

## DESIGN OF INTERVENTIONS



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**ETHNOGRAPHIC MUSEUM OF KRUJA**  
**MUZEU ETNOGRAFIK I KRUJËS**

- **Ethnographic museum where traditional style of life is exposed; where traditional produce becomes a practical exercise for all to be engaged;**
- **Ethnographic museum where objects are conserved and maintained and accessible to conservators and museum specialists through contemporary digital inventory system;**
- **Ethnographic museum accessible to all through remote and on-site viewing of its spaces and where digital artefacts become a part of an immersive digital experience;**
- **Ethnographic museum which is well managed, and sustain itself through additional activities, and whereby its functional planning is based in its protection in view of risks and potential disasters**

## **ETHNOGRAPHIC MUSEUM IN KRUJA - Components of intervention**

### **COMPONENTS OF INTERVENTION**

- 1. Building Conservation and infrastructure upgrade**
- 2. Objects Conservation and Reconceptualization**
- 3. Interpretation and digital presentation**
- 4. Cultural Heritage Management plan (Typology of service)**
- 5. Disaster Risk Management plan**
- 6. Cost and Business planning**







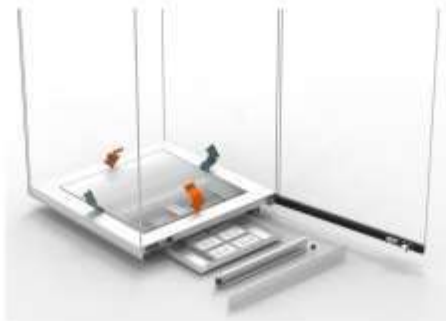
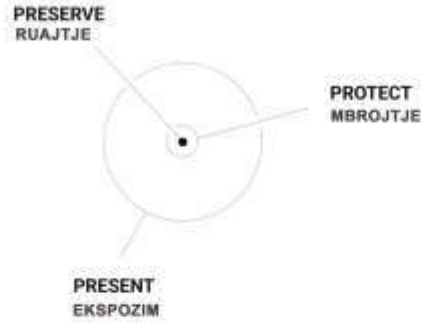
- ◆ Thematic reorganization of the exhibition through the entire floor and through each room as well. Each room will represent a different tradition custom:
- wool manufactory;
  - iron-ceramic manufactory;
  - wine-brandy manufactory;
  - olive oil manufactory.



## ETHNOGRAPHIC MUSEUM IN KRUJA - 2. Objects Conservation and Reconceptualization



**PRESENT  
EKSPOZIM**



**PRESERVE  
RUAJTJE**



**PROTECT  
MBROJTJE**



- ◆ New expositors collecting and combining objects:

- Costume
- Interior elements

The new expositors would replace the old ones which are not built by the standard of atmosphere control

The existing, carved expositors which can be upgraded will be conserved and re-utilized

- ◆ Reconceptualization of the exhibition displays including removal and better display of all the objects currently stapled to walls or exposed while leaning on wall paintings
- ◆ Change in environment of exposition for fragile objects (textile)
- ◆ Short/mid and long term conservation plan for continuous upkeep
- ◆ Clearer storytelling of traditional lifestyle

### ETHNOGRAPHIC MUSEUM IN KRUJA - 3. Interpretation and digital presentation



- ◆ Audio and digital system for interpretation purposes; Simple viewing tools using paper goggles which utilize smartphone and high tech VR Goggles utilizing VR system at the Museum
- ◆ Full access for remote or on-site viewing of both the Museum rooms and displays, as well as individual artefacts
- ◆ Digital based performances of lifestyle of the period when Ethnographic Museum was built using hologram screening depicting the usage of space and customs

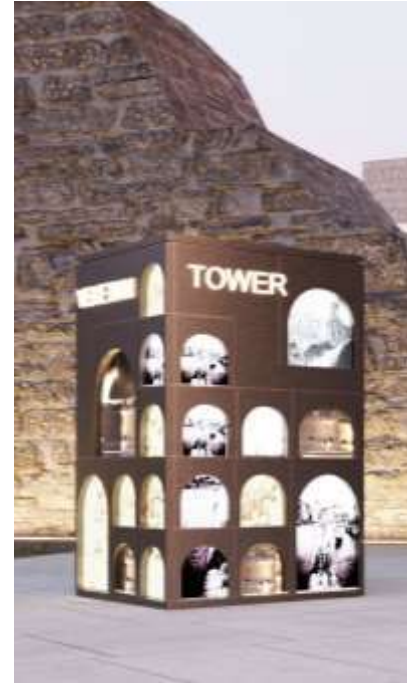


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**VENETIAN TOWER  
KULLA VENECIANE**

- Venetian Tower to become a Heritage Information Center (HIC) becoming the first point in visiting heritage sites around Durres.
- The Venetian Tower HIC to present heritage sites around Durres using 4 ways of communication:
  - ◆ Digital onsite reading using touch screens;
  - ◆ Explorative audio based information conducted through either audio guide to receive at the HIC or uploaded information on smartphone and tables. The visitor is equipped with map, audio guide or is asked to upload an app and they follow comprehensive itineraries including all interesting spots to visit alongside important historical and practical information pertaining sites of interest
  - ◆ Performance based augmented and experiential interpretation which is showcased in the HIC several times through day
  - ◆ Interpretative learning of city's development through digital binocular viewing on the terrace of the Tower
- The Venetian Tower HIC to become a central information point in terms of package of visits connects first itself, Hamam and Archaeological Museum; and further builds on all other heritage sites. I.e ticket packages for seeing 3 sites (short tour); 10 sites (mid long tour); 30 sites (long tour)





## **THE VENETIAN TOWER**

### **COMPONENTS OF INTERVENTION**

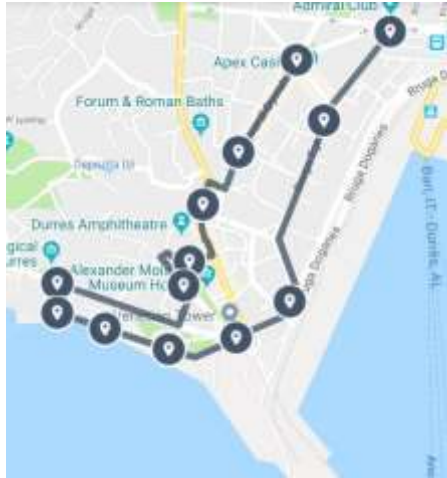
1. **Building Conservation and infrastructure upgrade**
2. **Interpretation and digital presentation**
3. **Cultural Heritage Management plan (Typology of service)**
4. **Disaster Risk Management plan**
5. **Cost and Business planning**







## THE VENETIAN TOWER - 2. Interpretation and Digital Presentation



- ◆ Digital database created containing all the narrative and information for digital outputs; BMS based software with cloud or web bases storing
- ◆ Audio and app based guides provided at the HIC
- ◆ Paper material, maps provided alongside the digital tools
- ◆ Information about every site for visit alongside all practical and heritage/historic information
- ◆ Google based content linking to all other services in the city

## THE VENETIAN TOWER - 2. Interpretation and Digital Presentation



- ◆ Via touch screens in the HIC one can get all information about heritage sites in Durrës and beyond
- ◆ Connecting Durrës with sites outside the city
- ◆ Virtual Reality Headsets that will show 360° views of the Durrës Historical Heritage Locations



## THE VENETIAN TOWER - 2. Interpretation and Digital Presentation



- ◆ Viewing binoculars on the top terrace showcasing Durres through the history of development
- ◆ 5 viewing spots showcase a 360 degree view on how the area have changed in last 80-100 years
- ◆ The digital comparison images rely on photography and sketches developed by travellers



## THE VENETIAN TOWER - 2. Interpretation and Digital Presentation



- ◆ Augmented and experiential digital performances developed to be displayed several times a day
- ◆ The augmented reality consists of experience based on sound, image, movement (where possible)
- ◆ I.e a performance could include 15min digital permanence describing the Tower when a battle is ongoing, whereby through sounds, image and additional sensory experience (dust falling from the ceiling, or small shakes) one can experience how it felt back in the days
- ◆ Additional sensory based experiences could be based in linking the objects of elements of tower with other buildings, i.e if we take brick it takes to a brick workshop where one can experience the process of brick baking etc



### VENETIAN TOWER - 3. Cultural Heritage Management (Typology of Service)- (Including Hamam in Durres)



- ◆ Service of the Tower to combine:
  - Audio and app based on-site visit and exploration
  - Performances including: augmented experiential based performances running couple of times a day
  - Interactive viewing from the roof terrace
  - In the HIC reading and exploration of historical data
  - Visiting Hamam in Durres
- ◆ Cultural heritage planning to define the management structure allowing for maintenance, upkeep of building and digital content, its scaling and adaptation as well as update of information
- ◆ Cultural heritage plan to foresee changes in bylaws pertaining self sustained financial and management of human resources



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**ETHNOGRAPHIC MUSEUM OF KAVAJA**  
**MUZEU ETNOGRAFIK KAVAJË**

- **Ethnographic museum where traditional style of life is exposed; where traditional produce becomes a practical exercise for all to be engaged;**
- **Ethnographic museum where objects are conserved and maintained and accessible to conservators and museum specialists through contemporary digital inventory system;**
- **Ethnographic museum equipped with contemporary storage space and system**
- **Ethnographic museum which is well managed, and sustain itself through additional activities, and whereby its functional planning is based in its protection in view of risks and potential disasters**



## **ETHNOGRAPHIC MUSEUM IN KAVAJA**

### **COMPONENTS OF INTERVENTION**

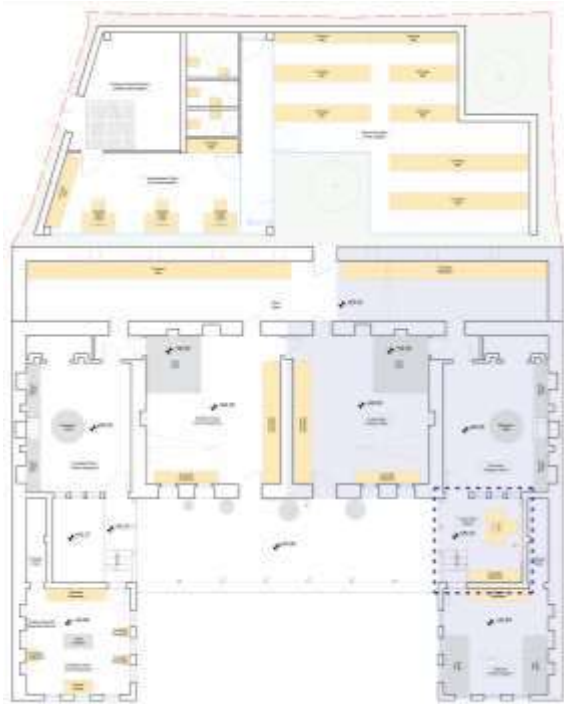
1. **Building Conservation and infrastructure upgrade**
2. **Objects Conservation and Reconceptualization**
3. **Interpretation and digital presentation**
4. **Cultural Heritage Management plan (Typology of service)**
5. **Disaster Risk Management**
6. **Cost and Business planning**

## ETHNOGRAPHIC MUSEUM IN KAVAJA - 1. Building conservation and infrastructure upgrade



- ◆ An new volume will be added at the back of the existing building
  - The existing building will be fully restored (roof, walls, floors, timber elements, doors and windows).
  - The be building will be constructed with the traditional technique (adobe walls) but with modern materials. The new building will accommodate different functions: Administrative; Laboratories for the conservation of the artefacts; Storage; Exhibition.
- ◆ The yard in front of the building will be reconceptualized so to put outside temporary exhibitions
- ◆ The wells in the yard will be restored

## ETHNOGRAPHIC MUSEUM IN KAVAJA - 1. Building conservation and infrastructure upgrade



PAVILLION 1-EXHIBITION/  
PAVIONI 1-EKSPOZITA



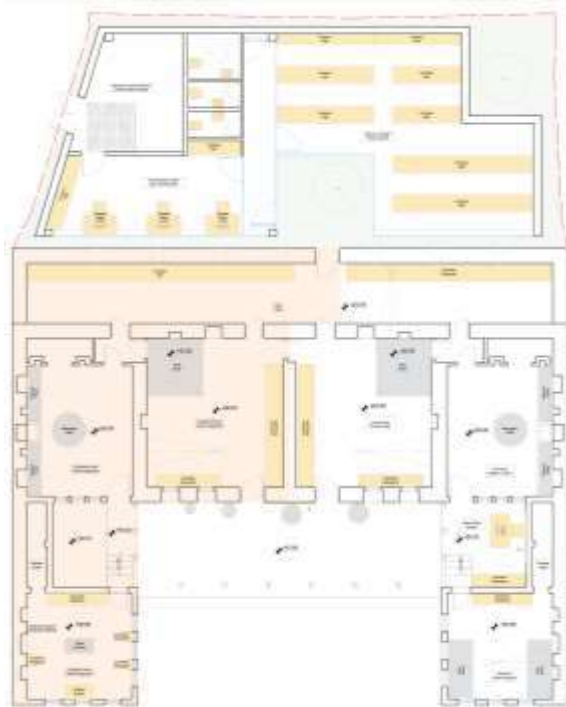
- ◆ The entire ground floor will be reconceptualized and organized in three main pavilions and in each pavilion there will be a specific thematic exhibition

In the Pavilion 1 will take place:

- The ticket office
- The traditional furnishing of the Fire House
- Traditional everyday use house objects



## ETHNOGRAPHIC MUSEUM IN KAVAJA - 1. Building conservation and infrastructure upgrade



PAVILLION 2-FIRE HOUSE/  
PAVIONI 2-SHTEPIA E ZJARRIT



In the Pavilion 2 traditional costume exhibition.

Exhibition means will be reconceptualized.

- FX Mirrors will be installed so visitors can “try” on themselves the traditional costumes
- New expositors will be installed for better presentation and better conservation of the traditional costumes
- Informative panel will be installed

## ETHNOGRAPHIC MUSEUM IN KAVAJA - 1. Building conservation and infrastructure upgrade



ADMINISTRATION/  
ADMINISTRATA



In the Pavilion 3 the auxiliary areas of the museum.

- Storage area
- Temporary exhibition
- Administrative areas
- Laboratories for conservation of the artefacts





**ETHNOGRAPHIC MUSEUM IN KAVAJA - 1. Building conservation and infrastructure upgrade Final Outlook**



## ETHNOGRAPHIC MUSEUM IN KAVAJA - 2. Objects Conservation and Reconceptualization (Kavaja and Kruja share the approach)



- ◆ New expositors collecting and combining objects:
  - Costume
  - Interior elements

The new expositors would replace the old ones which are not built by the standard of atmosphere control

The existing, carved expositors which can be upgraded will be re-utilized

- ◆ Reconceptualization of the exhibition displays including removal and better display of all the objects currently stapled to walls or exposed while leaning on wall paintings
- ◆ Change in environment of exposition for fragile objects (textile)
- ◆ Short/mid and long term conservation plan for continuous upkeep
- ◆ Clearer storytelling of traditional lifestyle

### ETHNOGRAPHIC MUSEUM IN KAVAJA - 3. Interpretation and digital presentation



- ◆ Digitized objects available through touch screens set in the entering space allow for viewing the content of the Museum both on site and remotely
- ◆ Digitizes objects available as a part of the overall database in utility spaces and administrative units

INTERMEDIATE SPACE/  
HAPEŠIRE E NDERMJETME





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HAMMAM OF DURRËS  
HAMAMI DURRËS

## **HAMAM IN DURRES - Improvements to bring across**

- Hamam in Durres to become a unique cultural unit of Durres showcasing the traditional bath used for public and private purposes**
- Hamam connected via ticketing system to Venetian Tower**
- Under the management unit of Venetian Tower, Hamam is maintained and well functioning cultural unit in Durres**

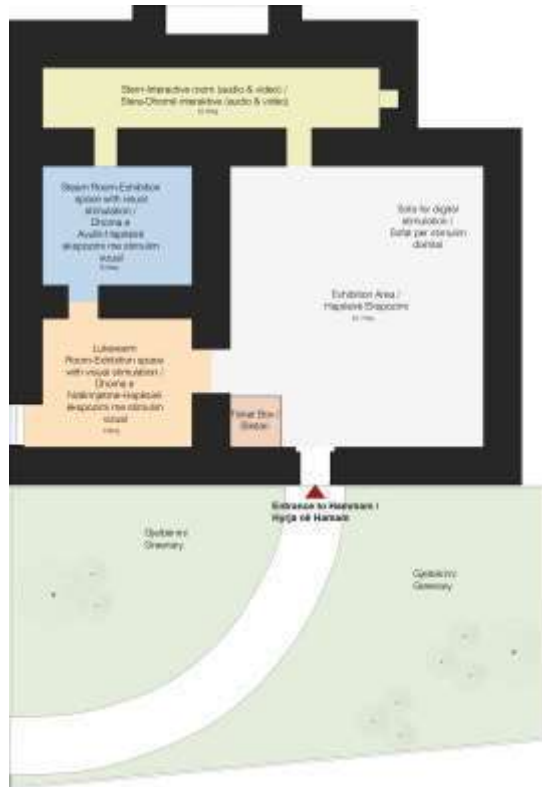
## **HAMAM IN DURRES**

### **COMPONENTS OF INTERVENTION**

1. **Building Conservation and infrastructure upgrade**
2. **Interpretation and digital presentation**
3. **Cultural Heritage Management plan (Typology of service**
  - **Included in the Venetian Tower management plan)**
1. **Disaster Risk Management plan (included in Venetian Tower)**
2. **Cost and Business planning**



## HAMAM IN DURRES - 1. Building conservation and infrastructure upgrade



- ◆ Interpretation expositors along with seating will be provided through space
- ◆ Interpretation to be conceptualized to lead the visitor through original entrance space, cold and warm room towards the water cistern
- ◆ The already opened viewing openings in the floor would be retained to experience the levelling of the hypocaust structure

## HAMAM IN DURRES - 2. Interpretation and digital presentation



- 1 Ticket Box / Biletari
- 2 Sofa for digital stimulation / Sofat per stimulim dixital
- 3 Lukewarm Room-Exhibition space with visual stimulation / Dhoma e Netermjete-Hapësitë ekspozimi me stimulim vizual
- 4 Steam Room Exhibition space with visual stimulation / Dhoma e Avullit-Hapësitë ekspozimi me stimulim vizual
- 5 Steam-Interactive room (audio & video) / Sfera-Dhomë interaktive (audio & video)

Fog Machine / Makineri Avull  
Screen Monitors / Monitore



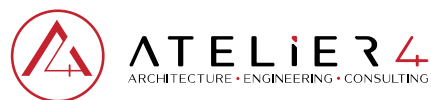
- ◆ Each room in the Hamam represents the typology of usage with panels explaining the historical and contemporary use of water in public and private spaces of similar purpose
- ◆ The experience is strengthened through sensory performances using sound of water, chatter and moving air
- ◆ The structure of hamam's hypocaust floor is viewed from the floor level through openings left
- ◆ The system of water heating and warm air circulation interpreted for educational purposes
- ◆ Seating places installed simulating the way one used to sit and enjoy the hamam while using its functions

## HAMAM IN DURRES - 1. Building conservation and infrastructure upgrade Final Outlook





# ARCHITECTURAL REPORT ETNOGRAPHIC MUSEUM OF KAVAJË







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**ATELIER 4**  
ARCHITECTURE • ENGINEERING • CONSULTING

## 1. GENERAL

### 1.1 INTRODUCTION

The Ethnographic Museum in Kavaja contains many authentic and valuable artefacts such as folk costumes and other objects dating from the Illyrian period, 1400-1600 early Middle Ages, 1831-1912 the Renaissance, 1912-1939 the Independence Era, 1945-1990 the Socialism. The museum has been declared a monument of the first category and is an impressive and attractive location to visit.

The narrative content of the museum is focused on three aspects: a) the architectural style of the building and the functions of the partitions that make it up, b) the systematic structure of the chimney, the bedroom and the guest room, a highly typical scheme in the traditional Albanian houses and c) the general ethnographic fund. The main feature of the ethnographic museum fund is determined by a variety of its objects and their different origins.

A vast variety of crafts composed masterfully by local artisans of pottery, copper and textiles, represent the city and the region traditions and are displayed in the museum. There is also a wide collection of works from the northern, northeastern and southern regions of Albania. The elements of traditional clothing from these regions are distinguished for the high level of craftsmanship and finesse, for the richness of ornaments and symbols fused in geometric shapes. This museum contains more than eight hundred important and valuable objects of ethnographic heritage. The museum attracts numerous local and foreign visitors.

### 1.2 PURPOSE

The Ethnographic Museum of Kavaja is part of the heritage of the city and our country as well. Ergo, as such, it should be preserved. The project proposal to conserve and promote the values of the building comes as a need to sustain the architectural heritage, especially after the damages originating from the earthquake of November 2019, which has highlighted the deteriorations and, consequently, the need for the conservation of this museum.

The proposed interventions will consist of preserving the original features of the building and restoring all its pivotal components. A crucial role in this intervention plays the integration of its original conditions with the necessary and optimal functional conditions to make the building as appropriate as possible with the contemporary standards of a museum brought back with a modern approach. Given that the museum is rich in objects and artefacts, it puts on the fore the emergent need to create additional facilities to archive some of these objects.



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### 1.3 METODOLOGICAL APPROACH

Since the museum is entitled to Cultural Monuments, pursuant to Law 27/2018 "On Cultural Heritage and Museums", the whole project follows the instructions of the Ministry of Culture aimed at providing, protecting and conserving its features.

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 nationally 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 the conservation.

Regarding the restoration of the surfaces, the main forms of deteriorations are being identified through a survey, by detecting and sketching all forms of chemical-physical deteriorations, thus selecting the most appropriate interventions to contribute to the museum's improvement. This should be considered as the priority of the physical, structural and formal restoration of the monument as a prerequisite to improve its functional aspects as well as its connection with the urban, historic and cultural context.

The most common forms of deteriorations are closely related to the problem of the rising humidity. In general, the main feature of capillary moisture is that it mainly attacks the bottom surfaces of the building, for the most part, due to the underground water. Ergo, all necessary measures will be provided for the elimination of such matter and the restoration of the damaged elements (or the replacement of those with maximum grade of deterioration).

Following the last earthquake in November 2019, there were identified particular damages of certain parts of the monument, for which, after diagnosing the materials and its structure and conducting careful surveys, the restoration and reconstruction plans are being prepared, all the while contemplating its original materials and features.



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*Fig. 1: The Ethnographic Museum of Kruja in the urban situation*





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## 2. HISTORIC ANALYSIS

The Ethnographic Museum of Kavaja was built in the early 18th and late 19th centuries by the Arkaxhi family and was completed as a museum in 1971. It is a typical 18th century building. Its architectural origins, however, date back to late antiquity, of the "Villa rustica" typology, highly common in the region. After the complete restoration of the building, the newly formed museum would be given the status of a Cultural Monument.



*Fig. 2: Photo from the archive of the Ethnographic Museum Kavaja*



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*Fig. 3: Photo from the archive of the Ethnographic Museum Kavaja*

## 2.1 RESTORATION INTERVENTIONS DURING DIFFERENT PERIODS OF TIME

One of the restoration interventions on this monument was carried out in 1972. The intervention during this period consisted mainly of the restoration of wood elements as a result of their damage by the action between atmospheric agents. The roof's tiles were repaired as well.

Other interventions were recorded in 2007 which consisted of repairing the roof, installing gutters, partly repairing some stone and adobe walls as well as partial restorations on the ceilings.

The last intervention recorded in 2015 consisted of painting with oil paint and linen, painting with lime syrup and wooden windows' replacement. There have been carried out various interventions in the porch's ground floor as well as a few repairs of the plaster finish.



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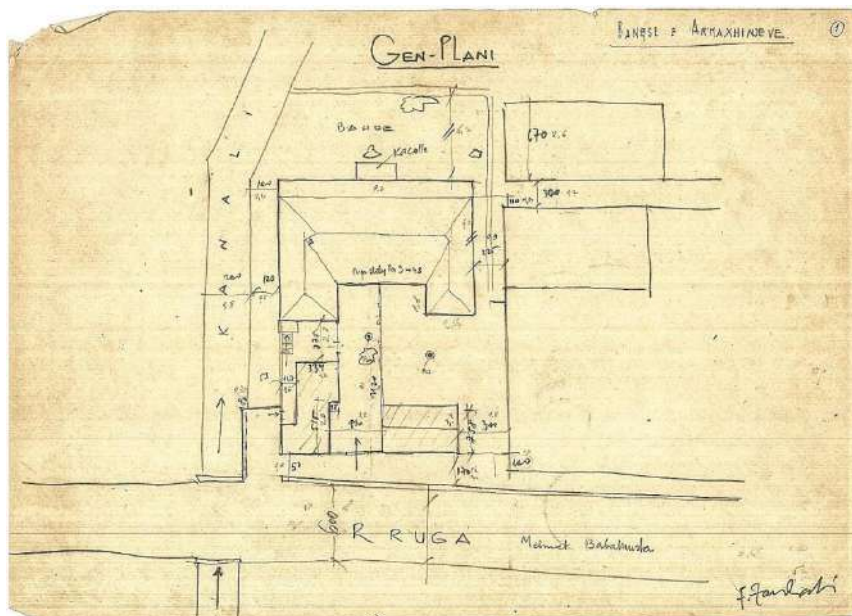


Fig. 4: The site plan extracted from the restoration project of 1970

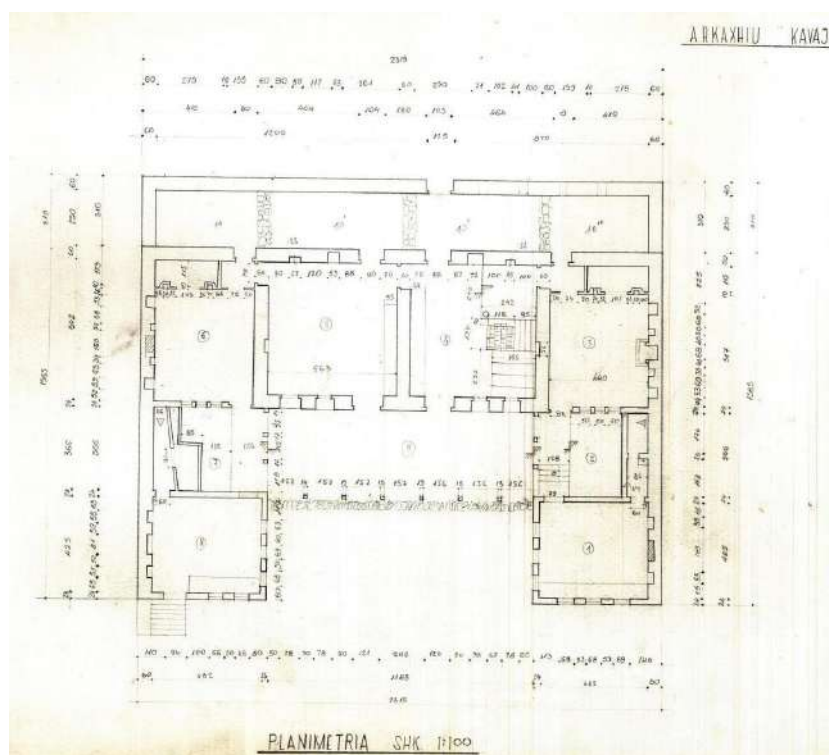


Fig. 5: The floor plan extracted from the restoration project of 1970





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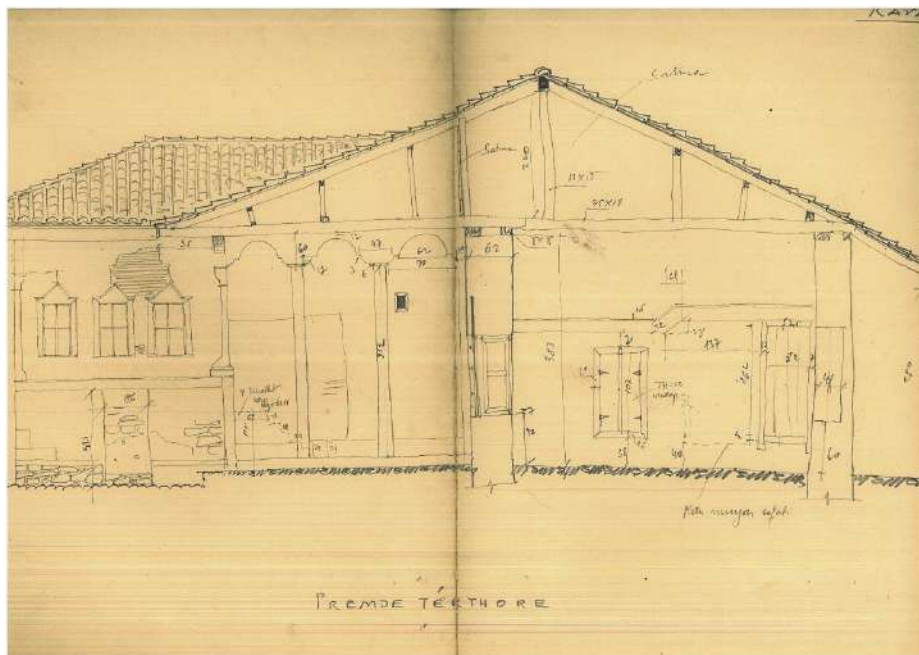


Fig. 6: The section extracted from the restoration project of 1970

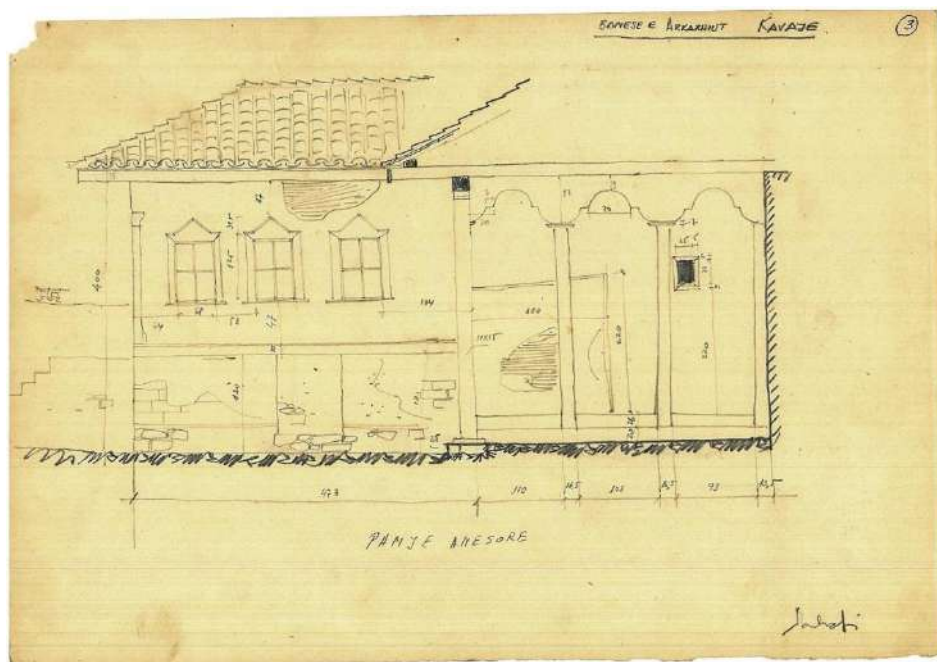


Fig. 7: Side view extracted from the restoration project of 1970



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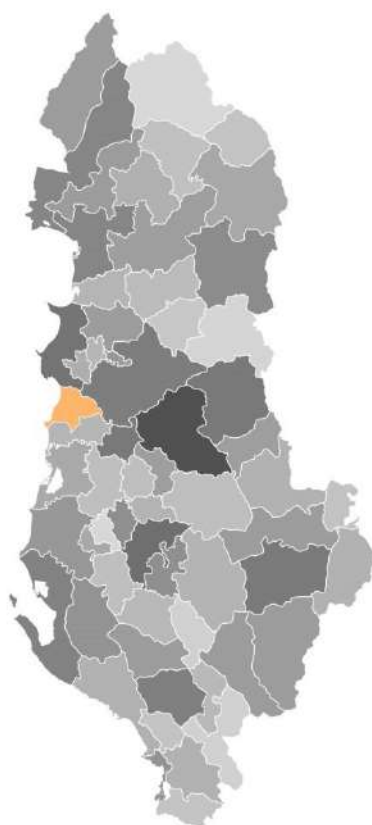


### 3. URBAN SITUATION

#### 3.1 GEOGRAPHIC LOCATION OF THE ETHNOGRAPHIC MUSEUM OF KAVAJË

The "Arkaxhij" House – The Ethnographic Museum of Kavajë

Geographic Location of the Monument: 41°10'49.62"N 19°33'20.70"



**Administrative map of Albania**  
Harta administrative e Shqipërisë



**Kavajë municipality**  
Bashkia Kavajë

Fig. 8: Location of the Ethnographic Museum of Kavajë in the a: administrative map of Albania; b) Municipality of Kavajë





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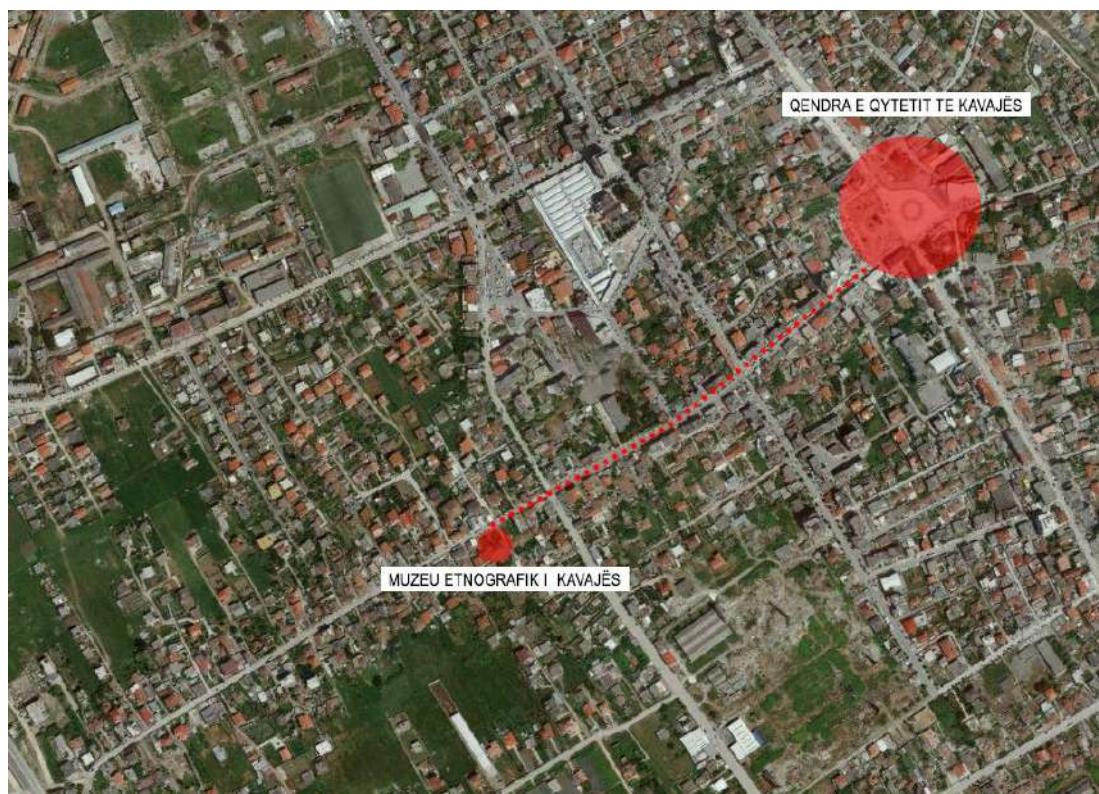


Fig. 9: Location of the Museum related to the City Centre



Fig. 10: Location of the Museum on site



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The museum is located in the Skuraj neighborhood of the city of Kavaja. It is surrounded by other relatively low 1,2 or 3 storey houses. It can be easily accessed through the main road "Skuraj" and it's surrounded by a low brick wall and steel railings. There is a spacious courtyard in front of the museum. Likewise, there is a backyard which is accessible from the barn of the house.



Fig. 11: Site Plan, Current Condition



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## 4. CURRENT CONDITION ANALYSIS

### 4.1 ARCHITECTURAL ANALYSIS

The Ethnographic Museum of Kavaja is adapted into a characteristic dwelling of this area. It belongs to the typology of traditional buildings with porches, with three living quarters. The building in question in its initial composition was built as two adjoining dwellings of two families (usually the families of two brothers or relatives) with three living spaces each. The ex-dwelling (nowadays established as the Ethnographic Museum of Kavajë) extends through one floor with a considerable horizontal extension developed in the horizontal direction. The apartment has a symmetrical development where the axis of symmetry goes through the middle of the frontal porch. The porch is covered and has a portico of seven wooden columns.



Fig. 12: Functional Scheme of the Museum, Current Condition





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Right at the center of the apartment, there are placed two fire houses and next to them two rooms, while in front of them along these four rooms, the porch is set up. On its side wings, next to the two side rooms, just behind the doors leading to them, the floor rises so as to form two sofas. Their surface is narrowed by a thin partition curtain which divides the aforementioned spaces from the sanitary facilities of the two guest rooms. These premises protrude beyond the porch shaped as wings, raised about 1.20 m from the ground. The ceilings of this apartment in the main room are decorated, the windows in both side rooms have 3 layers: wooden mesh, glass frames and wooden shutters which could be opened as needed. Currently, this dwelling is used as the Ethnographic Museum of the city of Kavaja. This is a special element that was found only in the houses of rich families of the time. Below these rooms, on both its side wings, there can be found storages which were used for storing food or other goods.



