative architectural organism.

4.2 Recommendations for future research

By hoping that Tirana is not the only city lacking identity in an urban context, it is aspired for the research to be elaborated in a different context or location. It would be of a great interest to see the relationship other countries have with politics and architecture. How do they cope with innovation and what is their approach towards the future. It is very important to have researches concerning topics as such, to provoke the researcher awareness and curiosity, but also the reader's, about much talked matters like this, widely discussed but never solved.

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APENDIX

First open-ended interview to an architecture expert, Pirro Vaso who shares a positive opinion regarding the demolition.

Since I was working at the institute, I decided to be part of a project, or rather it was not a project yet, it was under discussion. The question was; Where could be the place for the new theater of Albania? Every possibility was discussed. 3-4 points were foreseen in Tirana, not today's Tirana, of course. Our urban planning sector that was at that time did some studies and decided that the most suitable place was exactly where it was. Why? Their logic that corresponds also to mine is that if as a building it did not justify the existence of a presentable and even of a national center of the 20th century (then) that place had already legitimized the existence of being the place of the theater. The theater had created that place, it stood there, it was a place loved by the public, for the citizens of Tirana. The place was identified as "Te Teatri". So eventually these procedures were not just words but were organized and approved by the Technical Institution. The regime was at an end, and a group of architects gathered for this issue, including me. Also, I was fortunate to have made a qualifying stay in France, Paris, precisely for the theater halls in 1983. I did see all the theaters of Paris. The studio where I did the training was mainly dealing with transformable halls. The benefit was extraordinary. There I truly understood what a theater really means, what tendencies it had, how it was developing. At that time, there, they weren't dealing with halls like our halls anymore. Halls of a building which claimed to be the building of the national theater. It seems to me out of any logic. What I don't approve after all is just the way it got demolished. Anyway, when we were provided with the map where the new theatre or complex would have been built, it was made available to us a territory starting from where the fence is now to Toptani's. In this territory there was a shooting garrison, institutes of cultural monuments, as well as the club of the Ministry, and the ministry of municipal economy that is still today, so the whole territory was available except for some of the buildings I mentioned. This was the first task. The second one was that the existing theater building was 100% depreciable. A study was done by specialized institutes and it turned out that it was completely unusable. It had been over

as a discussion ever since. Regarding the material, it was provisional material. Resistant but provisional. It could be reinforced etc. but it would cost more.

As for the question whether it was intentional or not the condition of the theater in time, I would say that many things were neglected, not just the theater. I do not think it was intentional for the theater. As it also happened with many other buildings, relatively newer buildings, or as the pyramid for example. The pyramid was vandalized. I do not think, again that it was on purpose for the theater to degrade it. The theater was already degraded, it was over. I have seen that report for myself. I do not have it of course but it is in the archives.

My opinion about the development of Albania is that everything started in a bad way, it started destroying.

It would have been another discussion to talk about theaters that are part of the history, such as Shakespeare's Globe for example etc. There is an etalon in design today. An example is the Epidaurus amphitheater in Athens. Although it is an open hall, it has an acoustics that can hardly be compared with any closed hall. So in this aspect, the technology of designing theater halls, of spectacle halls has advanced so much.

If the same theater had to be rebuilt, it could never be a national theater. It could be just a theater, a memory, and the real national theater to be built somewhere else, Tirana has a lot of places, I guess.

And in the project that was not realized then we were told that it would be good to keep something from the old theater. They suggested this idea: When the great actors began to die, trees were planted for each actor in that garden, by the pool. The first was Naim Frasheri. It was discussed for the new theater not to be a huge solid structure, but rather a complex emerged with these memorial parts and a lot of other features that I saw In France.

One thing that caught my attention was that I never heard anyone say what theater did they wanted, what facilities this theater should have to function, to be the theater that the public wanted. Just to keep what it as it was. He was so ruined. But I also have the idea that a part of it, should had been preserved. It should have been suggested to the Danish architect from the municipality.

About the new project of the new theater, it's not that I like it much. I would have seen it differently, coordinated with greenery, not just a block that has nothing to do with anything around.

Second open-ended interview to an architecture expert, Julian Beqiri who shares a negative opinion regarding the demolition.

The Reconstruction of the theater as it was, is crucial to set a precedent so that such acts do not happen again. Because here the culture is created as such, that the moment you demolish and get over it, then automatically you think you get the right to build whatever you want. But if we set a precedent, that by demolishing something you don't have the right to, and you get punished for this act, this prevents it from happening again. So, this is pretty well studied by Michel Foucault in his book *Discipline and Punishment*, and is validated by world practice as a social phenomenon.

From an architectural point of view, why should it be rebuilt as it was?

First, the building itself represents an architectural stream in Albania that we have touched on, and very few buildings are in the place. It is a pity that such possession disappears.

The new project can have a lot of added values, but above all it comes from a Scandinavian design culture, Nordic, Danish which encourages people to spend time outside, to engage in outdoor activities, because they really lack the sun, and this idea is associated with a rich biological system, the more sun, the less depressed.

Bringing this in the context of a Mediterranean country like ours, offering outdoor space such as the terrace above, not taking into account the fact that for most of the year this terrace is unusable. Because we have sun and we have it with such intensity that does not allow the development of outdoor activities at any time of the day. So, there is a limit at that. As to say, the egalitarian approach you have to take, to give more to the community, everything for social use, etc.

Secondly. The building has changed from the design phase of the concept-idea until today. The building in its volume has been enlarged. So, during the development of the project, maybe because of the program, maybe because of the customer's requirements it has changed, it has been magnified. It means that the connection with the context has been lost. So, if earlier there was a weak connection in terms of height, the building maybe came in a completely different architectural language but in terms of height respected the height of adjacent buildings, ministry and municipality, now it

is even taller than them, and bigger in footprint. Maybe this is a detail that has escaped the public eye.

And according to the arguments given by the authorities, they rely a lot on the world practice and link it closely to Wembley Stadium in London. But there is a very important detail that needs to be mentioned. The theater as a typology cannot be compared to the stadium in terms of values. Stadiums throughout the history of mankind, except for the period of ancient Rome and Greece, are known as engineering achievements, so they do not carry outstanding architectural values. While for theaters it is the complete opposite. Let me add here that theaters create a story of their own, and we cannot justify the demolition of the theater and the construction of a new theater with the fact that Wembley also collapsed and was rebuilt.

Thirdly. The Prime Minister links this issue to Wembley because he describes it as the cradle of world football, but for the sake of truth, Wembley is a stadium that was set up briefly, in 300 days, and set up to serve an international exhibition, and was planned to collapse, but due to the circumstances and probably due to market demand it did not. So, it was not a genuine architectural work designed by an architect. Moreover, the use of Wembley Stadium as an argument tends to justify the demolition of our national stadium and its reconstruction. But there is something wrong, that the reconstruction of the stadium on that scale and on that site is a problem in itself, so the complete blockade of the city, the paralysis of the city showed that the stadium is dysfunctional.

So, they are trying to cover a problem with another problem. The whole argumentative narrative is wrong.

It has to be rebuilt from scratch also for another reason. I am pro new architecture, perhaps more than others but the problem is that the world practice has shown that such works are reconstructed as they were. We have the case of Notre Dame today. France does not suffer from the lack of vitality in architecture. It never had. And even when President Macron tossed out the idea of opening an international competition, but it happens that France itself, the cradle of modernist and Gothic architecture, said No, Notre Dame Cathedral will be rebuilt as it was. This is a very fresh example.

It's the same case with the Eiffel Tower. The Eiffel Tower was built for an exhibition but attracted so much international attention and was so closely associated with the country's culture that today it is the number one element of Paris. As for the material

of the ex-theater, it could have been replaced. Any building material is easily replaceable.

I think the distribution of funds in principle is tendentious in Albania. So, you distribute funds for the construction of insignificant buildings, which have no international impact, successive restorations, health centers that are restored once in 10 years and you leave such a theater untouched for decades? There is a reason why they did not intervene. If the reconstruction of a new theater costs you 30 million euros, then the intervention will cost at least 1/5 of it.

We find it difficult to accept new things and that is more than normal. There is another known case by the way, it is the opera house in Barcelona, which burned down in 1994, completely burned down. The state of Barcelona decided to rebuild it as it was, they spent 5 years and 95 million euros to make it as it was, and it happened 20 years ago. Today it is a theater, attractive not only for the activity it carries but more for the building itself. Also, the reconstruction of Warsaw after the war and the reconstruction of Rotterdam, are two parallels that must be maintained. Warsaw was damaged 85% of its size, also more or less Rotterdam. Warsaw was built as it was, Rotterdam was not rebuilt as it was. It was built with modernist architecture, completely unrelated to the local Dutch culture. Today Warsaw is a city in eastern Europe, hosting 5 times more tourists than Rotterdam which is in the heart of the Benelux.

We really want to represent the innovative, but this was not the right case.

Third open-ended interview to an actor, Leka Bungo.

I have spent a part of my life there because the art institute was in that space. Our building was in the same courtyard with the theater building. And our studios where we used to practice were inside the theater. Also, we used to constantly perform there. I knew that building very well. I also have some technical knowledge because I was there when its walls were torn down and re-built. Its large hall, had about 450 seats, if I am not mistaken, along with the lodges and the plate. It was a scandal, mice were the size of a cat. Dirt and horror, the scenes were almost unusable, you could not pass on them. Miserable.

