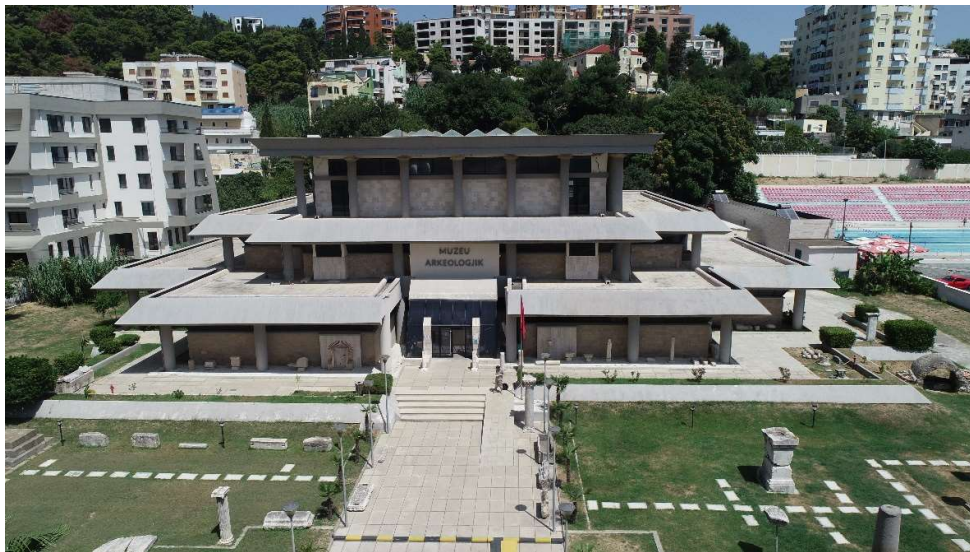




ARCHITECTURAL REPORT THE ARCHEOLOGICAL MUSEUM OF DURRËS





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1. GENERAL

1.1 INTRODUCTION

Durrës is the second most populous city of the Republic of Albania and seat of Durrës County and Durrës Municipality. It is located on a flat plain along the Albanian Adriatic Sea Coast between the mouths of the Erzen and Ishëm at the southeastern corner of the Adriatic Sea. Durrës' climate is profoundly influenced by a seasonal Mediterranean climate.

Durrës was founded by Ancient Greek colonists from Corinth and Corcyra under the name of Epidamnos around the 7th century BC. Also known as Dyrrachium, Durrës essentially developed as it became an integral part of the Roman Empire and its successor the Byzantine Empire. The Via Egnatia, the continuation of the Via Appia, started in the city and led across the interior of the Balkan Peninsula to Constantinople in the east.

In a span of 3000 years, Durrës has been the main strategic and economic location of the Mediterranean basin and the Eastern Adriatic, entitled as the "Adriatic Tavern" by the ancient authors.

Nowadays, the city has one of the largest archeological museum of Albania. The old museum opened in March 1951, where a vast gamma of objects and artifacts discovered in the underground of the Durrës area were displayed. The building of the new museum opened in 2002. Actually, it has a vast amount of pavilions, where archeological objects of prehistory, archaic period and antiquity are presented. In addition to the amphorae and the anchors discovered under the "Adriatic" Sea, the museum also has a rich fund, which in the future will be part of the medieval pavilion.

Recently in the Archeological Museum of Durrës, compared to a year ago, the number of visitors both locally and abroad has increased significantly.

1.2 PURPOSE

Durrës has a year-round tourism, as it is favored by the values it carries, but also by its propitious location. One of the special museums in Albania is the Archeological Museum of Durrës. The stone and iron objects bear traces of different eras such as the prehistory, continuing with the archaic period, while the ceramic ones dating from the 4th century BC, show the cultural and economic development of the city, throughout the Hellenistic period. While coins minted in the ancient Dyrrah (Durrës) testify to the development of the city throughout the Roman period.



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All the objects that are exhibited in the museum have been found in Durrës and its surroundings. There are over 2000 objects, a large part of them are of unique value that can be visited only in the Museum of Durrës.

These artifacts best prove the life of our people over the centuries. This museum continues to be enriched with new objects found belonging to different periods even in the actuality.

The project's proposal to preserve the values of the building comes as a need to preserve the architectural heritage, especially after the damages brought up by the earthquake of November 2019, which has highlighted even the deteriorations over time and consequently, the need for the upkeep of the Archeological Museum of Durrës.

1.3 METHODOLOGICAL APPROACH

The Archaeological Museum of Durres is not a Cultural Monument, which means that the interventions does not need to be restoration interventions. The building is located within the archaeological area "B" of Durrës, thus the interventions need to be in accordance with the Regulations of DCM no. 786, dt. 26.12.2018 (declaration of the Archaeological area of Durrës and its administration regulations).

The methodological approach adopted for the architectural and restoration project and for the various interventions of the structural consolidation of the Museum, takes into account the criterion of appropriate interventions, accepted both at the national level and internationally (eg ICCROM, ICOMOS), so as to be revitalized and brought back to the community as it should be.

The first stage is the identification of the deterioration phenomena, proceeding further with the selection of the most appropriate interventions for their elimination. Regarding the restoration of the surfaces, the main forms of deteriorations are being identified, through a survey and sketching of all forms of chemical-physical deterioration and the selection of the most appropriate interventions to allow their removal without eliminating the effect of time that should continue to be clearly visible in the recovered building.

The later should be considered as a priority objective to then proceed with the preservation of the physical, structural and formal configuration of the museum as a prerequisite for improving its functional aspects and its correlation and narrative in the context around it.

The most common forms of deterioration are closely related to the problem of rising humidity, reinforced by the presence of the sea and the typical climate of the area. In general, the main feature



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of capillary moisture is that it mainly "attacks" the lower parts of the building, as well as the perimetral walls of the archeological museum, expressed quite notably in its facades. Subsequently, all the necessary measures will be provided for the elimination of moisture and the restoration of damaged elements or the replacement of those with maximum deteriorations.

After the last earthquake, there were noticed various damages or detachments of certain parts of the facades. Thus, after diagnosing the materials, the structure and after performing careful surveys, the restoration and the reconstruction plans are being prepared.

2. HISTORIC ANALYSIS

2.1 HISTORY OF THE ARCHEOLOGICAL MUSEUM OF DURRËS

The Archeological Museum of Durrës opened in March 1951, by Vangjel Toçi, a quite notable and stellar figure of the archeology of Durrës and further . The first objects were placed in a two-storey villa, exhibiting those artifacts that had been discovered up to that time from the undergrounds of Durrës. However, over the years, the Archeological Museum building has changed its location several times. Actually, the museum is located on the "Taulantia" Street, near the "Vollga" Promenade. Its was reinaugurated in 2015, showcasing over 2 thousand objects from prehistory until the IV-th century AD.



Fig. 1: The old Archeological Museum of Durrës, originally located in a two-storey villa



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The Archeological Museum of the city of Durrës is the largest typological museum in our country. All the archeological objects that the museum has are found in Durrës and its surroundings.

This museum depicts the continuity of the political, economic and socio-cultural life of the city and its surroundings. It is one of the most visited facilities by both foreign and domestic visitors.

There is a pavilion of the prehistoric and antique eras, as well as the post-Byzantine pavilion. The museum exhibits about 2,000 archeological objects from the city's underground.

As the visitor approaches this museum, they can find large sculptures exposed frontally as witnesses of these periods. Starting from the statue of Gea, the goddess of the earth and fertility, found in 2005 in the city of Durrës, to the sculpture of the Roman emperor. Inside the museum, the visitor can encounter traces from three important periods, starting with the Dyrrah of 3000 years ago, continuing with the prehistoric period and finishing the Hellenistic and the Roman periods. Naturally, the Illyrian period, with its special artifacts, is the best within these periods.



Fig. 2: The set of artifacts belonging to different periods in the Archeological Museum of Durrës

The prehistoric period includes the Dyrrah of 3000 years ago, which is rich in various artifacts, from bronze axes, to stone hammer heads. These historical facts prove that these areas have been populated by autochthonous inhabitants, confirming once again that Durrës is one of the oldest cities in the Mediterranean.



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Fig. 3: Artifacts of the prehistoric period in the Museum

The Hellenistic period is portrayed through rich ceramic objects designed with various motifs. Such objects are indicators of a cultural and an economic development of the city during this period, they are located near the ancient tombs that above the hills of Durrës, which remain a precious asset. Thereby, a visitor will find 10 fragments of different figurines that represent the deity of Artemis inside the museum. The later was known to be the goddess who guarded the city by both providing its military protection as a knowledge of nature, as well as ensuring the continuity of the population of the city through the protection it gave to women.



Fig. 4: Roman period artifacts on display in the archeological museum

The Roman period is depicted through coins minted in the ancient Dyrrah, which give an accurate picture of the development of the city throughout the Roman period, during which, the treasury of Durrës was collected. Its discovery was made in 1941, near the city bazaar. The treasure dates back to the 170s and the coins belong to the Roman Empire.



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Fig. 5: Roman period artifacts on display in the museum

Due to being located in a coastal city such as Durrës, the museum not only has been enriched by the underground discoveries of different eras, but also by multiple underwater discoveries where there can be found ships' anchors and amphorae extracted from the bottom of the sea, which testify to the trade developed as the main activity during that period.

Since 2005, the underwater archaeologists have discovered dozens of valuable objects along the coast of Durrës. That same vast variety of artifacts already belong to our rich cultural heritage. Some of them are on display at the city's National Archaeological Museum, while others are waiting to be studied by researchers at the Institute of Archeology.

It's been discovered that after the restoration of Dolium, a special container for the shipping of open wine, work has begun on the restoration of some amphorae, parts of which were discovered during multiple underwater missions on the coast of Durrës and beyond.

Altogether, the ship relics, which belong to the periods after the century. IV BC, various anchors and vessels, such as amphorae or ceramic pieces with special values have arrived in the Museum of Durrës. Recent underwater discoveries are mapping maritime trade exchanges from the coasts of southern Illyria (Durrës) to other Mediterranean ports and vice versa.



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Fig. 6: Amphoras and artifacts discovered by archeologists during underwater missions

2.2 RESTORATION INTERVENTIONS DURING DIFFERENT PERIODS OF TIME

The monument has undergone several restoration interventions. The Archeological Museum was inaugurated on April 13, 2002, on the basis of the materials of the first archeological museum, originally opened on March 13, 1951.

The Archeological Museum of Durrës remained closed for a period of 4 years to reopen later on March 21, 2015 after several interventions which consisted of two main actions:

- *Internal reconstruction of the museum to correlate the building conditions with the museum line.*
- *Carrying out works for the improvement and enrichment of the museum building in the technological and mechanical scope, while an attempt was made to fulfill certain standards.*

Given the high demand of visitors and the museum's importance, it was necessary to carry out an internal reconstruction for the musealization and reorganization of the exhibition. The interventions executed during this phase are related to the elaboration of the platform for the placement and exhibition of museum objects.



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Fig. 7: Photos before and after the intervention during 2010-2014, the reorganization of the artifacts on the exterior and cleaning of facades.

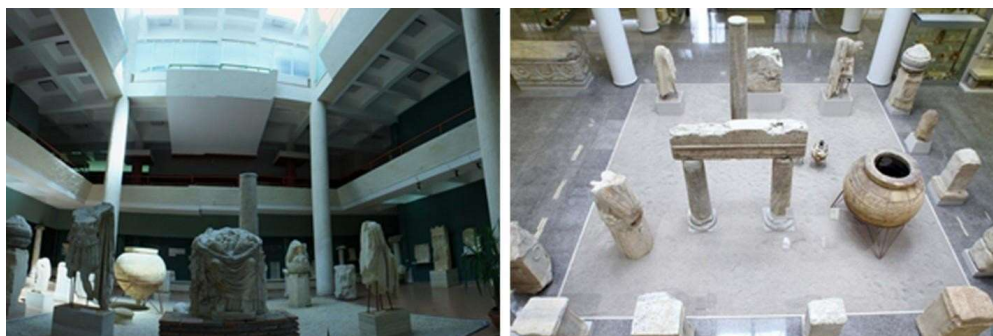


Fig. 8: Photos before and after the intervention in 2010-2014, rearrangement of artifacts

The opening of the archeological museum required the realization of the technological plant for the improvement of its standards. This project consists of the replanning of the heating and cooling system, as well as the fire protection system, the water supply system and the improvement of the drainage system.



Fig. 9: Interventions in the mechanical systems of the museum after restoration interventions in 2010-2014

The implementation and use of the technical system is performed in order to adapt to the requirements of the visitors for the environment when using and accomplishing the technical



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requirements for high-level advertising facilities. Afterwards, we show some photos taken during the execution of the restoration interventions over the years in the Archeological Museum of Durrës.



Fig. 10: Remodeling / restoration of museum artifacts as part of the restoration intervention of the museum

The novelty was the opening of the exhibition "Without Light" at the Archeological Museum of Durrës in 2015. This exhibition remained open for some time, not only with the aim of encouraging the visit of different social groups, independently of their impairments. Moreover, this attempt tends to increase the attraction and the audience of the Archeological Museum of Durrës.

3. ANALYSIS OF THE URBAN SITUATION

3.1 GEOGRAPHIC LOCATION OF THE ARCHEOLOGICAL MUSEUM OF DURRËS

The Archeological Museum is located in Durrës, Administrative Unit of the Municipality of Durrës, Road "Taulantia", with geographical coordinates 41 ° 18'41 "N 19 ° 26'25" E / 41.311389 ° N 19.440278 ° E / 41.311389; 19.440278. The Archeological Museum of Durrës is located in the Archeological Zone "B". The building is located 530 m away from the city center by air.



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Fig. 11: The location of the Archeological Museum in the city of Durrës and the connection with the city center.



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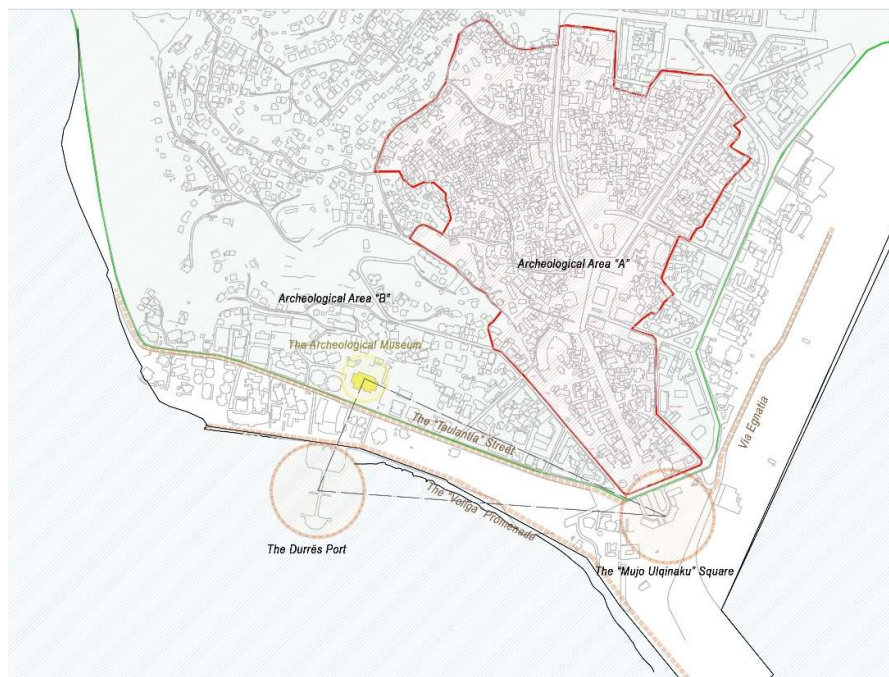


Fig. 12: Location of the Archeological Museum of Durrës in the Archeological Area "B"

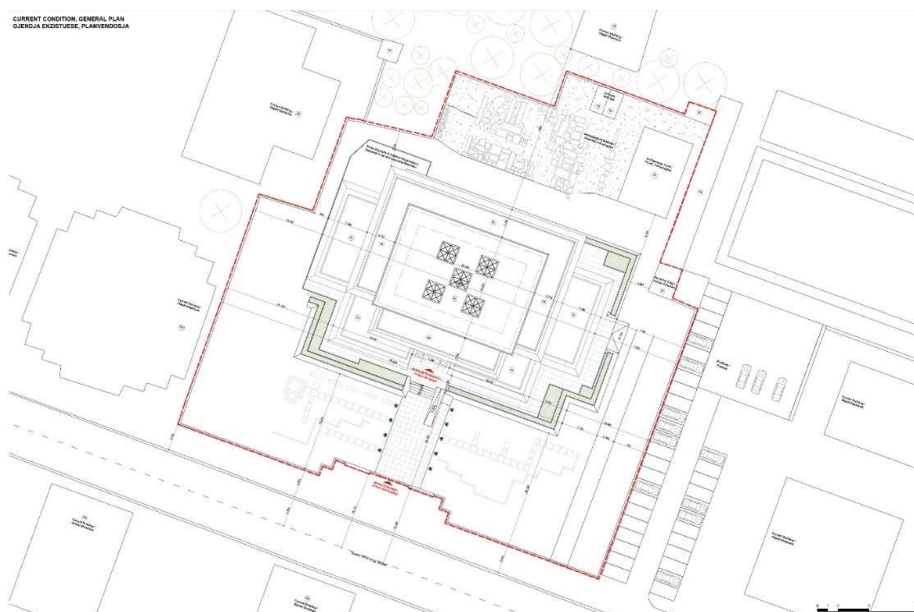


Fig. 13: General Plan of the Museum, Current Condition



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3.2 THE ARCHEOLOGICAL MUSEUM IN THE ARCHEOLOGICAL AREA "B"

The first archeological museum in Durrës opened on March 13, 1951. It can be conferred to the intellectual Vangjel Toçi, who by that time had become a prominent figure in Durrës as the creator of the city library on September 10, 1945. He is also well known for establishing the collection of artifacts in the exhibitions of the new museum. Those were carefully collected, supported by the support of dozens of citizens of Durrës.

The first collected artifacts were originally placed in a 2-storey villa which, likewise was located along the promenade "Taulantia". A name reminiscent of the Illyrian inhabitants who became the nucleus of the city, which was originally called the Epidamn of Dyrrah and in later times Durrës, as we call it now.

Two large courtyards surround the original building of the archeological museum, with two completely original porticos.

The perimeter of the first courtyard was discovered during the excavations at the portico of the Kavaja Mosque, which after the 1990s was returned to the city where it was taken 25 years ago. Meanwhile, the shield with monuments of the other courtyard stood in the middle of one of the most beautiful gardens of our city.

The current museum project is also associated with the name of the archaeologist Vangjel Toçi. The construction plans had begun in the early 1980s. However, his retirement and the decline of the financial budget delayed its implementation for quite some time. The last works were completed at the beginning of the new century and the inauguration of the building dates back in April 12, 2002.

4. ANALYSIS OF THE CURRENT CONDITION

4.1 GENERAL

- The building has a three floored volume, with mixed construction and reinforced concrete slabs.
- The height of the first and the second floor is of 4.16m and the height of the third floor is of 5.9m.
- Plan wise, the museum has a rectangular configuration and it is symmetrical according to both x and y directions.
- The footprint of the building is decreasing in height, there is a considerable section reduction in both floors above the ground floor.



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- There can be found an atrium at the center of the building.
- The foundations of the building are made of plinth type connected with foundation beams, the columns are of a circular section with a diameter of $d = 50$ cm. Nonetheless, after the previous restoration interventions they have been reinforced by increasing their section to $d = 60$ cm. Besides, there can be identified rectangular columns of a 45×25 cm section. The floor beams on the ground floor are of a rectangular section of 25×80 cm.

The monument's heritage data is displayed in the table below:

HERITAGE CARD		THE ARCHEOLOGICAL MUSEUM OF Durrës
ADMINISTRATIVE DATA		
Card Nr.	1	
Name	The Archeological Museum Of Durrës	
Scope	Architecture	
Gender	Museum	
Typology	Museum	
Archive Code	-	
Address	„Taulantia“ Road, Durrës	
Location	Durrës	
Protection State (Category I, II)	-	
Decree Nr. / Date	-	
Decree Institution	-	
Date it was built	1951	
Administrative Institution	Museum Centre Durrës	
Original Use	Museum	
Actual Use	Museum	
Protective Surrounding Walls	None	
Protected Area	-	
Geographic Location of the Museum	41 ° 18'41 "N 19 ° 26'25" E / 41.311389 ° N 19.440278 ° E / 41.311389; 19.440278	
Geographical Location of the Protected Area	-	
Property	State	



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Propietary	State			
Property Nr.	-			
Cadastral Zone	-			
Object's Surface	5337 m ²			
Sorroundings' Surface	-			
Protected Area's Surface	-			
Mobility Infrastructure & its condition	Disponibile, In a Good Condition			
TECHNICAL DATA				
Architectural Description	The Archeological Museum of Durrës opened in 1951. It's one of the most important museums in Albania. The actual building opened in 2002. The museum is extended and here are notable roofs which create a dynamic volumetry.			
Constructive Description	Mixed Construction, Reinforced Concrete Slabs.			
Restoration Interventions Over Time (Intervention Scale 1/2/3/4/5 from the slightest to the most evasive intervention)	2014	YEAR	YEAR	YEAR
Conservation Condition (Condition Scale 1/2/3/4/5 from the slightest to the most evasive intervention)	ROOF/TERRACE	DOORS/WINDOWS	CEILING	WOODEN STRUCTURES, IF ANY
	-	-	-	-
	FRESCOES	ICONOSTASIS	MINARET	FLOORS/MOSAICS
	-	-	-	-
Proposed Restoration Interventions	Explained in the chapters nr. 5 & 6 of this assessment report			

4.2 THE ARCHITECTURE

The Archeological Museum opened in March 1951 by Vangjel Toçi, a reknown figure of the archaeology in Durrës. The first original museum was placed in a two-storey villa, exhibiting those



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artifacts that had been discovered up to that time from the underground of the Durrës area. All the same, over the years, the Archeological Museum has changed its location several times. In the present, the museum is located on the „Taulantia“ Street, near the „Vollga“ Promenade. Inaugurated in 2015, there are over 2 thousand objects from prehistory to the IV-th century AD.

The museum building has three floors, each with a rectangular section which reduces in area from the ground floor to the top floor. The museum is symmetrical along a vertical axis, with the central focus being the area where the main artifacts are exhibited (a collection of artifacts belonging to the roman era), further enhanced through the atrium in the upper floors.

The museum is functionally arranged around the atrium / central space (see figure 15), where the highest percentage of the floor area is dedicated to the display of artifacts; offices and administration premises are located north and west of the building, separated respectively by corridors, connected through a joint built with gypsum walls and a door. The ground floor is more structured in terms of the museum line, with exhibitors located throughout it. Despite this, the exhibitors do not meet any minimal requirements depending on how delicate the artefacts displayed on the museum are. On the upper floors, the spaces are not potentially utilized even though the artifacts are placed on the floor without proper arrangement. On the first floor there are offices and documentation rooms (see photo 14).