Fig. 13: Peculiar Wooden Window with three layers: wood,



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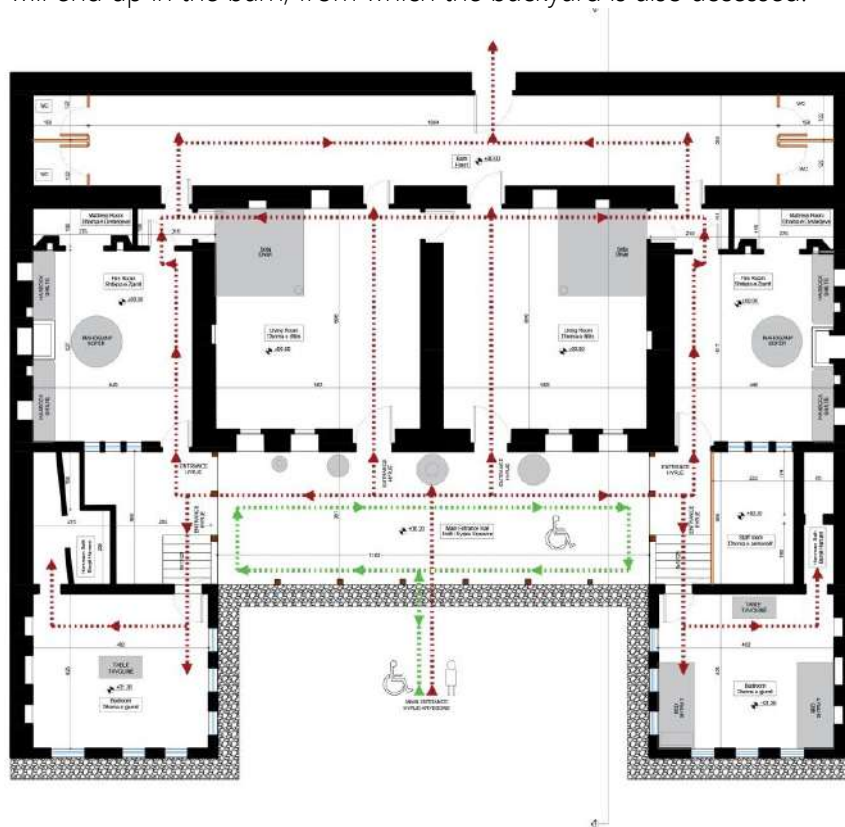
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In terms of accessibility, the object is quite easy to access due to its axial symmetry. The main entrance directs the visitors to the main lobby, through which they can be dispersed to the corresponding museum spaces, or former bedrooms, where they can see traditional beds or pillars, living rooms and fireplaces to visualize the Albanian experience. in the past. One way or another, they will end up in the barn, from which the backyard is also accessed.



#### LEGEND/ LEGJENDË

Existing Furniture/ Mobilje ekzistuese	Cement floor/Dyshe me harasan
Pathway/ Kalim	Cobble floor/Dyshe me Kalldrëm
Wooden floor/Dyshe me druri	Ceramic tiles floor/Dyshe me pllaka qeramike

Fig. 14: Accessibility and itineraries inside the Museum, Current Condition

Referring to the outdoor spaces, its front courtyard visualizes the idea of the tradition of Albanian houses, with wells, cobbled alleys and the outer perimeter wall.

The roof has a wooden structure and is covered with ceramic tiles.





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*Fig. 15: Courtyard and main facade, Current Condition*

## 4.2 DETERIORATION ANALYSIS

The building was severely damaged by the earthquake of November 26, 2019. The main damages are noticed in the structure. The constructive supporting structures of the building are stone foundations and adobe walls with antiseismic woodeen strips which, at certain moments represent the deterioration of the material as well as the earthquake damages, which consist of cracks in the walls and the plaster finish in the whole building.

Wooden elements such as; the porch columns, the floors and the wooden ceilings are damaged due to the weather and the atmospheric agents, as well as capillary moisture invading most of the surfaces. Biological patine is observed as well. These elements need restoration or replacement depending on the degree of deterioration.

Another problem of the building is its outer plaster which, due to additives, has made the plaster absorb moisture from the air.



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Fig. 16: Masonry Deteriorations



Fig. 17: Damaged woode decorative elements





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*Fig. 18: Damaged wooden decorative elements*



*Fig. 19: Presence of moisture in the masonry*



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The roof is covered with country tiles, ceramics which also appear in a deteriorated state. We notice a considerable amount of shattered tiles due to time, atmospheric agents, as well as inappropriate and subsequent interventions over time. The gutters are non-functional, problematic even, causing leakage and damaging the masonry.

The lack or damages of tiles has also caused the phenomenon of humidity throughout the building.

The earthquake apparently caused problems in the drainage system of the building, as moisture is noticed in the foundations. According to the testimonies of employees, this problem was not noticed before the earthquake.

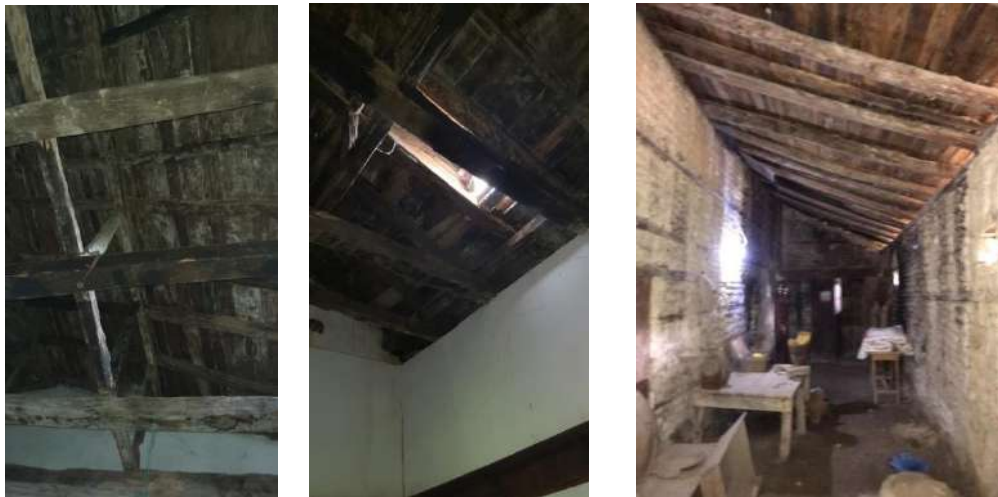


Fig. 20: Deterioration of the roof structure

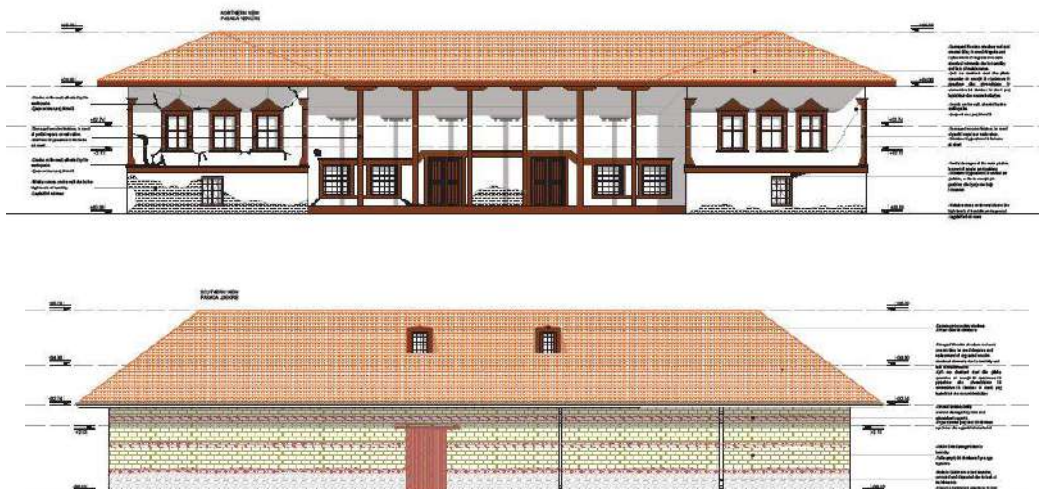


Fig. 21: Facades of the Museum, Current Condition



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Deficiencies and damages are also noticed in the electrical, mechanical systems, lighting and CCTV. The electrical system is outdated and currently partially non-functional.

There are apparent installations which appear unaesthetically and dangerousluy on the inner surfaces of the museum's rooms.

The lighting in all rooms is achieved through improper lamps and is insufficient as well. Likewise, the exhibitors are poorly enlightened, thus lacking in showcasing the variety of artefacts displayed in the museum.

The lighting of the exhibitors is also missing. The lighting intensity does not meet the requirements of each room or even the optimal conditions of a museum. The facility is monitored by a non-standard camera system.



*Fig. 22: Photos showing the current electrical systems and installations*



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## 5. RESTORATION INTERVENTIONS

### 5.1 NEEDS ASSESSMENT

- I - Conservation of the historic building where the Museum is located (a monument of the first category)
- II - Restoration and conservation of the collection of the artefacts;
- III- A new approach on the display methods - according to modern trends (including new showcases with proper lighting system, humidity control);
- IV - Modern media to enhance the importance of the crafts as a crucial intangible heritage, as well as promoting a new museum-visitor-community approach.
- V- Integrated, sustainable management of hazards provoked by lighting problems or insufficiencies, pollutants, temperature and humidity.
- VI- Building of an addition to the current museum so as to further accomodate new administrative, technical and capacity needs and requirements of the museum.
- VII- Rearrangement of the museum's functional scheme so as to comply with optimal museum standards.
- All these activities can include members / specialists and students of the University of Tirana, 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 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;





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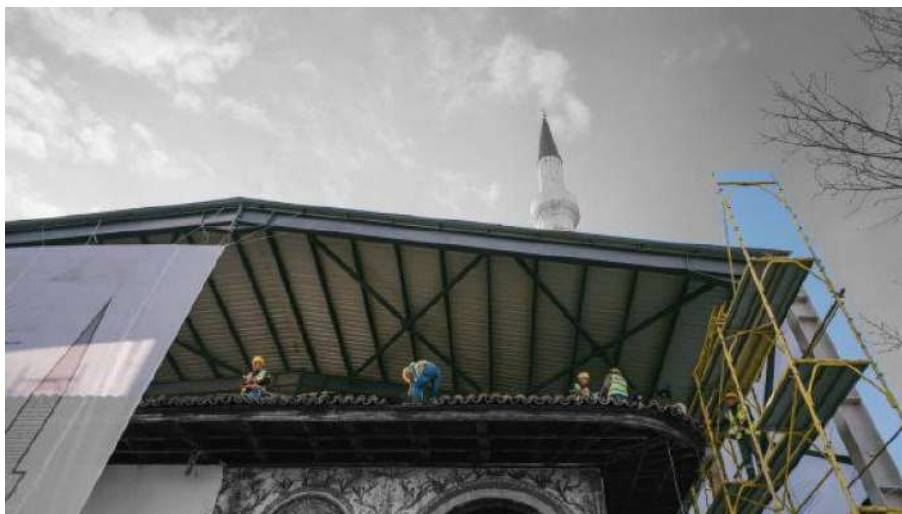


- Active participation of members and **graduate and undergraduate students** of the **University of Tirana** in all processes of the preparation and execution of the conservation project.
- Implementation of the artefacts conservation project as well as the integrated, sustainable risk management with active participation of UT students and local museum staff.

### 5.3 RESTORATION INTERVENTIONS

After analyzing the current conditions of the building, there is a need to elaborate a restoration project which consists of several interventions.

For a start, the work will consist of the structural consolidation of the building starting with the restoration of the roof. Since the roof has suffered significant damages, it is suggested to build a temporary structure to cover the building during the works in order to protect it from the rain and other atmospheric agents, which may essentially harm the adobe masonry.



*Fig. 23: Example of temporary structure to cover the building during the conservation works*

The roof restoration includes all the work that needs to be done to fill the tiles after the roof is opened and reuse the unharmed tiles, laying the waterproofing, evaluating the roofs, replacing the highly deteriorated structural elements, treating the wood elements with linseed oil and insect oil.





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Fig. 24: Example of the replacing works for the damaged roof elements

Another constructive intervention is the reconstruction of the wall at the back of the adobe which will be executed in sections which during the analysis proved problematic. The wall will be conserved through the implementation of original materials and traditional local techniques. The same current masonry stones will be used for part of the foundation and the baseboard. The bricks will be produced by local masters. The adobe will be treated with transparent hydrophobic solutions to increase the protection of the material from the moisture / the rain. The wall will also be reinforced with antiseismic wooden strips respecting the technique original construction. Once plastered, the walls will be painted with lime.



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Fig. 25: The adobe wall layers



Fig. 26: The humidity of the building coming from the damaged drainage

The drainage of the building is another intervention to consolidate the building as we notice the effects of the capillary moisture which comes from the underground water affecting the foundations. During the works for the perimeter drainage of the building, it will be also assessed the current condition of the foundations.

The plaster finishing layer of the external walls is currently with cement mortar (a non-original material), which has also enhanced the phenomena of the absorption of moisture from the walls. The walls will be stripped of the current plaster finishing layer, thus it will be re-plastered with mixed lime mortar with goat hair, a local traditional technique used at the time the building was constructed. This material mixture has good properties against moisture.

The plaster finishing of the internal walls will also be achieved with the same technique. Before the new plastering, we will make sure that all the necessary electrical hydraulic installations, electronic lines, etc. are implemented properly.



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*Fig. 27: Damage to the current plaster of the building*

During the observations in situ and the survey, there were noticed several; deteriorations of the decorative elements of wood. Their restoration will be accomplished by completely or partially replacing the missing / deteriorated parts with the same material. Likewise, the same process will be performed with the aged sections.

All the deformed and bulging elements will be carved all the deformed parts, the cracks will be filled with suitable stucco of the same color as the wood. After the plastering, all the elements will be painted with first quality primer and linseed oil. Flaxseed oil should have the characteristics mentioned in the technical specifications.



*Fig. 28: Damaged wooden decorative elements*





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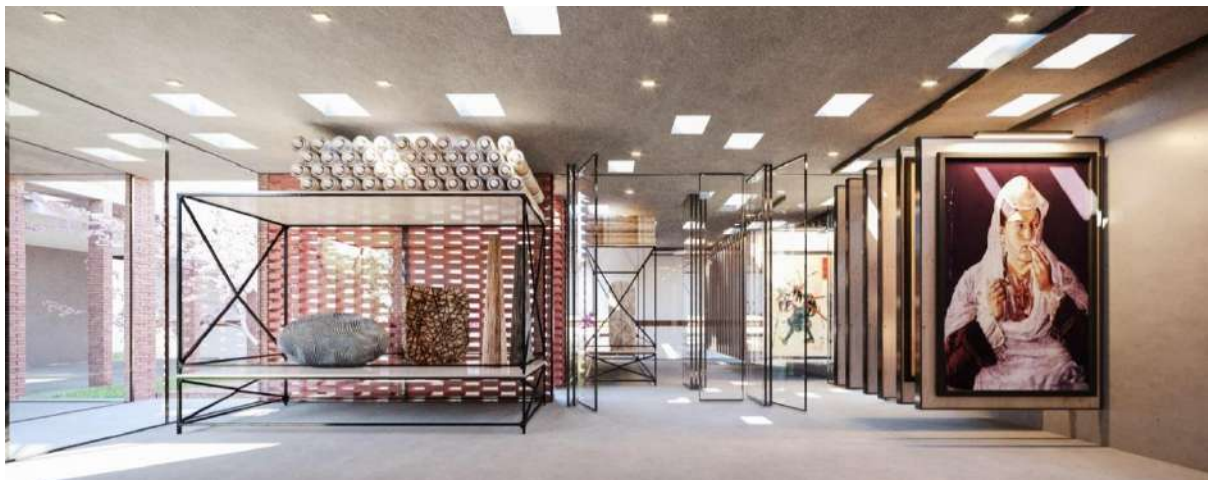
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The floors which are currently made of concrete (non-original material) will be replaced with horasan mortar floors built with local techniques. Likewise, the wooden floors in the bedrooms will be restored through the restoration of planks and other constructive elements, accomplishing the floor levelling as well.

Regarding the exterior arrangement, the perimeter sidewalk with cobblestones will be restored after the drainage is achieved properly. The entrance sidewalk will also be restored by leveling it. The cobblestones will be restored and reinserted at the same place and at the same position.

The current toilet in the yard will be removed as the sanitary node will be included in the new addition of the building. Rearrangements will be performed in the courtyard, as well as landscaping works without compromising the archaeological site's authenticity.

Given that the building has a lack of space in proportion with its rich fund, it is put on the fore to build an additional structure that will meet not only the needs of the museum for an arteact's maintenance space but also to accommodate other functions such as administration offices, sanitary facilities and other technical facilities needed for the proper functioning of the museum. A backyard will emerge from the newly added volume, in order to remind visitors of the traditional yards. On the back facade of the new addition there will be two entrances, while the facades int heir entirety will have little to no cracks due to its proximity with the neighbors's houses.



*Fig. 29: 3D visualizations of the fund after the restoration intervention*

The new addition of the object is proposed in order to create the extra necessary facilities for the museum, as mentioned above. Its special feature is that although a contemporary metal and glass structure on the inside, the outside will be lined with adobe bricks, which shall be demonstrative and reminisce with the local traditional techniques. In addition, adobe as a material can be restored in a contemporary and sustainable way in museums.



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*Fig. 30: 3D image of the new extension of the museum*

To achieve this, we must make sure to avoid the problem of the humidity due to the underground water levels to the object and appearing in various forms damaging it. Initially, the southern adobe facade will be restored, due to it being left uncovered, which allows it to be affected by changes in weather and rain. This is accomplished by rinsing it with water and then letting it dry. Afterwards, apply a liquid product of the type "Adobe Water Repellent" with 2 layers. In the water test afterwards, the adobe brick with this product, does not allow water to penetrate inside it, consequently it does not damage the material.

Given that one of the reasons why moisture is a problem for the adobe is that in the back facade is left exposed as a material, which makes it deform according to atmospheric variations. Therefore, after being sprayed with the "waterproof" liquid mentioned above, it is coated with a layer of plaster. However, care must be taken in choosing this layer, which must have as few additives as possible and be the original material, in order to properly protect the adobe.

In addition to this intervention, we must ensure that the drainage of the building with round river stones is carried out properly. The stone should be clean, neither sandy nor gravelly.



*Fig. 31: Application of hydrophobic solution to adobe bricks*



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As for the conceptual side, it is thought that the object is conceived as a museum with two pavilions. Since the object has a symmetrical plan, this makes the division of functions easier. The first pavilion will be conceived as a traditional Albanian house where the way of life of a family of that time will be exhibited. In this pavilion, there will be exhibited traditional objects as well as information on the way of life or the use of work tools. The barn will be a room specially dedicated to the crafts practiced at that time.



*Fig. 32: Illustration of the barn interior after its restoration*





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### KONCEPT FUNKSIONAL



**Entrance**  
Hyrja



**Pavillion 1 "House of fire"**  
Pavjoni 1 "Shtëpia e zjarrit"



**Pavillion 2 "Tech exhibition"**  
Pavjoni 2 "Ekspozita teknologjike"



**Administration**  
Administrata

*Fig. 33: Conceptual scheme for the conservation of the museum.*

The second pavilion will be a bit more interactive and innovative. To achieve this, the technology will be helpful. Tools and technology become quite useful when it comes to encouraging public-museum interaction. Hi Tech devices will be used to bring back the museum from the past and to enable it to communicate with the present as well as future generations. In this pavilion there will be placed screens where we can search for digital information on the fund.





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Fig. 34: 3D visualizations of the museum interior after the restoration intervention

The screens will be interactive where the visitor in addition to the information can also have simulations of different crafts. In one of the rooms, by means of interactive screens the visitor will have the opportunity to "try" different folk costumes, get information on them but also print or post photos online. Moreover, on the walls of the building inside, on the facade or special parts of there will be installed screens for the projection of various informations on the living of traditional Albanian families. This information can be obtained through various documents, photos or videos.

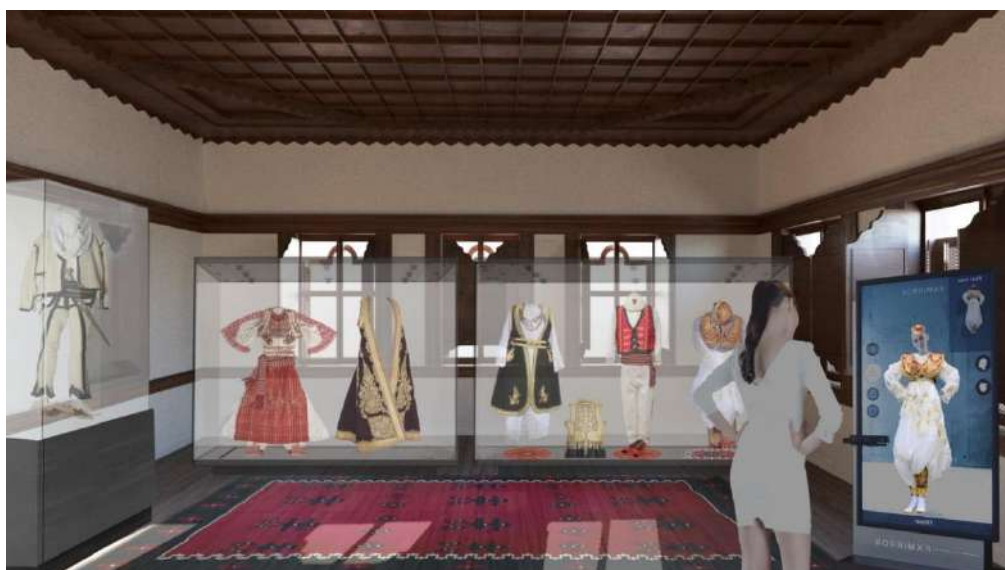


Fig. 35: 3D visualizations of the museum interior after the restoration intervention



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## CONCEPT/KONCEPTI





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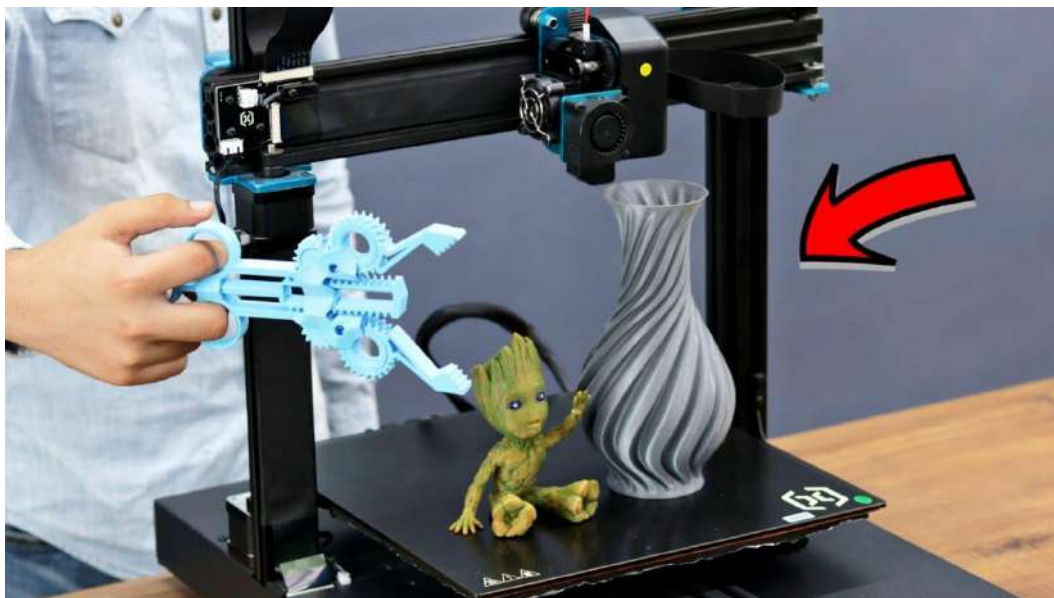


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In addition to the touristic purpose, the museum will also provide an educational function for the community and beyond. A FabLab will be created. It is a laboratory for educational purposes where the museum users can produce and duplicate artifacts which are exhibited in the museum.



*Fig. 38: Illustration of the Fab-Lab*

In terms of accessibility, since the building is mostly extended on one floor, it is easily accessible from people with wheelchairs. In the two rooms where it can not be physically accessed, it will be made possible through digital screens where information will be given on the activities and other data on the interior ambiances and exhibitions of the museum.

Currently the display of artifacts and their conservation is done in an improvised way and does not comply with optimal museum conditions and exhibitions' standards. After the museum's restoration, the artifacts will be exhibited in professional cases, worthy of exposure and conservation of artifacts.





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Fig. 39: The exhibitions before the restoration interventions

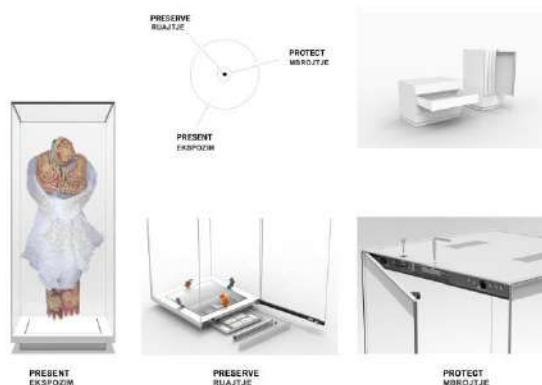


Fig. 40: The exhibitions after the restoration interventions

The facility will also be upgraded by electrical, hydraulic, HVAC and CCTV systems.

The entire power grid will be provided anew, enabling a safe electrical network, according to standards and in accordance with European standards for this category of facilities.

The lighting of this monument will be achieved depending on the type of environment and taking into account the purpose for which the room serves, as well as depending on the ceiling. There will also be lighting of the external premises, the entrance and the exit of the building, creating throughout the itinerary of the visitor movement an impressive and safe environment, normally maintaining the identity that this building should have as part of the cultural heritage it provides. The lighting of the building will be controlled through a single smart panel avoiding the keys in each room. A completely new system of camera monitoring and alarm will be built.

The facility currently does not have a fire protection system. This system will be built new along with hydraulic water supply and discharge systems. The air conditioning system will be built in the new building. The evacuation plan will be equipped with the appropriate signage in each museum environment.



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Fig. 41: 3D exterior visualizations after the restoration intervention



Fig. 42: 3D visualizations of the interior after the restoration intervention



# Kruja and Kavaja Ethnographic Museums



Preliminary Draft Proposals - 21/7/21

# Main Concepts

- Interaction
- Immersion
- Discovery
- Local Communities Involvement
- Traditional handicrafts transmission and update
- Marketing and Promotion

# Kruja

- **Audiopen** (with codes outside and inside): the house and the objects tell their story
- **VR Headsets**: immersive experience in the ancient family life (also for PWDS)
- **SeeThrough Screen** (the ancient life in the adjacent room)
- **Tablets** with multimedia contents on each room
- **Holograms** with artisans from ancient times
- **Virtual Dressing Room**

# Kruja

**Audiopen:**  
the house and the objects tell their story.

INTERACTIVE DISCOVERY of the story  
behind the house and the objects

You can choose the language

You can use it inside the museum and  
also outside with a map of the city

You choose to listen to what you are  
interested in

Contents could be easily added/changed

Suitable to any age, no digital abilities  
needed



# Kruja

## **Audiopen** (how to use it)

Imagine you have numbers (or other symbols) on selected objects.  
(e.g. next to the brazier)

You point the Audiopen tip next to number (or symbol)

The sensor in the Audiopen tip reads the number and automatically plays the audio that corresponds to the number.  
(e.g. the brazier tell its story, functions, etc.)

Then you will point the Audiopen to other numbers/symbols and listen to the stories of other objects.





# Kruja

## Audiopen (where to use it)

- On selected objects
- On the entrance of each room to explain its function and furnitures
- Outside, in the entrance path, with specific points, that tell the story of the house and of the family
- In a map (of the Museum, but also of the city), where are printed numbers/symbols that could be read with the Audiopen



# Kruja

## VR Headsets:

immersive experience in the ancient family life  
(also for PWDS).

Suggested Location: First Floor Hall  
(Ground Floor Hall for PWDS)



Suggested Device:  
Oculus Quest2



# Kruja

## VR Headsets:

What will you see:

a 360° movie, filmed inside the Kruja Museum, where the rooms come back to their ancient life, with people in traditional clothing during the main events of life (birth, death, marriage, feasts, etc.)



# Kruja

## SeeThrough Screen

The idea comes from the very particular situation of women and children looking inside the men's room from little windows in order to understand when they need something.





# Kruja

## SeeThrough Screen

The screen should be set in the wall that divides the room 9 from room 8. It should virtually reproduce one actual little window.

The best position would be in the loft (if it will usable)

FIRST FLOOR/KATI I PARE





# Kruja

## SeeThrough Screen

The screen in the room 9 will show the room 8 filled with men talking, smoking, drinking, eating, etc.

Abruptly, an alert sound appears: the men need something and they have to be served.

The alert will stop when someone click on it (or after a fixed time)

A text explains how it worked in the ancient times, when women had to serve men as soon as they needed something and without



# Kruja

Tablets with multimedia contents on each room

You have a map of the room with highlighted the main objects. By clicking on the object, it opens up a specific content that explains the history and function of the object, with images and videos.



Tablets about 10-11", not too big, they can be set anywhere and don't disturb the general design of the rooms

# Kruja

Holograms with artisans from ancient times

Videoprojection on special transparent film

Note: it requires rooms with low lights.

So it is suitable for the ground floor, but not for the first floor



# Kruja

## Virtual Dressing Room

Kinect 3d and large vertical screen

Choose your traditional dress and try how it fits to you

Info on each dress (where it comes from, how it is made, etc.)

Share your picture on the web and social media, with preset tag (e.g. #KrujaMuseumDress)



# Kavaja

- **The WonderGarden**
  - VideoMapping on the Facade and on the Trees
  - Videos on the windows
  - Interactive Lights in the Garden
  - FlowAR (Augmented Reality Flowers)
  - The Magic Wells (sound and/or lights in the wells)
  - Augmented Reality Temporary Exhibitions with animated gifs
- Tablets with multimedia contents on each room
- Large Multitouch Table
- Interactive Hologram of Artistic Clay Products (leap motion + 3d hologram)
- Interactive Discovery of traditional handicrafts (RFID + videos)
- Holograms with traditional artisans
- Virtual Dressing Room
- 3d printer for laboratories





# Kavaja

## - The WonderGarden

- Attract tourists from the beaches nearby, particularly at evening, when they don't go to the sea.
- A fascinating entertainment that could summon tourists that otherwise would hardly visit a traditional ethnographic museum
- The FlowAR installation could be used as a marketing tool to promote the museum in the neighbourhood
- The Projection on the Cypress could work as Lighthouse that calls for the visit.
- The AR (Augmented Reality) installations could change in time, eventually also for temporary exhibitions of local (and, why not, international) artists, and/or local fine art students.

# Kavaja

## The WonderGarden: VideoMapping on the Facade



# Kavaja

**The WonderGarden:** VideoMapping on the trees and lights in the garden



# Kavaja

- **The WonderGarden:**

Videos on the windows

You'll see people dressed in old traditional clothes as if they were inside the house

Note: rear projection from inside or screens mounted on the windows



# Kavaja

- **The WonderGarden**
  - FlowAR (Augmented Reality Flowers)



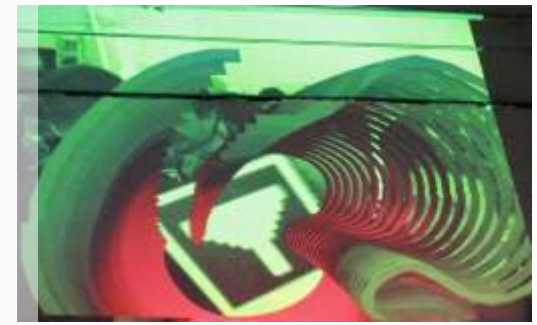
Imagine a sort of flowers made of cardboard (or similar material). In each one there is a different symbol (that works as a QR code)



With your smartphone you point to a symbol. The smartphone recognize it.



On your smartphone will appear an object (image, animation, etc.). For each symbol a different content.





# Kavaja

- **The WonderGarden:** FlowAR (Augmented Reality Flowers)
  - Contents: could be flowers from the garments, clay, copper decorations
  - Could also be open to new contents made on purpose by artists or fine art students



# Kavaja

- **The WonderGarden**
  - FlowAR (Augmented Reality Flowers)

A similar installation, made with a webcam and not using smartphones. The technology used (QR code recognition) is the same proposed for the WonderGarden.

(click on the video to play it)



# Kavaja

- **The WonderGarden:** FlowAR (Augmented Reality Flowers)
  - Marketing and promotion: the FlowARs could be put anywhere, in the beaches and around the city, they will work in the same way with smartphones, and could be a promotional tool.





# Kavaja

- The WonderGarden
  - Augmented Reality Artworks (also for Temporary Exhibitions)



1 Imagine a symbol on the walls



2 Point your smartphone  
to the symbol



3 In the position of the symbol  
appears an animated image

# Kavaja

- The WonderGarden
  - Augmented Reality Artworks (also for Temporary Exhibitions)

Examples of animated images:  
the walls come to life.





# Kavaja

- Large Multitouch Table



# Kavaja

## Interactive Discovery of traditional handicrafts (RFID + videos)



Imagine a structure with a screen and a table.

You can discover contents by choosing the pieces on the table, each one a different content.

The pieces could be pieces of clay, copper, fabrics, or any other material.

In the videos you could find experts that explain traditional handicrafts (or any other content that could be interesting to insert)

The visitors are active, their attention is higher and they are surprised and involved by the installation.

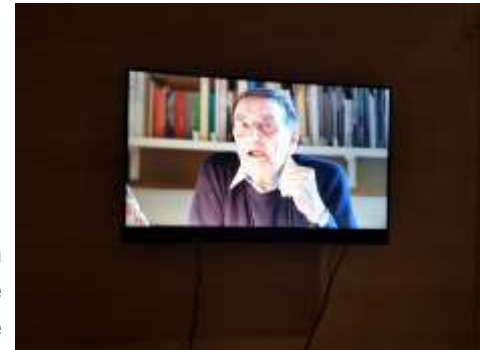
1 Pieces on the table.  
The center point invites visitor to put the pieces on the center



2 The visitors choose a piece and put it in the center



3 A video starts with contents related to the chosen piece



# Kavaja

**3d printer for laboratories:** in order to print in 3d the projects developed during laboratories. The products could be shown in dedicated spaces and/or in temporary exhibitions or in the Museum Shop. *Traditional handicrafts updated to the modern technologies. The past, the present, the future together.*

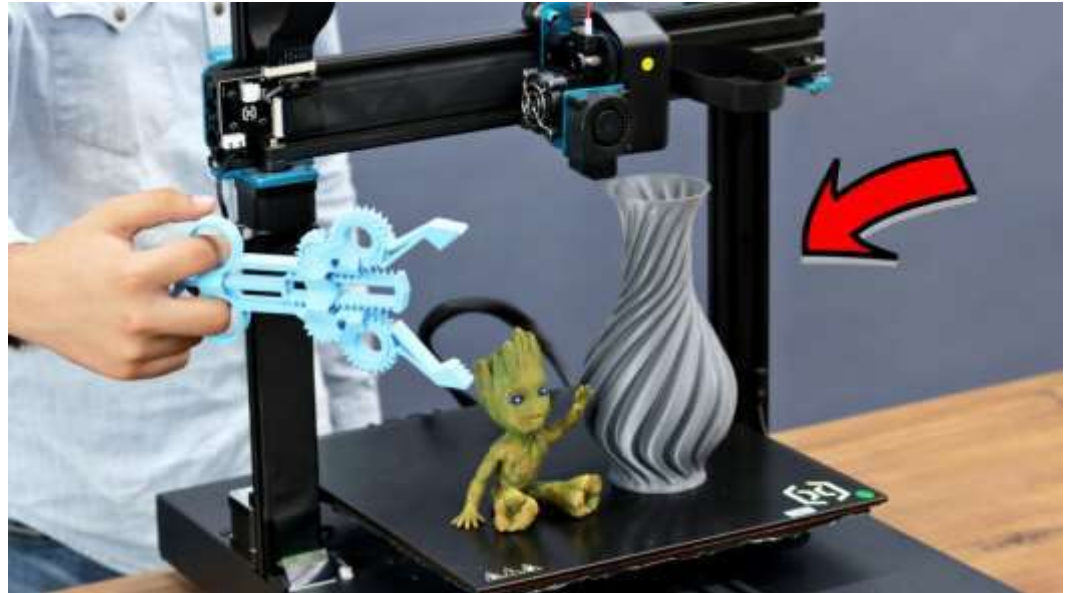
The Museum of Kavaja could also become the first FabLab in Albania.  
A fab lab (fabrication laboratory) is a small-scale workshop for digital fabrication.

To learn more on FabLab:

[https://en.wikipedia.org/wiki/Fab\\_lab](https://en.wikipedia.org/wiki/Fab_lab)

Official list of FabLab Network in the World:

<https://fablabs.io/labs/map>





# ARCHITECTURAL REPORT ETNOGRAPHIC MUSEUM OF KRUJË





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## 1. GENERAL

### 1.1 INTRODUCTION

The Ethnographic Museum of Kruja is located inside the Kruja Castle, known and valued as an historical and museal complex with remarkable values. This museum was built in the house of the family "Toptantë", which is a building of the "çardak" typology dating back in 1764. The dwelling is a cultural monument of the first category. Through the utilities exposed indoors, as well as outdoors, there is displayed a wide variety of traditional crafts of Kruja and the entire country, as well as the living traditions passed down the generations.