As for the demolition, I am the first one who signed. I signed it without regret, because I think this place deserves a real theater. That building had nothing to do with the theater.

It was a hall once made by Italians, in the service of their activities. So, it was not even a theater, over time it became a theater, constantly adding things and adapting it.

Architecturally it had no value. It was just a pile of walls built with populit.

We don't have to feel sorry if we think that there will be a beautiful theater, with good conditions for actors. The actors then lived in misery. The only thing I do not agree with is, why the construction of the new project has been delayed so much.

I definitely do not agree with the idea that it should be constructed as it was. Regarding the collective memory concept, there is something wrong with it. If you want to save a memory, then build a museum inside the theater, accessible to people. It does not make sense to build the theater as it was, for me it means to go back in time. I also think that the issue of theater turned into a political issue. Although I Don't agree with the way it got demolished, a little harsh, I guess.

There is no problem, in my opinion if there are towers attached to the theater. What is wrong with that? As long as we have a luxury theater. There are 72 theaters in Broadway. All under buildings.

I do not like the new theater project at all. Maybe it is designed with finesse, but it is not at all discreet for me. A theater is a theater. It is not a variete, it is not leggero. The theater is classic.

MBRETNIA SHQIPTARE
SHKIJIA E KRYEQYTETIT
TIRANË
SEKSIONI TEKNIK

Tiranë, më 193

Nº 205

Nr.

LEJJE N D E R T I M I . P R O V I Z O R

SHKURTIMI :

Lejohet Z. Dott Mario Bianhi me ndertue nji godinë
per klubin Skanderbeg Italo-Shqiptare së mbass planeve
te vertetuen deri kuë do te paraqiten preventivi
detyruem athere ka per te kethyar diferenca.

Depositoj ne arken e Bashkiës shumën e fr.ari
2750 sinbas preventivt provisor.

E. No. mare duffi
[Signature]

Figure 24. Building Permit (Ref. Arkivi Qendror Teknik I Ndertimit)

1236

28 Shtator

8-

P.T. Ministrisë së P.Botoze
(Drejtoris Pergjithshme)

Tiranë

Bashkë me lutjen e Z. Dr. Mario Bianchi-t
u paraqesim edhe një kopje të planimetrisë së vendit
të Zonjës Qanije Babhova, në të cilin vend kerkohet me
e ndreq godinat për Klubin Italo-Shqiptarë "Skanderbeg"
me lutje që të na dergohet planimetrija e pozicionit të
vendit të tanishëm d.n.th. plani i fundit të asaj pjesë.

Krytar'i Bashkisë
(Abidin Nepravishta)

Lidh: Luthja dhe planimetria

Seh. Teknik

Woré me 20. 9. 38
L. Logani

Figure 25. Request from the mayor of Tirana for the design plan. (Ref. Arkivi Qendror Teknik I Ndertimit)

FOGL 1919
PRON
DI MEDAGLIE
C.I.
MI 12142

PATER
COSTRUZIONI EDILI SPECIALI
MILANO

STABILIMENTI-AMMINISTRAZIONE
VIA A. BONOMI, 4
TELEFONI 690-454
690-455
TELEGRAMMI: PATERING

8 settembre 1938 XVI

DA NELLA RISPOSTA

DESIONE
DP/SM

A S. E. CONTE GALEAZZO CIANO
MINISTRO DEGLI ESTERI

ROMA

CIRCOLO ITALO = ALBANESE = " Skanderberger "

RELAZIONE al PROGETTO

Presi gli ordini da V.E. e con animo infinitamente grato per la bella, ambita preferenza che avete voluto darmi con l'affidarmi l'incarico di costruire il CIRCOLO ITALO = ALBANESE in TIRANA, ho messa la mia esperienza ed infinita passione di lavoro nella compilazione del progetto qui allegato e alla organizzazione di questo interessante e bel lavoro in terra d'Albania.

Il CIRCOLO ITALO = ALBANESE, in conformità alle disposizioni impartitemi da V.E. consta di tre distinti gruppi di fabbricati aventi funzioni e destinazioni diverse, ma collegati in modo da formare un tutto armonioso e confortevole, avvivato da prospettive di giardini, fontana, porticati, piscina, campi sportivi, che danno al complesso un risultato imponente, organicamente collegato, così da costituire un interessante centro di attrazione e di ritrovo, il tutto in una sana impostazione prevalentemente sportiva.

La disposizione ad ali, con giardino, piscina centrale, iniziati da un simpatico porticato, consente di raggiungere effetti non ottenibili con un solo blocco di fabbricato, e si è prevista tale so-

CARPENTERIA DI FIDUCIA DELLA SOC. AN. " ETERNIT " GENOVA

P. G. A.

Figure 26. Report of the project. (Ref. Arkivi Qendror Teknik I Ndertimit)

luzione, anche se economicamente più costosa, a motivo, appunto, dei migliori risultati sopra accennati.

Nella esecuzione dell'opera, e per ogni sua parte, è stata adottata la nostra soluzione brevetti PATER che, oltre al vantaggio di rapidità, economia, ha quello supremo di essere perfettamente inquadrata nel piano autarchico.

Con le strutture di cui ai brevetti PATER sono state possibili soluzioni ardite, con grandi campate, non altrimenti ottenibili, specialmente in località dove scarseggia la mano d'opera qualificata.

L'approntamento dei materiali verrà totalmente effettuato qui, negli stabilimenti di Milano.

Nel progetto allegato, è prevista e descritta l'esecuzione di tutte le opere, così da dare il CIRCOLO ITALO = ALBANESE = in condizioni di funzionamento, ad esclusione soltanto dei permessi tutti occorrenti, dazi, dogane, nonché raccordi degli impianti elettrici, idrici e di fognatura con le reti esterne, che per altro, saranno a carico di codesto On. Ministero.

Si è supposto di eseguire il CIRCOLO ITALO = ALBANESE così come da disegno n. 3629, allegato in pianta e prospetti, su terreno normale di fabbrica, consegnatoci pianeggiante.

Malgrado i miglioramenti apportati al primitivo progetto e l'aggiunta di locali e completamenti, come successivamente richiesto, ho contenuto il costo dell'opera nella cifra di

L.4.000.000.== (quattromilioni)

stanziata da V.E., lieto di poter dare così il mio contributo a questa bella opera di italianità all'estero.

Consentitemi, Eccellenza, di tenermi agli ordini Vostri con cuore fedele e devoto, e pregarVi gradire i miei affettuosi ossequi

Figure 27. Report of the project. (Ref. Arkivi Qendror Teknik I Ndertimit)

FONDATA NEL 1919
PREMIATA CON
DIPLOMI E MEDAGLIE
C.P.E.C.
MILANO N. 112142

PATER

COSTRUZIONI EDILI SPECIALI
MILANO

STABILIMENTI-AMMINISTRAZIONE
Via Bonomi, 4
Tel. 690454 - 690455
TELEGRAMMI: PATERING

CODICI USATI:
A. B. C. S. A. ED.
WESTERN UNION
LIEBER'S

Contratto N. 1374

Disegno N. 3629

CARPENTERIA DI FIDUCIA DELLA SOC. AN. "ETERNIT", GENOVA

L' ONOREVOLE MINISTERO DEGLI ESTERI
residente in R O M A Via N.°
con la presente dà ordinazione alla "PATER,, - COSTRUZIONI EDILI
SPECIALI - per i materiali componenti la costruzione
CIRCOLO ITALO = ALBANESE " Skanderberger "
disegno N.° 3629, come da progetto e descrizione delle opere
che, firmati dalle parti, si allegano alla presente ordinazione
formandone parte integrante, e per il relativo montaggio da
eseguirsi in TIRANA

La "PATER,, COSTRUZIONI EDILI SPECIALI nell'assumersi la
vendita ed il montaggio della costruzione in parola, si impegna di
proseguire i lavori con alacrità, in modo da dare la costruzione
montata in circa 120 (centoventi) giorni ^{lavorativi} salvo imprevisti, e come meglio
precisato in descrizione. L'On. MINISTERO DEGLI ESTERI con la firma
in calce alla presente ordinazione dichiara di dare benestare sia
alle clausole tutte in essa contenute, sia al progetto, che alla
descrizione delle opere, ferme ed accettate anche le Condizioni
Generali di Vendita qui contro trascritte.

Dichiara il Committente che il terreno sul quale dovrà
essere montata la costruzione è di sua libera proprietà e
disponibilità, e, date le peculiari caratteristiche delle costruzioni
smontabili "PATER,, riconosce alla costruzione, oggetto della
presente ordinazione, la qualità di ente mobile.

Comunque, anche in applicazione dell'art. 8 delle Condizioni
Generali di Vendita, resta convenuto che la proprietà della
costruzione trapasserà al Compratore solo dopo l'avvenuto totale
pagamento della somma convenuta ed accettata di

L. 4.000.000.== (quattromilioni)

nonchè dell'importo eventuali prestazioni extra contrattuali, per
le quali verrà emessa fattura a parte.

Il pagamento verrà effettuato come segue:

1/3 contanti netto all'ordine,
1/3 contanti netto alla consegna della costruzione,
1/3 a 60 giorni contro tratta che resta autorizzata con la
firma del presente contratto.



Figure 28. The contract and data for the design. (Ref. Arkivi Qendror Teknik I Ndertimit)

DESCRIZIONE DELLE OPERE

CIRCOLO ITALO = ALBANESE = A T I R A N A = disegno n. 3629 tipo " PATER "

consta di parecchie costruzioni che creano un complesso armonico e simmetrico rispetto a chi guarda dall'ingresso.