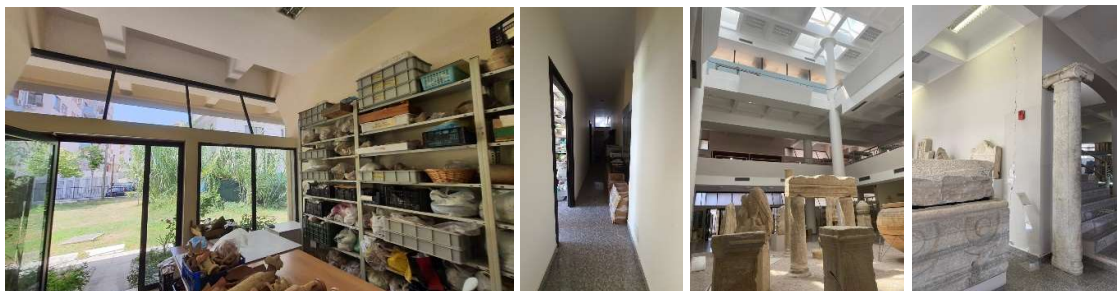


Fig. 14: Types of premises in museum-administration, corridors, exhibition spaces and vertical movement nodes (stairs); current condition



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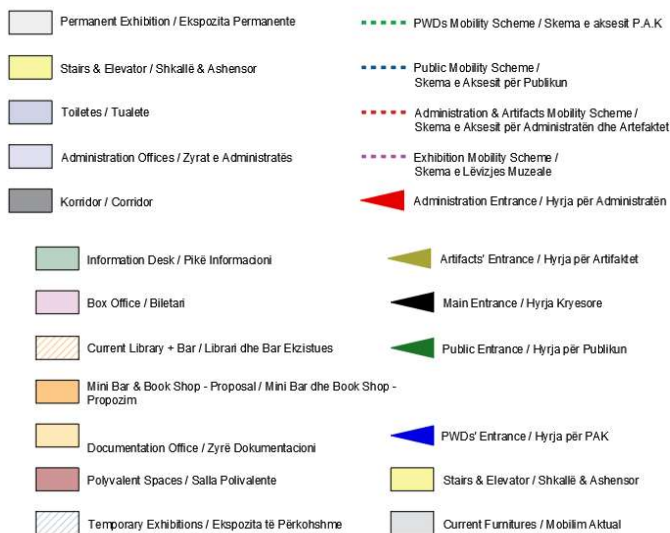
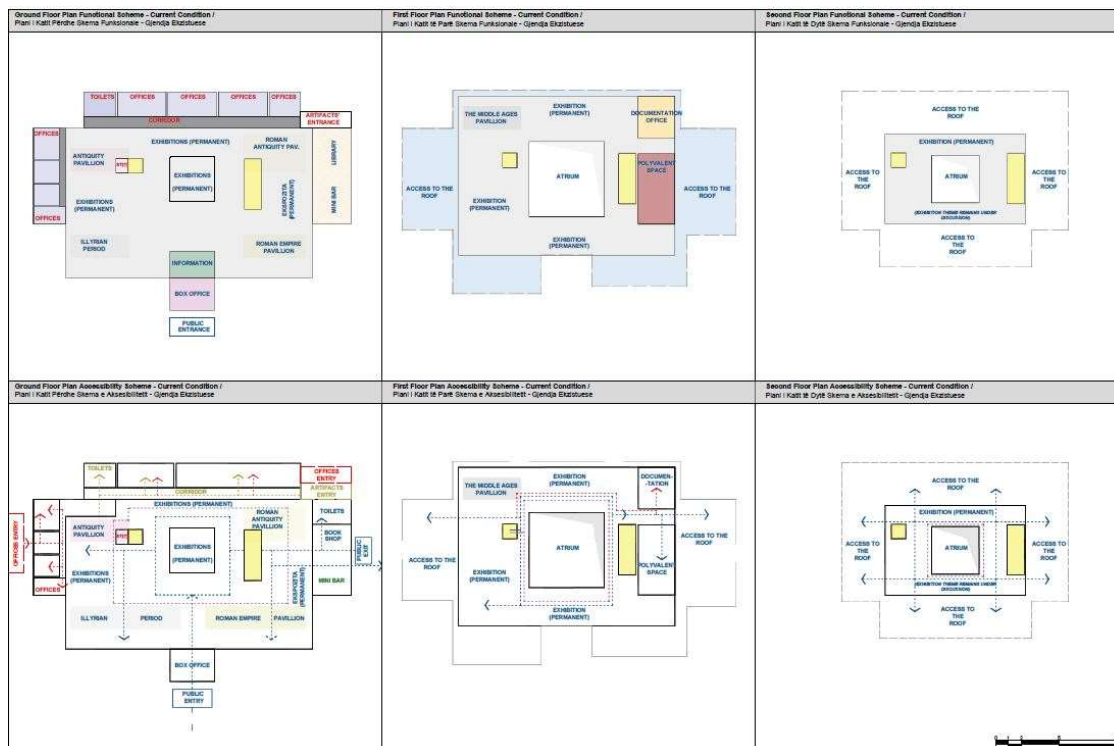


Fig. 15: The functional scheme and the accessibility on each floor of the Archeological Museum of Durrës, current situation (respectively: above-the ground floor, below left-the first floor, below right-the second floor)



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On the ground floor, as soon as the visitors enter, they can be offered the ticket on the box office and once entering the museum, they can be informed at the info point as desired. Afterwards, there can be experienced an itinerary towards the exhibition hall. This fragment is formulated through furniture only, as a minimal space from the entrance to the stairs which lead to the exhibition space. A wooden ramp is placed on the stairs to allow the disabled to cross towards the main hall. The floor is laid with granular marble tiles, preserved from the original model. This is the main material that predominates on the floor surfaces of the ground floor (and not only). The walls are mostly of brick and less of gypsum (those added in the later interventions-such as partition walls), all covered with cement based plaster.

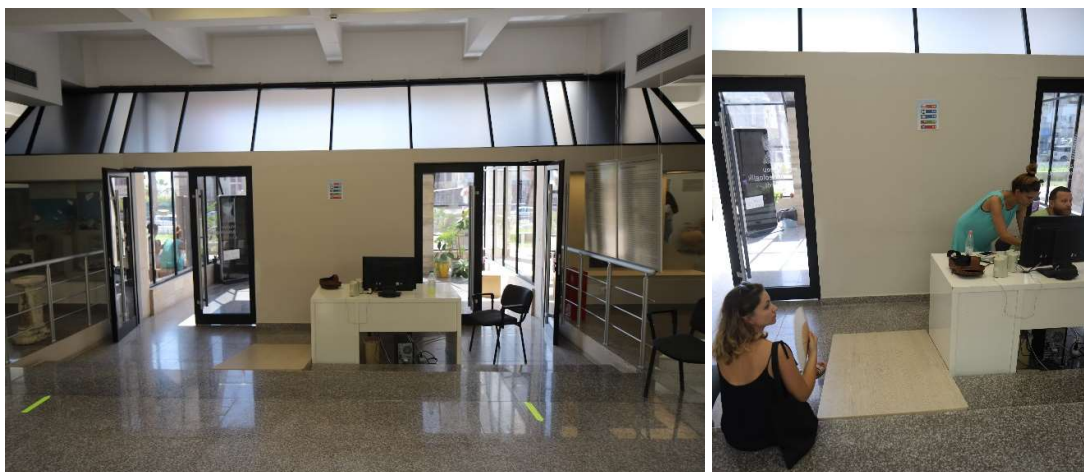


Fig. 16: Main entrance to the Museum and the Reception

To the left of, there can be encountered the pavilions of the Illyrian era and the ancient Greek period as well. On the front and on the other side of the museum, one can come across the pavilion of the Roman period in all its time span. On both sides of the museum, behind the exhibition hall, there are located, on the left the administration offices (separated from the rest of the museum by a corridor) and on the right a potential bookstore which serves as an area in which social activities and temporary exhibitions come about.

Beside the inner spaces of the museum, there are doors which lead to the inner courtyard, rich in greenery and artifacts exhibited randomly. In the northeast façade, access is provided to the administration and specialized employees of the museum, to whom special facilities are dedicated, such as: a workshop, a gypsotheca, a laboratory and the fund, although relatively small in area. At the end of the corridor, there are located the toilets which can only be accessed by the administration employees through the exhibition hall.



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The accessibility in this floor is inclusive for every type of visitor, starting from the main entrance. There is possible for PWDs as well to experience their own itineraries inside the museum, although not well thought out and currently spontaneous (made possible through portable ramps placed impromptu wherever there are quote differences). The vertical movement node is divided into stairs and a hydraulic elevator (although non-functional, due to the cabin missing), located on both sides of the building as follows: the stairs on the right and the elevator on the left, providing limited access for the visitors. They exit at two different points of the planimetry, providing the opportunity for visitors to follow itineraries according to their wish and interest in the history unfolded in this museum.

The first floor exhibits the medieval pavilion, which is currently being updated. Meanwhile, the top floor is unorganized, as the predicted theme of the exhibitions in it is still under discussion. It is currently the only floor that has access to the terrace.

Recently, the Archeological Museum of Durrës has faced difficulties regarding the conditions of the display methods of its rich artifacts' collection, the state of preservation of its objects and the security of the structure where the Museum is located, as a result of the impact of the earthquake two years ago.



Fig. 17: The Southwestern acade of the museum, Current Condition

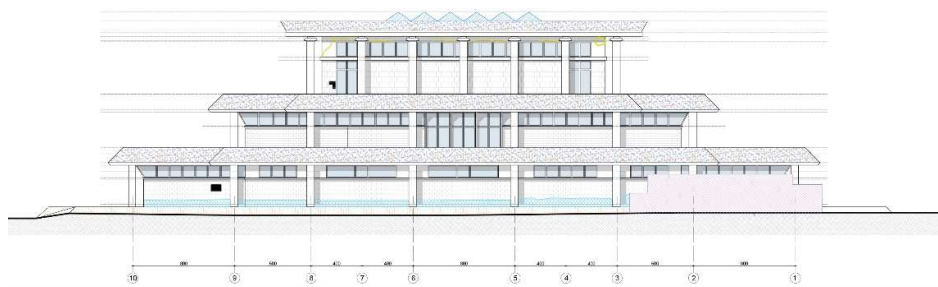


Fig. 18: The Northeastern facade of the museum, Current Condition



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The symmetry of the museum in planimetry is also visually expressed in the facade, which integrates the opaque elements of plaster lined or travertine with transparent elements of glass windows. The strips of the terraces contribute to the museum horizontality, interrupted by the rhythm of vertical columns with a circular section. The whole museum seems to be uplifted by a pedestal / platform which emphasizes its monumentality. The main entrance is identified through the glass window of floor height and entrance stairs. The inner courtyard has little low greenery and in very few cases, trees in the areas around the museum.



Fig. 19: The Southeastern and Northwestern facades of the museum, Current Condition

The prevailing cladding materials in the facades are as follows:

- Granite marble tiles from Saranda, of local material, preserved for the most part according to the authentic model. There are several relatively small areas of the facades which display cracks or



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shattered/missing tiles. Wherever subsequent interventions have been made (volume additions to cover the mechanical equipments and pipes in the northwestern facade or the visible rainwater drainage pipes in the verandas' floors) there is a difference in the material which has not been preserved according to the original, however appears to be an imitation of the former.

- Cement-based plaster as a finishing layer of the perimetral walls and acrylic plaster finish on the columns. Both have been observed to have suffered the phenomena of efflorescence: caused by the continuous presence of moisture, appearing as patches formed on surfaces of the walls, ceilings, floors etc. It may result in disintegration of the finishing layers off of the surface visible as well as structural deterioration due to the earthquake or damage/ detachment of the plaster finish, likely due to movement or as a result of external factors like impact or damp. Over time it has delaminated or become detached from the surface beneath.

- Concrete balconies that demonstrate the presence of the biological patina: the phenomena of the coloristic and chemical alteration of the building's external surfaces as a result of physico-chemical reactions caused by climatic factors and inorganic pollution.

- Glass Windows along the floor's height and glass windows that do not meet the thermal requirements, thus complying with the energetic efficiency criterion for the satisfactory unctioing of the museum.

- Fencing walls: a combination of walls and metal railings.



Fig. 20: The facades' cladding materials, current condition

The cladding materials on the floors as well as on the site are mentioned in the paragraphs below:

- Granite marble tiles on the floors of the museum as well as finishing layer in the stairs. The material is authentic, preserved according to the original model. Several tiles are missing in front of the elevator on the ground floor. The rest are shattered or missing due to the weight of the artifacts, (most of them being heavy), which appears to not have been evenly distributed on the floor surface.
- Parquet in the conerence hall and the bookstore on the east side of the ground floor. It seems to be a later laying, as it does not turn out to be part of the original project studied by the archive. It is worth mentioning the quote difference between this space and the exhibition hall.



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- Gres tiles on the floors and walls of the toilets.
 - Concrete tiles as veranda cladding. Moss is visible on the joints as a result of the moisture.
 - Concrete slabs in the site, where moss is also visible on the joints as a result of the moisture.
- Meanwhile, the interior walls and the ceilings are covered with cement mortar-based plaster and painted with white paint.



Fig. 21: Materials present in the interior of the museum



Fig. 22: Various deteriorations observed in the museum building, plaster cracks, damage to structural elements and plaster detachments.



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4.3 THE ARTIFACTS' COLLECTION INSIDE THE ARCHEOLOGICAL MUSEUM OF DURRËS

The museum hosts a vast collection of 3204 objects. It is located in the ancient site of Dyrrhachium and creates an extensive collection from different eras such as the Ancient Greek, Hellenistic and Roman periods.

The main artifacts include Roman funeral stelae and sarcophagi in front of the stone and a collection of miniature busts of Venus, a testimony of the period when Durrës was a center of worshipping of the goddess.

At the entrance of the left wing, there are exposed artifacts depicting the Illyrian and ancient Greek periods in its three phases: ancient, classical and late. At the front, besides the archeological remains in the center of the museum, there is showcased the Roman period, starting from its earlier years, up to the construction period on the right side of the first floor. On the second floor, the medieval era can be potentially showcased. The Islamic art pavilion is supposed to be displayed on the third floor. Occasionally, there are objects representing the communist period, such as a Stalin statue which stands out.

Once entering the museum, the visitor may find jewellerys and other precious objects, as well as beautifully handcrafted statues, which illustrate the different historic eras. For instance, the statue of Gea, the Earth goddess of Fertility, discovered in 2005 in the city of Durrës or the sculpture of the roman emperor are quite distinguished. Hereby, inside the archeological museum of Durrës, the visitors will visually make a journey through different historic eras, starting from the Dyrrah era of 3000 B.C, continuing with the prehistoric period. While moving ahead the exhibiton halls, the Hellenistic and the Roman periods are showcased. Naturally, the Illyrian era is gloriously showcased through precious artifacts.

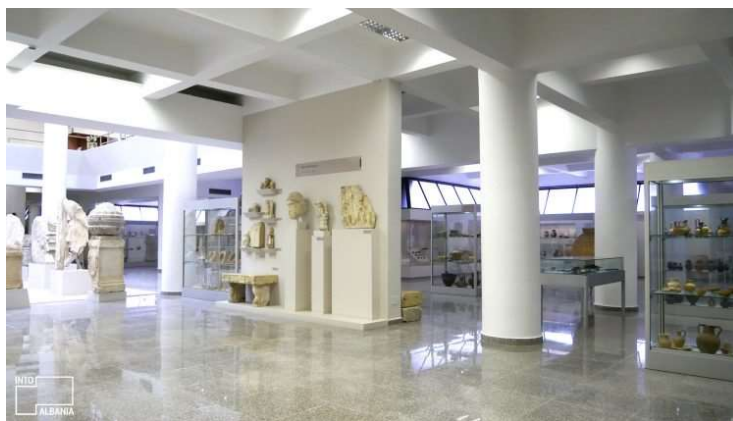


Fig. 23: Artifacts of the Roman antiquity period



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Fig. 24: Busts and capitals of the Roman antiquity period

The prehistoric period relates to the growth and development of Dyrrah 3000 years ago, which is demonstrated through various artifacts, from bronze axes, to stone hammer heads. These historical facts prove that these areas have been inhabited by native population, confirming once again that Durrës is one of the oldest cities in the Mediterranean basin.



Fig. 25: Artifacts of the prehistoric period, exposed in the Archeological Museum of Durrës



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In this historical journey of the Archeological Museum, the visitors are also introduced to the Hellenistic period, which is rich in ceramic objects designed with various figures and motifs. Such objects are indicators of a cultural and economic development of the city during the aforementioned period. Discovered during the archeological excavations near the ancient tombs above the hills of the city of Durrës, these objects remain a precious and valuable treasure for our history. During the visitors' encounter with history, they can observe and enjoy 10 fragments of various figurines that represent the deity of Artemis. She was reknown as the goddess who guarded the city both ways, by providing the military protection of the city, as a nature connoisseur, and at the same time, ensuring the continuity of the city population through the protection she gave to women especially.



Fig. 26: Artifacts of the Hellenistic period



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The Roman period is currently the last eon to be exhibited in this museum. This period is first and foremost presented with coins minted in the ancient city of Dyrrah, which testify to the development of the city throughout the entire period span. It is worth mentioning that the visitor will also catch a glimpse of the Durrës' treasure, a valuable made in 1941, near the city bazaar. The treasure dates back to the 170s and the discovered coins belong to the Roman Empire.

Due to the proximity of the Adriatic coast, the museum's enrichment is partially due to the underground discoveries, as well as the underwater discoveries. There can be found ship anchors and amphorae extracted from the bottom of the sea, which testify to the trade developed during that period. The numerous monumental works of this museum are a living testimony of our history, which has continuously made the Archeological Museum one of the most visited sites of Albania.



Fig. 27: Artifacts of the Roman period

4.3.1.1 CONDITION OF THE EXHIBITION IN THE ARCHEOLOGICAL MUSEUM OF DURRËS

The exhibition in the Archaeological Museum of Durrës is realized both in its interior (mainly on the ground floor) and in the backyard of the museum as well as the archeology fund at the same time. The exposure conditions leave much to be considered in both cases and the need for measures arises.



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The museum building has been partially renovated throughout the recent years (during the restoration interventions of 2010-2015). After the rehabilitation interventions, it was noticed that the floor levels were raised. All the same, questions about the accessibility of the stairs by all visitors, of the first and second floors (the whole museum line takes place on the ground floor) as well as the elevator (currently inaccessible, either by visitors or even museum staff and artifacts) due to lack of cabin in the current pit).

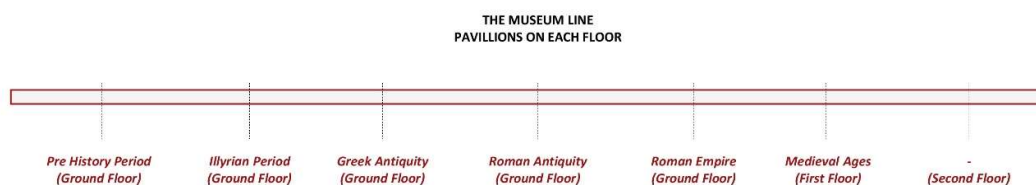


Fig. 28; Museum lines and pavilions according to themes and distribution across the museum's floors.

Currently, the exhibition takes place on the ground floor of the museum, in the exhibition hall. The two upper floors are mostly used for storage purposes, as a considerable amount of artifacts are left on the floor.

According to the observations and the report of the archaeologists, these problems have been noticed, which can be categorized into three groups:

- instability
- lack of security
- lack of information

More specifically, in terms of instability we refer to the fact that the exhibition pedestals are not suitable (do not fit the load of artifacts they have to carry), some of them already show signs of cracks or deformations, they pose a risk to the safety of the artifacts of stone as well as visitors (possible total collapse).

Secondly, the artifacts are not safe in terms of their positioning in the exhibition, depending on the category to which they belong, but also in terms of protection from possible vandalism. Many of them obviously need staples to hold them, especially flat objects like epitaphs and reliefs. Some of the artifacts can be easily removed (they are quite small) from shelves and supports; this is mainly a problem for smaller facilities, where the threat of theft and vandalism is particularly high; thus they must be protected. Finally, there is a lack of information on the exhibited artifacts: information on large objects is given on booths, while information in the showcases is partially missing.



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Meanwhile, the existing external exhibition of the museum in its backyard is organized through:

- a) containers
- b) the archeology fund
- c) open exhibition in the yard.

The fund building and the containers could not be inspected during the team visit to the museum, therefore, the assumed conditions in these warehouses are frequent fluctuations in temperature and humidity (possibly even condensation). The rest of the heavy artifacts are standing outside, mostly directly on the floor, where they remain exposed to direct sunlight and water (rain). The latter show stains and signs of oxidation, which are supposed to be caused by the action of the atmospheric agents and pollution.

5. REVITALIZATION INTERVENTION METHODOLOGICAL APPROACH

PROGRAMI I NDERHYRJES NE MUZE
INTERVENTION PROGRAM ON THE MUSEUM

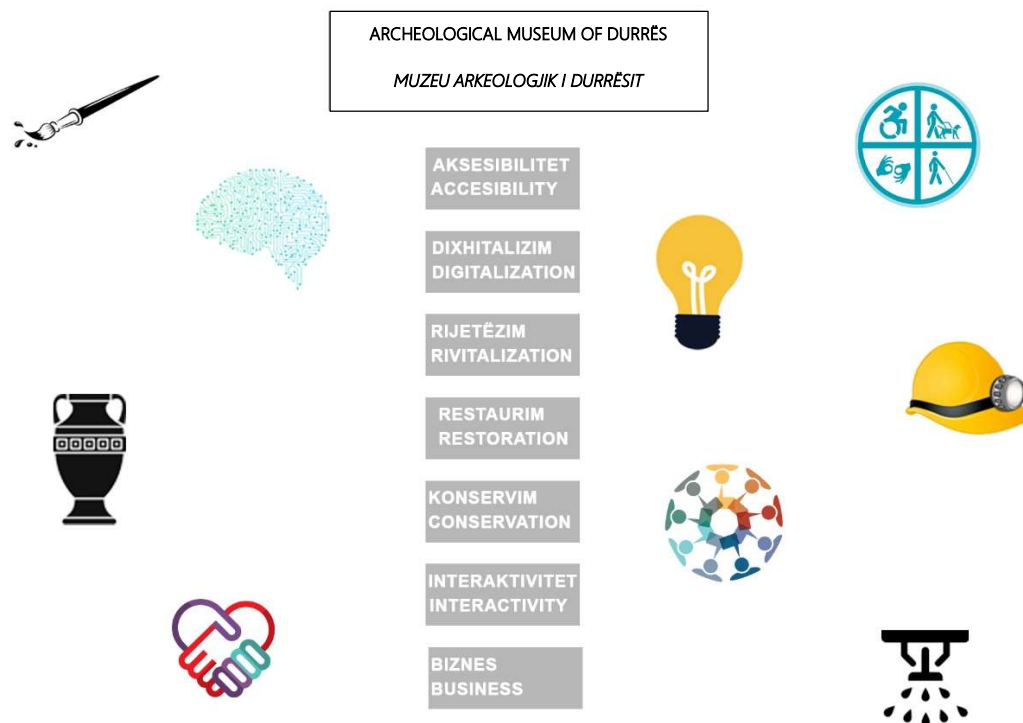


Fig. 29: Rehabilitation intervention program for the Archeological Museum of Durrës



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5.1 GENERAL SUGGESTIONS FOR IMPROVEMENT / NEEDS' ASSESSMENT

- I – Revitalization of the Museum as a cultural building of great importance inside the Archeological Area "B" of Durrës;
- II - Restoration and conservation of the collection of the artefacts (over 2000 objects and artifacts belonging to different historical periods, from pre-history to the Middle Ages);
- III- A new approach on the display methods - according to modern trends (including new showcases with proper lighting system, humidity control, depending on the types of artifacts showcased as well as whether they're in a delicate condition or not);
- IV - Modern media to enhance the importance of the artifacts as a crucial intangible heritage.
- V- Integrated, sustainable management of hazards provoked by lighting problems or insufficiencies, pollutants, temperature and humidity.
- All these activities can include members / specialists and students of the Albanian Universities, the Department of Archeology and Heritage Management, which will provide a strong educational character for the proposal.