Following the content of this report and the architectural detailed project, there has been elaborated a study of the building in a wide range, including: architecture, history and structural so as to showcase and reinforce the totality of values that the Ethnographic Museum of Kruja constitutes for the generations.

### 1.2 PURPOSE

Kruja is known for her touristic activities year-round, as it is favored by the values it carries, as well as its location. One of the special museums in Albania is the National Ethnographic Museum in the city of Kruja. The objects exhibited in this museum best reflect the fighting and creative mentality and spirit of our people over the centuries expressed through handicrafts, agriculture, livestock, etc. These artifacts best envision the living of our people over the centuries. In the actuality, this museum continues to be enriched with newly discovered artefacts dating back to different periods of our history.

The project purpose is to preserve the values of the building, an emergent requisite to preserve the architectural heritage, especially after the damages originating from the earthquake dating back in November 2019, which has further highlighted the deteriorations and consequently, the need for conservation of this museum.

The Proposed interventions will consist of preserving the original features of the building and restoring all its key components. The crucial purpose of this intervention is to intertwine its current conditions, the necessary ones and the optimal functional conditions to convert the building into a contemporary museum, while approaching a modern perspective.

### 1.3 METHODOLOGY APPROACH

Since the museum is entitled to Cultural Monuments, pursuant to Law 27/2018 "On Cultural Heritage and Museums", the whole project follows the instructions of the Ministry of Culture aimed at providing, protecting and conserving its features.



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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 nationally 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 the conservation.

Regarding the restoration of the surfaces, the main forms of deteriorations are being identified through a survey, by detecting and sketching all forms of chemical-physical deteriorations, thus selecting the most appropriate interventions to contribute to the museum's improvement. This should be considered as the priority of the physical, structural and formal restoration of the monument as a prerequisite to improve its functional aspects as well as its connection with the urban, historic and cultural context.

The most common forms of deteriorations are closely related to the problem of the rising humidity. In general, the main feature of capillary moisture is that it mainly attacks the bottom surfaces of the building, for the most part, due to the underground water. Ergo, all necessary measures will be provided for the elimination of such matter and the restoration of the damaged elements (or the replacement of those with maximum grade of deterioration).

Following the last earthquake in November 2019, there were identified particular damages of certain parts of the monument, for which, after diagnosing the materials and its structure and conducting careful surveys, the restoration and reconstruction plans are being prepared, all the while contemplating its original materials and features.

## 2. HISTORICAL ANALYSIS

### 2.1 HISTORY AND THE MORPHOLOGY OF THE ETNOGRAPHIC MUSEUM OF KRUJË

This museum has its origins back in November 20, 1989 and is located in a dwelling originally built in 1764 as the house of the Toptan family, which is a building of the "porch" typology. This object is classified as a Cultural Heritage object and a cultural monument of the first category. The Toptanë family, known as former owners of the building, were also the rulers of Kruja as well as one of the main old and patriotic Albanian families.

According to an article by the author Kristi Osmani in the "Wordpress" blog, there are described the traditions and the functionality of the museum from the very beginning as a traditional Albanian house.



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There are found many elements of the living tradition of the area as well as clothes and customs. In the entrance, there are found some springs which prove that Kruja had some of them and it is even thought that the origin of city's ethimology originates from the word "springs" - Kruja. Kruja in its beginnings was known for its agricultural, craftsman and trader tradition. There have been planted wheat, olives and vines, as well as have been raised sheep, goats and cows.

With the construction of the old bazaar, by the end of the 17th century and the beginning of the 18th century, a number of crafts developed. The city of Kruja is known for the craftsmanship mastery of stone, for the houses' construction of houses and the production of decorations for tombs, chimneys, etc. Wood was also used in the decorations of ceilings, doors, windows and other objects of daily use, disciplines which are best reflected in the Ethnographic Museum of Kruja.

One of the old crafts is also the tanning or processing of the skin and the steps it went through. As a tribute to that, inside the rooms of the Museum (once a traditional house), there are envisioned the processing of swamp straw and the production of mats for sitting or sleeping. Iron was processed for the needs of the market of Kruja, as well as ceramics where bricks, tiles and household utilities were produced. Wine and brandy are produced. Olive is also processed for family and market needs, both canned or natural. These activities and the artisanal wealth of Kruja are reflected in the museum expositors and its artefacts.

As for the living traditions, the bride's rooms stand out the most with honorable mention of the dowry's cabinet and the dresses with the ornaments carefully embroidered with gold, silver and engraving. The large corridor is used to connect the rooms, the most outstanding one being that of men, used for events such as weddings and assemblies. The display of weapons shows elements of tradition. Some of them are produced by local craftsmen. The steam bath or the family's "Hammam" is one of the rarest facilities of this household.

In the living room, there is a space where children sit, so as not to join the adults to eat. The kitchen has its own peculiarities such as utensils made of ceramic, wood and copper, bread kneading and chimney in the shape of a large aspirator. In the hallway, by the exit of the apartment, there are the carpenter tools and the 300 years old ceiling rosette made of rare cypress wood, as well as the cellar or fruit/vegetable storage room with small windows. In a large bedroom, there are exhibited clothes of Catholic and Muslim tradition used by Krutans or by residents of other areas who visited Kruja.

## 2.2 RESTORATION INTERVENTIONS IN DIFFERENT PERIODS OF TIME

The monument has undergone several restoration interventions. The first restoration was executed in 1981. The second partial restoration was carried out in 1988.

The ex-dwelling has gone through two main construction phases. During the initial phase, which corresponds to the present situation, there were preserved several features such as the planimetric



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configuration with a longitudinal extension, starting from the fire house, which is in the ground floor and then successively with the living rooms on the ground floor. These premises are connected to the fire house from the inside, but also have separate entrances from the outside. The guest room is distinguished in the apartment, attributable to its richness in architectural elements and decorations of extensive artistic quality. The ceiling stands out with its wooden central rosette and the other four rosettes in the corners, built with carved wood. Of notable artistic value are the painted parts of the main facade. In the second phase, during the second half of the XIX century and the beginning of the XX century, some of the interior spaces have undergone several reconstructions.

### 3. URBAN SITUATION ANALYSIS

#### 3.1 GEOGRAPHICAL LOCATION OF THE ETNOGRAPHIC MUSEUM OF KRUJË

Museum's geographical coordinates are : 41 30'24"N 19 47'37.7"E

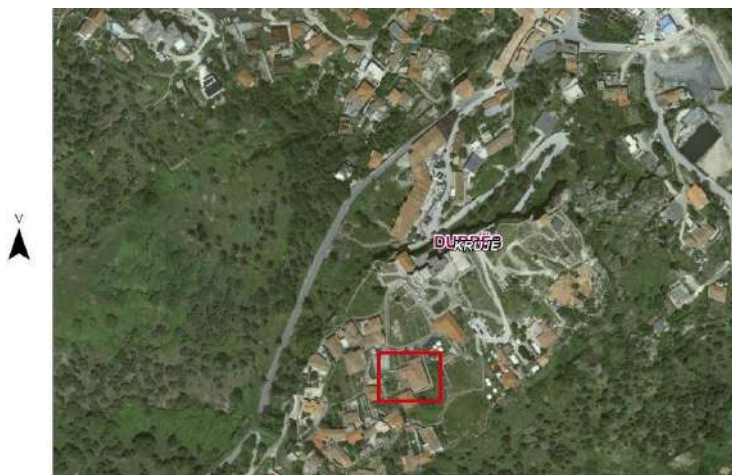


Fig. 1: Location of the museum related to the Old City Bazaar



Fig. 2: Ortophoto of the monument's location





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### 3.2 THE ETHNOGRAPHIC MUSEUM AS A PART OF THE KRUJA CASTLE ENSEMBLE

The museum is located in the courtyard of the Kruja Castle, part of an area with a strong museal and traditional character, along with other notable establishments such as: the Castle, the National Museum "Gjergj Kastrioti", the Hammam of the Castle and objects of religious character (the tekke, the mosque, etc.). It is surrounded by traditional houses with a maximum height of 2 floors. This elliptical castle with a perimeter of 804 m, occupies an area of 2.5 ha of land and is built on a rocky hill.

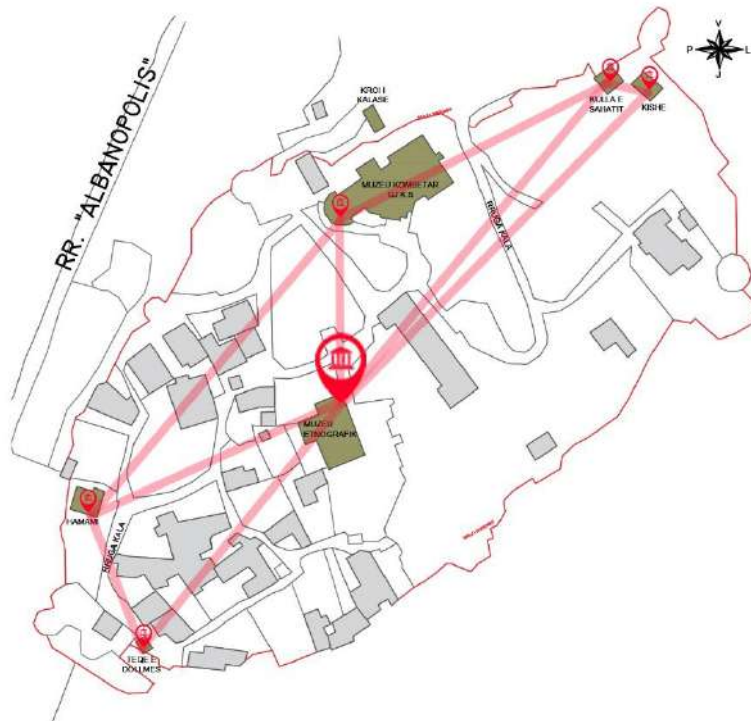


Fig. 3: Location of the museum inside the Castle's walls.

Archaeological excavations of 1978 prove that the hill has been inhabited since the 3rd century p.e.r. while the castle was erected in the c. V-VI e.r. A large cemetery of Arberian culture has been discovered near its vicinity. It is mentioned by its current name in the 9th century together with the city of Kruja as an episcopal center. In the XIII-XIV century, it was the center of the state of Arbri. During the period of Skanderbeg, it became the main stronghold of the Albanian resistance against the Ottoman occupation. Even in the actuality, it is one of the most popular and most visited places by both tourists and locals.

THE ETHNOGRAPHIC MUSEUM KRUJA is located inside the castle of Kruja. Due to the strategic position of the city and due to its history, the museum is one of the most visited in Albania. The city is easily accessible by tourists, from the two main entry points of Albania - from the Port of Durrës





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and the Mother Teresa Airport, respectively 50 minutes and 30 minutes. Also, the museum is close to the city center of Kruja, about 10 minutes walking.

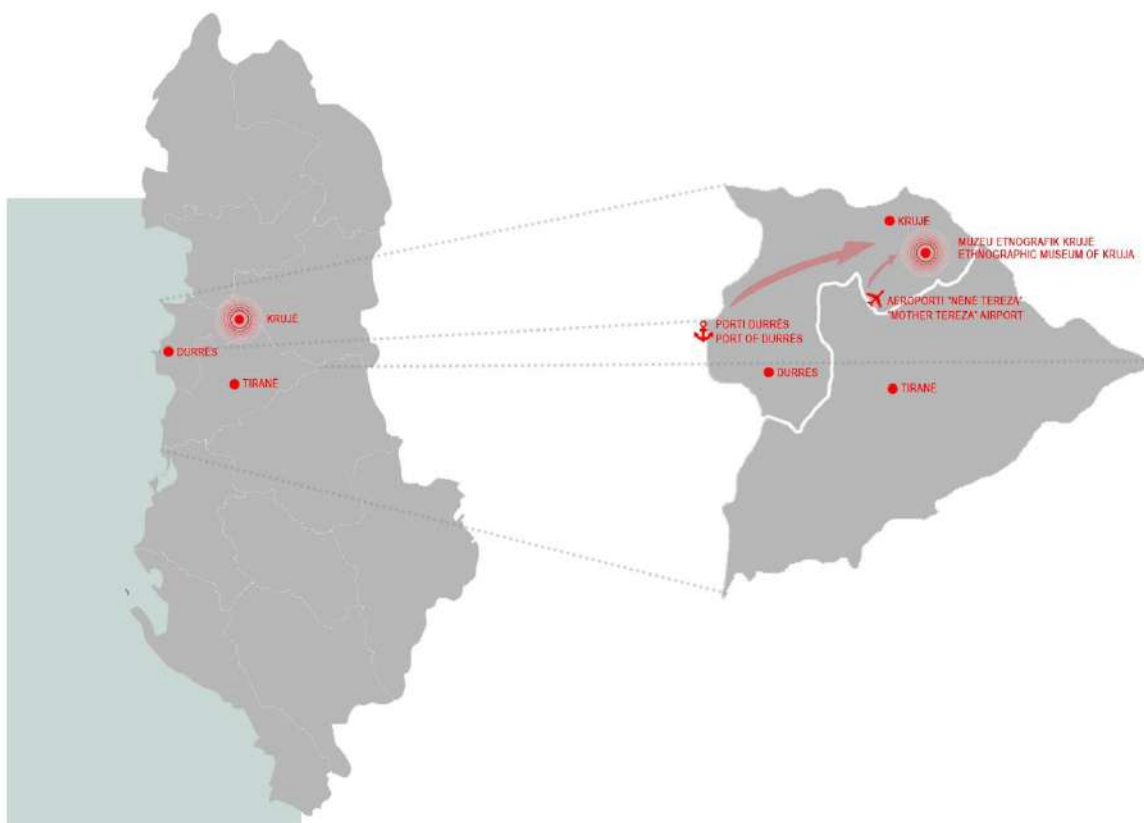


Fig. 4: The strategical location of Krujë which makes it accessible through the Mother Teresa International Airport and the Port of Durrës.

It is connected to the Kruja Bazaar (another key destination in the city of Kruja) through the main road "Albanopolis", from which, the visitors enter the road "Kala" and access to this important museum complex, especially the Ethnographic Museum of Kruja.

The dwelling-like museum is located on the northern side of the Kruja city. It belonged to the rich feudal stratum, with strong civic tendencies, presenting a special solution. It was built in the second half of the XIX century and represents one of the most notable objects.

It views towards the southwest and is located on a steep terrain, surrounded by the typical stone wall. The museum (ex-dwelling) with a rectangular plan is composed of half a floor, built with stone walls and wooden frames.



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## 4. ANALYSIS OF THE CURRENT SITUATION

### 4.1 GENERAL

On the ground floor, the museum is built of masonry and wooden strips and on the upper floor, a wooden structure covered with plaster finishing is identified.

Generally, the condition of the building is good both structurally and architecturally. After the last earthquake, there were observed some cracks of the plaster finish. Due to the weather changes, part of the wooden elements at the entrance of the building are damaged.

In this museum, considered a monument of the first category, the historical, artistic, architectural characteristics and their distribution must be respected. This means that the improvement must be carried out without producing substantial modifications in the structure and the building itself, using the traditional intervention techniques and methodologies whenever possible, so as to conduct the conservation of the building as a whole, with the complexity of its physical and morphological conditions.

### 4.2 ARCHITECTURE

The National Ethnographic Museum in Kruja displays a wide range of traditions and customs. The museum opened in November 1989 and is part of the network of National Museums, overseen by the Ministry of Culture. It is one of the most special of the 13 ethnographic museums in the country, located inside the Kruja Castle ensemble.

The museum originates with a 2-storey house with a tower located in the middle and was built during the mid-18th century, in 1764, by Ismail Pasha Toptani. It was later owned by the Kalaja family and was declared a Category I Cultural Monument. It is currently state-owned.



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Fig. 5: Frontal view of the monument, current condition





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Fig. 6: The entrance to the monument, current condition

The museum collection is displayed in 15 rooms and contains more than 1000 objects, mostly in their authentic state. Among the most prominent collections are the traditional embroidered wedding costumes, the pieces of textile made of silk, wool, cotton as well as items made of wood, stone, ceramic and iron. The paintings on the wall are of very rare value.

The National Ethnographic Museum in Kruja has recently faced difficulties regarding the conditions of display of the collection, the state of preservation of objects and the security of the structure where the Museum is located.

The general current state reflects the period when the exhibition went off: it is an exhibition of the aesthetics and practices of the 1980s, of a rather old interpretive quality. The texts and the additional information is aesthetically limited and outdated.

Since the Museum opened in 1989, even more objects have been added to the collection of artifacts. The additions are of low interpretive and aesthetic values, using the cheapest possible utilities, such as outdated mannequins. Despite some interventions, the result remains unchanged. Regarding the methods of display, the exhibition is very damaged by the quantity of objects displayed. There are no facilities for visitors and the infrastructure is unsafe, especially the stairs.

The museum management methods and its general collection management practices are outdated, and there is no clear vision for the development of its future potential.





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The necessary tools for ongoing care and periodic conservation of the artifacts are lacking. Moreover, the organization of the museum and the presentation of its unique collection to visitors reflects the vision and the techniques of the late 1980s.

#### **4.2.1 DESCRIPTION OF THE MUSEUM ROOMS**

On the ground floor, there were an animal stable and a workshop, where the tools were sharpened, the olive oil was made, and the flour was ground. Traditional handmade woolen hats as well as ceramics were all crafted on the ground floor rooms. Part of the traditional living ways in the albanian households was that it felt safer to have everything under one roof, rather than a separate barn for the animals and other daily use supplies.

The main family rooms are upstairs, and usually, a staircase was the main way to get inside. It can be quickly exited in case of emergencies, such as attacks, thefts, or even a potential Ottoman invasion. Upstairs, the visitors can discover the men and women rooms, in which, clothing, detailed frescoes and weapons are exposed. In total, there are 15 rooms in the museum (ex-traditional house), each and one of them highlighting the lifestyle and tradition in the city of Kruja and its history.

There was also an in-house sauna (Hammam) that could be enjoyed by residents and guests.

On the ground floor of the museum, there are four rooms which communicate with each other through an external veranda. The spaces are divided by means of function. Generally, the use of tools and medieval crafts are envisioned through expositors in different sectors, such as:

- The Iron and ceramics processing workshop
- The Wine and brandy winery
- The Sheep wool processing workshop and the water mill
- The Olive oil production workshop





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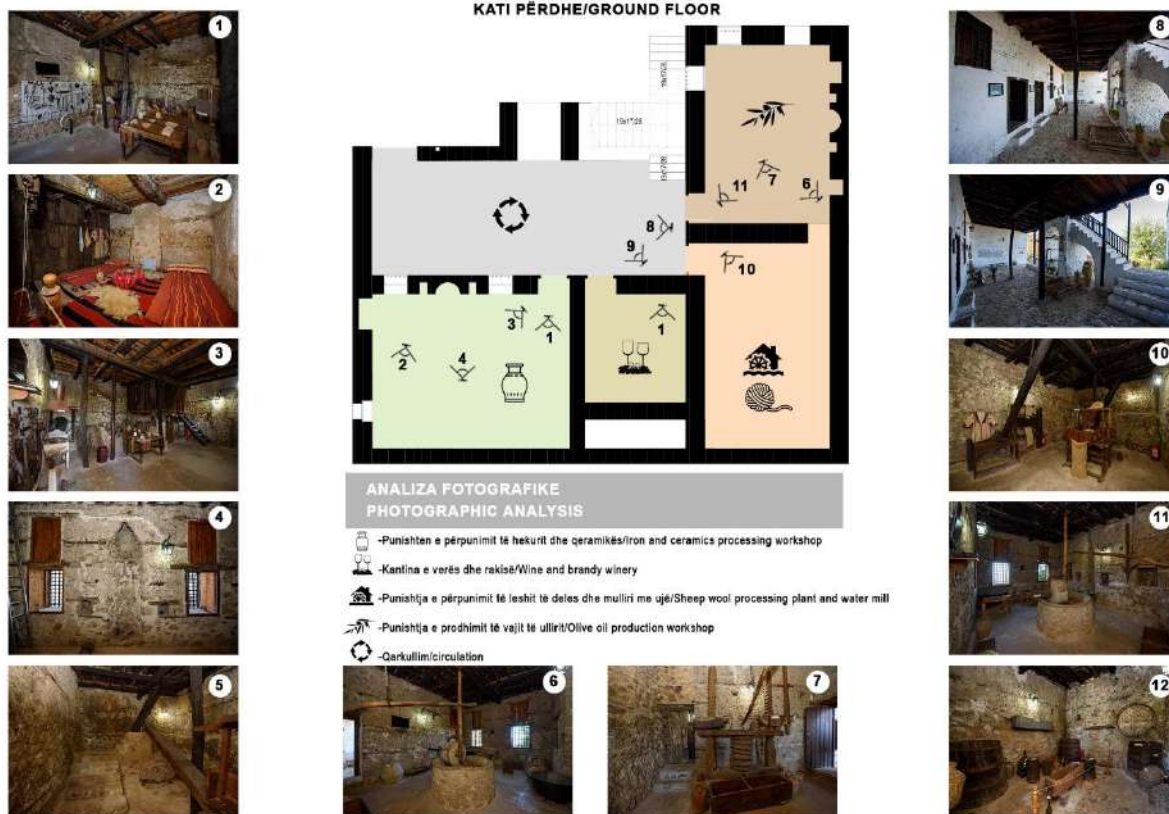


Fig. 7: Ground floor spaces, current condition

On the first floor of the museum, there is envisioned the living tradition of a rich family during the period it was built, with functional spaces as listed below:

- The Women's/Men's room for ceremonies
- The Men's room
- The Kitchen
- The Traditional dressing room
- The Hammam
- The Toilet
- The Staff room



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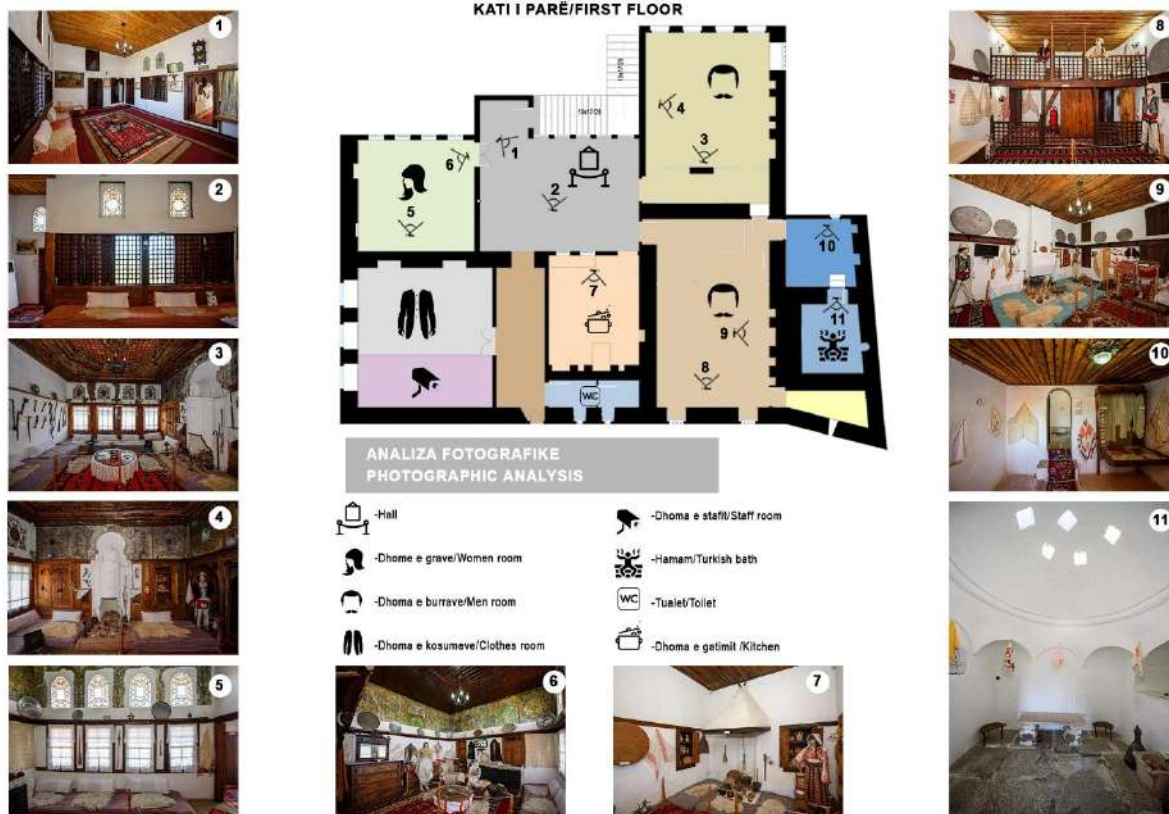


Fig. 8: First floor spaces, current condition

The rooms of the museum, their functionality and the utilities/decorations are described in the paragraphs below:

#### A) THE GROUND FLOOR:

-THE MAIN HALL (nr.1 in the plan): 53.5 m<sup>2</sup>

As soon as the visitor goes through the courtyard, they reach the lobby (or the main hall), paved with local cobblestones. Afterwards, the visitors can reach the other rooms in the ground floor of the museum. It is also used as a room where the artisanal tradition of processing wool, leather tanning and other wooden equipments with materials such as sulfur, tannin, salt or lime are showcased through different types of display methods (wooden tools, information tables, TV). There are also exhibited various ceramic pots as part of the craft traditions of the area.

It can be easily accessed by visitors and PWDs, who can discover information about the museum via information boards at the entrance.



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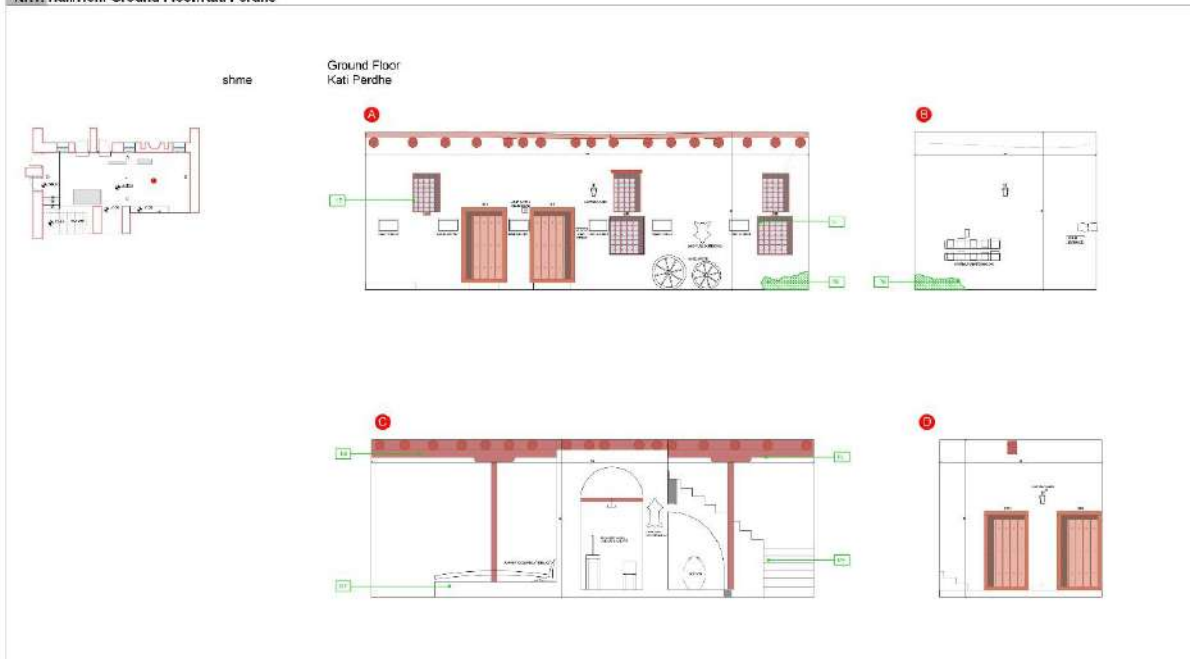


-THE IRON AND CERAMICS PROCESSING WORKSHOP (nr.2 in the plan): 40.4 m<sup>2</sup>

From the main hall towards the room no.2, the iron and ceramics workshop, with a variety of tools, mainly metal and ceramic objects as a depiction of the handicraft tradition in ceramics. The floor is paved with harasan, where there are visible phenomena such as corrosion and deterioration due to inappropriate and subsequent interventions over time.

The walls are built with stone, reinforced with wooden slats. Later cement mortar coatings are clearly visible. The woodworking mastery of wooden doors and windows stands out, although they have been damaged over time or due to moisture (some are muffled and others rotten).

Nr.1. Hall/Holli-Ground Floor/Kati Përdhe



Nr.2. Iron-Ceramics Manufactory/Punishtja e hekurit dhe qeramikës-Ground Floor/Kati Përdhe

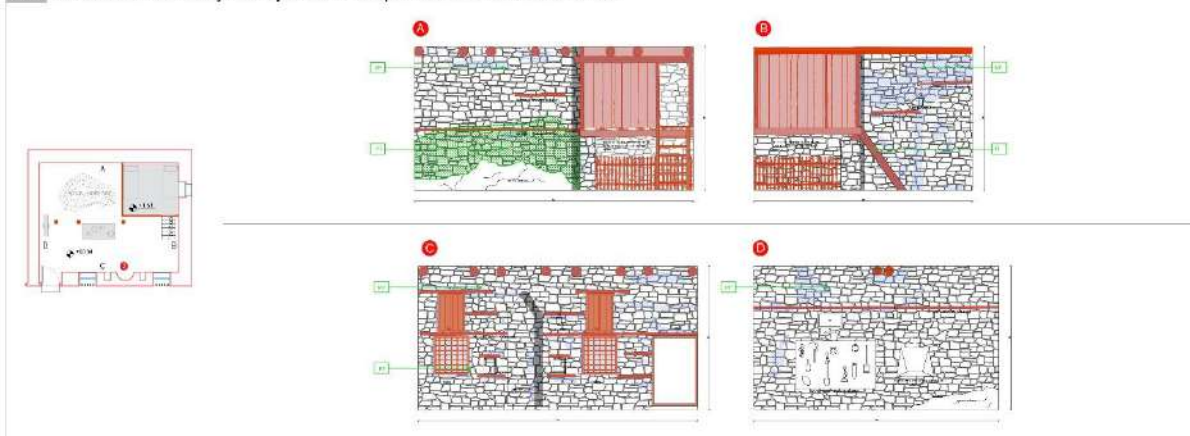


Fig. 9: Interior views, rooms nr. 1 & 2, ground floor, current condition.



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-THE WINE AND BRANDY WINERY (nr.3 in the plan): 14.5 m<sup>2</sup>

From the main hall towards the space no.3, the wine and brandy canteen, with a variety of equipments as a display of the tradition of wine and brandy processing. The floor is paved with harasan, where there are visible phenomena such as corrosion and deterioration of the layer due to inappropriate subsequent interventions over time.

The walls are built with stone, reinforced with wooden slats. Later cement mortar coatings are clearly visible. The woodworking mastery of wooden doors and windows stands out, although they have been damaged over time or due to moisture (some are muffled and others rotten).

-THE SHEEP WOOL PROCESSING WORKSHOP (nr.4 in the plan): 34.2 m<sup>2</sup>

From the main hall towards no.4, the sheep wool processing workshop, with a variety of garments that illustrate the mastery of wool processing and clothing production. The floor is paved with harasan, where there are visible phenomena such as corrosion and deterioration of the layer due to inappropriate subsequent interventions over time.

The walls are built with stone, reinforced with wooden slats. Later cement mortar coatings are clearly visible. The woodworking mastery of wooden doors and windows stands out, although damaged over time or due to moisture (some are muffled and others rotten).





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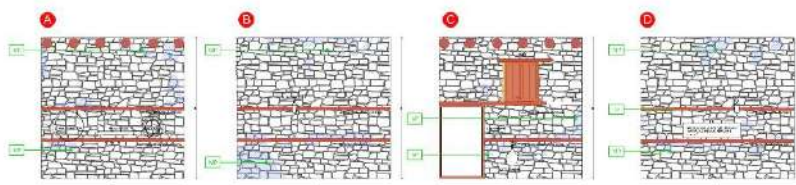
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#### Nr.3. Wine-Brandy Canteen/Kantina e Verës dhe Rakisë-Ground Floor/Kati Përdhe



#### Nr.4. Wool Manufactory, water mill/Punishtja e leshit të deles, mulliri me ujë-Ground Floor/Kati Përdhe

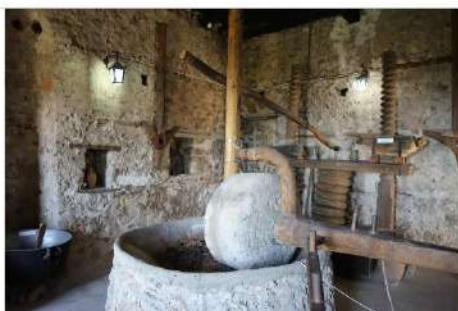
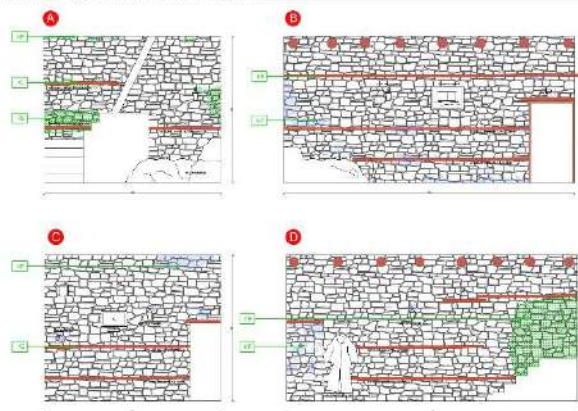
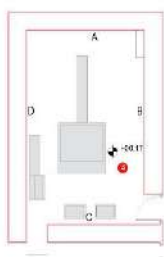


Fig. 10: Interior views, rooms nr. 3 & 4, ground floor, current condition.





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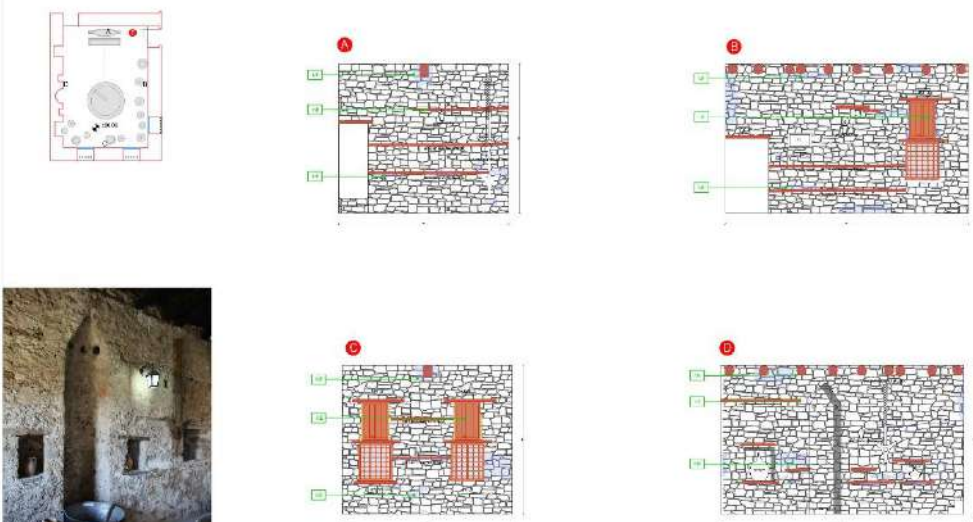
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Nr.5, Olive Oil Manufactory/Punishtja e prodhimit të Vajit të Ullitit-Ground Floor/Kati Përdhe



Nr.6, Hall/Holli-First Floor/Kati i Parë



Fig. 11: Interior views, rooms nr. 5 & 6, ground floor, current condition.

-THE OLIVE OIL PROCESSING WORKSHOP (code 5 in the plan): 29.6 m<sup>2</sup>

From the main hall towards the room no.5, the olive oil processing workshop, with a variety of tools and equipment that illustrate the oil processing process such as: the backup mechanism to press the olive, the mechanism for pressing the olive or ceramic jars that were used to preserve olive oil. The floor is paved with harasan, where there are visible phenomena such as corrosion and deterioration of the layer due to inappropriate subsequent interventions over time.



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The walls are built with stone, reinforced with wooden slats. Later cement mortar coatings are clearly visible. The woodworking mastery of wooden doors and windows stands out, although they have been damaged over time or due to moisture (some are muffled and others rotten).

-STAIRS: 12.4 m<sup>2</sup>

-FIRST FLOOR: 237.6 m<sup>2</sup>



Fig. 12: Ground Floor plan, Current Condition

-HALL: (nr.6 in the plan): 32.8 m<sup>2</sup>

As soon as the visitors arrive in the first floor of the museum, they first reach the lobby, where there can be encountered an information screen that currently serves as an info point for visitors. It is paved with wooden slats covered with a variety of traditional carpets and rugs that, at the same time, serve as handicraft artifacts. Further on, the visitors can go their separate ways towards the other museum rooms. There are exposed the traditional dresses of central Albania, such as: wedding



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dresses for the bride, silk and cotton sheets. Functionally wise, it shows an ancient Albanian tradition during weddings, as this room (hall) connects the waiting room of men and women located on opposite sides of the lobby.

Artifacts such as carpets and photos of the museum and the city of Kruja during different periods of time, hang on the walls. The luminaires visually resemble the candles used traditionally in Albania. The mastery of woodworking in windows, doors and fine works in the wooden exhibitors stand out.

-THE WOMEN'S ROOM FOR CEREMONY: (code 7 in the plan): 21.5 m<sup>2</sup>

From the lobby, towards the women's ceremony area, where the variety of traditional bridal attires unfolds through numerous mannequins and old wooden cabinets. In addition, traditional clothing hang across the walls of the room. Objects that relate the narrative of women preparations for the wedding ceremony day are quite distinguishable, such as: the dowry cabinet, the copper grill for heating, the sewing machine, the charcoal iron and the traditional "gergefi" patterns for embroidery.

