

DICTIONARY OF TRADITIONAL ARCHITECTURE OF SHKODRA

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THE DEGREE OF MASTER OF SCIENCE
IN
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Approval sheet of the Thesis

This is to certify that we have read this thesis entitled “**Dictionary of Traditional Architecture of Shkodra**” and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Science.

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ABSTRACT

DICTIONARY OF TRADITIONAL ARCHITECTURE OF SHKODRA

Shimaj, Nafije

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For generations, native speakers of our language have done an outstanding job of collecting and disseminating people's words and expressions. The Albanian language is rich in words and expressions that are still preserved by the people which remain unwritten. The problem comes in the absence of an accurate publication of the terms of construction and traditional architecture of Albania. The need to build a genuine vocabulary on traditional architecture stands. The words related to traditional architecture are spread in different regions of Albania which have a historical past and still preserve cultural values as cities. The goal of this master thesis is to collect the words that represent the traditional architecture of Shkodra, words related to materials, construction methods, exterior and interior elements, etc. A mixed research method is used, secondary data collection and interviewing, taking resources such as magazines, articles, books, archival research, and interviews are conducted in conversation with residents/workers of traditional houses. Until now about 106 words related to traditional architecture are found only from secondary data collection and 37 words with explanations collected from the interviews, some of them are supported by sketches and illustrations. All the found words will serve to form a dictionary that represents the traditional architecture of Shkodra.

Keywords: *traditional architecture, vocabulary, native speakers, Albanian language, construction methods, generations.*

ABSTRAKT

FJALORI I ARKITEKTURES TRADICIONALE SHKODRANE

Shimaj, Nafije

Master Shkencor, Departamenti i Arkitektures

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Për breza, folësit vendas të gjuhës sonë kanë bërë një punë të jashtëzakonshme në mbledhjen dhe shpërndarjen e fjalëve dhe shprehjeve të njerëzve. Gjuha shqipe është e pasur me fjalë e shprehje që janë ruajtur ende nga populli të cilat mbeten të pashkruara. Problemi vjen në mungesë të një publikimi të saktë të termave të ndërtimit dhe arkitekturës tradicionale të Shqipërisë. Nevoja për të ndërtuar një fjalor të mirëfilltë mbi arkitekturën tradicionale qëndron. Fjalët që lidhen me arkitekturën tradicionale janë përhapur në treva të ndryshme të Shqipërisë të cilat kanë një të kaluar historike dhe ende ruajnë vlerat kulturore si qytete. Qëllimi i kësaj teme masteri është të mbledhë fjalët që përfaqësojnë arkitekturën tradicionale shkodrane, fjalë që lidhen me materialet, metodat e ndërtimit, elementët e jashtëm dhe të brendshëm, etj. Përdoret një metodë e përzier kërkimi, mbledhja e të dhënave dytësore dhe intervistimi, duke marrë burime si revista, artikuj, libra, kërkime arkivore dhe intervista që kryhen në bisedim me banorët/punëtorët e shtëpive tradicionale. Deri më tani rreth 106 fjalë që lidhen me arkitekturën tradicionale janë gjetur vetëm nga mbledhja e të dhënave dytësore dhe 37 fjalë me shpjegime të mbledhura nga intervistat, disa prej tyre janë të mbështetura me skica dhe ilustrime. Të gjitha fjalët e gjetura do të shërbejnë për të formuar një fjalor që përfaqëson arkitekturën tradicionale shkodrane.

Fjalët kyçe: arkitektura tradicionale, fjalori, folësit amtare, gjuha shqipe, metodat e ndërtimit, brezat.

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TABLE OF CONTENTS

ABSTRACT.....	iii
ABSTRAKT.....	iv
ACKNOWLEDGEMENTS	v
CHAPTER 1	1
INTRODUCTION	1
1.1 The need for a traditional dictionary(Problem Statement)	1
1.2 Creating a dictionary of traditional architecture(Thesis Objective)	1
1.3 Process (Scope of works).....	2
1.4 Organization of the thesis.....	2
CHAPTER 2	3
LITERATURE REVIEW.....	3
2.1 Introduction	3
2.2 Guide for collecting words and expressions of the Albanian language.....	3
2.2.1. The methods to be used	3
2.2.2 The main areas for collecting popular words and expressions.....	4
2.2.3 How to record popular words and expressions	6
CHAPTER 3	7
METHODOLOGY	7
CHAPTER 4	9
RESULTS AND DISCUSSIONS	9
CHAPTER 5	56

CONCLUSIONS.....	56
5.1 Conclusions.....	56
5.2 Recommendations for future research	56

CHAPTER 1

INTRODUCTION

1.1 The need for a traditional dictionary (Problem Statement)

The Albanian language is rich in words and expressions preserved by the folk over the years from one generation to another. Our duty as people of this community is to recognize and find these words. If we don't undertake action and contribute to finding the unwritten words/ terms related to the traditional architecture, they will be forgotten until they disappear entirely, even from the folk. Until now, the Albanian language does not have a properly completed publication of a dictionary of traditional architecture or architecture in general, which lets me understand the need for the existence of a more unified professional terminology. Furthermore, architects need to increase the recognition of cultural heritage.

1.2 Creating a dictionary of traditional architecture (Thesis Objective)

The main objective of this thesis is to collect and document the terms that represent architecture as a science in itself. Five cities have been selected for the search for traditional architecture terms. The work in this thesis consists of collecting the existing vocabulary, and the new terms found through research methods to create a dictionary of the conventional architecture of Shkodra. The objective of the work is to write an illustrated dictionary explaining the terms and supporting them with black and white sketches.

1.3 Process (Scope of works)

In the working process, is searched for the resources, selected the needed resources representing the information for the city of Shkodra, collected the data, wrote and documented the findings, interviewed people, and recorded every interview for further processes. Information about the way and steps to follow in tracing and collecting new words is given. Is followed by a guide that consists of steps and methods of word collection in the Albanian language.

1.4 Organization of the thesis

This thesis is divided in 5 chapters. The organization is done as follows:

In Chapter 1, the problem statement, thesis objective, and scope of work are presented. Chapter 2, includes the literature review..... Chapter 3, consists of the methodology followed in this study..... In Chapter 4, the experimental results In Chapter 5, conclusions and recommendations for further research are stated.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

The first dictionary of architecture to be published in 1964 was an Albanian-Russian-French dictionary; it's a standard dictionary that does not contain sketches or illustrations related to the words. In 1979 History of Albanian Architecture was published, and various architectural phrases and terminologies from various times are presented and illustrated here. In 2018 the Terminological Dictionary for Architecture from Vera Bushati was published. Architects published in multiple publications before the 1990s, including magazines such as "*Shqiptarja e Re*", "*Ndertuesi*," etc. Meanwhile, the study of traditional architecture, cultural aspects associated with it, and historical finds of significant villages are part of the publications of 1970 such as "*Ethnography*", "*Monuments*", "*Iliria magazines*", etc. The possibility of completing the vocabulary of traditional architecture is related to the cities of Albania; different areas have different and similar terminology at the same time [1].

2.2 Guide for collecting words and expressions of the Albanian language

The two main resources for collecting words and terms of traditional architecture are "*Revistat Monumentet 1971-2017*" (the Monuments Magazines) and "*Udhezues per mbledhjen e fjaleve dhe te shprehjeve te gjuhes shqipe, 1989*" (Guide for collecting words and expressions of the Albanian language). Monumentet magazines contain articles from different years where they talk about different cities of Albania, mainly the focus of this thesis is on the city of Shkodra and the publications related to it. The informations about the city of Shkodra are general but are mainly collected the ones related to traditional dwellings and their interior/ exterior elements. The book Guide for collecting words and expressions of the Albanian language contains a guide to follow for collecting the words and expressions of the Albanian language; it highlights

the importance of the conversation with the interviewer, some criteria that must be met, the phraseology that must be tracked, main areas for collecting popular words and expressions, and the way they are recorded and documented. The collector must observe the lively discourse of the people every day and use all the roles and opportunities to collect the lexical and phraseological subject. The interviewer must be local, to represent his province, and must be good at speaking and expressing himself. Also, the interviewer can be of all ages and two genders [2].

2.2.1. Two methods to be used

The methods to be used in collecting new terms are two. The free conversation is for the interviewer to speak freely and the method of questions and answers is used to collect the names of the concrete lexicon such as items, tools, etc. It is crucial that words with new lexical values must have been heard directly from the people and be accurate. Important is also if possible to collect words in areas with the Albanian population outside the borders of the Republic of Albania. The collecting of words is separated into words that must be collected and words not to be collected. Firstly what must be collected are the words that mark new notions or bring special cultural nuances. For the words, must collect all the words and expressions that are not found in the dictionary of the Albanian language 1980-1984, and all word-formation variants in the dictionary that do not have their synonymous responsibilities. Words that have profound phonetic changes, with large changes in phonetic composition must be collected, also borrowings that have a narrow dialectal and provincial character. Secondly not to be collected are words and expressions found in today's dictionary of the Albanian language, phonetic dialectal or regional variants of words that do not have profound changes in phonetic composition. Morphological variants of words that in popular speech appear in different grammatical genres or in the plural number. Different temporal and personal forms of verbs, which differ from the verbal forms accepted as the norm. Words that are not heard directly from the people should not be collected. About the meanings is allowed to collect every word with meanings, meaning nuances that are not reflected in the dictionary of the Albanian language, to note the concrete and first meanings. Derived meanings: They usually come out spontaneously in free conversation. Figurative meanings: Arise through comparison or another linguistic figure, usually gathered together with the first meanings of words.

They also have an emotional coloring that is used in special discourse situations such as mocking, joking, contemptuous, caressing, etc. Figurative uses: Used consistently or are random creations. Emotional nuances: The expression of feelings and the attitude of the speaker. Discovery of abstract meanings: It is done by knowing deeply the lexicon of Albanian. For Phraseology: Must collect every word with meanings, meaning nuances that are not reflected in the dictionary of the Albanian language. Numerous marking and expressive-emotional values. Phraseological units: Phrases that have long been used in figurative meanings have historically been rigid in construction and have been unified in meaning. Some of the phraseologies have more than one meaning [2].

2.2.2 The main areas for collecting popular words and expressions

The main fields for the collection of Albanian lexicon and phraseology are the material and spiritual world. The material world: The totality of living beings, objects, or phenomena that surround us. The spiritual world: It has to do with the inner world of man, with his mental activity, feelings, emotions, impressions, imaginations, etc. The collector should also provide the full explanation of the meaning and accompany it with sufficient examples (2-3) and additional notes on the situations of the lecture when the word is used (eg in cases of holidays, joys, sorrows, etc.) The collection of abstract lexicon will be directed in the first place in the tracing of all words and expressions that have to do with human life, work, and activity. Must also collect the words that are the characteristics in the oral creativity of our people that mark customs or habits as well as a special element of life and culture of other peoples. The words that signify notions of superstitions should be explained how they were born and in what case they acted. For congratulations, it is important to know on what occasion they are made, and for curses, it should be said why they are made, who does it to whom. In the lexico-grammatical and lexico-semantic plane, all unknown abstract nouns that are formed by the suffixes- as, -I, - (e) ri should be traced. Unknown verbal nouns formed with the suffixes -im, -je, etc. Verbs of different types, adjectives, interjections, pronouns, sufficient examples should be set to clarify the function of these parts [2].

2.2.3 How to record popular words and expressions

Words must be gathered in any environment to be noted in the notebook immediately as the interlocutor hears them. The sentences containing the terms of the expressions worth collecting must be complete. Underline the words or phrases that seem most interesting in each sentence and ask more about them. From the beginning, the interview must be recorded with a recording device [2].

CHAPTER 3

METHODOLOGY

The methodology used in this master thesis consists of a mixed research method divided into three phases. In the first phase is used the secondary data collection method, which consists of finding the already existing sources which have been published before by someone else. Firstly, are found the needed resources to collect the data, such as the book *“Udhezues per mbledhjen e fjaleve dhe te shprehjeve te gjuhes shqipe”*, after reading the whole book are selected the most important information and used it as a guide for helping in collecting the words.

Another important resource was *“Revista Monumente 1971-2017”*, published in different years they have materials related to the traditional architecture of some of the cities of Albania. Overall there are 20 articles that contain information only related to the city of Shkodra, 18 of them have words related to traditional architecture. After reading all the resources, are identified 106 words related to architecture, techniques, and building materials, such as descriptive adjectives, nouns, etc.

The second phase consists of interviews. A structured interview was prepared with questions to be addressed to the interviewee. The interview contains questions first to know the interviewee, questions such as the name/surname, age, and profession. Secondly to be asked if he/she was born, raised, or lived in a traditional house. Regarding the building informations, were prepared questions such as the age of the building, the function, the number of floors, the functions on each floor, the elements such as doors, windows, interior furniture, ceiling, etc. Other questions are related to the exterior of the house, and its elements outside such as the roof, and stairs, facade elements, about who worked them and build them.

Three traditional houses in Shkodra are identified, the house of Pasko Vasa, the house of Oso Kuka (now a museum), and the house of Ëngjell Çeka (Suma), the last two houses are historical heritage first category, preserved by the state. After selecting these tree houses, each of them is visited more than once and interviewed the people that lived or worked there. From the interviews are collected 37 words with

explanations, some of them have sketches and photos to represent them taken from the houses visited. Each graphical material has names and explanations.

In the third phase was prepared an online questionnaire for the students of the architecture department of Epoka University. The questionnaire was sent to 300 students and only 40 of them responded. The structure of the questionnaire consisted of the traditional words of Shkodra, Kruja, Korça and Berati including words found by other colleagues. A total of 160 words were divided into 5 groups, the students had to write how many of these words they knew. After collecting the student's answers the results of the questionnaire were calculated.