5.2 ROADMAP

- A comprehensive technical investigation of the building (condition of its construction materials, statics etc.)
- Assessment of the state of conservation and identification of priorities of intervention for the museum building and the museum collection;
- Preparation of the revitalization project and the corresponding technical documentation;
- Approval of the revitalization project by the National Council of Material Cultural Heritage at the Ministry of Culture;
- Execution of the project following the phasing approved by the National Council of the Material Cultural Heritage;
- Active participation of members and graduate and undergraduate students of the Albanian Universities in all processes of the preparation and execution of the revitalization project.



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- Implementation of the artefacts' conservation project as well as the integrated, sustainable risk management with active participation of students and local museum staff.
- Design of a *new concept* of the museum, including the rearrangement of the exhibition areas/rooms, showcases and the overall improvement of conditions for a long- term preservation of the objects.

6. REHABILITATION INTERVENTIONS FOR THE REVITALIZATION OF THE ARCHEOLOGICAL MUSEUM OF DURRËS

6.1 THE OUTDOOR INTERVENTIONS

After analyzing the current situation and the current external facilities of the Archeological Museum of Durrës, we concluded that there is a significant lack of facilities or opportunities for the development of comprehensive activities for different groups of visitors, despite the positive effort to systemize and organize diverse artifacts.

Specifically, we plan to use the front yard for the establishment of temporary exhibitions, in order to rearrange the artifacts placed outside quite randomly, without proper arrangement. The purpose is to envisage the opportunity of the organization of various thematic exhibitions depending on the activities generated in the area, so as to enrich the museum which will be integrated into the cultural and social life of the community and beyond.

In addition to the temporary exhibitions, our project tends to create an interactive museum ensemble frequented by every social group in the city, providing spaces to organize events and public debates, expanding the public attendance regardless of age or profession. Eventually, through the revitalization interventions we plan to provide space for reading and dialogue in order to encourage reading and sharing experiences between different groups. Since the museum currently has only a small bookstore and a gift shop, we aim to revitalize the museum by means of encouraging the civic participation.

Our goal is to transform the museum so as to become an inseparable part of life and socialization in the city of Durrës, fully frequented all year round. The external space of the museum, despite the pronounced and typical symmetry of the building crosses the boundaries of the monumental and becomes inviting to all visitors, both locals and foreigners.

This variety of activities is also favored by the opportunity offered by the museum to be accessed by different groups of individuals, regardless of their impairments or opportunities. Accessibility is



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divided into three groups according to the attendance of museums: by the general public, by the administration and workers or researchers' groups, and finally, PWDs. This multiple accessibility is offered in the museum both in the courtyard and inside it.



The Fund Canopy-Built to rearrange the artifacts left uncovered on the museum's back yard.
The Archeology fund, removed from its current position, to appropriately arrange it to the new site plan.
The new mechanical-electrical structure for the purpose of covering the mechanical equipments.

Fig. 30: Site Plan, the Archeological Museum of Durrës. Proposal for the revitalization of the site through interactive public spaces and social activities.



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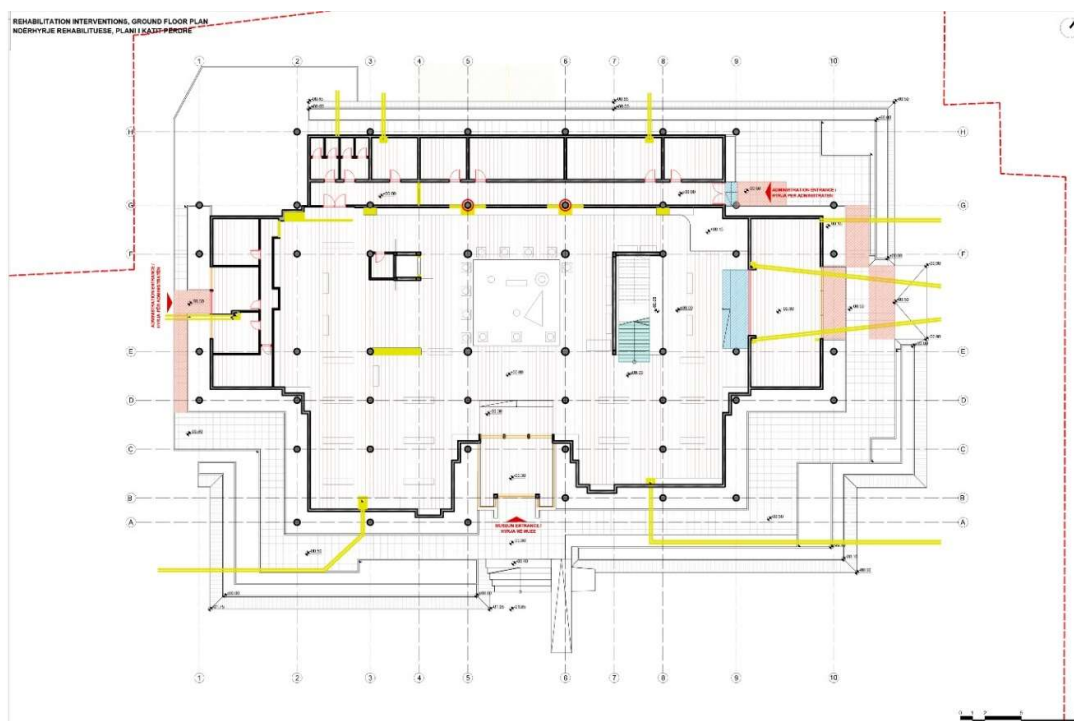


6.2 ARCHITECTURAL INTERVENTIONS

6.2.1 TYPES OF ARCHITECTURAL INTERVENTIONS

By 2010, the Archeological Museum of Durrës was expected to undergo a total reconstruction. Despite the importance of its archeological sites, the museum is not an independent institution and is managed by the Durrës Regional Directorate of Monuments. The museum is supported by the Albanian Institute of Archeology and the Academy of Sciences. Its aim is to gain the national museum title, according to reknown archaeologists such as Adi Anastasi and Luan Përzhita, given the historical significance of its artifacts and the rich illustration of cultural heritage.

The Ministry of Tourism, Culture, Youth and Sports has opened a fund to provide the museum with a new research unit, its scientific staff and a pertinent laboratory and an administrative unit. Problems have been identified in the reconstruction process, as the museum is located near the sea and faces erosion from iodine, salt and moisture content, favoured furthermore by the museum's exposure to atmospheric agents. The restoration intervention work consists of the following key points / actions, as listed below:





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LEGEND / LEGJENDA			
Symbol Simboli	Intervention Ndërrhyrja		
	Current Concrete Columns - Cleaning from damaged plastering, replastering, primer treatment in the intervention area for unification, repainting with paint. / Kolona Ekzistuese Beton Arme - Pastrim nga suvatimi i dëmtuar, risuvatim, trajtim me prajmer në zonën e ndërhyrjes për unifikim, rilyerje me bojë.		
	Current Concrete Columns - Reinforcing with concrete jacketing with synthetic mortar grade C25/30. / Kolona Ekzistuese Beton Arme - Këmishim me beton special me llaç sintetik marka C25/30.		
	Current Brick Walls - Repair with the stitching method of the damaged areas, cleaning and re-plastering of the cracks and complete repainting. / Mure Ekzistuese Tulle - Riparim me metodën shqep-qep në zonat e dëmtuara, pastrim dhe risuvatim të krisjeve dhe ribojatisje totale.		
	Interior walls and concrete parapets to be demolished / Mure të brendshme dhe parapete betoni që prishen		New structures added outdoors: emergency stairs and panoramic lift / Shkallë emergjence dhe ashensor panoramik që shtohen si struktura
	Stairs to be demolished / Shkallë që prishet		Current surfaces to be removed due to surrounding environment's rearrangement/ Sipërfaqe ekzistuese që hiqen në kuadër të riorganizimit të ambientit përreth Muzeut
	Stairs to be cleaned from existing tiles and to be refinished following the new levels / Shkallë që pastrohet nga shtresat për tu riveshur sipas kuotave të reja të projektit		
	Floor layers that are removed due to the additions made in the last renovation of the building, as well as due to the need for technical floors for the infrastructure of the museum exhibition. / Shtresa dyshemeje që hiqen për arsye të shtesave të shtresave në rinovimin e fundit të ndërtesës, si dhe nevojës për dysheme teknike për infrastrukturën e ekspozitës së muzeut.		
	Doors to be Replaced / Dyer që Zëvendësohen		Dismantling of the deteriorated skylights implementation of the ventilation mechanism and remounting of the new skylights / Heqja i fanarëve të dëmtuar, instalimi i mekanizmit për ventilim dhe rivendosje në tarracë.
	Doors to be Removed / Dyer që do të Hiqen		Dismantling and remounting of the railings due to the floor leveling with new layers / Çmontim+rivendosje e korimantove prej nivelimit të dyshemesë me shtresat e reja
	Windows to be Replaced / Vetrata që Zëvendësohen		
	Exterior concrete floor tiles that will be cleaned with pressurized water and when dismantled due to the engineering infrastructure works, will be restored according to the original. / Pllaka betoni të sistemit të jashtëm që do pastrohen me ujë me presion dhe aty ku do çmontohen për shkak të shtrirjes së infrastrukturës inxhinierike, do rivendosen sipas origjinalit.		
	Removal of waterproof layers of the concrete parapets, cleaning with a pressure pump, removal of the biological patina through herbicide substances / Heqje e shtresave të hidroizolimit të parapetet e tarracës pastrim me ujë me pompë me presion, pastrim nga patina biologjike me substanca herbicide.		
	Dismantling and cleaning of the terrace tiles with a pressure pump, removal of the biological patina through herbicide substances / Çmontim dhe pastrim i pllakave të tarracës me ujë me pompë me presion, pastrim nga patina biologjike me substanca herbicide.		

Fig. 31: Rehabilitation interventions on the ground floor of the museum

- Exterior, interior and terrace preservation works.
- Partial storage and updating of the exhibition boxes depending on the analysis of the artifacts and the need to meet the optimal conditions for their maintenance (lighting / humidity control / material).
- Replacement of damaged exhibitors with new exhibitors with optimal hygroscopic and lighting parameters due to the variety of artifacts on display and their level of delicacy and response towards the environmental conditions.



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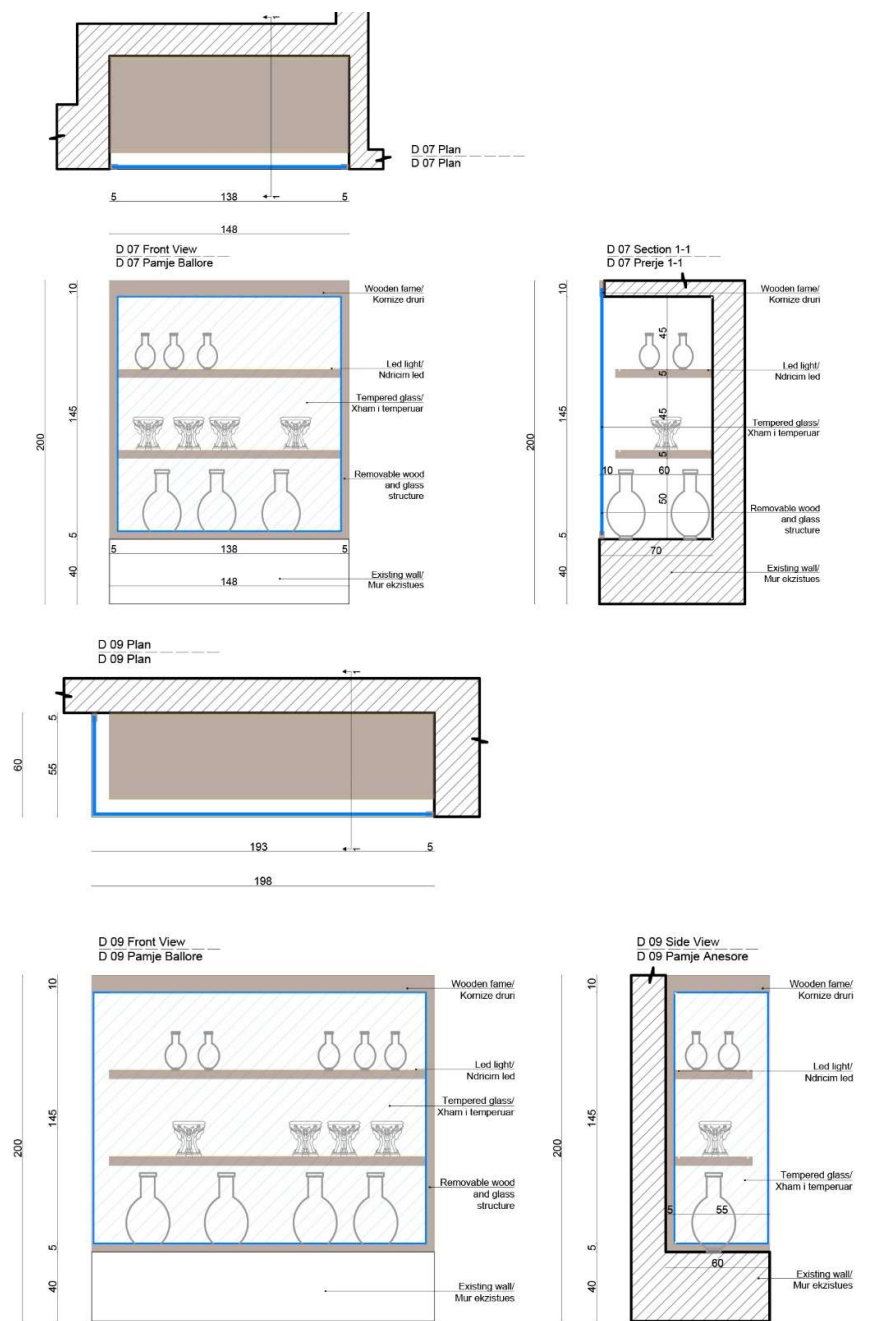


Fig. 32: Types of exhibition cases inserted on the walls, rehabilitation interventions in the framework of the rearrangement of the museum line



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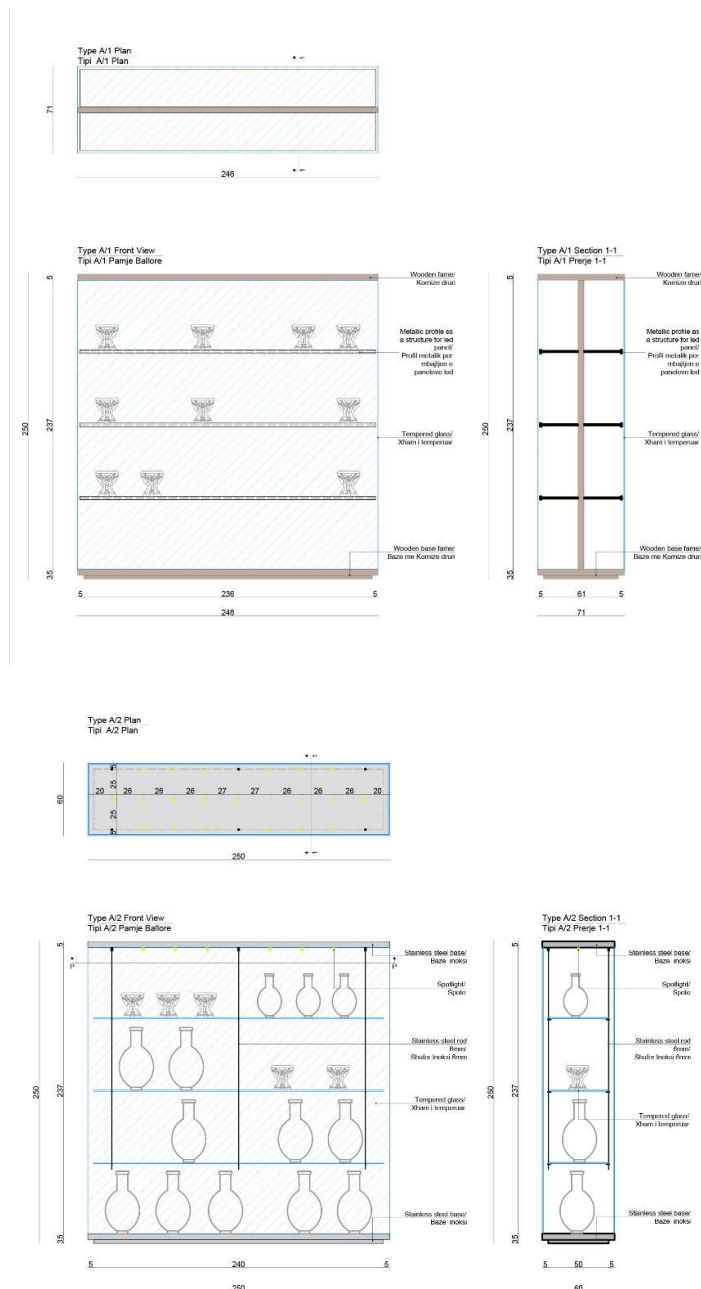


Fig. 33: Types of exhibition cases, rehabilitation interventions in the framework of the rearrangement of the museum line



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- The improvement and the rearrangements of the exhibition through the placement of new exhibitors consists of the following aspects:

- Replacement of pedestals for heavy and large objects: a strong construction and massive materials such as stone, concrete and / or solid wood are recommended.
- Providing artifacts in a way that protects them from theft, sloping and falling: some objects can be fixed to the wall with air circulation at the back; others can be fixed in support
- Theft protection: installation of an alarm system, especially small objects should be fixed to the stand or placed in the exhibition cases.
- Mounting objects on the outer wall while keeping a safety distance from it in order to refine the air circulation to provide better ventilation according to the requirements.
- Provide information on objects: especially in their corresponding cases to further provide information for the visitors.
- Control of the archeology fund conditions near the museum: it is recommended to monitor the micro-climatic conditions inside the structure and to check its availability and suitability as future storage for the museum.
- The open air exhibition / artifacts should be covered by a canopy and the objects should be raised on pallets in order to allow water to drain into the area, instead of in the site, which will affect the artifacts; thus exposure to direct sunlight is reduced through shade.
- In order to provide additional storage space, the installation of additional heavy shelves (under the new structure of the archeology fund) is considered; items stored on shelves should also be placed on pallets, which can be transported and canned using appropriate equipment.

- Maintenance program and plans.
- Lighting wiring, which is currently dim, old and insufficient to fit the museum exhibits and contemporary principles. The current lighting system formed of neon lights is insufficient and randomly placed, hence not emphasizing the exposure of the artifacts at all. The replacement will be achieved through LED luminaires with their body hanging on the magnetic rail. The last rotates or moves according to the angle required for the exposure and the level of light exposure required for the artifacts in the museum.



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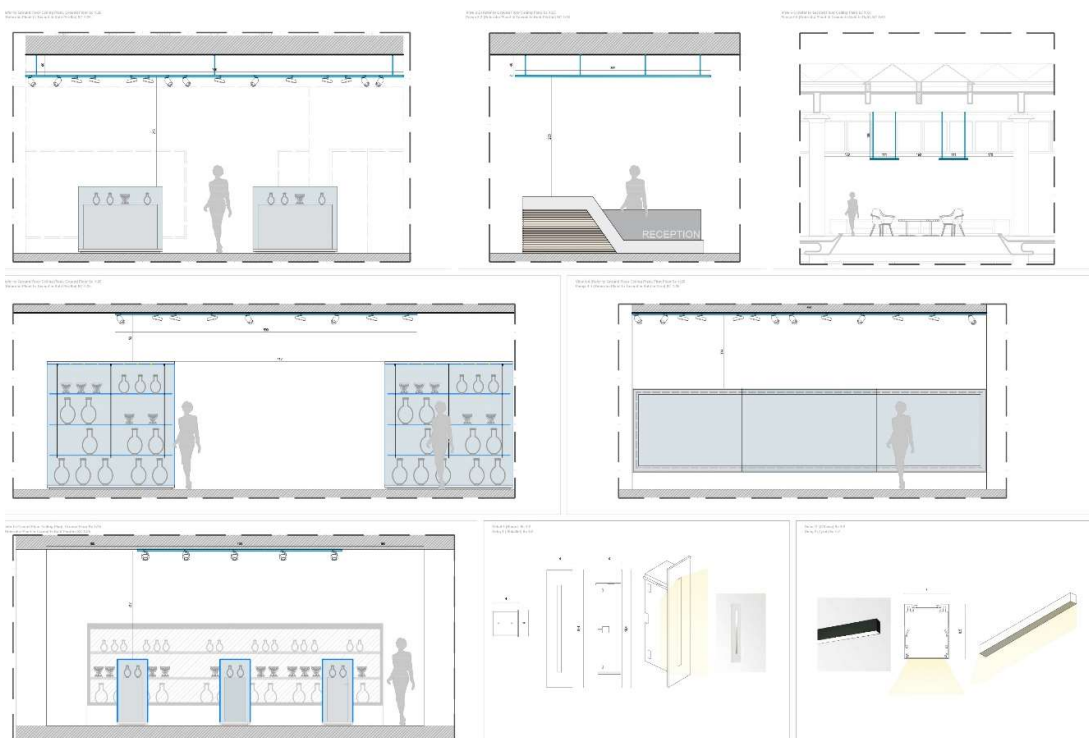


Fig. 34: Interior fragments according to the different types of luminaires used

- Surveillance and security system.
- Heating and ventilation system, mechanical and electrical systems which will be rebuilt in order to improve the total infrastructure of the Archaeological Museum of Durrës.
- Updating visitor utilities.
- Audio and digital system for interpretation purposes, specially designed for people with disabilities to provide access to museums.
- Urban landscape around the museum to provide space dedicated to outdoor events and integrate the museum into the socio-cultural life of the city of Durrës. More specifically, there are several external structures added in the backyard, as mentioned in the list below:

-Panoramic elevator which leads the visitors to all the museum floors, including the PwDs. It is envisaged to be a space which offers the possibility of introducing heavy artifacts in the museum, whether it's for exhibition or conservation purposes.

-Stairs that will serve for in cases of emergency evacuation. They will be built of metallic construction.