A notable feature of this room are the frescoes on the walls, with various colors and motifs, which unfortunately, over time or due to subsequent interventions have been damaged or altered by being covered with plaster (such as on the paret with stained glass). The ceilings are decorated with wooden lintels, which showcase the fine mastery of wood processing. The luminaires are non-original as a later intervention.

-MEN'S WAITING ROOM: (code 8 in the plan): 36.1 m<sup>2</sup>

From the lobby, towards the men's reception area, where the variety of traditional men's clothing is visualized through mannequins. In addition, tools such as: weapons, equipments, canes, lute and couplet are exhibited. In it, decorated wooden doors enclose a corner where the maids sat. The chimney is decorated with details and has become a notable feature of this room.

A notable feature of this room are the frescoes on the walls, with various colors and motifs, which unfortunately, over time or due to subsequent interventions have been damaged or altered by being covered with plaster (such as on the paret with stained glass windows). The ceilings are decorated with wooden lintels, which showcase the fine mastery of wood processing. The luminaires are non-authentic as a later intervention.

-THE FAMILY ROOM: (code 9 in the plan): 35.2 m<sup>2</sup>

From the lobby, towards the family room, where the variety of traditional clothing is showcased through mannequins, as well as multiple traditional carpets with geometric motifs. In addition, tools such as: weapons, ceramic pots, looms for cotton extiles, cradles, bins for spinning wool and bags



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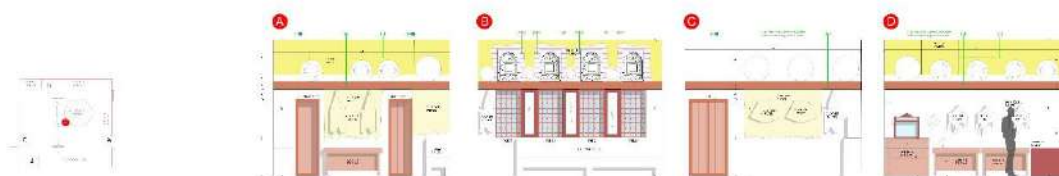
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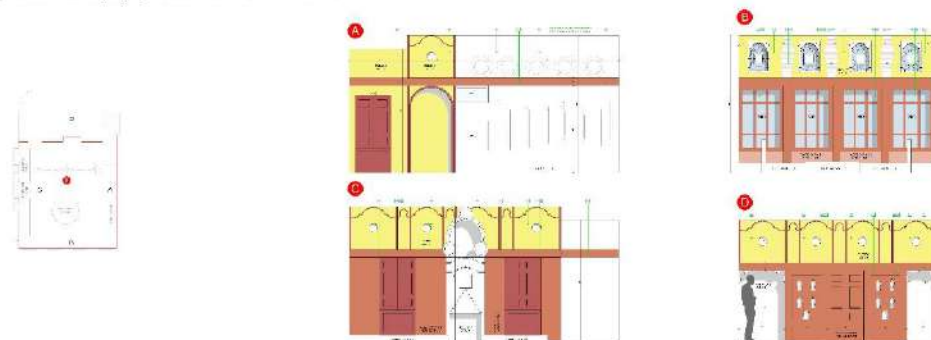
used for food supplies (flour and salt) are on full display. In it, decorated wooden doors enclose a small space for kids to stay so as to not join the adults during the ceremonies.

A notable feature of this room are the frescoes on the walls, with various colors and motifs, which unfortunately, over time or due to subsequent interventions have been damaged or altered by being covered with plaster (such as on the paret with stained glass windows). The ceilings are decorated with wooden lintels, which showcase the fine mastery of wood processing. The luminaires are non-authentic as a later intervention.

**Nr.7. Women Ceremonial Room/Dhoma e grave për ceremoni-First Floor/Kati i Parë**



**Nr.8. Men's / Dhomë pritje për burra-First Floor/Kati i Parë**



**Nr.9. Men's Room/ Dhoma e burrave-First Floor/Kati i Parë**

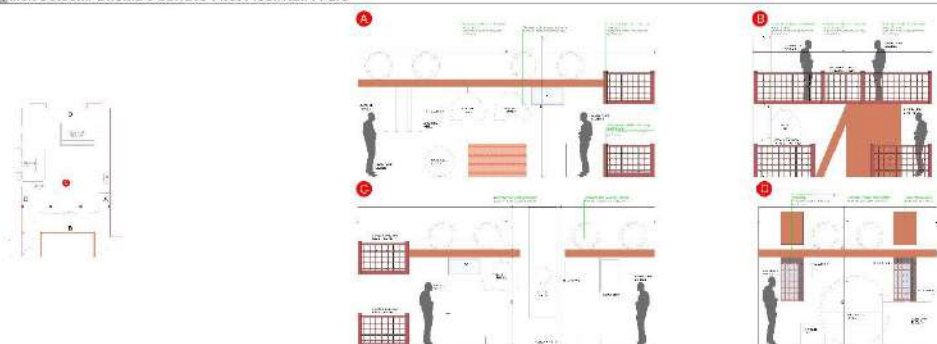


Fig. 13: Interior views, rooms nr. 7, 8 & 9, first floor, current condition.





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-THE DRESSING ROOM: (code 10 in the plan): 7.6 m<sup>2</sup>

From the family room, the visitors reach the dressing room, in front of the hammam, where silk and cotton clothes are exhibited. The floor is paved with lime based mortar with hydraulic qualities, although obviously a subsequent intervention as there are still visible the remnants of stone slabs (a traditionally typical material of hammams). On the floor, there are exhibited traditional rugs with geometrical motifs. The ceilings are decorated with wood and the luminaires are non-original, as a later intervention.

-THE HAMMAM: (code 11 in the plan): 6.8 m<sup>2</sup>

From the dressing room towards the hammam, relatively small on the surface, paved with stone slabs (although with cement mortar filling, obviously a non-original subsequent intervention). In front of the entrance, there can be found a stone seat and a set of exposed objects that reminisce to the old traditional of enjoying a relaxing spa/washing session inside the Hammam. The walls are plastered and the hammam is covered with a dome with a few cracks at the top.

-THE HAMMAM'S STEAM ROOM: (code 11' in plan): 4.1 m<sup>2</sup>

-THE KITCHEN: (code 12 in the plan): 16.4 m<sup>2</sup>

From the lobby, the visitors reach the kitchen, where the variety of traditional dishes such as: dybek, the bread kneading, "uzëm", wooden containers for milk, etc. unfold. The aspirator type chimney stands out, under which there are kitchen utensils and shelves. The ceilings are covered with wooden lintels and the luminaires are non-original, doubtlessly an inappropriate intervention.

-THE CORRIDOR: (code 13 in the plan): 11.2 m<sup>2</sup>

The carpenter's tools and various wooden decorations and works of art are exhibited in its walls.

-THE TRADITIONAL CLOTHING ROOM (code 14 in the plan): 20 m<sup>2</sup>

There are exhibited a variety of traditional clothing (belonging to different localities of Albania) in wooden and glass exhibitors, cabinets and mannequins. The floor is paved with wooden lintels, covered with traditional carpets that are exposed for the visitors. The ceilings are of wooden lintels and the luminaires are non-original, doubtlessly a subsequent intervention.

A wooden-paneled wall separates this room from the technical room which is currently used as a staff room.



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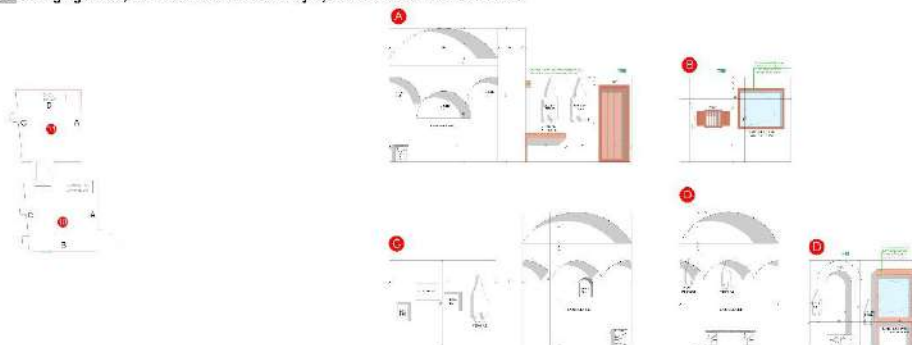
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Nr.10,11. Changing Room, Hammam/Dhoma e Zhveshjes, Hamami-First Floor/Kati i Parë



Nr.12. Kitchen/Dhoma e Gatimit-First Floor/Kati i Parë



Nr.14,16. Traditional Clothes' Room, Toilet/Dhoma e Veshjeve Tradicionale, Tualeti-First Floor/Kati i Parë

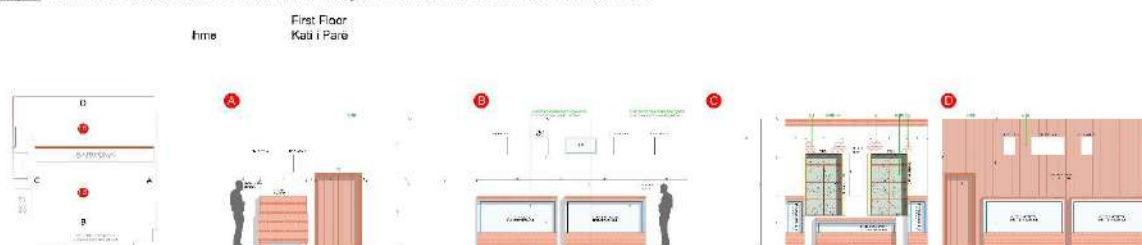


Fig. 14: Interior views, rooms nr. 10, 11,12,14 & 16, first floor, current condition.

-TOILET: (code 15 in the plan): 4.2 m<sup>2</sup>

Currently clad in ceramic tiles.

-STAFF ROOM: (code 16 in the plan): 10.7 m<sup>2</sup>

-STAIRS: 10 m

-FIRST FLOOR: 274.2 m<sup>2</sup>



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Fig. 15: First Floor Plan, Current Condition

#### 4.2.2 MATERIALS AND THEIR DETERIORATION

Since the construction was carried out during the years of the XIIIIV century, the building materials that were used are traditional/local materials of the area and the country itself. The exterior walls and the external stairs are built of stone. The trusses, the beams and some vertical constructive elements (columns) are made of wood. The roof elements are also made of wood, while part of the roof coverings are made of local tiles.

The structural scheme of the building is of the type with stone retaining walls for the most part and with wooden mezzanines which are supported on the retaining walls and in some wooden columns. Another important structural element is the use of arches on the external staircase of the building. Inside the masonry is clearly visible the use of wooden strips. Inserts consist of main beams which discharge the load onto the retaining walls. In the main façade part, the mezzanine beams rest on a wooden beam which rests on its two ends on the respective masonry and in the center on a wooden column. The structure of the cover is built with wooden elements.



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Since the earthquake in November 2019, the museum has suffered numerous deteriorations, which have highlighted the existing ones, while drawing the attention to the need for reinforcing and restoration interventions.

Problematic in the Ethnographic Museum of Kruja are the wooden elements, whether of constructive (beams, ceilings, floors, columns) or even decorative character, which either due to moisture or over time, are moldy or rotten to a considerable extent. In addition to wood, deteriorations/corrosion are observed on the floors paved with lime based mortar with hydraulic qualities.

On the interior, deteriorations have been identified in the paving materials (except wood) such as lime based mortar on the ground floor floors, which have been corroded over time.

The stone, whether in the paving or in the walls, needs cleaning because in most cases (in the surrounding walls, in the walls of the ground floor, the stone slabs on the floor of the hammam) it is plastered with lime based mortar, an inappropriate non-original material adds subsequently as an intent to "restore" the stone walls.

Finally, the ceramic tiles on the facade (roof) are partially broken and partly covered with patine. Overall, the humidity has affected the building by showcasing moss on the ground floor or even on the facades.



Fig. 16: West Facade, Current Condition





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Fig. 17: South Facade, Current Condition

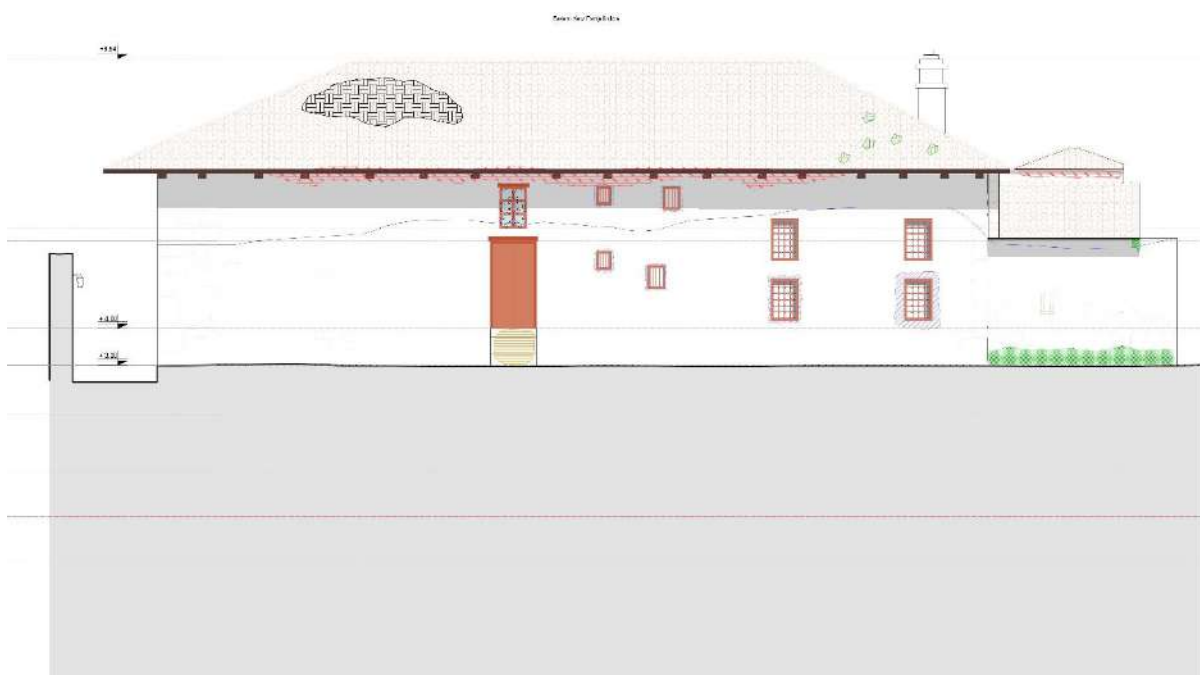


Fig. 18: East Facade, Current Condition



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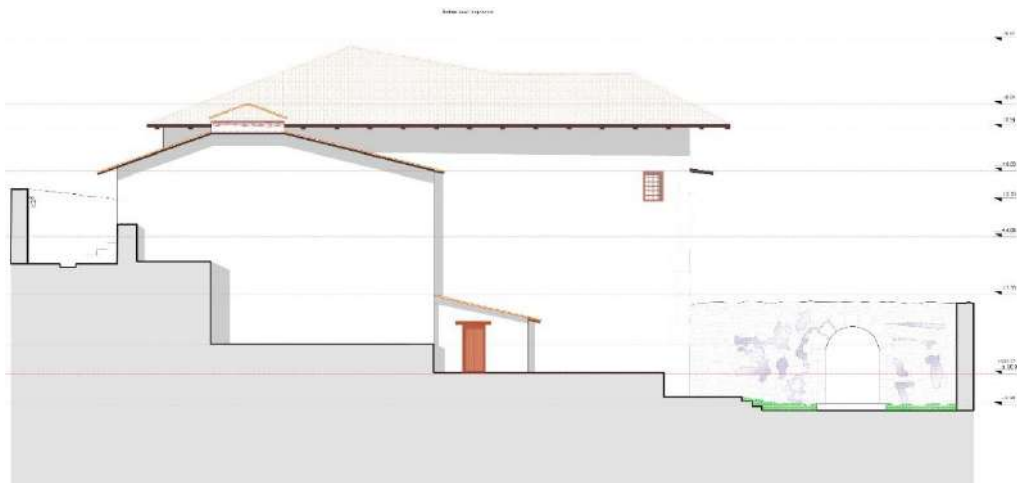


Fig. 19: North facade, Current Condition

## 5. RESTORATION INTERVENTION METHODOLOGY APPROACH

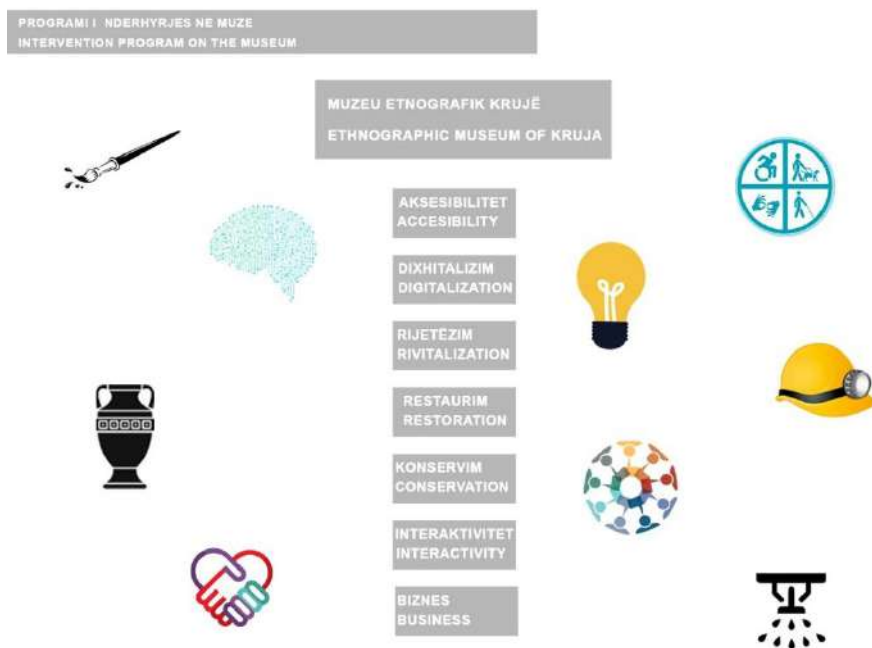


Fig. 20: Intervention program on the museum restoration and revitalization

### 5.1 GENERAL SUGGESTIONS FOR IMPROVEMENT / NEEDS ASSESSMENT

- I - Conservation of the historic building where the Museum is located (a monument of the first category inside the Kruja Castle)



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- II - Restoration and conservation of the collection of the artefacts (over 1000 objects made with wall painting, iron, wood, stone silk, wool, cotton);
- III- A new approach on the display methods - according to modern trends (including new showcases with proper lighting system, humidity control);
- IV - Modern media to enhance the importance of the crafts as a crucial intangible heritage, (old crafts of leather processing, the traditional processing of olive oil etc).
- 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 University of Tirana, 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 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 **University of Tirana** in all processes of the preparation and execution of the conservation project.
- Implementation of the artefacts conservation project as well as the integrated, sustainable risk management with active participation of UT students and local museum staff.
- Design of a *new concept* of the museum, including the reorganization of the 15 exhibition areas/rooms, showcases, and the overall improvement of conditions for a long- term preservation of the objects.



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Fig. 21: Activities for the redevelopment and revitalization of the Ethnographic Museum of Krujë

## 6. RESTORATION INTERVENTION, DETAILED ARCHITECTURAL DESIGN

### 6.1 THE SITE PLAN

The garden is an interesting and attractive area, which can potentially be used to connect with the bazaar, so as to bring the craftsmanship from the outer shops inside the museum, to potentially have a functional area in the future.

The museum courtyard will be reorganized by providing green areas. It is worth mentioning that the typical traditional elements of the locality such as wells, shelters and stone gates will be preserved and cleaned of non-original cement mortar layers. There can be placed temporary structures so as to be operative during different cultural activities in the area by reinforcing the interaction between the visitors and the museum in itself.

The box office is a new glass and wooden structure located outside the museum, at its entrance. A light structure with glass and wood will be carefully built, so as not to interfere in an evasive way in the archeological area. It shall respect the traditional materials, such as wood, which is present in a considerable percentage in the museum.





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Part of the reorganising works in the site plan is to build a tiled shelter to cover the existing water tanks, and protect them from the rain and other atmospheric agents by providing its most optimal functionality in the entire infrastructure of the museum. Finally, in the southeast of the external wall, there shall be placed 2 outdoor condensing units (2 appliances).

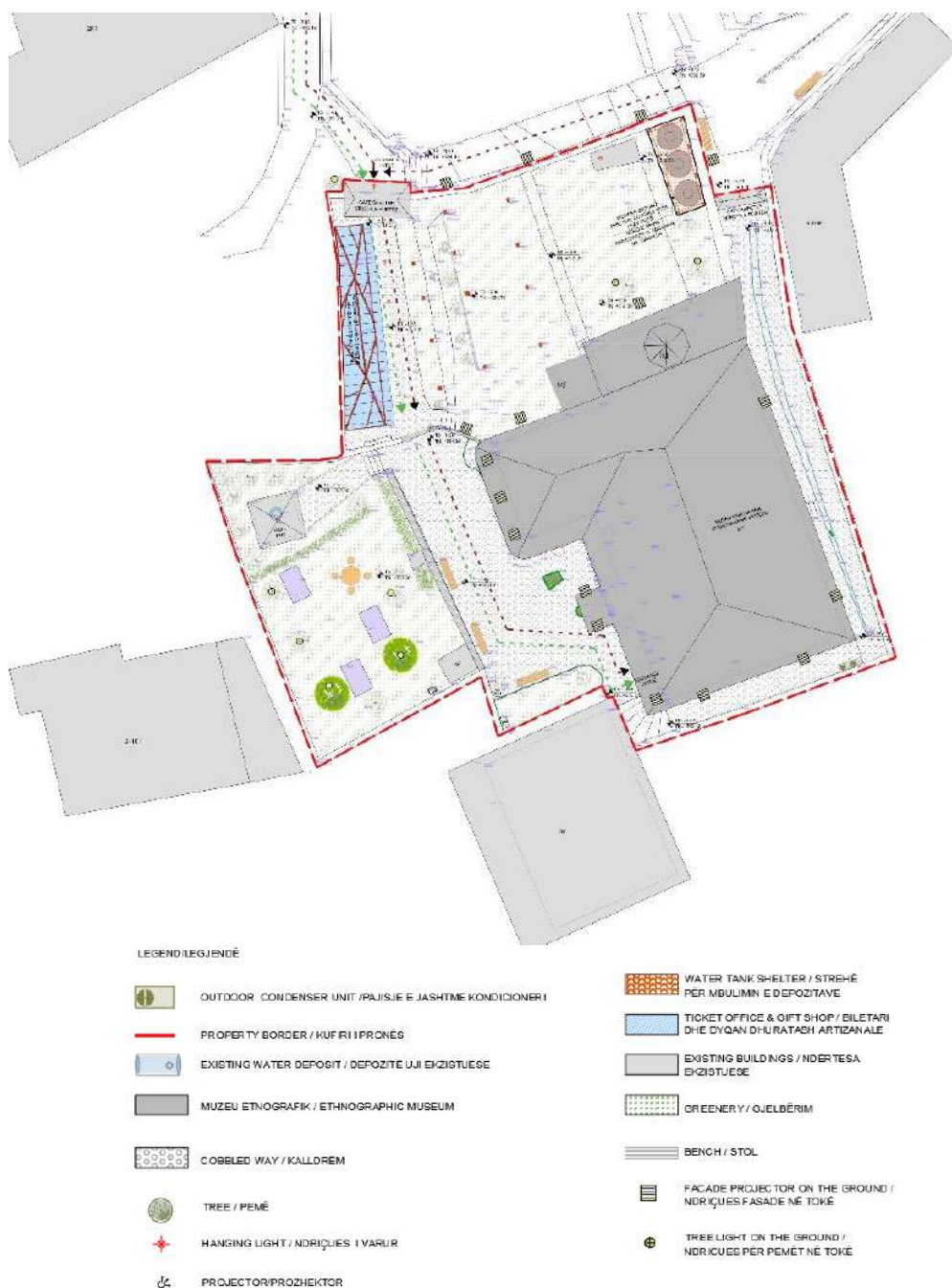


Fig. 22: Interventions in the courtyard of the museum, proposal



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## 6.2 ARCHITECTURAL DETAILED DESIGN FOR THE RESTORATION OF THE ETHNOGRAPHIC MUSEUM OF KRUJË

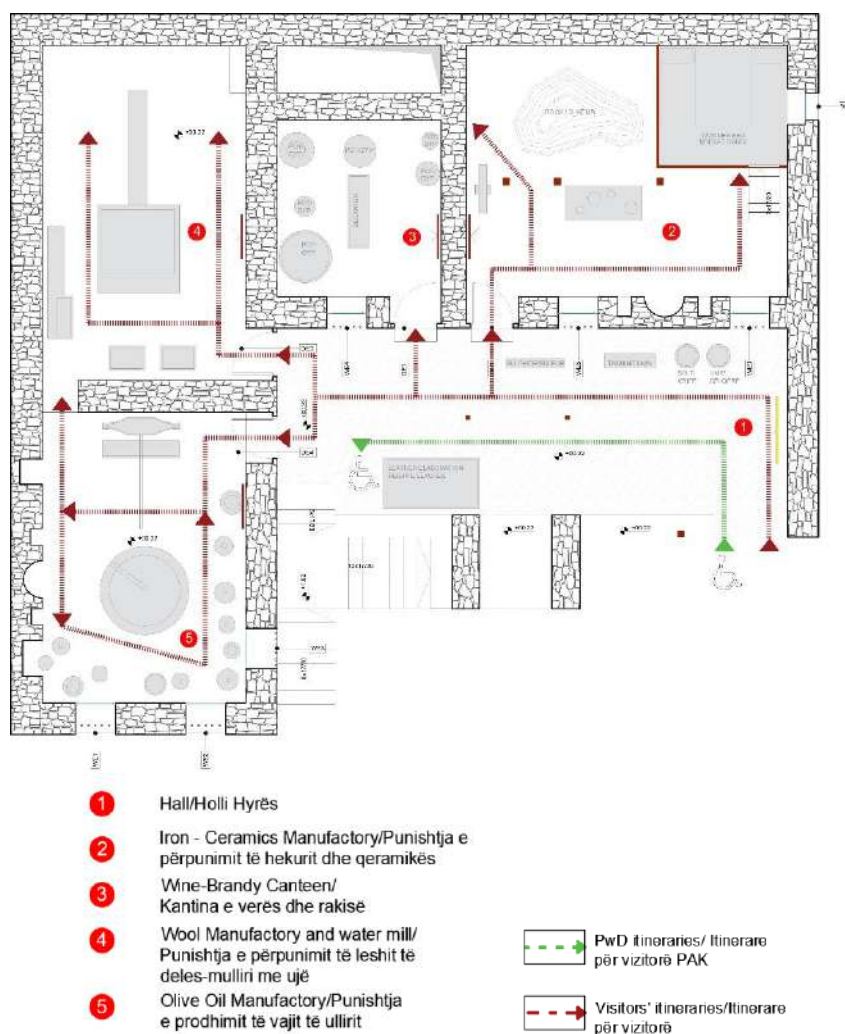


Fig. 23: Proposal of restoration interventions, Ground Floor

On the ground floor, the restoration interventions are focused on the aspects of accessibility, lighting, cleaning and restoration of materials/finishing layers. Respectively, the museum must be accessed by every visitor, including PWDs on the main lobby. Thus, we shall ensure to provide the museum with information screens, hi-tech VR equipments and audio-visual equipments for PWDs in order to assimilate the wide range of culture and tradition that the Ethnographic Museum of Kruja has to offer in all possible forms.

Secondly, the lighting is used as a factor that recreates the museum identity inside the rooms of the ground floor, which, although with a variety of artifacts, continues to preserve the character of the



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former traditional dwelling. Suspended ceiling lighting is used, so that it is flexible depending on the artifacts to be highlighted, without being hindered by the rest.

Subsequently, the degraded finishing layers, generally on floors (lime based mortar, stone slabs, wood), on facades (wood, plaster) or on artifacts (wood in decorations and exhibitors) are cleaned by removing the inappropriate and non-original materials added / interventions, such as the plaster layers on wall or floor surfaces, significantly added later. Also, the grout with cement mortar will be mechanically cleaned, washed with pressurized water. Afterwards, it shall be refilled with lime mortar in a 1:2 ratio following the traditional technique.

Cracks in the plaster on the walls will be restored with the injection technique, will be plastered with lime mortar and painted with lime. The visible electrical cables on the interior / exterior walls of the museum will be rearranged after the reconceptualization of the electrical network.

Finally, the wood surfaces will be removed on site, so as to verify any potential undetected damage and restore as required. Wherever non-original additives and materials are present, they will be removed to be replaced with the original version.

On the first floor, the restoration intervention focuses on the aspects of exhibitions, restoration of frescoes and decorations, toilet reorganization and preservation of artifacts.

The set of artifacts on this floor, arranged according to the themes of the rooms, will be reorganized by means of new, as well as restored exhibits, to which wooden and glass cases will be added to accommodate the vast variety of artifacts showcased in the Ethnographic Museum of Krujë. New larger exhibitors, of the glass box type, supported by a wooden base, are added to the museum, in order to meet the optimal conditions of temperature, humidity levels and lighting depending on the artifacts exposed.

Meanwhile, the existing exhibitors will be equipped with systems with the purpose of maintaining the required levels of humidity and lighting, while preserving the original form and material. In addition, the glass case will be replaced with anti-reflex glass that ensures the optimal parameters for the museum.

The transport of the artifacts during the restoration works will be realized in cooperation with the Ministry of Culture, in a location closest to the ethnographic museum. On the first floor, unlike the ground floor where the heavier objects will only be displaced, the artifacts will be moved to the nearest destination.

The toilet will be rebuilt by removing the layer of ceramic tiles on the floor and walls. The ground finishing layer will be of stone slabs, as well as the walls up to the height of the sink. Afterwards, the



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stones on the walls will be left visible. In terms of hydro-sanitary equipments, they will be restored according to the existing installations which are functional.

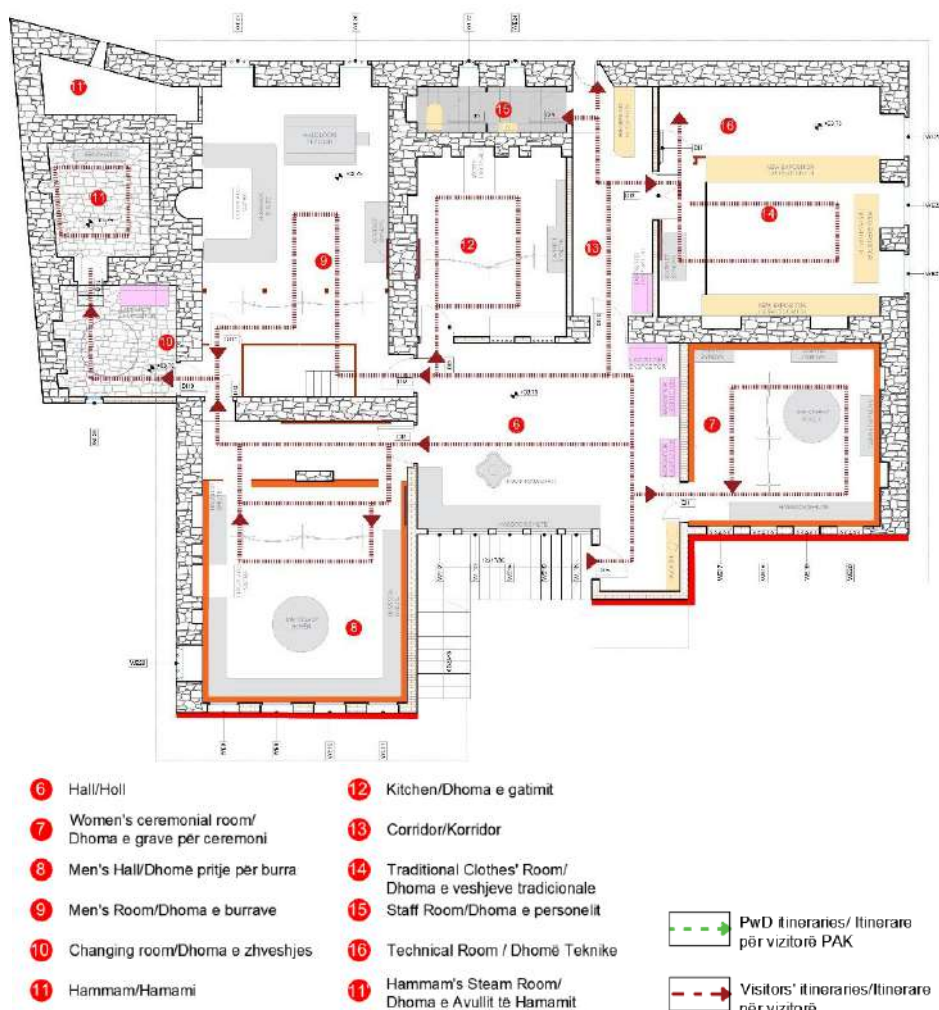


Fig. 24: First Floor, Restoration Interventions, Proposal

### 6.2.1 TYPES OF RESTORATION INTERVENTIONS

The Restoration intervention works consist of the following key points / actions, as listed below:

- ❖ Exterior, interior and roof protection works.
- ❖ Documentation, cleaning and stabilization of frescoes in the exhibition spaces.





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- ❖ Documentation and design of the original features for all furnitures, tools and textiles.
- ❖ Partial storage and update of the display boxes (lighting / humidity control / material).

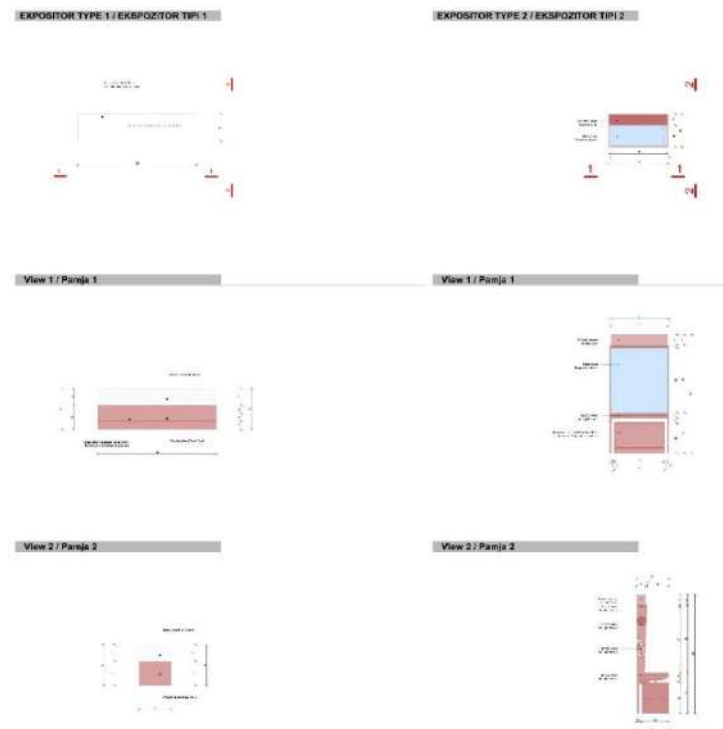


Fig. 25: Different types of expositors, Proposal



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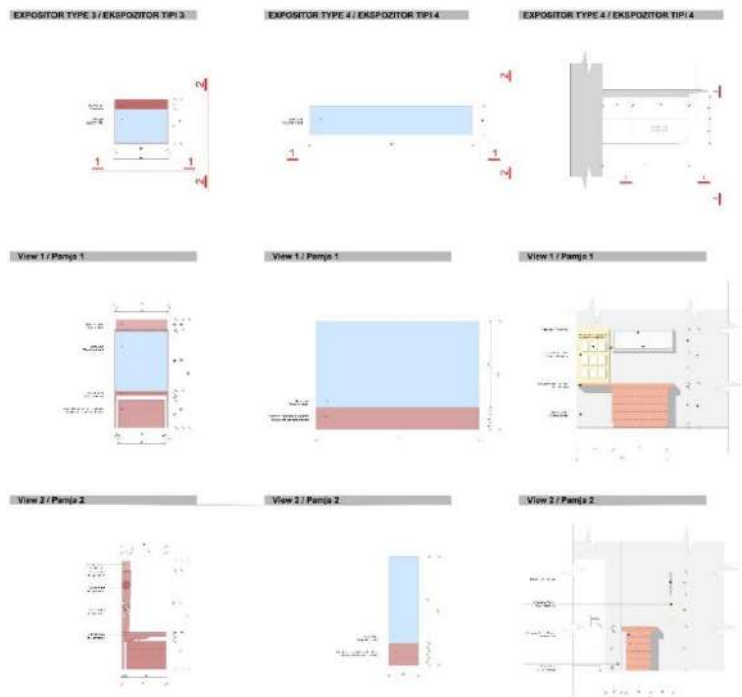


Fig. 26: Different types of expositors, Proposal

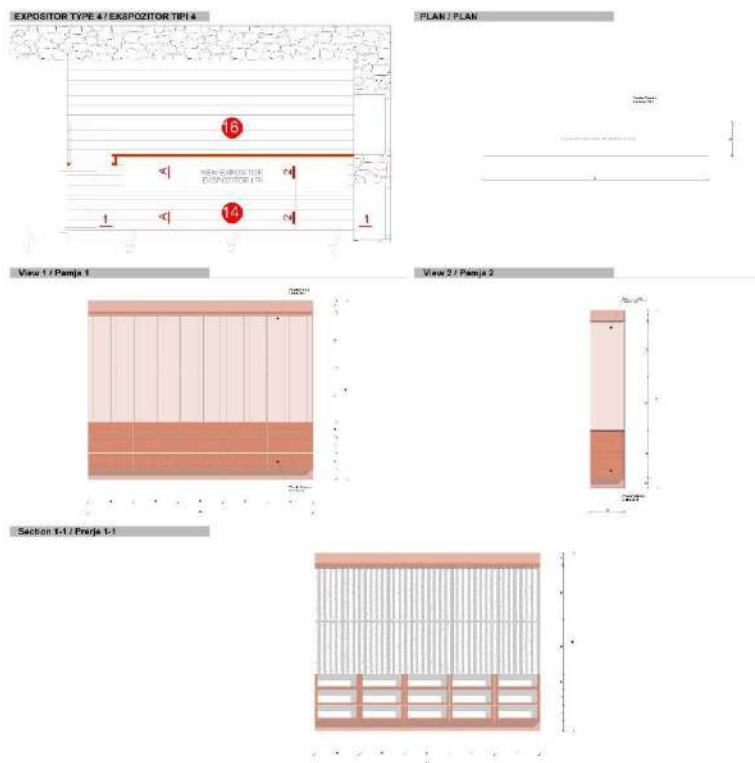


Fig. 27: Different types of expositors, Proposal



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- ❖ Disaster risk management.
- ❖ Maintenance program and plans.
- ❖ Lighting wiring, which is currently dim, old and insufficient to fit the museum exhibits.
- ❖ Surveillance and security system.
- ❖ Heating and ventilation system.
- ❖ Updating visitor utilities. Replacing the existing ticket office with an installation which brings back to visual memory the architectural elements of the wood.
- ❖ Audio and digital system for interpretation purposes, specially designed for people with disabilities, so as to provide access to this museum.
- ❖ Urban landscape around the museum to provide spaces dedicated to outdoor events.