CHAPTER 4

RESULTS AND DISCUSSIONS

The articles “*Revista Monumente*” identified 20 publications with informations about Shkodra; in 18 of the publications are found new and existing words in the lexicon of the Albanian language. Are extracted 106 words/terms from the articles; some of them have repeated traditional words encountered in various texts. The words are all related to objects, buildings, construction, descriptions, and functions associated with the traditional buildings of Shkodra; these words are names, adjectives, verbs, as shown in figure 1. They were only used by the people of Shkodra and represent the cultural richness in that city. Few words may have similarities or be the same as words used in the traditional architecture of other cities in Albania. The visits to the traditional houses resulted in collecting 37 explanations of words, sketches, and photos of elements taken from each house during the interviews. Regarding the questionnaire, the answers of 40 students were converted to % numbers and the results showed that 56% of the students knew up to 3 words, 38.8% knew 4-6 words and only 5% knew 7-12 words of traditional architecture, shown in figure 2.

1971 (2)	minderi, sergjite, oda divide, system mahish, esnafe, frengji, jerevi, arkapia [6]
1972(3)	bedena, barbakena [7]
1972 (4)	tymar, syrgjenet, sqoll, stropil, amvisat [8]
1973 (5-6)	baballeke, remtareve [9]
1976 (12)	te daltuar, goge, nise, trapazan, kapitete tip kaike, stuk relief, arenor, rozeta, te latuar, stil hatai dhe rumi, dograma, ishleme, flegra, palmeta, rozene, buzina, keleqe, frizet e tavaneve, shkoze, savastika, sarazash, gishtazash [10].
1979 (17)	pafta kovaci, kamare, dy flegereshe, ahret, qoshk, tamburi, mur catmaje, pilastra, paretka [12]
1978 (15-16)	acik rafti, rrugine, specie, me pature, lugu, boldakin, tryel [11]

1980 (20)	tavla, I palzmuar, mengeneja [14]
1984 (27)	vernuk [17]
1985 (29)	ubla, artileri, garnizoni [13]
1988 (36)	fugat, ahure [16]
1990 (39)	vegje, kamastra, kapanxhes, baxha [18]
1991 (2)	selamlleku, hanedonet, hatlla, kafazhije, kanatat, muslluk, hajati, kapanxhe, parapet, partik [19]
2003	haurit, akuaduteve [20]
2005	pajanta druri, qoshku, te plazmuara [21]
1992-1999 (3)	akshiane, hamamxhiku, parete, pafte, llozhe, listena, poliste [22]
2009-2010 (51)	arkadat, mensolat, frizat [5]
2016 (55)	citadela, traseja, kapitaneria [23]

Figure 1: Results from “*Revistat Monumentet 1971-2017*” (Monumentet Articles).

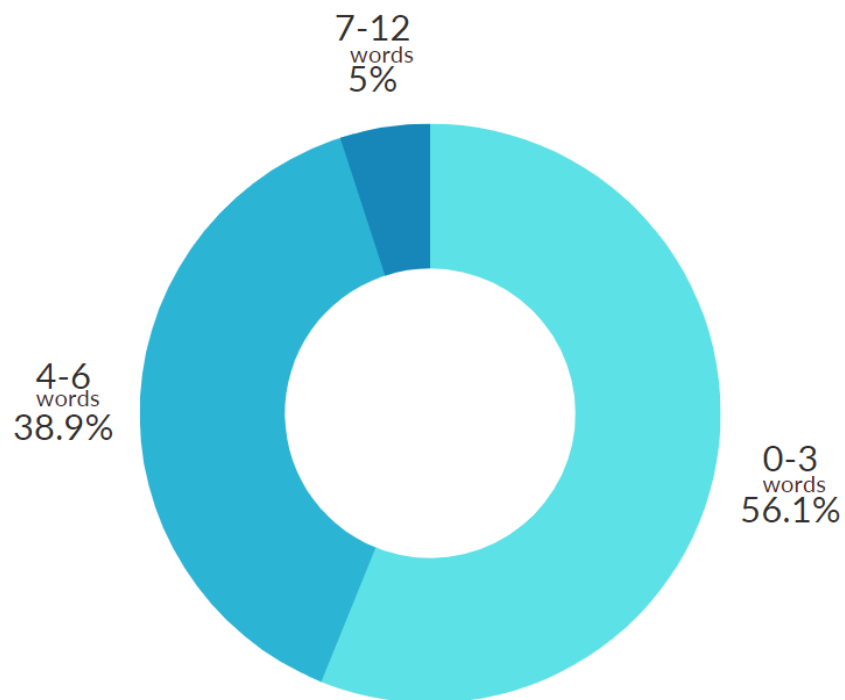


Figure 2: Questionnaire results with the student’s answers.

Questions	Answers
Name, Surname, Age	Ëngjell Çeka (Suma), 78 years
Borned or lived in a traditional house	Lived there 71 years
Profession	Economist
Age of the building	250
Cultural Heritage	1963 / First Category
Nr of Floors	2
Functions of the building	Habitable building with a space called ahri in the ground floor, and the upper floor with 3 rooms each of them with a wet sapce and 1 living room.
Elements of the house	Musandra, trapazani, oxhaku, kamaret, penxhere, çoshku, hajati etc
Materials	Wood, stone walls 80 cm, goat hair, sand, çatëm wall.
Workmans	From Dibra Jashar Leshi, Jasha Xhani
Photos of the house	










Figure 3: Interview example with the most important questions and answers [24].

The areas for completing the dictionary of traditional architecture are spread in different cities of Albania. Five cities are selected but in this thesis, the focus is on Shkodra city. The period in which the traditional dwellings mostly had their construction is around the XVIII-XIX century. The most important feature that classifies the dwelling typology is the planimetric-volumetric composition. The dwelling typologies are 4: house with çardak, house with hajati, fire house and civic tower. In the building activity the main figure of the composition and realization of the work was the folks craftsman [3].

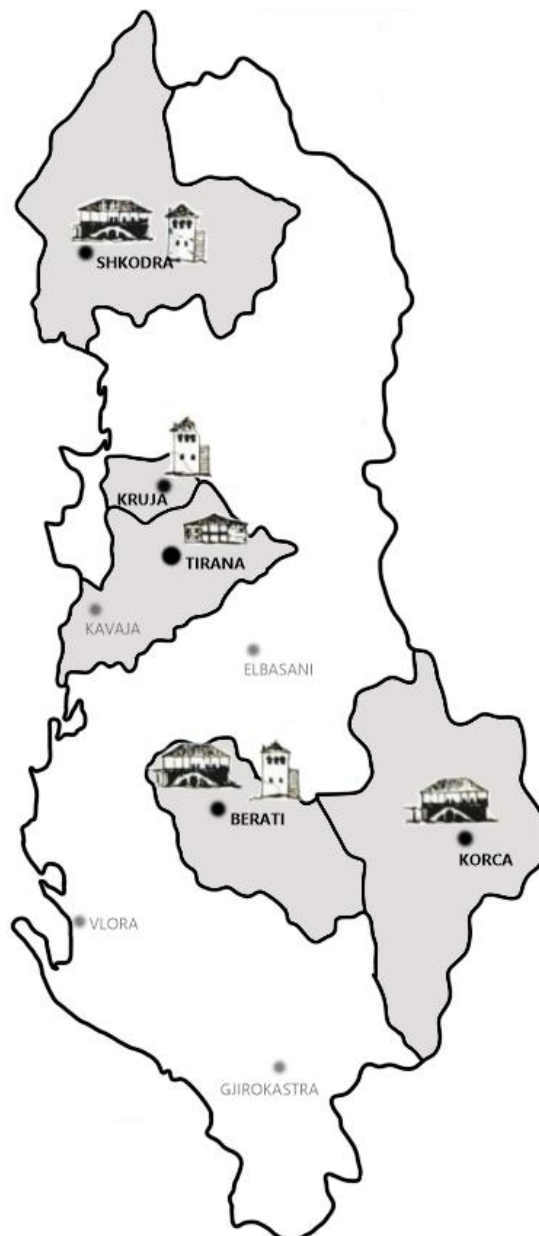


Figure 4: Map of Albania with the selected cities for collecting new words/terms or traditional architecture [24].

In Shkodra's area mainly dominates the typology of dwelling with "çardak" which has a variety of decorative woodworks, especially in the interior elements. A house with "çardak" has 3 typologies: Çardak throughout the front, çardak in the center and çardak on one side. This type of dwelling stands out for a more advanced processing with the architectural plan in general and in the decorative one in particular [4].



Figure 5: Dwelling with çardak throughout the front [4].

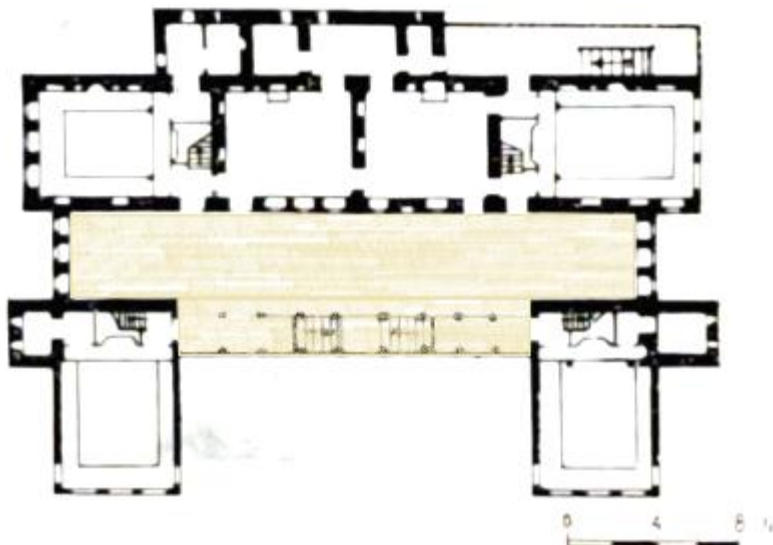


Figure 6: Dwelling with çardak in the center [4].

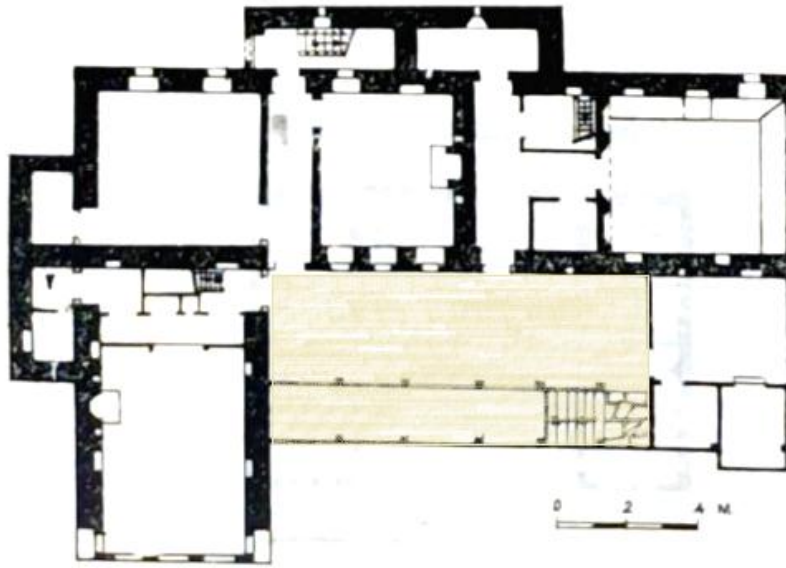


Figure 7: Dwelling with çardak on one side [4].

4.1 Illustrated Systems (System of oda)

Odë Shum, Oda/t

Noun

A large and important space of the house, it is surrounded by 4 walls and has windows that allow light inside. It is a space where furniture is placed according to the function of the room. There are many types of “odas” but the most important in traditional dwellings is the guest room (oda e miqve). Guests used to stay in this environment when they came to visit. It consisted of sitting places (mindëri), fireplace (oxhaku), shelves (musandër), opening in the wall (kamare), decorative elements (sergji) etc.

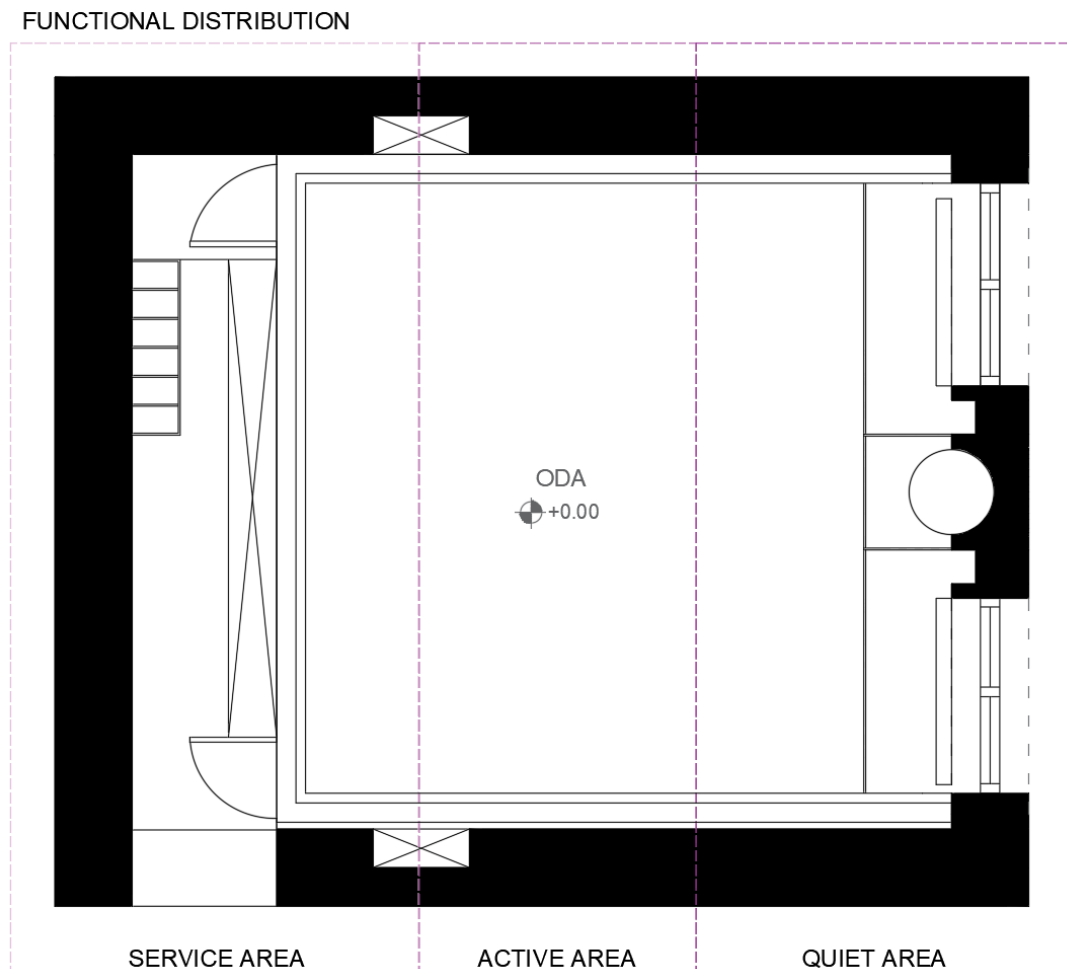


Figure 8: Oda plan with its functional distribution areas at Ęngjell Çeka's house [24].