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-A new metallic structure where the necessary spaces for the mechanical and electrical equipments are placed. This structure is introduced with the intent to functionally meet the technical and electrical requirements. It will be built with metallic construction.

-A new public area in which the heavy artifacts of the museum fund will be showcased, in order to create a space of exhibition and interaction, frequented by visitors while no longer being a "dead" area. This space of the museum fund is covered by a shelter of metallic construction, supported on metal columns. It aims to revitalize the backyard area and become inviting to all categories of visitors, while at the same time, it shelters the artifacts, protecting them from the atmospheric agents.

-The structure of the archeology fund will be located nearby the technical & mechanical structure, so as to have a better connection with the mechanical systems, as well as to open up an accessible space in the backyard and connect all the structures with the museum, thus it will enliven a new, different and inviting itinerary for the visitors.

-The new structures are foreseen to be built with metallic construction due to the fact that the museum is an object of special importance inside the archeological area "B" of Durrës. Thus, the construction of new structures is allowed only if they are light / temporary structures and do not compromise the integrity of the museum or the entire area. This is based on the law no. 786, dated 26.12.2018 "On the approval of the archaeological areas" A "and" B "of the city of Durrës and the plan for their preservation, protection and administration", article 4 "Interventions allowed in archeological area "B".

✚ Providing spaces with fair functions and temporary exhibitions to promote the tradition and the contemporary approach of the museum with a perspective of their development while preserving the tradition.

✚ Health and safety, emergency evacuation, fire and protection alarms.



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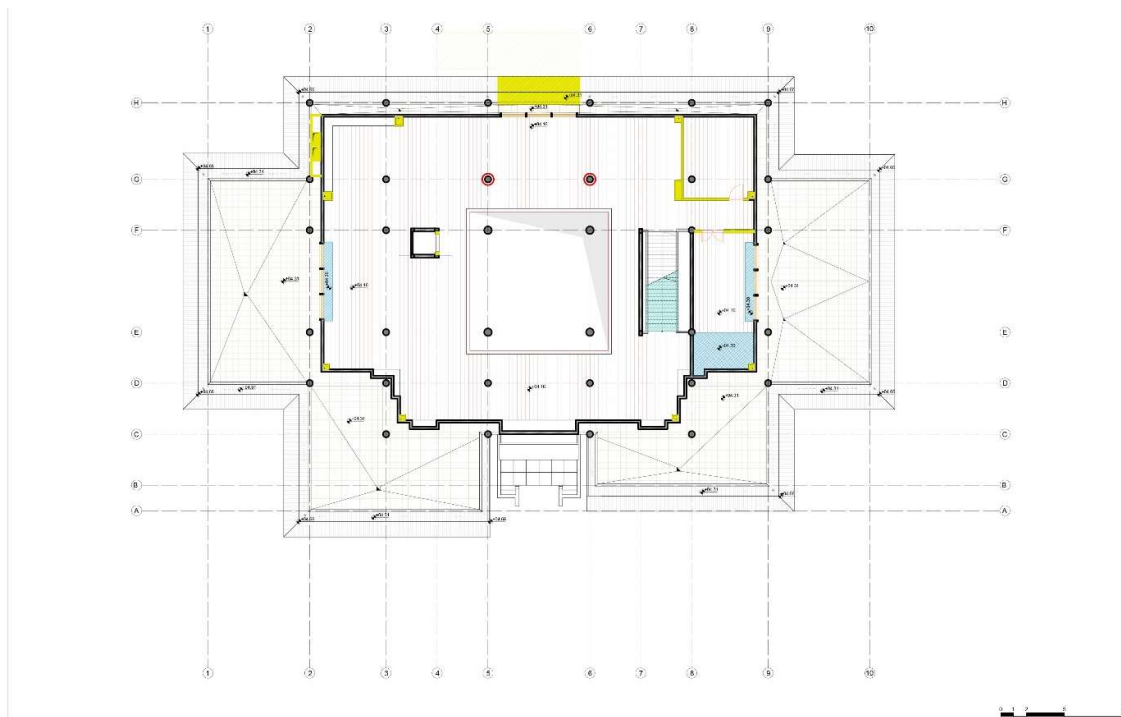


Fig. 35: Rehabilitation interventions on the first floor of the museum

- Placement of the underwater archeology section on the first floor (where the conference room and documentation office are currently located). As an interrelated discipline that extends within archeology itself, it is underwater archeology, which studies the past through drowned remains, whether these are of interest to marine archeology or not. One such example from the prehistoric period is the remains of flooded settlements or deposits now under water, which once lay on dry land when sea levels were low. In recent decades, there has been a new interest in the study of the Adriatic, increasingly analyzed as a complex system, thanks to the convergence of a series of historical, archaeological, anthropological, economic and political research.
- Albania is promoting archaeological finds in the waters on the southwest coast to increase public interest and attract the attention of decision-makers who can help preserve the artifacts. This section, in contradiction with the museum, is presented contemporary in the treatment of the environment and exhibitors who use modern technologies for multidimensional exhibition such as: tubular glass exhibitors that mimic the columns of the museum, where the relevant artifacts are exhibited; glass displays distributed on the surface



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of the section with monitors and hi-tech technology for searching and reading information from visitors, including information presented in Braille; monitors on the walls that present the history of the development of the discipline of underwater archeology and create the effect of underwater space through colors and sound effects.

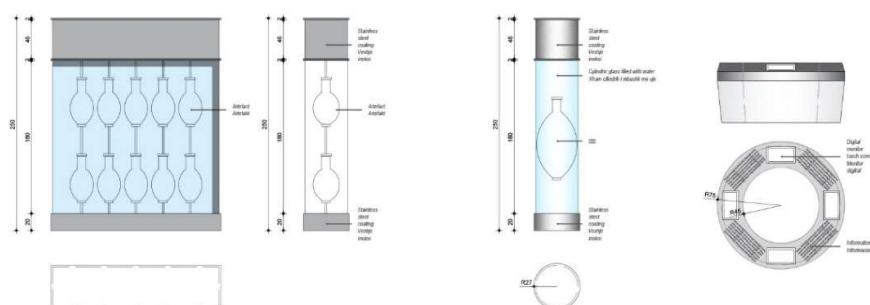


Fig. 36: Types of exhibitors used in the underwater archeology section

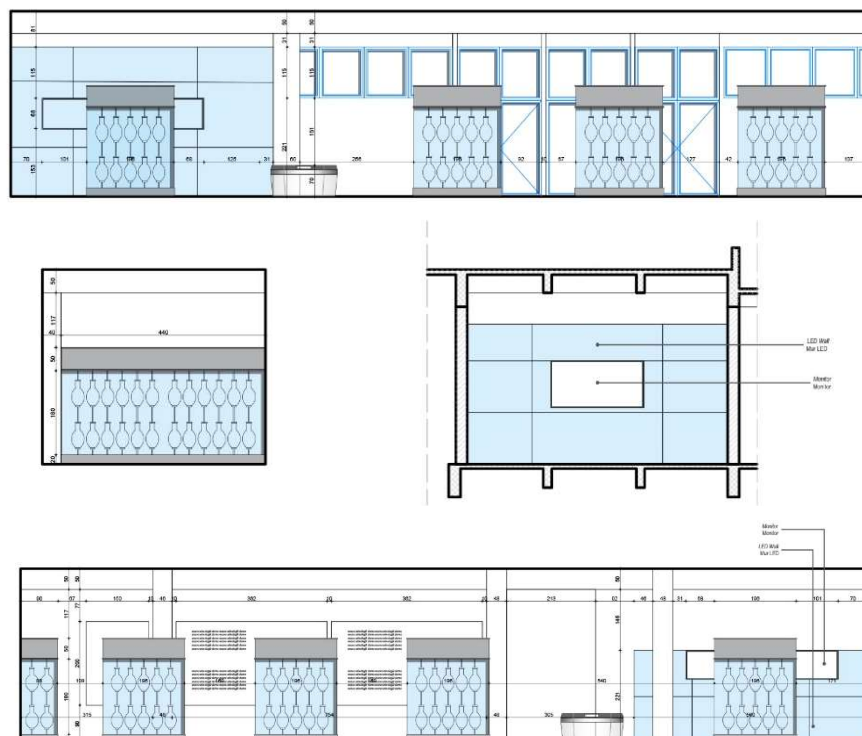


Fig. 37: Interior fragments in the underwater archeology sector



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- Preservation of the existing masonry and repair of cracks, minor damages to the masonry or at points of connection with the constructive elements.
- Moisture cleaning, which predominates in the building favoured by the action of the other atmospheric agents by causing damage to the museum.
- To avoid the presence of moisture along the perimetral walls of the ground floor at a height of up to 1m, the walls will be waterproofed.
- The tiles and layers of the terraces and the inner yard will be removed, in order to better waterproof them, as well as providing a better system of rainwater.

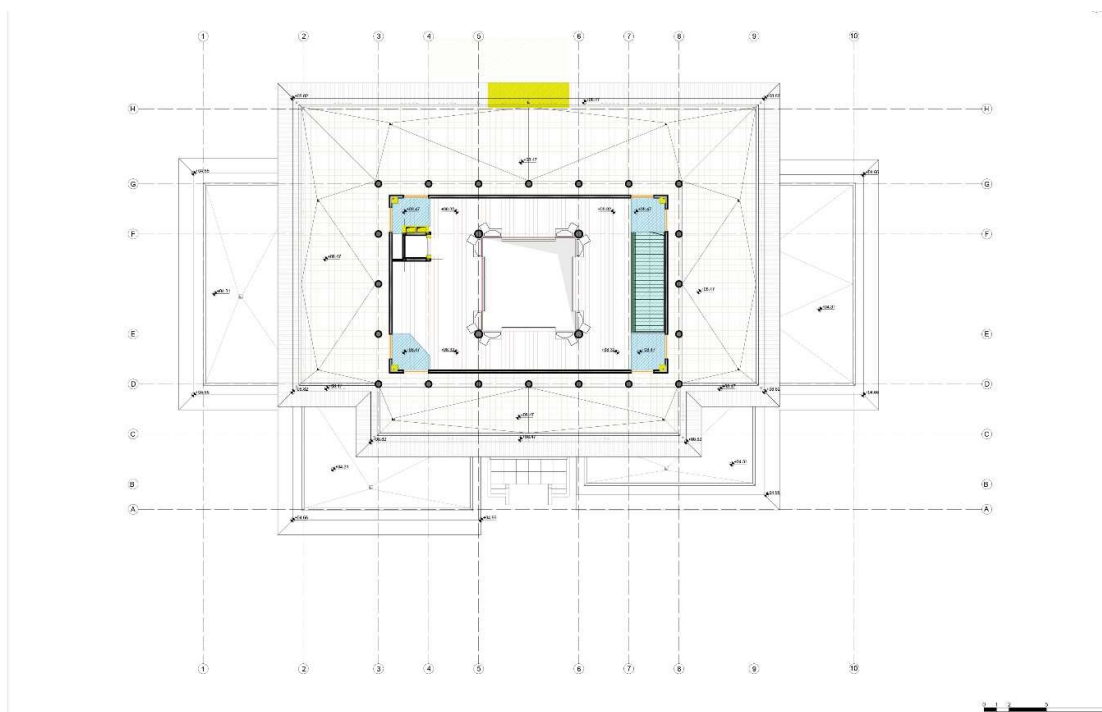


Fig. 38: Rehabilitation Interventions on the second floor



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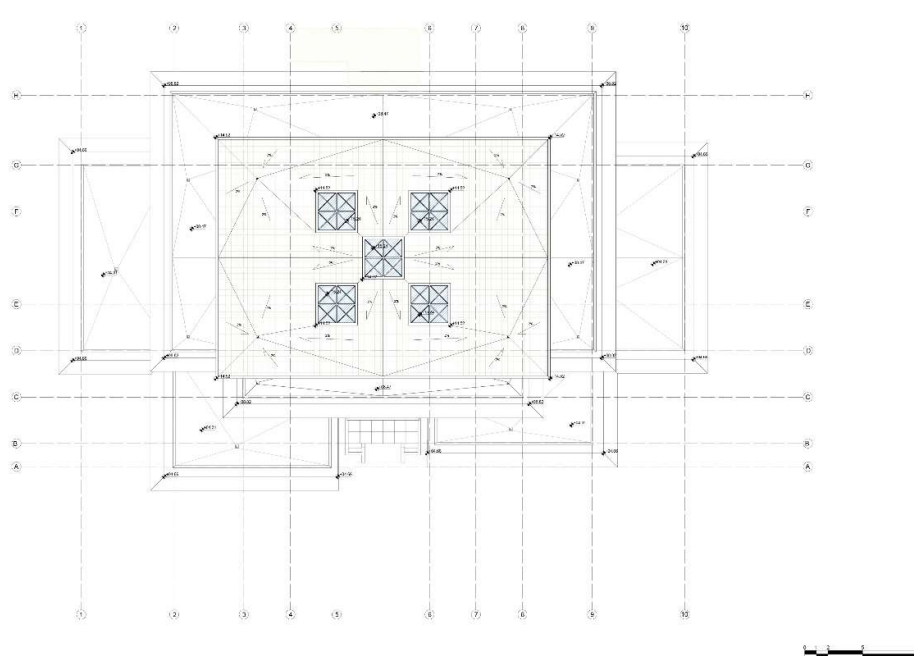


Fig. 39: Rehabilitation interventions on the roof

- Attention will be paid to the waterproofing of the parapet.
- Discharge cassettes and degraded gutters will be replaced with better and more qualitative ones.
- The damaged layer of the parapet of the terraces will be removed. At the same time, we will add waterproof layers to the roof for insulation and protections from humidity.

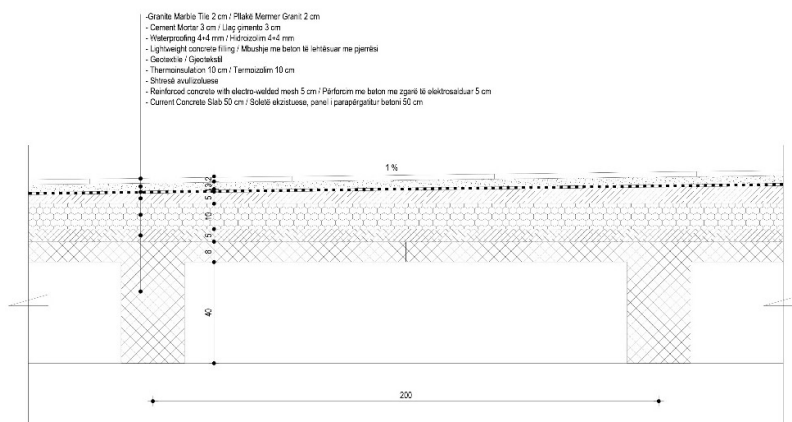


Fig. 40: Pack of the new finishing layers on the verandas



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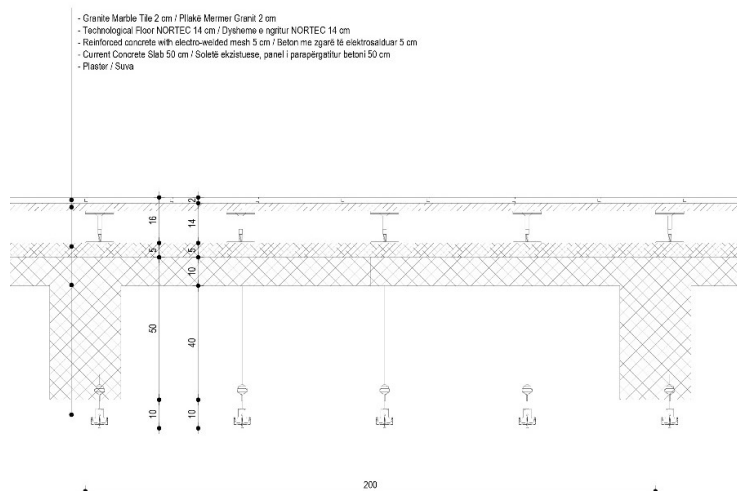


Fig. 41: Pack of the new finishing layers and the ceiling on the first and second floors

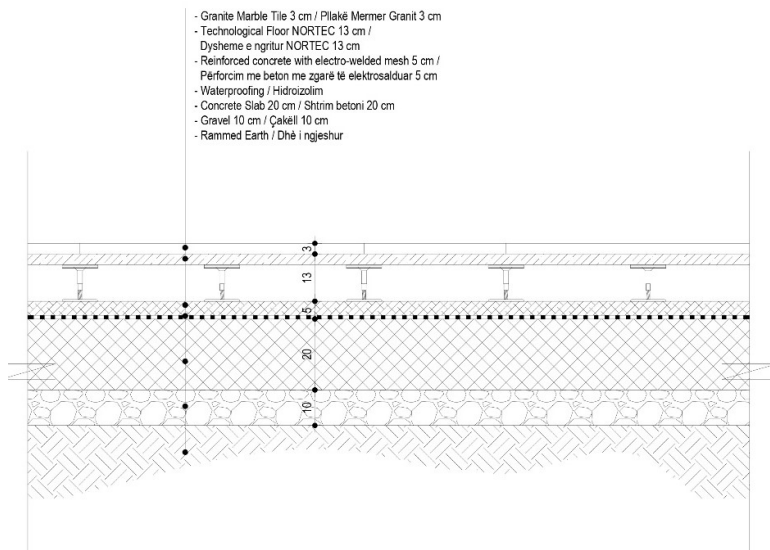


Fig. 42: Pack of the new finishing layers on the ground floor



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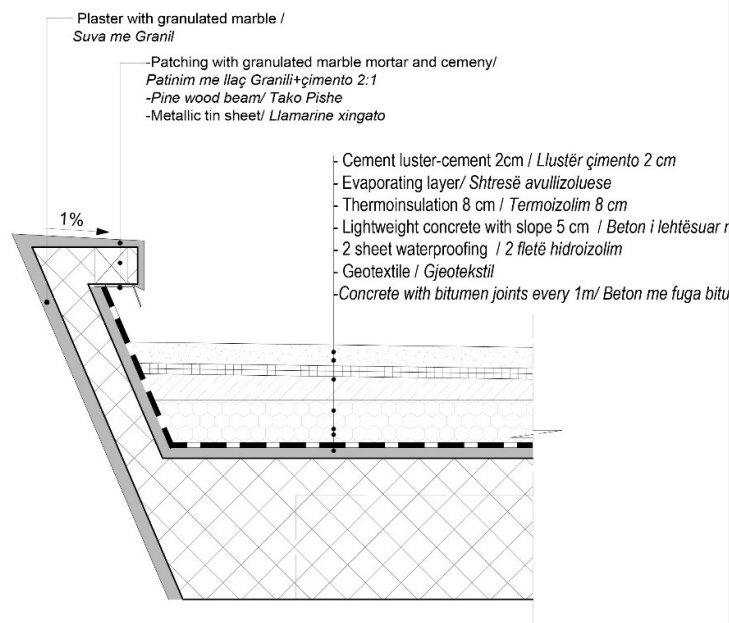


Fig. 43: Pack of the new finishing layers on the roof

- ✚ The exterior facade will be cleaned of dust and impurities with water using a pressure pump.
- ✚ Due to the high humidity in the toilets, it is proposed that the plumbing system of the building be made anew.
- ✚ The walls that have suffered major damage will be reinforced.
- ✚ The gypsum walls that have undergone significant cracking will be rebuilt.
- ✚ The deteriorated plastering will be repaired, especially in the areas where the structural elements join the masonry, as well as in the areas where humidity has acted more abruptly.
- ✚ In cases when the walls have been cracked, we propose to remove the whole plaster and to record the condition of the joints and bricks. Afterwards we shall replace the damaged bricks, inject the cement mortar to the joints and finally add the finishing plaster layer.
- ✚ Partial decay of plaster in areas where moisture appears. Thus it shall be repaired.
- ✚ Removal of the terrace layers, as well as adding waterproofing coating along its entire surface.
- ✚ Cleaning the terrace parapet.
- ✚ Removal of the layers in the parapet of the terrace, in the back of the building, while adding water impermeable materials.
- ✚ Replacing missing vertical gutters as well as those that have deteriorated over time.



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The museum will be functionally revised while implementing a functional scheme, which offers space not only for the display of artifacts but also for other activities such as bookstores and conference rooms. The administration is left where it is currently, due to the fact that, its placement and access in the total zoning of the museum is considered adequate. It remains to be discussed and verified whether there is a need for extra administration facilities or reorganization of existing facilities.

On the ground floor, the offices of the administration and offices are rearranged. The toilets are reconceptualized by preserving the spatial partitions and replacing the doors (laminated) as well as reorganizing the hydraulic network. The hydro-sanitary fittings will also be replaced. The server environment will be located where it currently is, except for the redistribution of space and the devices with metal doors. The doors will be equipped with anti-panic mechanism in case of breakdowns. A public toilets node will be added to the bookshop area, divided with gypsum. There will be also added the necessary waterproofing layers so as to prevent future possible moisture problems.

The reception is moved from the entrance area where it currently is (the entrance and foyer's area will be extended). The reception is located inside the museum, near the central exhibition space where the artifacts of special importance are located. The exhibitors will be replaced with more effective models that meet hygroscopic and light conditions depending on the artifacts.

As for the vertical movement node, the stairs will be stripped from the current layers to be leveled with the new technical floor that will be revealed after the removal of the current layers. The elevator is currently not functional, so a new elevator will be installed in the current pit. A storage deposit will be attached to each floor.

On the first floor, the exhibition is rearranged in the exhibition halls with better conditions, preserving the historical line of the pavilions as it is today. Instead of the spaces of the documentation office and the conference room, the underwater archeology section will be created, a specially treated, contemporary environment, with LED screens and monitors on the walls, exhibitors that create an underwater atmosphere.

The terraces on the first and second floor are planned to be used by offering spaces dedicated to open conferences, various temporary pavilions, spaces for interactive games, for children and the seniors, fairs and mini-bars and service spaces to relax after the intense route during the visit to the Archaeological Museum of Durrës. Another important goal is to generate collaborations and ideas, as well as to encourage the commitment of the museum friends and the entire public to this invaluable wealth that represents the archaeological heritage of the city of Durrës.



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The top floor of the museum is also intended to be offered by lease for economic purposes, such as a bar for visitors. However, the floor is arranged flexibly functionally, as it will be offered for rent to use. It is worth mentioning that a hygienic-sanitary joint is added near the elevator joint. This node ensures accessibility by all visitors, including PWDs. It is treated with gypsum walls and will be waterproofed so as not to create problems with moisture. Existing layers, as in any floor, will be removed until the structure comes out and technical floors will be applied with the respective layers in order to level the floor to the floor and create the possibility for the passage of electrical installations. Also, for this reason the differences of a current scale on this floor, created over time for reasons still unknown will be avoided. Finally, the floor will be paved with granite marble tiles.

In addition, restoration interventions will be carried out on the gypsum walls where there are cracks in the plaster, the plaster will be cleaned in the degraded state and perimeter waterproofing will be carried out to prevent further degrading effects of moisture.

The lighting on this floor will be achieved through LED luminaires hanging on the magnetic rail in the cassette, with the body of the luminaire which rotates and adjusts according to the desired angle depending on the exposed artifacts. The panoramic elevator which leads directly from the ground floor to the top floor and the increased emergency stairs increase the accessibility for the visitor regardless of the purpose of the visit to the museum and the bar.