Nello sviluppare questo progetto si è avuta cura di suddividere le costruzioni a seconda della loro particolare destinazione.

Il corpo centro è stato adibito a SOGGIORNO = SALE PER RISTORANTE = GIOCO = BIGLIARDO = LETTURA = CUCINA E SERVIZI .

Il " soggiorno " che crea la massa architettonica frontale della costruzione viene eseguito a due piani e contiene : a piano terreno : il soggiorno, con bar, guardaroba, portineria, direzione e servizi sanitari annessi, un ampio salone da ballo ristorante con due salette riservate, e al lato estremo la cucina con i relativi servizi. Al piano superiore verranno sistemati n. 6 Uffici con relativi servizi sanitari - n. 2 bigliardi a stecca, due salette da gioco, due sale di lettura e la biblioteca, una camera salotto con bagno.

Sul lato sinistro è stato sistemato il TEATRO al quale si accede attraverso un atrio creante massa frontale della costruzione, e salone con servizi, bar guardaroba. Il teatro comprende quattro ordini di posti : quelli di platea, le poltrone a cui si accede attraverso due corsie laterali - un ordine di palchi con palco reale centrale, e cui si accede attraverso due scale poste nel salone, a mezzo delle quali si accede, anche, alla balconata.

Per il " palco reale " è previsto l'antipalco, un ingresso privato con saletta da ricevimento.

Nell'atrio verranno ricavate le biglietterie.

A sfondo della costruzione si trovano tutti i fabbricati ad uso sportivo, e precisamente :

sulla destra : palestra con accesso ai camerini spogliatoi e doccie e autorimessa per n. 3/4 macchine.

al centro : piscina scoperta che usufruisce degli stessi camerini spogliatoi e doccie previsti per la palestra.

pista da ballo all'aperto

alla sinistra : un campo coperto per tennis, con bar, saletta riunioni, spogliatoi - Due campi scoperti, pure per tennis.

Tutte queste costruzioni vengono fra di loro collegate da un porticato che circonda l'intero gruppo e al centro del quale sorgeranno, aiuole, viali, fontana.

SOGGIORNO = SALONE DA BALLO = BAR = SALE LETTURA = BIBLIOTECA = SALE GIOCO
SALA BIGLIARDI = UFFICI = DIREZIONE = CAMERA SALOTTO CON BAGNO

La costruzione verrà eseguita secondo i nostri brevetti Pater ed in conformità alla seguente descrizione :

Fondazioni per terreno normale di fabbrica, consegnatoci perfettamente piano. Verrà eseguito uno scavo di fondazione di cm. 50 di profondità e di larghezza sufficiente a ripartire uniformemente i carichi sul terreno. Lo scavo verrà quindi riempito con calcestruzzo magro.

Pavimenti - piano terreno - su vespaio sottofondo di calcestruzzo, verranno posti listoni corti di larice : nei servizi, piastrelle greificate.

Figure 29. The contract and data for the design. (Ref. Arkivi Qendror Teknik I Ndertimit)

Primo piano - al primo piano verrà eseguito un solaio a grandi campate, realizzato con colonne di Patercimento tubolari, riempite con calcestruzzo di cemento con opportune gabbiette di armatura. Sulle colonne verrà posto un capitello gettato già d'opera, con apposita armatura formante piatta-banda per posa di architravi.

Detti architravi saranno opportunamente calettati su tale piatta-banda e graffiati fra di loro con staffe in ferro costituenti tessuto per l'armatura dei solai.

Lateralmente agli architravi verranno applicati dei tavoloni in legno nei quali, a mezzo di apposite incastro, verranno fissate smezzolette di armatura dei plafoni, formanti col loro estradosso piano, l'intradosso delle travi.

Su tale piano verrà applicata una tavelletta di Patercimento e sopra essa l'orditura di travettini sui quali sarà fissato il pavimento in listoni di larice lavorati a maschio e femina.

Nei locali per sanitari, ecc. in luogo dei listoni verrà eseguita una caldaia di cemento e soprastanti piastrelle.

Pareti eseguite secondo il nostro sistema brevetti PATER con pilastri in cemento, doppio rivestimento in PATERCIMENTO ad intonaco continuo.

Plafonatura - al piano terra - sull'intradosso delle travature da pavimento verranno applicate tavellette di Patercimento chiodate all'armatura e sigillate sulle giunture con malta di calce e gesso e poi l'intonaco strolato.

Sulle faccia inferiore verranno applicate tavole di Patercimento da m/m 50 di spessore e aventi larghezza sufficiente da formare una cavea defilata per illuminazione indiretta.

al primo piano - alle catene delle capriate verrà applicata la plafonatura in tavole di PATERCIMENTO, così da formare plafone piano con intonaco strolato.

Tetto a capriate, tipo PATER con diagonali e soprastante copertura in PATERCIMENTO grezzo, caldaia, strato di feltro bitumato, splamatura di bitume e sabbatura.

Serramenti di solida ed accurata esecuzione, con stipiti e contro stipiti, bussole e celini, completi di robuste ferramenta per la manovra e chiusura, maniglie in anticorodal.

Le porte d'ingresso in abete, foderate, a due volate. Le porte interne ad una volata, in abete, lisce, sia per il primo che per il secondo piano. Porte di accesso al bar e salone, a vetri, complete di robuste cerniere e maniglioni di manovra in anticorodal. Le finestre in legno di abete stagionato, con antine a vetri e gelosie a ventola all'esterno.

Scala interna di comunicazione, con cozzali, alzate e pedate in larice o rovere. Parapetto foderato con corrimano in larice sagomato.

Attico in Patercimento, come indicato in disegno.

Canali con scarichi per pluviali nello spessore di parete.

Verniciatura con tinta a tempera per i plafoni e le pareti all'interno: con due mani di tinta ad olio ai serramenti tutti da porta e da finestra. Le pareti esterne saranno eseguite con tinteggiatura a intonaco tipo "terranova" strolato. Nei gabinetti e antigabinetti verrà eseguita una zoccolatura per cm. 120 in piastrelle di maiolica porcellanata.

Impianti sanitari al piano terreno - :

n. 4 vasi a sedile in porcellana, completi di cassetta di alimentazione a zaino.

Figure 30. The contract and data for the design. (Ref. Arkivi Qendror Teknik I Ndertimit)

n. 2 lavabi in porcellana
n. 1 batteria di tre orinatoi in lamiera smaltata

completi di tubazioni per la distribuzione di acqua fredda.

al primo piano : (sempre complete di tubazioni per distribuzione acqua fredda)

n. 1 vasca da bagno in ghisa smaltata
n. 3 vasi a sedile, come sopra,
n. 3 lavabi come sopra
n. 1 bidet in maiolica porcellanata, senza doccia

Impianto elettrico L'impianto elettrico verrà eseguito sotto traccia con fili entro tubi Bergmann, e costituito da :

n. 2 punti luce nell'ingresso
n. 4 punti luce nel soggiorno
n. 2 punti luce nel bar
n. 2 punti luce e 4 prese corrente nella sala bigliardi
n. 4 punti luce e 8 prese di corrente nel salone
n. 2 punti luce e 4 prese di corrente nella biblioteca
n. 1 punto luce e 1 presa di corrente in tutti gli altri locali

Bar - E' previsto un banco di legno laccato con piano in linoleum, completo di vaschetta, colonnina per acqua e scaffali per bottiglie. E' prevista anche una presa di corrente per forza motrice.

RISTORANTE CON SALETTE RISERVATE = CUCINA E SERVIZI

In tutto conformi a quanto descritto per il 1° piano " soggiorno " salvo le seguenti particolarità :

Pavimenti, come nel soggiorno, ad eccezione della cucina e servizi, nei cui locali verranno eseguiti pavimenti con piastrelle greificate.

Serramenti in legno di abete alle porte di accesso - nei servizi porte foderate e finestre con vetri semplici. Sono previsti n. 2 passa-piatti fra la cucina e il disimpegno.

Verniciatura per il ristorante e salette riservate, come al soggiorno. Per la cucina e servizi con tinta a calce per le pareti e plafonature. Zoccolatura per cm. 125 a smalto. Due mani di tinta ad olio ai serramenti da porte e da finestra. Le pareti esterne saranno eseguite con tinteggiatura a intonaco tipo " terranova " strolato.

Impianti interni = CUCINA E' prevista una cucina a carbone per 80/100 persone a due focolai, con bollitore, forni e sottoforni, Sono previsti inoltre :

un lavandino per pentole e casseruole in lamiera zincata
un lavandino per stoviglie in lamiera smaltata
un lavandino per carni e verdure, pure in lamiera smaltata

completi di scolapiatti in legno di larice

UNA BISTECCHIERA con griglia per il pesce

una grattuggia ()
un macina caffè (con un moto riduttore elettrico)
un tritacarne ()

E' previsto un serbatoio di acqua calda di litri 300 (duecento).