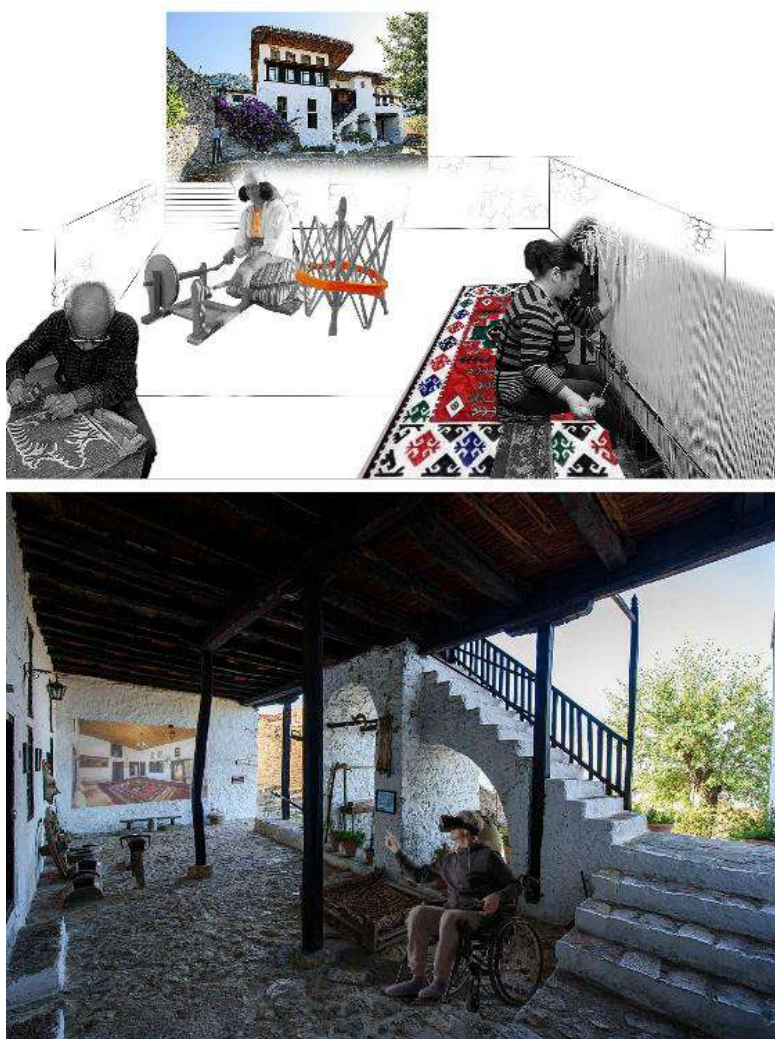


Fig. 28: Fragments of the Lobby, Proposal





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- ❖ Creation of a new temporary structure for the organization of events such as fairs and craft exhibitions with the purpose of promoting the local tradition, products and crafts with the perspective of their development and preservation of tradition.
- ❖ Creation of new spaces dedicated to the ticket office as well as the gift shop (souvenir shop) through a light, non-permanent structure, which does not affect the surroundings, using light materials like wood and glass.



Fig. 29: The new ticket box and gifts' shop, Proposal



Fig. 30: The new ticket box and gifts' shop, Proposal





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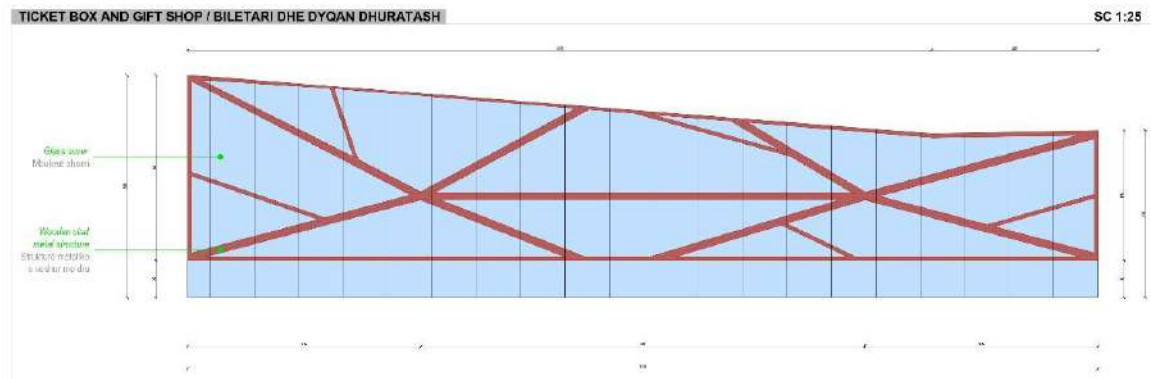


Fig. 31: The new ticket box and gifts' shop, Proposal, Plan

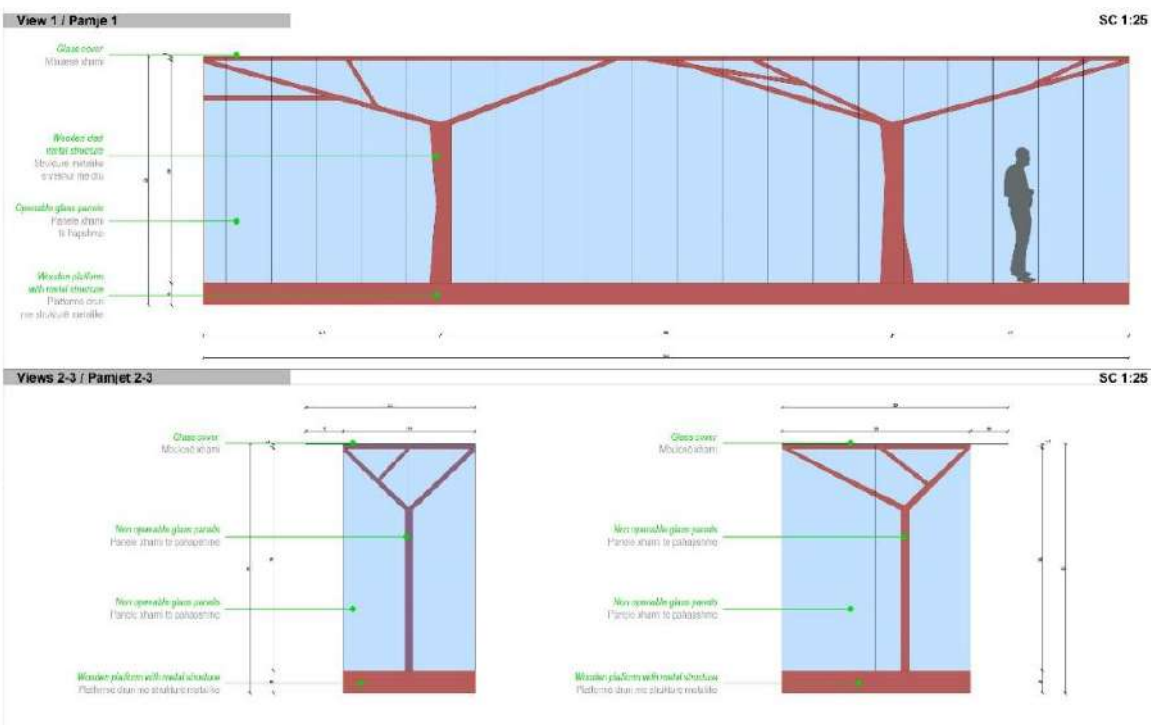


Fig. 32: Detaj i strukturës së biletarisë, Pamje, Propozim

- ❖ Health and safety, emergency evacuation, fire and protection alarms.
- ❖ Reinforcement and consolidation of the Ethnographic Museum of Kruja with the same materials and construction techniques as the existing ones.
- ❖ Reconstruction of certain parts of the museum with original materials, depending on the degree of deterioration and, in very few cases, replacement of the irreversibly damaged architectural elements.



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Fig. 33: Western and Southern Facades, Proposal



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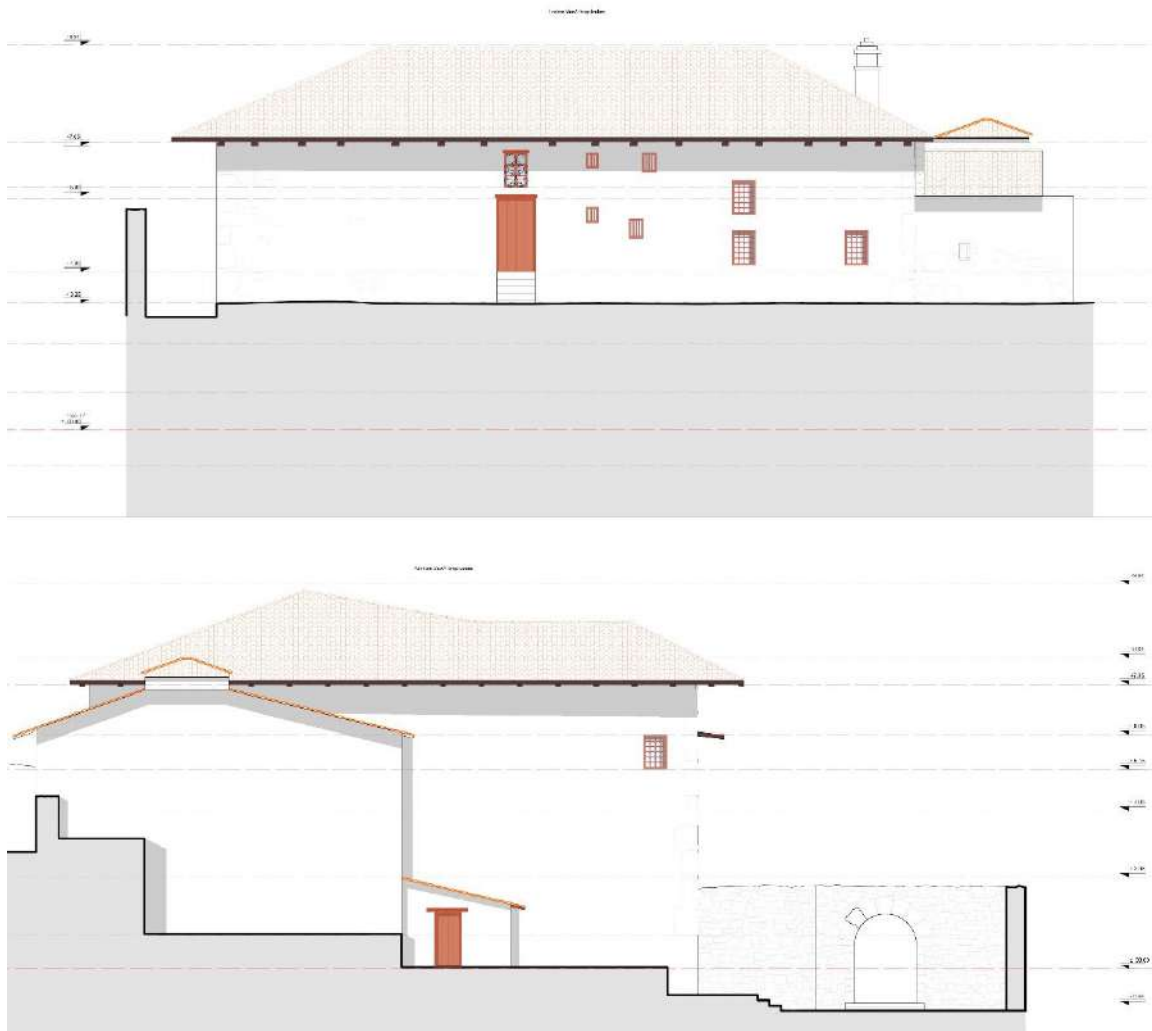


Fig. 34: Eastern and Northern Facades, Proposal

- ❖ Reinforcement of the roof with waterproofing layer with dampproof membranes in polymer elastomeric bitumen sheets 4mm thick, which is currently missing. Since for the realization of the restoration works on the roof, it will have to be partially opened to verify any damage, we propose to add this necessary layer so as to avoid further moisture problems that appear both in the roof beams and in the tiles. Meanwhile, on the exterior, part of the tiles will be replaced or restored depending on the degree of deterioration, after the on-site verifications are done.



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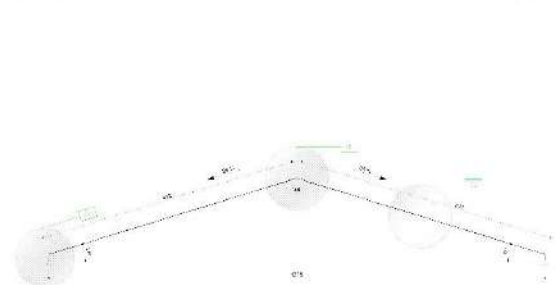
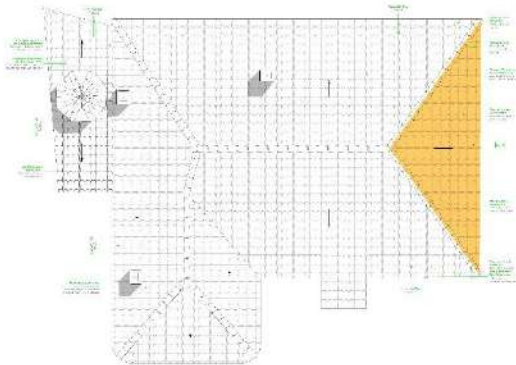
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Roof Plan / Plani i Çatisë

SC 1:100

Detail A / Detaj A

SC 1:50

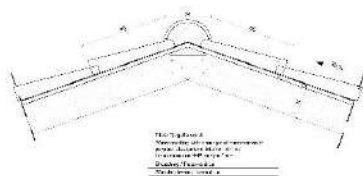


Detail 1 / Detaj 1

SC 1:10

Detail 2 / Detaj 2

SC 1:10



Detail 3 / Detaj 3

SC 1:10

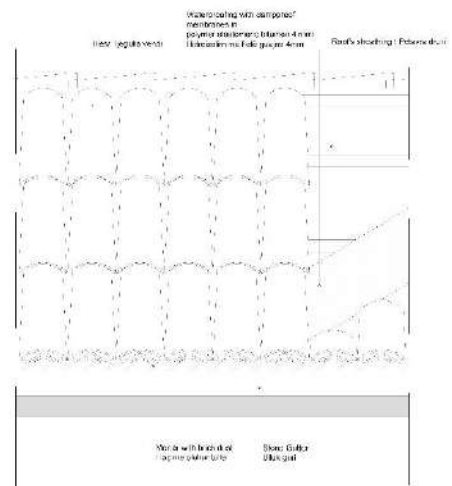
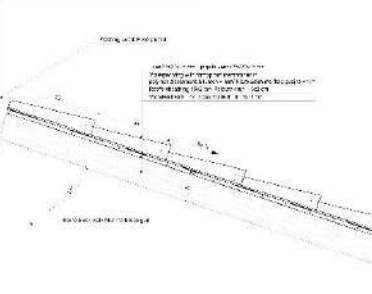


Fig. 35: Roof's restoration interventions, Proposal

- ❖ Conservation of the existing masonry
- ❖ Moisture cleaning
- ❖ Stone, cobblestone and plastering cleaning
- ❖ Joint cleaning
- ❖ Restoration of existing masonry
- ❖ Additions to masonry (falling stones)





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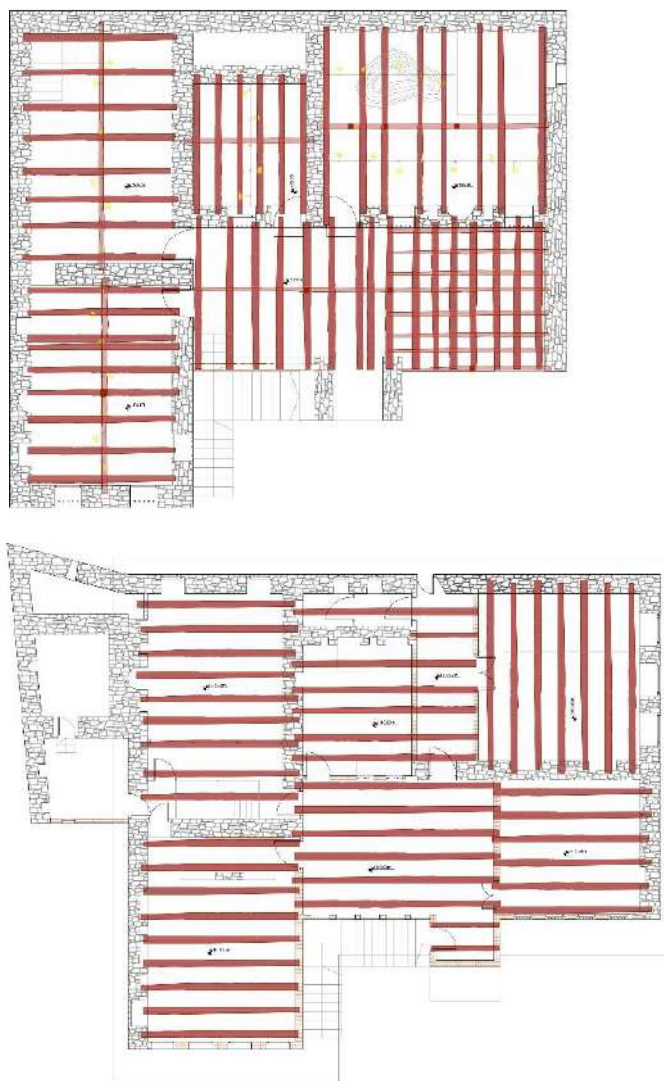


Fig. 36: Beams' Plan, Proposal (up: ground floor plan; down: first floor plan)

On the ground floor the beams are visible, although the exact dimensions are not known yet. For this reason, any dimension or deterioration are expected to be verified on site. It is noticed that the wooden in most cases are mostly deformed, rotten or muffled, therefore they will be restored in place or replaced depending on the degree of deterioration. In addition, randomly added non-original reinforced beams will be removed, as they do not play a role in the durability of the ceilings.



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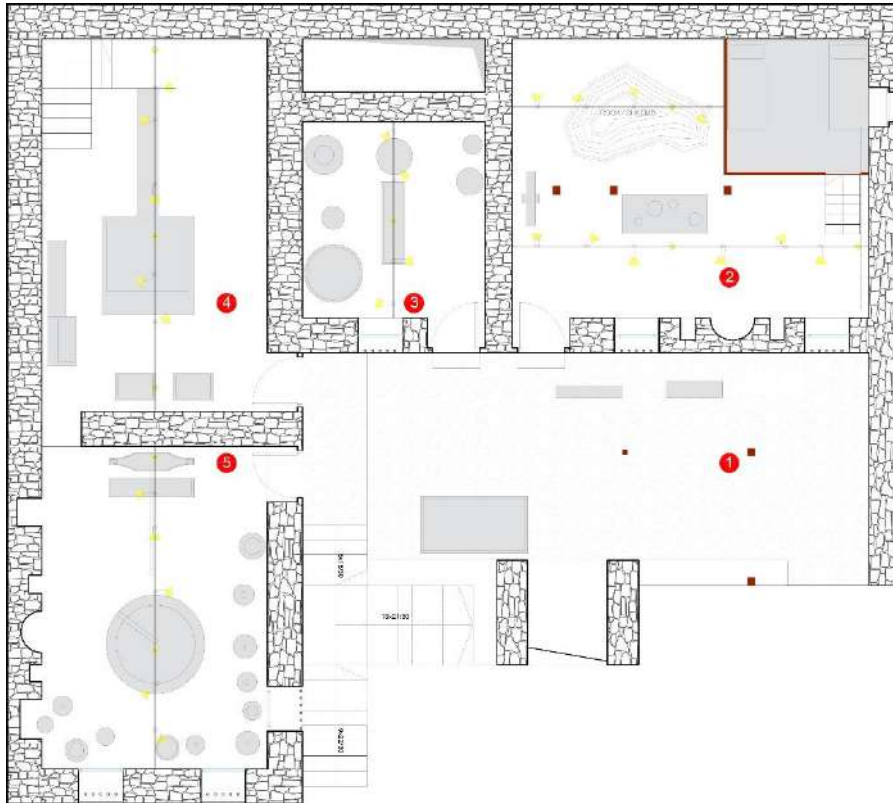


Fig. 37: Lighting Plan, First Floor, Proposal

Ground floor lighting, noticeably dim, non-original and casual, will be remade from scratch and realized with rail-mounted luminaires. This has the purpose of focusing the varieties of objects and tools exhibited in the floor rooms. Hanging lighting is used because the exposed objects are randomly distributed. The use of other luminaires would be hindered by them. Therefore, rail hanging luminaires can be controlled and rotated according to the purpose of the exposure.



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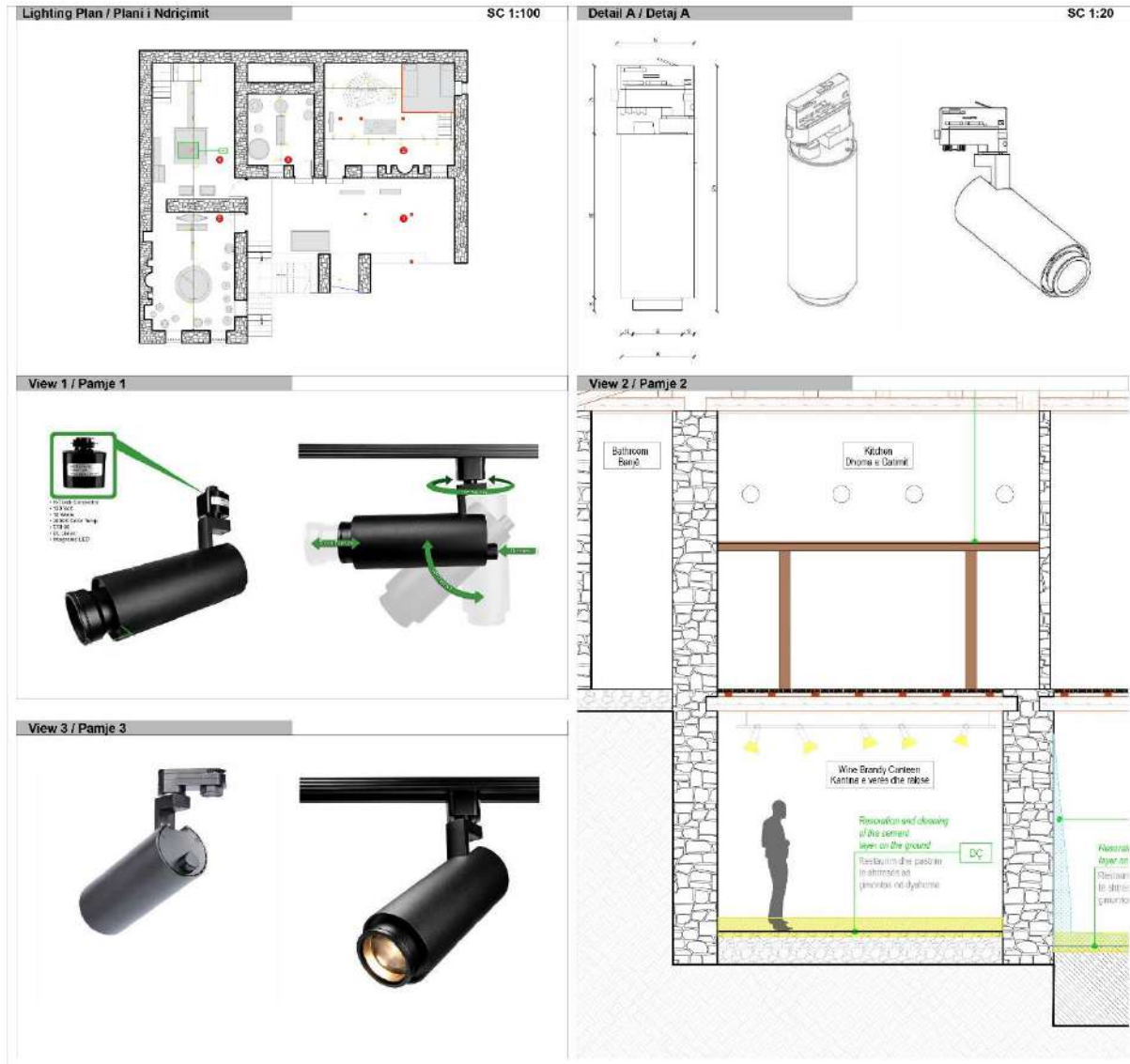


Fig. 38: Type of lightin used in the interiors of the ground floor, proposal

The toilet will be reconceptualized. The current ceramic tile coating will be removed and for the final layer will be used the stone tiles on walls up to the height of the sink and the rest will be left visible stone masonry. This attempts to preserve the traditional elements and reminisce about the original materials and techniques.



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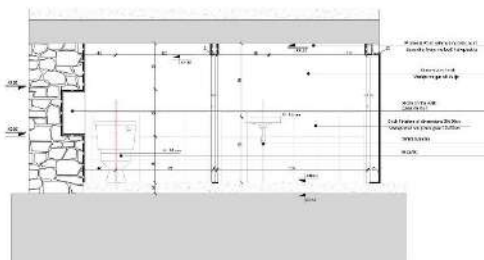
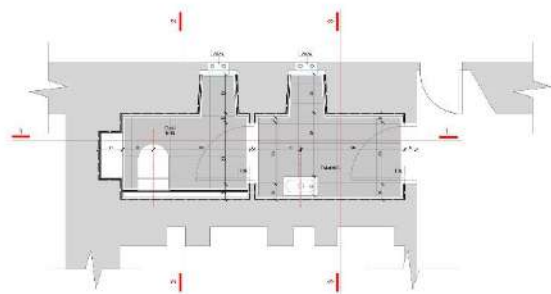


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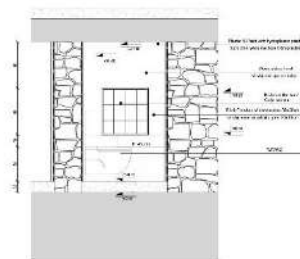
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Toilet / NHS

View 1 / Pamja 1



View 2 / Pamja 2



View 3 / Pamja 3

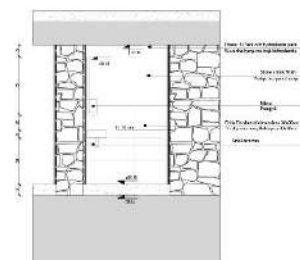


Fig. 39: Toilet restoration, Proposal



# Kruja and Kavaja Ethnographic Museums



Preliminary Draft Proposals - 21/7/21

# Main Concepts

- Interaction
- Immersion
- Discovery
- Local Communities Involvement
- Traditional handicrafts transmission and update
- Marketing and Promotion

# Kruja

- **Audiopen** (with codes outside and inside): the house and the objects tell their story
- **VR Headsets**: immersive experience in the ancient family life (also for PWDS)
- **SeeThrough Screen** (the ancient life in the adjacent room)
- **Tablets** with multimedia contents on each room
- **Holograms** with artisans from ancient times
- **Virtual Dressing Room**

# Kruja

**Audiopen:**  
the house and the objects tell their story.

INTERACTIVE DISCOVERY of the story  
behind the house and the objects

You can choose the language

You can use it inside the museum and  
also outside with a map of the city

You choose to listen to what you are  
interested in

Contents could be easily added/changed

Suitable to any age, no digital abilities  
needed





# Kruja

## **Audiopen** (how to use it)

Imagine you have numbers (or other symbols) on selected objects.  
(e.g. next to the brazier)

You point the Audiopen tip next to number (or symbol)

The sensor in the Audiopen tip reads the number and automatically plays the audio that corresponds to the number.  
(e.g. the brazier tell its story, functions, etc.)

Then you will point the Audiopen to other numbers/symbols and listen to the stories of other objects.



# Kruja

## Audiopen (where to use it)

- On selected objects
- On the entrance of each room to explain its function and furnitures
- Outside, in the entrance path, with specific points, that tell the story of the house and of the family
- In a map (of the Museum, but also of the city), where are printed numbers/symbols that could be read with the Audiopen



# Kruja

## VR Headsets:

immersive experience in the ancient family life  
(also for PWDS).

Suggested Location: First Floor Hall  
(Ground Floor Hall for PWDS)



Suggested Device:  
Oculus Quest2



# Kruja

## VR Headsets:

What will you see:

a 360° movie, filmed inside the Kruja Museum, where the rooms come back to their ancient life, with people in traditional clothing during the main events of life (birth, death, marriage, feasts, etc.)





# Kruja

## SeeThrough Screen

The idea comes from the very particular situation of women and children looking inside the men's room from little windows in order to understand when they need something.



# Kruja

## SeeThrough Screen

The screen should be set in the wall that divides the room 9 from room 8. It should virtually reproduce one actual little window.

The best position  
would be in the loft (if it  
will usable)



# Kruja

## SeeThrough Screen

The screen in the room 9 will show the room 8 filled with men talking, smoking, drinking, eating, etc.

Abruptly, an alert sound appears: the men need something and they have to be served.

The alert will stop when someone click on it (or after a fixed time)

A text explains how it worked in the ancient times, when women had to serve men as soon as they needed something and without



# Kruja

Tablets with multimedia contents on each room

You have a map of the room with highlighted the main objects. By clicking on the object, it opens up a specific content that explains the history and function of the object, with images and videos.



Tablets about 10-11", not too big, they can be set anywhere and don't disturb the general design of the rooms



# Kruja

Holograms with artisans from ancient times

Videoprojection on special transparent film

Note: it requires rooms with low lights.

So it is suitable for the ground floor, but not for the first floor



# Kruja

## Virtual Dressing Room

Kinect 3d and large vertical screen

Choose your traditional dress and try how it fits to you

Info on each dress (where it comes from, how it is made, etc.)

Share your picture on the web and social media, with preset tag (e.g. #KrujaMuseumDress)



# Kavaja

- **The WonderGarden**
  - VideoMapping on the Facade and on the Trees
  - Videos on the windows
  - Interactive Lights in the Garden
  - FlowAR (Augmented Reality Flowers)
  - The Magic Wells (sound and/or lights in the wells)
  - Augmented Reality Temporary Exhibitions with animated gifs
- Tablets with multimedia contents on each room
- Large Multitouch Table
- Interactive Hologram of Artistic Clay Products (leap motion + 3d hologram)
- Interactive Discovery of traditional handicrafts (RFID + videos)
- Holograms with traditional artisans
- Virtual Dressing Room
- 3d printer for laboratories



# Kavaja

## - The WonderGarden

- Attract tourists from the beaches nearby, particularly at evening, when they don't go to the sea.
- A fascinating entertainment that could summon tourists that otherwise would hardly visit a traditional ethnographic museum
- The FlowAR installation could be used as a marketing tool to promote the museum in the neighbourhood
- The Projection on the Cypress could work as Lighthouse that calls for the visit.
- The AR (Augmented Reality) installations could change in time, eventually also for temporary exhibitions of local (and, why not, international) artists, and/or local fine art students.



# Kavaja

## The WonderGarden: VideoMapping on the Facade



# Kavaja

**The WonderGarden:** VideoMapping on the trees and lights in the garden



# Kavaja

- **The WonderGarden:**

Videos on the windows

You'll see people dressed in old traditional clothes as if they were inside the house

Note: rear projection from inside or screens mounted on the windows



# Kavaja

- **The WonderGarden**
  - FlowAR (Augmented Reality Flowers)



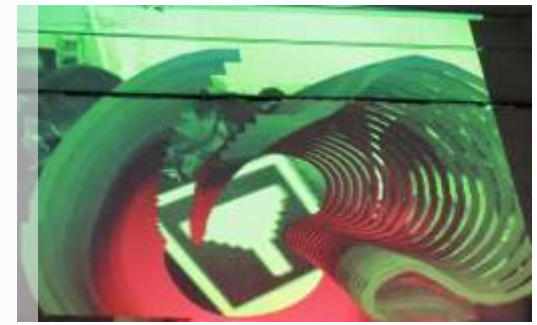
Imagine a sort of flowers made of cardboard (or similar material). In each one there is a different symbol (that works as a QR code)



With your smartphone you point to a symbol. The smartphone recognize it.



On your smartphone will appear an object (image, animation, etc.). For each symbol a different content.





# Kavaja

- **The WonderGarden:** FlowAR (Augmented Reality Flowers)
  - Contents: could be flowers from the garments, clay, copper decorations
  - Could also be open to new contents made on purpose by artists or fine art students





# Kavaja

- **The WonderGarden**
  - FlowAR (Augmented Reality Flowers)

A similar installation, made with a webcam and not using smartphones. The technology used (QR code recognition) is the same proposed for the WonderGarden.

(click on the video to play it)



# Kavaja

- **The WonderGarden:** FlowAR (Augmented Reality Flowers)
  - Marketing and promotion: the FlowARs could be put anywhere, in the beaches and around the city, they will work in the same way with smartphones, and could be a promotional tool.



# Kavaja

- The WonderGarden
  - Augmented Reality Artworks (also for Temporary Exhibitions)



1 Imagine a symbol on the walls



2 Point your smartphone  
to the symbol



3 In the position of the symbol  
appears an animated image

# Kavaja

- The WonderGarden
  - Augmented Reality Artworks (also for Temporary Exhibitions)

Examples of animated images:  
the walls come to life.





# Kavaja

- Large Multitouch Table





# Kavaja

## Interactive Discovery of traditional handicrafts (RFID + videos)



Imagine a structure with a screen and a table.

You can discover contents by choosing the pieces on the table, each one a different content.

The pieces could be pieces of clay, copper, fabrics, or any other material.

In the videos you could find experts that explain traditional handicrafts (or any other content that could be interesting to insert)

The visitors are active, their attention is higher and they are surprised and involved by the installation.

1 Pieces on the table.  
The center point invites visitor to put the pieces on the center



2 The visitors choose a piece and put it in the center



3 A video starts with contents related to the chosen piece



# Kavaja

**3d printer for laboratories:** in order to print in 3d the projects developed during laboratories. The products could be shown in dedicated spaces and/or in temporary exhibitions or in the Museum Shop. *Traditional handicrafts updated to the modern technologies. The past, the present, the future together.*

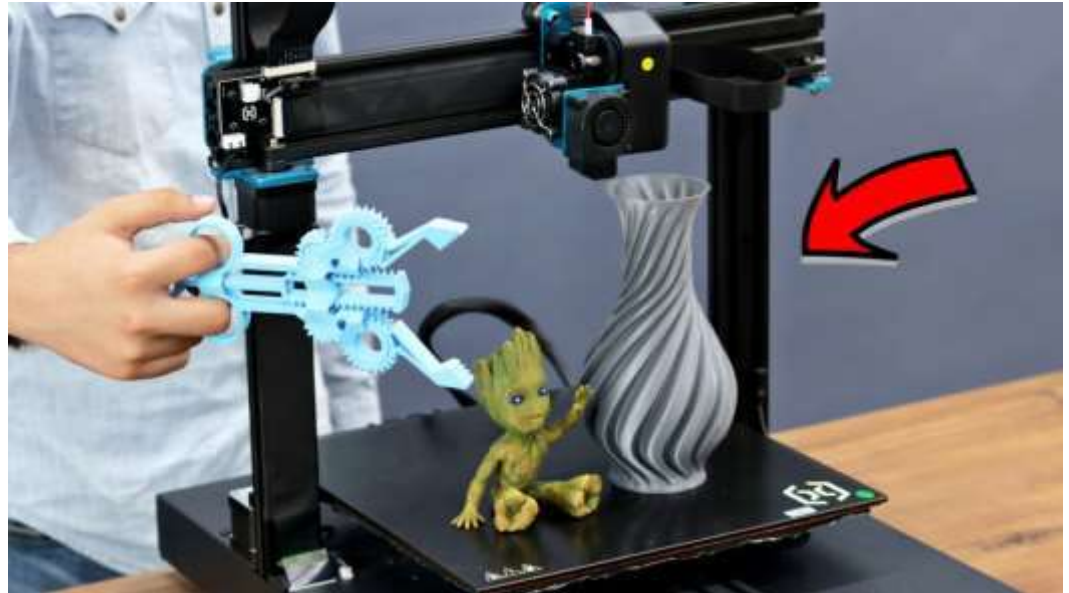
The Museum of Kavaja could also become the first FabLab in Albania.  
A fab lab (fabrication laboratory) is a small-scale workshop for digital fabrication.