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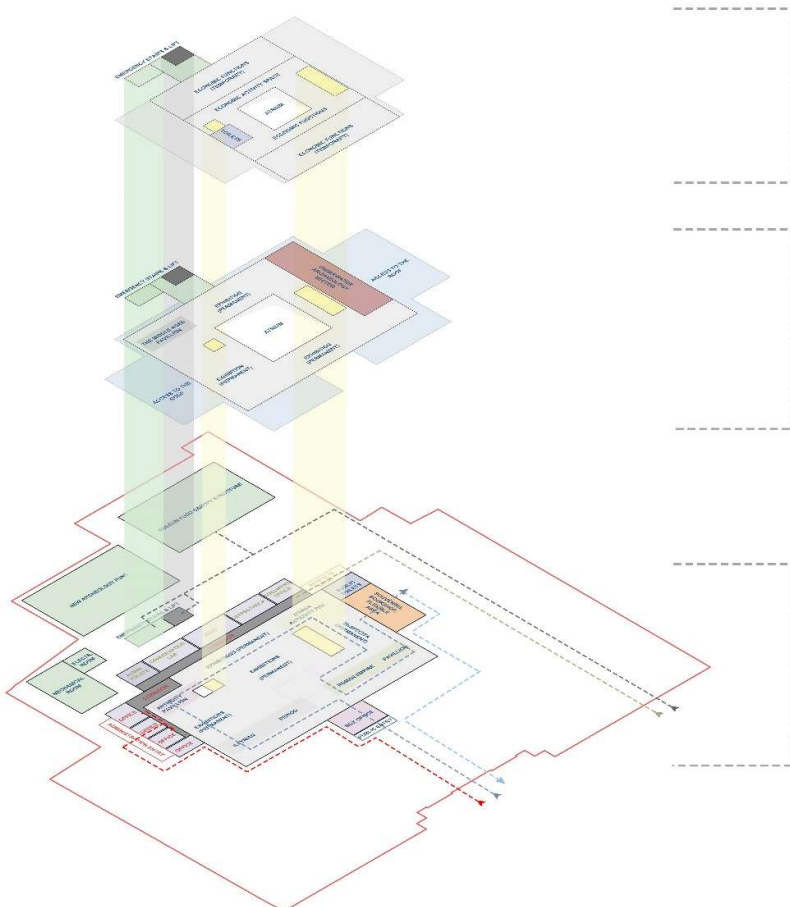


Fig. 44: Proposal of the functional scheme in the Archeological Museum of Durrës

- Mechanical cleaning of the vegetation on the terrace
- Removal of the terrace layers and its suitable waterproofing with anti-moisture material (waterproof).
- Using pressurized water to clean the surfaces where biological patina is quite evident, in order to eliminate their persistent corrosive effect.
- Removal of the damaged plaster layers and replacement with new coating, especially in parts of columns, elevator walls or discharge columns.
- Waterproofing of the perimetral walls to avoid the persistence of the moisture action in the museum building.



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- New construction of the gypsum wall on the ground floor. The wall separates the exhibition hall with the the fund and laboratories through a linear corridor. It has suffered cracks and fissures originating from the earthquake.
- Addition of a toilet for people with impairments next to the existing hydro-sanitary facilities.
- Mechanical cleaning of the vegetation in the front yard, as well as adding waterproof layer for protection and insulation and new finishing layers/tiles.
- Filling the floor with tiles wherever they are missing (eg of the floor right in front of the elevator doors in the ground floor).
- Replacement of the cracked glass in the façade windows.

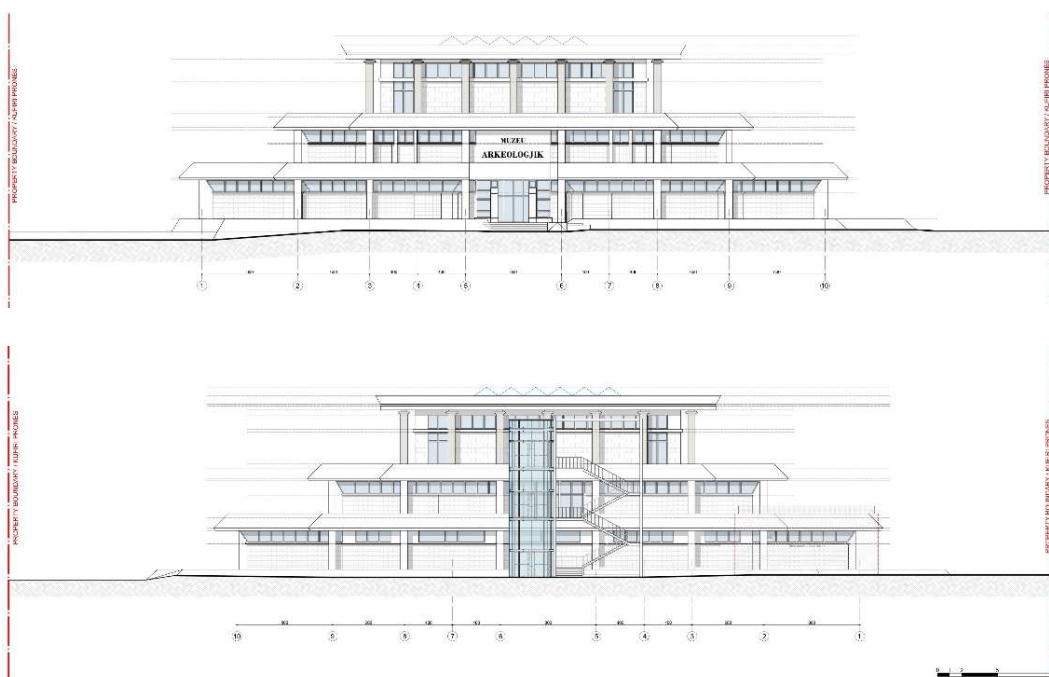


Fig. 45: Southwestern and Northeastern Facades, proposal of rehabilitation interventions.



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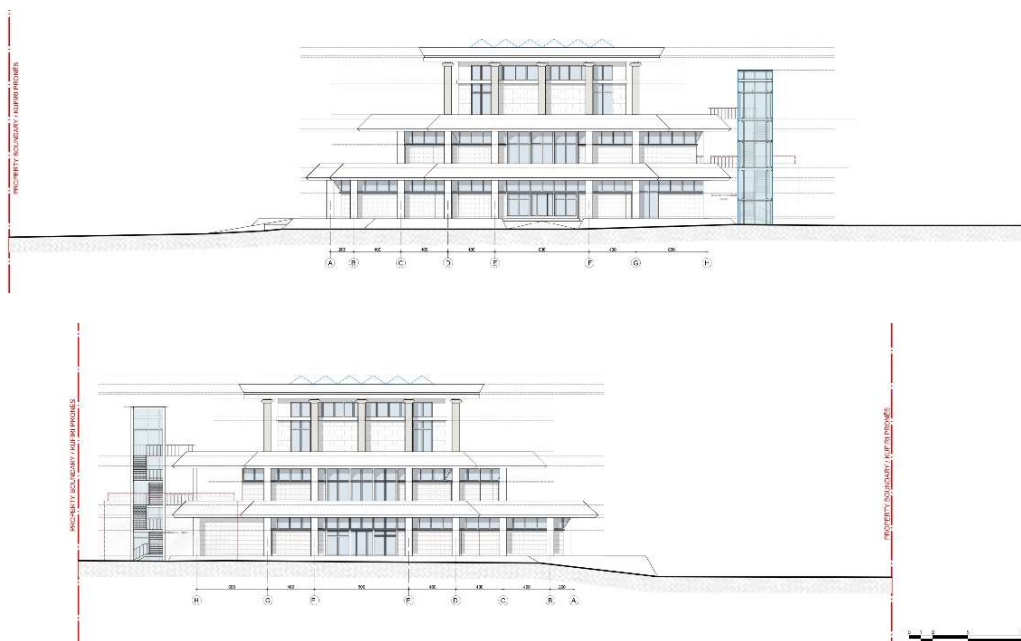


Fig. 46: Southeastern and Northwestern Facades, proposal of rehabilitation interventions

- On the first floor, where the polyvalent halls were originally located, a specific space is created for the section of underwater archeology which has gained popularity in the field of archeology in the recent years due to numerous discoveries in the city.
- We propose to dedicate the second to activities for economic purposes (the ambiances will be left on lease), such as a bar and a small bookshop. In addition, we pretend to encourage the public to approach the museum for any activity, independently of their purpose, whether to visit museum or not, to enjoy the views provided by the urban situation where the museum is located.
- To this end, it is thought that the museum movement, that of the administration and the artifacts should not be mixed, however separated, adding a vertical panoramic node on the back facade (an elevator) adjacent to the museum, in order to be aesthetic and functional.



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Fig. 47: Exterior visualization after resuscitation intervention



Fig. 48: 3D visualization of the back yard



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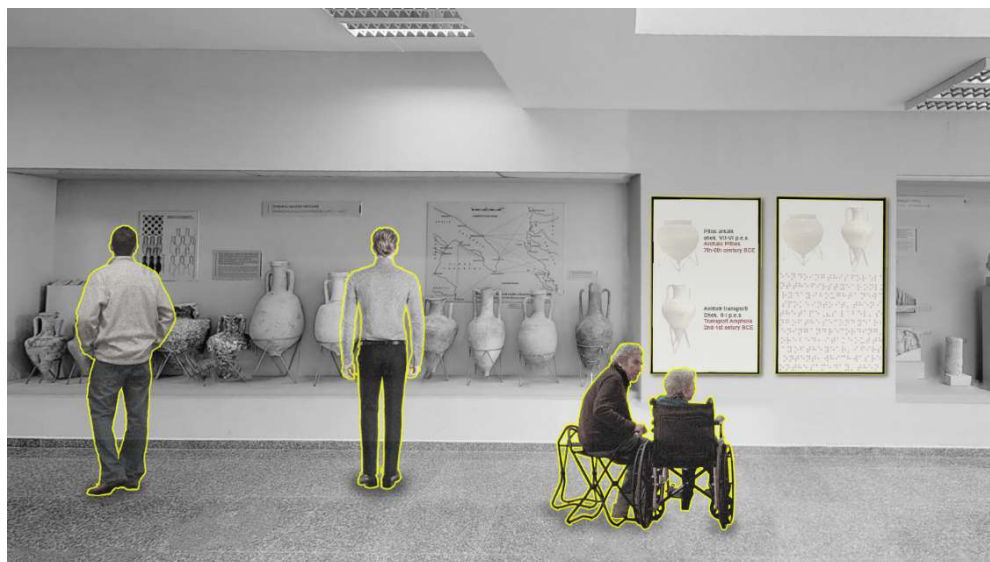


Fig. 49: Visualization of the interior of the Hall after the revitalization, exhibition for all visitors



Fig. 50: Visualization of the interior of the Hall after the revitalization, interactive and comprehensive exhibition



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Fig. 51: 3D Visualization of the Underwater Archeology Section

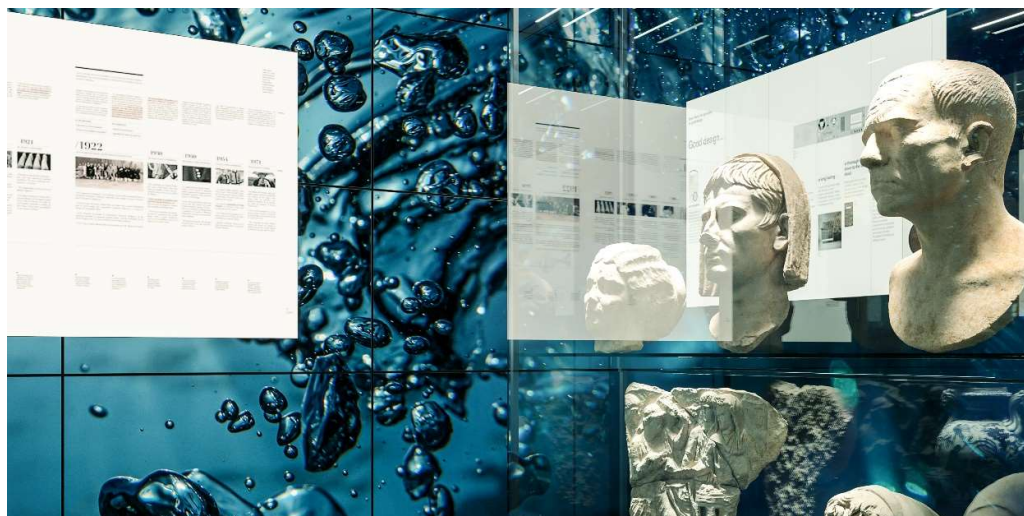


Fig. 52: 3D Visualization of the Underwater Archeology Section



TECHNICAL REPORT AND INTERVENTIONS CASTLE OF BASHTOVË, RROGOZHINË





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1. GENERAL

1.1 INTRODUCTION

The Bashtova Castle is built on a completely flat terrain about 2 km away from the village of Vilë-Bashtova, 400 m north of the river Shkumbin and about 3-4 km north of the estuary of the river Shkumbi. The Bashtova area is historically reknown as a river port in Shkumbin and as a grain exportation center. The castle is surrounded with agricultural land. From the castle walls the visitors can observe the coastline from the bay of Durrës to Divjaka.

The building "Bashtova Castle" is a cultural property with the status of a Cultural Monument (of the First Category), announced by the "Institute of Sciences" through decree nr.95 dating back to 16.10.1948.

This building belongs to the genre of fortifications. Topologically wise, it belongs to the buildings fortified with stone masonry and fortified shelters. The castle was built in the 15th century and served as a trading facility for the Venetians. Its fortifying walls have remained complete and actually, they are preserved by obtaining the cultural monument status by the Albanian state. The castle has its protected area according to an order of the Minister of Culture, NR.23 / 06/2015. The castle of Bashtova has an area of 5400 m² while the whole the protected area is of 646000 m².

1.2 PURPOSE

Although Bashtova Castle is one of the most special forts in Albania and beyond, it is not as well known and frequented as it should be. It carries rare historical and cultural values for the area where it is located as well as our country in general. One of the reasons for this "lack of recognition" is the insufficiency of support and promotion from different instances.

The main purpose of the interventions is its constructive consolidation and architectural conservation. Through these interventions, we foresee to preserve the unique values that the castle has. One of the other goals is the entire area's revitalization. This will be achieved through the inclusion of the castle in various touristic itineraries and facilities that the area offers. Also, the conditions should be favourable for the incentivitation and the development of various artistic, cultural, educational activities. It is proposed to build a visitor center which will provide other services, currently missing such as coffee bar, toilets or socio-cultural areas.

The project proposal to preserve the values of the building comes as a need to preserve the architectural heritage, especially after the damage from the earthquake of November 2019, which has highlighted the degradation and consequently, the need for conservation of this castle.



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1.3 METHODOLOGICAL APPROACH

Since the main object of the intervention is considered to be a Cultural Monument of great importance, pursuant to Law 27/2018 "On Cultural Heritage and Museums", the whole project follows the instructions of the Ministry of Culture aiming at providing protection and architectural conservation, based on adequate cognitive activities.

The methodological approach adopted for the architectural and restoration project and for the various interventions of the structural consolidation of the Monument, takes into account the criterion of minimum interventions, accepted both at the national level and internationally (eg ICCROM, ICOMOS)

The first stage is the identification of the deterioration phenomena, proceeding further with the selection of the most appropriate interventions for their elimination. Regarding the restoration of the surfaces, the main forms of deteriorations are being identified, through a survey and sketching of all forms of chemical-physical deterioration and the selection of the most appropriate interventions to allow their removal without eliminating the effect of time that should continue to be clearly visible in the recovered building.

Since the building is located in a plain area with unstable geological formation, the most frequent forms of degradation are closely related to the problem of rising and falling humidity of the building. This is also noticed by the fact that part of the castle walls are located in the underground. Such phenomenon has occurred over the years as a result of the geological formation of the area where the monument is located. Hereby, we shall design a drainage system as efficient as possible to remove the rainwater in cases when there is flooding in the area.

After the last earthquake, there were noticed various damages or detachments of certain parts of the monuments. Thus, after diagnosing the materials, the structure and after performing careful surveys, the restoration and the reconstruction plans are being prepared.

2. HISTORICAL ANALYSIS

2.1 HISTORY OF THE CASTLE

The Bashtova Castle was built during the 15th century with the sole purpose of withstanding and resisting the Ottoman occupation. The most probable time of construction of the castle is in the last decades of the 15th century. One of the main reasons why this castle was built was to protect the estuary of the river Shkumbin, which could be used by the Ottoman



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invaders to build ships to go out to sea as the area was also rich in timber.



Fig. 1: Photo from the castle wall archive

First and foremost, the Bashtova castle is encountered as such in 1521 by Pri Reiz as an integral part of a defense manual. The castle was named "Pastov" according to the transcription made from Ottoman to German. Later on, the castle is brought upon in the Kamozi's atlas of 1571 named Basti.

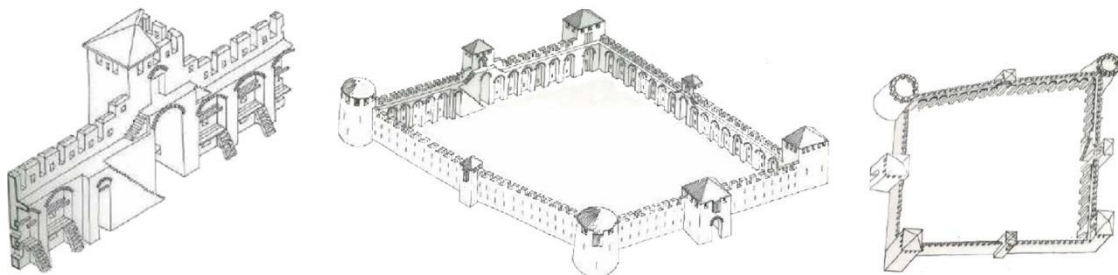


Fig. 2: Hypothetical axonometric views of the castle



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The traveler Evlia Çelebi was the first to provide authentic data on the Castle of Bashtova. According to his observations, the castle was built by the Venetians. Later on, it was conquered by the Ottomans, during the time at which Sultan Mehmeti begins the conquest of Shkodra in 1478. The Ottomans did additional work in the castle, such as the conversion of several floors of towers into residential areas for the guards and the construction of a mosque over the main entrance of the gate until 1521. After this period, the western wall was rebuilt. Currently it has collapsed as a result of the flooding of the river.



Fig. 3: View of the inner walls of the castle

Hezeie identifies the place where the castle was built with Asparagus and considers the castle itself of the Byzantine epoch. However, based on Han data, mainly in planimetry, Austrian archaeologists Prashniker and Schober consider it of the late antique period, including it in a group with other fortifications of this time such as Elbasan, Vigu, etc.



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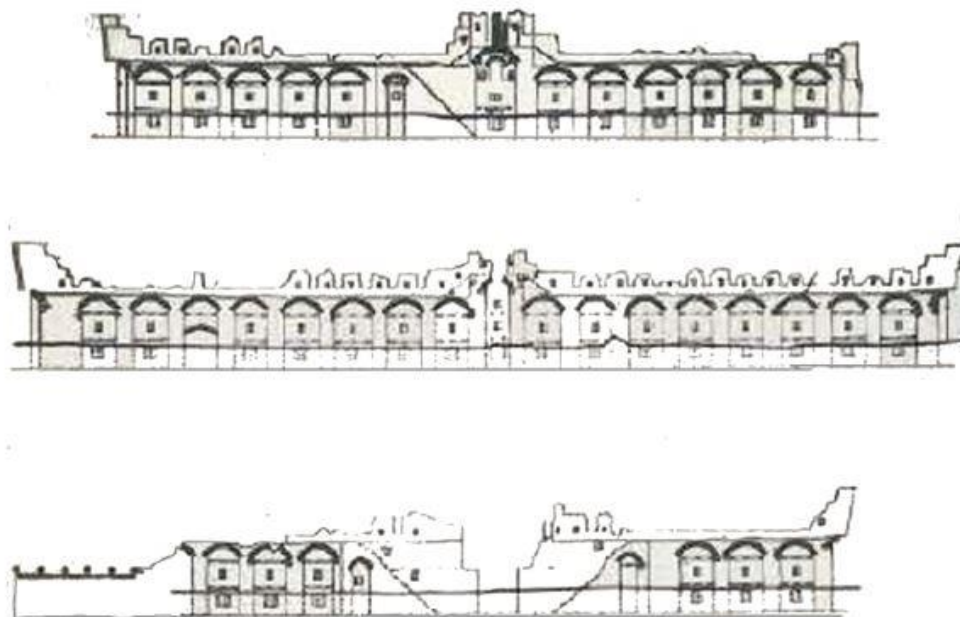


Fig. 4: View of the inner walls of the castle (Archive)

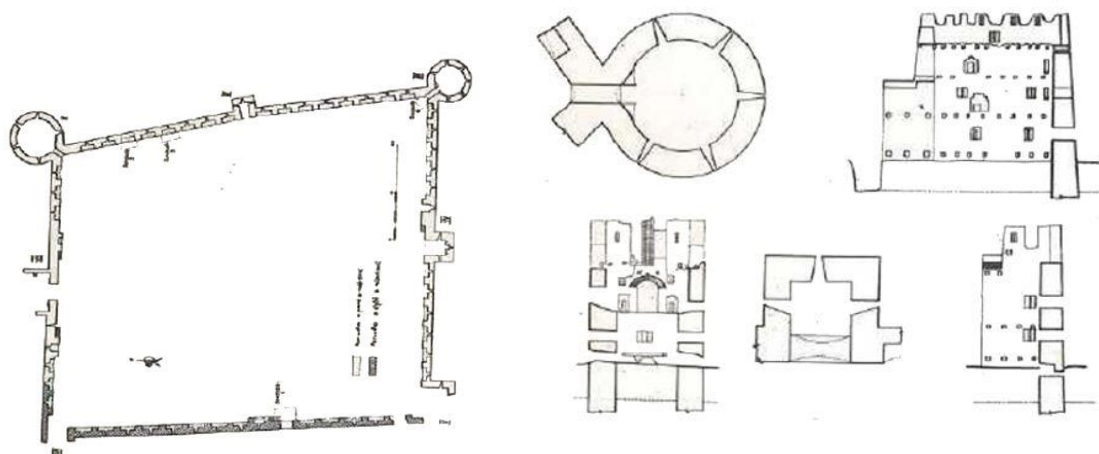


Fig. 5: Plan and details of the castle (Archive)

According to Gjerak Karauskaj, based on historical sources, as well as the construction technique, the date of construction of the castle must be between the years 1467-1478 and the authors being the Venetians. Another historian, A. Dyselie is of the opinion that it belongs to the "era of the Justinian dynasty."



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2.2 RESTORATION INTERVENTIONS DURING DIFFERENT PERIODS OF TIME

Based on the materials received from the National Institute of Cultural Heritage, below can be found the list of the interventions during different periods in the Castle of Bashtova:

1975- Clearing the walls of the Castle from vegetation, landing the soil on the outside of the western wall, strengthening and filling the cracks in the towers.