SYSTEM PLAN OF ODA

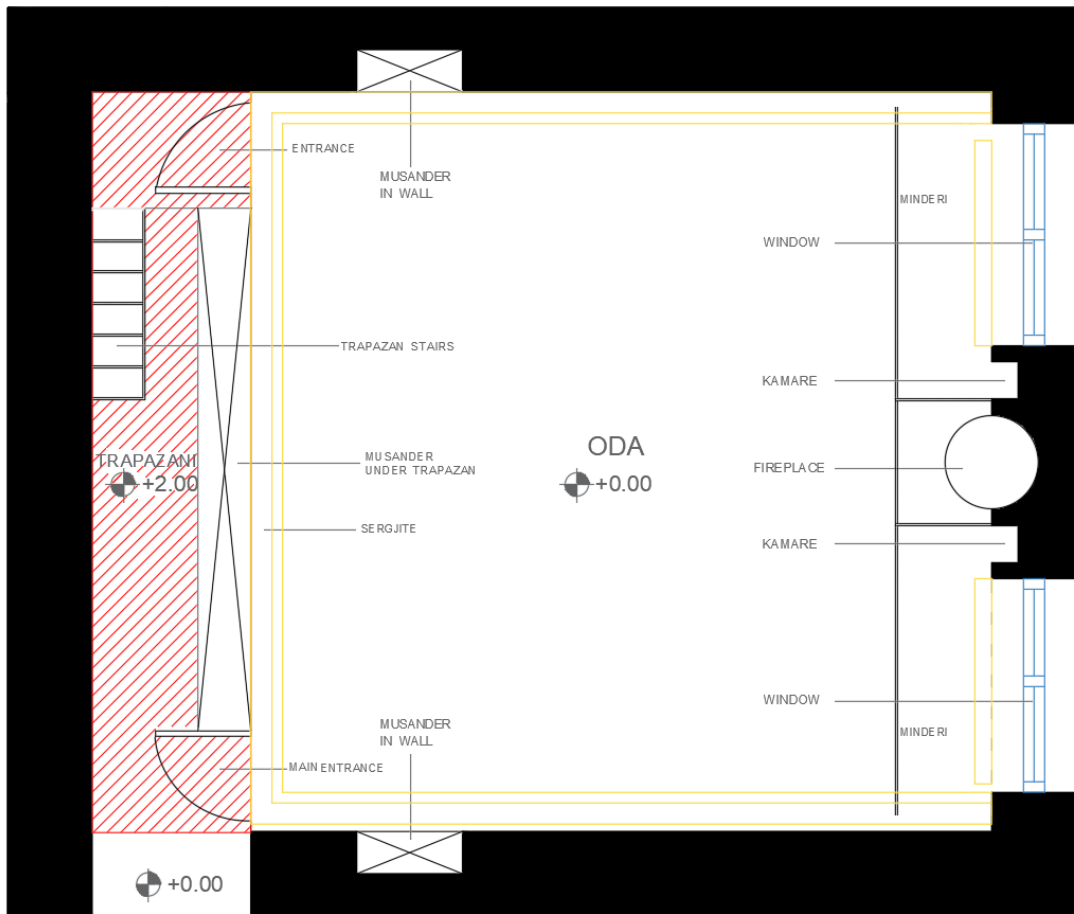


Figure 9: System plan of oda e miqëve at Ëngjëll Çeka's house [24].

ORNAMENTAL CEILING PLAN

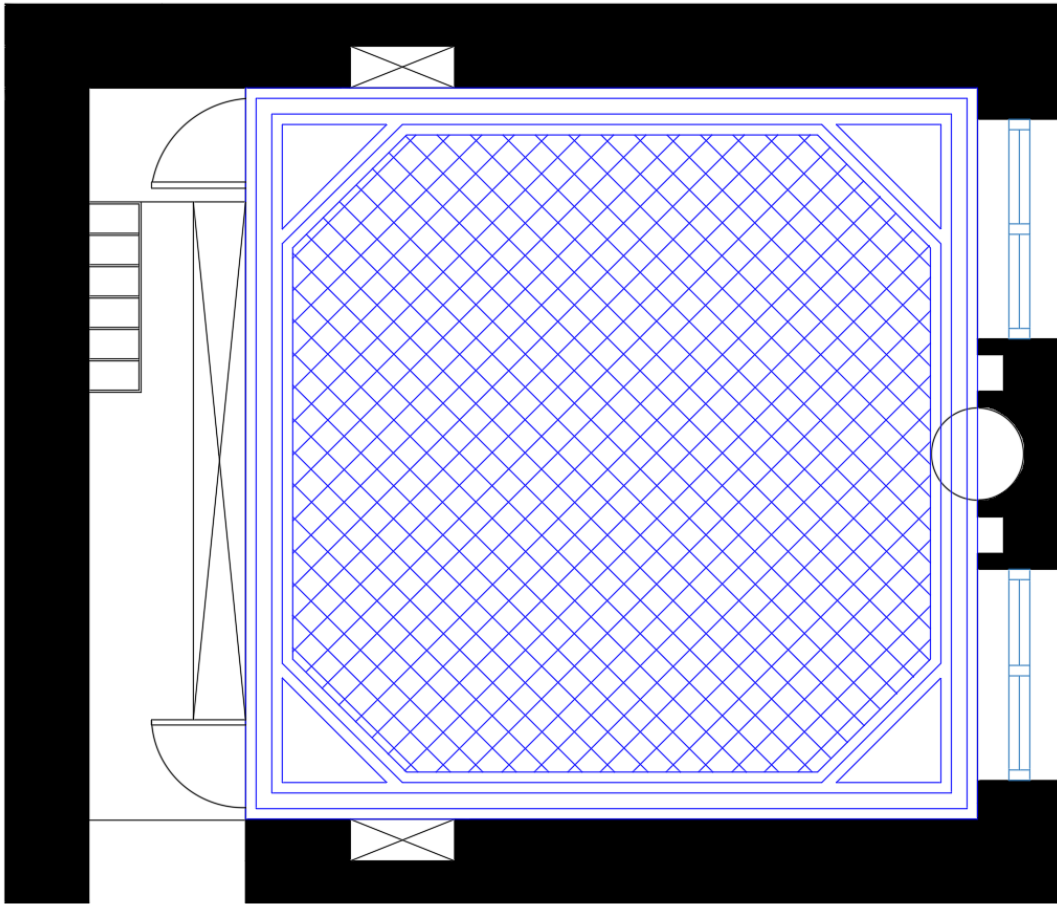


Figure 10: Ornamental ceiling plan of oda e miqëve at Ęngjėll eka's house [24].

1. Mn'eri (minderi), 2. Vatra e Zjarrit, 3. Oxhaku, 4. Kamare, 5. Musandër in wall, 6. Sergjitë, 7. Tavani ornamental.

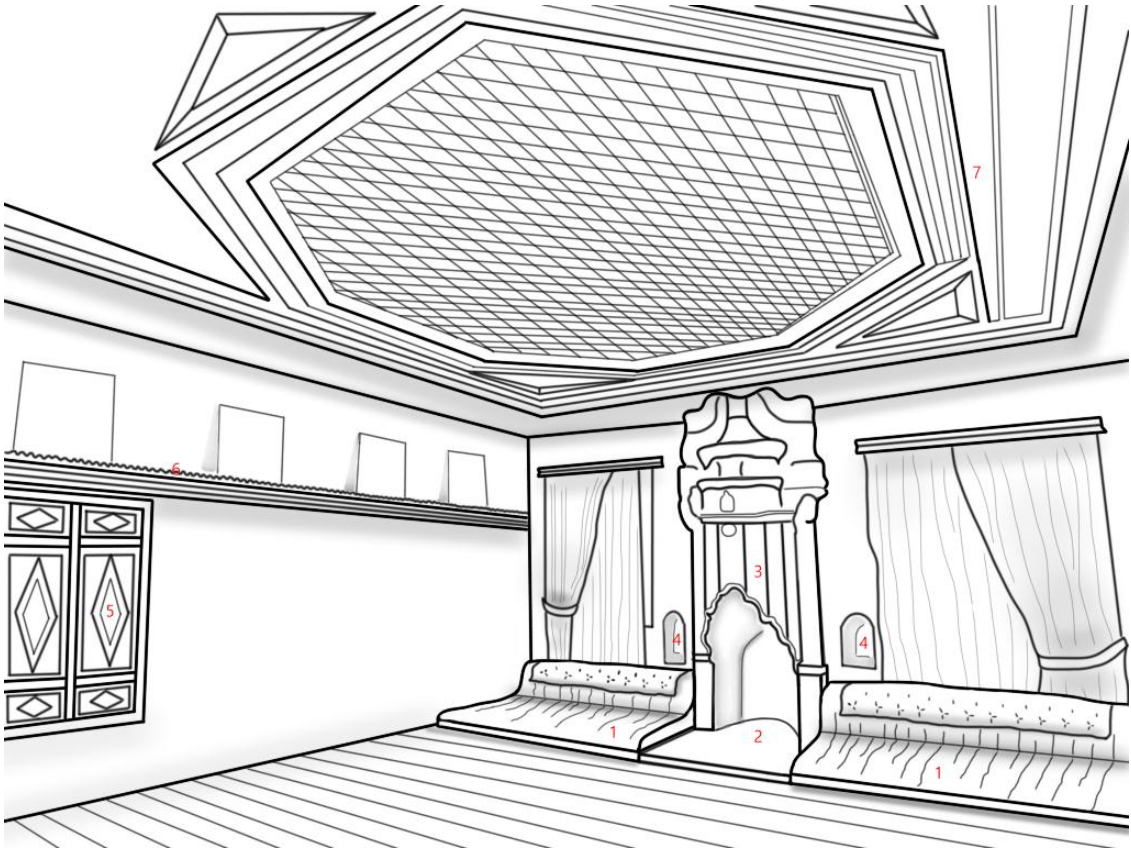


Figure 11: Axonometric sketch of oda e miqëve at Ēngjell Āeka's house [24].

1. Dera, 2. Paftë Kovaçi, 3. Sergjitë, 4. Trapazani,

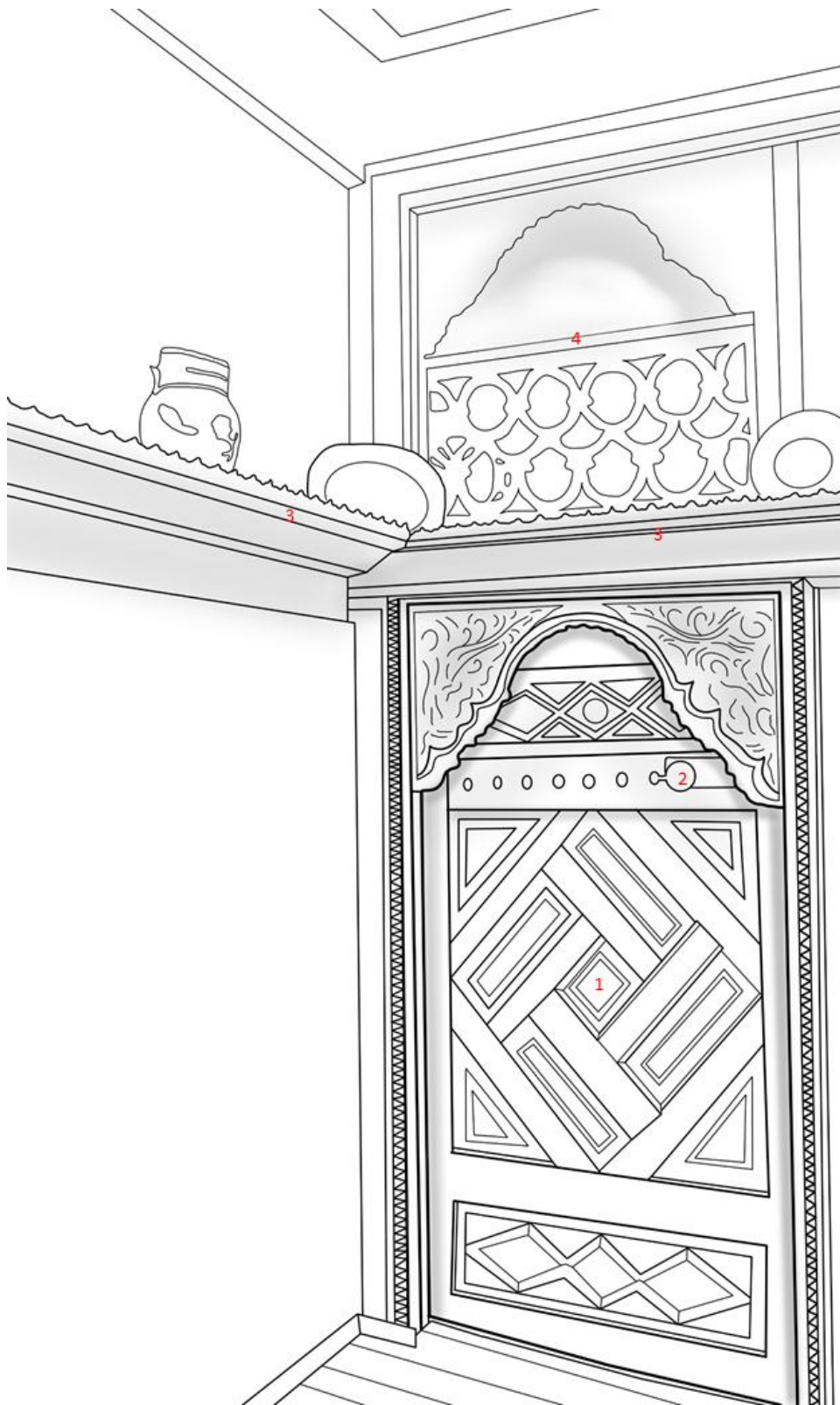


Figure 12: Entrance door sketch at oda e miqëve at Ëngjell Çeka's house [24].