To learn more on FabLab:

[https://en.wikipedia.org/wiki/Fab\\_lab](https://en.wikipedia.org/wiki/Fab_lab)

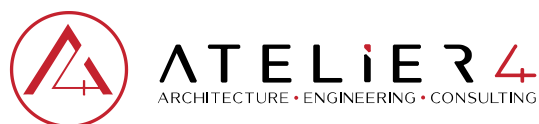
Official list of FabLab Network in the World:

<https://fablabs.io/labs/map>





# CONTENT REPORT FOR DIGITAL OUTPUTS HAMMAM, DURRËS



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## 1. INTRODUCTION

The interpretation and presentation of the Hamam of Durrës intends to clearly identify the system of cultural, social, religious and historic values of the monument. Indeed based on these values it aims to offer a special experience for the visitor.

Through the visit in the Hamam is offered some crucial information regarding the city during the Ottoman period with aspects on the ways of life of the local population, and more general the role of the cultural and religious influences in the life of the Albanian cities over the centuries of the Ottoman period and so on. On the other hand, the visitor could be encouraged to reflect about the historic nature of the ways of life, the administration of the water sources in urban contexts, the role of the rituals in the social life and any other aspect related to the human presence that takes place in this historic dimension.

The aims of interpretations and presentation of the Hamam will be:

- a scientifically correct and attractive information;
- stimulated to reflect on various aspects of life in the past and nowadays;
- offering a unique experience with the application of the multi-media techniques and the virtual reality

## 2. HISTORIC BACKGROUND: DURRËS DURING THE OTTOMAN PERIOD

The Ottoman period has an important role in the urban life of Durrës. A city that was born as a Greek colony by the end of the 7th century BC and became the largest harbor in the region. However, during the Ottoman period Durrës only played a role as a boundary castle that defended the coastal shores with a small harbor under the control of Elbasan, which had been assigned as the center of Ottoman sandzak and within which Durrës was included. The city develops in a range of hills along the Adriatic coast. Until very late this range of hills was entirely separated from the seacoast by a wide streak of marshlands. Over times this environment did establish the power and weakness of the city of Durrës. For the naval powers Durrës comprised an easy defended base with a good natural harbor, but was not a healthy place to live. During the historic times Durrës served as the inception of the largest liaison with the inner areas of the Balkan peninsula, that of Via Egnatia.

The war of the Ottomans against the Venetians at the time of Bayasid the second, was under the command of sandzak bey of Elbasan, Evrenosoglu Mehmed Bey. They succeeded to subdue Durrës due an unexpected attack in the summer of 1501 after being able to cross the dry marshes. The Ottomans started immediately repairing the destroyed walls and reduced the city fortifications so that they only surrounded the inhabited areas. This mainly covered the area between the castles on the hill and that of the Anjou on the coast.

To summarize, it can be claimed that the existing fortification walls around Durrës, belong to two major periods; that of the byzantine emperor Anastasius, a native from Durrës and that of sultan Bayazid II (1501-1512). Any other remain between these two periods is hardly noticed due to the damages of the 1928 earthquake.

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Another important monument is the Venetian castle, perhaps the successor of the old town acropolis. The castle was ravaged even before the Ottoman attack. When the Ottomans occupied the city in 1501, they started a renovation project. The small tower of the south corner is probably the only feature that belongs to the Venetians, the remaining comprise renovated parts that stand on old Venetian foundations and are undoubtedly of an Ottoman intervention. During the first centuries of the Ottoman government Durrës again experienced decline being considered only as a boundary castle and small harbor for Elbasan. In 1610, there were accounted 300 houses and half a century later this number was reduced to only 150 shelters. These data come mentioned from the traveler and historian Evlija Çelebiu. The Bayazid II sultan converted into mosque the largest gothic church of the town. In the centuries that followed this building was replaced with an Ottoman structure smaller in size and different in shape. At the time of Evlija Çelebiu the structure of the old church no longer existed. According to him, the decline of Durrës is to be attributed to the Albanian rebellions which forced the majority of the city inhabitants to emigrate in other areas.

Ottoman officials of the Durrës kaza dwelt in the town of Kavaje, which comprised a much healthier environment, further from the coast and around 12 km inside the land and founded from the Ottomans during the XVI century. Only during the XVIII century Durrës managed to partly recover. It gained some importance as harbor for the export of the agricultural products that came from the large chifligs.

Various western countries opened consulates in Durrës; French in the beginning of XVIII century and Dutch by the middle of the same century. Somehow this indicates an increasing importance for the town during this time.

During the last decades of the Ottoman period, according to the salname of Shkodër vilayet, in 1892 the city counted: 550 houses, 9 inns, 1 hammam, 3 mosques, 1 medrese, 1 'rushdie' school, 2 Islamic elementary schools, 3 Christian schools and 4 churches. The population in total comprised 4.785 inhabitants from which 3.018 were Muslim, 1.520 orthodox and 199 catholic.

In terms of Ottoman administration the sandzak of Durrës was one of the two that constituted the vilayet of Shkodër. It was located south of the vilayet, bordering with Shkodër in north, the sandzak of Dibër in northeast (which belonged to the vilayet of Manastir) and in south and east with the sandzak of Elbasan, of course in west faced the Adriatic sea. Durrës was made of 4 kaza: Durrës, Shijak, Tiranë and Kavajë. The population was entirely Albanian. From the religious point of view, beside a small community of Christians in the center of the city, the rest was Muslim.

In the encyclopedic dictionary of the Ottoman empire, KAMUS AL-ALAM 1889-1898, that is compiled by Sami Frashëri, it is written: the land is mostly shaft with fields and only in the east of the Tirana and Kavaja kaza is encountered a mountainous terrain. In this side is the mountain of Krrabë with a semicircular form and where the flow two rivers Ishmi and Erzen source. Both rivers while passing through a beautiful field flow in the Adriatic sea. River Ishm collects the waters of rivers Zizi, Trakush and Rostoja while Erzen river collects that of Zaranika. In the kaza of Kavaje there are two small rivers named Darçi and Kavaja. The land is very fertile and produces large amounts of wheat, corn, barley, rice, and other cereals, as well as fruits and vegetables. From the harbor of Durrës are exported many food items to Trieste and Italy. There are many forests and

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since is adjacent to the sea these is of great benefits. There are many salt works. Even though there are various mines, according to the accounts they are not exploited.

### **3. WATER & HAMMAM AS A SOCIAL AND RELIGIOUS PHENOMENON**

In general water has been an important part of the islam culture and even more to that of the Ottomans. The arabs that came to Europe by the IX-X centuries brought new knowledge for the usage of water. In contrast with the romans previously, the arabs would use the water more extensively. Water was used for irrigation, urban decorations and more specifically for personal hygiene, which was of particular importance. The difference with the Romans is that the Arabs did not limit the use of water only within the urban centers, they took it to the fields intending to develop a more extensive agriculture.

Based on some fondamental principles of the islam, the arabs at first and then the Ottomans would bring new practices with regard to personal hygiene of the people. The hammams are the main buildings that are associated not only with the cleaning of the body but also with other crucial social purposes.

From a religious point of view, the importance of hammam regards the very fact that someone prior to the prayers should be clean spiritually and physically.

The first hammams were built in Syria, during the Caliphate Umayyad (661-750). During this time the hammams mostly were built in castles or palaces in deserts. When the Ottomans later occupied Anatolia and then further made it to Europe, they spread quite extensively the culture of hammam. Considering their function as a social center they distributed in eastern and central Europe.

The hammam combines the structure and function of the early roman baths with the tradition of Islam such as the steam bath, the cleaning prior to the rituals and the respect for water. In contrast with the greco-roman tradition where the baths were public buildings, the islamic hammams were often built as extensions of mosques. Even the mosques would be part of larger complexes that simultaneously served as prayer sites and social centres.

The plan of the hammam projected a row of rooms next to each other. In these rooms the visitor entered while following an order. The first was the undressing room, then the cold room, warm room and the last was the hot room.

Rooms were covered with domed ceilings, a feature that gave to the visitors the image of the sky. In the warm rooms the ceiling was interrupted by small windows. They had two functions: provided light during the day and let the steam out. Usually the undressing room was the most decorated space of the hammam. Attached to this complex were the toilets. The majority of the historic hammams followed the roman system of hypocaust (heating), therefore the heat came underneath the floor. The ovens were behind the walls of the warm rooms. Also, the smoke and warm air from the ovens passed through the pipes below the floor before it made an exit through the walls of the chimney.

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While in the roman baths there would be pools, the hammams only used flowing water. According to the principles of islam, the standing water was considered not clean. This is why the hammams were not provided with pools.

The hammams were built for men and women. Some were built separately and others could be attended by both men and women, but in separate schedules. In some cases the hammams were transformed into entertainment venues, for wedding, birthdays ceremonies, to honor the start of the military service or for grooms.

In the islam the cleaning took place before the prayers. Two were the types of wash: *ghuls* which regarded the washing of the entire body and *wudu* that included only face, hands and feet. While the mosques had their own areas for partial wash, the hammams were built in their adjacent areas in order to offer the believers an entire wash of the body.

In the islam, the hammams had a variety of functions. Beyond the immediate space reserved for cleaning before the prayers, it served as a place of general hygiene, also as a venue of social events or as a meeting place. People could gather, meet and discuss among them, like in a cafeteria. In fact it has been said that the sultan had trusted people, some of whom were even paid, to go to various hammams, listen and collect information for different persons and learn the topics of their conversations.

The conservative countries did not permit for women to gather and socialise in public areas. Hammams contributed to the transformation of these realities. Women could gather among them, far from the eye of men and make friends and socialise. This is how the hammams played a crucial role in the life of muslim women, because it helped them gain a certain privacy and freedom.

Starting from the end of XIX and the beginning of XX century the hammams lost their prominence in the cities. A growing portion of the city population would build these washing facilities inside their houses. Indeed this process was indeed initiated from the higher ranks of the society.

#### **4. HAMMAM IN THE OTTOMAN EMPIRE**

Hammams were part of the socio-civil architecture in the Ottoman Empire. In the cities of the empire, every neighborhood (*mëhallë*) had its own bath; the hammam for men and women serving simultaneously as meeting places, where people could talk for long hours. The Hammams were divided in Single-Hammam and Double-Hammam. The single-Hammam were built and used exclusively for men, women or both genders on different days or at different times (men in the morning and women in the afternoon). Usually on Thursdays the Tek-Hammam were reserved for women. To distinguish this, the *telak* (caretaker) would hang a coloured towel at the entrance door (1974, Shtylla.V, Monumetet 7-8, fq.119-137). Given their social role, often the hammams were very beautified and at cases even luxurious. Even famous architects, Mimar Sinan among them, had no embarrassment to engage in their projection and construction. As other hammams around the Islam world the architects that projected them were careful to preserve the tradition of the roman baths (roman terms) and projected mainly the spaces of the undressing hall (roman apoditarium), hot room (roman caldarium) and the cold room (roman tepidarium). They were dressed with



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marble slabs, covered with domes which at times had small windows that let the light through (2004, Mantrant.R). Another type would consist of three spaces: the room of cold water (soğugluk), room of warm water (ilikklik) and the room of hot water (sicaklik)

(2018, Inalcik.H, Renda.G).

## 5. THE HAMMAMS IN ALBANIA

In Albania the construction of baths started during the XVI century and continued until the XIX century (2016, A.Meksietj.). The first to mention them is Evlia Çelebiu (1672). The hammams (public baths), nowadays are preserved in Elbasan, Durrës, Shkodër, Gjirokastër, Delvinë, Krujë and elsewhere. They follow a similar functional scheme, undressing room, intermediary adaptation hall with heat and nearby are the sanitary and cleaning spaces as well as the washing room. The water depot was also part of the construction.

In total nowadays in Albania are preserved 10 hammams which are distributed as follows. The hammam of Shkodër;

The hammam of Lezhë; The hammam of Krujë; The hammam of Durrës; The hammam of Elbasan; The hammam of Skrapar (Stallinjë);  
The hammam of Gjirokastër; The hammam of Delvinë

From this list, only the Hammam of the castle of Elbasan is a double-hammam. Even with this case, however, initially it was projected as a tek-hammam but in a later phase was added a space reserved to women (1974, Shtylla.V, Monumentet 7-8, fq.119-137).

## 6. THE HAMMAM OF DURRËS

The building of the medieval hammam is a monument of first category, established with verdict nr. 1886 from the ministry of Education and Culture, date to 10.06.1973. The hammam is placed very close to the center of the city in the Archaeological Zone A, and as such is surrounded with several distinguished monuments including the museum house of Aleksandër Moisiu, the amphitheater, the Venetian tower, and the building of the market street (Figs. 1-5). It is dated in the XVIII century.

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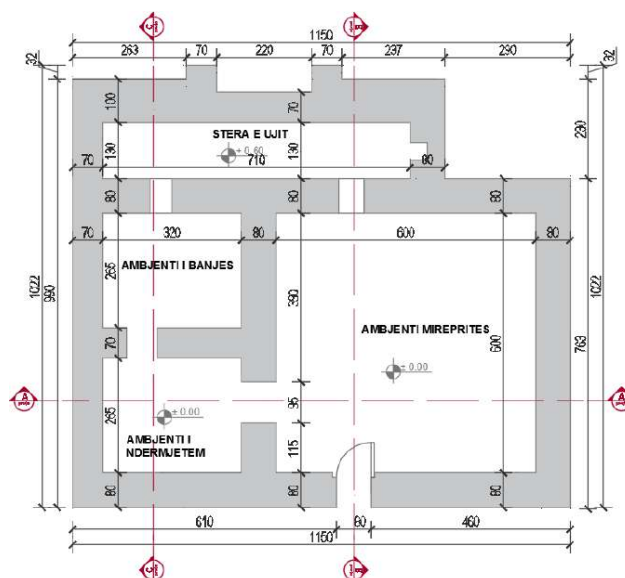
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The space within hammam is namely divided in 4 areas (Fig. 6).



Area 1 (Fig. 7) is the entrance, a quadratic room measuring 6.00x6.00 m. It served as the reception hall. The exchange of clothes and the equipment with the necessary accessories of the hammam like towels, clogs and so on took place here. In this area the clients would relax and have tea (1974, Shtylla.V, Monumetet 7-8, fq.119-137). It is covered with a massive dome and on its top is raised another smaller concentric dome. In the massive dome for lighting purposes are placed 12 holes in quadratic shape and one window, while in the smaller concentric dome are only 3 holes in circular shape.



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Area 2 (Fig 8) is the intermediary space and measures 3.20x2.65 m. This area serves as a corridor that connects with the hot and warm rooms and the hygiene-sanitary spots. The only function is that of intercommunication. In a little corner is an alcove with a stool where the Tellak (caretaker) would wash the clients who then rinsed in the warm room. It is covered with a hemispherical dome with three circular holes for aëring and lighting purposes and one window.



The Area 3 (Fig. 9) is the hot room and is directly connected with the room of the water deposit. The room was used for steam baths and massage. There are three decorated arches with small glass windows that give it a soft lightening. In the center is a big marble rock which warmed up when clients layed above it.

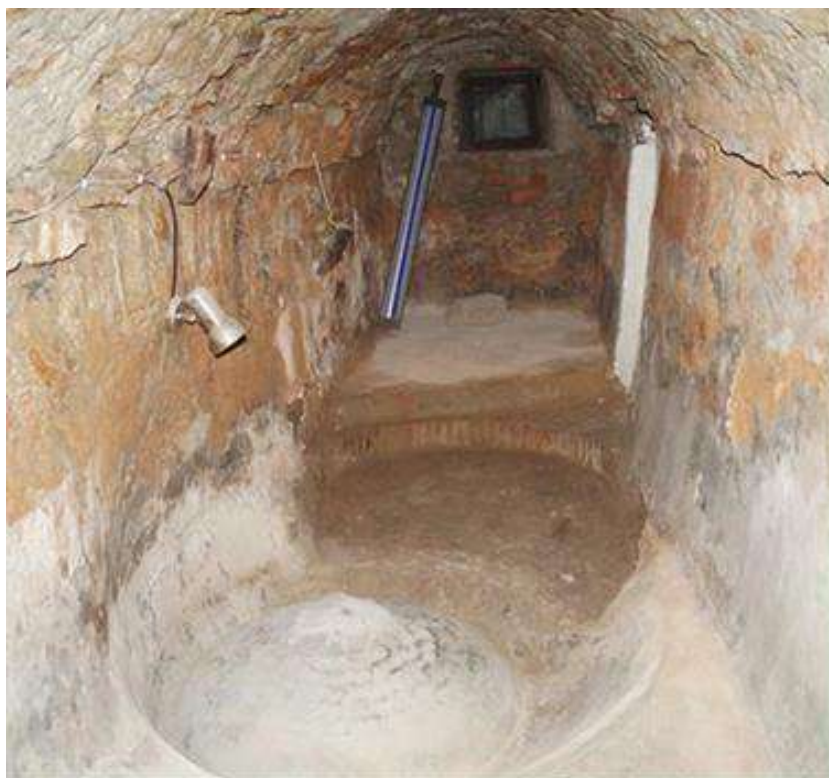


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Area 4 (Fig 10) is the water deposit. This is usually located at the bottom. The water of the deposit is heated from a fire that is started at a corner below the deposit (hearth), more precisely below the container that is located in the center of the deposit. This room has direct communication with the hotroom (Area 3) through a window that allows the passing of the hot **steam**.

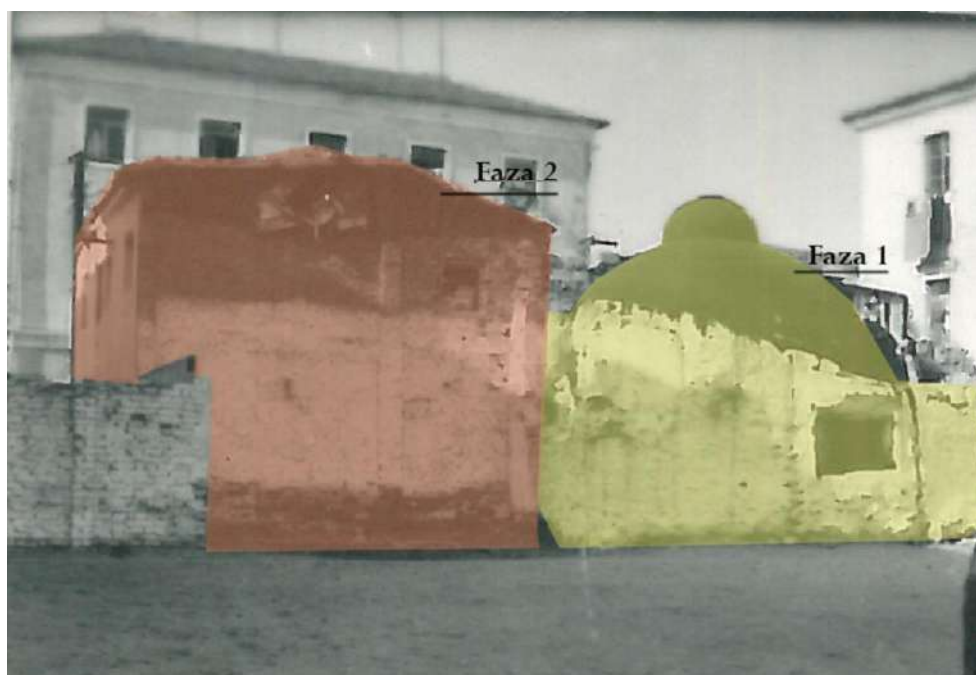


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It must be stressed that by the beginning of XX century a two storey volume was added in front of the old bath. This served the administration and the undressing area (Fig. 12). It is recalled to have been highly damaged and fall apart in the 1970's (Fig. 13). During the 1990's the bath has been subject to restoration project and due to this attention it maintains the current integrity.

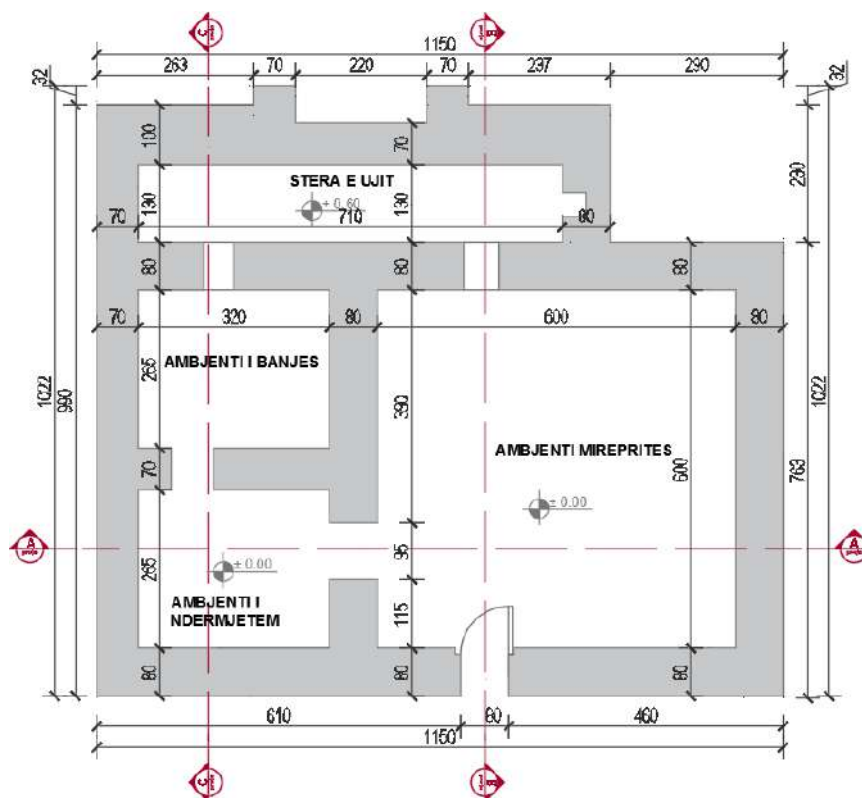


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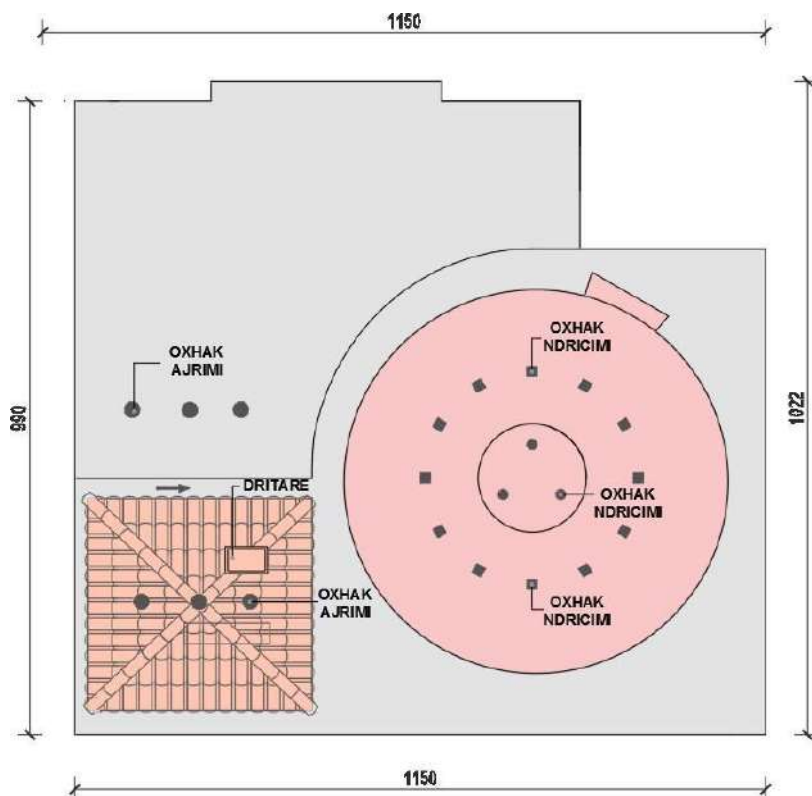
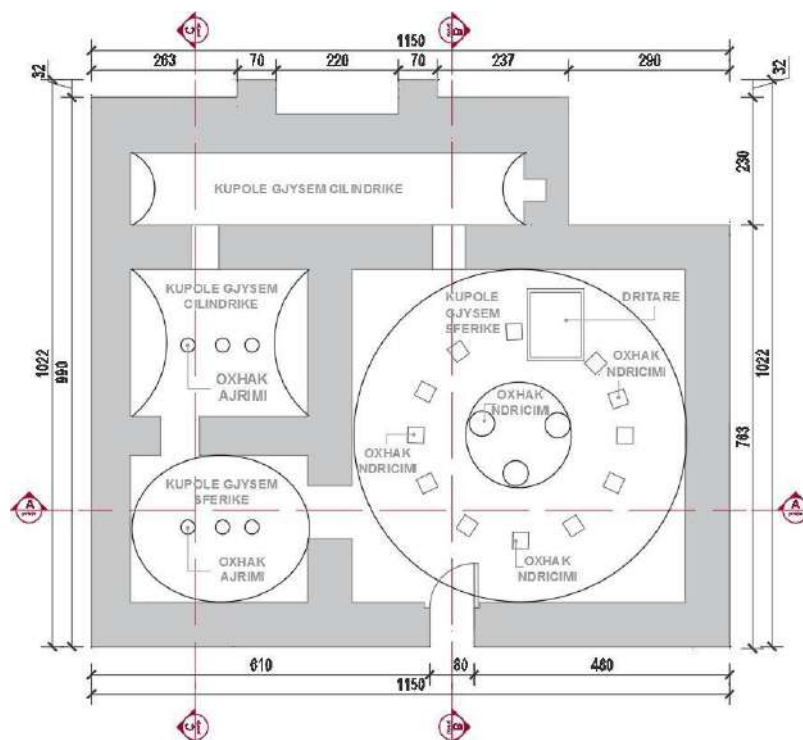
*Hammam: views, cuts, technical plans*





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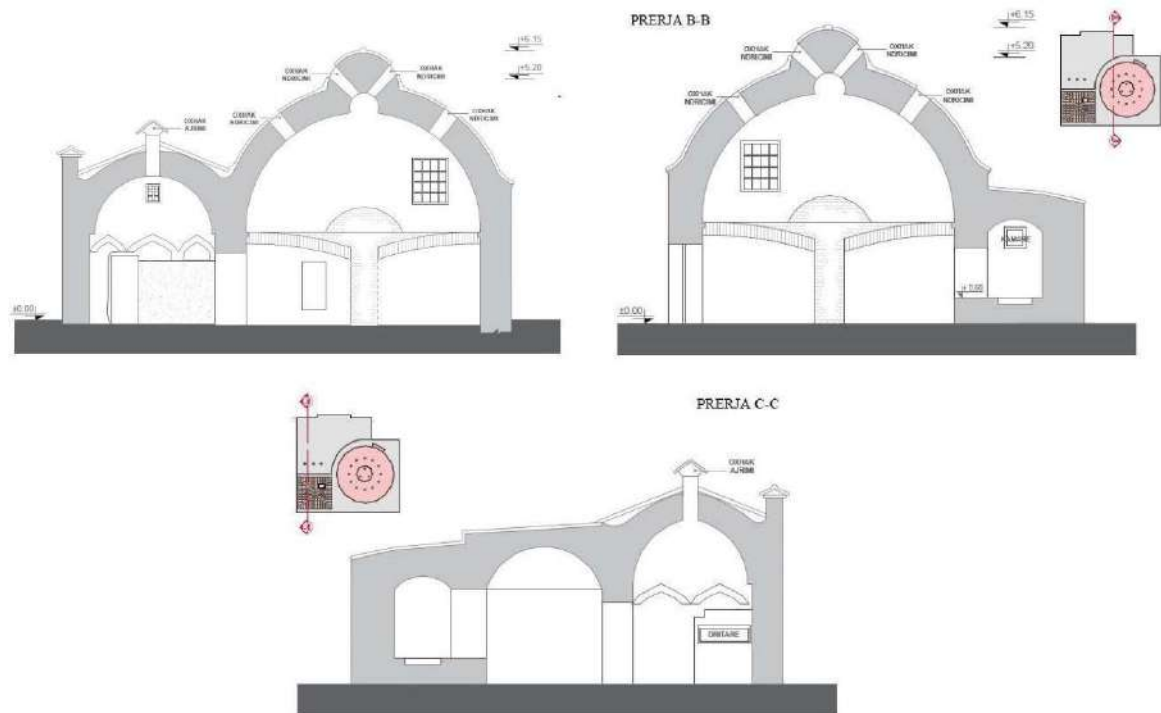


Fig. 17 Cuts

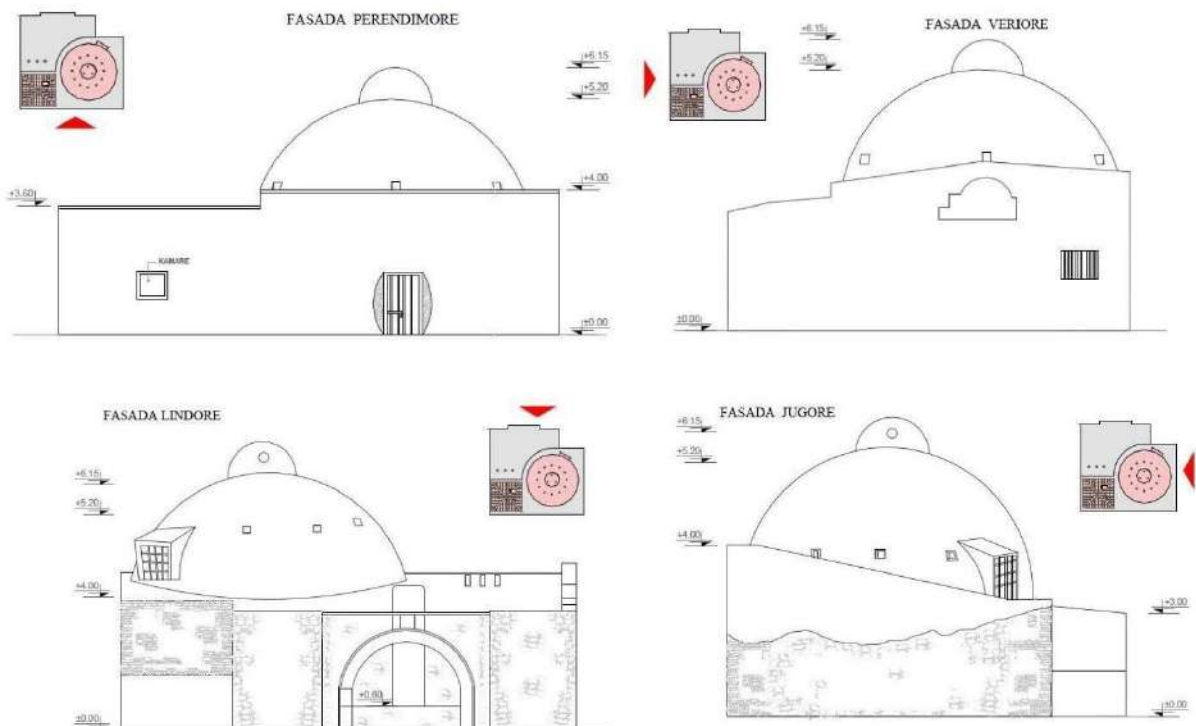


Fig. 18 Views

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# ARCHITECTURAL REPORT VENETIAN TOWER





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**ATELIER 4**  
ARCHITECTURE • ENGINEERING • CONSULTING

## 1. GENERAL

### 1.1 INTRODUCTION

The Venetian tower is part of the Byzantine fortress of Durrës, (VI century) which, in the Middle Ages, was considered one of the most powerful fortresses on the west coast of the Adriatic Sea. Architectural elements, as well as indirect historical data show that this castle was rebuilt in the first half of the century. XV, when Durrës was under the Venetian rule.

Fortifications during the Middle Ages followed step by step, in their basic principles, the advances of the art of fortification, which was conditioned by the development of tools and the attack methods. In this context, the Venetian Tower was built as a special tower for artillery, exactly at the period when artillery had gained massive popularity in Albania, on a large scale.

### 1.2 PURPOSE

Durrës is the second largest city in Albania. The city has over 200,000 inhabitants and is also the centre of the prefecture and district of Durrës. It is one of the oldest and most important economic cities of Albania. Durrës is located on the central Albanian coast, about 33 km west of the capital Tirana. It is located at one of the narrowest points of the Adriatic Sea, opposite the Italian ports of Bari (300 km away) and Brindisi (200 km away).

Durrës has a year-round tourism, as it is favoured by the values it carries, but also by the strategic location and the presence of the city port.

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 museum.

The proposed interventions will consist of preserving the original features of the building and restoring all key components. A key role in this intervention is played by the integration of its original conditions with the necessary and optimal functional conditions to make the building as suitable as possible with the contemporary standards of a museum brought back with a modern approach.

### 1.3 METHODOLOGY APPROACH

Since the museum is entitled to Cultural Monuments, pursuant to Law 27/2018 "On Cultural Heritage and Museums", the whole project follows the instructions of the Ministry of Culture aimed at providing, protecting and conserving its features.

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



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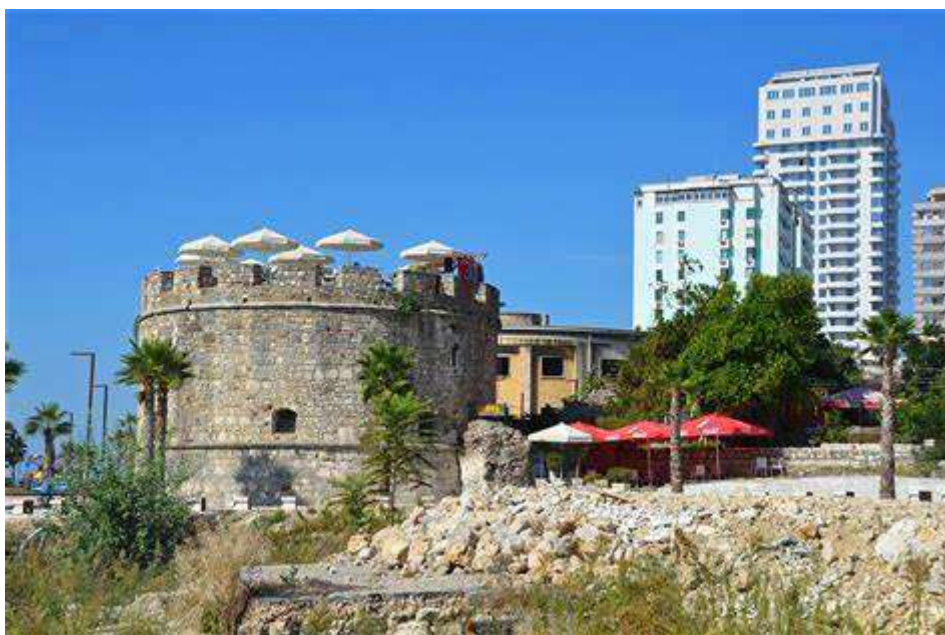


criterion of minimum interventions, accepted both nationally and internationally (eg ICCROM, ICOMOS).

The first stage is the identification of the degradation phenomena, proceeding further with the selection of the most appropriate interventions for the conservation.

Regarding the restoration of the surfaces, the main forms of degradation are being identified, through a survey, detecting and sketching of all forms of chemical-physical deterioration and the selection of the most appropriate interventions to allow their improvement. This should be considered as the priority of the physical, structural and formal restoration of the monument as a prerequisite to improve its functional aspects and connection with the context.

After the last earthquake, there were identified particular damages of certain parts of the monument, for which, after diagnosing the materials and its structure and conducting careful surveys, the restoration and reconstruction plans are being prepared, while contemplating its original materials and features.



*Fig. 1. The Venetian Tower and the urban silhouette*

## 2. HISTORY ANALYSIS

The construction of the castle belongs to the 1st century BC, but the greatest development of the city took place during the reign of the emperors Constantine up to Justinian.

The fortification of Durrës is the most powerful defensive structure erected in the territories of Albania. The beginnings belong to the Hellenistic period but its massive reconstruction was carried



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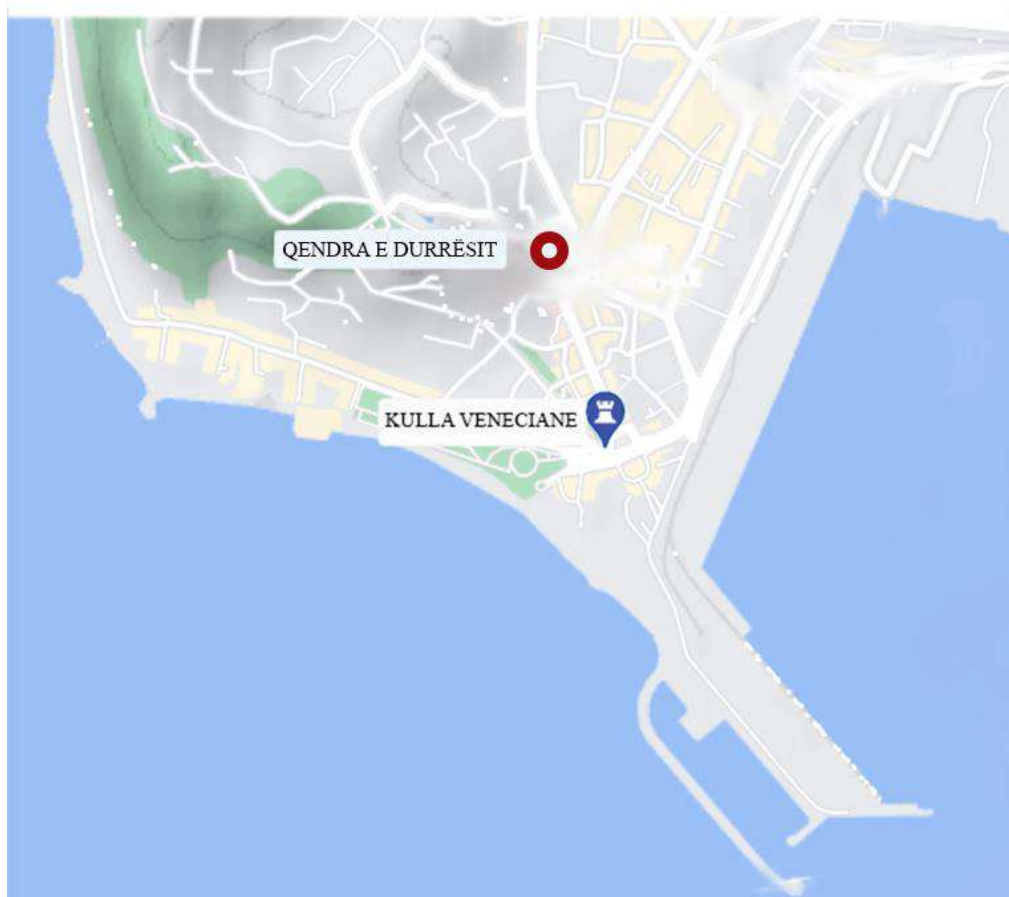


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out at the time when it was declared the capital of New Epirus (IV century) and a garrison of 2000 military troops was placed in it.



