INTERNATIONAL DOCTORATE in ARCHITECTURE AND URBAN PLANNING

Cycle XXXVI

IDAUP Coordinator Prof. Roberto DI GIULIO

Thesis Title

The sustainability of the Urban Form through the cultural heritage of the Modernist Architecture in Prishtina: Re-Framing ex. Boro Ramizi Sports and Recreation Center

Curriculum Architecture/IDAUP
Topic : 1.1 Design theories and methods and sustainable constructions / (Area 08- SSD: ICAR 14 Architectural and urban design)

Candidate

Rinë ZOGIANI

(UniFe Matr. N. 169083)

(Polis Univ. Reg. N. PL581N090005)

Supervisor DA / **POLIS**
Prof. Besnik ALIAJ

Supervisor DA / POLIS
Prof. Emanuele PIAIA

External Expert(s)
Prof. Teuta Jashari Kajtazi

Years (2020/2024)

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SDS: ICAR/14 (Architectural and urban design)

Ph.D. Candidate: Rinë ZOGIANI

POLIS Supervisor: Prof. Besnik ALIAJ

DA (Unife) Co-Supervisor: Prof. Emanuele PIAIA

External Expert: Prof. Teuta JASHARI KAJTAZI

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Abstract (English):

This doctoral research examines the nuanced interplay between modernist architecture, cultural heritage, and urban sustainability in Prishtina. Focusing on iconic structures like the Boro and Ramiz Sports and Recreation Center, the study explores their pivotal role in shaping the city's cultural identity and overall sustainability.

Commencing with the establishment of city planning as a formal discipline, concomitant with its inception, the issue of form sustainability has been intrinsically linked—a matter with a historical lineage as extensive as the discipline of city planning itself. This research endeavors to delve into the enduring concern of form sustainability within the realm of city planning.

During Prishtina's modernist zenith in the 70s and 80s, innovative architectural endeavors left an indelible mark. The research aims to redefine the contemporary relevance of these structures, evaluating their contribution to the city's architectural landscape and identity. A critical challenge lies in defining the sustainable elements of urban form in city scale and urban scale, especially regarding values and contributions to sustainability within modernist cultural heritage.

The study identifies a precarious situation termed the "chain of buildings," exemplified by the Boro and Ramiz complex, facing sustainability risks due to political and implementation deficiencies. Scrutinizing the unfinished state of the Boro and Ramiz complex, the research dissects factors contributing to its incomplete status. Despite theoretical functionality, underutilization and accessibility challenges cast shadows over its physical and theoretical sustainability.

A parallel phenomenon is observed at the National Library, deepening the inquiry into the sustainability of form in both architectural and urban contexts. The research questions whether perpetually unfinished buildings can sustain form across different scales and epochs.

The examination of the specified area, focusing on the designated case study building and other specific structures, aims to articulate the distinctive contribution of this doctoral research to the discourse on sustainability. Through this, the research seeks to elucidate the impact of the study on the understanding and advancement of sustainability within the broader field of city planning, contextualized within the historical trajectory of the discipline's evolution.

In conclusion, this research illuminates the intricate dynamics between modernist architecture and urban sustainability, posing crucial questions about the lasting impact of unfinished buildings on a city's identity and cultural heritage. Its implications resonate beyond Prishtina, offering insights for international discourse on sustainable urban development and heritage preservation. The study advocates for a nuanced understanding of modernist architecture's role and emphasizes proactive measures to ensure enduring sustainability within evolving urban contexts.

Astratto (Italian):

Questa ricerca dottorale esamina l'interazione sfumata tra architettura modernista, patrimonio culturale e sostenibilità urbana a Pristina. Concentrandosi su strutture iconiche come il Centro Sportivo e Ricreativo Boro e Ramiz, lo studio esplora il loro ruolo cruciale nella definizione dell'identità culturale della città e nella sua sostenibilità complessiva.

A partire dall'istituzione della pianificazione urbana come disciplina formale, concomitante alla sua nascita, la questione della sostenibilità della forma è stata intrinsecamente legata—un problema con una genealogia storica così estesa quanto la disciplina stessa della pianificazione urbana. Questa ricerca si propone di approfondire la preoccupazione duratura della sostenibilità della forma nel contesto della pianificazione urbana.

Durante il culmine modernista di Pristina negli anni '70 e '80, innovativi sforzi architettonici hanno lasciato un segno indelebile. La ricerca mira a ridefinire la rilevanza contemporanea di queste strutture, valutando il loro contributo al paesaggio architettonico e all'identità della città. Una sfida critica risiede nella definizione degli elementi sostenibili della forma urbana su scala urbana, soprattutto riguardo ai valori e al contributo alla sostenibilità all'interno del patrimonio culturale modernista.

Lo studio identifica una situazione precaria definita "catena di edifici," esemplificata dal complesso Boro e Ramiz, che affronta rischi di sostenibilità a causa di carenze politiche e di attuazione. Esaminando lo stato incompleto del complesso Boro e Ramiz, la ricerca analizza i fattori che contribuiscono al suo stato incompleto. Nonostante la funzionalità teorica, sottoutilizzazione e sfide di accessibilità gettano ombre sulla sua sostenibilità fisica e teorica.

Un fenomeno parallelo è osservato presso la Biblioteca Nazionale, approfondendo l'indagine sulla sostenibilità della forma sia nei contesti architettonici che urbani. La ricerca si interroga su come edifici perpetuamente incompiuti possano sostenere la forma attraverso diverse scale e epoche.

L'esame dell'area specifica, focalizzandosi sull'edificio studio di caso designato e su altre strutture specifiche, mira ad articolare il contributo distintivo di questa ricerca dottorale al dibattito sulla sostenibilità. Attraverso questo, la ricerca mira a chiarire l'impatto dello studio sulla comprensione e l'avanzamento della sostenibilità all'interno del più ampio campo della pianificazione urbana, contestualizzato all'interno della traiettoria storica dell'evoluzione della disciplina.

In conclusione, questa ricerca illumina le intricate dinamiche tra architettura modernista e sostenibilità urbana, ponendo domande cruciali sull'impatto duraturo degli edifici incompiuti sull'identità e sul patrimonio culturale di una città. Le sue implicazioni risuonano oltre Pristina, offrendo spunti per il dibattito internazionale sulla sviluppo urbano sostenibile e sulla preservazione del patrimonio. Lo studio promuove una comprensione sfumata del ruolo dell'architettura modernista e sottolinea misure proattive per garantire una sostenibilità duratura all'interno di contesti urbani in evoluzione.

Acknowledgment

Embracing this moment, I extend my heartfelt gratitude to Polis University and Universita degli Studi di Ferrara for granting me the invaluable opportunity of Doctoral Studies.

During these transformative four years, life's ebbs and flows have sculpted me in myriad ways, fostering both academic growth and personal development.

I am thankful to all professors that guided this journey, or helped in various ways my research, especially my Mentor Prof. Besnik Aliaj, co-mentor Prof. Emanuele Piaia, prof. Skender Luarasi, prof. Llazar Kumaraku, external expert prof. Teuta Jashari Kajtazi, external referees prof. Gazmend Rizaj, prof. Per Elias Cornell, for professional guidance and support during my PhD.

I would like to thank also the Ministry of Culture Youth and Sport and Ministry of Education, Science, Technology and Innovation for supporting me financially with scholarships, that helped my science activities abroad. I would express my gratitude to all the people that were the part of the process, friends, relatives, colleagues who reminded me time to time to value myself and believe in myself more than I do. I would like to express my deepest acknowledgment to my family that always believed in me and supported my ambitions. Finally, I would like to dedicate this time and effort of my Doctoral Studies to my parents especially my mom, who was and is the main reason of all my achievements.

Thank You for being part of my Journey! With love and respect,

Rinë.

Chapter 1: Understanding Urban Form and its Sustainability Implications

Defining the notion of Urban Form and its meaning - specifying the sustainability of the form from a theoretical point of view.

Talking about the urban form is important not to take its concept for granted. In the primary meaning of the word, it can be considered that it is understandable that urban form is the physical features and the network of buildings, roads, nodes, edges, and social interaction in a specific context. Urban form in its physical meanings can be analysed in different aspects such as social, inclusive, pedestrian-friendly, eco and green environment, and many other aspects that somehow create its physical form, and the social interaction provided defines an aspect of urban form.

Metaphorically, Urban Form can present a mechanism, an apparatus, a propelling element, depending on its features and context. Yet, its existence in all forms itself confirms sustainability, in terms of the built environment, on a city scale and urban scale. On the other hand, also *sustainability* needs a proper definition in terms of its context and meaning. Likewise, the Urban form can be analysed from different aspects and, sustainability can be analysed from various aspects. In this research, sustainability does not necessarily have to do with its primary meanings, such as environmental, economic, social, or cultural meanings directly. Christopher Alexander criticizes the abstract, tree-like scheme that governed the urban planning theory of those years; in opposition to it, arguing that the 'natural' city, the one sedimented in time, functions rather as a 'semi-lattice,' an open structure where parts are cross-connected by different orders of relationships. (Alexander C. , The city is not a tree, 1965)

Theoretical analyses of urban form and its sustainability, undertaken by numerous architects and urban planners, contribute significantly to the enhancement of various facets of urban form. Its

contribution lies in advancing comprehension within its scientific field, reducing existing gaps. Christopher Alexander prioritizes the creation of functional, aesthetically pleasing, and sustainable urban spaces through human-scale, context-sensitive design principles, particularly within independent regions. This term signifies self-contained or autonomous areas developed with a focus on human-scale, context-sensitive principles, implying a degree of autonomy in planning and design processes. This autonomy allows for a more tailored and responsive approach to shaping urban spaces. (Alexander C. , 1977)

This is a prism where the author theoretically interprets a finding by analyzing a fragmented part of a city, for example, which can be considered a part of urban form that does not necessarily present all of it. Yet, it is a part of the whole, the complex system of urban form. On the other hand, K. Lymch through mental maps, investigates how people perceive and navigate the city, focusing on the impact of urban form on human behavior and sustainability. (Lynch, 1960)

This represents an aesthetic and collective experience of how people perceive and recognize the city and urban form. Another aspect of it can be detached from J.Jacobs on sustainable and livable urban environments, where is emphasized mixed-use of neighborhoods, vibrant street life, and community-based planning, giving another interpretation on a social scale of reading and perceiving urban form through the city as an integral smaller part of it – even though between modernists, phenomenologists and post-modernist there are shared ideas on emphasis on human experience and response to the context. (Jacobs J. , 1961)

Urban form is a complex mechanism that will be analysed in different scales from different parts of itself, claiming its sustainability in terms of its meaning. Sustainability of form is a theoretical

hypothesis through which the urban form on the city scale and urban scale will be read and argued.

Within urban planning discourse, the concept of urban form unfolds as a multidimensional phenomenon, influenced by theorists like Christopher Alexander, Kevin Lynch, and Jane Jacobs. Alexander's focus on human-scale, context-sensitive design principles lays the foundation for sustainable and aesthetically pleasing urban spaces. Lynch's exploration of mental maps expands the understanding of how urban form influences behavior and contributes to sustainability. Jacobs introduces a crucial social dimension, advocating for mixed-use neighborhoods and community-based planning.

Urban form, seen as a dynamic mechanism, undergoes scrutiny on various scales and theoretical perspectives. Its sustainability, as theorized here, extends beyond the environmental to encompass social, economic, and cultural dimensions. This nuanced understanding reveals urban form as a dynamic force shaping a city's identity and experience.

Furthermore, this exploration extends to the implications of urban form on sustainability practices, unraveling how urban spaces impact broader sustainability goals. The intricate interplay underscores the need for a comprehensive approach addressing physical, social, economic, and cultural dimensions.

In conclusion, this exploration highlights the theoretical underpinnings of urban form and sustainability, advocating for context-sensitive, human-scale design principles. These collective insights offer a holistic framework for navigating the intricate relationship between urban form and sustainability in the evolving urban landscape.

-   *Research Focus:*

The research centers around understanding how the morphological attributes of modernist architecture contribute to the sustainability of Pristina's urban form. This involves a comprehensive analysis of the sustainability and enduring nature of architectural shapes. Another critical aspect involves exploring mechanisms to configure cultural heritage, aiming to enhance accessibility and mitigate differences within diverse social, political, and architectural contexts. The research also delves into evaluating how the cultural heritage of modernism influences the sustainability of the city's form and various urban aspects.