1. Dera, 2. Arka e nuses, 3. Sergjitë, 4. Trapazani, 5. Musandër under trapazan



Figure 13: Sketch at oda e miqëve at Ęngjell eka’s house [24].

1. Dera, 2. Musandër in wall, 3. Sergjitë, 4. Trapazani, 5. Musandër under trapazan



Figure 14: Sketch at oda e miqëve at Ęngjell eka's house [24].

Mn’eri Shum, Mn’eri/et (Minderi)

Nime (Berat), minere (Krujë), minderi (Korçë)

Noun

As an element of the traditional room “minderi” is used for sitting, it is placed near the fireplace and consists of a mattress placed on a low bed.

1. Shtrati i minderit, 2. Dysheku i minderit

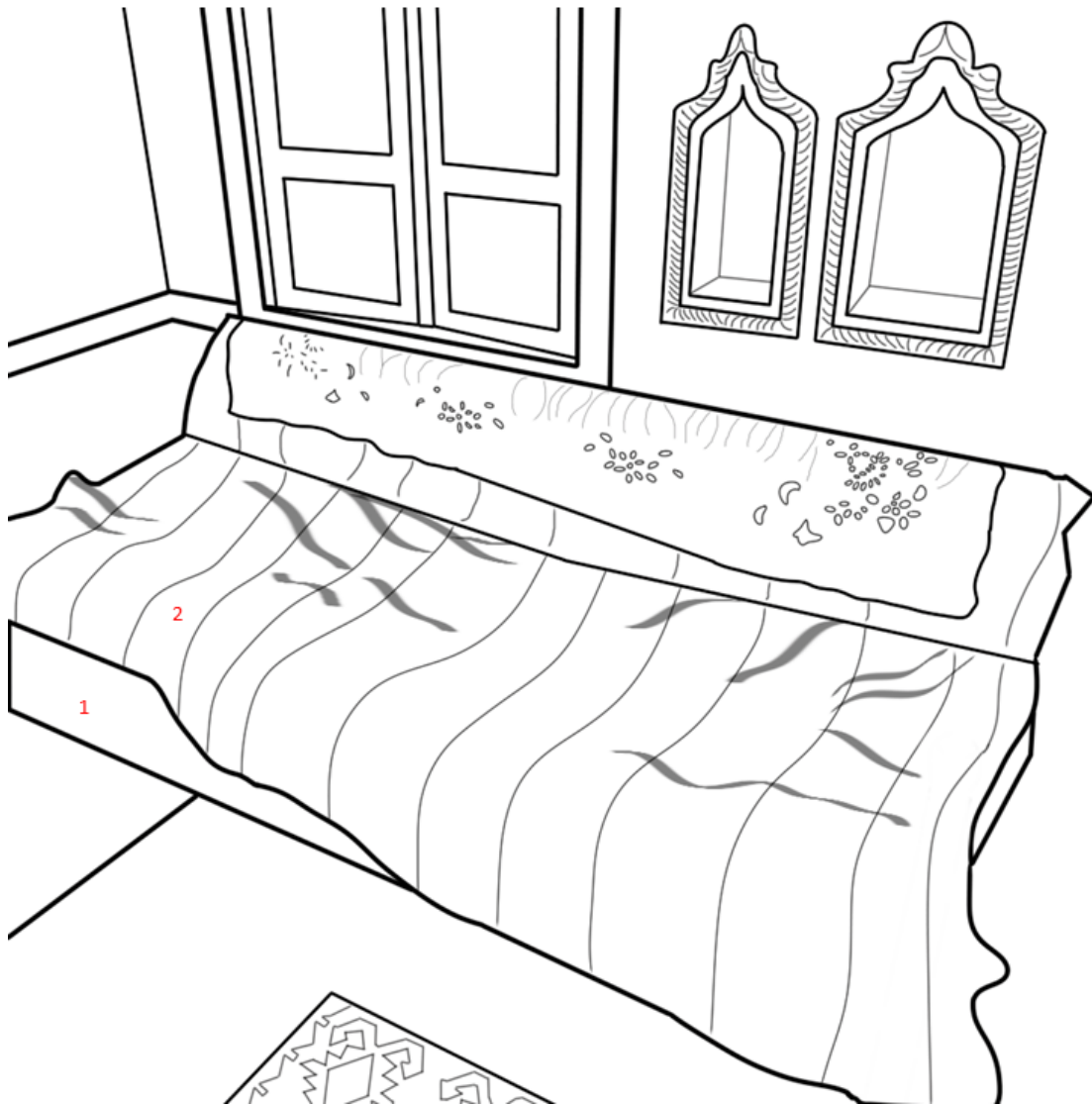


Figure 15: “Minderi” sketch at Oso Kuka’s house [24].



Figure 16: “Minderi” photo at Oso Kuka’s house [24].

Musandër Shum, **Musandr/at** (Musan'ër)

Musëndër (Korçë)

Noun

It is an element like a shelf inserted in the wall, used in old traditional houses to place mattresses, sheets, and quilts used by residents. “Musandra” usually has two lids that open, it is made of wood carved from the outside with motifs according to the style of the house.



Figure 17: “Musandër” under trapazan sketch at Pashko Vasa’s house [24].

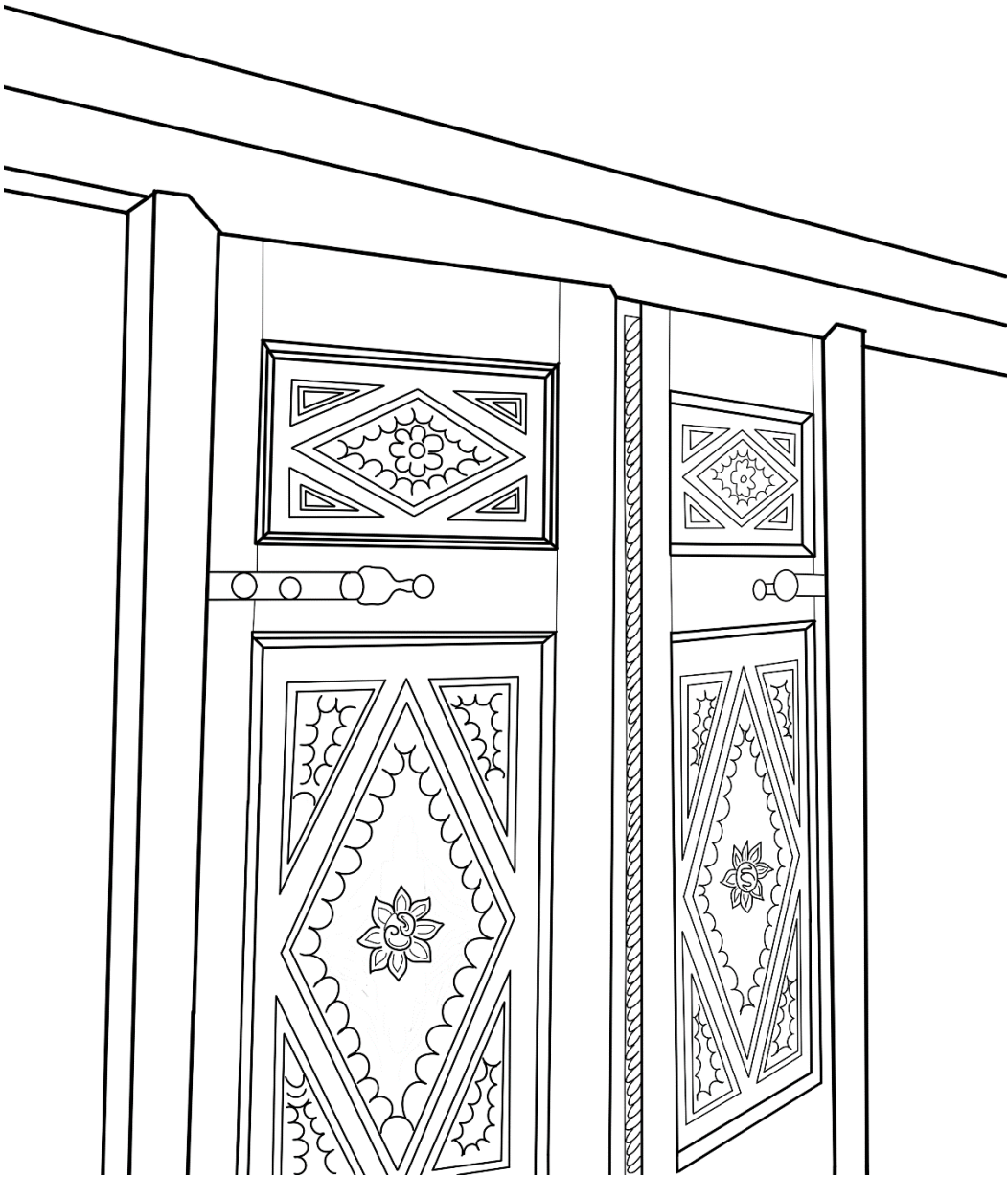


Figure 18: “Musandër” in wall sketch at Ęngjėll eka’s house [24].



Figure 19: “Musandër” in wall photo at Pashko Vasa’s house [24].



Figure 20: “Musandër” under trapazan photo at Oso Kuka’s house [24].

Oxhak Shum, Oxhakët

Oxhak (Krujë), haznë (Korçë)

Noun

An important element of traditional oda is placed in the central area of it. There is also "vatra e zjarrit" which is the place where the fire is set to heat the room temperature, while the smoke exits through "oxhak". The fireplace is made from plaster poured into the formwork. The white color that characterizes it is to form a contrast in the room which is decorated in dark wood.



Figure 21: Oxhak photo at Pashko Vasa's house [24].

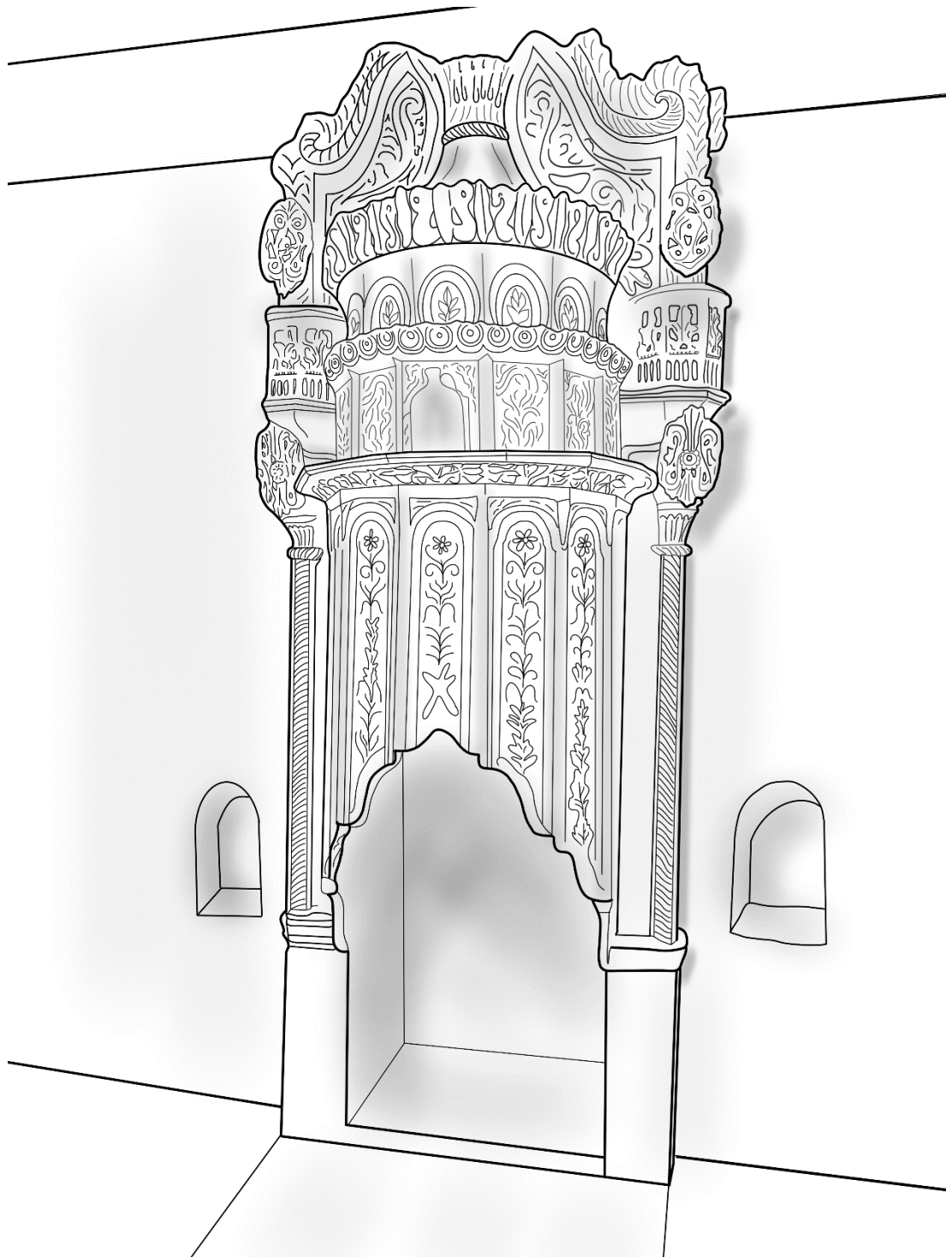


Figure 22: Oxhak sketch at Əngjəll Çeka's house [24].