Figure 31. The contract and data for the design. (Ref. Arkivi Qendror Teknik I Ndertimit)

Impianto sanitario costituito da :

- n. 2 vasi a sedile in maiolica porcellanata, con cassetta di alimentazione a zaino
- n. 2 lavabi in porcellana
- n. 1 batteria di due orinatoi a colonna, in lamiera smaltata.

completi di tubazioni per la distribuzione di acqua fredda. E' prevista la distribuzione di acqua calda ai :

- n. 2 lavabi
- ai lavandini pentole, casseruole, stoviglie

Impianto elettrico eseguito sottotraccia con fili entro tubi Bergmann, e costituito da :

- n. 4 punti luce e 8 prese di corrente nel ristorante
- n. 1 punto luce e 4 prese di corrente per ogni saletta riservata
- n. 2 punti luce e 2 prese di corrente per la cucina
- n. 1 punto luce e una presa di corrente negli altri locali
- n. 1 presa di corrente per la forza motrice nella cucina

A T R I O

Eseguito in conformità a quanto già descritto per il "soggiorno" con le seguenti particolarità :

colonnato é previsto un colonnato con colonne cilindriche in Patercemento e struttura portante interna in calcestruzzo per il sostegno del tetto a mezzo di architravi formanti larghi cassettoni a vista.

plafone in Patercemento liscio, con gola

verniciatura come al salone soggiorno

serramenti porte fodrinare all'esterno, come al soggiorno, alle finestre antini a vetri. Sono previsti due sportelli per il guardaroba.

impianto elettrico costituito da :

- n. 5 punti luce

S A L O N E T E A T R O

In tutto conforme a quanto già descritto per il primo piano del soggiorno, con le seguenti particolarità :

Pareti come al soggiorno - per i locali batterie sanitari, le pareti divisorie saranno a mezzaria

Serramenti porte d'ingresso in legno abete, a due volate, complete di robuste ferramenta per la manovra e chiusura, maniglie in anticorodal. Le porte di accesso al teatro, fodrinare in legno abete, a due volate, per tutta l'altezza, complete come sopra di robuste ferramenta e maniglie. Antiposti fodrinati con rivestimento in compensato, ad una volata. Finestre con antini a vetri e gelosie a ventola all'esterno.

Scale sono previste scale laterali, in larice o rovere, per accesso ai palchi, compreso il palco reale. Le scale sono complete di parapetto foderato e corrimano.

Impianto sanitario E' prevista :

Figure 32. The contract and data for the design. (Ref. Arkivi Qendror Teknik I Ndertimit)

una doppia batteria di vasi a sedile, una per gli uomini,
una per le signore, complete ognuna di :

- n. 2 vasi a sedile, in porcellana, con cassetta di alimentazione a zaino
- n. 2 lavabi in porcellana

completi di tubazioni per l'acqua fredda.

E' prevista una batteria di due orinatoi a colonna in lamiera smaltata

Impianto elettrico costituito da :

- n. 4 punti luce nel salone
- n. 2 punti luce per ogni batteria di sanitari
- n. 2 punti luce nel bar

Bar - E' previsto un banco di legno laccato con piano in linoleum, completo di vaschetta, colonnina per acqua e scaffali per bottiglie.

TEATRO

Fondazioni per terreno normale di fabbrica. Verrà eseguito uno scavo di fondazione di cm.50 di profondità e di larghezza sufficiente a ripartire uniformemente i carichi sul terreno. Lo scavo verrà quindi riempito con calcestruzzo magro.

Pavimenti Pavimento della platea - come al primo piano del soggiorno, ma con lieve pendenza.
Pavimento dei palchi su travetti in abete grezzo sarà eseguito il pavimento in listoni di larice corti.

Pavimento balconata in listoni lunghi di larice

Pareti come precedentemente descritto per il soggiorno

Plafonatura sarà piana ed eseguita in modo da ricavare una gola per la illuminazione del teatro con luce indiretta.

Tetto con capriate speciali e soprastante copertura come precedentemente descritto.

Attico come precedentemente descritto.

Serramenti sono previste : n. 6 porte in abete fodrate apribili all'esterno nella zona della platea.

Scale di accesso ai palchi e alla balconata, come precedentemente descritto per il " salone " .

Verniciatura come precedentemente descritto

Palcoscenico verrà eseguito sopra elevato di m.1,20 dal piano di platea con leggera pendenza verso la platea stessa. Pavimento in listoni di abete su travetti grezzi in abete . Ai lati del palcoscenico verranno ricavati due locali con divisori interni, da adibirsi a camerini degli artisti. Tra la platea e il palcoscenico il piano pavimento verrà ribassato onde ospitare l'orchestra. E' quindi previsto un parapetto in legno, con corrimano piatto e sagomato, nonché la pedana per il direttore d'orchestra e accesso da sotto al palcoscenico.

Impianto di illuminazione Nel teatro verrà eseguito, in parte con luci indirette e in parte con luci dirette. La luce indiretta verrà ricavata nella sagoma del plafone : le luci dirette sulle pareti.

Figure 33. The contract and data for the design. (Ref. Arkivi Qendror Teknik I Ndertimit)

E' prevista l'illuminazione della ribalta con riflettori posti sulla ribalta stessa e protetti da apposita maschera. Sono previste sei prese di corrente per illuminazione del palcoscenico e scenari.
Un punto luce ed una presa di corrente per ogni camerino.

PISCINA SCOPERTA

Verrà eseguito uno scavo atto a dare una profondità da m.1,20 a m.2,50 da una testata all'altra della piscina. La piscina verrà rivestita internamente sulle pareti con piastrelle di maiolica porcellanata. Saranno previsti scarichi per troppo pieno ad una delle testate della piscina stessa. Marciapiede per la larghezza di m.1,50 con piastrelle greifficate ruvide.

E' previsto inoltre un trampolino per il salto posto nella testata più profonda della piscina, per un salto massimo di m.3,= Sono anche previste scalette alla marinara per l'uscita dalla piscina. Il terreno circostante alla piscina verrà sistemato a spiaggia con canaletto lava sabbia.

I muri e il fondo della piscina verranno eseguiti con conglomerato cementizio reso impermeabile mediante cemento idrofugo. Sarà prevista, se necessaria, una pompa elettrica per l'immissione dell'acqua nella piscina, nonché lo scarico dal fondo per la pulizia.

PALESTRA

Fondazioni eseguite in conformità alle altre normali costruzioni.

Pavimento in listoni di larice

Pareti {
Tetto { come precedentemente descritto
Plafonatura {

Serramenti foderati, in abete, a due volate. Finestre a vasistas con vetri normali.

Camerini e batteria sanitaria della palestra con tramezze a mezzaria e anelli di tipo foderati ad una sola volata.

E' previsto un locale da adibirsi a deposito attrezzi, nonché una autorimessa per 3/4 macchine

Verniciatura con tinta a tempera i plafoni e le pareti interne. Due mani di tinta ad olio ai serramenti da porta e da finestra. Pareti esterne, come precedentemente descritto. Nelle docce e gabinetti, zoccolatura per cm.120 con piastrelle di maiolica porcellanata.

Impianto sanitario costituito da :

- n. 3 docce, complete di piatto, paiolo e soffione
- n. 1 vaso a sedile in porcellana, con cassetta di alimentazione in ghisa, tirante a guida, coperchio in faggio
- n. 2 lavabi in porcellana
- n. 1 batteria di tre orinatori a colonna, in lamiera smaltata

con tubazioni per acqua fredda e calda alle docce e lavabi, acqua fredda agli altri apparecchi.

Impianto elettrico costituito da :

- n. 3 punti luce nei servizi sanitari
- n. 4 punti luce negli spogliatoi
- n. 6 punti luce nella palestra
- n. 2 punti luce nel locale deposito attrezzi
- n. 3 punti luce nella autorimessa

Figure 34. The contract and data for the design. (Ref. Arkivi Qendror Teknik I Ndertimit)

CAMPO COPERTO PER TENNIS

Pavimento Verrà eseguito uno scavo generale di cm.30 e creato il pavimento mediante vespaio in pietrame, strato di pietrisco, marogna di carbone, polvere di mattone e sabbia sul campo. Il tutto perfettamente piano, pressato, rullato. Il campo sarà delimitato con stricte bianche.

Pareti eseguite in conformità a quanto descritto precedentemente. Sulle pareti di testata verranno applicati dei grigliati in legno, di tinta verde.

Tetto come precedentemente descritto e rialzato al centro, a gradoni, per pallonetti.

Plafonatura seguirà l'andamento a gradoni del tetto e verrà eseguita come precedentemente descritto.

Veranda di accesso a tetto piano su colonne.

Impianto elettrico con n. 8 appositi diffusori.

DUE CAMPI SCOPERTI PER TENNIS

Si eseguirà un sottofondo di pavimento in tutto conforme a quanto descritto per il campo coperto.

Si prevede una recinzione in rete metallica, robusta, per l'altezza di m.3 con paletti in larice.

Sono previsti dei cancelletti in legno larice per l'ingresso ai campi.

SERVIZI PER I CAMPI SPORTIVI

A lato del campo coperto verranno ricavati dei locali da adibirsi a spogliatoi, saletta, bar e servizi.

Il pavimento sarà eseguito in esagonette greificate su mazzetto di calcestruzzo e sottostante vespaio.

Pareti come precedentemente descritto - per la batteria sanitaria pareti divisorie a mezzaria.

Plafonatura ()
tetto ()
fondazioni ()
come precedentemente descritto per i servizi cucina

Serramenti antiporti in legno abete ad una sola volata, con vetro semplice per 1/3 - finestre a wasistas in legno abete con vetri semplici.

Impianto sanitario costituito da :

- n. 4 doccie
- n. 2 vasi e sedile, come i precedenti descritti per la palestra
- n. 2 lavabi in porcellana
- b. 2 orinatori a colonna in lamiera smaltata
- n. 2 prese di acqua per ogni campo, per innaffiare.

tubazioni per la distribuzione di acqua fredda.