- *Research Goals:*

The primary objectives include finding and understaning the morphological attributes of modernist architecture to discern their impact on the sustainability of Pristina's urban form. Additionally, the research aims to develop a nuanced understanding of methods for configuring cultural heritage, with a focus on enhancing accessibility and bridging differences across diverse social, political, and architectural contexts. Lastly, the study seeks to assess the broader influence of modernist cultural heritage on the sustainability of the city form and other relevant urban aspects at both city and urban scales. In addition to the theoretical analysis and the case studies that will be elaborated in detail below, a visual diagram is presented below on the case study of former Boro and Rmizi, which will also be interpreted through the theoretical point of view of several theorists and architects and will be elaborated in the point of view the sustainability of the urban scale in the study case of Prishtina as a quantitative and qualitative analysis on the sustainability of the city and urban form. *(Figure 1)*
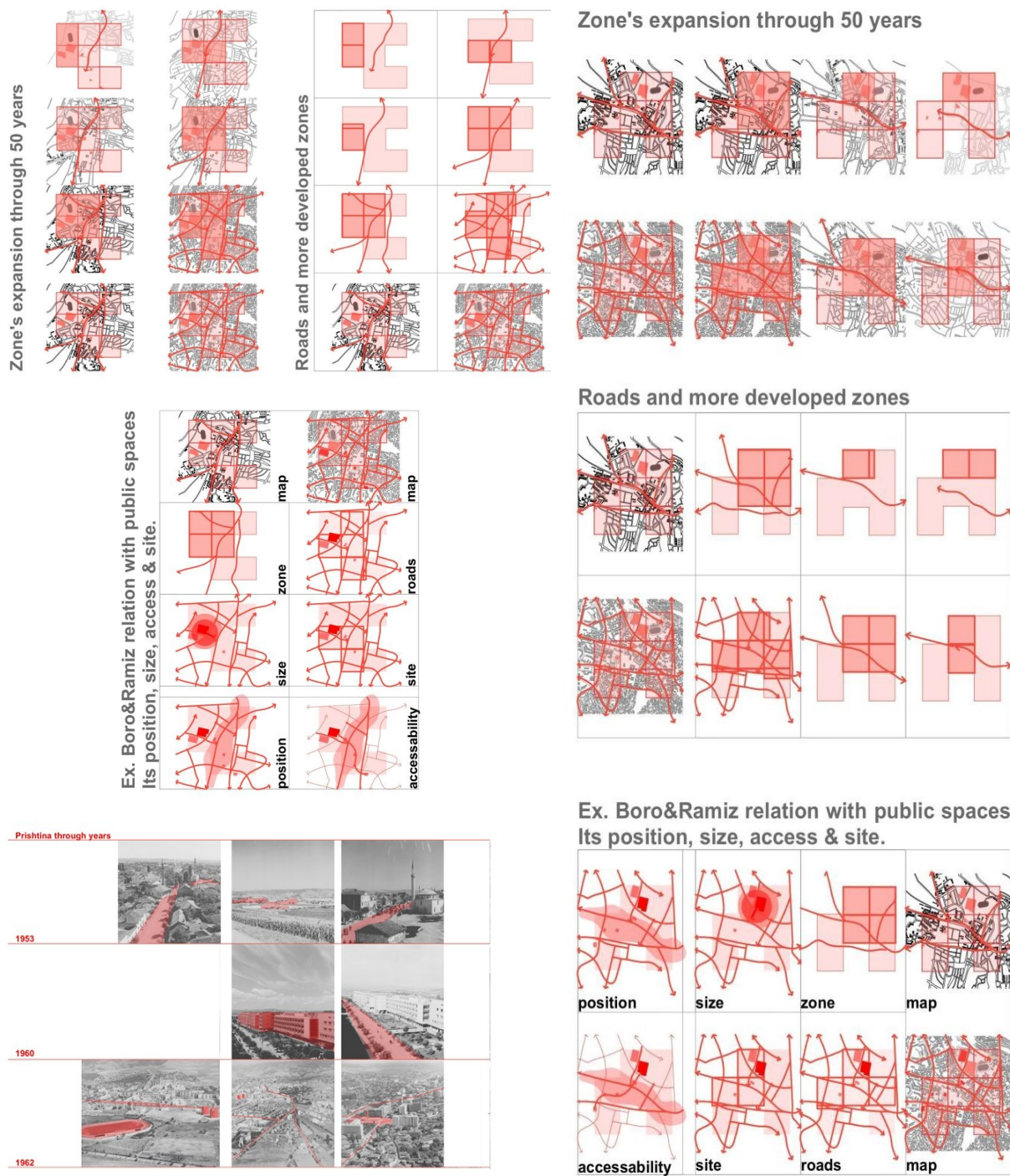
Figure 1. Analysis through visual diagrams of case study zones and sites (urban elements and systems, urban development and urban fluxes)during 50 years of zone's expansion, (Source: Author)

Introducing the topic of urban form and sustainability, providing historical context.

Theoretical Perspectives on Urban Form and Sustainability

Urban form and sustainability are key factors in contemporary development and reached the main focus on urban planning and city planning, especially in terms of performance and the future. Even though its aspect's physical meaning and feature is a detachable or integral part of urban form, it can be claimed that it is not the key factor that frames the notion of urban form. Starting from the creation of mankind, there can be found the genesis of living in groups and finding the sense of meaning, communicating, dwelling, and fulfilling the primary needs to continue with the sense of belonging and all other ordinary senses of humankind. Urban form is an organism that keeps developing within the same guidelines for specific contexts. Based on common knowledge, the urban form can be traced since the ancient civilization and its relationship with sustainability also in terms of settlements, infrastructure, and ecosystems. The urban form has existed since humanity existed. Therefore, in the search for meaning and the limits the development passed on the industrial revolution, then the consequences of it, advocating for sustainable development of the city from figures like Le Corbusier and Howard, – trying to integrate the sustainable principles in urban planning. Since ancient times, this shortened introduction and background proves the working mechanism or organism of urban form on all its forms during different times yet makes a significant presence of itself and its metamorphosis during context and time, with all specifics of it.   Questions about form have always been part of the history of architecture and arise when dealing with urban issues. So, this question confirms once more that urban form is a complex issue to generalize. The specific nature of its background lies in the roots of first civilizations; it is a propelling element whose presence in all kinds of contexts is the same, with contextual features.

Objectives, Definitions, and Theoretical Perspectives. Outlining research goals, defining urban form, and examining relevant theories.

Beginning with the establishment of city planning as a formal discipline, simultaneous with its inception, the issue of form sustainability has been intricately linked—a matter rooted in the extensive history of city planning itself ((Rossi A. , 1984) (Lynch, 1960) (Corbusier, 1987)).

This research aims to explore the enduring concern of form sustainability within the domain of city planning. Considering the inception of city planning and the origins of urban form, the urban form is inherently generated alongside its sustainability as a fundamental principle. Therefore, the discourse on urban form and the sustainability of urban form is as old as the origins of urban planning itself.

Understanding the urban form with its complexity is the first step toward contributing to the sustainability of urban form. This is because the tendency is always to contextualize or find the result or proper approach to urban form or urban design and the implications within. The tendency is to create livable and quality spaces in the built environment and approach with sustainability principles. This concept somehow generalizes the urban form, understanding, and definition.

The complexity of urban form lies precisely in all the interpretations given so far by architects, planners, and philosophers on their perceptions and findings regarding urban form and city form as another scale and an integral part of it. The theoretical perspective of urban form is wide, and its presence contributes to understanding it better. Rowe's works, explore the juxtaposition of diverse architectural forms and historical layers in cities, leading to an understanding of urban

form as a collage of diverse elements, the importance and effect of which remains to be analyzed. (Rowe, C., & Koetter, F., 1978)

Other perspectives on understanding or interpreting the city or urban form may be more rigid or even democratic, yet contribute to the big picture of understanding. The importance lies in the fluidity of its interpretations that generate new answers every time so the contribution of it is always there, generating ways of understanding, unlike generalizing or framing.

For example, E. Blau, a significant figure in architecture history and urban planning, contributes to understanding the shaping of the city or urban form from the lens of diverse historical contexts. (Blau, 1999) The interaction of architecture, politics, and society is the main element that Blau dissolves to illustrate that architecture and urban form are not isolated entities but interact with social and political forces, which forms the urban pattern, forms the city, and witness itself with visible features. To add-on the theory, even A. Rossi discusses permanences and persistence, considering the mindset of Marcel Poëte and Pierre Lavedan as urban planners at the time, that the theory of permanence is strongly related to the concept of city as an object created by man. The permanence refers to the past that is still perceived through monuments and the rigidity of urban plans. Yet, the cities tend to stay on their development axes and grow based on the direction and meaning of old buildings. (Rossi, 1984)

Blau scrutinizes the influence of ideological conflict on architecture, analyzing the influence or nuance that political ideologies give to the spatial conception, language and use of buildings. Emphasizing the importance of understanding the historical context of urban form, Blau underscores its essential role in informing contemporary urban planning and design practices. Blau highlights the need for a multidisciplinary approach to comprehending the urban fabric,

drawing connections between architecture, history, sociology, and politics. This *holistic-specific* understanding enables urbanists and architects to create more contextually sensitive and socially relevant urban interventions- that can be considered as an empathic understanding of the complexity of the urban form. In thinking about urban form, exploring innovative applications for existing structures is essential. In particular, Derrida's deconstructivist lens, introduced in 1967, offers a unique perspective, emphasizing transformation without necessarily literal destruction. Derrida's contribution prompts a reassessment of cities as constantly changing and contested spheres. This approach prompts a critical examination of the dynamics of power, representation and urban planning, revealing hidden biases and exclusionary practices. (Derrida J. , 1967 [1965-66])

Blau and Derrida significantly contribute to the academic discourse on urban studies and architectural theory.

On the other hand, Derrida's deconstruction challenges the conventional understanding of urban form, encouraging scholars to embrace the complexities and multiple interpretations uses cities embody. This enriches the understanding of urban form and its complexities, offering valuable insights that can shape the experience of urban form in its more profound understanding.

Implications of Urban Form on Sustainability. Exploring how urban form impacts sustainability practices.

As the urban form was discussed and its relation to providing or radiating sustainability as framed, the form itself also needs to deepen the understanding. In this case, the key focus is not the form in physical menaing of it but its metaphorical meaning. Physically, with the form, it is

understood that a substance has an order due to which creates its own features that is called form.

This research aims to demonstrate that the form does not necessarily mean the shape or the feature; furthermore, it is a specific composition of elements in a particular arrangement and coherence, and the metaphorical sense delves into the essence and underlying patterns.

Aldo Rossi describes type as a permanent and complex concept that precedes and constitutes form. (Rossi, 1984)

Quatremere de Quincy, another architectural theorist, defines type as an element that serves as a rule for the model rather than a simple copy to be imitated - involving studying the rules or processes behind the creation of architectural elements also.

Type is described as a structural architectural principle constantly in architectural artifacts. It is influenced by the architectural object's technique, function, style and collective and individual aspects.

Typology is presented as the study of elements that cannot be further reduced, both in cities and in architecture. It becomes an analytical tool for understanding urban artifacts, at least theoretically.

The relationship between type and form is discussed, noting that architectural theories essentially involve typology. In practice, it can be challenging to separate the two.

While type remains constant, it interacts dialectically with other factors such as technique, function, style, and architecture's collective and individual aspects.

The text suggests that housing types have not changed significantly throughout history but that new lifestyles and variations on existing types are always possible.

Type is considered the essence of architecture, deeply rooted in its history. The study of typology is gaining importance in schools of architecture. In practical application, typology has, at times, yielded adverse consequences, particularly when a building harbors symbiotic-authentic values integral to its structure, and these values are compromised to adhere rigidly to typological principles.

Nevertheless, the author advocates for architects to actively embrace typological discourse as a means to enhance and solidify their endeavors, underscoring the importance of prioritizing form—an aspect that is believed to hold particular significance.