Kamare Shum, **Kamare/t**

Kamare (Berat), kamare (Korçë)

Noun

It is a small opening in the walls that served as a cupboard for placing dishes or small items, usually made near the chimney to place coffee cups. Also “kamare” was placed on the exterior walls to put candles. Their design changed according to the house style and design, some of these “kamare” had a more decorative design and some other were simple openings.

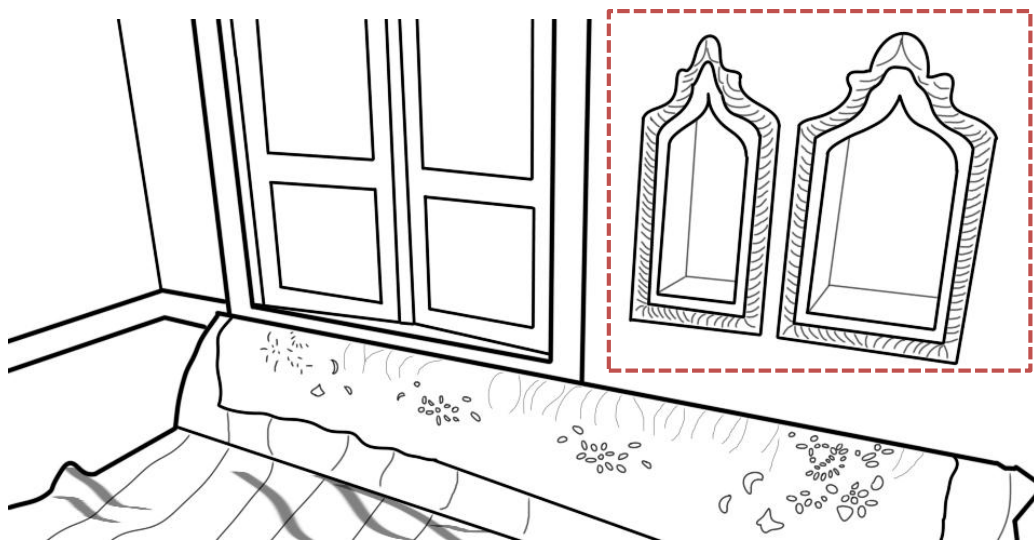


Figure. “Kamare” in guest room sketch at Oso Kuka’s house [24].



Figure 23: “Kamare” photo on the exterior wall in in Pashko Vasa’s house [24].

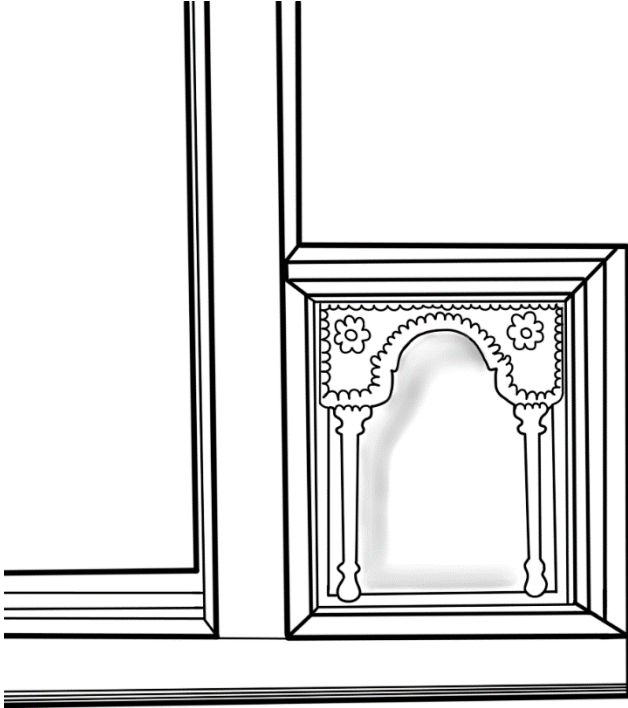


Figure 24: “Kamare” at Pashko Vasa’s house photo [24].



Figure 25: “Kamare” at Pashko Vasa’s house sketch [24].

Trapazan Shum, **Trapazan/ët**

Trapazan (Krujë), mafil (Korçë)

Noun

It is an element of the living room, but in some houses, all the rooms had “trapazan”. It is an interior balcony with a design in wooden material, a small to-enter door like “kapanxha” and climbing stairs. Females of the house used it to stay and not be seen when the male visitors come. The design for its closure also depended on the religion that the residents of the house had. Muslim families had the “trapazan” more closed and less visible than the catholic families which were more liberal. Below “trapazan” was the entrance door carved in wood, “musandër” and the toilet door that had inside the connecting door to the “trapazan”.

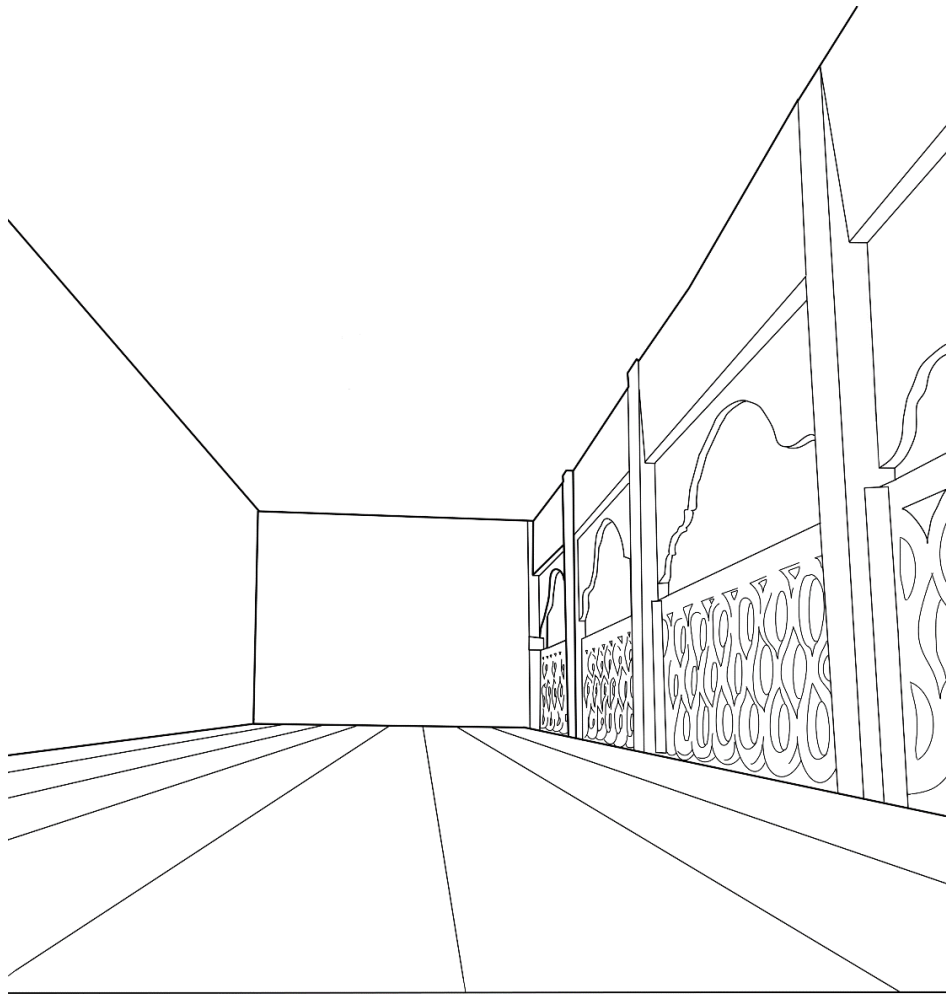


Figure 26: Interior of “trapazan” at Oso Kuks’s house sketch [24].



Figure 27: Front view of “trapazan” above “musandër” at Oso Kuks’s house sketch [24].



Figure 28: Stairs to climb to the “trapazan” at Oso Kuks’s house photo [24].



Figure 29: “Trapazan” view at Ëngjell Çeka’s house photo [24].

Sergji Shum, **Sergji/të**

Sergjenë (Krujë)

Noun

“Sergji” is called a simple wooden element fixed on the wall above the windows or other types of furniture, usually served as a decorative element of the room and was also used to place different items.

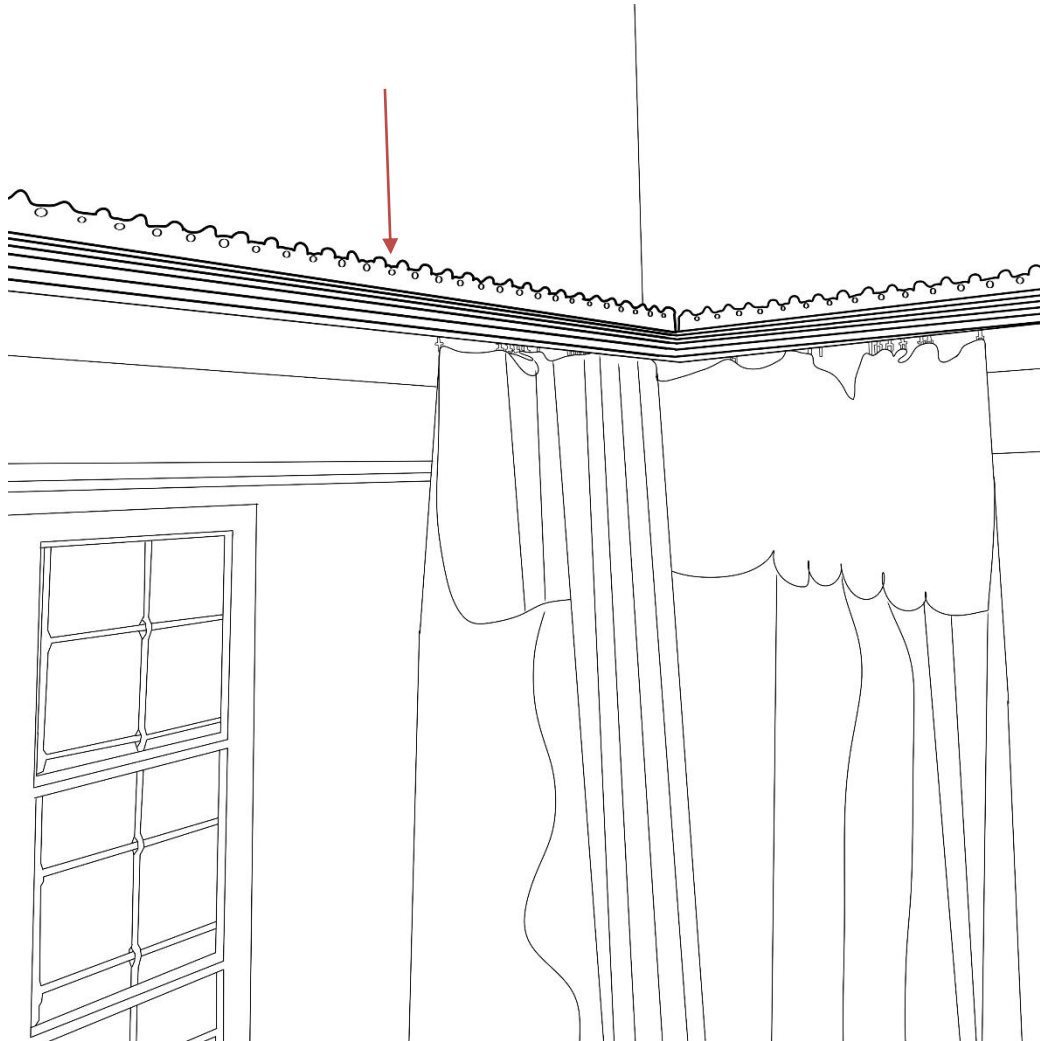


Figure 30: “Sergji” above windows at Oso Kuks’s house sketch [24].



Figure 31: “Sergji” above “musandër” at Ęngjell eka’s house sketch [24].



Figure 32: “Sergji” above windows at Oso Kuks’s house photo [24].

4.2 Illustrated Words

-House Elements

Ahri Shum, **Ahr/e**

Haure (Korçë)

Noun

It is a space on the ground floor of a traditional house, used as a storage area mostly for dairy, food, and working tools. Another function of ahri was to keep the cattle that the family had. In the stone walls were made several openings to allow the ventilation in the room. The materials used in this area were thick stone walls, wooden beams, and stone paving. The wooden door of ahri usually was wider than the doors in other rooms of the house since different items were placed inside.



Figure 33: Opening in the wall to allow ventilation in “ahri” photo [24].