1985- During this year, the restoration works were focused on the cleaning of the vegetation in the facades and towers as well as in the eastern half of the southern and in the southern half of the eastern wall.; in tower No.III and from tower No.III to tower no.IV; completion of a brick arch in tower No.II; restoration of stairs to climb over the brick arch in tower No. II; leveling the passage of guards between the towers No.II and towers .III and No.IV.

1986- During this year, the foreseen interventions were the cleaning of the walls from vegetation, restoration of the brick vault and cladding of the ancient brick walls.

1987- The main works were concentrated in the northern half of the eastern wall as well as in the rectangular tower in this wall, where the turret walls were restored. In addition, the passage of the guards and the paving with stone slabs were restored.

1988- During this year, it was foreseen the restoration of tower A, which consisted of the filling of the walls, their consolidation as well as the placement of a waterproofing layer on the head of the walls and on the walls located in the spaces between them.

1989- During this year the works were concentrated in the northern half of the eastern wall as well as in towers 1,3 and 7. The stairs descending from tower 2 to the passage of the guards were restored, the leveling of the passage of guards from tower 2 to in tower 3 and the reinforcement of the brick arches, restoration of the entrances of the upper floors of towers 1 and 3 with wooden architraves filling with stone wall the dilapidated parts above the architrave. Completion of two walls in tower n 1 and 3, restoration of two the walls to the west of the wall between towers 3 and 4, the wall 3 rises to the middle of the height of the turret while of about 20 cm.

1990- During this year, restoration works were undertaken on the wall between towers 6 and 7, where the leveling of the guard passage and the consolidation of the parapet of the walls, cleaning of the territory inside and outside the castle from vegetation were carried out.



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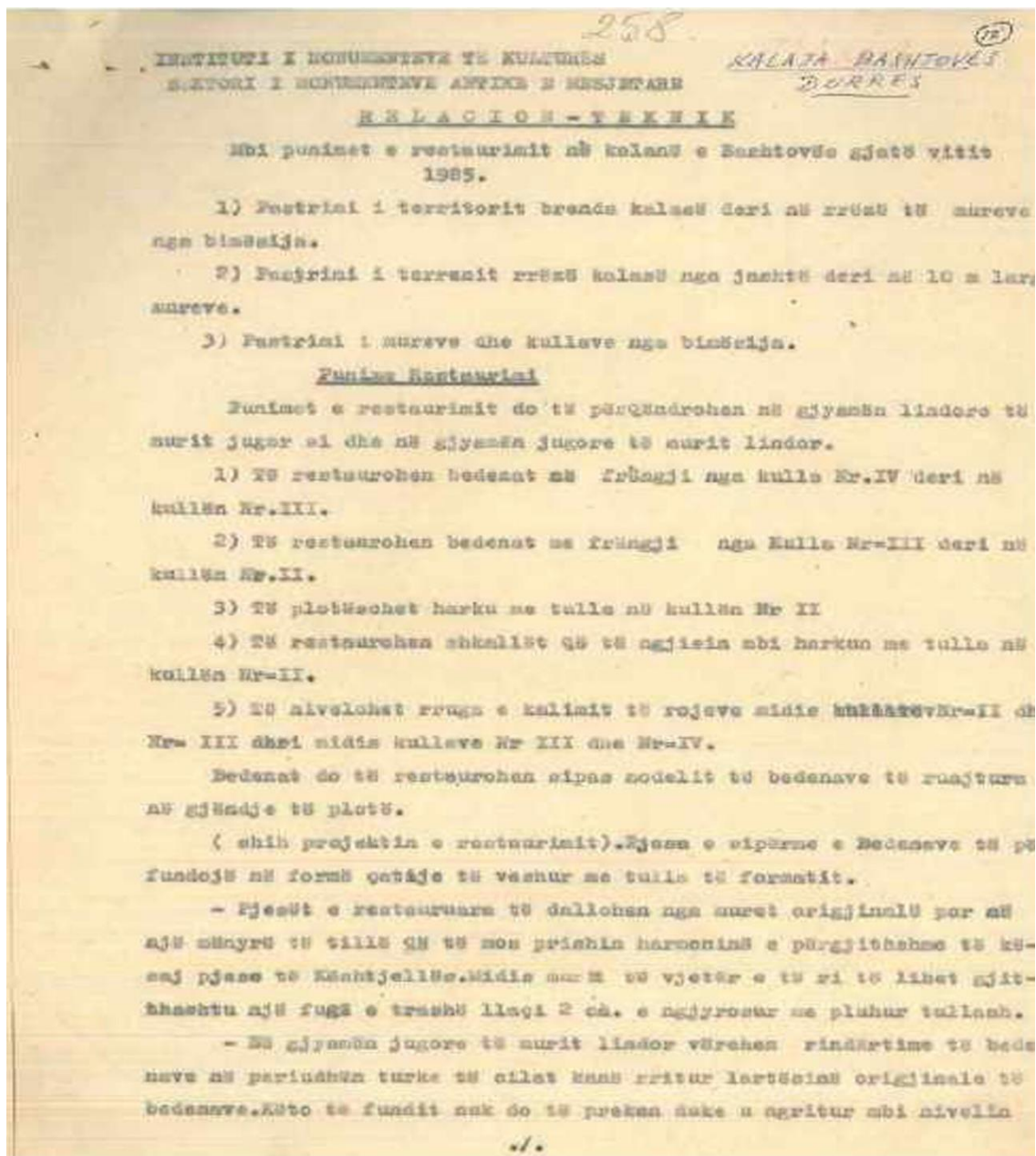


Fig. 6: Technical report of restorations carried out during 1985



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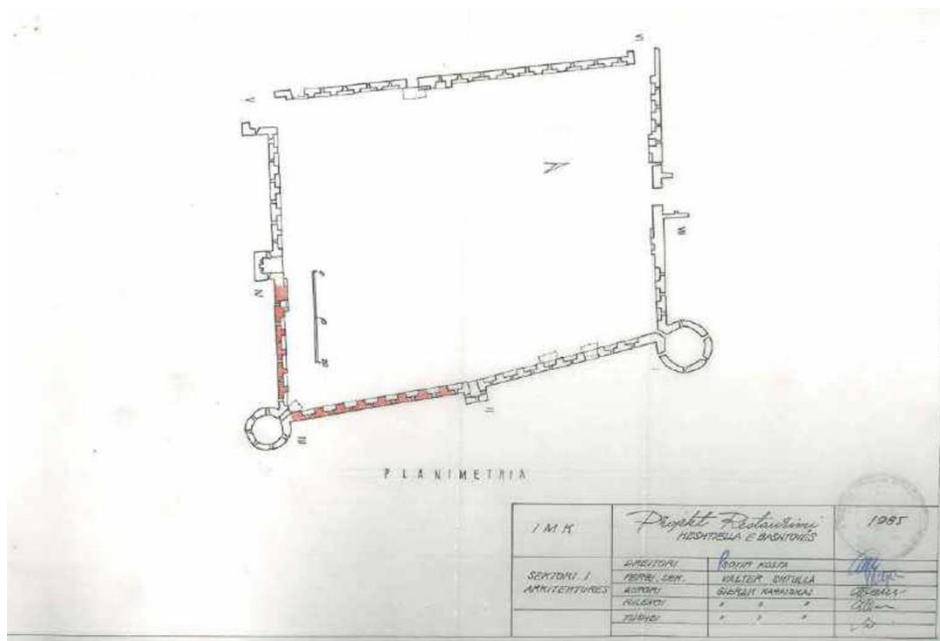


Fig. 7: Document from the restoration project of 1985

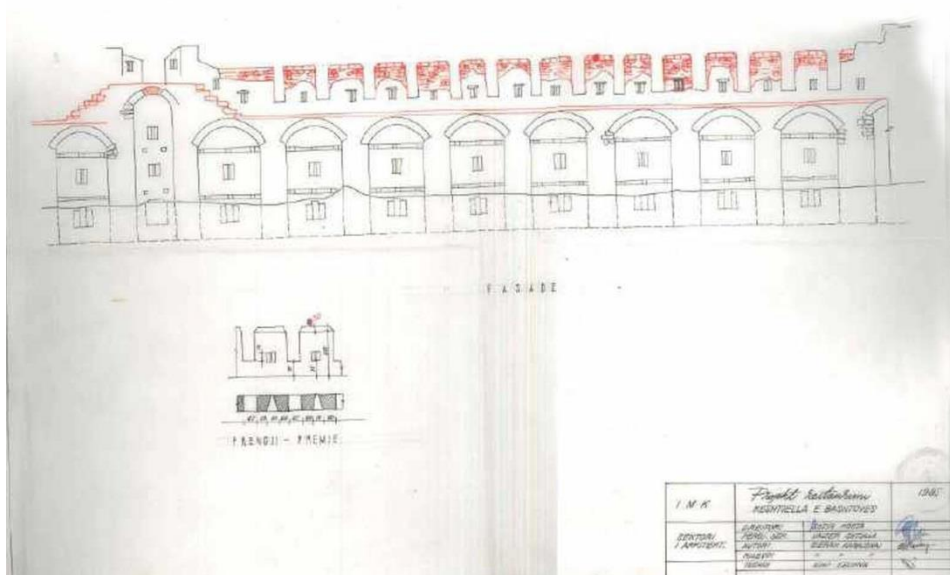


Fig. 8: Document from the restoration project of 1985



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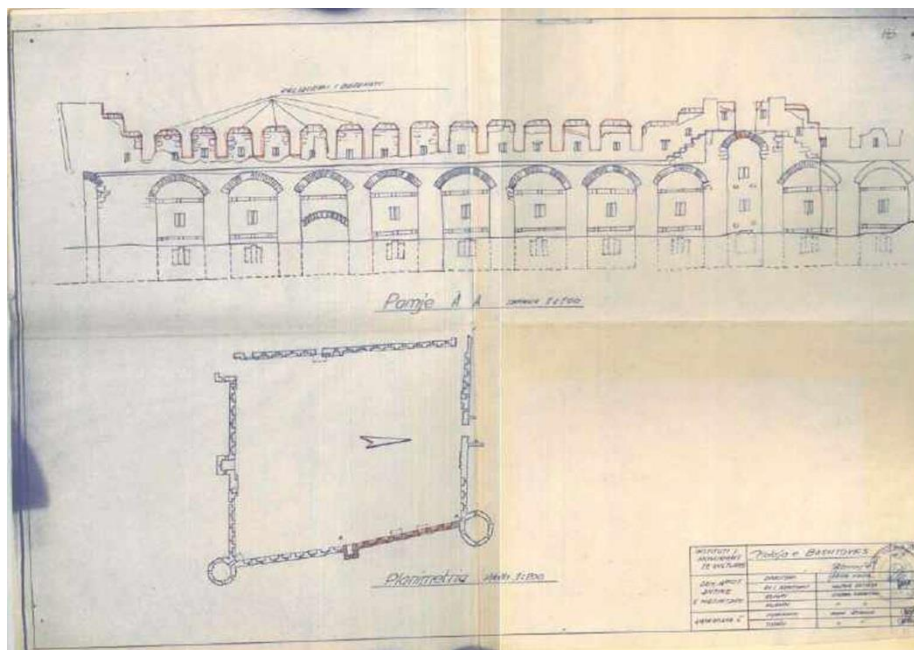


Fig. 9: Document from the restoration project of 1985

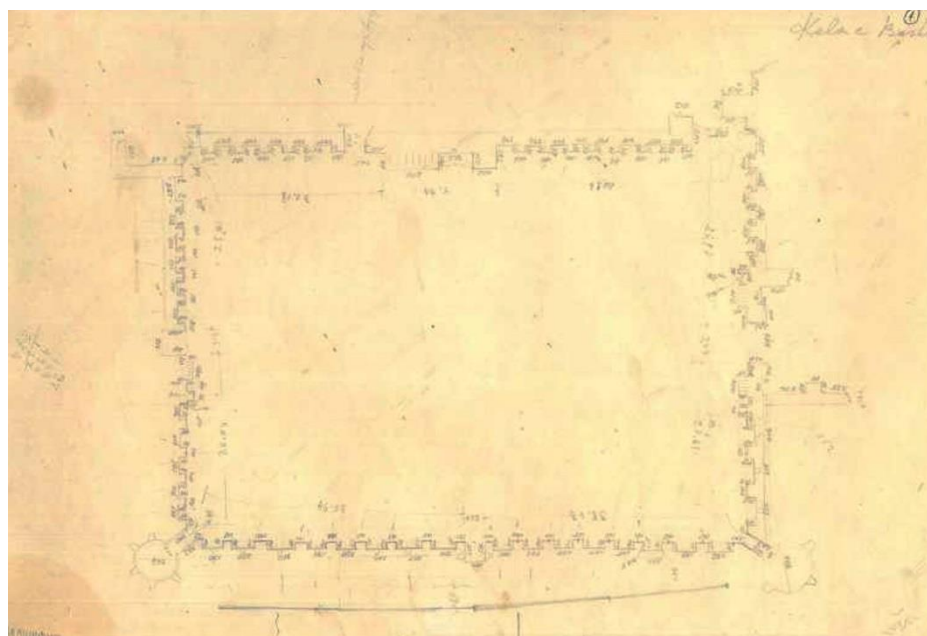


Fig. 10: Document from the restoration project of 1985



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3. ANALYSIS OF THE URBAN SITUATION

3.1 GEOGRAPHICAL LOCATION

Bashtova Castle is located in the Municipality of Rrogozhina, 60 km away from Tirana and 45 km away from Durrës. It is built on a plain terrain, 2 km away from the village of Vilë Bashtovë, at a distance of 400 m north of the river Shkumbin and 3-4 km north of its estuary to the sea.

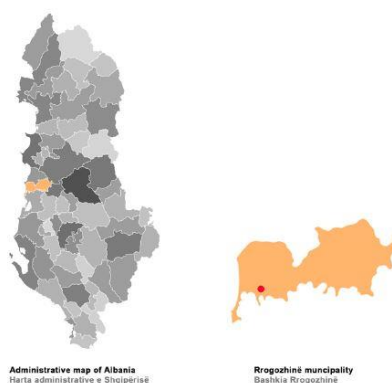


Fig. 11: The location of the Archaeological Museum in the city of Durrës and the connection with the city center.



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4. ANALYSIS OF THE CURRENT CONDITION

4.1 GENERAL

The castle has a rectangular plan with dimensions of 60x90 m. In all four corners and in the middle of each wall there is a tower, except for the western wall which dates back to a later period of construction. That part was built during the XVII-th century. Its walls have a height about 9m and a width of 1m. The towers have circular or quadrangular shapes. Two of the corner towers are round, one is of a quadrangular shape, while there hasn't been preserved any trace of the fourth tower. The intermediate towers are all quadrangular in shape. The castle apparently had three entrances, as far as we can judge from the sustaining traces. The main entrance was located in the middle of the northern wall and traversed a quadrangular tower.

The architecture, as well as the construction technique point to a hastily built castle, taking into account the greatest possible saving of material. This is evidenced by the thin walls, combined from the inside with pilasters and arches, the open towers that are slightly more resistant, as well as the lower floors of the towers designated for the sole purpose of combat. The Bashtova Castle is one of the last fortifications built to resist the Ottoman occupation.



Fig. 12: Aerial view of the Bashtova Castle



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The walls have a width of 1 m and are equipped with a system of arches on rectangular pilasters on the inside. The bedenas have been partly preserved and are crossed by the arrow turret. Over the arches, there used to pass the path of the guards. The full height of the walls altogether reached 9 m.

The next entrance was on the western wall, which had been rebuilt by the Turks. There was another entrance in the northern part of the eastern wall. The gate was covered with architraves and had a light space of 2.70 m. However, in a later period, that gate was closed with a wall. The castle is also equipped with several stairs through which the ascent to the guard path was achieved. The stairs were built of stone and rest on the inside of the walls.

The stairwell, which serves to communicate with the guard path, rests on a brick vault. The placement of the stairs near the walls was intended to supply the passageways over the walls and not the upper floors of the towers. On the other hand, the movement of the defenders through the paths had to be carried out in one direction. For this purpose, the stairs are directed opposite the towers. Wooden strips are widely used to increase the durability of the walls. Between the sandstones and the conglomerates in irregular shapes are inserted there - here pieces of bricks and tiles. Bashtova Castle has a pronounced garrison fortress character.

The towers have circular or quadrangular shapes. Two of the corner towers are round, one quadrangular, while no trace of the fourth is preserved. The intermediate towers are all quadrangular. They have a wall thickness of 1.25-1.40 m, while their height reaches up to 12 m. The walls of the round towers fall with a slight slope to the outside, while those of the quadrangular towers fall with vertical sides. The towers are open on the inside of the castle and are equipped with numerous turrets. They were divided by wooden floors and five floors, which communicated with internal stairs. Each floor had a fairly low space of about 1.70 m of height.

These premises were not inhabited, but served only in cases of war. In a later period, some tower premises were adapted for living, being equipped with a chimney. The fourth floors in the corner towers and in the intermediate ones were connected by a gate directly to the guard path. Their coverings were, as the case may be, conical or prismatic roofs with wooden construction, covered with tiles or coated with lead. Ball turrets are usually placed on the two lower floors while the upper floors ended in a serrated parapet by the walls which, as well as those on the walls, are traversed by the turret. The roof rested on the bodies. The towers are placed 24-38 m apart and protrude completely on the outside of the walls. The existing condition of the castle is presented with large structural cracks of the circular towers, a phenomenon which is supposed to come from the problems in the foundations and from the tectonic movements. Also the vegetation is present in all the facades. In some segments of the castle there is a lack of bedena structure.



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Fig. 13: View of the inner walls of Bashtova castle

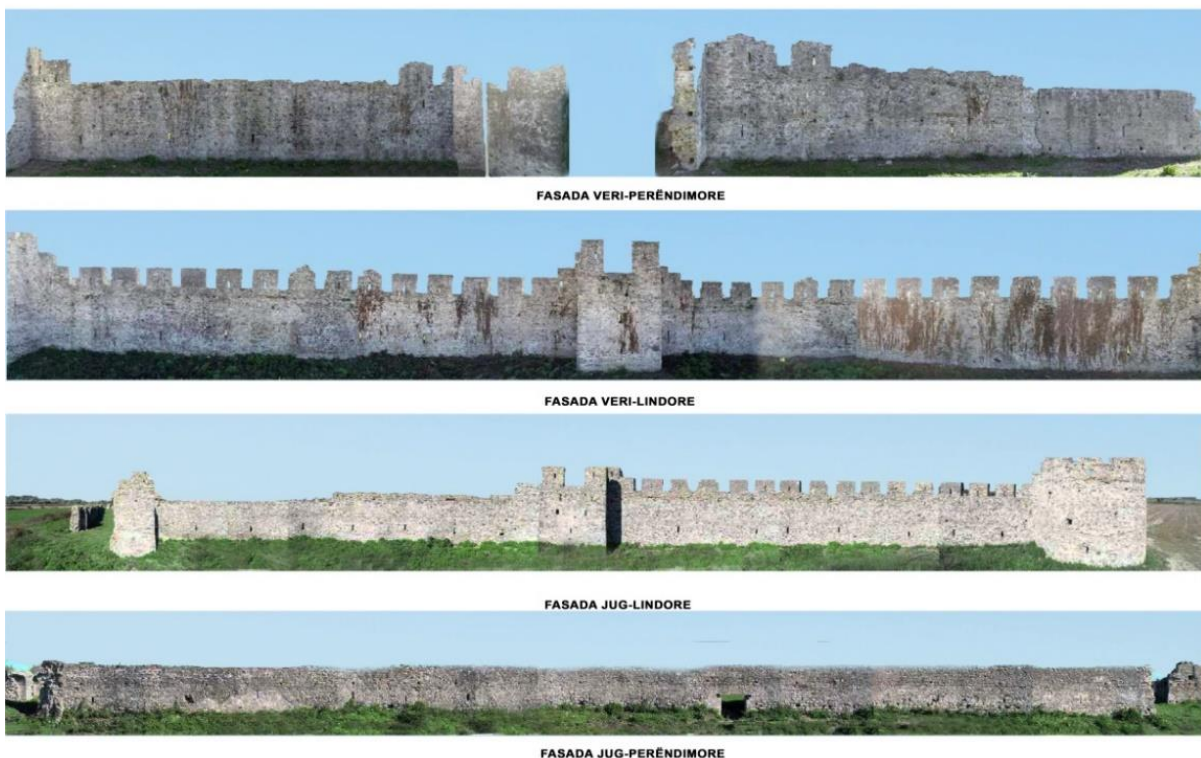


Fig. 14: View of the outer walls of Bashtova castle



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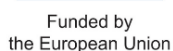


MONUMENTAL HERITAGE CARD

Administrative Data

Card Nr.	9			
Card Title	The Castle of Bashtova			
Scope	Archaeology			
Typology	Stone masonry fortification / Fortified Dwelling			
Genre	Caste / Fortification			
Archive Nr.	258			
Address	Ballaj, Rogozhinë			
Location	County	Municipality	Administrative Unit	Village
	Tiranë	Rrogozhinë	Kryevidh	Ballaj
Protection Status (Category I, II)	Category I			
Decree Nr. & Date				
Dates back to...	XV Century			
Institution responsible of the Decree	DRKK Durrës			
Original Use	Fortified Dwelling			
Actual Use	Archaeological Site			
Sorroundings and their Condition	-			
Protected Area (Decree)	Decree of the Ministry of Culture, nr.238, dt. 23.06.2015			
Geographical Coordinates of the Monument	41°2'49" North 19°29'48.04" East			
Geographical Coordinates of the Protected Area	<div><div><div>1. 41° 2'52.33"N</div><div>2. 41° 2'54.90"N</div><div>3. 41° 2'57.65"N</div><div>4. 41° 2'57.87"N</div><div>5. 41° 2'54.91"N</div><div>6. 41° 2'52.56"N</div><div>7. 41° 2'47.69"N</div></div><div><div>19°29'26.37"E</div><div>19°29'43.84"E</div><div>19°30'3.30"E</div><div>19°30'8.07"E</div><div>19°30'14.53"E</div><div>19°30'12.82"E</div><div>19°30'12.04"E</div></div><div><div>8. 41° 2'42.04"N</div><div>9. 41° 2'35.66"N</div><div>10. 41° 2'34.96"N</div><div>11. 41° 2'33.64"N</div><div>12. 41° 2'31.57"N</div><div>13. 41° 2'36.24"N</div><div>14. 41° 2'41.78"N</div><div>15. 41° 2'46.99"N</div></div><div><div>19°30'10.86"E</div><div>19°30'10.45"E</div><div>19°30'6.98"E</div><div>19°29'55.65"E</div><div>19°29'41.81"E</div><div>19°29'36.55"E</div><div>19°29'31.87"E</div><div>19°29'29.19"E</div></div></div>			
Property	The Albanian State			
Propietary	The Albanian State			

Fig. 15: Site Plan of the Bashtova Castle



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Fig. 16: Site Plan of the Bashtova Castle

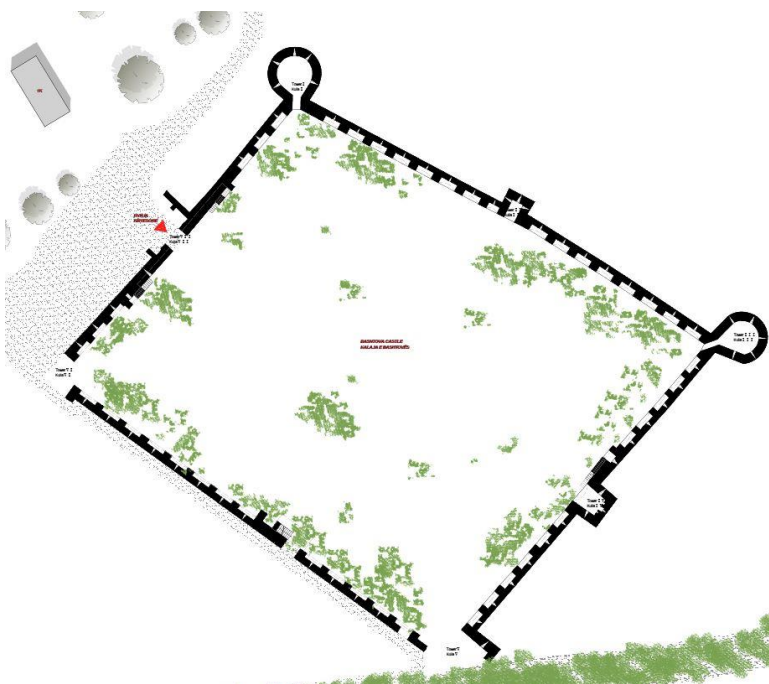


Fig. 17: Plan of the Bashtova Castle



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-The South-Western View

In the south-western façade, there are several damages noticed in the arches of the building, one of which is completely missing. At the entrance, the stone masonry has fallen masonry in its two final extremes. Moreover, there is moisture in the facade and the stairs have been deformed over time. The structure of the walls is completely missing in this facade. The head of the wall has deteriorated with time as well.