There are references to specific examples and figures, including plans and reconstructions of historical sites such as the House of Aurighi and Serapides in Ostia Antica, Rome a), and the Karl Marx-Hof in Vienna. *(Figure 2)*

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27 Plan of the House of Aurighi, above, and Serapide, below, Ostia Antica, Rome, as reconstructed by Italo Gismondi, 1940.
28 Insula with the Houses of Aurighi and Serapide and bathhouse in the middle, Ostia Antica, Rome.

a)

Figure.2. a) and b)

a) House of Aurighi and Serapides in Ostia Antica, Rome

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32 Section and elevations from various orientations of Heiligenstädter
Strasse Nos. 8290, Karl MarxHof, Vienna, Karl Ehn.
33 Karl Marx-Hof, Vienna, begun 1927.

b) Karl Marx-Hof in Vienna, Source: (Rossi A. , 1978)

Overall, the analysis from *The Architecture of the City* emphasizes the importance of typology in understanding the development of architectural forms, the relationship between form and function, and the role of type as a constant principle in architecture and urban design. (Rossi, 1984)

Case Studies and Analysis. Examining specific urban forms and their sustainability implications through case studies.

Quatremere de Quincy, a prominent architectural theorist, emphasized the significance of understanding the concepts of type and model in architecture. According to him, the term "type" does not represent a mere image to be copied but rather an essential element that serves as a guiding principle for the model. The model, in practical execution, is an object that must be replicated as it is, while the type allows for diverse interpretations and variations in design. The model provides precise details, whereas the type allows for more flexibility and ambiguity.

The author highlights that inventions in architecture retain their core principles, acting as a nucleus around which various forms and variations gather. Searching for architectural elements' origins and primary causes helps grasp their purpose. This understanding of "type" applies to architecture and other human inventions and institutions.

In the first part of the passage, the author dismisses the notion of type as something to be copied, emphasizing the importance of creating a model to engage in the act of architecture truly. The second part suggests that architecture possesses an inherent element that plays a crucial role in the structure, not merely a template for conformity. This element serves as the rule and the organizing principle of architecture.

This architectural principle remains constant, assuming that the architectural artifact is conceived as a structure, and this structure is evident within the artifact itself. However, some interpretations oversimplify the concept, reducing the type to a basic organizational diagram, neglecting the inherent phenomenologicaly the complexity that characterizes urban artifacts and

their intricate relationships. These reductions inadequately capture the autonomous significance and profound ramifications inherent in architectural form.

In conclusion, Quatremere de Quincy's elucidation of type and model in architecture highlights the importance of understanding their distinct roles. Recognizing the organizing principle, the type, allows for creative interpretations and variations in design, ensuring the depth and significance of architectural form. By acknowledging this core, architecture gains autonomy and aesthetic intentionality, establishing a complex network of ties within urban artifacts beyond simplistic interpretations.

Typology is an element that plays a unique role in shaping form. It is a constant. The problem is recognizing how it works and goes beyond its factual value.

Conclusion and Key Insights

Urban form is a complex concept in its metaphorical and physical meanings that presents the features and social intersections in a momentum in a particular city. Urban form can be compared to a *complex organism* [1] that is defined physically by specific features, but this does not define it as a whole. This complex organism also has multiple intersections of social, cultural, and specific momentums that somehow are direct and indirect contributors to shaping it.

The understanding of Urban Form requires various interpretations, including social aspects and inclusive other aspects that define its physical form, to continue on its deeper understanding, for example, the elements that contribute to urban form and the elements that hamper its development.

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[11] *Note: In this context, "complex organism"(metaphore) denotes the intricate amalgamation of physical features, social intersections, and cultural dynamics that collectively shape the urban form.*

Urbanists, architects, and philosophers who wrote about urban forms, like Christopher Alexander, Kevin Lynch, Aldo Rossi and Jane Jacobs, claim that typology plays a key role in understanding the urban form - they emphasize its role in creating sustainable urban form. Yet, typology as a principle or a mechanism that contributes to defining some aspects of understanding the Urban Form is still in the function of collective and individual aspects. Urban form is not only its physical features or urban pattern or urban fabric but is also a metaphorical representation of an urban organism that evolves with time and context.

Typology plays a decisive role in shaping the architectural form and urban facilities but, it is not the main factor in understanding the urban form. Typology helps interpret and analyse the urban form, and understanding the urban form is not necessarily a key factor in urban formation or shaping urban form. The form here takes on a fictitious connotation. It represents all the intersections of complex networks that have shaped the urban form at certain moments of interaction, not in terms of physical features but in its urban complexity.

In a deeper exploration of form, it becomes evident that form often asserts its dominance, encapsulating meaning within its own boundaries. This phenomenon arises from the perpetual presence of form, which operates in a continuous, self-referential loop. Form, in this sense, is not merely a passive entity but actively shapes the subjectivity that constructs time and space. Consequently, the subject finds itself intertwined with form, seeking to interpret and imbue it with life even when form exists independently of the subject. This symbiotic relationship highlights the subject's inherent tendency to derive meaning from form, rather than form passively receiving meaning from the subject. Thus, regardless of the temporal and spatial manifestations influenced by form, it is the continual attachment of new meanings to form that underscores its enduring significance.

Understanding the relationship between urban form and sustainability requires a nuanced and empathetic approach, considering the historical context, social dynamics, and complexity inherent in urban environments. By engaging with typological arguments and theoretical interpretations, architects and urban planners can improve their work and contribute to creating sustainable and context-sensitive urban spaces. However, this is impossible if the urban form is not first understood.

Reflections on on the importance of urban form in promoting sustainability.

This research seeks to gain insights into the significance of historical elements and their influence on the contemporary urban fabric. A methodology where the reduction of all key insights and outcomes from the previous analysis could help understand the main focus without expanding into other lens of urban form and its understanding. Urban form is a complex concept, shaped not only by physical features but also by social, cultural, and contextual factors. Understanding it requires diverse interpretations, including typology's role in shaping architectural form. The relationship between urban form and sustainability demands a nuanced approach, considering historical context and social dynamics. Engaging with typological arguments is vital for architects and urban planners to create theoretically and metaphorically based sustainable urban spaces. The forthcoming analysis will detail the *urban morpheme* of Tirana, emphasizing key elements such as plot/block shape, mixed built typology, and terrain characteristics. Urban sustainability hinges on the interplay of changeable and static variables. The former, represented by elements (a,b,c,d,e)[2]like terrain, climate, and wind patterns, vary by location. Conversely, static variables encompass urban morphemes and buildings aligned with plot/block shapes. This delicate balance is expressed through an equation, symbolizing the

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[2] These parameters will be further elaborated and explained in this research at the case study of Tirana

equality of plot shape, its variations, and stationary blocks with the dynamic influence of changeable/ dynamic variables. Illustrated chronologically, this equation visually narrates the harmonious evolution of urban elements over time, aiming for a sustainable urban form that integrates fixed structures with adaptable environmental conditions. These findings contribute to a conclusive notion of the urban morpheme, crucial for expressing architecture as a language and pragmatically addressing sustainable urban form.

Chapter 2: Theoretical Background on Sustainability of form. City scale and urban scale.

Urban form as an organism in its habitat of existence has gone through changes all the time, and that is the main reason it developed and turned into a propelling element for the city if it is discussed about on a bigger scale and the indication it has to the city. Here comes the question of which elements contribute actively and in a developing way and which of them are not propellers but prevent the development or otherwise take space and imitate the parasites in this organism. For this theory of permanences and persistences[3], A. Rossi mentioed in his book, where some different contexts had an intersection to make clear the indication of the context when the city is discussed. Theoretically, Rossi divides the city's elements or, better, monuments into two groups, each serving a different purpose. (Rossi, 1984)

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[3] Aldo Rossi, in his exploration of urban theory (Rossi, 1984), introduces the concepts of permanence and persistence to characterize elements in a city. Permanences, vital or pathological, exhibit adaptability, showcasing the self-sustainability of architectural forms, while contextual conservation, though temporarily hindering dynamics, aligns with the perpetual motion inherent in urban development.

Persistences in urban form refer to enduring elements that resist change, contributing to the city's dynamic nature by creating conditions for adaptation and evolution. However, these mechanisms can sometimes hinder new developments within their operational range, shaping the city's trajectory.

Cities tend to stay on their development axes and grow based on the direction and meaning of existing objects. Permanences can be vital or pathological elements, enabling understanding of a city's history or appearing as isolated elements. This does not mean these elements will not react differently at a certain historical moment or intertwining time and space. This is also proven by the change of functions in existing historical buildings, in which case their status, physical form, or even importance and value can change.

The physical form of monuments can take on different functions and continue to influence the urban area. This is proof that the form is self-sustainable and sustainable because it creates the conditions for adaptation and evolution. This does not mean that it is always positive because, at times, it can also be self-destructive if the city is observed as a large architectural monument or is read on the map of its own traces and development. The traces can be easily read, such as traces of destruction, re-construction, re-conceptualization, change, and development- being re-written on the existing one. Then, its assessment is a separate topic for discussion. On the other hand, permanence and persistence are mechanisms or tools that allow or not a new development in the range of their own operation.

On the other hand, contextual conservation, the conservation of the residential section of a city, can hinder the dynamic nature of the city – but also, this has a temporal and spatial timeline in which it develops, evolves, and ends until the next cycle. Dynamics is a phenomenon that occurs naturally and does not stop or start; it is always in motion; it only changes the speed of movement in a certain time-space.

Monuments, as fixed elements of the urban structure, possess both aesthetic intent and symbolic and physical sustainability; therefore, they are developmental elements and supporting

mechanisms for the development of the urban form, the improvement of the urban form, or even the destruction and re-construction of the large urban form in larger or smaller parts of it.

Criteria for Defining Urban Form

"The presence of any historic urban form concludes its constantly evolving systems and adaptive capacities over the years through a diverse term called resilience. These historic urban areas undergo immense rejuvenation or redevelopment pressures of rapid and remunerative development modules compromising the socio- Cultural layers."

In the context of the research on sustainability of urban form through cultural heritage of modernist architecture in Prishtina, resilience can be defined as the city's capacity to withstand, adapt to, and recover from the changes, challenges, and influences on its urban form, particularly considering the morphological attributes of modernist architecture. Resilience here implies the ability of the urban environment, shaped by cultural heritage, to persist, evolve, and maintain its essential features while responding effectively to various social, political, and architectural factors.

Analysing the city through its manifested structures and tangible forces defines the explicit theory of understanding cities. The opposite of it is the implicit theory that helps understand how intangible forces work and shape the city. Some theories mostly have both parameters within; therefore, theories from architects and urban planners fit best in between. These theories can be perceptual, symboic, or a network in which each of them operates. These theories are manifested mostly as behavioral responses of a collective group or individuals, everyday life, and informality within the city.

Therefore, to better understand the categories of theories, it is necessary to explode into elements and analyze each theory to descifer the right approach and method on understanding cities and urban form. Some architecture theorecients, architects, and urban planners wrote and are divided into groups within the table of analysis - considering common denominators and particulars. Some of them are: Aldo Rossi, Le Corbusier, Camillo Sitte, Paul Zucer, Colin Rowe, Kevin Lynch, Norberg Schultz, Leon Krier, Vitor Olivera, Roger Trancik etc.

Here is discussed the importance of size, shape, layout, building design, materials, aesthetics, visual harmony, landmarks, and cultural heritage in shaping urban form, in terms of theoretical point of view through qualitative and quantitative scientific work of theoreticients-architects and urban planners with different methodology and methods. *(Tables 1 and 2)*[4]

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[4] The literature used for the tables beside the mentioned authors on the text and bibliography:
(Krier L. , 2011)
(Oliveira V., Monteir C., 1969)
(Zucker, 1944)

Table 1.