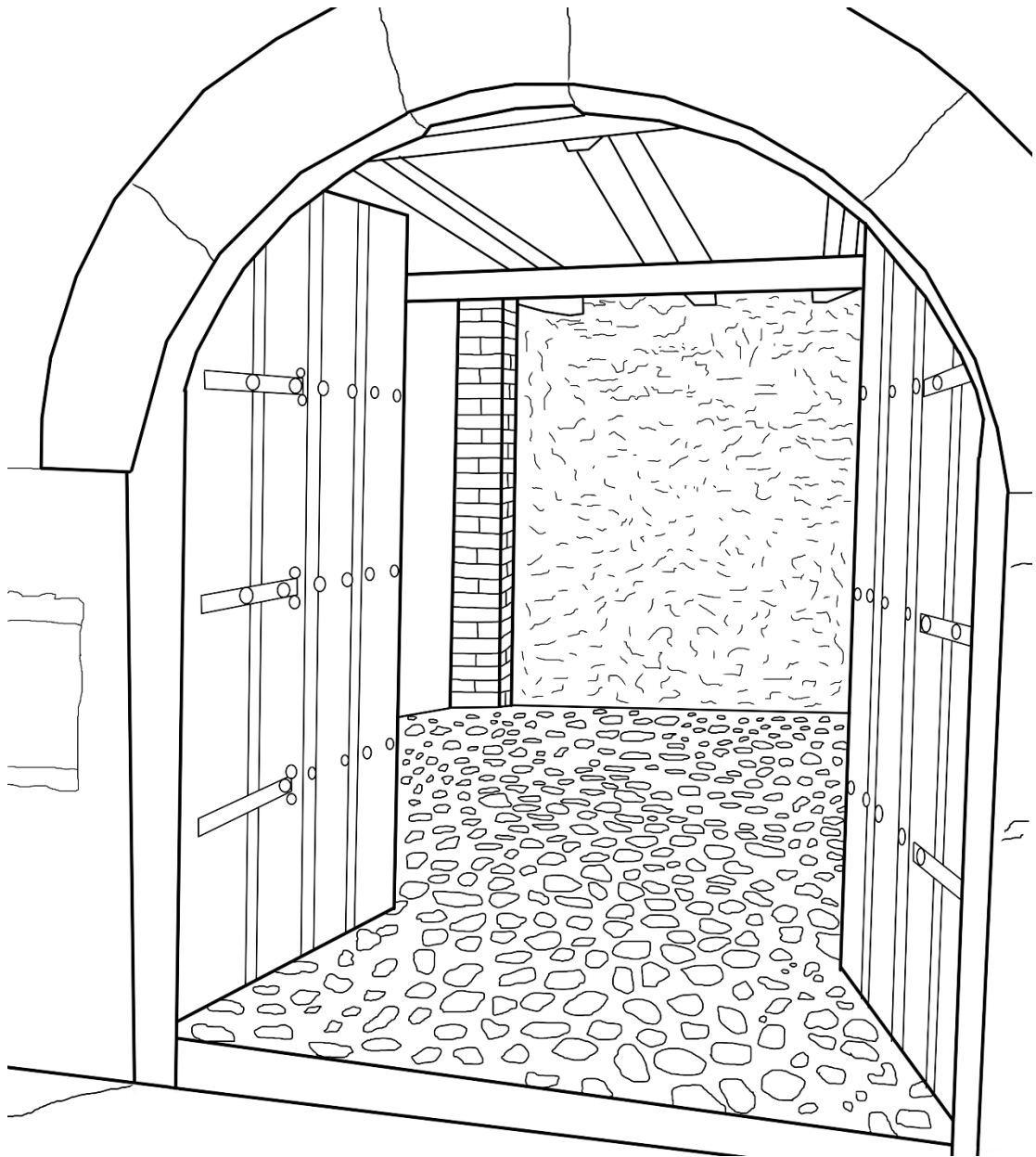


Figure 34: “Ahri” sketch at Pashko Vasa’s house [24].

Çardak Shum, Çardak/et

Çardak (Berat), çardak (Krujë), çardak (Korçë)

Noun

An element that characterizes traditional dwellings, is located on the upper floor and connected by stairs to the ground floor. The çardak is mainly built on the main façade of the building. It is an open or closed space that served as a corridor or as a staying place throughout the year except for the winter months, it is open from the west and south. A traditional dwelling can have çardak on one side, in the center, or throughout the front. Its elements such as beams, handrails, and paving are in wooden material. Some rooms of the houses have windows that overlook the çardak.



Figure 35: The open “çardak” in Pashko Vasa’s house photo [24].



Figure 36: The open “çardak” in Pashko Vasa’s house sketch [24].

Hajati Shum, Hajat/e

Hajat (Berat), hajati (Korçë)

Noun

It is a space below the çardak of the traditional houses which served as a pantry. Its relation with the nature and the courtyard is distinctive feature.

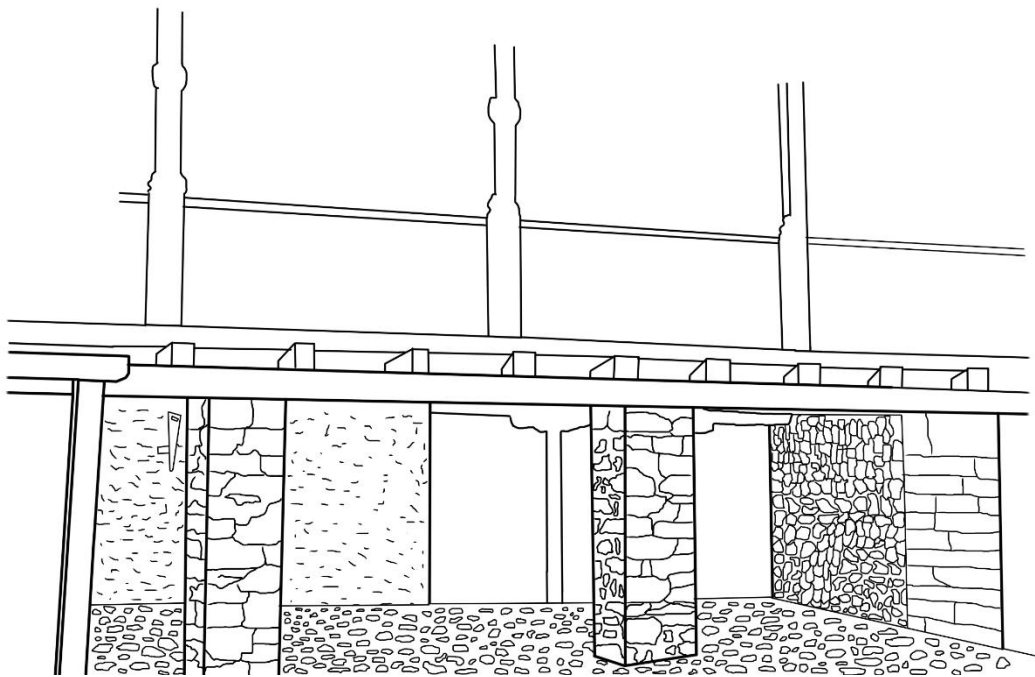


Figure 37: Hajati under “çardak” at Pashko Vasa’s house sketch [24].

Qoshk Shum, **Qoshk/ut**

Qoshk (Berat), qoshk (Krujë), qoshk (Korçë)

Noun

In the traditional houses “qoshk” is used to name a protruding corner that can be opened or closed with walls. Chairs and table are placed there because it is mainly used to stay the owner of the house or when there are guests. “Qoshku” is an integral part of the “çardak”, it has a small surface in comparison to it and is raised some cm above. It is constructed with wooden material.

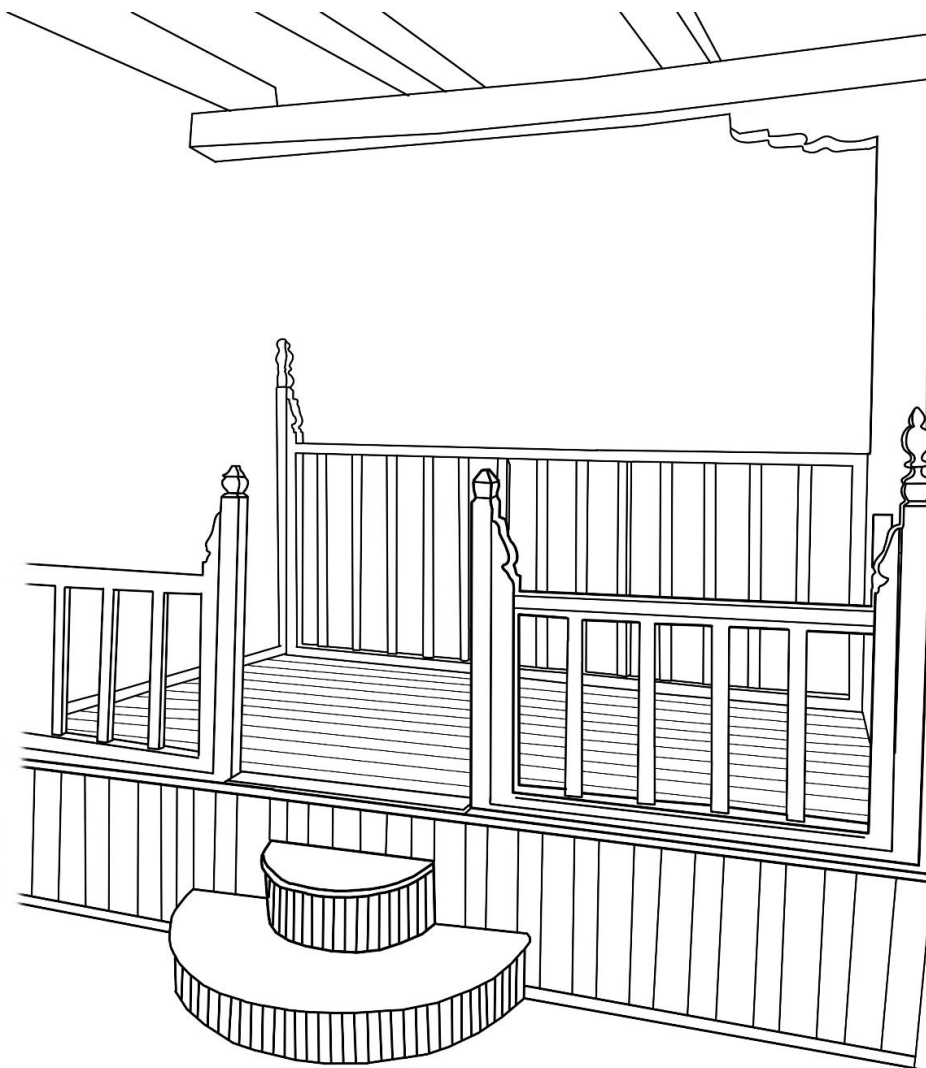


Figure 38: A model of open “qoshk” at Pashko Vasa’s house sketch [24].



Figure 39: Closed “qoshk” at Oso Kuks’s house photo [24].

Kapanxa Shum, **Kapanxa/t**

Noun

A small door in traditional houses, it is usually left for reasons of exit from the attic to the roof for arranging the roof tiles when needed.

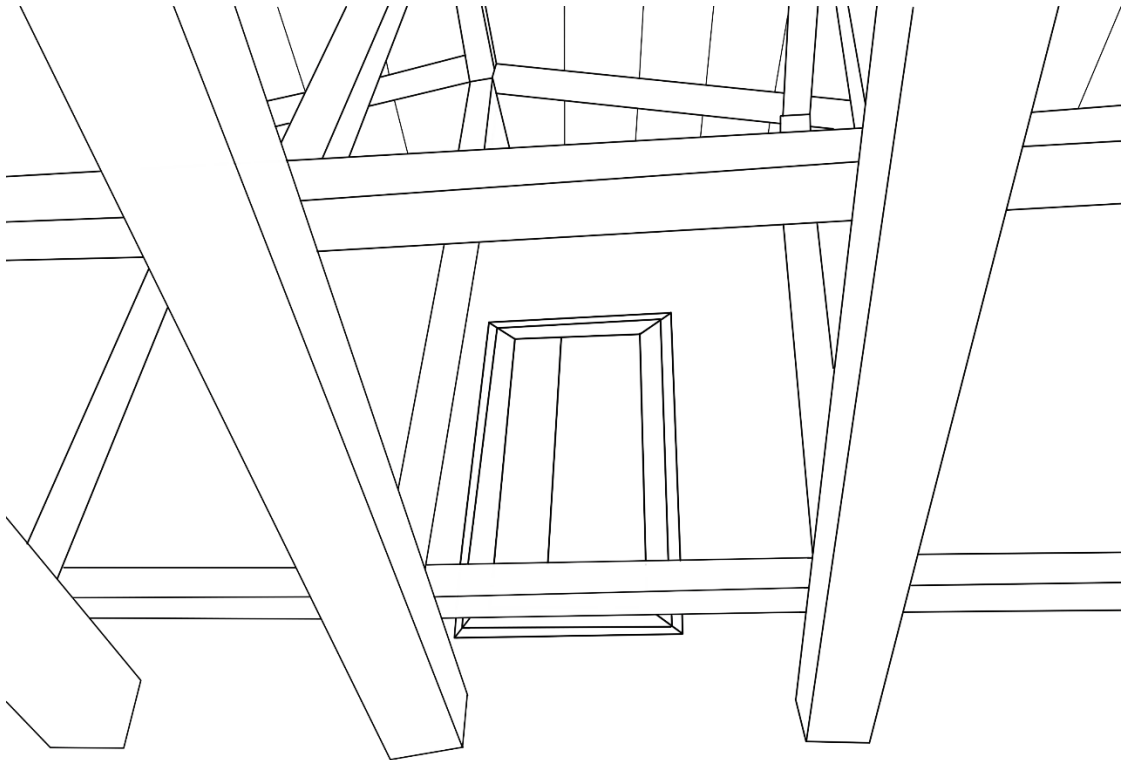


Figure 40: Sketch of “kapanxa” in Pashko Vasa’s house [24].



Figure 41: Photo of “kapanxha” in Pashko Vasa’s house [24].

Kanata Shum, **Kanata/t**

Noun

“Kanata” is called the window shutters interior or exterior in traditional houses. It usually has a wooden frame or cover.