*Fig. 2. Location of Durrës Castle in relation to the city center*

In the period of Anastasios I, the city is equipped with three surrounding walls. At the southern end the fence protects an area of 35 ha. To the north is attached another walled enclosure, with a surface of 25 ha. At the end of the surrounding wall rises the castle. Moreover, an artillery barracks has been preserved at the corner of the eastern and south-western walls, for protection against foreign ships.

The perimeter of the fence reaches 3300m. The entrance to the castle was through two gates. In the 4th century, the fortification of Durrës is treated again, reaching the length of the perimeter at 4400m and the height of the walls 3.5m. At the southwest, a round tower erected in the first years of the Ottoman invasions is preserved as well.

The south-western wall has been retained to a length of about 490 m. Generally, the wall is preserved at a height of about 9m from the floor, while its thickness is 3.5m. The south-eastern



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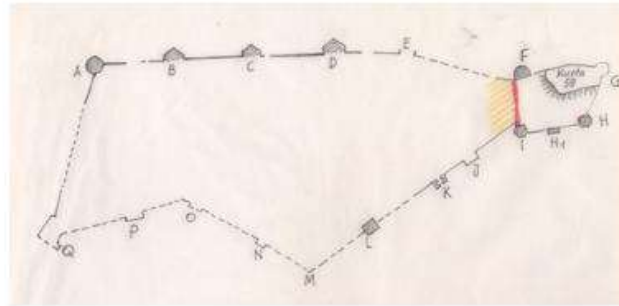
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wall is preserved in few traces. A tract 24 m long and 2.5 m high is located 80 m east of tower "A". The wall has insulated traces flattened to the ground.



Plan



Venetian Tower



Castle Entry



Fortification Wall

Fig. 3. Historical pictures of the Venetian Tower

From the late antique period, four towers of the south-western wall have been well maintained (A, B, C, D and E), three of them are in good technical condition, while the fourth tower is dilapidated. The towers are placed at a distance of about 65 m on flat ground and on steep terrain the distance between them increases.

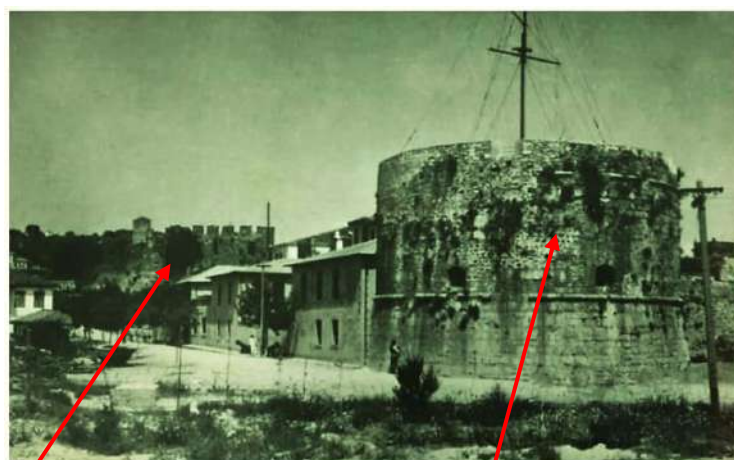


Fig. 4. Venetian Tower in the beginning of 20th century.

Semicircular Venetian Tower

Round Venetian Tower





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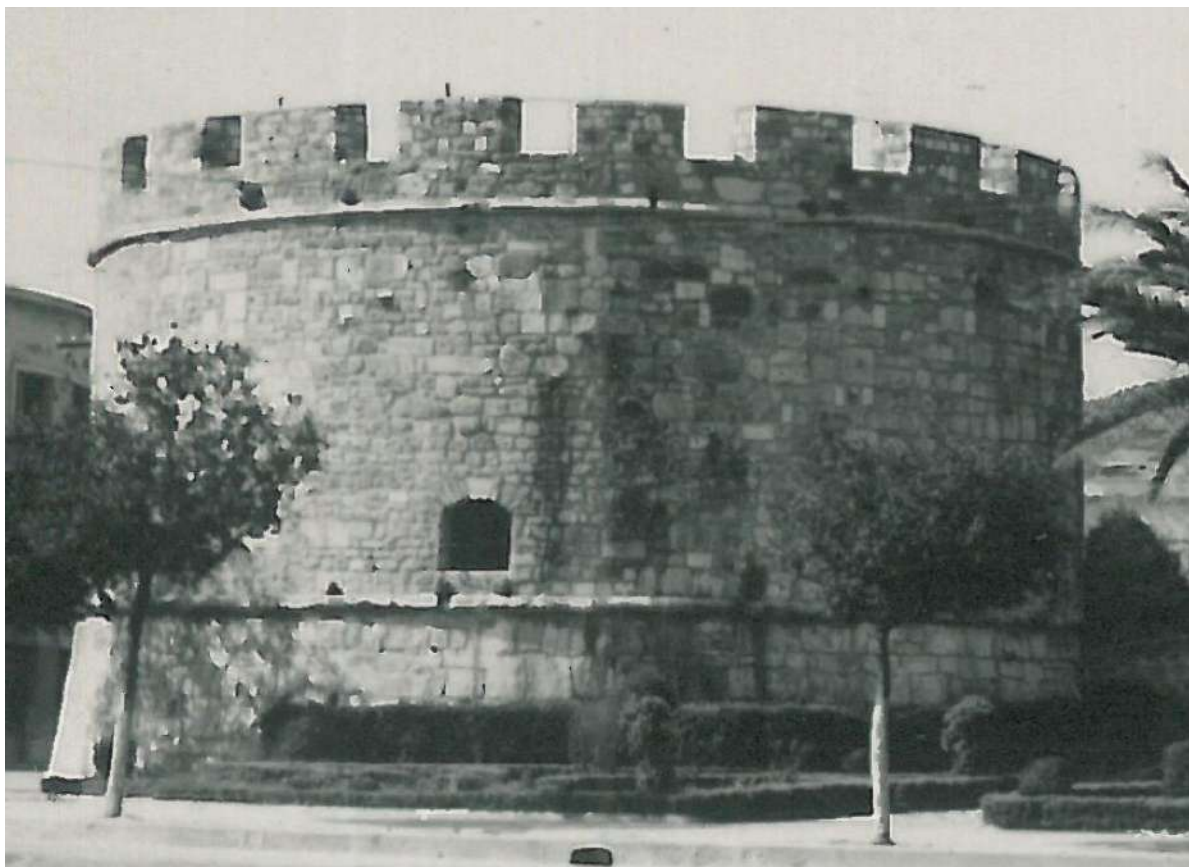
Tower B with a wall thickness of 3 m, is preserved at a height of 14 m.

The towers were about 18 m high and were divided into three floors. The first floor, twice as high as the others, served as a warehouse and had connections only with the territory inside the castle. The second floor consists only of a single room equipped with a turret, was separated from the first floor with wooden floors, in the same way is divided the third floor. The latter was covered by a cylindrical vault and a conical trunk, on which rested the platform of the tower surrounded by the wall.

The southwest wall is built of bricks bonded with thick layers of mortar.

The foundations are built of stone. On steep places they follow the terrain in a stepped form and are 15 cm wider than the wall.

The upper part of the old wall construction is quite dilapidated. Only the turrets above the wall have been well maintained as remnants of the medieval period.



*Fig. 5. Historical pictures of the Venetian Tower*



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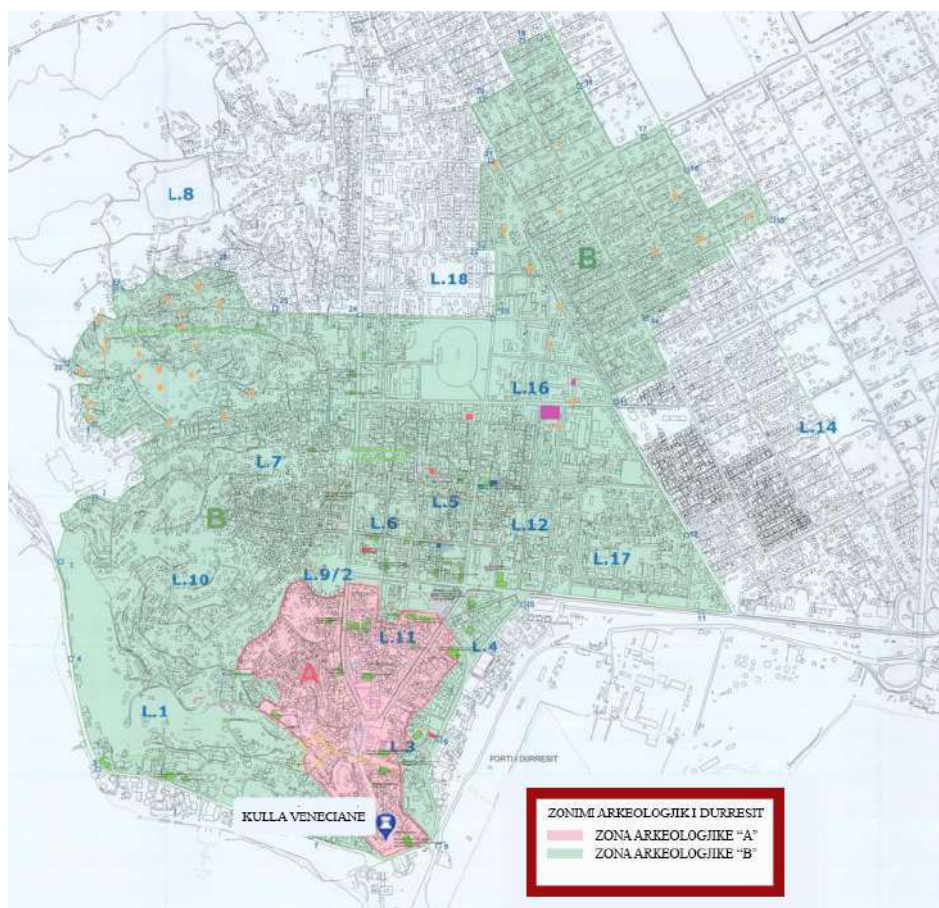


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The Venetian tower is part of the Byzantine fortress of Durrës, (VI century) is considered one of the most powerful fortresses on the west coast of the Adriatic during the Middle Ages. Architectural elements, as well as indirect historical data, show that this castle was rebuilt in the first half of the 15th century, when Durrës was under Venetian rule. The circular tower (Torre), was built in the XV century, on top of the Byzantine tower. This is evidenced through the presence of blocks from the previous fence, architectural fragments and ancient forms.

Fortifications during the Middle Ages followed their basic principles step by step, accompanied by the advancement of the art of fortification, which was conditioned by the development and improvement of the means and methods of attack. In this context, the Venetian Tower (Torre) was built as a separate tower for artillery, just when artillery had begun to become a common activity.

Durrës Castle is a cultural monument of the first category, declared as such through official decree no. 586/4874, dated 17.03.1948 / 23.09.1971. It is located in the Municipality of Durrës, Unit 1, "Rruga e Kalasë", with geographical coordinates 41 ° 18'34.62 "N and 19 ° 26'48.92" E. The castle of Durrës is part of the Archaeological Unit "A".





*Fig. 6. Location of the treated object and the protected archaeological area*

### 3. URBAN SITUATION ANALYSIS

The Venetian Tower is located in the southern part of the city of Durrës, right near the coast. It forms part of an urban ensemble with historical, cultural and religious character, which gives bestows great importance to the Tower as an observation focal point of the area.

It can be easily accessible due to the presence of adequate mobility infrastructure, such as the "Egnatia" highway and the main road "Anastas Durrsaku" of two traffic lanes. The later, geometrically follows the curved shape of the Venetian Tower.

The Venetian tower of Durrës is surrounded by buildings with a mainly residential character with a height generally up to five floors. Recently, various touristic hotels there were built, as well as numerous bars and businesses, which bring up a fracture in the urban silhouette of the area. It is worth mentioning that the Tower is also surrounded by objects of historical and cultural values such as: the former Hotel "Volga", the Museum "Aleksandër Moisiu" and the mosque. The area as a whole showcases a mixed character as, in addition to the above-mentioned facilities, there are also administrative, official and school facilities. Torre stands out as one of the key points / gates in the public square "Mujo Ulqinaku".

Currently, the urban grid of the area is fractured by the multiple frequent and evasive interventions, which have been detrimental to the monumental character and historical/visual memory of the area, including Torre, which has been turned into a bar, with the sole purpose of welcoming the tourists.

### 4. CURRENT STATE ANALYSIS

#### 4.1 ARCHITECTURAL ANALYSIS

The tower rises upon a pedestal, in the shape of a conical trunk, which is bounded by a modified stone frame with a semi-circular cut at the top. The basement is filled with rammed earth from the inside, while it is paved with stone slabs from above, thus creating the floor which ends at the top with a platform surrounded by a serrated parapet.

The Venetian tower is round in shape. The walls are built of stone and brick. The facade is covered with stone tiles and they have different shapes and different dimensions.





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*Fig. 7. Byzantine Walls and Venetian Tower*



*Fig. 8. Byzantine Tower, Byzantine Walls and Venetian Tower*



*Fig. 9. Venetian Tower*

The diameter of the Tower is of 9.00 m. and has a height of 9.60 m. There is a basement with a sidewalk partly with stone tiles and partly with bricks. It is important to check with





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photogrammeter so as, to reveal how it is built under the pavement surface. Geological surveys are also important.

Functionally wise, the tower was converted into a bar, utilizing both the environment inside it and the terrace, all the while modifying and transforming the tower in several aspects, as mentioned below:

- Subsequent additions (volumes) were made, especially to the toilet, which have partially modified the tower configuration.
- There have been carried out subsequent interventions through which have been added layers of non-original materials on the surfaces, such as: ceramic tiles on the floor (the only original piece of stone floor is preserved at the entrance of the tower and on the stone stairs); additional parapet on the terrace (of about 50 cm) with concrete.
- The interiors have been functionally adapted to the bar, as well as the toilet and a storage room.



*Fig. 10. Photos of the interior*

The predominant materials are stone on the exterior and ceramic tiles on the interior, which clearly hide the original stone. The windows are made of wood with iron railings and are distinguished for their special styling.



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Fig. 11. Facade details



Fig. 12. Stairs to terrace

## 4.2 VENETIAN TOWER DETERIORATIONS

There are some deteriorations observed in the Venetian Tower, which are described in the list below:



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Cavities and cracks along the walls, which accompanied by the deterioration/partial removal/detachment of the mortar layer from the dome joints which lead to instability of the material.

Presence of patine in the staircase.

Inappropriate later interventions-new space used as toilet.

Presence of vegetation along the entire tower walls.

Moss/Dump showcasing along the stone walls due to the patine and the high humidity levels inside the tower.

Deterioration of the stone walls-stone decay or stone detachment, due to the weather changes, moisture or vegetation growth along the walls overtime.

Deterioration of the plaster layer in certain parts of the interior walls and the main arch: due to the weather changes (sun, wind, quickly drying), moisture or possible aggregates added later.

Later inappropriate interventions executed with the purpose of injecting electrical cables and wiring, so as to adapt the tower functionally to the bar.

Dirt and stones falling from the walls or the surroundings.

Later ceramic tiles added to the floor surface (originally built with stones) which is not compatible with the original traditional features and materials of the tower.

The parquet floor shows signs of deterioration over time, as well as other subsequent paving elements that create an unnecessary mix of the traditional (supposedly) stone with the later inappropriate interventions.

Stealth additions to the walls that interfere with the tower structure and its views, by vandalizing the tower as a monument.

Concrete slabs added to the roof's floor as an inappropriate later intervention, without a solid intention or purpose

Moisture moss present under the stairs and on the exterior walls.

Vegetation and moisture created on the terrace.

Unnecessary frames added on the terrace for commercial purposes of the bar/restaurant.

## 5. REHABILITATION INTERVENTIONS

### 5.1 GENERAL

The circular tower (The Venetian Tower) was built during the XV century, above the Byzantine tower remains. That could be testified by the presence of blocks from the previous castle exterior walls, architectural fragments and ancient artefacts. The tower has a diameter of 16m and a height of 9m. The tower can be easily accessed through an arched gate with bricks above its arch. The tower is equipped with 5 turrets and 3 partitions (alcoves). The upper perimeter is enclosed with several battlements. One can explore the heights of this tower on the inside by climbing the narrow sloppy stairs.





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The Venetian Tower is one of the most visited places in the coastal city because of its geographical position and the stories it carries through. With its positioning near the sea and its surrounding wall make it one of the most preserved monument of the Byzantine fortifications of the city.

Torre represents a structure with stone masonry in its entirety, as part of the group of towers on the defensive exterior walls of the Durrës Castle.

In general, its condition is structurally good, but there are frequent evasive interventions, which have modified it by radically transforming it, regardless of the status of the monument. After the last earthquake, there were noticed several deteriorations of the materials.

In this building, considered a first-category monument, the historical, artistic, architectural characteristics and their distribution must be respected at its utmost. This means that the improvement will be achieved without producing substantial modifications in the behaviour of the structure and the building, using the traditional intervention techniques and methodologies whenever possible, with the purpose of conserving the building as a whole, with the complexity of its physical and morphological conditions.

*Note:* The reinforcement with steel bars will be done after the evaluating if the crack is enlarging. Monitoring of the crack should be done for a period of at least 1.5 years. Technical specifications have been included only in the drawings.

## 5.2 ARCHITECTURE

Generally, the main interventions for the conservations of the Venetian Tower consist on the cleaning of the historical building from all the foreign non fitting material interventions through time periods, as well as in the general cleaning and restoring of all the elements affected by loss, dirt, moisture and aging.

Removal of subsequent and inappropriate layers such as: removal of ceramic tiles on the ground floor, toilets and terrace; removal of the concrete frame on the terrace as well as restoration of wooden doors and windows cleaned and restored where necessary. It is foreseen to remove the cement mortar between the joints, clean them and refill them with lime mortar.

Apart from the main conservation, due to the revitalisation of the function and usage of the building, the design intervention envisages also a new contemporary structure bridge to connect the tower with the castle walls. The ancient walls shall be restored and consolidated according to the Albanian government. The consolidation design project is already designed and approved by the local authorities and it is expected to be procured and implemented in the near future.





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In that prospect, the connecting bridge shall only be a possibility if this implementation happens, hence the bridge is only as a proposal, as it needs to be detailed and implemented in second phase, depending on the conditions of the walls project.

The bridge will be of light metal material with legs that support outside the walls of the tower and the surrounding wall, so that it does not touch the ancient walls, not does it weigh on them, as it is to be preserved without interfering too evasively.

**Important note:** The connecting bridge to the walls shall not be implemented at this stage, hence it is foreseen in the BoQ and in the drawings as a proposal, for its future construction.

## 5.2.1 WALLS

The entire surface of the masonry will be cleared of vegetation and moss, both the outer and inner walls of the Venetian Tower (Tower "A").

Initially, all degraded mortar will be mechanically cleaned by removing detached stones or bricks and those that are poorly placed. Before restoring the stones or bricks with mortar - lime, the structure will be washed with plenty of water.

The mortar injection into the damaged joints will be executed using mortar which visually resembles the original material but with a better quality.

The assembly method will be used, which significantly improves the strength by connecting the masonry parts to a strong structure. This method is ideal for reinforcing cultural heritage monuments as it is invisible.

After cleaning the masonry from the decomposed mortar and before inserting the injection pipes, the masonry will be washed, both externally and internally along the injection pipes. The restoration specialist under the supervision of a supervisor will perform this entire chain of interventions.

## 5.2.2 NODS AND JOINTS

Joints and joints will be cleared of vegetation and moss.

Initially, all degraded mortar will be mechanically cleaned by removing detached stones or bricks and those that are poorly placed. Before restoring the stones or bricks with mortar - lime, the structure will be washed with plenty of water.

The mortar injection into the damaged joints will be executed using mortar which visually resembles the original material but with a better quality.

The assembly method will be used, which significantly improves the strength by connecting the masonry parts to a strong structure. This method is ideal for reinforcing cultural heritage monuments as it is invisible.



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After cleaning the masonry from the decomposed mortar and before inserting the injection pipes, the masonry will be washed, both externally and internally along the injection pipes. The restoration specialist in the presence of the works supervisor will perform this process.

**Important note:** The metal ties for the cracks are going to be placed only if after the on-site observation it is concluded that the cracks are not superficial and if the cracks are still moving.

### 5.2.3 ARCHES

Initially, all degraded mortar will be mechanically cleaned by removing damaged bricks and those that are poorly laid.

Before restoring the bricks and mortar, the arches will be washed with plenty of water and then filled.

### 5.2.4 DOMES

Initially, all degraded mortar will be mechanically cleaned by removing damaged bricks and those that are poorly laid.

Before restoring the bricks and mortar, the dome will be washed with plenty of water and then replaced.

### 5.2.5 BATTLEMENTS

Cleansing from vegetation and moss.

Consolidation of joints and tiles above the walls.

### 5.2.6 ARCHITECTURAL ELEMENTS

- Removal of the tiles from the ground by leaving the original stone in the open.
- Removal of the terrace concrete frame from its floor by adding new necessary waterproofing layers after cleaning and leaving the original stone in the open.
- Reconstruction of the sanitary facilities.
- The doors and windows need to be restored based on the original model with wood, same as the original material. The main door will be repaired on site as well.
- The windows have several layers built with different materials such as: the wooden frames, the windows are covered with metal railings on the outside, with rectangular grid and rhombus motifs. Each has an arch at the top, topped with brick vaults. They are placed so that they coincide with the vaults of the tower, which during the earlier eras were used as spaces for the cannons and the artillery.
- Doors are generally made of wood (seasoned pine wood) with metal elements present on the handle and fixing nails. Interior doors are low (about 140 cm), except for the toilet (220 cm). The door leading to the back of the reception is arched at the top, unlike the others.



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As for the outer door, it is made of seasoned pinewood, 250 cm high, decorated with wooden and metal motifs.

### 5.3 FUNCTIONAL PROPOSAL

Since the tower shall be a focal location for Durrës as an info point, to connect the archaeological sites and the historical sites of Durrës and others in Albania, the restoration proposal affects the new design through the implementation of hi-tech technologies and its contemporary design. Moreover, as the vision of this intervention is to connect the tower with the walls through a bridge, we have developed a proposal thinking about the possibilities of this connection shall the walls be restored.

Inside the Tower, the main interventions will consist primarily of restoring its originality and identity. This shall be accomplished primarily through works that will restore Torre by using traditional materials — mainly stone — stripping it of unsuitable materials added later in an attempt to preserve Torre over the years.

As soon as the visitor enters from the main entrance, one can head towards the reception to receive information about the Tower. Afterwards, there is a small storage environment in the back, which serves as a storage for the reception. The ticket office is located at the entrance of the main space, which will enable information services and ticket sales. There will also be a storage space that will be at its service. These too spaces are connected with an original wooden door.

Dome projections will be placed along the entire interior of the tower, a video projection will display graphic and visual effects, with low audio, so as not to distract attention from the architectural perception of space and conversations between visitors. The graphic and visual effects shown in the video projection will also be interactive.

In the centre of the Tower will be placed a round podium which will have a pressure sensor, this will be the earthquake simulation. The sensor will measure the pressure change on the pedestal. When the system recognizes the pressure change (when people get on the pedestal and jump), the video projection will react by showing visual and audio effects from the earthquake. The pressure sensor will be connected to the central workstation. Another unique experience is that of "speed flow" to enhance the special acoustics of the space, the words will be displayed through the projector on the other side of the tower reaching the opposite side of it. This effect visually reproduces the acoustic effect that occurs in the tower when a visitor speaks and on the other side of the tower is perfectly heard by another visitor standing on the opposite side. Unforgettable live experience includes a 360 ° audio-visual show, with a duration of about 10-15 minutes, which illustrates in a spectacular, fascinating and attractive way, the main tourist attractions of Durrës.



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Another interactive activity is that of virtual reality that will display images of Durrës Historical Heritage sites in 360 °. Virtual reality headsets can be wireless, so each of them can be hung or placed in any position and connected via Wi-Fi to its workstation.

The hydro-sanitary space (the toilet) is supposed to be rehabilitated, the gypsum walls will be erected so as to divide this space from the rest of the tower's interior and the sanitary equipment will be installed anew. Each toilet will have the appropriate sink and toilet.

The finishing layer of the walls will be with stone tiles up to the height of the sink. The rest will be layered with natural stone. Regarding the floor and its paving, it should be taken into account that its existing condition will be verified more accurately on site, in order to give a clear idea of the modifications that have been made over the years and how its restoration will be carried out.

The terrace will be cleaned and restored using its natural and traditional materials. The terrace of the tower carries a potential as a point of view, so the proposal includes the placement of 5 observation points spread through the tower facing the sea, the former King's Villa, Hammam and Ethnographic Museum, Archaeological Museum, Amphitheatre. Specifically, this will be made possible by mounting 5 digital observatories in the direction of these observation points







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Fig. 13. Three dimensional views

## 5.4 LIGHTING

In terms of lighting, LED lights will be installed in the information sectors below the arches of the Tower's vaults, as well as with spots in the reception area. On the terrace, there will be placed LED lighting spots on the battlement walls, mounted on the inner walls for a better and lively atmosphere.

More specifically, in the indoor spaces of the Tower, we propose to install luminaires placed near the information points under the vault. They are LED luminaires, longitudinal in shape, made of aluminum and will be fixed on the floor. Next to them, in the center, which coincides with the central information podium, we propose to install a MOONRING type LED luminaire, hanging type, a closed circle with a diameter of 4 m. In addition, the reception will be lit through LED lighting, of the CRESCENT MOONRING type in the form of an arch, fixed to the wall due to the low height of the vault at the reception, is also emphasized. Meanwhile, on the terrace we place LED spots, which are mounted on the inner walls of the tower's battlements.

## 5.5 THE TOWER STREET SHOWCASE

This tower is a contemporary element/installation that is added to the Tower's archaeological assembly, enhancing the idea and the purpose to highlight a point of information for the city of Durrës, accessible to anyone at any time (especially PWDs). It will be located in the southwestern part of Torra, in order to be close to the main access points, as well as where the most frequent and numerous mobility flows are identified in the current urban situation.

The Exhibition Tower presents a wide range of information for visitors at the entrance of the Tower. The main conceptual idea of this installation is to bring back the historical and visual memory of Durrës, Torra and not only, but also Albania. The facilities it offers make it accessible by anyone at any time of the day, regardless of the visitor's itinerary regarding Torra or the city.



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It will visualize moments from the history of the city through the effects of imaging and lighting. Meanwhile, screens with old city images and photos will facilitate the research as desired.

This installation uses the arch motif taken from Torra and creates a visual rhythm with semi-transparent white glass. The perimetral profile will be built with steel frame baked with black powder. This cuboidal structure will be fixed to the ground with a concrete plinth, and bolts, so as to not drill or undergo evasive interventions in the archaeological area. The upper light boxes of this installation will be illuminated by LED spots, as well as the lower strip.

In addition to the functional and aesthetic purpose of this installation, we emphasize the supporting role in the implementation of the necessary mechanical equipment, such as the external condenser unit for the air conditioning, which will be placed inside this tower, in order not to be evasively placed on the surface of Torra, a cultural monument.



# CONTENT REPORT FOR DIGITAL OUTPUTS VENETIAN TOWER



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## 1. INTRODUCTION

In line with the idea of transforming the Venetian Tower into the main information centre for the visitors of Durrës, we identify here the most representative sites of the long history of the city. This group of monuments and sites represents however only the 'highlights' not to be lost during the visit and by no means the full extent of the sites discovered and explored during the last few decades in the fast developing city. This group of sites provides also the core around which to build more complex cultural itineraries around Durrës, which could be both chronological and thematic. The information offered in the Venetian Tower should also aim at providing a glimpse of the city's long history and help the visitor prepare the tour around town based on time availability and personal interests. Supported by information technology, multi-media and virtual reality techniques, the information nevertheless will not be a substitute for a site visit, but rather help it to be efficient and memorable experience.

The information here includes:

- Historic Background of Durrës
- The Mesolithic/Neolithic open-air site at Kepi i Palit;
- Porto Romano
- Spitalla Archaic temple
- Cemetery and Artemis temple in Dautaj Hill
- The Altar of Këneta (marshland)
- Via Egnatia
- The Fortification Walls
- The Roman Bath
- The Circular Forum
- The Aqueduct
- Basilica of Arapaj
- The Amphitheatre

This last monument, being the symbol of the city's splendour, will be provided with a more extended narrative and technical documentation, so that can be used as a case study for the multi-media/virtual reality presentations.

## 2. HISTORIC BACKGROUND

Durrës (Epidamnus, Dyrrhachium, District of Durrës)

The Greek colony of Epidamnus was founded in c. 626 BC by the Corinthian Phalius, on an existing Illyrian settlement. The colony was made up of both Corinthians and Dorians together

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with the Illyrian population. Colonists from Corfu joined the settlement at the invitation of the Taulantii, who had recently been expelled from the city by the rival Illyrian tribe of the Liburni.

Epidamnus was located at the southern end of the peninsula of Dyrrhachium - from which the settlement later took its name. The peninsula runs parallel to the main coastline and was joined to the mainland at each end by a sandbar. The sandbars created natural harbours. The southern harbour was the most important as it offered protection to shipping from northerly winds. This therefore became the focus of the city; however archaeological remains have also been found at the northern end of the peninsula at Porto Romano (see below). A description from the Frankish period highlights the importance of the peninsula to ships crossing from Italy as both a safe anchorage and an important landmark on an otherwise flat and marshy coast.

The colony prospered and had its own treasury for dedications erected in Olympia by the 6th century BC. The city had an oligarchical constitution and many of its inhabitants did not hold citizenship. Thucydides records power struggles in the colony between the democrats and the aristocrats in the 5th century BC, with the city besieged by an Illyrian force, acting on behalf of the aristocrats, in 435 BC. The war spread and ignited the first Peloponnesian War.

The location of Epidamnus and its close ties with the Greek colonies of Apollonia and Kerkyra (Corfu, in modern Greece) made the city a strategic point in the wars waged for control of the Ionian and Adriatic trading routes. Cassander occupied the city in 315 BC, Pyrrhus is thought to have seized the city and Queen Teuta's fleet attacked it in 229 BC. As a result of the latter conflict, Epidamnus came under the protection of Rome and became an important point of disembarkation for the Roman fleet, together with the city of Apollonia. Like Apollonia, the city retained its independence and was described as a *civitas libera* by Cicero as late as the mid-1st century BC. With the conquest over Macedonia in 146 BC, the two cities formed the starting points of the two branches of the Via Egnatia which traversed the new province by the end of the 1st century BC.

Beside the written records, however archaeological research contributed largely to a better understanding of the human presence and activity in Durrës. The earliest traces of human activity go back to prehistory date no later than the Mesolithic/Early Neolithic transition. Recent excavations conducted in open air settlement at Kepi i Palit have given promising evidence mostly ceramics and micro-lithics associated to a community living nearby the coast and exploring the surrounding area for agriculture.

Modern Durrës offers little for life and activities of the Archaic, Classical and Hellenistic city, with no evidence as yet for either the location of the city walls or how the city was laid out. The only deposits found within the modern city to date are recorded as being 5 m below the modern ground surface. Convincing evidence belonging to this time span however is collected the coastal



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ridge from Durrës to Porto Romano and northeast in Kënetë (marsh). Results from a systematic survey that focused on the Antic Chora of the polis of Epidamnus have concluded that early by the Hellenistic times the area from Durrës to Porto Romano was being used for agricultural purposes a probable settlement was established in Porto Romano. The majority of archaeological data collected here belongs to Archaic, Classic and Hellenistic periods. The Roman material around this area marks a very rare presence. However at the northern end of Porto Romano is identified a fortification wall and tower of late Roman date (4th century AD) (Davis et. al. 2003).

Traces of an archaic temple dating 6th to 4th century BC are found north of Porto Romano. This is conventionally recognized as the sanctuary of Spitalla. The temple constitutes an extra urban sanctuary/temple with stone foundation walls with a layer of rubble from the collapsed roof.

The extra urban sanctuary of Spitalla The site where project began work in 2002 was located on the slope of the hill between the Xhamalla pass and Spitalla. This area is limited by the sea on the west and previously was a military area. The site elevation is about 100 m above sea level. This area was suspected to be the place of an archaic building, since fragments of archaic entablature were discovered by DRAP in the adjacent hill. Further west, the owner of the land, encountered difficulties working, and found fragments of tiles and stones while ploughing his land. Shortly after the first test trench was opened, a large area of excavation was investigated, resulting in the discovery of previously unknown rural sanctuary. From the excavation were found: the remaining structure of the collapsed roof; the foundation's stone blocks (2.20 m wide); the column's bases of limestone. The findings were of different types. The ceramic fragments, especially those of the Archaic period, were found in the layer of the foundations of buildings, while the material of the Classical and Hellenistic periods (mostly black glazed vases) appears on the archaeological context lying under the collapsed roof (Pojani 2005).

Earlier excavations have identified cemetery areas in several locations and this evidence was precious to understand Antic Chora of the polis of Epidamnus. The rescue excavation campaigns commenced 1958/60 continuing through 1973 – 1984 and were conducted while opening terraces hills north of Durrës. Materials were documented from almost destroyed tombs and mostly were collected hundreds of objects that served as ktermata. The earliest to date are the tombs excavated in the hill of Dautaj, which span from 6th to 4th century BC. In the neighbouring hill Kokomane is encountered another cemetery dating from 4th to 2nd century BC. During the Hellenistic period (4th – 3rd century BC) however, the population moved eastward and started use the field as burial ground (Hidri 1980, 1983, 1986, 1996, 1997). Perhaps both cemeteries marked the edge of the settlement in Porto Romano. Beside the funerary repertoire however, the hill of Dautaj is known for the distinguished sanctuary of Artemis. Its identity was coined after the encounter of an inscription on two pottery sherds that dates to the 4th BC says 'someone dedicates this to Artemis'. In the sanctuary is collected an unprecedented number of artefacts including tons of terracotta's, thousands of pottery sherds, sculpture fragments, metal objects, coins and architectural remains. Due to the poor state of preservation traces from the necropolis or sanctuary are not visible in their location (Muller-Dufeu et. al 2010). However a small selection of

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artefacts is currently on display in the Archaeological Museum of Durrës. Associations with the Hellenistic period are found further east in the area known as Këneta (marshland). Excavations have uncovered the remains of a possible temple/sanctuary known as the 'Altar of Këneta'. Preserved is a monumental sacrification altar and attached to is a podium, all made of quadratic stone slabs. In south, at a three meter distance is found a small crepidoma to which were attached two Doric columns made of limestone (Myrto, 1989)

The Via Egnatia, a major infrastructure project of Rome is inextricably associated to Durrës. The Roman pro-consul of Macedonia, Gnaeus Egnatius initiated its construction by the 2nd century BC. Via Egnatia as the continuation of Via Appia facilitated communications and the movement of goods with the eastern Roman provinces. The route started in Dyrrhachim, as a major port of the eastern Adriatic and as a gateway to continue to Thessaloniki and further to the increasingly important city of Constantinople. The ancient route has been subject of various research projects. However in the district of Durrës not much is preserved. Back in 1916, Camillo Praschiner an Austro-Hungarian archaeologist while searching around the suburb of Durrës mentions to have seen a track of the road nearby Shkëmbi i Kavajës (Rock of Kavajë), south of Durrës. Unfortunately the constant agricultural and construction work of the last century have made impossible to locate any intact evidence of the Via Egnatia. However from written sources it is known that the road flourished even through the late-antique period and then during the Medieval times was transformed and gradually lost its glory and function.

The city was first declared a colony under Mark Anthony in c. 42 BC but was re-founded by Augustus in the year following his victory at Actium. Dyrrhachium was the key point in the civil wars between Caesar and Pompey. The so-called Battle of Dyrrachium (Petra) took place on July 19, 48 BC. According to the written sources the forces of Caesar and Pompey were confronted along Via Egnatia, southeast of Dyrrhachium (Heuzeu 1886, Veith 1920). Perhaps this happened near the area known as Shkëmbi (Rock – Petra) i Kavajës. Probably the name Shkëmbi (Petra) could be associated to this event and is kept unchanged ever since.