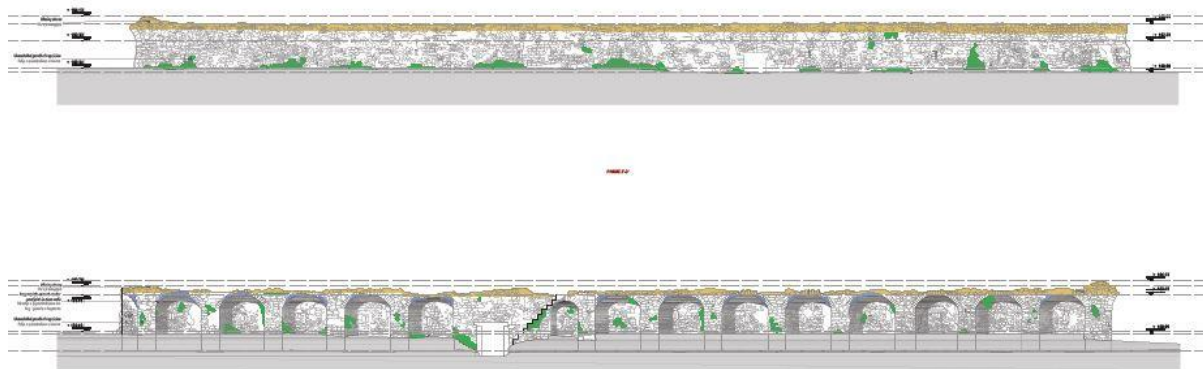


Fig. 18: The South-Western Wall (Current Condition)



Fig. 19: The exterior South-Western View (Current Condition)



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-The North-Eastern View

Në fasadën Veri-Lindore kati i dytë është i dëmtuar, ndërkohë që pjesa e parapetit sipër portes kryesore nuk ekziston. Shkallët janë po ashtu të dëmtuara. Përgjatë gjithë fasadës ka lagështi, ndërsa në pjesën e poshtme ka prani vegjetacioni. Në brëndësi të harqeve ka mungesë të gurëve dhe dëmtim të materialit lidhës. Kreu i murit është i degraduar.

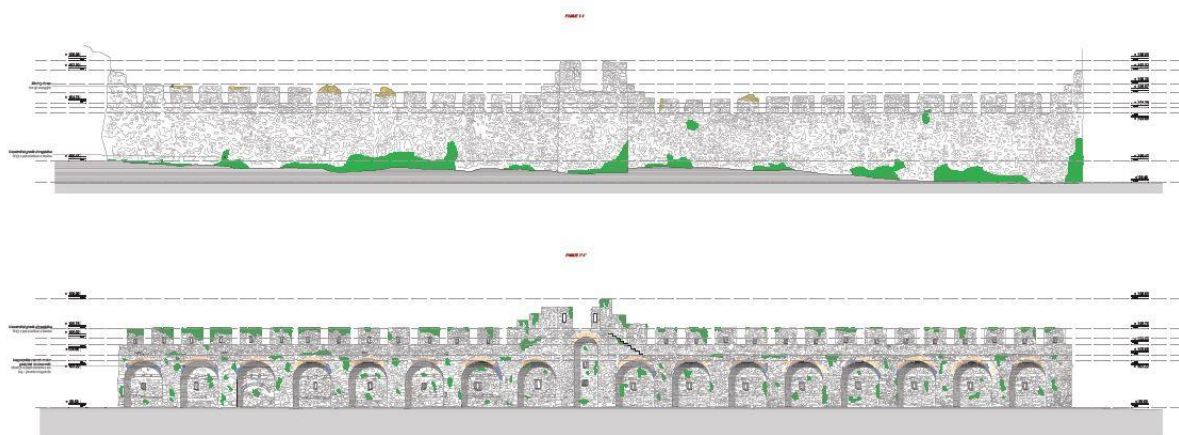


Fig. 20: The North-Eastern Wall (Current Condition)



Fig. 21: The exterior North-Eastern View (Current Condition)



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-The North-Western View

On the north-western interior façade, some of the arches are missing. Additionally, a considerable part of the masonry is detached from the walls' structure. There is moisture along the entire façade, while at the bottom, there is vegetation. The stairs that lead to battlements are damaged and in some cases there are no stairs, making it difficult to climb the walls. The battlements' structure is missing along the entire length of the walls. On the outside of the wall some structural cracks can be also noticed.

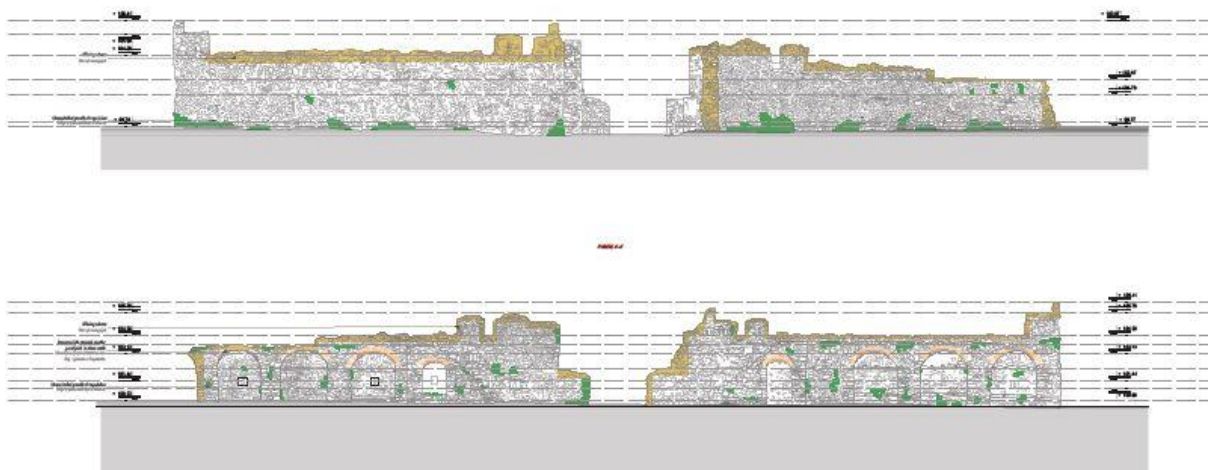


Fig. 22: The North-Western Wall (Current Condition)



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Fig. 23: The exterior North-Western View (Current Condition)

-The South-Eastern Facade

The South-Eastern façade is the most problematic one, as it has the highest presence of moisture and vegetation. The arch near the tower has structural cracks along with the interior of the square tower. Besides, the bottom of the facade is damaged. Moreover, in this facade we have encountered battlements' structures missing. On the exterior, the South-Eastern facade presents structural problems at part of the square tower where we notice several cracks.



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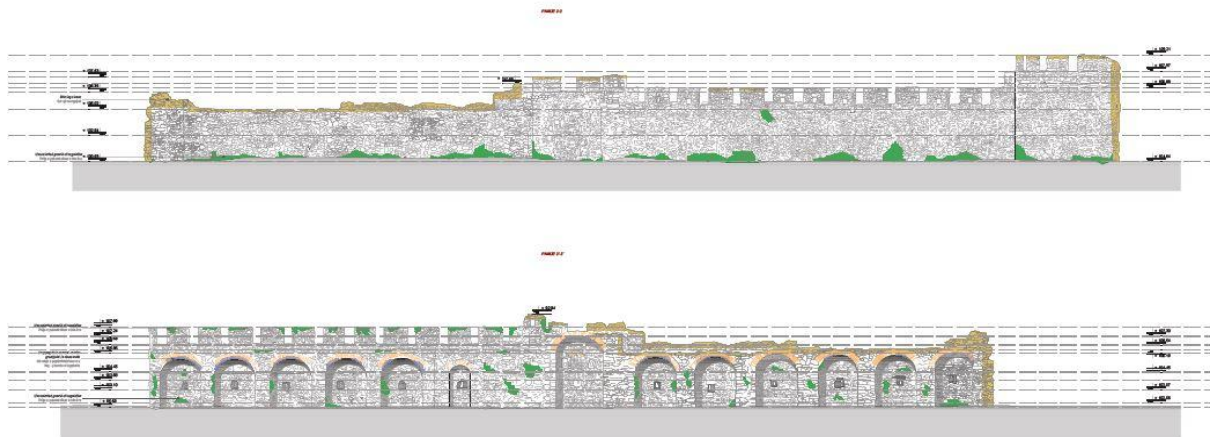


Fig. 24: The South-Eastern Wall (Current Condition)



Fig. 25: The exterior South-Eastern View (Current Condition)



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-The Towers

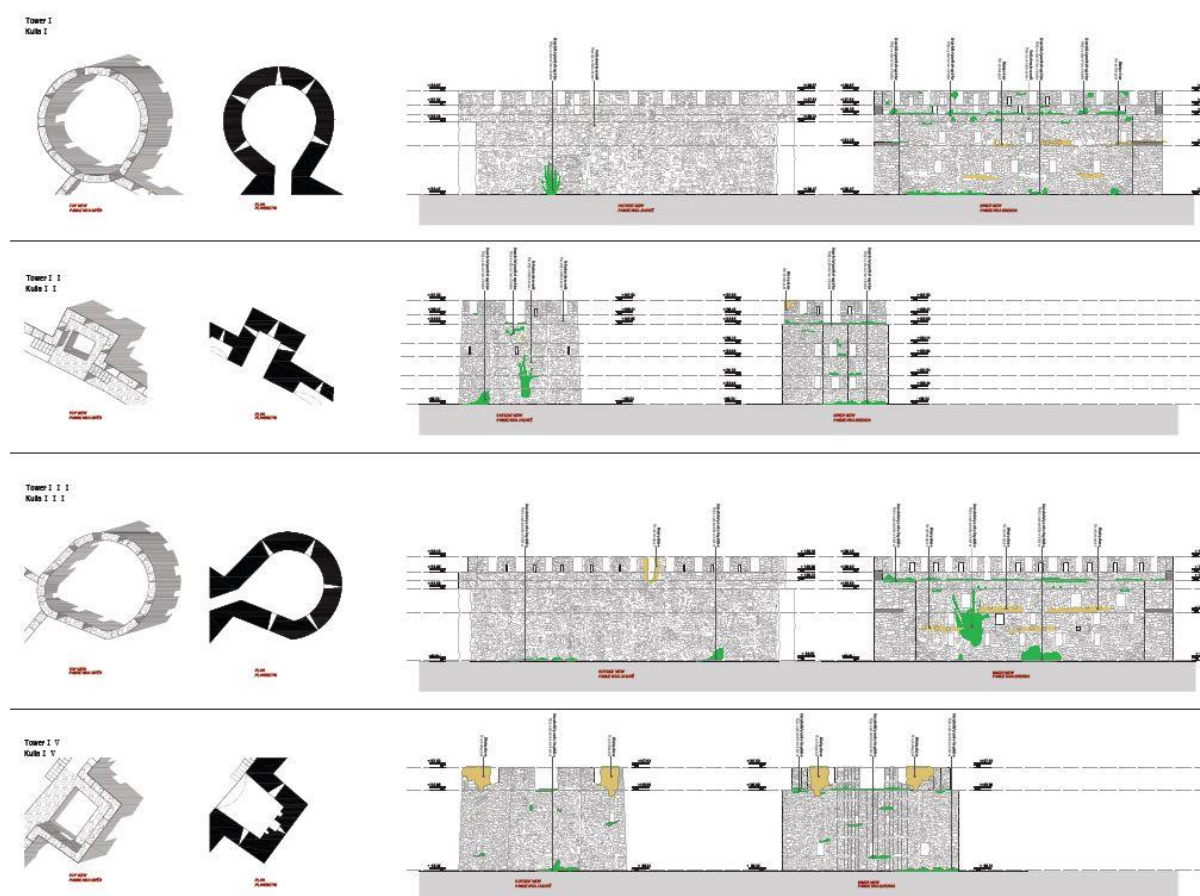


Fig. 26: The towers of the Bashtova Castle (Current Condition)

The tower at the main entrance (the circular tower at the main entrance) has deep structural cracks, the presence of vegetation on the facade, damage to the head of the wall and the bonding material of the stones.

In the circular tower connecting the South-Eastern and North-Eastern façades, the same as in the main entrance, have been encountered several vertical structural cracks, lack of wall structure, deterioration of the wall head and the bonding material in the joints.



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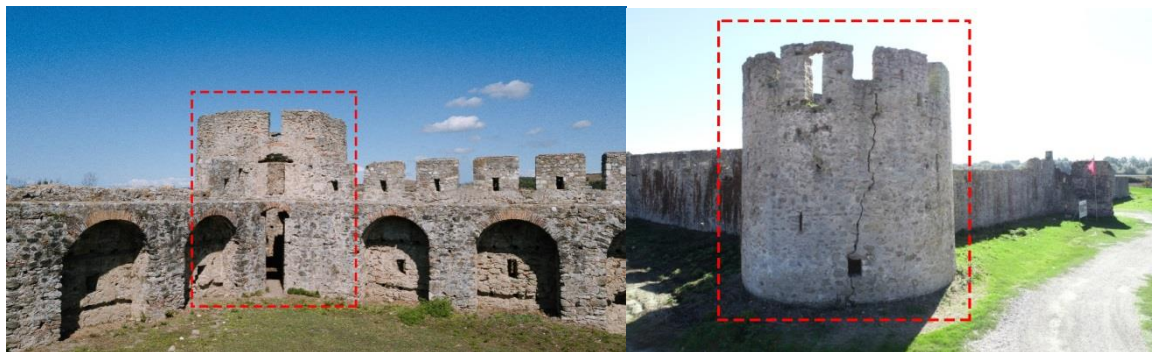


Fig. 27: The Tower I (Current Condition)



Fig. 28: The Tower II (Current Condition)



Fig. 29: The Tower IV (Current Condition)



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4.2.1 MATERIALS AND THEIR DETERIORATIONS

Several deteriorations have been encountered during observations on site, as listed below:

- Damage to the stone masonry
- Vertical, horizontal or diagonal cracks in the walls
- Inadequate filling with mortar - cement of the joints of the walls
- Uncontrolled growth of plants and biological patina.



Fig. 30: Different deteriorations on the walls of the Bashtova Castle



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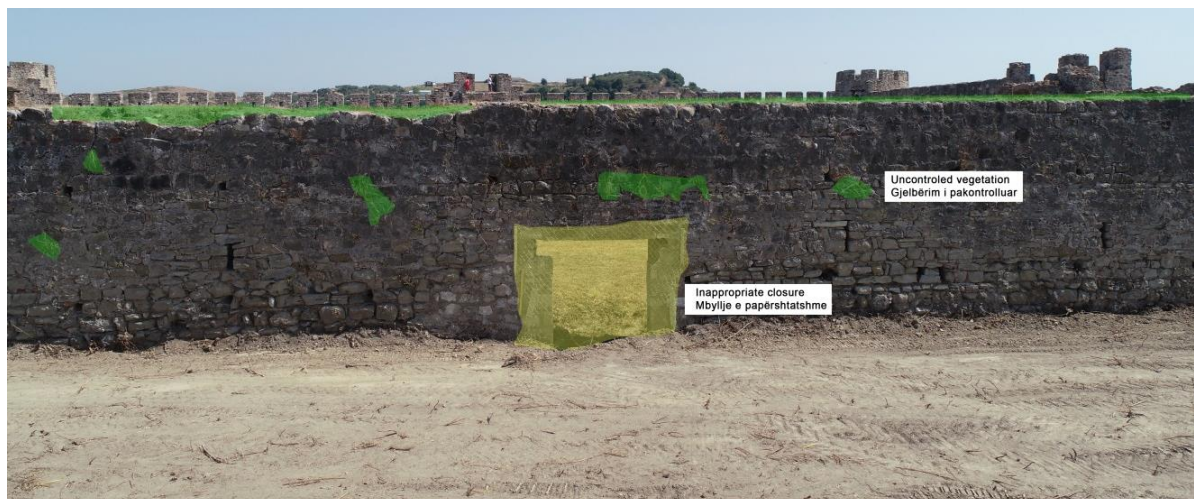


Fig. 31: Different deteriorations on the walls of the Bashtova Castle

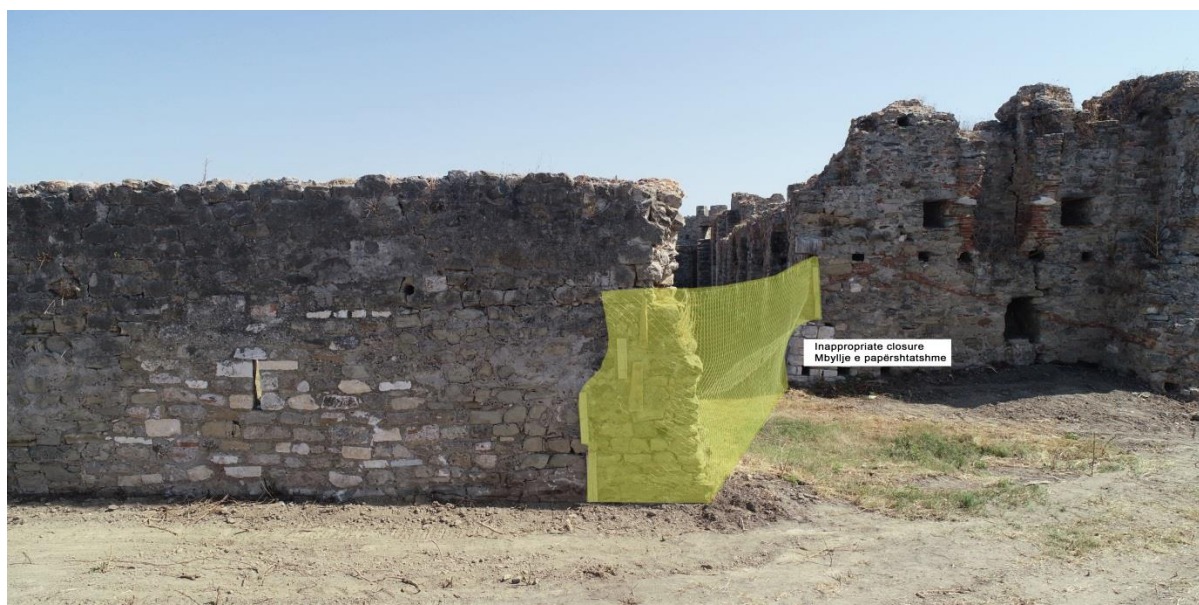


Fig. 32: Different deteriorations on the walls of the Bashtova Castle



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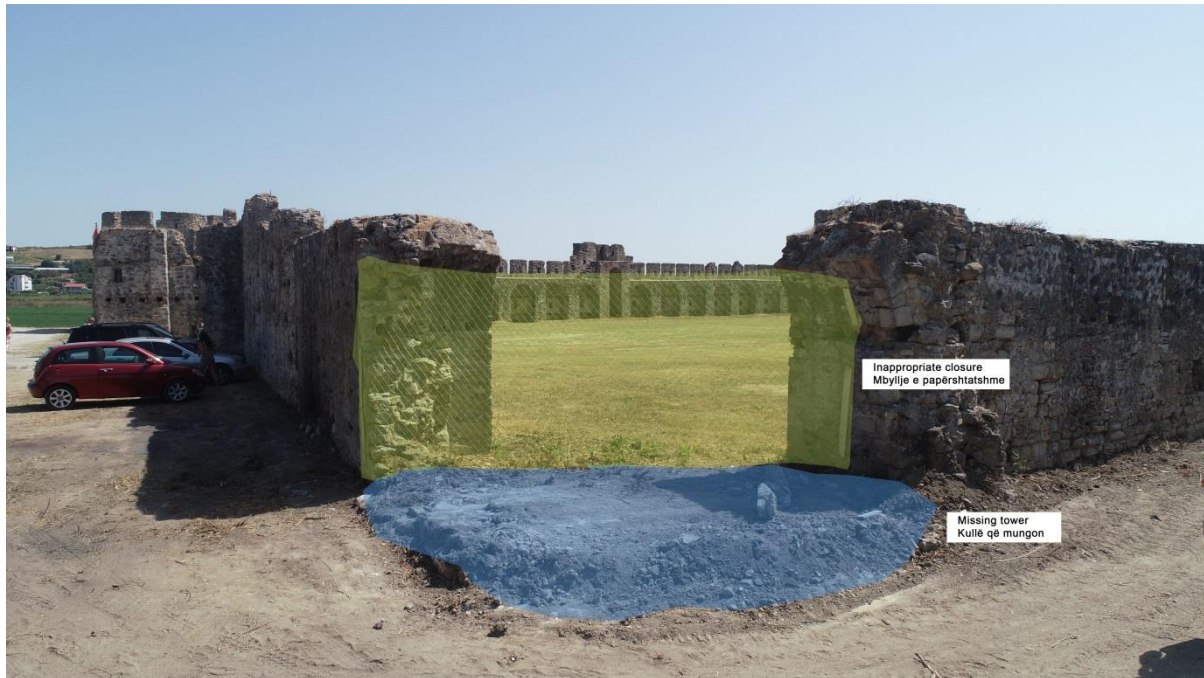