Nr.	City Understanding (reading)			Urban Scape Theory			Imageability			Space and Time Theory		
	Author	Approach/ Methodology	Method/ Component	Author	Approach/ Methodology	Method/ Component	Author	Approach/ Methodology	Method/ Component	Author	Approach/ Methodology	Method/ Component
1	Aldo Rossi	URBAN ARTEFACTS	HISTORY/ GEORGAPHY/ MEMORY				Aldo Rossi	URBAN ARTEFACTS	HISTORY/ GEORGAPHY/ MEMORY	Jane Jacobs	DYNAMIC URBAN LIFE	MIXED USE OF BUILDINGS/ SMALL BLOCKS
2	Le Corbusier	FUNCTIONALISM	COMPOSITION & TECHNOLOGY	Le Corbusier	FUNCTIONALISM	COMPOSITION & TECHNOLOGY				Christopher Alexander	COMMUNICATION LIVABILITY	CULTURAL & SOCIAL SPACES/PATTERN ORG.
3	Camillo Sitte	ART & AESTHETIC	COMPOSITION PRINCIPLE	Camillo Sitte	ART & AESTHETIC	COMPOSITION PRINCIPLE				Lewis Mumford	LIVING SPACES PEOPLE	URBAN CULTURE
4	Paul Zucker	URBAN FORM	VOID & SQUARE	Paul Zucker	URBAN FORM	VOID & SQUARE						
5	Colin Rowe	COMPOSITION	TEXTURE & PATTERN				Colin Rowe	COMPOSITION	TEXTURE & PATTERN			
6	Kevin Lynch	IMAGEABLITY	ELEMENTS				Kevin Lynch	IMAGEABILITY	ELEMENTS			
7	Christian Norberg-Schulz	IMAGEABLITY	SQUARE & MOVEMENT							Christian Norberg-Schulz	Phenomenology	Built Form Sense of Space Cultural Landscape
8	Leon Krier	VISUAL EXPERIENCE	URBAN BLOCKS/ STREETS/ SQUARES				Leon Krier	VISUAL EXPERIENCE	URBAN BLOCKS/ STREETS/ SQUARES			
9	Vitor Olivera	ELEMENTS OF URBAN FORM	URBAN BLOCKS/ STREETS/ PLOTS & BUILDINGS									
10	Roger Trancik	INTEGRATED	COMPOSITION/ LINKAGES/ CONTEXT				Roger Trancik	INTEGRATED	COMPOSITION/ LINKAGES/ CONTEXT			
				COMPOSITIONAL THEORIES			EXPLICIT + IMPLICIT THEORIES (in between theories) -Perceptual - Symbolic - Network			GLOBAL PERSPECTIVE THEORIES Adcanced urban theories based on changing global perspective, politics and imperatives)		

MORPHOLOGICAL THEORIES
Approach: Elements of Urban Form (UF)
Urban component: Streets, plots, buildings, blocks

Table 2.

Nr.	Author	Approach/ Methodology
1	Aldo Rossi	URBAN FORM & ELEMENTS OF URBAN FORM
2	Le Corbusier	FUNCTIONALISM
3	Camillo Sitte	IMAGEABILITY & VISUAL EXPERIENCE
4	Paul Zucker	URBAN FORM & ELEMENTS OF URBAN FORM
5	Colin Rowe	COMPOSITION
6	Kevin Lynch	IMAGEABILITY & VISUAL EXPERIENCE
7	Christian Norberg-Schulz	IMAGEABILITY & VISUAL EXPERIENCE
8	Leon Krier	IMAGEABILITY & VISUAL EXPERIENCE
9	Vitor Olivera	URBAN FORM & ELEMENTS OF URBAN FORM
10	Roger Trancik	URBAN FORM & ELEMENTS OF URBAN FORM

URBAN FORM & ELEMENTS OF URBAN FORM and IMAGEABILITY & VISUAL EXPERIENCE — Approach/Methodology

Nr.	Author	Method/ Component
1	Aldo Rossi	HISTORY & MEMORY
2	Le Corbusier	COMPOSITION
3	Camillo Sitte	COMPOSITION
4	Paul Zucker	SQUARE
5	Colin Rowe	COMPOSITION
6	Kevin Lynch	BLOCK/ STREET/ELEMENTAL
7	Christian Norberg-Schulz	SQUARE
8	Leon Krier	BLOCK/ STREET/ELEMENTAL
9	Vitor Olivera	BLOCK/ STREET/ELEMENTAL
10	Roger Trancik	COMPOSITION

COMPOSITION and BLOCK/STREET/ELEMENTAL — Method/ Urban Component

Nr.	Author	Theory Explicit -E Implicit -I in between- B		
		E	I	B
1	Aldo Rossi			B
2	Le Corbusier	E		
3	Camillo Sitte		I	
4	Paul Zucker	E		
5	Colin Rowe			B
6	Kevin Lynch			B
7	Christian Norberg-Schulz		I	
8	Leon Krier			B
9	Vitor Olivera	E		
10	Roger Trancik			B

Theory in between- B
* **Explicit** - Reading the city through its manifested structure and tangible forces
* **Implicit** - understanding how intangible forces work and shape the city

Tables 1 and 2. City understanding (reading) thorugh the theoretical framework of urban planners, theoreticians, and architects through different periods with various approaches and methods on the city and its understanding. (Source: Author)

Criteria for Evaluating Sustainability

"The imperative is to harmonize preservation with progress, crafting urban spaces that celebrate the past and the present, embodying the notion that progress and preservation can be aligned."

While many theoreticians have analyzed the architecture in cities and urban form and come to different conclusions on how to read a city and how to understand a city by various methods, it is a fact that they can only be understood and not judged. This is because none of them can be wrong or right. They all contribute in some way to better understand and read a city. As Rossi explained and claimed, cities have a dual life; they live one on their own, and the other one is the individual perception of people, which adds value to the monument, building, etc. Earlier on, modernism, where the focus was on function and clean lines, the use of a building and all modern principles in some way was a protest against the décor and un-utilized space from earlier styles and architecture such as Antique and Middle Ages, Renaissance and so on- so architecture became more aware on the progress and new conditions ex. Growing population, the need for more space, personal growth, and connection with nature somehow, maybe at some point, were principles of architecture even before but were manifested differently. In the modernist era, as new trends emerged, architecture became a language of demonstrating pure lines, repetition, space utilization, and awareness of nature and connection. This phenomena was demonstrated within an order and semiotics that can be clearly defined and recognized at first sight of a building. Modernism somehow communicated and made its place in the table of architecture discussion, where, it happened to serve as a juncture of all theories on architecture before and after modernism. This phenomena signifies once more the importance of architecture as a language that communicates but, also creates bridges that link and enable the promotion and

development of high-level architectural expertise, contributing to the built environment, not only to be modernized, but also to easily accept new conditions, demands, and changes in time. As Charles Jencks wrote in The Language of Post-modern Architecture, on architecture as a language, suggested that urban form, buildings, streets, squares, and everything that happens to be in a city that is considered architecture, communicate meanings, values, and cultural references to the encounters. (Jencks, 1977) As words and symbols convey meaning in language, architectural forms, styles, and motifs give meanings in the built environment. Then, how it is perceived and manifested is a behavioral response of individuals or collective dependent on many factors.

63 SYDNEY OPERA HOUSE, view of shells soaring and crashing, again an interesting ambiguity to be set along with the other mixed metaphors. Note the way the building glistens and takes on the cloud formations. (Australian Information Service).

62 CARTOON presented by architectural students when Queen Elizabeth officially opened the building (from *Architecture in Australia*).

Figure 3. The architecture of Sydney Opera House, interpretation and understanding the architecture. Source: "The Language of Post-Modern Architecture" by Charles Jencks)

Historical Significance and Integration

Historical significance and integration of the cultural and contextual realm in architecture are key factors adding value to the building or monument. While modernism had a trend to unify and, in some way, globalize the simple form that followed the function always dominated by a language of modern order, post-modernism somehow managed to contextualize the architecture and its expression/ signification.

Cities contain within their structure and urban fabric overlaps of history and collective memory that tend to interpret its buildings, squares, monuments, and all urban elements in a certain specific way. Architecture serves in its understanding by consistently and continuously communicating itself and its interaction with people and their perception of it. As such, architecture plays a significant role in forming and shaping the reality in which people spend their lives. Some buildings may be used daily without even being noticed, and others may be the contrary; some of them can have a middle way or hybrid communication through signals and semiotics, the same as a language. As Ch. Jencks wrote on semiotics, words, metaphors, syntax, and semiotics, architecture does the same. Jencks made the analogy within the language and expressed that this linguistic combination contextualizes architecture historically and socially – conveying messages. (Jencks, 1977)

Cerda was an engineer who worked hard and devoted his life to providing practical solutions to practical problems and theoretical problems - the problem of urban planning. Cerda had a mathematical approach and adheres to the idea that a solution cannot be called good for the city of urbanization if it is far from realism and the economic side.

He was a visionary who did not see the city and urbanism as a community of accumulated elements and even invents neologisms to argue the intersection of the constituent elements of the city and urbanism - he inscribes the streets as part of urbanization and the city as part of an extensive global network. His approach to solving the practical problem through the theoretical problem is *"Theory is the basis for something; it cannot be technically good if it is a bad economic action."* He approached a problem that cannot be solved with a negative approach, that is, with opposites. It attempts to limit equality, the ideal view of the city's functioning, and urbanization in housing, politics, social life, and streets. As documented in this issue, almost all the international projects submitted to the competition do not consider the orientation of the topographic traces present on the map of 1985 but organize the urban form emphasizing the center of extension of the boulevard. (Cerdà, 1867) For example, the city of Prishtina can be considered one of the cities where one can find multiple overlaps of history and context detached in different scales during time and history. Disconnection in time and overcoming different and fast historical architectural periods result in a layering that is not well fused where the historical dilations and other influencing factors are distinguished.

a)   *b)*   *c)*

Figure 4. Prishtina during 1950-1960, an artisan town a), b), c. (Source: Municipality Archive)

Considering the old Prishtina 1945-1960, a commercial artisan town developed towards the road from which business was developed with small shops, residential houses, and religious buildings.
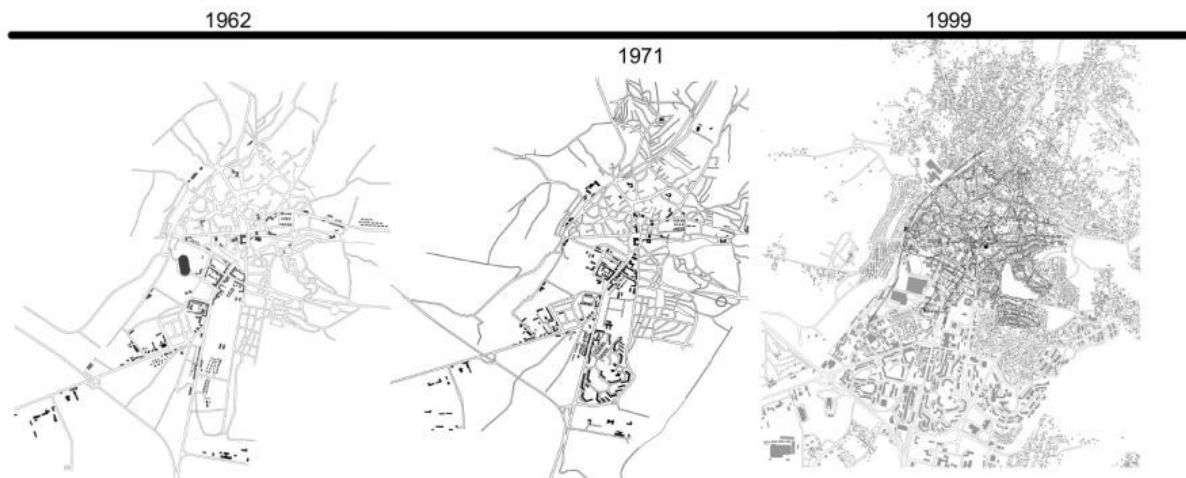
Figure 5. Prishtina from 1962 until 1999 (Source: Author)