Bar - Verrà eseguito un banco, come precedentemente descritto, ma di tipo semplice.

Impianto elettrico verrà eseguito :

un punto luce per ogni locale

fra il bar e la saletta di ritrovo verrà eseguito un passa-piatti.

Figure 35. The contract and data for the design. (Ref. Arkivi Qendror Teknik I Ndertimit)

GIARDINO

In conformità a quanto indicato in pianta, si provvederà alla formazione di viali, aiuole, nel modo seguente:

Viali con massicciata di pietrisco e soprastante ricarica di brecciolino o ghiaietto.

Aiuole leggermente rilevate, formate in terra vegetale, pronte alla semina di erbe e fiori e piantaggioni, cui provvederà codesto On. Ministero.

La disposizione, come risulta dal sopracitato disegno, ha come motivo centrale una fontana in cemento, con getto circolare, l'acqua di scarico della quale sarà convogliata nella piscina.

Verrà eseguita una pista per il ballo all'aperto.

PORTICATO

Verrà eseguito un porticato, come indicato in disegno, contornante la piscina, l'aiuola con fontana. Sarà eseguito con colonne cilindriche in Patercemento, cave, gettate in calcestruzzo e tetto piano in Patercemento.

Plafonatura del porticato, piana, in Patercemento intonacato.

Pavimento con cemento bocciardato, rigato, a riquadri.

FOGNATURA

Per la parte compresa nella costruzione Pater, compresi i collegamenti delle varie ale dei fabbricati, verrà eseguito una rete di fognatura con cunicoli, sifoni, e pozzetti di ispezione.

IMPIANTO RISCALDAMENTO

E' previsto l'impianto di riscaldamento ad aria calda, nei seguenti locali:

soggiorno - direzione - bar - salone - ristorante - salette riservate - biblioteca - sale gioco - sale lettura - uffici - camera salotto - saletta atrio - salone - saletta reale - teatro.

TRASPORTO a piè d'opera in Tirana. Contiamo sull'appoggio di codesto On. Ministero onde ottenere tutte le possibili facilitazioni.

Il prezzo a forfait per una costruzione eseguita come sopra descritto è di

L. 3.650.000.- (tremilioni seicetocinquantamila)

escluso: raccordi degli impianti idrici, fognatura, elettrici, dazi, dogane, nonché l'eventuale livellazione del terreno, scavi e riporti occorrenti.

La consegna del circolo e del teatro sarà effettuata entro 120 giorni lavorativi a partire dalla regolare consegna del terreno. Le altre opere a completamento quali, : tennis, piscina, sistemazione giardino, ecc. saranno consegnate dopo 60 giorni dalla consegna del circolo e teatro.

Permessi tutti occorrenti verranno forniti da codesto On. Ministero.

La costruzione del Circolo Italo Albanese, come da progetto disegno n. 3629, essendo eseguita secondo il nostro sistema brevetti PATER, lascia a noi, la completa ed assoluta responsabilità della esecuzione di tutte le opere, nessuna esclusa, costituenti la costruzione stessa.

Figure 36. The contract and data for the design. (Ref. Arkivi Qendror Teknik I Ndertimit)

PATER

COSTRUZIONI EDILI SPECIALI

MILANO

Resta inteso che tutti i lavori, nessuno escluso, saranno eseguiti a perfetta regola d'arte. A lavori completamente ultimati, codesto On. Ministero potrà accertarsi, a consegna effettuata, mediante visita di collaudo, che tutte le opere siano state eseguite secondo la nostra descrizione.

Figure 37. The contract and data for the design. (Ref. Arkivi Qendror Teknik I Ndertimit)

ARREDAAMENTO

I mobili saranno eseguiti in legno stagionato, laccati alla cellulosa.
Le imbottiture, la dove indicate, verranno ricoperte con stoffa in canape a disegni e colori moderni, intonati all'ambiente.

Sono previsti apparecchi elettrici per ogni punto luce, a diffusore, o plafoniera, con globi opalescenti.

CIRCOLO

piano terreno - Locale portiere

n. 1 tavolo
n. 4 sedie
n. 1 armadio
n. 1 divanetto

locale guardaroba

n. 1 bancone
n. 2 casellari con 50 caselle
ognuno ad alveare

Soggiorno

n.5 gruppi ognuno costituito da:

n. 1 divanetto imbottito
n. 2 poltrone imbottite
n. 1 tavolino
n. 2 piccole cassapanche

Direzione

n. 1 scrivania
n. 2 poltroncine
n. 2 sedie
n. 1 armadio a libreria
n. 1 étagèr
n. 1 tavolinetto

Bar

oltre al bancone con scaffale, portabottiglie, già precedentemente descritto, è prevista la fornitura di :

n. 4 sgabelli alti
n. 1 divanetto
n. 1 tavolino
n. 2 poltroncine

Salone

n. 6 gruppi costituiti ognuno da :

n. 1 divano
n. 2 poltroncine
n. 1 tavolino

n.12 sedie ,complessive

n. 4 tavolinetti d'angolo portavasi.

Salone ristorante

n.24 tavolini quadri a 4 posti

Figure 38. Furniture report. (Ref. Arkivi Qendror Teknik I Ndertimit)

per complessivi n.100 posti

- n. 100 sedie in legno
- n. 1 mobile per servizio
- n. 1 tavolinetto per servizio
- n. 1 tavolinetto a ruote per antipasto

Piccola sala riservata

- n. 1 tavolino quadro
- n. 2 tavolinetti di allungamento
- n. 8 sedie imbottite
- n. 1 tavolino da servizio
- n. 2 tavolinetti d'angolo portafiori

Grande sala riservata

- n. 1 tavolo grande
- n. 1 tavolino per servizio
- n.12 sedie imbottite
- n. 2 tavolinetti portafiori

Ricevitoria

- n. 1 tavolo
- n. 1 armadio
- n. 2 sedie

Dispensa

- n. 2 grandi scaffali a muro a casellario
- n. 1 tavolo pesante
- n. 2 sedie
- n. 1 sedia a scala

Servizio

- n. 1 tavolo lungo
- n. 1 armadio per stoviglie

Primo piano

6 locali uso ufficio = ognuno arredato con :

- n. 1 scrivania
- n. 1 poltroncina
- n. 2 sedie
- n. 1 scaffale a libreria (ripiani)
- n. 1 tavolinetto

Piccola sala di lettura

- n. 2 divani imbottiti
- n. 2 poltroncine imbottite
- n. 2 tavolinetti

Grande sala di lettura

- n. 1 tavolo lungo
- n. 8 sedie
- n/ 2 divani
- nn. 2 poltroncine
- n. 1 scaffale a ripiani

Biblioteca

- n. 1 tavolo lungo
- n.10 sedie
- n. 3 scaffali a libreria
- n. 1 divano
- n. 2 poltroncine
- n. 3 tavolinetti

Figure 39. Furniture report. (Ref. Arkivi Qendror Teknik I Ndertimit)

<u>Piccola sala da gioco</u>	n. 1 tavolo da gioco n. 4 sedie n. 2 poltroncine
<u>Grande sala da gioco</u>	n. 4 tavolini da gioco n. 16 sedie n. 2 poltroncine
<u>altrs saletta</u>	n. 1 divano n. 1 tavolinetto n. 2 poltroncine
<u>sala bigliardi</u>	n. 3 bigliardi, dei quali due a stecca n. 2 rastrelliere porta stecche n. 2 divanetti n. 2 tavolini n. 2 poltroncine
<u>camera salotto</u>	n. 1 divano letto con mobiletto n. 1 tavolino n. 1 poltroncina n. 1 sedia n. 1 armadio
<u>Soggiorno</u>	n. 1 divano n. 1 tavolo n. 2 poltroncine
<u>Atrio</u>	n. 8 divani n. 3 poltrone
<u>Salone</u>	n. 4 divani n. 6 sgabelli alti per bar
<u>Saletta reale</u>	n. 1 divano n. 1 specchiera con porta-fiori n. 1 poltrona n. 1 divanetto
<u>Guardaroba</u>	n. 1 grande armadio con casellario cel- lulare
<u>TEATRO</u>	n. 500 posti di platea con poltroncine, delle quali n. 150 circa imbottite (primi posti) le restanti in legno - tutte con sedile ri- baltabile n. 150 posti a sgabello in palchetti n. 50 posti a sgabello in palchi di fondo n. 100 posti di balconata con gruppi di poltroncine ribaltabili.
<p>Nei palchi di fondo é previsto un antipalco arredato con divanetto e specchiera.</p>	
<p><u>PALCO REALE</u></p>	
<p>n. 1 poltrona centrale - imbottita n. 2 poltroncine laterali - imbottite-</p>	

Figure 40. Furniture report. (Ref. Arkivi Qendror Teknik I Ndertimit)

n. 2 panchette imbottite
n. 2 fiorere con specchiera

Nell'antipalco; n. 2 divani e due specchiere.