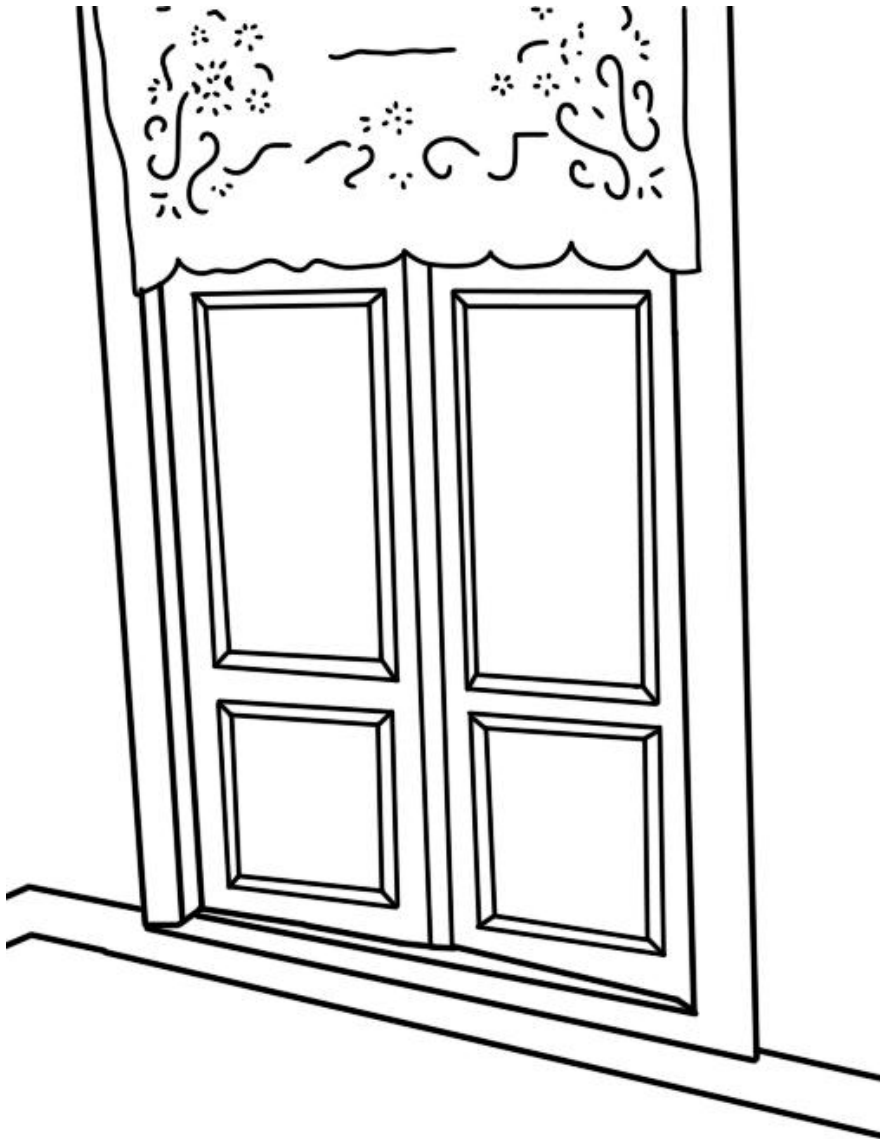


Figure 42: “Kanata” in Oso Kuka’s house sketch [24].

Açık Raft Shum, **Açık Raft/e**

Noun

It is an open wall shelf without coverings, it has separate parts that served to place books or home furniture. It is made of wood material, in some parts it is carved to form decorations.

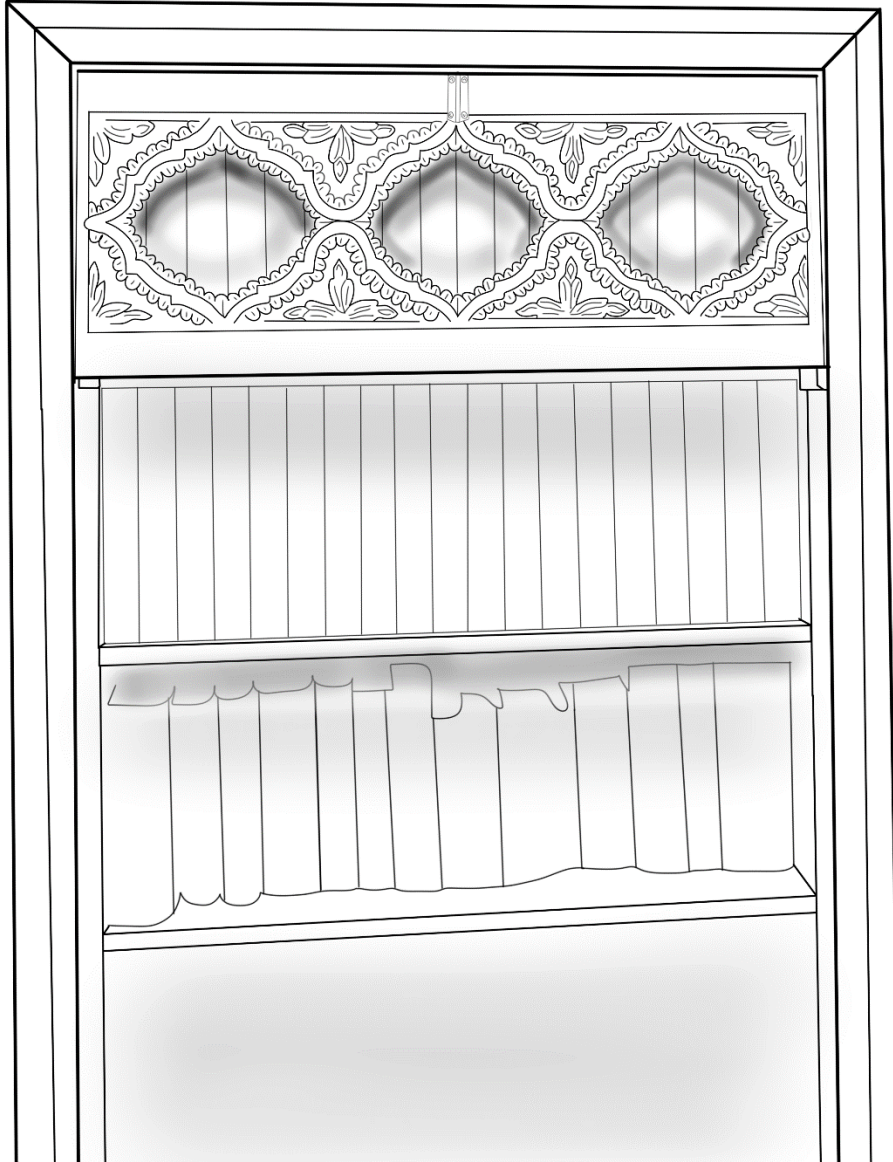


Figure 43: “Açık Raft” at Oso Kuka’s house sketch [24].

Paftë Kovaçi Shum, **Paft/a Kovaçi**

Gozhdë Kovaçi (Berat)

Noun

It is a metal plate, an element set to fix the wooden parts of a door, window, or other furniture in a traditional house.

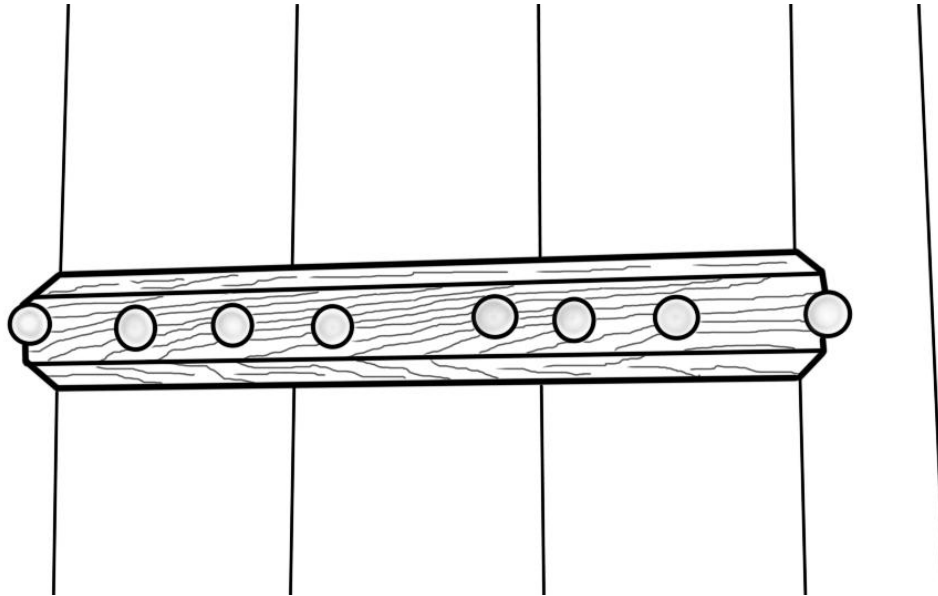


Figure 44: “Pafta Kovaçi” at Oso Kuka’s house sketch [24].

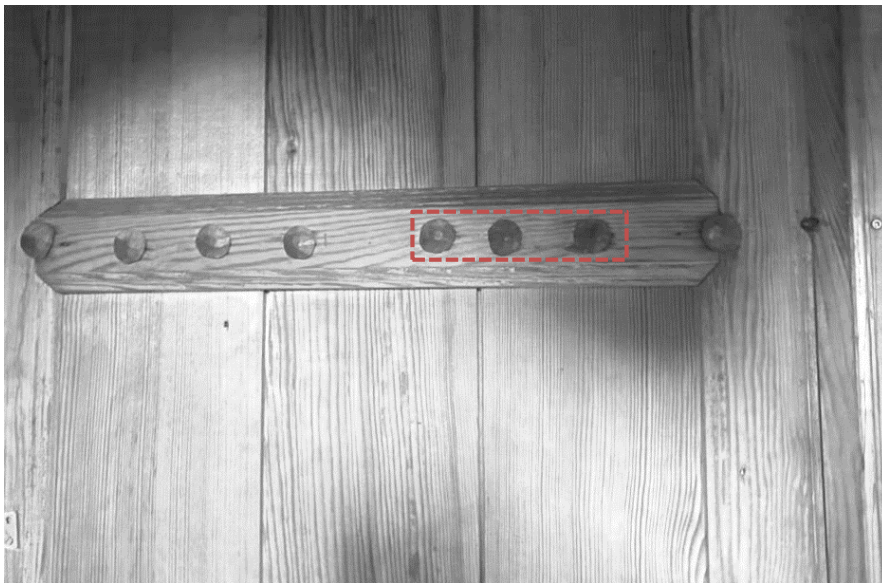


Figure 45: “Pafta Kovaçi” at Oso Kuka’s house photo [24].

Tangar Shum, **Tangar/t**

Noun

It is a metallic container deep as a basin where the ember was placed and used for heating.



Figure 46: “Tangar” at Ęngjėll eka’s house sketch [24].

Tezgja Shum, **Tezgja/t** or **Vegë** Shum, **Veg/at**

Tezgjah (Krujë)

Noun

It is a wooden tool that was usually placed on the çardak at traditional houses. Its function is to process the fabrics and make carpets.

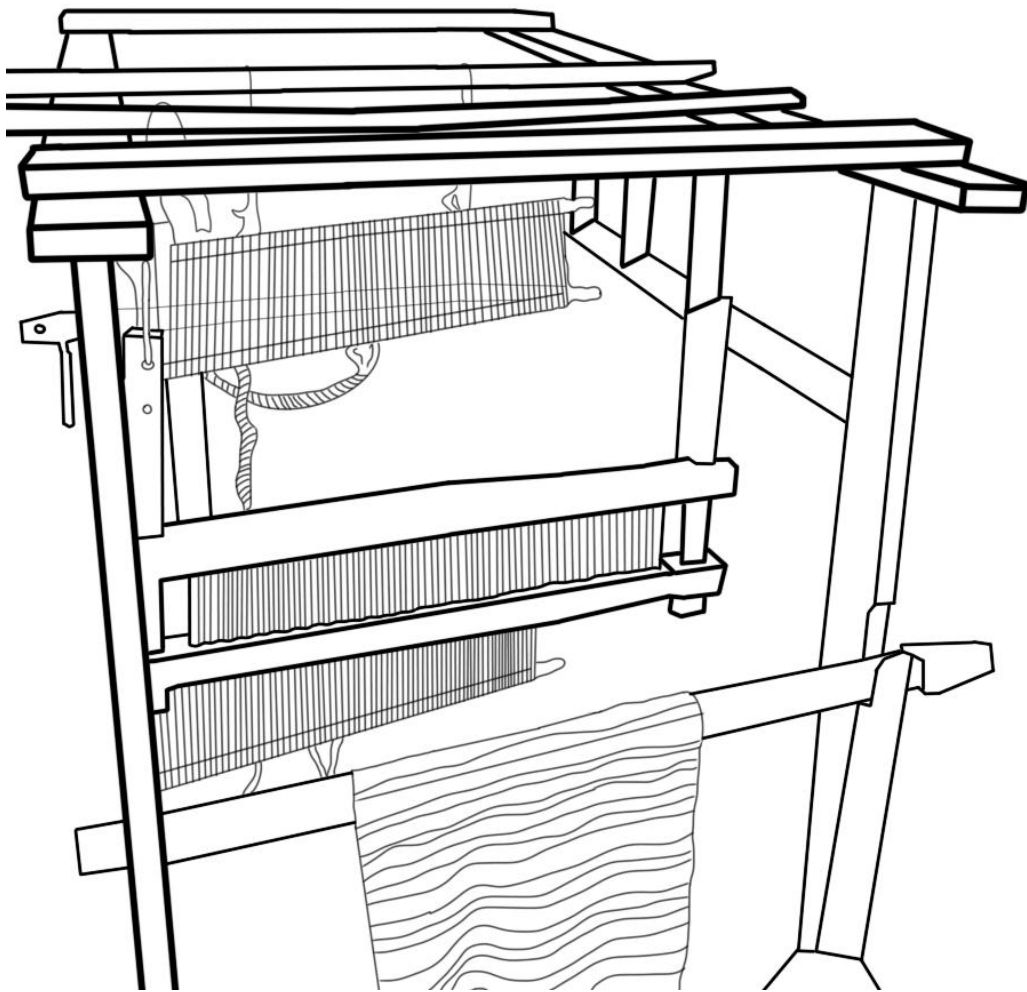


Figure 47: “Tezgja” at Oso Kuks’s house sketch [24].