The period 1990-2000s, was the period of the second historical expansion where some buildings were destroyed by war and others by people for personal and profitable interests. This situation offered an even faster step to embrace the latest trends, but without meaning and context, which led to non-formal architecture and often shunt and kitsch. Suppose an urban pattern is analyzed in these historical periods. In that case, the footprint of the city's development has gone with increasing progression, and with it, the informality of the buildings has increased. The ones that have remained the same, and some of them unfinished due to the exit of Kosovo and the destruction of the former Yugoslav Federation, are the same ones that have the same, similar, different functions and make the difference in context and history while still remaining as such. This situation is for the reason that these monuments: the National Library, Albanologic Institute, Student Canteen, ex. Boro and Ramizi, ex. Rilindja, Hotel Grand, etc., continue to prove themselves as sustainable in the urban landscape, regardless of the various junctures and

historical expansions that were mentioned- so urban form is sustainable through monuments as long as it functions and helped with city development. The city was developed around them, and based on this fact and argument, the key factors that contributed to these monuments being called sustainable should be found—the case study of ex. Boro and Ramiz in Kosovo provide an interesting lens through which to examine the interplay between modernization, urban planning, and architectural form.
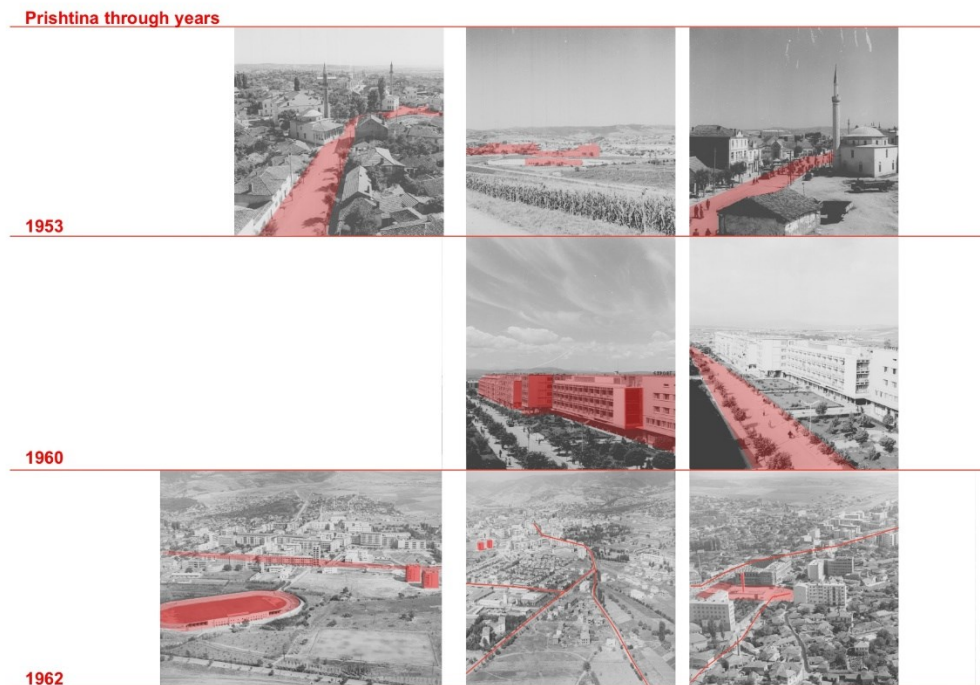
Figure 6. Anlaysis of the zone. Schemes,photos, maps within the zone of case study of ex. Boro and Ramiz.(Source:Author)

To identify sustainable urban elements, a dual analysis was conducted, examining their sustainability from theoretical and practical perspectives through case studies. Theoretical analysis by architects such as Rossi, Sitte, Krier, Lynch, and Alexander provide insights into the understanding and recognition of the city and urban planning. (Rossi A. , 1984) According to Rossi, urban elements are interconnected in a network or system, functioning cohesively to ensure the city's development and formal sustainability.

Lynch, in explaining the sustainability of the city, connects elements with factors, deriving principles contributing to sustainability, including legibility, imageability, accessibility, identity, green spaces, and inclusivity. (Lynch, 1960) Le Corbusier's principles on sustainability, encompassing functional zoning, green spacing, and modular design, also align with these discussions. Returning to Rossi, the study challenges sustainable urban elements and systems, particularly in the context of the modernist buildings in Prishtina. Given that these buildings are often perceived as unsustainable due to political reasons, historical events, and propaganda interpretations, the study analyzes whether these buildings contribute to or hinder the sustainability of form in the city (Rossi A. , 1984).

Rossi's exploration of urban theory introduces the concepts of sustainability and insistence to characterize elements in a city. Permanences, whether vital or pathological, exhibit adaptability, revealing the self-sustainability of architectural forms. Contextual conservation, while temporarily impeding dynamism, aligns with the continuous natural movement in urban development (Rossi A. , 1984) (Lynch, 1960); (Corbusier, 1987).

Urban stances, referring to sustainable elements resisting change, contribute to the dynamic nature of the city by creating conditions for adaptation and evolution. However, these mechanisms can sometimes impede new developments within their operational scope, shaping the trajectory of urban development. (Rossi A. , 1984) (Lynch, 1960); (Corbusier, 1987) In this analysis, Aldo Rossi's urban theory is utilized to examine the sustainability of prominent buildings, such as the ex. Boro and Ramiz Sports and Recreation Center in Prishtina. Rossi, in 1984, introduced the concepts of sustainability and persistence to characterize urban elements. (Rossi A. , 1984) Persistences, whether vital or pathological, exhibit adaptability, revealing the self-sustainability of architectural forms. Contextual conservation, while temporarily inhibiting

dynamism, aligns with the ongoing natural movement in urban development. Urban attitudes, as sustainable elements resisting change, contribute to the city's dynamic nature by facilitating adaptation and evolution. However, these mechanisms can sometimes hinder new developments within their operational area, influencing the trajectory of urban development. Examining the case of ex. Boro and Ramiz, considered a monumental building contributing to urban instability, reveals a different reality in practice. Detailed diagrams and area analyses demonstrate that these monuments shape the city and give meaning to its urban form. *(Diagram 1)* Despite being categorized as potential sources of instability, these monuments act as social and urban anchors, representing sustainable elements. Urban flows created by these monuments transform them into central spaces for citizens and public activities. Further analysis reveals that the urban network and streets are formed by these monuments, fostering connection and continuity. Over the years, this leads to the densification and expansion of the city, creating a network of second and third-degree buildings complementing the urban structure. Islands around monuments become informal public spaces, as seen in Prishtina, raising questions about their sustainability and potential threats to formal and urban sustainability. Despite the absence of a formal square around the former Boro and Ramiz, and the National Library remaining unfinished, Rossi's concept of permanences and persistences highlights their role in developing public life. These elements contribute to the creation of squares or informal public spaces around monuments, reinforcing their importance in the urban flow. In conclusion, the sustainability of the urban form, interpreted through the lens of Rossi's theories, demonstrates that monuments, whether pathological or not, contribute to formal sustainability and city development. Their existence, in their current state, facilitates expansion and anchors sustainable development. This challenges theories suggesting instability in urban forms, as these elements continue to drive urban

revitalization and sustainability at both city and urban scales. The research concludes with a question about the limits and strategies for enhancing forms' sustainability. (Rossi, 1984).
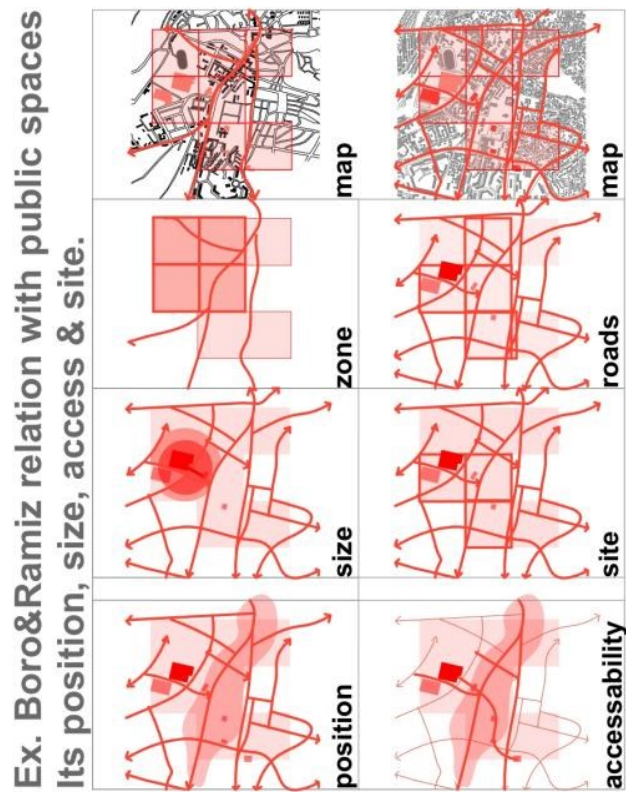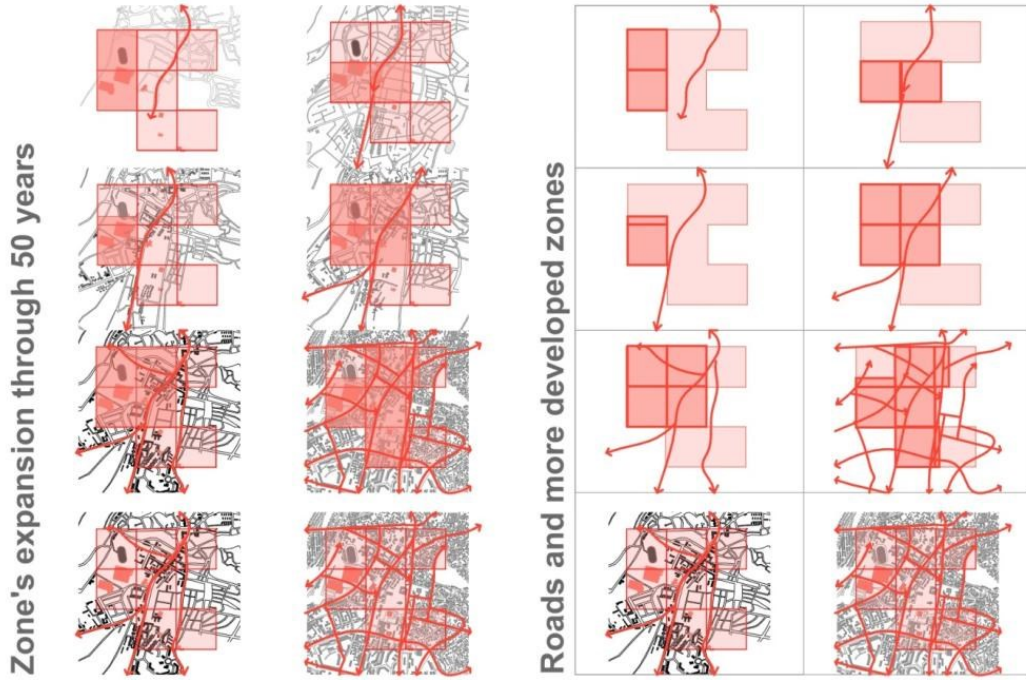
Zone's expansion through 50 years
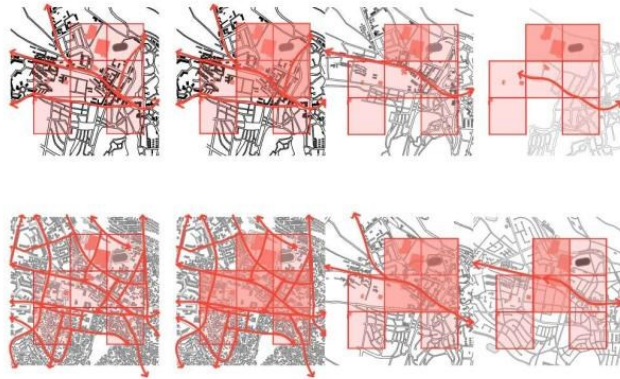
Roads and more developed zones
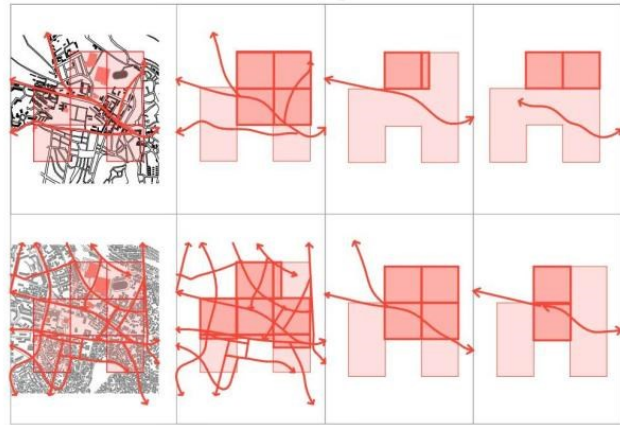
Ex. Boro&Ramiz relation with public spaces
Its position, size, access & site.
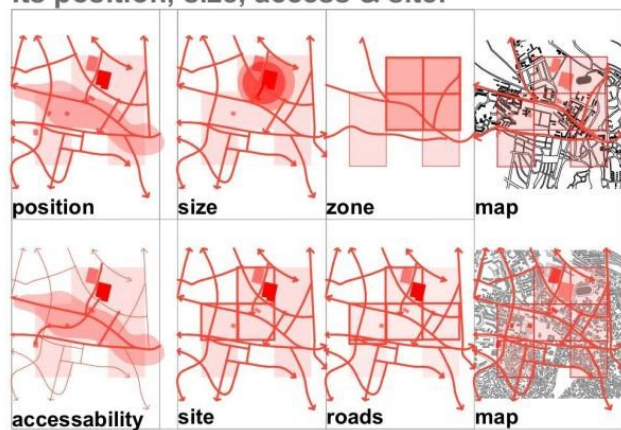
Diagram 1. Analysis through visual diagrams of case study zones and sites (urban elements and systems, urban development and urban fluxes)during 50 years of zone's expansion, (Source: Author)
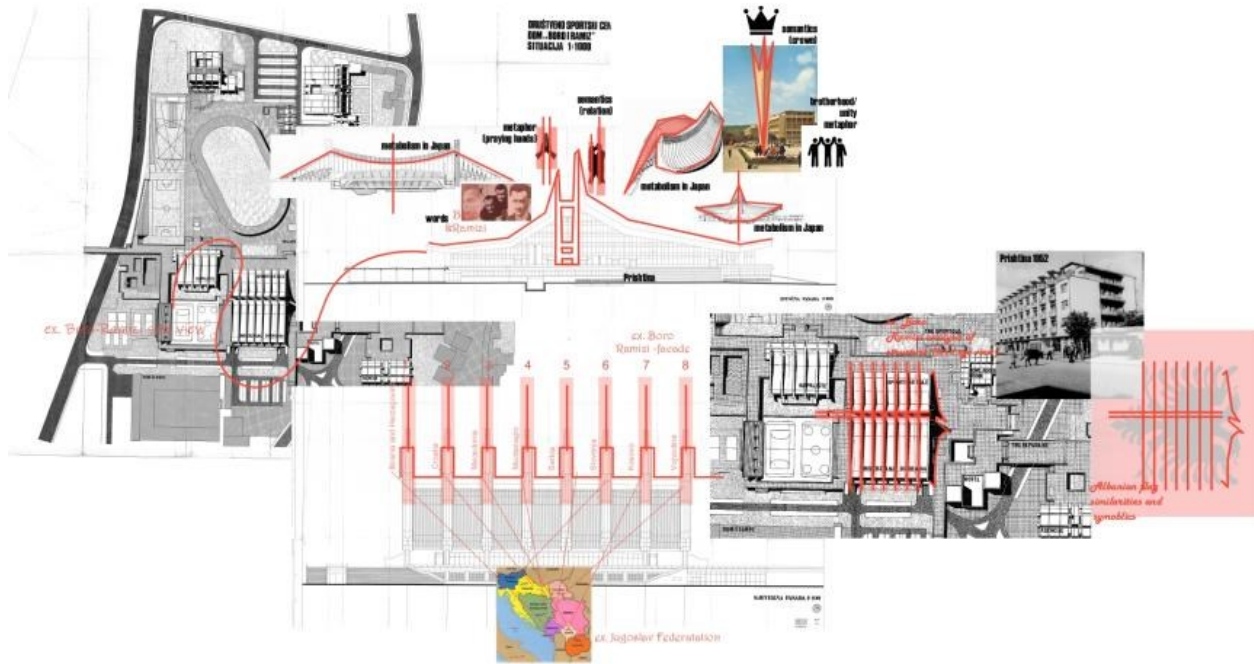
Figure 7. A scheme of case study ex-Boro and Ramiz, its interpretation, analysis- architecture metaphor and semantics. Architecture as a language to express. (Source: Author)