Saletta e veranda campi tennis

Saletta

n. 1 divano
n. 1 tavolo
n. 2 poltroncine

Veranda

n. 6 poltroncine
n. 1 tavolo

Spogliatoi signore

n. 1 casellario con n. 21 armadietti su tre piani, ad antelli forati
n. 1 panca con appendi abiti
n. 1 tavolinetto

Spogliatoi uomini

in tutto conformi a quelli delle signore

Piscina

n. 6 ombrelli parasole con relativo tavolinetto
n. 24 sedie in tela
n. 8 panche in legno

Palestra

Attrezzi: un paio di anelli
cinque paia di appoggi a mensola di legno
un'asse di allungamento
un'asta per il salto
una sbarra graduabile
un canottaggio da camera
un cavallo
dieci paia di clave
due paia di estensori
quattro funi per salita liscia
una fune per salita a nodi
una fune per tiro
quattro giavellotti
una parallela graduabile
due pedane a salto
tre pertiche per salto
due pedane per salto con quattro ritmi
una spalliera svedese
due paia guanti per boxe
un tiro all'arco
due tamburelli
una altalena
un gioco dei birilli
un gioco bocce
un gioco cerchietti
un ping-pong

n. 6 panche in legno

Campi da tennis

tre reti con relativi pali e creamigliera

Figure 41. Furniture report. (Ref. Arkivi Qendror Teknik I Ndertimit)

Condizioni Generali di Vendita

1. - Le ordinazioni sono assunte solo se confermate ed accettate per iscritto dal Committente in riferimento al preventivo sottoposto.
2. - Gli impegni di consegna s'intendono, sempre, salvo casi imprevisti.
3. - La merce viaggia a tutto rischio del Committente, anche se venduta, eventualmente, franco destino.
Il Venditore provvederà all'assicurazione dei materiali viaggianti e delle costruzioni in corso di montaggio, sino alla consegna, con rivalsa dei premi relativi a carico del Committente e fatturati al costo.
4. - Non potrà darsi luogo ad alcuna modifica al progetto accettato, senza preventivo ordine scritto dalla Direzione di Milano, la quale, ed essa sola, provvederà ad impartire le opportune disposizioni al personale in luogo.
5. - Sono a carico del Committente tutte le opere murarie per fondazioni ed eventuali occorrenti, salvo contrari accordi.
6. - Spetta al Committente di esperire le eventuali pratiche occorrenti presso le Autorità in ottemperanza alle vigenti Leggi.
7. - Immediatamente dopo l'ultimazione dei lavori il Committente dovrà prendere in consegna la costruzione mediante firma dell'apposito modulo presentato dal montatore. In difetto, avrà valore di consegna la semplice comunicazione di ultimazione dei lavori a mezzo di lettera raccomandata, salvo al Venditore il diritto di effettuare la consegna nelle forme di Legge, nel qual caso le spese relative saranno a carico del Committente.
8. - Il Venditore si riserva il diritto di applicare il patto di riservato dominio.
9. - Dazi, tasse, imposte inerenti e dipendenti, presenti e future, sono a carico del Committente.
10. - Il luogo di pagamento, anche se convenuto a mezzo di tratte o effetti cambiari, è sempre esclusivamente la Sede della "PATER", - Costruzioni Edili Speciali, ove le parti eleggono domicilio legale anche agli effetti del Foro competente. L'accettazione di pagamento a mezzo di tratte o di effetti e l'eventuale loro rinnovazione, non costituisce in nessun caso novazione del debito principale.
11. - Premesso quanto sopra detto per la competenza del Foro di Milano a giudicare e la natura commerciale del contratto, in caso di controversia le parti si sottoporrono al giudizio di un arbitro amichevole compositore, da scegliersi su designazione della "PATER", - Costruzioni Edili Speciali, fra gli Ingegneri iscritti come arbitri presso il Tribunale di Milano. Il giudizio dell'arbitro sarà esclusivo ed inappellabile.

Le eventuali spese di registrazione della presente ordinazione ed ogni altro onere conseguente e inerente si riconoscono, comunque, a carico del Committente.

Alla presente ordinazione, firmata dalle parti e da valere quale regolare contratto, si allegano, firmati dal Committente e dal Venditore, formandone parte integrante:

N. _____ copie disegni N. _____

N. 1 descrizione delle opere di N. _____ pagine.

Milano, li 9 sett 1938 xvi

IL COMMITTENTE

"PATER"
COSTRUZIONI EDILI SPECIALI

Figure 42. General sale conditions. (Ref. Arkivi Qendror Teknik I Ndertimit)

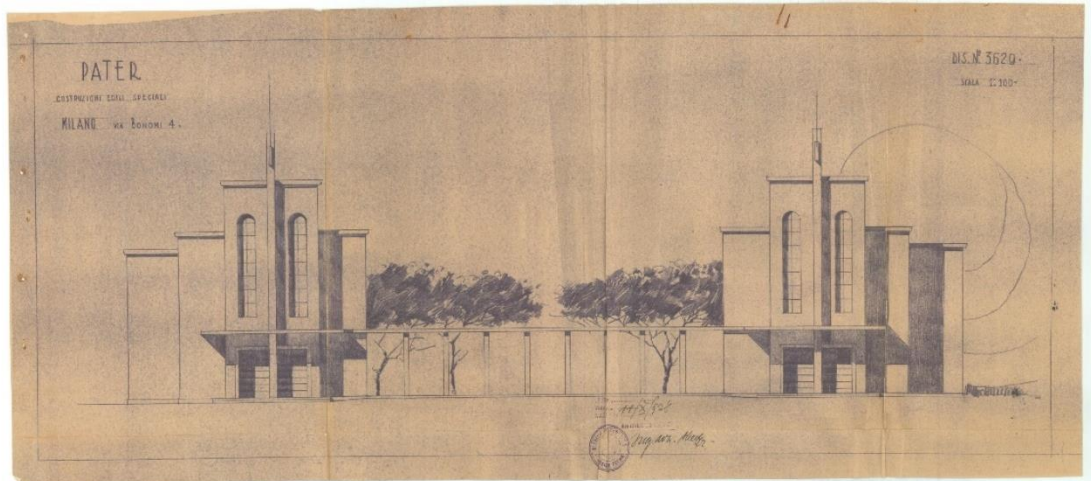


Figure 43. Elevation (Ref. Arkivi Qendror Teknik I Ndertimit)

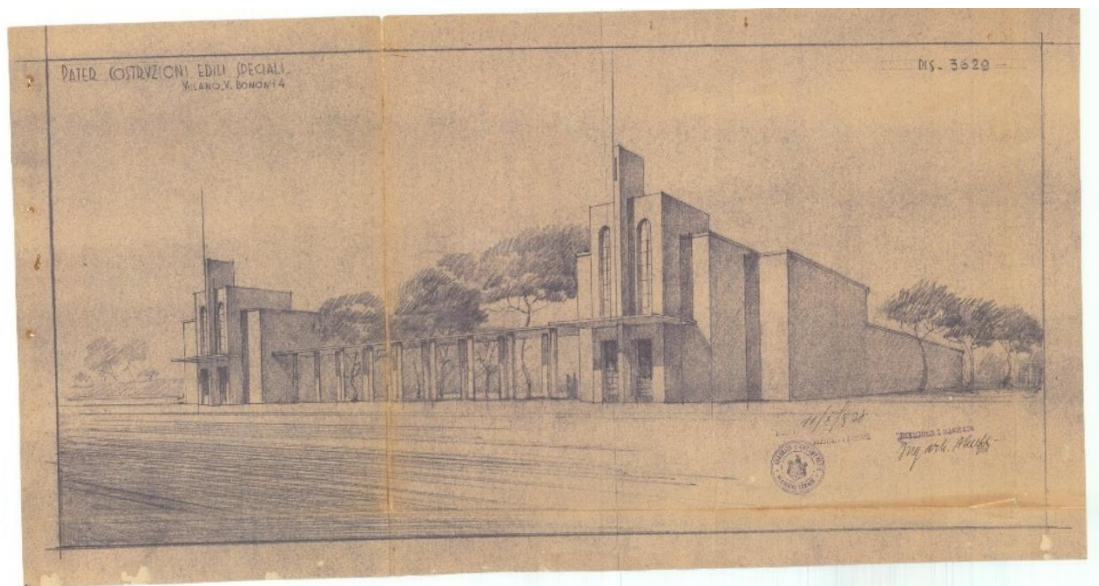


Figure 44. Perspective (Ref. Arkivi Qendror Teknik I Ndertimit)

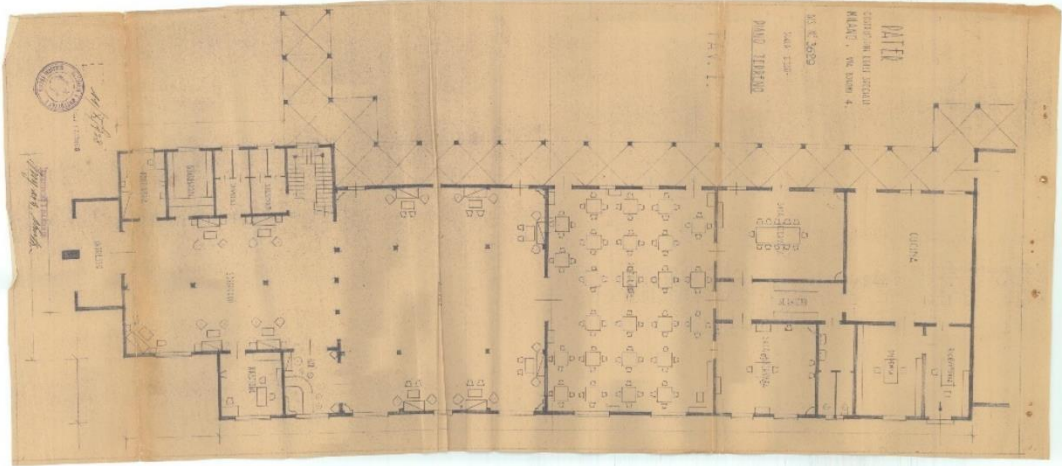


Figure 45. Ground Floor plan. (Ref. Arkivi Qendror Teknik I Ndertimit)