Fig. 33: Different deteriorations on the walls of the Bashtova Castle



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5. RESTORATION INTERVENTION METHODOLOGICAL APPROACH

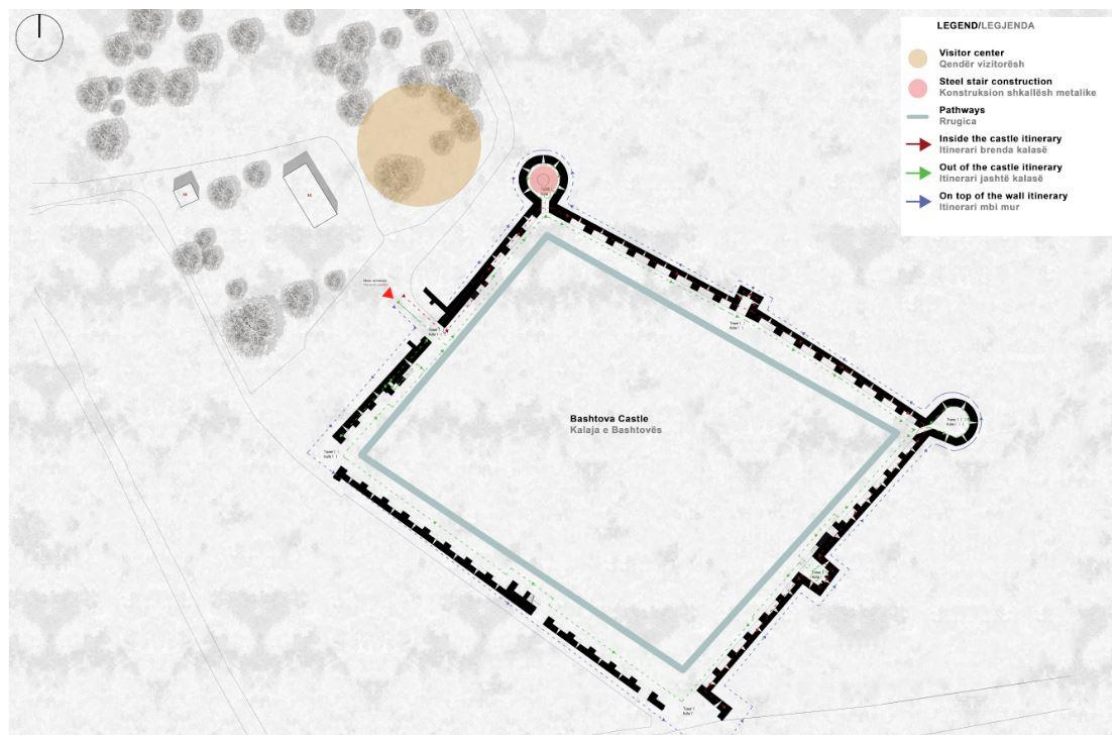


Fig. 34: The concept of restoration interventions for the Castle of Bashtova

5.1 GENERAL SUGGESTIONS FOR IMPROVEMENT / NEEDS' ASSESSMENT

- I - Conservation of the historic building where the Castle is located (a monument of the first category)
- II- Construction of a visitor center where services are offered which are not currently available, such as: coffee bar, ticket office, social and cultural facilities, toilets etc.
- III - Functional and artistic lighting of the building
- IV- Contemporary signage
- V- Inclusion of the castle in the tourist itineraries of the area



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5.2 ROADMAP

- A comprehensive technical investigation of the building (condition of its construction materials, statics etc.)
- Assessment of the state of conservation and identification of priorities of intervention for the castle itself and the entire protected area;
- Preparation of the conservation project and the relative technical documentation;
- Approval of the conservation project by the National Council of Material Cultural Heritage at the Ministry of Culture;
- Execution of the conservation project following the phasing approved by the National Council of Material Cultural Heritage;
- Active participation of members and graduate and undergraduate students of the Albanian Universities in all processes of the preparation and execution of the conservation project.
- Design and identification of the touristic itineraries inside the castle.

6. RESTORATION INTERVENTIONS FOR THE CONSERVATION OF THE BASHTOVA CASTLE

6.1 ARCHITECTURAL INTERVENTIONS FOR THE RESTORATION OF THE BASHTOVA CASTLE

The main intervention in the castle is the consolidation of its walls. Some of the interventions that will be made are:

- Archaeological surveys on all towers, inside and outside them, to identify floors and cracks in the walls before conservation and restoration
- Stitching of structural cracks
- Installing of Crack monitoring gauge in structural cracks to monitor the behavior of the structure after interventions.
- Stone wall restoration, injection with lime mortar and its consolidation
- Consolidation of the wall caps with 1-2 rows of stones in the areas where we have stone detachment due to degradation of the binder material from moisture or other interventions in time
- Restoration and completion of stone arches
- Restoration and completion of brick vaults
- Restoration of damaged bodies



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- Restoration of stone stairs in the parts where we have detachment of stones. Mechanically clear from low vegetation along the entire wall surface
- Artistic lighting of the castle walls in their interior and exterior part
- Equipping a part of the wall with metal parapets, to ensure the protection of visitors when walking on the wall.
- Blocking access to certain parts of the wall where walking on the wall can be dangerous.
- The landscape will have some interventions, mainly: cleaning the aggressive vegetation, leveling the terrain and grass planting . Along the inner and outer perimeter of the walls will be created an alley paved with gravel in order to have an orientation of the itinerary of visitors but at the same time leaving a free space in the middle, which can be used for various activities.



Fig. 35 3D illustrations of Bashtova Castle after restoration



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Fig. 36 3D illustration of lighting in Bashtova Castle after restoration



Fig. 37 3D illustration of the walls in Bashtova Castle after restoration



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Fig. 38 3D illustration of the walls in Bashtova Castle after restoration

6.2 REVITALIZATION OF THE CASTLE

After analyzing the current situation of the Bashtova Castle and the surrounding area, we came to the conclusion that there is a lack of services that should be provided in such an important archaeological site.

Specifically, we plan to build a visitor center where they are provided the opportunity to accommodate the required services such as: toilets, coffee bar, ticket office, social and cultural facilities, etc. The visitor center will be built as a separate structure from the monument without compromising its authenticity.

As the building is surrounded by the river Shkumbin, it is a recurrent scenario for the area to be flooded arousing problems. This is one of the reasons why there have been no constructions in that the area has no construction. Therefore the structure of the visitor center is conceived to be built as a one floored building with a volume which rises from the current ground level in order to avoid water in case of flooding.



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The volume is conceived as a cuboid which rises from the ground to the maximum level of the terrace to create a gradual climb to the top of the castle by means of a staircase which can be used as a mini amphitheater for various activities.

It shall have a green terrace in order to be perceived as a continuation of the fields which surround the castle in order to not disturb the rural landscape of the area. The terrace of the building will be usable to perform various activities but will also serve as a point of observation or contemplation imitating the current towers of the castle. The facade cladding material will be concrete thus creating a contrast with the old castle with a traditional material such as stone. We will have a relief facade created by the ripple of the concrete. This ripple tries to highlight the rhythm of the castle walls. The construction of this visitor center aims to increase the tourist offer in Bashtovë.

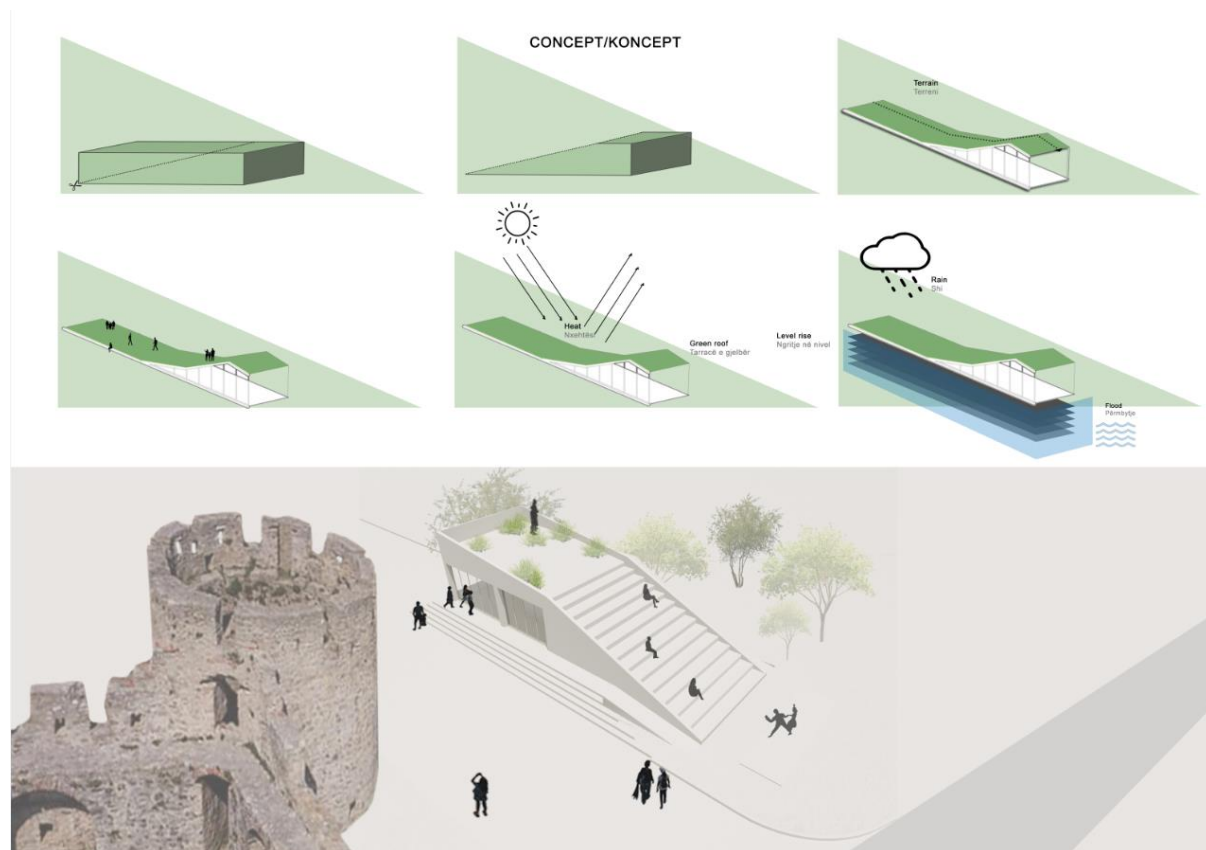


Fig. 39: Developing the concept for the visitor center



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Fig. 40: 3D illustration of the visitor center



Fig. 41: 3D illustration of the visitor center



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Fig. 42: 3D illustration of the visitor center



Fig. 43: 3D illustration of the visitor center



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Since the castle is not complete in its physical aspect, the missing parts will be filled by creating an installation with a light and transparent wire mesh. Based on historical research, it been made the reconstruction of the shape that the missing towers have had before they were destroyed.

The archeological context of the castle merges with the contemporary installation, giving a new life to the ancient castle.

The work of art appears as an architectural sculpture, capable of showing the volumes of existing early towers and at the same time capable of enlivening, updating it, the relationship between ancient and contemporary. The work remains almost invisible and merges with the existing structure and the surrounding landscape.



Fig. 44: 3D illustration of the towers art installation



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Fig. 45: 3D illustration of the towers art installation

Before the installation is built, archeological surveys will have to be conducted in the area around the towers until the complete discovery of the castle foundations. After the discovery of the foundations, their structural situation and their restoration according to traditional local techniques will be assessed.

Since it is thought that 1/3 of the castle walls are located underground after the complete discovery and their restoration, the wall will be added up to a level of 50 cm above the existing quota of the land surface with local stone and lime mortar, in order to have a clearer view of the original shape of the tower. This part of the wall will also serve as a basis for the installation structure and non-interfering with the existing masonry.



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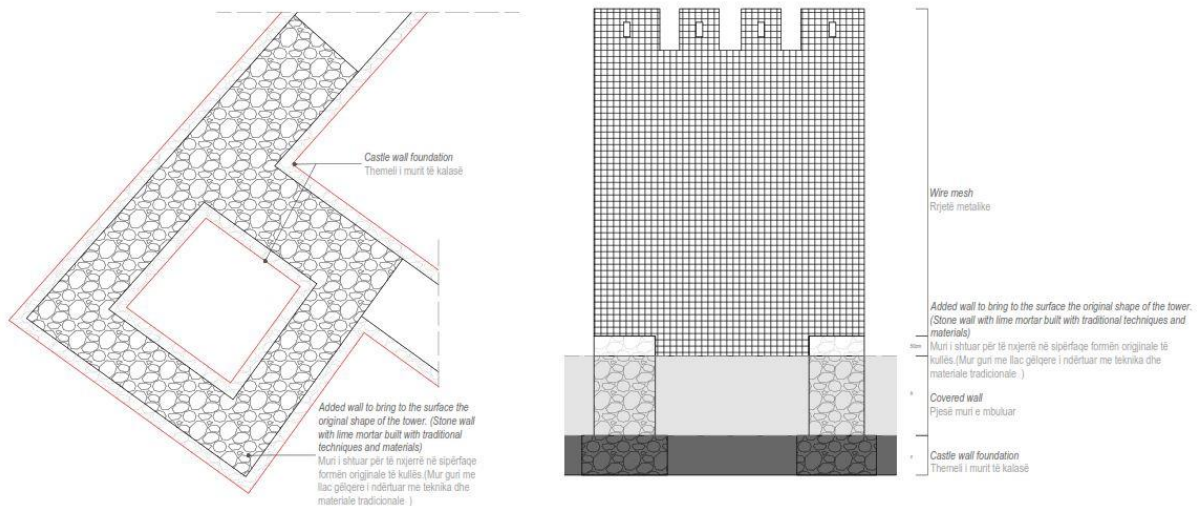


Fig. 46: Support and construction of the structure on the tower trail

The material used for the structure will be a stainless steel mesh which will also serves as a structure. Joining of the separate parts of the net will be done with wire at the junction points making it a real craft work.

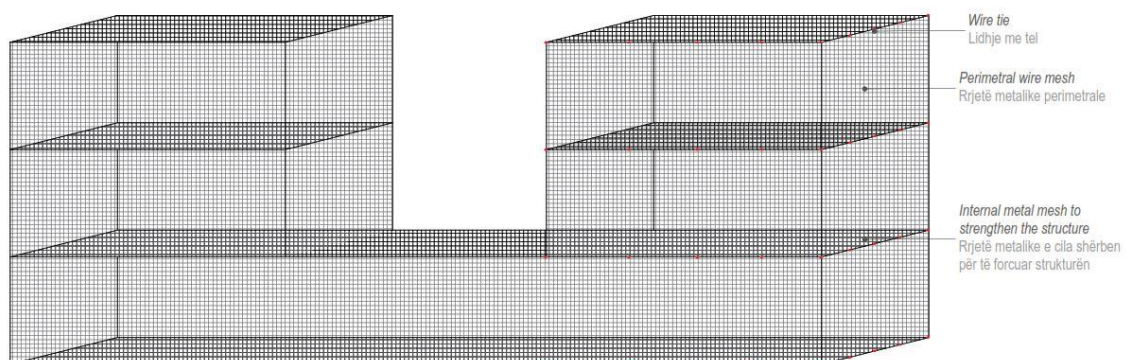


Fig. 47: Joining of the wire mesh parts



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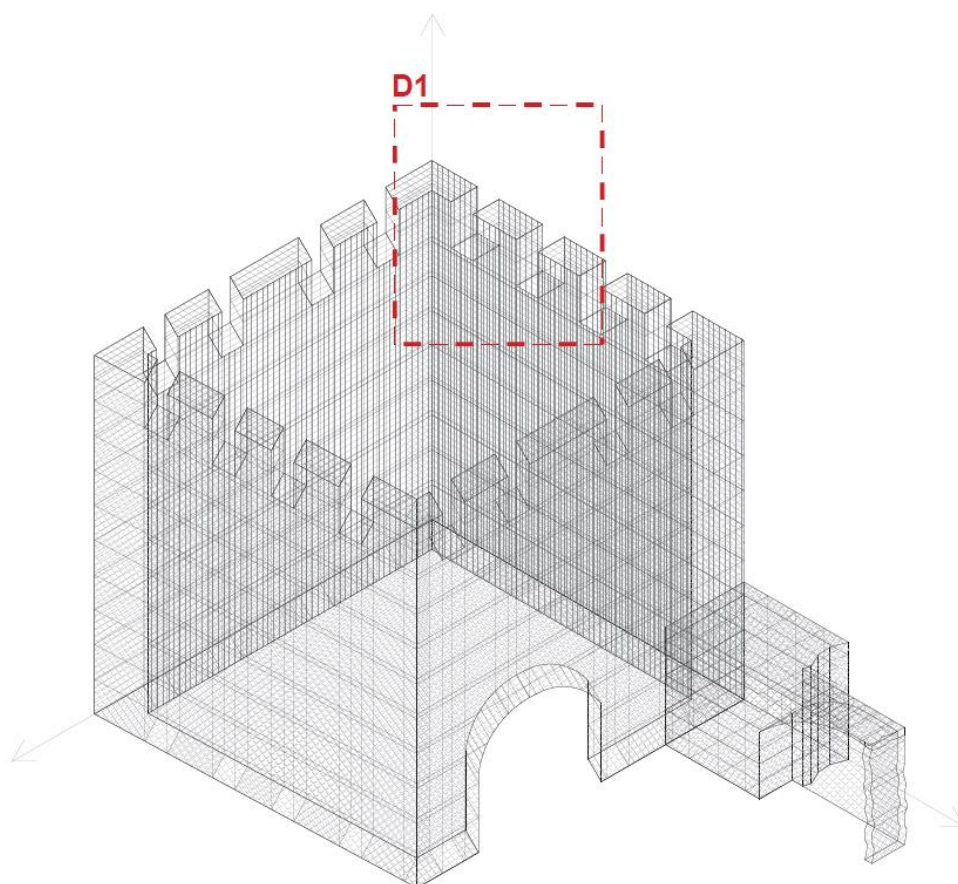


Fig. 48: Illustration of the wire mesh

Regarding the interior space of the castle, it is foreseen that it will be used as an environment to develop various artistic, cultural, educational activities, etc.

The shape and the open space of the castle enables activities to take place there: fairs, summer cinemas, art concerts, picnics or different gatherings of this type.



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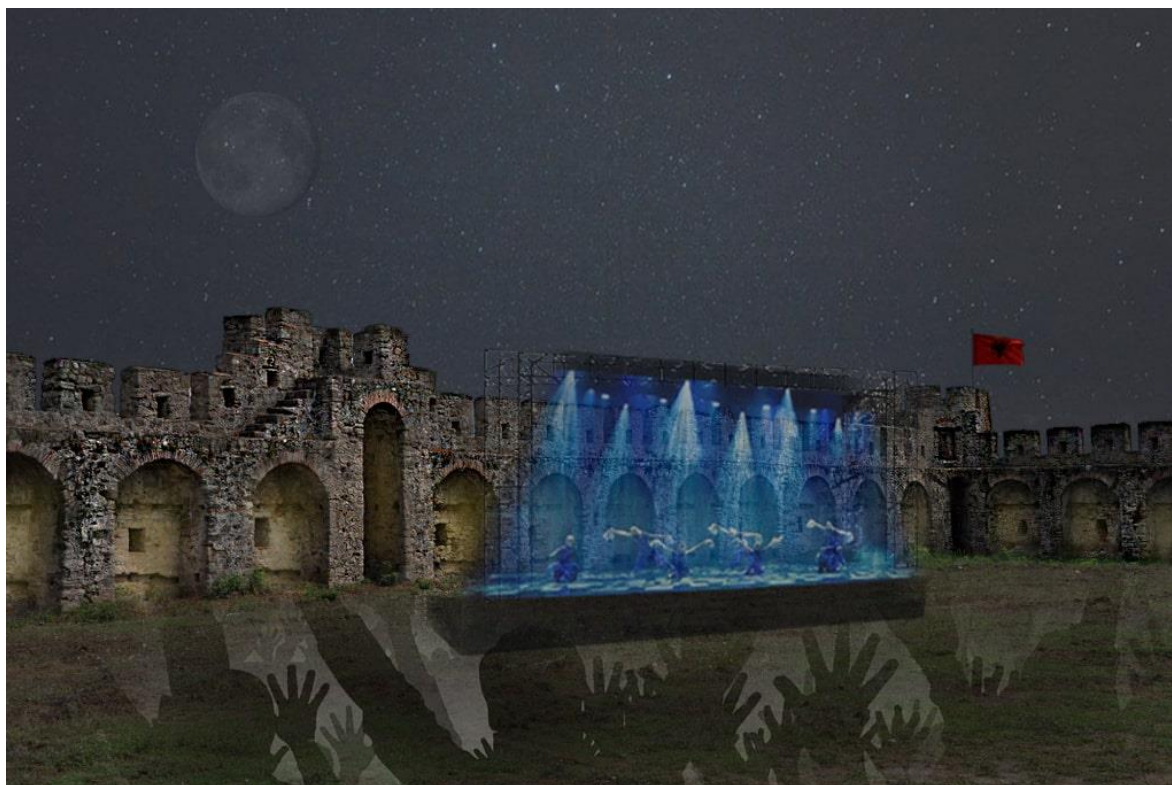
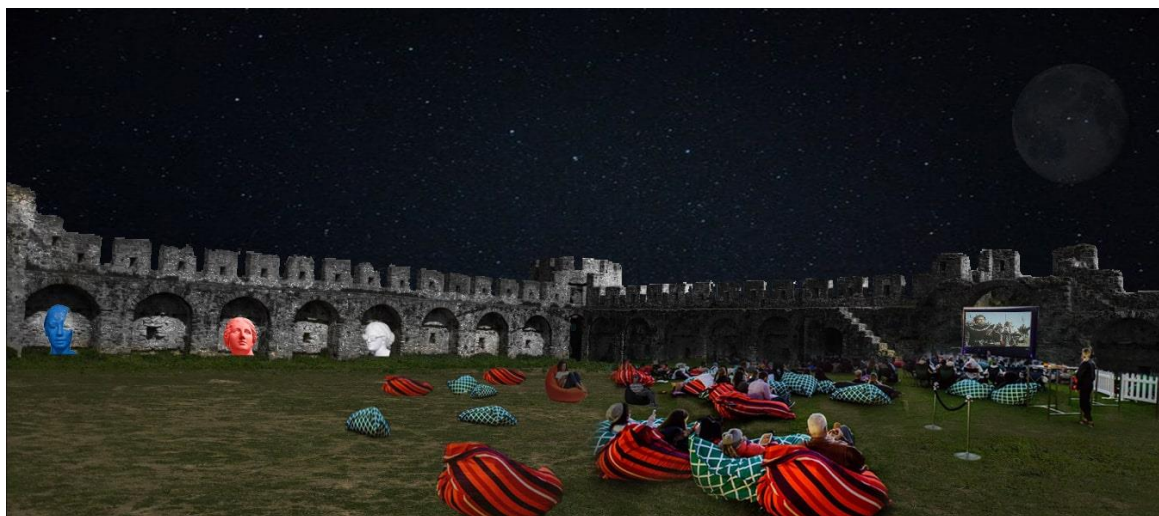


Fig. 49: Illustration of activities that can take place in the castle of Bashtova





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Fig. 50: Illustration of activities that can take place in the castle of Bashtova



Fig. 51: Illustration of activities that can take place in the castle of Bashtova