Many theoreticians, architects, and critics have operated on analysis, observation, and scientific work and have defined the sense of place, monuments, collective memory, and values represented through architecture as a cultural identity. Discussing architectural identity involves examining universal elements such as geometric identity, materialization, and form, encompassing aspects like plan, section, and facade aesthetics. In this case, there is no question of national, historical, political, or similar identity. Architecture as an international and universal expressive language, in principle communicates with its component elements, symbols, concepts, hybrid languages, geometric shapes, size, etc. These elements does not necessarily translate into

the strict definition of what the architecture tries to communicate. The perception of the architecture of a building or monument is closely related to the context of the place in which it is located, history, collective memory, experiences, approaches, and other details of the contextual background, in addition to the universal geometric or syntactic one. This can be explained with an example, as seen in *Fig. 7*, where a scheme is presented in a certain context: ex. Boro and Ramiz, which has been analyzed from several points of view, such as its expressive architecture, particular elements, symbolism, what this building transmits, the detailed context of the building, and the architectural style. Due to the varying topography, the linkage between the square's eastern and western sections through road "B" is facilitated by a gently sloping plateau. This plateau extends from the higher level of Tito Streets down to the story of the square's western part. Similarly, the square's plateau adjacent to the entrance road, particularly the area in front of the Universal Hall and Press House Rilindja, connects with the square, creating a distinctive arrangement and a cohesive visual harmony.

In this case, if the context is removed from the analysis of this building or monument of post-modernism or more precisely inspired by the Japanese metabolism, it will be interpreted completely differently than analyzed in the real context. Starting from the name, the symbols, the building material, the shape and size of the building, the connection with other buildings of the same period, the function, and the architectural style, this building built in the period of the 70s represents a political and social reflection of the time context and history of the former Yugoslav Federation. There are many such buildings with a similar character in all the constituent countries of the former Yugoslav Federation. Since the expressive architectural language leans towards an international worldview, in the historical context, it does not leave the architectural politics and semiotics untouched by layering and connecting addition to the symbols of the

former Federation, other symbols which can be interpreted differently - gives multilayered language that reflects cultural values, historical references, and social messages. This creates a more persuasive and faithful architecture to the context and informal inclusiveness where, through symbols such as unity, union, and brotherhood (political), the eight united pillars, one with a longer arm and the other with a shorter one, join at a point that achieves continuity and linearity. These pillars symbolize the six constituent states of the former Yugoslav Federation and two provinces. At the same time, the architectural language tends to manifest a contemporary spirit, even Japanese metabolism and the similarity of the former center. Boro and Ramiz with the Olympic stadium in Japan is obvious – which will be elaborated in another chapter in detalis. On the other hand, also having the monument of the union of Boro and Ramiz, two former partisan fighters who symbolize political brotherhood between ethnic groups. In one of the front facades, a union and unity that the author wanted to express through architecture can be easily read through the universal geometric elements such as the pillars and the culverts.

Here ends the architect's concept and desire to understand the building in this way, honest or forced. From here, the individual and collective perception continues through the same universal architectural reading but with different results. If it's read in the situation or the plan, the object has an asymmetric extension between the two wings. These eight pillars can be read in the national historical context and interpreted or connected with the national symbol of the Albanian flag, the eagle. These symbols are very similar in this monument and the memorial monument of brotherhood-unification, located a little further from the former one, ex. Boro and Ramizi. So, it attempted to create such a collective reading and memory with a mission, and that is social, political, and cultural unity and unification. Other residential or similar buildings carry a

universal architectural order or rule, but in the contextual analysis, they also carry and communicate other signals.

If the political, temporal and cultural context is removed from this and striped from the country's interpretation and collective memory, a completely different interpretation could happen. Why?

Architecture communicates the same as language but, it is still deeper than language. This means that architecture as a metaphor offers more than one interpretation and the moment the historical context is missing - it is stripped of its identity. It takes on a universal architectural, geometric identity and is interpreted as such - with rhythm, light shadow, symmetry, repetition, climax, size, function, architectural language, etc. So, from the scheme, two or more different worldviews can be read on the same scheme. One is related to the context, and the other is related to the universal architectural geometric identity and the universal expressive language of architecture, which communicates through its elements. When numerous interpretations can be generated from symbols, then the suitable description could be polysemy – which explonation could be even from the generated shceme. Therefore, each monument has two lives: one for which it is designed and conceived to be transmitted by the architect, and the other is how it is perceived by people in reality. This depends on the concept of "genius loci", individual's collective memory, context, and behavioral response. Without these elements, a monument can be perceived entirely differently. It is perceived as a new formal or informal collective rule based on the basic architectural and visual information that this monument manifests. (Norberg-Schulz, 1979)

2.1.1 *Social Engagement and Interaction*

Often, many simple buildings are in one place and are used daily by users without noticing them, or some are noticed and are not used. This example was also taken by A.Rossi with *Palazzo de la Ragione* in Italy, where he emphasizes that it works regardless of the shape of the object; it does not follow the function; the function is simply adapted to the time and context, and as long as it is active and communicates with people and the city, it emits and transmits progress, it is active, it is not a parasite or an urban crawler as drawn in another parallel with the *Alhambra*, which is located in a different context and is considered as a parasitic element that does not have an active function in the city. This argues that urban artifacts that form do not always follow function and proves that urban artifacts always have a propelling role as parasites or as active in an environment. (Rossi A. , 1984)

Throughout history, individuals have erected monuments with the intention of communicating messages, paying homage, or fulfilling broader societal objectives. The innate human desire for belonging has remained a fundamental aspect of societal development since ancient times, serving as a catalyst for continual progress. This intrinsic need for connection and meaning has consistently found expression through architectural endeavors, from the construction of megaliths and temples by early civilizations to the creation of modern urban landscapes. Urban artifacts and monuments play a pivotal role in shaping settlements, cities, and broader geographic areas, serving as tangible symbols of collective identity and shared values. The monuments have served as development elements of the city and have performed over time. In addition to the feeling of belonging, monuments have always encouraged the unification of people around a cause or around that monument that, at first glance, may not understand the primary purpose of the monument, which promotes interaction and inclusiveness, thus

developing a culture and heritage or citizenship. In addition to connecting communities and creating vibrant and active communities, they also create connections between people, their heritage, and their environment. Monuments embody local history and culture, encouraging engagement.

2.1.2   Symbolic Meaning and Interpretation

The interpretation of symbolic importance and the messages conveyed by cultural or heritage monuments, among others, in a city or country, are combined with a dose of myth, oral history, political interpretations and collective memory, including the individual perception of symbolism.

The visual language and metaphorical expressions used in the design of monuments are a historical fact and a form of manifestation of reality from a sequence of urban and historical juncture - with social and other stratifications. The focus is on understanding the genesis of the problem. To break down this concept and understand it easily, an analogy can be made through signs, concepts, language, syntax, readings, and meanings that have the common nominator, which is language. The reality that the monuments transmit in space cannot be accessed directly and precisely; for this reason, language serves to mediate and transmit or understand the reality through language, signs, and symbols or signifiers. At this inevitable point, the first, second, and current naturalized meanings come to the fore, which must be broken down mathematically to be evaluated and understood correctly. On the other hand, in addition to signs and concepts, there are also significations. This symbolically means a network of meanings on a certain topic, which is not necessarily correct or true but can be common knowledge naturalized over time, through myth, history, meaning, and acceptance of the silent legitimation of similar, therefore, a kind of

legitimization of the naturalized meaning. The scheme presents a metaphorical and surreal section of the historical-political period of modernism and postmodernism in Kosovo during the period 1950-1990, with signs, symbols, analysis, perception, reality, symbolic, expressive, symbolic language, etc., on the views or sequences of views of the buildings built in this urban and political juncture of this period. These monuments prove the role of politics, society, time, and history in architecture with the connotations these buildings transmit. The discussion includes, in particular, the buildings of the ex. Boro and Ramizi, the ex.Rilindja Printing House, the Grand Hotel, the National Library, the monument of brotherhood-unification, the Central Bank, etc. Stripped of these elements, the buildings look similar to many other buildings in the world built from the period of modernism, with pronounced dominance in rhythm, pure shapes, and forms that follow function as a basic and primary principle, an aesthetic devoid of decoration and ancient style order, ornament or any other symbolism. The buildings of post-modernism stand out with a more pronounced transmission of their character and color with local contextual elements; in addition to their geometric form, which expresses a universal language and universal meaning, elements of additional signage also characterize the buildings of post-modernism, taking the example of the former Boro and Ramiz, with its eight pillars, or the Albanological Institute with its 6-angled shapes in the facade and the harsh expressive cuts, to continue with the National Library, which has a mix of architectural communications such as regionalism, brutalism, and structuralism, or the former Rilinjda Printing House before the renovation of the 2000s, which featured a brutal architecture. At this point, analyzing signs and meanings allows to discover the hidden layers and challenge the naturalized meanings of these monuments. This will be elaborated further in following chapter, as a method for analyzing monuments and their meaning in the architectural prism.

Therefore, it can be argued that formal urban sustainability is generated by monuments and urban artifacts regardless of the meanings they transmit. Even stripped of context, they can have the same effect, and the changing variable is perception, which still stands as special as the aura of the building and the symbolism manifested as its special, eternal element.