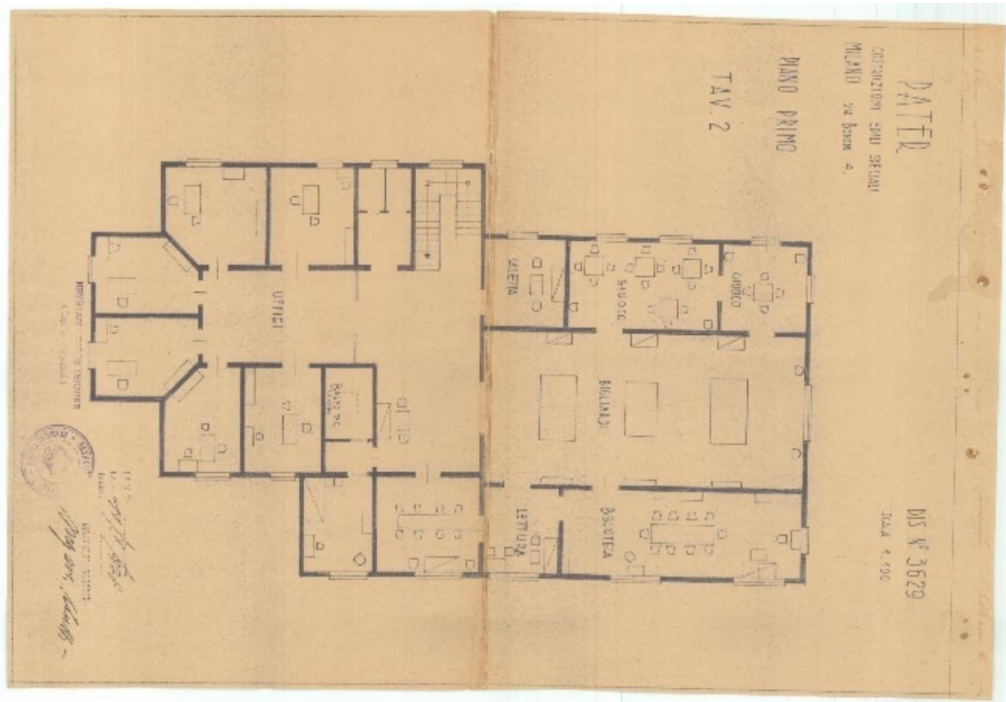


Figure 46. First Floor plan. (Ref. Arkivi Qendror Teknik I Ndertimit)

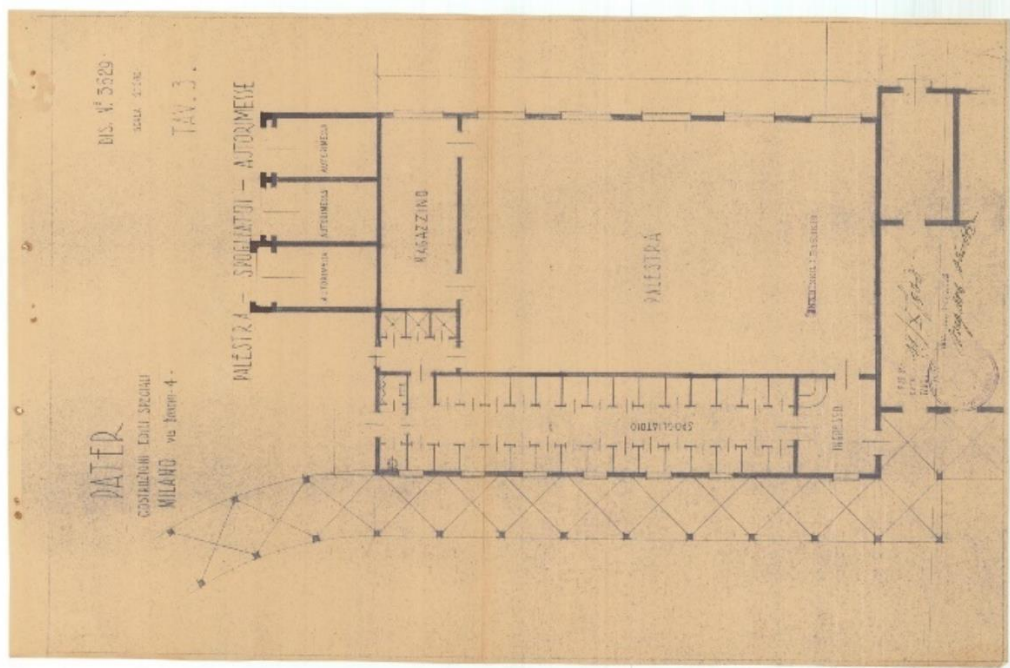


Figure 47. Gym plan. (Ref. Arkivi Qendror Teknik I Ndertimit)

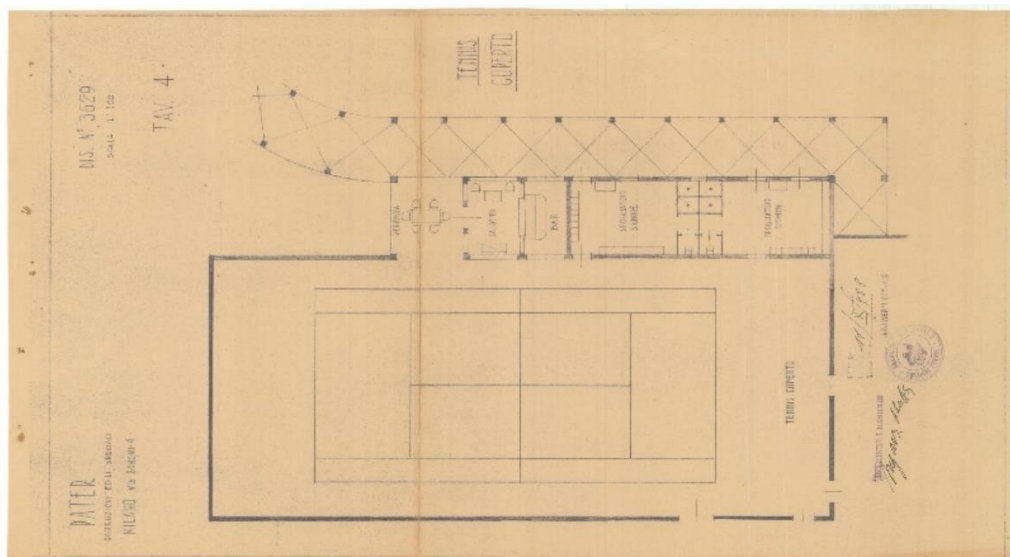


Figure 48. Tennis Court plan. (Ref. Arkivi Qendror Teknik I Ndertimit)

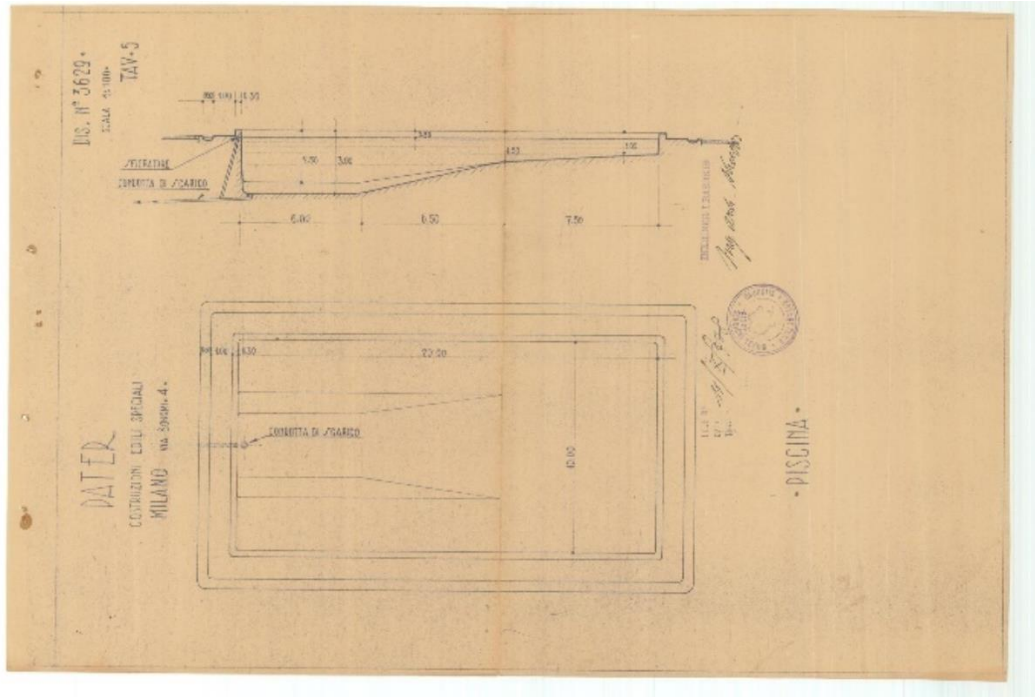


Figure 49. Pool plan. (Ref. Arkivi Qendror Teknik I Ndertimit)