-Outdoor Elements

Çekrik Shum, **Çekrik/et**

Çikrik (Krujë)

Noun

It is a cylindrical iron element placed above the well and functions as a mechanism to throw into the depth of the well the rope connected with a bucket.

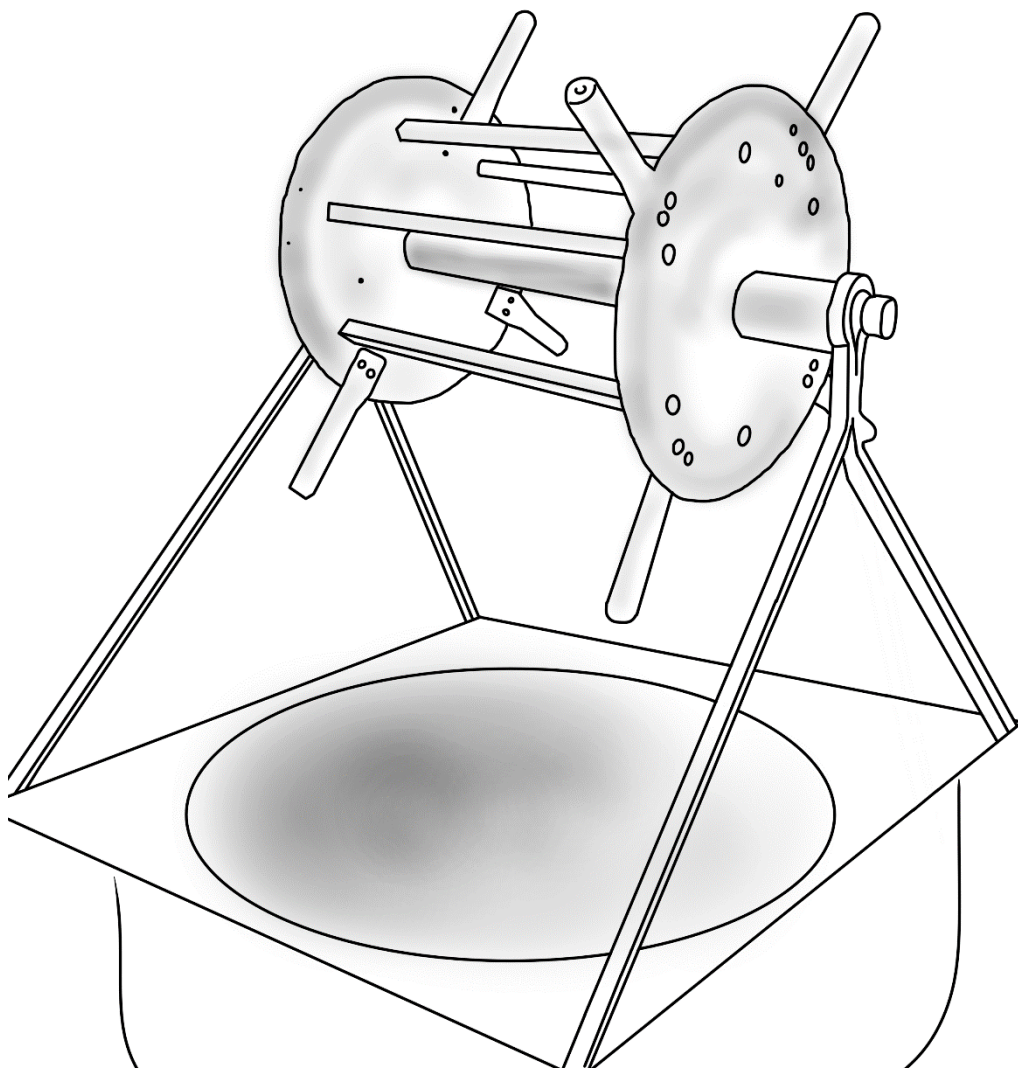


Figure 48: “Çekrik” at Oso Kuka’s well in the courtyard sketch [24].

Pusi Shum, **Pus/ët**

Noun

It is a deep pit lined with stones, located in the yard, and is opened in order to extract water from the ground, with the help of a bucket and rope water is brought to the surface for various uses. All the traditional houses had the “pus” in stone material accompanied by other objects related to water and flushing near the well.

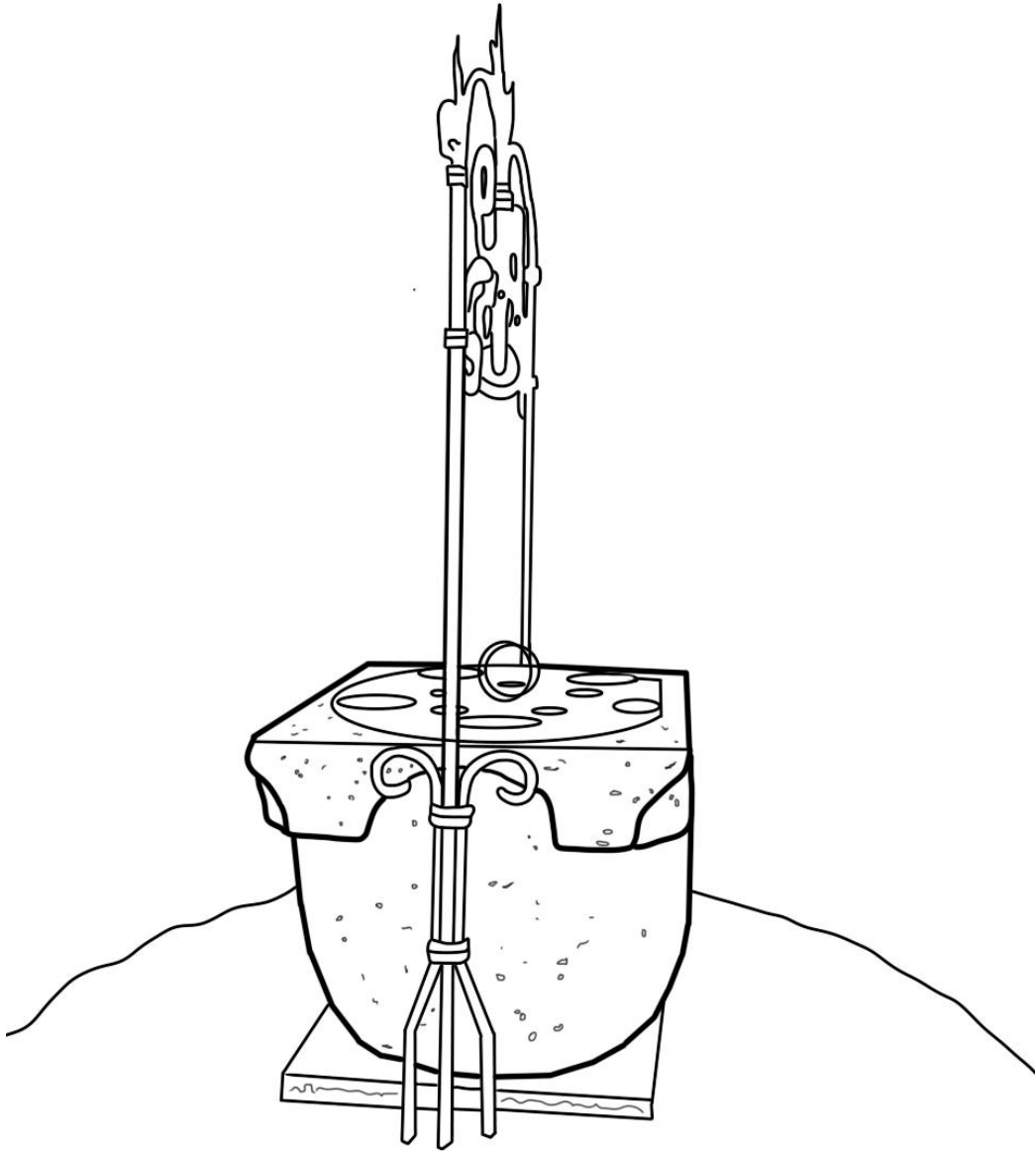


Figure 49: “Pusi” at the yard at Oso Kuks’s house sketch [24].



Figure 50: “Pusi” at the yard at Oso Kuks’s house photo [24].

Lugu Shum, Lug/ët

Noun

“Lugu” is a courtyard element some cm deep, commonly used by housewives for washing clothes. It is placed near the well to get the water easily. It is made of stone material.

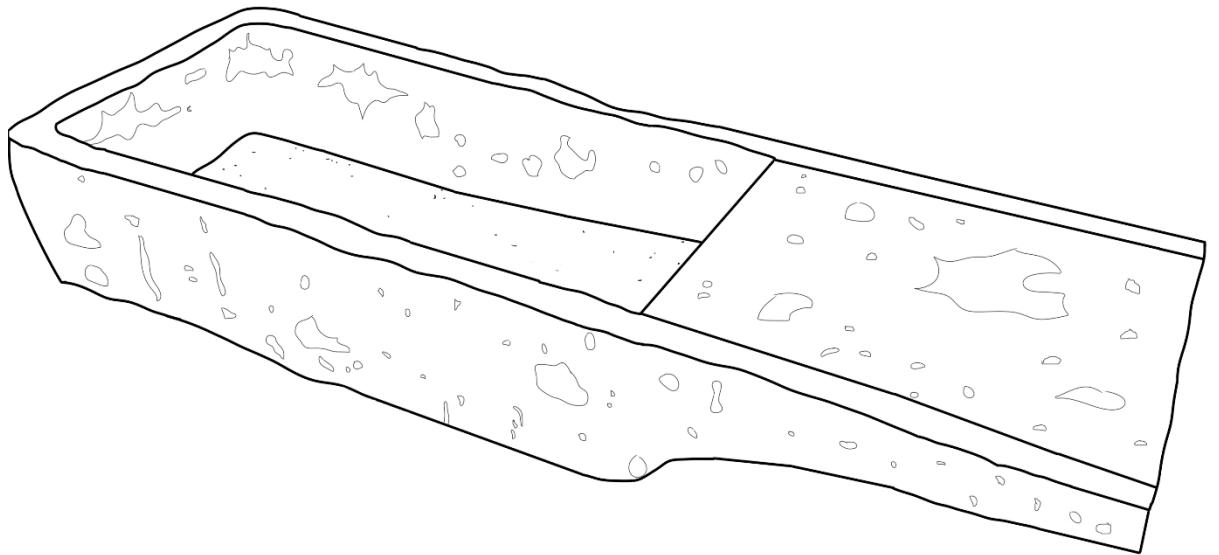


Figure 51: “Lugu” at the yard at Oso Kuks’s house sketch [24].

4.3 Words only with explanation

Arkapia- a secret door located behind the house through which the occupants of the house connected with the neighbors, was also used to exit in case of danger.

Bahçe- a place used for planting vegetables and fruits usually to be used by the inhabitants of the house to complete their daily needs.

Catem/ Catma- an element like a partition wall composed of wooden boards painted with mortar and paint, imitating the wall and separating the rooms.

Fuga- the part between the stones of the wall that is filled with mortar.

Friza- constituent element of kapiteler.

Hatla- the space between the ceiling and the roof.

Hamamxhiku- part of the guest room for body washing.

Haremleku- a place where the man of the house is present together with the female members of the family, the wife, the sister, the daughter, etc.

Jerevia- a houseguest building located in the yard of a traditional house, usually of the middle/ lower class, consisting of a hallway, a sanitary room, two rooms or one room, and a living room. Its windows were directed toward the street, the servants of middle-class guests usually used to sleep there.

Kapiteler- the place where the beam stands.

Kulla e Barit- a two-floor building where the ground floor is closed and used to place the cattle, the first floor is opened in the southern part and filled with grass. After 1977 these buildings were adopted to be used as residential buildings.

Oda Divide- an environment that served as a kind of commercial office for the homeowner.

Polise- small carved shelves that come in the shape of a triangle, were used to place valuables such as watches, cartridges, etc.

Parete- a partition wall.

Selamleku- a place where only the man gathers.

Sqolli- a space in the thickness of the wall, which on its floor platform has a hole for drainage of water, has served for washing hands, dishes, etc.

Shtepia e Zjarrit- a room used for cooking, dining, and staying during the winter season. In the middle there was a stone slab that served to light the fire, this room had no ceiling and smoke was coming out through the roof tiles. Two windows of the room faced the cardak.

Vernik- a type of a color.

CHAPTER 5

CONCLUSIONS

5.1 Conclusions

In this master's thesis, several consecutive steps were followed to collect the words of traditional architecture. After the reason for this thesis and the purpose became apparent, the necessary resources for research were found. The literature was mainly supported by “Revista Monumente 1971-2017” (Monumentet Magazines) and “Udhezues per mbledhjen e fjaleve dhe te shprehjeve te gjuhes shqipe 1989” (Guide for the collection of words and expressions of the Albanian language). From “Revista Monumente 1971-2017”, 106 words were collected from the texts, other materials such as explanations, sketches, and photos are collected in research areas through conversation and interviews with the residents of traditional houses or people working there. A total of 37 words with explanations are collected, most of them supported by photos and sketches. The collected data are divided into 3 categories: illustrated systems, illustrated words and words only with explanations. The online questionnaire gave the results of the answers of 40 students informed superficially or extensively on the words of traditional architecture.

5.2 Recommendations for future research

As a contribution, the work in this master thesis aims to target e group interested in traditional architecture and cultural heritage to share the collected and worked on materials, new architects, students of architecture, or even tourists can gain valuable information regarding traditional dwellings. There are multiple ways to share this work. Still, two of the main suggested ideas are: to create an application with barcodes,

photos, videos, and subtitles that explain in detail the shown elements, secondly to form a website in which to download the words of traditional architecture, and to give the possibility other people to comment and add new information. It would be good if the initiative to collect the terms/words of traditional architecture did not stop there but the people to further contribute to the collection of terms/words in other cities as well.

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