Later on the analysis, will be presented in a detailed scheme and explonation the generated notion of *urban morpheme* generated from analyzing the city of Tirana to illustrate better the elements through which a city can be understood and analysed. The findings and proposals provide a conclusion or the *urban morpheme* based on analysis through the reading of the city and the diagrams that the essence of the sustainability of the form or the so-called *urban morpheme* is made up of these elements: The shape of the plot/ block and surroundings + mixed built typology + terrain with other characteristics of the place. This helps the expression of architecture as a language to approach the sustainability of form pragmatically.
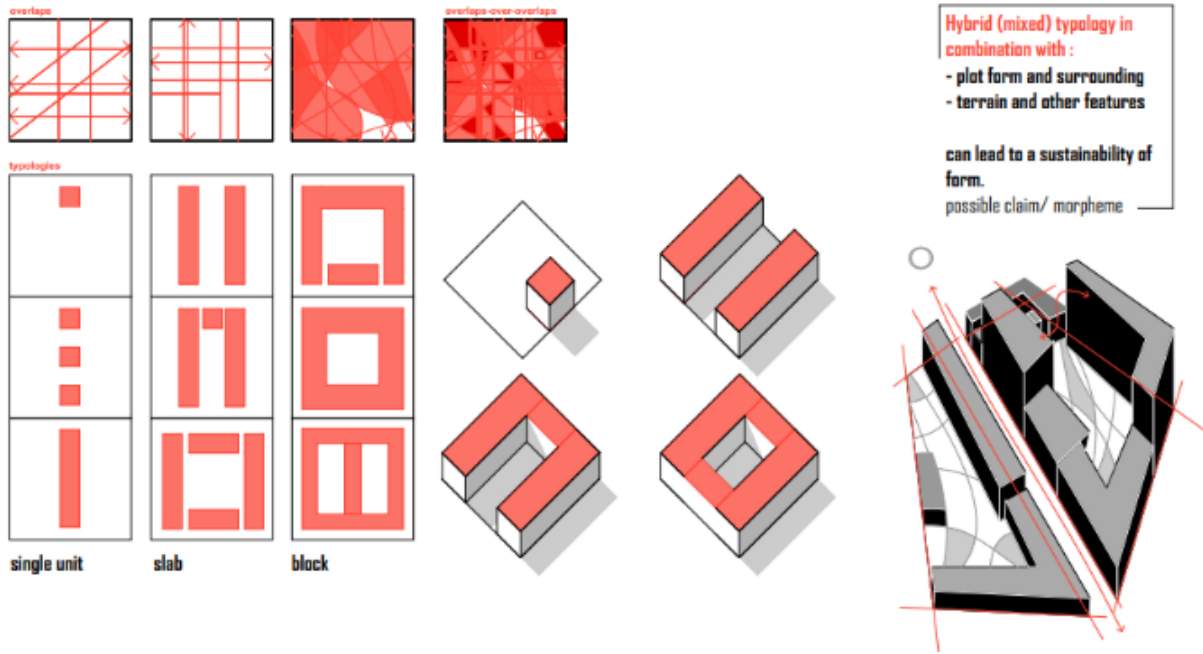
Figure 8. Morpheme illustrated in diagrams. (Source: Author)
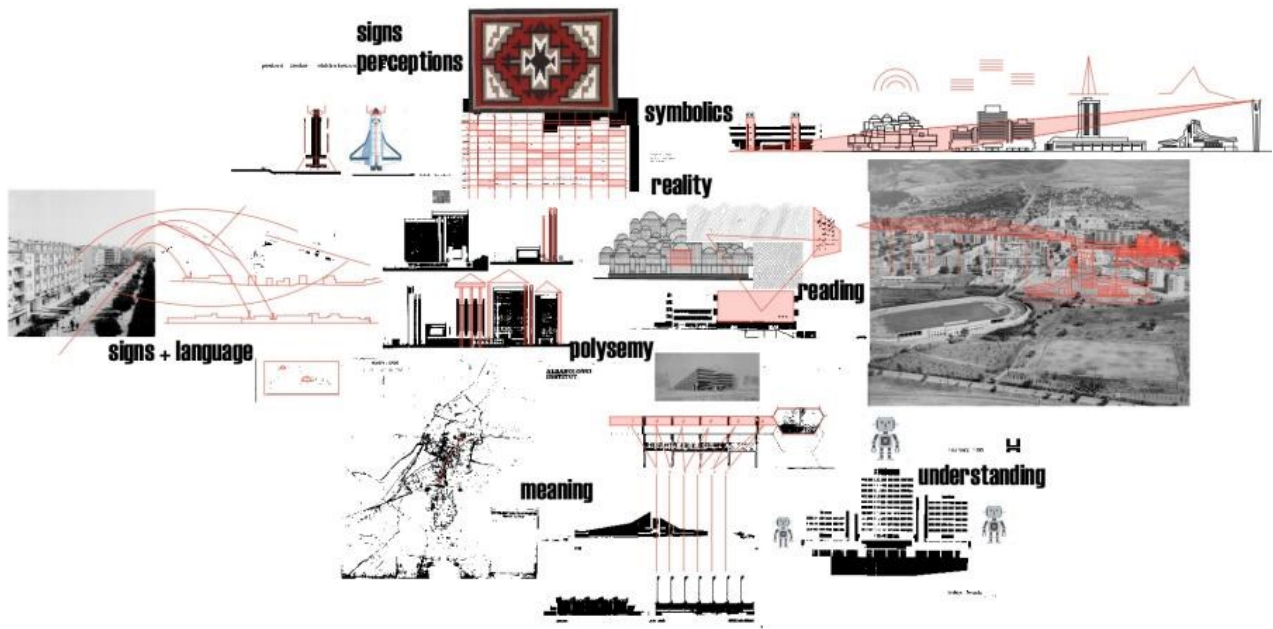
Figure 9. Buildings from modernism and post-modernism juncture in Kosovo and polysemy.(Source: Author)

2.1.3 Synthesis and Reflection

The understanding of the urban form and, the analysis of the theory are done by dividing it into three major pillars to differentiate the meaning on the reading of the city easily. This large chapter breaks down some elements, methodologies, and methods by which the approach to reading the city is perceived. It is emphasized that reading the city is essential to understand how urban elements behave and how they work in a built urban environment. If the theoretical problem is fundamentally understood, this creates a suitable ground to analyze in depth the urban artifact, the monument, and the role it has in the built environment for the sustainability of the urban form, in itself and about the city. The recurrent geological and biological metaphors in

today's urban theory and research seem to hide the fear of not being able to produce an environment with the quality of second nature that can be felt in the presence of the traditional city, which today could only reproduce in the form of a commercial caricature.

An Arcadian reverie will not avoid a future environmental disaster, but rather by taking full responsibility for the actions of transformation of the Earth's surface. The landscape of the new world cannot be. Still, a strange mixture of man-made and natural environments in a necessarily symbiotic relationship forces re-thinking the design behaviors every day, 'grafting' new spaces on the existing ones.

The city's beauty is multiple, fallacious, and occasional, but when it occurs, it overcomes the one of nature; it comforts one in its absence of perfection. The city protects one from nature's merciless inexplicability, its cruel behaviors, and the moral oppression of its 'good example.' (Alexander C. , The city is not a tree, 1965)

A favorable method for comprehending sustainable urban elements involves employing an analogy with linguistics, treating architecture as an expressive language with diverse constituent parts. This approach underscores the importance of monuments across various historical contexts, facilitating a differentiation between sustainable and unsustainable urban elements. Simultaneously, it accentuates the enduring significance of urban artifacts for formal urban sustainability.

These concepts have been broken down and analyzed with different schemes and hypothetical, meaningful scenarios through architectural linguistics, semiotics, symbology, metaphor, and polysemy. This approach has enabled the understanding and analysis of the minor factors that complete the most accurate understanding of the role of monuments in the urban form for the

past, present, and future. The average, incomplete, and complete meta-meanings are distinguished by the layering of meanings on what the monuments transmit. This is the same as an energy transmitted in the built environment and creates a connection with the people, and the spirit of the place. As such, it proves that the more layering of meanings (this not only in quantity but also in quality) is not the greatest possibility so that the monument transmits. That communicates in the built environment and is sustainable, contributing as a developing and progressive element in the urban form and city. This reflects on monuments' overall implications and contributions to urban form, cultural identity, social dynamics, and the built environment.

Chapter 3: Modernism and Sustainability of form

Modernism in context of Prishtina. The role of Monuments of Cultural Heritage.

Introduction

Although this research is focused on the sustainability of the Urban Form through the cultural heritage of the Modernist Architecture in Prishtina to reflect on re-framing (ex) Boro Ramizi Sports and Recreation Center, it is important to emphasize its understanding of the architecture as a language its meanings and culture. The building was constructed at a time when its primary and most important architectural element was meant to demonstrate and represent a strong and united Yugoslavia. Now that Yugoslavia is long gone, the main symbolism of the Youth and Sports Centre still expresses strength. It is still widely recognized as an icon of the Yugoslav era, as a reminder for those who knew about its meaning and let the present generation know about it. The structure's original function has never changed, and the building was never updated. It

continues its use as a youth and sports center. More importantly, it functions as an architectural monument.

The Sports Centre indeed has many symbolic elements. While it was built in the former Yugoslavia, where it helped to enforce the officially imposed so-called "Brotherhood and Unity", there are indications that this contemporary building is not without regional, traditional, or even national characteristics. In fact, its regionalism underlines this point. The main reason for including this building in the study is that even before the war involving Kosovo, and especially after it ended, its main structural elements were often interpreted as eagle's wings. The eagle is Albania's symbol and icon. This symbolic meaning can be considered but, it should be considered more as a subsequent consequence than its original intention.

With all the various ways of interpreting and understanding this building, can undoubtedly be concluded that it is a typical example of representing national identity and Modern Regionalism. (Jashari-Kajtazi, 2016)

 Bearing that Prishtina passed through historical and political developments, the latest transitions after the war, and construction overlays on different times and contexts, there is a need to determine if these flows and development of social and economic systems led to alienations, transformations to the point of even losing identity. Complex issues follow the circumstances, such as inappropriate space and volume exploitation, misuse of public spaces, demolition and destruction of built historical and cultural heritage, etc. *(Fig.10).* This research tends to define the sustainability of the city in terms of formal, theoretical, and morphological points of view and to determine the factors. This determination shall use and address instruments to contribute towards the sustainability of form and identity for further city development.

Figure 10. The ortho-photo map of an old part of Prishtina. (Source: The State Archive of Kosova)

Historical and architectural framework context

Kosovo has undergone several political and social transition phases for different reasons in different periods.[5] The traces of transition and development, but often destruction, are carried by

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[5] Following World War II, Kosovo became an autonomous region within the Socialist Federal Republic of Yugoslavia. Under the leadership of Josip Broz Tito, Yugoslavia embarked on a period of rapid industrialization and urbanization, leading to significant architectural developments in Kosovo.

During the post-war reconstruction period, socialist architecture characterized by utilitarianism and modernist design principles emerged in Kosovo. The emphasis was on functionalism, efficiency, and mass production, reflecting the socialist ideology of the time. Large-scale urban planning projects were undertaken to accommodate the growing urban population, resulting in the construction of housing complexes, administrative buildings, and industrial facilities.

the cities of Kosovo, especially the most frequented centers of craftsmen, business, and trade, such as Prishtina.

To clarify the idea of the events to which the city of Prishtina was subjected historically is quoted from the booklet A Future for Prishtina's Past:

> *"The story of old Prishtina since 1945 is a story of destruction and wasted opportunities. In the early communist era, this destruction of the past was the result of deliberate policy. The slogan of "urban development" in the 1950s was "destroy the old, build the new". As one book from 1959 noted proudly: "Until the end of World War II, Pristina was a typical Oriental town. After the Liberation following the Second World War, Pristina experienced rapid development in every respect, and it is now day-by-day developing into a modern town. Old shop fronts and other shaky old structures are quickly disappearing to make room for fine, tall, modern-style buildings." 'Today Prishtina is abandoning its old memories and is departing from its past and becoming a modern city – a new socialist city.' Pristina (1965) The "shaky old structures" which were demolished included the covered bazar, one of the largest in the region; the spiritual*

In the 1950s and 1960s, the influence of modernist architecture from Western Europe and the Soviet Union was evident in Kosovo's architectural landscape. Brutalist architecture, characterized by its use of raw concrete and geometric forms, became prevalent, particularly in government buildings and public infrastructure projects.