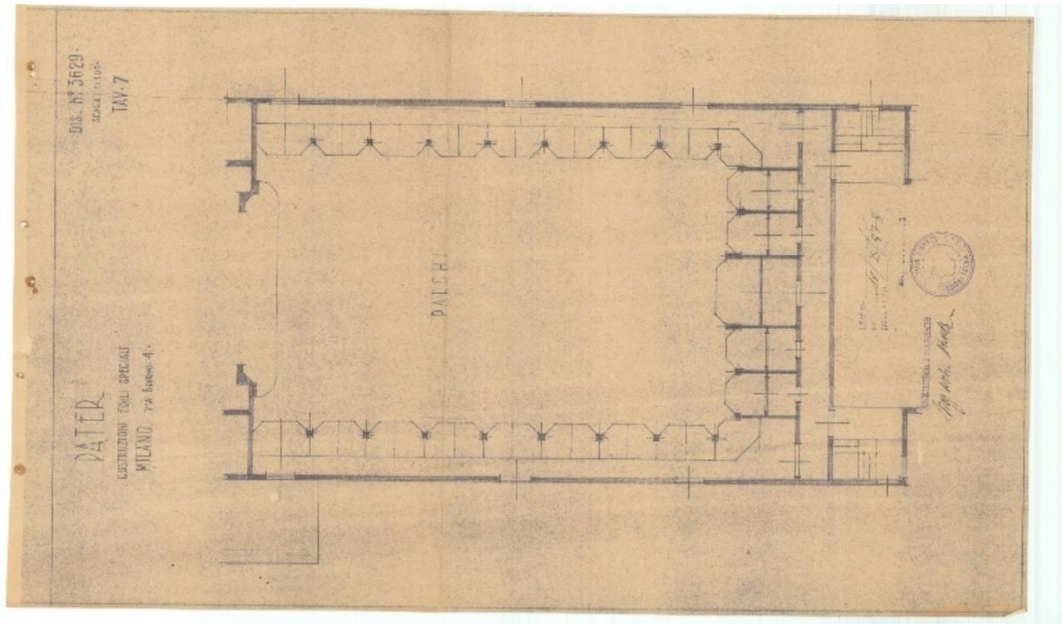


Figure 50. Platform plan. (Ref. Arkivi Qendror Teknik I Ndertimit)

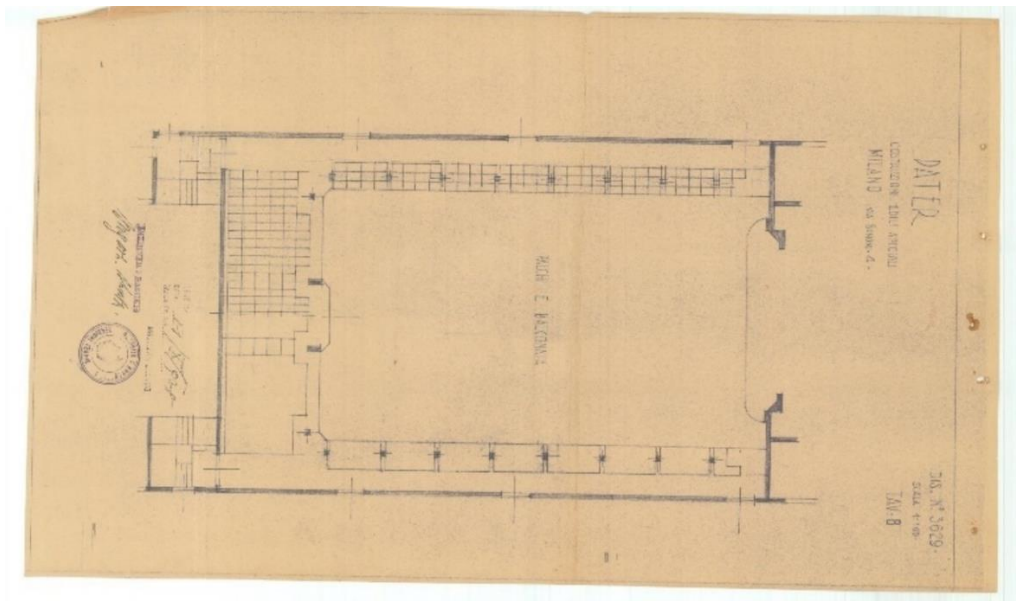


Figure 51. Platform and balconies. (Ref. Arkivi Qendror Teknik I Ndertimit)



Figure 52. Photo taken in 18.09.2018 (CENTRO STUDI GIORGIO MURATORE, n.d.)



Figure 53. Photo taken in 18.09.2018 (CENTRO STUDI GIORGIO MURATORE, n.d.)

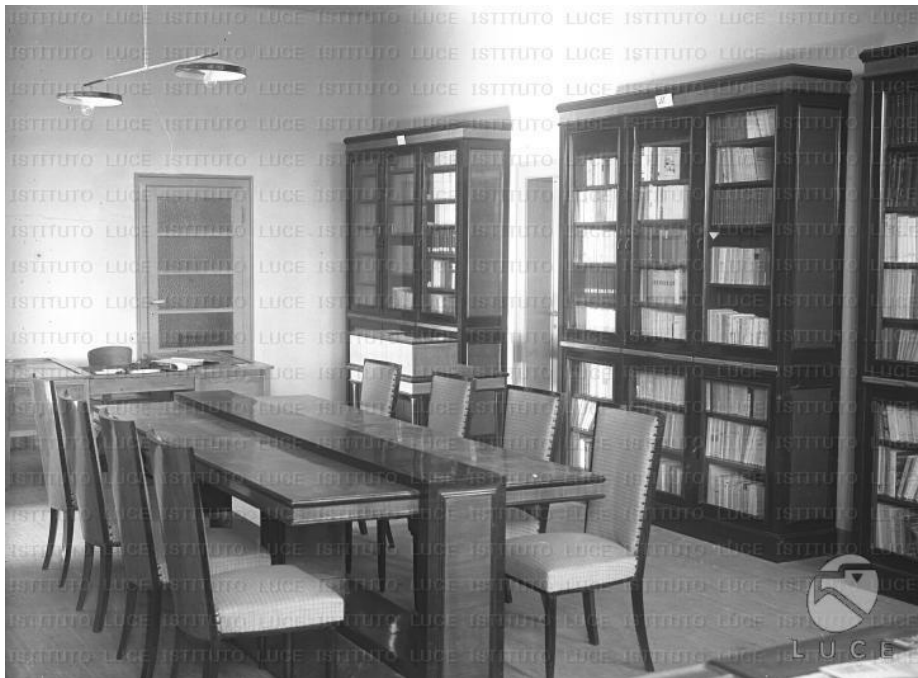


Figure 54. Photo of the library. (CINECITTA, n.d.)



Figure 55. Ticket office. (CINECITTA, n.d.)



Figure 56. Two connected halls. (CINECITTA, n.d.)



Figure 57. One of the living rooms. (CINECITTA, n.d.)



Figure 58. Photo of the bar. (CINECITTA, n.d.)



Figure 59. Photo of the stairs. (CINECITTA, n.d.)



Figure 60. Performing hall. (CINECITTA, n.d.)



Figure 61. Photo of the corridor. (CINECITTA, n.d.)



Figure 62. Photo that shows how the two buildings were connected. (CINECITTA, n.d.)



Figure 63. Photo from the Inauguration. (CINECITTA, n.d.)

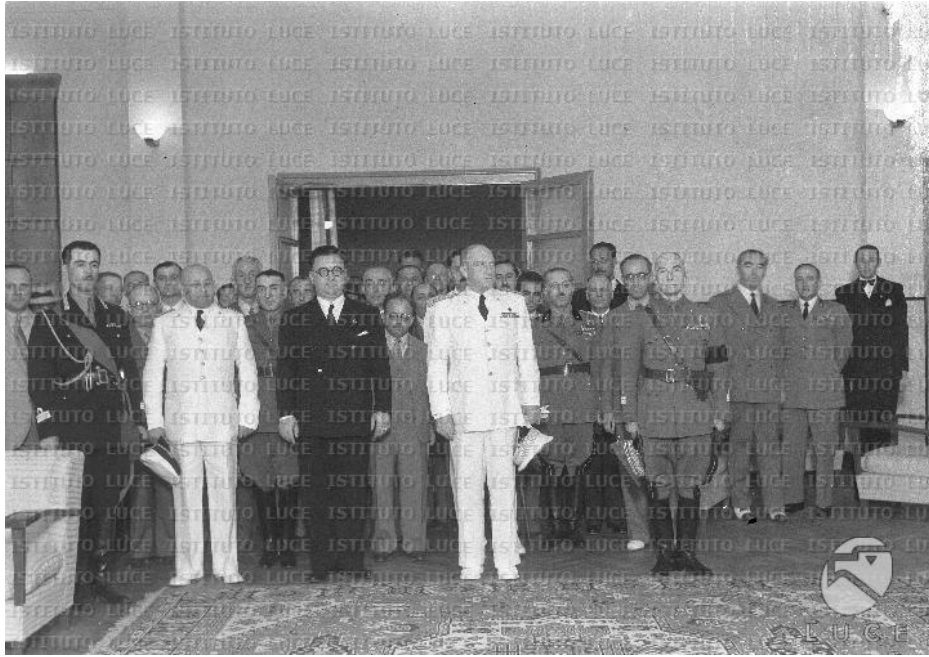


Figure 64. Photo from the Inauguration. (CINECITTA, n.d.)