Many of the major monuments found in modern Durrës date to the mid Roman period (2nd century AD) and include an amphitheatre (Bowes and Hoti et. al 2003; Bowes and Mitchel 2009), public baths (Toçi 1965, Miraj 1994), and aqueduct (Miraj and Myrto 1982). These monuments date to a period of investment in the eastern Adriatic by Trajan (98-117 AD) and later Hadrian (117-138 AD) (Gutteridge and Hoti 2003).

Little is known of the Roman city's plan or fortifications. Perhaps this is due to the stability of Early Roman Empire and the lack of investment paid to the fortification walls. Recent rescue excavations have brought to light a small section of the Roman city wall directly beneath the line of the late-Antique circuit in the south of the city. This excavation proves the existence of at least two phases of Roman fortifications, the first likely to date to the foundation of the colony and the



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second to the 2nd century AD (Gutteridge and Hoti 2003). The course of the Roman circuit is not known and the extent of the city can only be judged by the location of Roman cemeteries which would have always been located outside the city. Burial materials belonging to the Roman necropolis dating 1st to 4th century AD are located at the heart of modern Durrës, more precisely in three sectors south of modern stadium Niko Dovana. At the site no trace of cemetery is preserved, however highly elaborated tomb stelae, sarcophagi's, columns, inscriptions, urns, altars and a wide variety of klerismata have been uncovered and documented. A portion of this repertoire is displayed in the Archaeological Museum (Tartari 1984, 1987).

As far as the city's street grid is concerned, only one section of street has been found adjacent to the bathhouse (Miraj 1994). The orientation of the amphitheatre and the location of gates in the late-antique wall circuit give clues to the location of other streets, with the most likely orientation of any grid system being north-south/east-west (Gutteridge, Hoti and Hurst 2001).

The amphitheatre is located in the west of the Roman city, partly cut into the natural hill slope and is probably the most distinguished monument representing the heyday of Durrës. An inscription found on the gate of the western wall mentions a certain Flav Telur Getuli who during the reign of the emperor Trajan (98–117 AD) sponsored the construction of a library and 12 episodes of gladiatorial combat. It is therefore assumed that when these fights took place the amphitheatre must already have been established (Toçi 1971). However it is obvious that beside the gladiator combats other activities like animal sacrifices and/or the execution of prisoners may also have taken place in the amphitheatre.

In the 16th century, Marin Barleti a historian and catholic priest from Shkodër, was the first to mention the amphitheatre. Others including Arthur Evans (1877), Leon Heuzey (1861), Camillo Praschniker and Arnold Schober (1916), and Leon Rey (1925) walked and searched the town, but were not able to locate it. It was not until 1966 when Vangjel Toçi, a local archaeologist from Durrës, located it and commenced excavations, which were followed by many others in the years to come. Approximately half the structure has been uncovered revealing the seating banks to the north and west, together with the main north entrance and the vomitoria. Due to the high water table the arena floor has not been excavated. The stairs are worn off and only cavea with remains of the cuneus in the upper part are preserved. Elliptical and radial galleries just below the staircase surround the arena and through the vomitoria they make exit to the staircase. Further research in the east and southeast has been interrupted by the construction of modern buildings, based on the understood size of the amphitheatre, the capacity seems to be close to 20,000 seats.

By late 3rd and 4th centuries, a dramatic economic struggle in the Roman Empire resulted in a lack of attention and sponsorship from the city elite for gladiatorial exercise and combat. The financial impediments were increased by the newly formalised Christian religion, which had a great distaste for this combat. These two crucial factors resulted in a prohibition against this kind of 'entertainment'. It seems that from the 3rd century onward, wild beast fighting and acrobatic and

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theatrical performances became the most popular shows at the amphitheatre. During the 5th century, Emperor Anastasius (491 – 518), a native of Durrës, invested in his birth city by constructing public-works and keeping the grandiose amphitheatre intact. Perhaps this attention prevented any intentional appropriation or spoliation from the Christians. Even the adjacent circuit wall built around the amphitheatre preserved a narrow lane to facilitate the access from the west side. Dramatic transformations occurred in the beginning of 7th century. Excavations show that the amphitheatre was partially demolished and the carved steps and seats were robbed. However, it did not go out of use. Both the arena and the vomitoria were used as a cemetery and sections of the service galleries were used in the construction of at least three small chapels located in the structurally transitional areas of the building. The Main Chapel, with frescoes and mosaics, was inserted in the west side while the other two are close to one another and are cut vertically the north-east side. A good portion of the graves excavated around the arena date no later than the 7th century and by this time the area had been converted into an intra-mural cemetery. The Main Chapel, which is more thoroughly researched than the others, consists of a single nave that reuses the western alcove and an eastern apse taking light from a bifora window that looks toward the arena. Inside, two side arches in the gallery serve as the chapel entrance. The floor is paved with large tiles and stone slabs. To the north of chapel is a circular font with a shallow basin that served to baptismal purposes. The western alcove and ceiling are decorated on three sides with wall paintings (frescoes), while the southern and central walls are covered with mosaics. Each of these placements happened at different times, with the frescoes preceding the mosaics. Though poorly preserved, the frescoes show the Pantocrator as theophany on the ceiling surrounded on the rear wall by standing, beardless military saints, probably Demetrios, George, Procopios or Mercurios. This style of decoration is common in the 9th century. For the mosaic panel in the rear wall stone and glass tesserae in various colours (white, red/pink, blue, green) were used. The central figure, which is very poorly preserved, likely depicts a woman, probably the Virgin, and is flanked by two blonde angels and two female figures on the left with a poorly preserved inscription over their heads. Possibly they are Irene as the personification of peace and Sophia a representor of imperial attributes. On the Virgin's left is a female donor figure in a red and green gown. The two mosaic panels in the south wall are far better preserved. They depict the protomartyr Stephen in a white tunic and red clavus. Adjacent is a second large panel with the Virgin flanked by angels and two smaller figures on each side, probably the short-lived emperor Alexander and his wife. The inscription above the angel's head bears a prayer, 'Lord preserves your servant Alexander'. The placement of the mosaics within the chapel suggests a timespan from the 9th to 11th centuries. This is a period when the town was experiencing vivid political and religious prominence, with new and competitive Christian elite that imposed radical changes on the amphitheatre. After the 11th century, the monument had already lost its original function and integrity, with various parts of it taking on new and different functions. After the 11th century, the situation in the Main Chapel becomes quite confusing; it is possible that it was temporarily abandoned by the end of 11th century as a result of the attack of Michael I Komnenos-Ducas, the despot of Epiros, in 1214. Subsequently, the earthquake of 1273 seems to have raised the water level and moved debris from the lower

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chapel to a second storey. A series of beams in the upper-storey vomitorium-cum-gallery confirm this transformation. The aftermath of the earthquake contributed to a steady deterioration of the area from the 13th century. A Christian ossuary in the third gallery near the Main Chapel is the only evidence at this side of the amphitheatre to indicate activity early in the 16th century. By this time the area yet remains recognised as the amphitheatre from the locals and perhaps this is what Marin Barleti refers to while visiting the town in the 16th century (Bowes and Mitchel 2009).

Recent excavations on the south side show that the amphitheatre experienced drastic change and transformation during the 12th century and especially during the earthquake of 1273. Several post holes are associated with this phase. They may belong to some kind of wooden structure built on a shallow foundation. Not immediate records are associated with the aftermath of the earthquake. Ceramic, bones and wells that interfere with an already demolished gallery date no later than the 15th century and are perhaps associated with domestic activities. By this time no traces of the grandiose monument is visible and the area is covered with domestic structures, as is the case today (Santoro 2005).

The aqueduct was constructed in the reign of Hadrian and was repaired in the 3rd century AD by Alexander Severus (222-235 AD). The source of the aqueduct is thought to be the river Erzen in the village of Romanat, some 15 km to the southeast of Durrës. The aqueduct used a tunnel (accessed by maintenance hatches every 70 m) to maintain a steady gradient through the low hills to the east of Durrës, with an arcade constructed over the low-lying lagoon area between the mainland and the peninsula of Dyrrhachium. The aqueduct entered the city from the northeast (close to the modern stadium building) (Miraj and Myrto 1982). The course of the aqueduct is not recorded within the city, though a system of lead pipes recovered in excavations are thought to represent the distribution system for the water supplied by the aqueduct (Miraj 1994).

The public Roman baths are found during the construction project of the palace of culture 'Aleksandër Moisiu', located 200 meters in the northeast of amphitheater. They are contemporary with the amphitheater and likely comprise the core of the public space during the Roman period. The main entrance is in south and caldarium and piscine are the best preserved spaces. Both the warm (caldarium) and hot (tepidarium) are connected to each other with two doors but preserved is only the threshold of one door. In south of tepidarium is the piscine and after it perhaps was the undressing room (apodyterium). Latrina is located south of piscine. Caldarium comprises the most distinguished feature paved with marble tiles in chess pattern. Several layers of earth, rubble and cobbles divide the paved floor from the hypocaust. Its columns are relatively preserved and made of rectangular and circular tiles measuring ca. 40 centimeters in height. In the eastern side of the caldarium is another door that gets to sudationes. The Tepidarium is very poorly preserved with only few traces of the hypocaust visible (Miraj 1994).

The late-antique city wall is still extant on the south and south-west sides of the city, standing to a

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height of 9 m at some points. The wall was constructed out of brick with thick bands of mortar. Prow-shaped defensive towers were constructed at regular intervals along the course of the wall. Only one gate survives from the circuit and this is a postern gate set into the wall at an angle of 60° - thought to reflect an earlier street alignment (Gutteridge, Hoti and Hurst 2001). The course of the circuit to the north has been traced through the recording of differences in ground level and the discovery of small sections of wall. However, an outer wall still further to the north was recorded at the beginning of the 20th century and recent rescue excavations have brought to light traces of a wall (Myrto 1984). The late-antique fortification of Dyrrhachium would therefore appear to have had two lines of defence (Gutteridge and Hoti 2003).

The city was the seat of the metropolitan bishop and the birthplace of Emperor Anastasius (491-518), who is attributed with building programmes in the city. To date, various monuments have been dated to the late-antique period. These include a number of churches (not yet published) and perhaps the Basilica of Arapaj, the circular forum (marcellum) and a new circuit wall.

The circular forum is located at the heart of the modern city. The forum comprises a paved area encircled by a colonnade, 40 m in diameter. The colonnade was made up of 40 columns - finished bases, single-piece columns with Corinthian capitals. The capitals do not appear to have had an architrave and may have supported statuary (Wilkes 2002 interim). Both the paving and colonnade are made of Proconnesian marble. To date only one entrance has been identified - this is located on the east side of the forum and is indicated by a drain, a passageway and a wider intercolumniation (Wilkes 2002 interim). At the centre of the forum the concrete core of a stepped circular podium has been excavated. Close to this there are the remains of a well. The forum has been attributed to Emperor Anastasius (491-518), however some recent re-excavations in two uncompleted trenches adjacent to Rotunda foundations indicate two or perhaps three Roman phases that precede the investment of the Emperor in the 5th century. They date no later than the foundation of the Roman colony (c. 30 BC) and continued to be in use probably until the earthquake of AD 346. Perhaps the intervention of the 5th century marks a renovation project rather than an ex novo monument that has been interpreted as a marcellum, although it lacks some of the features associated with marcella identified elsewhere (Wilkes 2002 interim). The forum appears to have gone out of use by the 7th century and was used as a cemetery in the early-medieval period.

The Basilica of Arapaj is found in the southern periphery of ancient Dyrrhachium. Based on regional comparandas of building material and architecture features is dated in the late antiquity 5th to 6th century AD. It may be part of the renovation programme of Dyrrhachium from Emperor Anastasius, however no much evidence could prove so. The basilica is projected with three apses and a transept and follows an east-west plan; in the centre with the bema, naos and natrium and the side spaces. The eastern aps partly preserves the synthronon with the remains of two stairs and some sparse traces of frescoes. The other two apses are much smaller in size. In the bema, across



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the presbyter were found parts of the altar. Bema and the altar have been surrounded with columns, pillars and arches. Only some of these were found intact. The naos is divided in three naves. The central one keeps the ratio 1:2 with the side naves. Probably the central nave is separated with arcades from the other two naves, however so far only remains of the arcade foundations are found. Four doors gave access to the naos, two with entrance in the central nave and one for each side nave. The extension of the naos walls creates a rectangular atrium with a well in the centre. The atrium could be assessed from south. Additional structures were added in a later phase in the north and south of Atrium. In the southern side was found a relatively big tomb with an arcade structure and rectangular plan. The inner walls are built with bricks and together with the arched ceiling are covered with brown and black plaster. The floor is surrounded with brick and a monolith marble tile in the centre. In the southern side of the floor is found a colourful mosaic that depicts a double plait and surround two emblems. The first emblem shows the symbols of Eucharistic and the second combines motifs from nature. Inside were buried two individuals that were not older than 30 years. Due to the lack of personal goods is quite hard to identify if they were church dignitaries or civilians (1986).

During the early medieval and medieval periods Dyrrhachium retained its importance as a port and became the centre of a theme supported by 22 castles in its territory and the seat of an archbishopric with 15 bishops. The city's strategic location as a port and entry point to the region made it the subject of attacks by various warring powers - the Bulgars, Byzantines, Normans, Serbians and Angevins. The Venetians finally took the city in 1392 and maintained control until 1501 when the city fell to the Ottomans. Through this turbulent period the defended area of the city was reduced to an area occupying only the southern part of the inner circuit of the late-antique wall. The new fortification comprised rebuilds of sections of the late-antique walls (particularly in the south and west), a new northern wall and a fortress in the northwest corner. The late-antique towers were repaired and retained but additional towers were constructed at strategic locations. These fortifications were repaired at frequent intervals but were probably first constructed in the 13th century.

Protected status - the main monuments within the city of Durrës have been listed as cultural monuments. The city walls were listed in 1948, the amphitheatre, bathhouse and mosaic under the sports centre in 1973 and the circular forum in 2003. Outlying sites, such as the temple at Spitale, have not been listed.

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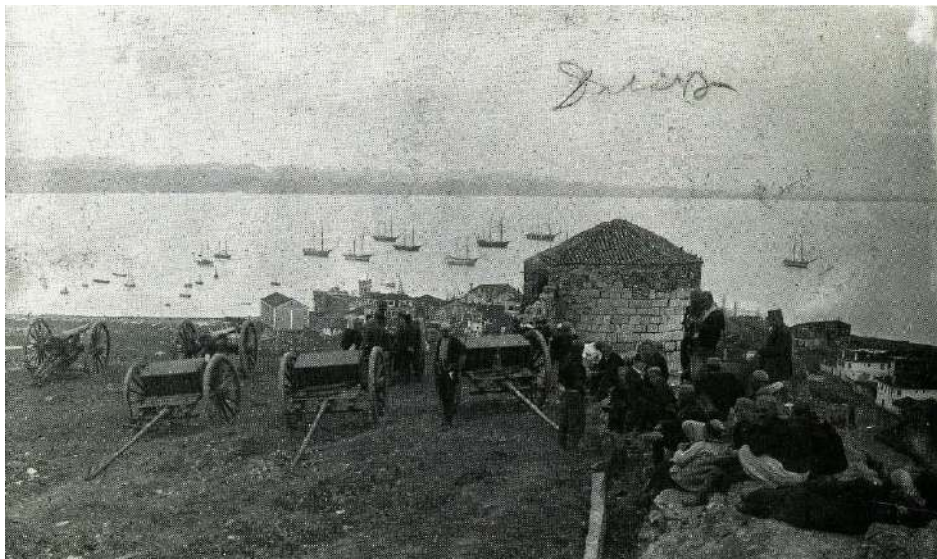
### 3. ILLUSTRATIONS



Durrës – Edward Lear 1848

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Artillery cannons in the Venetian fortress May 1914 – Courtesy of Marquis di San Giuliano



Princess Sophie out walking, spring 1914 – Courtesy of Marquis di San Giuliano



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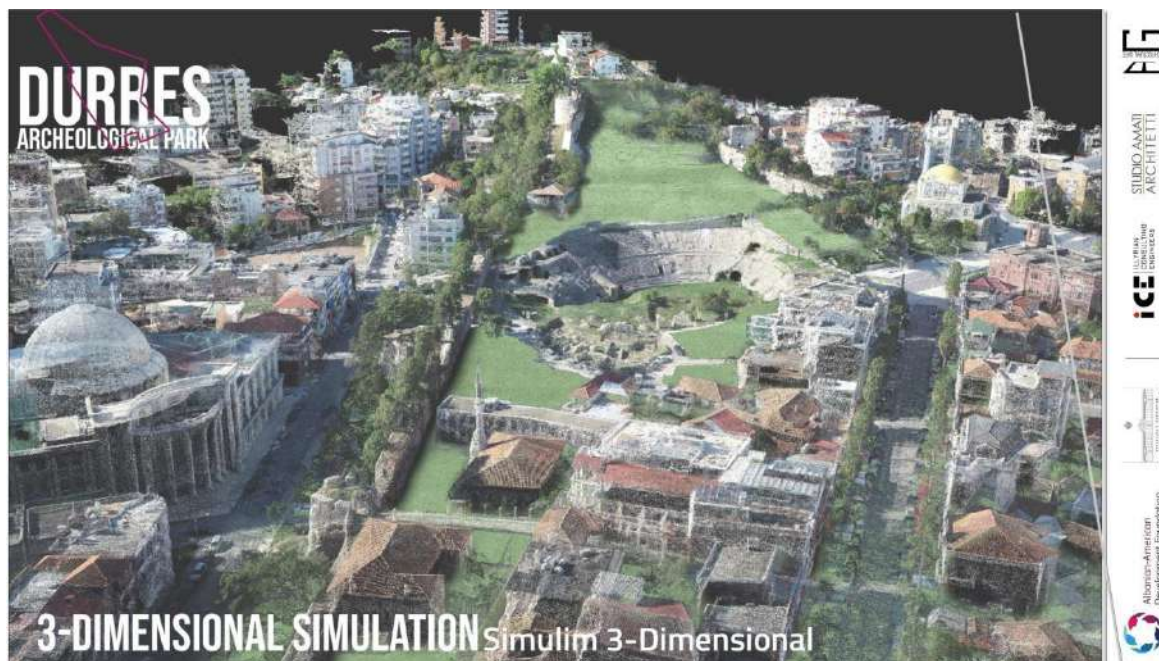




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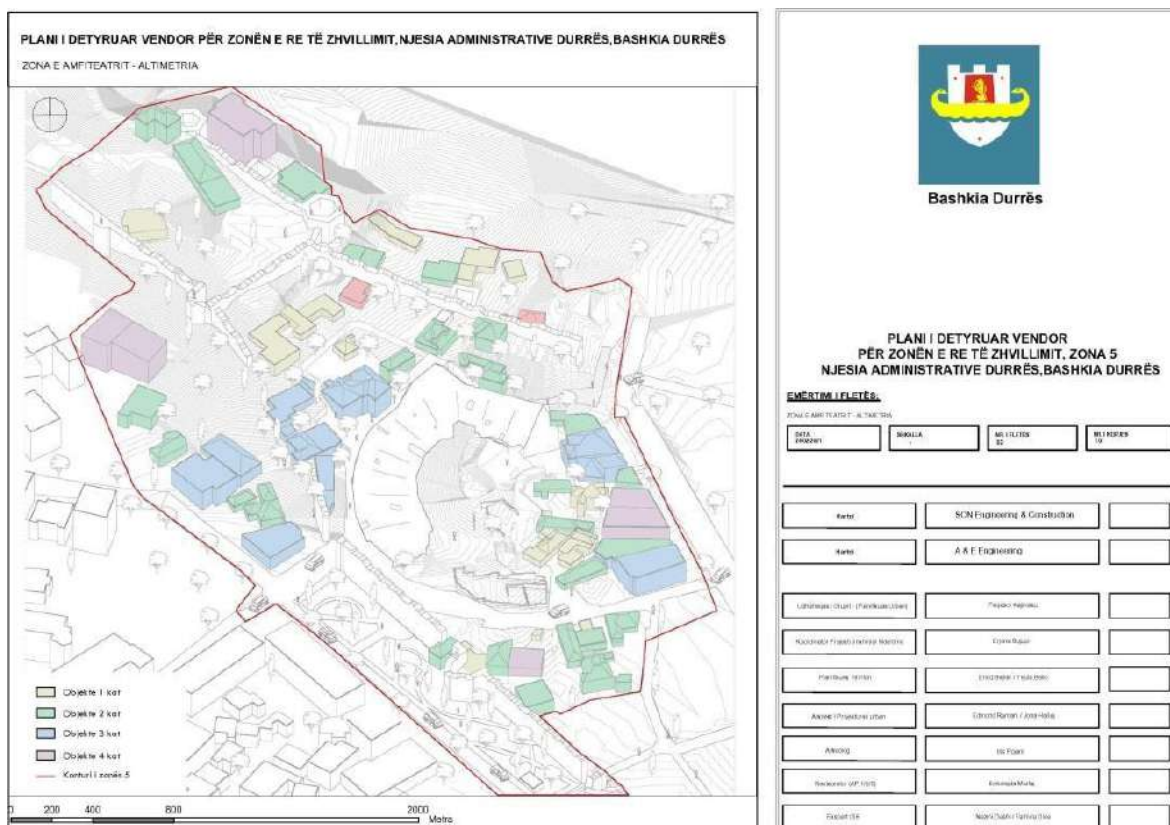
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Touristic itineraries Durrës (source AADF)



3D Amphitheater (Source AADF)

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Area subject of development (source Durrës municipality)



Areal view walls in southwest – Courtesy of Shehi (2017)

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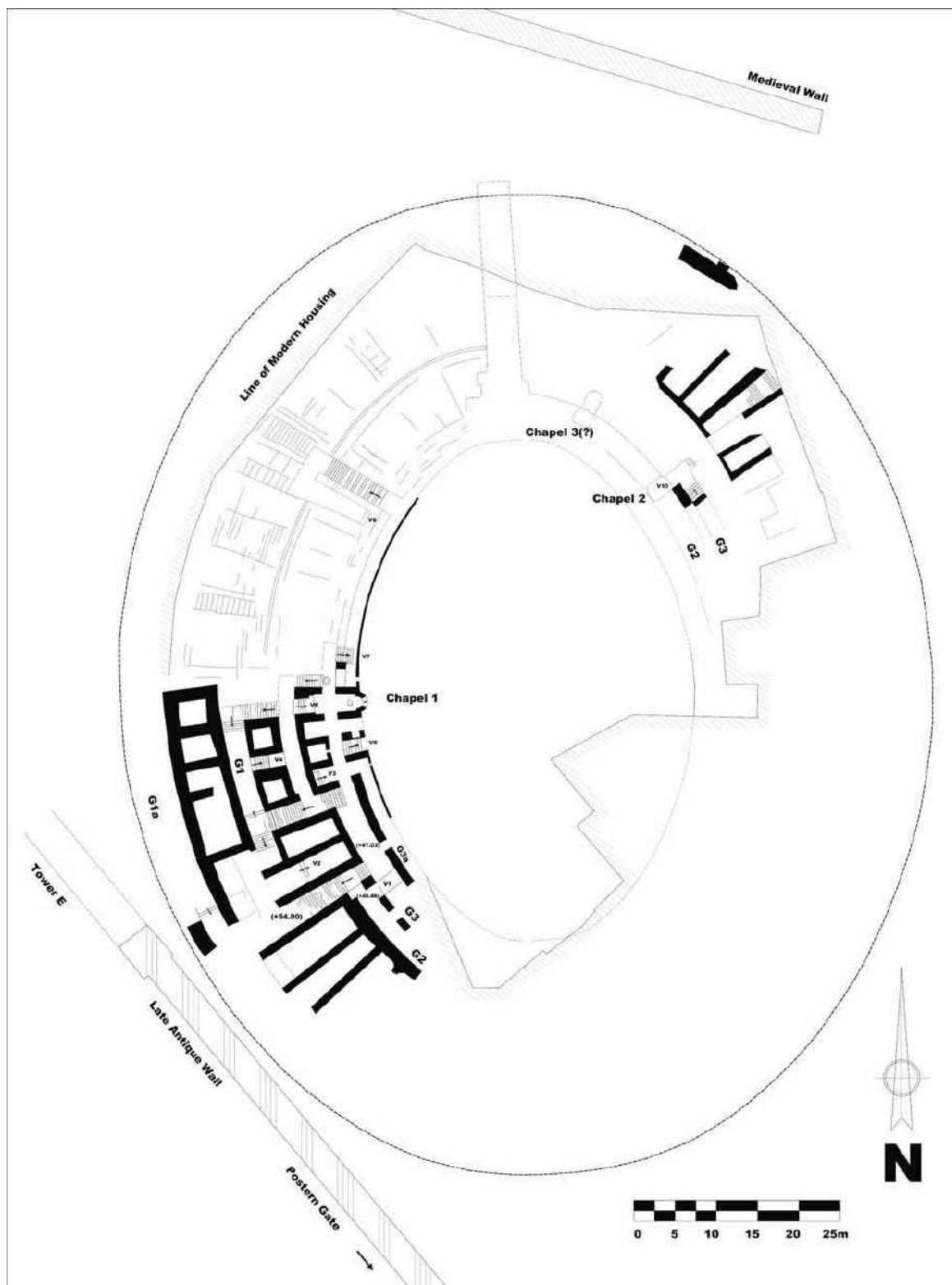
Map of Northern Durrës (credits Davis et. al. 2003)





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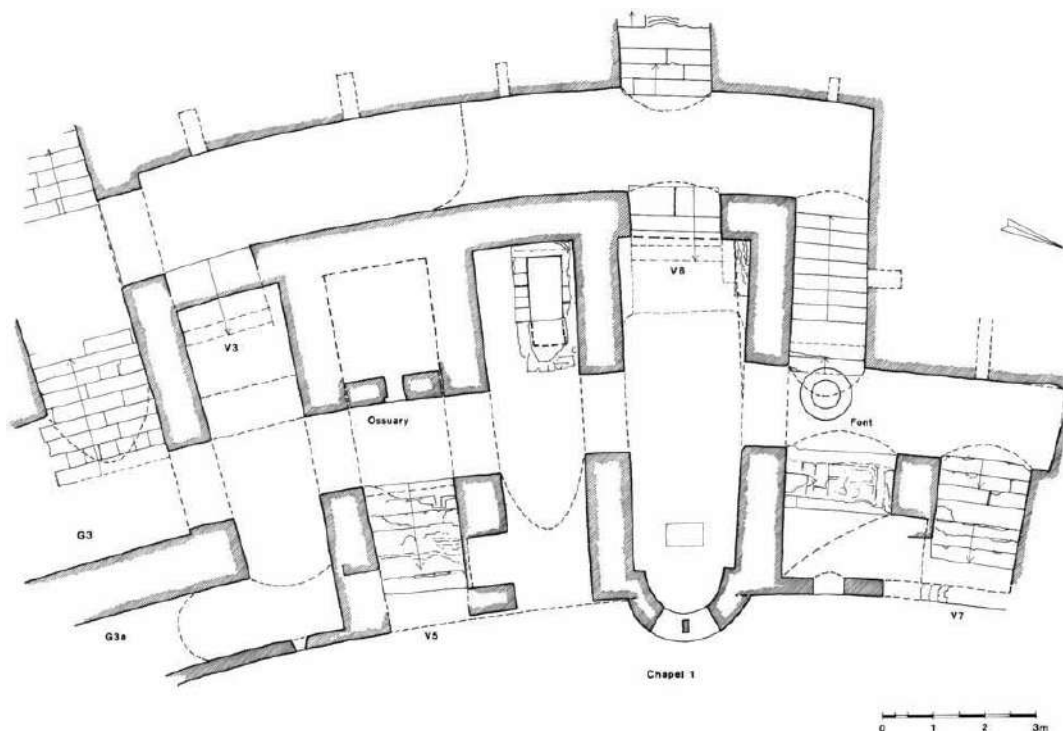




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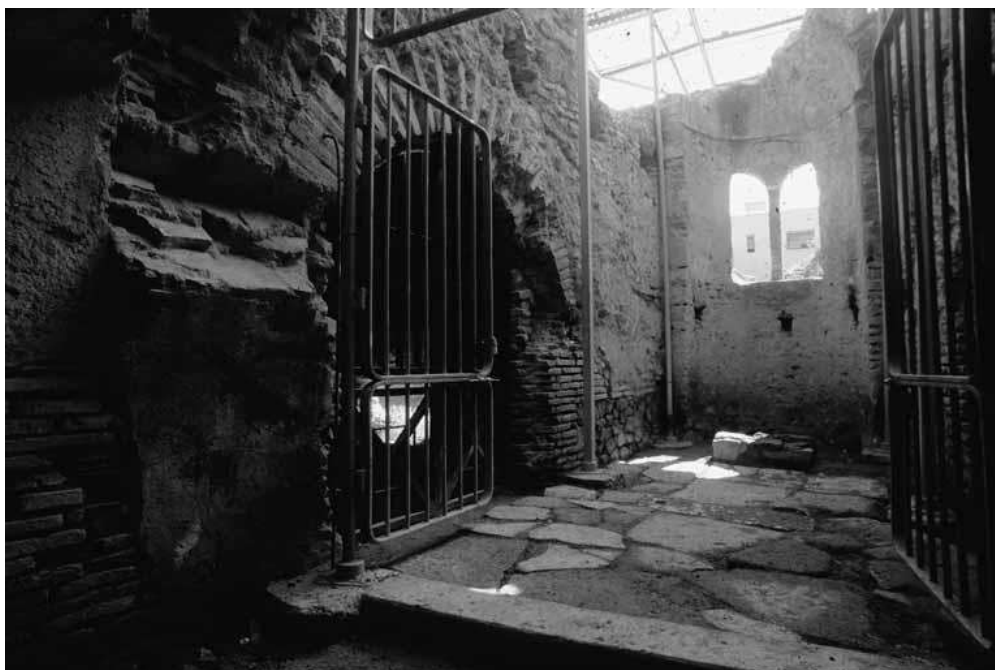
Durres amphitheater, plan – Credits of Bowes and Mitchel 2009



Main chapel area, plan (D. Andrews) – Credits of Bowes and Mitchel 2009

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View of main chapel from the west (q S. Diehl, 2002) – Credits of Bowes and Mitchel 2009



Main chapel, western alcove, ceiling, photo with superimposed scaled line drawing of paintings (S. Diehl, P. Haipi, R. Das) – Credits of Bowes and Mitchel 2009



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Main chapel, western alcove, north wall, photo with heightened contrast and superimposed scaled line drawing of paintings (S. Diehl, P. Haipi, R. Das) – Credits of Bowes and Mitchel 2009



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Main chapel, western alcove, rear wall mosaics (q S. Diehl, 2002 – Credits of Bowes and Mitchel 2009



Main chapel, south wall mosaics (q S. Diehl, 2002) – Credits of Bowes and Mitchel 2009



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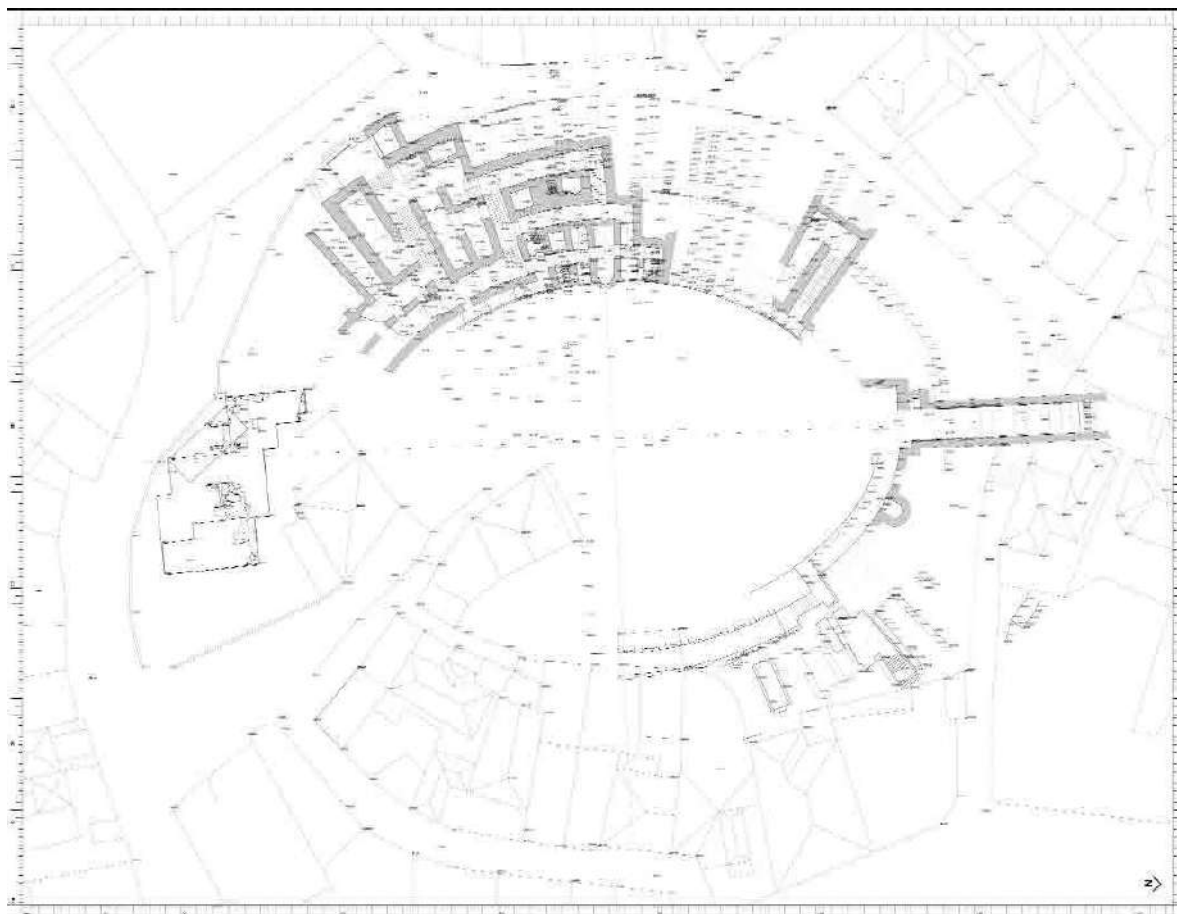
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Photograph of main chapel area during Toçi excavations (photo courtesy of A. Hoti) – Credits of Bowes and Mitchel 2009



Amphitheater - Area of excavations Santoro 2008

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Wells and dwellings remains/south of amphitheater (Santoro 2008)



View of Tower E – Source Kel Marubi





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Display of figurines- Sanctuary of Artemis – Archaeological Museum



Inscriptions for the dedication to Artemis (source Muller et. al)



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Sanctuary of Spitalë (Credits I. Pojani)

Additional illustrations needed:

Excavation process – history of excavations

Kepi i Palit

Macellum,

Tabula peutingeriana

General plan of Durrës including every archaeological site



**ATELIER 4**  
ARCHITECTURE • ENGINEERING • CONSULTING

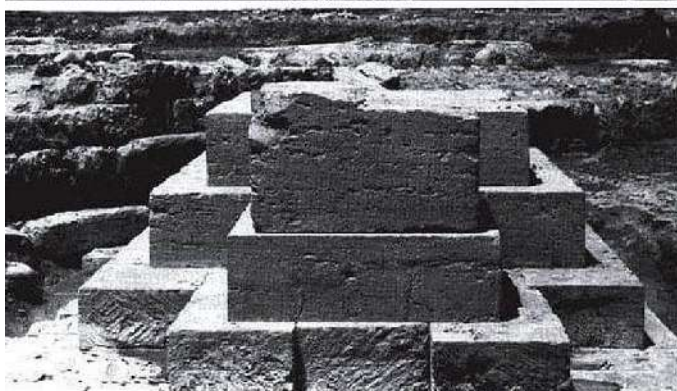


**UNOPS**



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Altar of Këneta – Photo courtesy of Myrto?

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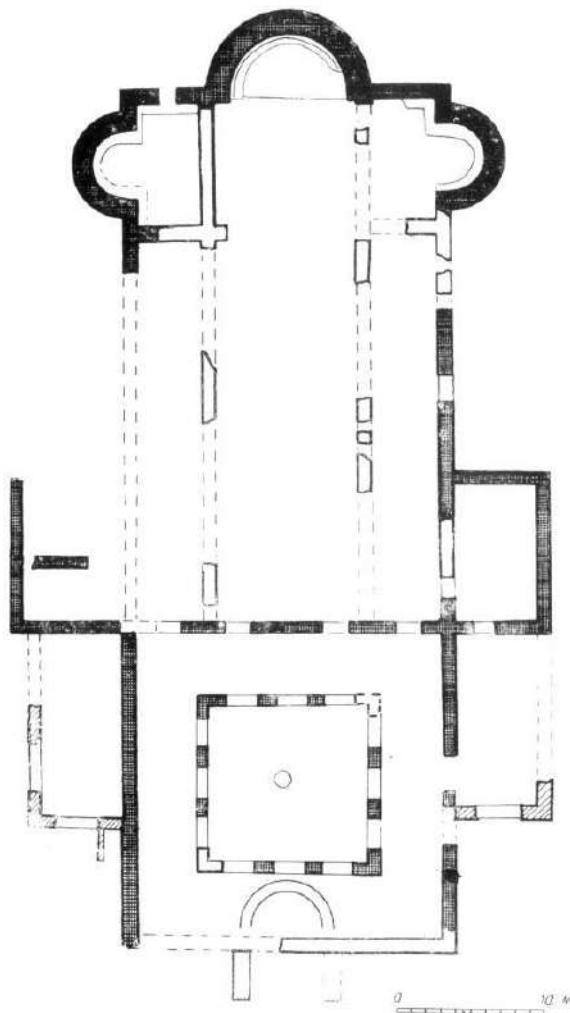


Figure. Plan of the Basilica of Arapaj (Hidri 1986).

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