Throughout the 1970s and 1980s, Kosovo experienced a period of economic growth and urban expansion, fueled by investments in industry and infrastructure. This era saw the construction of landmark buildings such as the Palace of Youth and Sports Boro and Ramiz in Prishtina.

However, the political and economic turmoil of the 1990s, including the dissolution of Yugoslavia and the Kosovo War, disrupted architectural development in the region. This resulted in widespread destruction of infrastructure and displacement of populations, leaving many architectural landmarks in ruins.

Overall, the period from 1945 to the 1990s witnessed significant architectural transformations in Kosovo, shaped by socialist ideology, international architectural trends, and the geopolitical context of the time. Despite the challenges faced in later years, Kosovo's architectural heritage from this period remains a testament to its complex history and cultural identity.

centre of the town, comprising a mosque, the main Catholic Church and

the Synagoge; an old Ottoman Hamam and a large number of Ottoman

town houses. The town grew quickly, and attracted tens of thousands of

migrants. But unlike elsewhere in Europe (including, for instance,

Sarajevo or Skopje) no attempt was made to preserve the historic centre of

what had for centuries been one of the most important towns in the region.

"

a)   b)   c)

Figure 11. The street Robert Gajdiku, Prishtinë in 1947; a), b) and c) parts of old bazar street in

Prishtina (source: the State Archive of Kosova)

While the city of Pristina was being destroyed to be built and the growth of the city continued,

the concept of the city began to change from the oriental one to a contemporary modern city -

and later socialist with nuances and indications from the former states of the Federation, but not

only. Indications and physical features appear mostly through the architecture of public buildings

and urban public spaces. The following chapters will detail the city's development in the context

of the theory, problem, and methods of the role of cultural heritage buildings in its sustainability

of form. The special architectural characteristic during the political and social developments

from 1940-1990 can be considered preserved synthesis that Prishtina has adapted in a particular

way. Basically, it can be seen as a development and comparison between two 'worlds', as an

oriental architecture from the beginning of its development, which continued with the local identity of an autonomous and provincial tradition in a now former Federation, to the premises of futuristic, post-modern and modern architecture as models of Western countries nowadays.

Modernism overlays in Kosovo. The importance of history in the process of understanding and reading a city.

The research on the sustainability of the form of Pristina city should be discussed primarily through generality principles of architecture and the values granted and realized by the human sense of existing or loaded aesthetic qualities in the form of architecture. In general, by bringing in the factors and agents that played a role and determined the city's development in many ways until nowadays. Then, continue looking for the iconic buildings reached or influenced by the particular religion, politics, and economy, which are the foundations of its architectural expression and civilization.

The focus is on a timeline from the 70s until the 90s and moving to the present. Kosovo has been prone to the intersection of many policies of the Former Yugoslavia and its development, viewed from the multidisciplinary in the field of architecture, culture, and education point of view, closely linked and imposed by these policy-makers and leaders due to their decisions and actions.

The Journal *Arhitetura* from Zagreb published articles for architectural achievements on each federal unit of the Yugoslavian Federate. The point that needs to be mentioned is that *the collective memory* of the citizens of the ex-federate is kept in mind as the *golden ages,* before the crisis that would be lead ahead later on 80-'90s, to be finished with the war in '99. According to

the *Arhitektura Journal 176+7 and 178+9 '81*, could be said also the same thing for Yugoslavian architecture. (Ilir Gjinolli, Lulzim Kabashi, 2015)

To distinguish better the development of Prishtina as a growing city, two maps are presented at two different times, in 1959 and 1972, as shown in Figure 12, a) and b).

Figure 12. a) The map of Prishtina dated in 1959 (source: the State Archive of Kosova)

Figure 12. b) The map of Prishtina dated in 1972 (source: the State Archive of Kosova)

Figure 12. The maps of the city of Prishtina in two different times: a) 1959 and b) 1972, which represent the growth

of the city and its spatial development.

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The period from 1959 to 1972 marks a significant era during which Kosovo attained a peak of modernism, political and cultural autonomy, and social freedom within the non-democratic Yugoslav Federation. If it is to make an ideal evaluation, Kosovo's architecture, as showcased in the 'Arhitektura Journal-Zagreb,' could be favorably compared to that of other republics and regions within the Yugoslav Federation, even those considered more economically developed. In his 1981 article, 'The Dilemmas of Kosovan Architecture,' Andrija Mutnjakovic opens with a citation from Bashkim Fehmiu, a renowned architect, urbanist, and academic, credited with shaping Kosovan architecture. Fehmiu's 1971 essay, 'Prizren – Masterpiece of an Unknown Craftsman,' emphasized the imperative need for a symbiotic relationship between material-spiritual heritage and contemporary influences to enhance human expression. While the concept of harmonizing heritage with modernity might have seemed attainable in 1971, the same notion becomes progressively more challenging by 1981. (Ilir Gjinolli, Lulzim Kabashi, 2015)

During this time, it is effortless to see and distinguish the buildings, the architectural schools and styles, indications from Paul Rudolph, Kenzo Tange, Roche, and Dinkeloo, politics, and socio-economic reflections, shown in some examples, Figures 13 and 14.

Figure 13 – The style similarity between Rudolph's (Yale School) Burroughs Wellcome Building, North Carolina (left) and Institution of Albanology in Prishtina, Kosovo (source: https://www.archpaper.com/2020/09/paul-

rudolphs-burroughs-wellcome-headquarters-building-in-north-carolina-threatened-with-demolition/,

https://www.kultplus.com/libri/instituti-albanologjik , Internet)

Figure 14. The form and style indication of Kenzo Tange's building - The Summer Olimpic Games, Tokyo, Japan, 1964 with Živorad Jankovič's building – ex. Palace of Youth, Culture, and Sports (PYCS), Prishtina, Kosova, 1981 (source: https://archeyes.com/national-gymnasium-for-tokyo-olympics-kenzo-tange/Photo- Internet; by: Dea Zogiani)

Some of the landmark buildings, urban blocks, and neighborhood settlements are still a present artifact of those reflections and represent a reality of Kosovan cities and their social, economic, and political state nowadays. Examples are the Grand Hotel, National Library, Student Canteen, Dardania – Triangle, Institute of Albanology, Palace of Youth, Culture and Sports Boro and Ramizi, now called Sport and Recreation Center; Publishing House – Rilindja etc.

Further to the reflection mentioned above is treated as a network between the three most known landmarks, so-called heritage buildings: The Sport and Recreation Center (never finished as a project), Publishing House Rilindja (now ruined as an architecture), and National Library (the substance), which served as connections to create the center city of Pristina.

Up to now, these buildings represent a cultural horizon and metropolitan dimension of the city, from the '70s up to the '80s, even though the indications from architects mentioned above

represent worldwide context that indicated and influenced architects on Kosovo during designing and constructing processes. On the other hand, some examples can be evaluated as individual interpretations of collective models: National Library, Motel "Trofta", Kosova B, etc.

After the '80s – Kosovo has gradually undergone the abolition of autonomy, which results in economic and social weakening. As a result, the state of Kosovo's existing world-rated architecture sees itself at a dead-end in the postmodern node. The 'dark years' started about the '90s, along with other political pressures, exclusions, and propaganda of all kinds, far from being ethical and honest, the statement in the article. In an assessment of Cultural Real Estate in Prishtina, which was published in Belgrade under the heading Prishtina's Renewal under the Conditions of Sustainable Development 1996, the Serbian art historian Zoran Manevic uses the brand sustainable development against promoting the reduction of ambitions and tends to turn Prishtina into a provincial town which, according to him, as same as Kosovo, does not need a modern architecture of cultural institutions, commercial buildings or housing projects. (Ilir Gjinolli, Lulzim Kabashi, 2015)

The relatively brief story timeline presented above, which included many agents and different indicators and factors, now could be evaluated through the main question that relies on the existing buildings, such as: What makes a city sustainable in terms of the formal-architectural morphology of the city? Is sustainability sustainable in this case?

Morphological attributes of modernist architecture

The importance of research lies in answering the question: How can this cultural heritage of modernism, particularly in Prishtina, be configured in such a way as to be more accessible? How can this heritage mitigate the differences between different social, political, and architectural

overlaps? Does this heritage help or not in the sustainability of the form and other aspects of the city? How limited is the accessibility of the objects of modernism in the actual context in theoretical and conceptual ways but also with a special focus on the object of ex. Boro and Ramiz? These analyses can derive the claim argumentation concerning the sustainability of form.

Under the theory from the Article *Prishtina's Renewal under the conditions of Sustainable Development 1996* about sustainability, the actual site of ex. Boro and Ramiz Sports and Recreation Center -as a monument or city artifact, must be considered a cell, including all the agents and factors mentioned before. In this relation, hypothetical questions are raised, such as where lays the importance of the city's sustainability as a whole and how one approaches this problem to emphasize its role today. Are heritage and modernity the correct symbiosis for the city's future development – in terms of morphological sustainability? How sustainable is this identity of the city, and how does architecture give or not give a contribution in this case?

Aldo Rossi, in his book *The Architecture of the City*, wrote about the urban artifacts/ monuments and concluded that those structures, in series, contribute to the morphologic sustainability of the city; even though the function may change through time, individuality, memory, place, and design are the parameters that matter. They must only be present as an artifact and serve as collective memory, contribute to the city's future development, and constitute a critical urban focus. According to Rossi, monuments and urban artifacts accelerate the urbanization of a city, as mentioned in a detached paragraph:

> *"In this respect, permanences present two aspects: on the one hand, they can be considered propelling elements; on the other, pathological elements. Artifacts enable us to understand the city in its totality, or they*

appear as a series of isolated elements that we can link only tenuously to

an urban system. To illustrate the distinction between permanent elements

that are vital and those that are pathological, we can again take the

Palazzo Della Ragione in Padua as an example. I remarked on its

permanent character before, but now, by permanence, I mean not only that

the physical form of the past has assumed different functions. It has

continued to constitute an important urban focus. This building is partly

still in use; even if everyone is convinced that it is a work of art, it still

functions quite readily at ground level as a retail market. This proves its

vitality." (Rossi, 1984)

In this regard, two interpretations can be compared regarding sustainability: one in a particular context, as Prishtina by Manevic, and the other in Rossi. Manevic considered that Kosovo, especially Prishtina, does not need such monuments and cultural facilities, meaning only the neighborhoods and housing facilities contribute to sustainability. It can be speculation that forces one to think in terms of maybe lack of urban form, and for a city in progress such as Prishtina, it can also be understood in a procrastinating the development process of the city in terms of public facilities and such called monuments and leave more space for urban form through housing. On the other hand, this also could be read as long-term planning for a possible overpopulation in the ex. Yugoslavian Federate could still need the supporting facilities for a growing functional city. Saying so, the style, identity, and streams should have been the same until then or even better, considering the parallel facilities built on ex. Yugoslavian Federate.

 On the other hand, Rossi supported the claims that the focus should be on the passive facilities and those with specific values and features, and collective memory values – to accommodate a

sustainable environment and atmosphere that could serve the citizens and, overall, as a propelling element. According to these perspectives, the presence or absence of form does not represent a primary determinant in sustainability; however, function, monument, object, or all together in a given context turn out to be a factor influencing sustainability and a primary parameter for long-term planning.

If, in the 70s-80s, the city of Prishtina achieved its maximums of modernity sustainability in terms of its definition through innovative and progressive ideas, how can the role of those artifacts indicate sustainability now? Referring to Rossi, this heritage can be considered as a propelling element in terms of the future development of the city, but how can the practical problem of heritage's role be solved in terms of morphologic sustainability and sustainability of the identity of the city, starting from one site (Sports and Recreation center - Boro and Ramiz)? How do modernism and identity implicate one another? In addition, do this object and other landmark buildings present a regional identity of Prishtina today, and how does the lack of institutional social facilities positively indicate the sustainability of form?

Since the identity is being discussed, it is reasonable to define it in the first place, starting with the question of what is the regional identity of Prishtina. If this question is asked differently, like, what is not the regional identity of Prishtina – it may be easier to respond.

While talking about the ex-Boro and Ramiz Sports and Recreation Center, considering the facility as a site for the research, it is evident that the facility as a form and model does not present something regional. Instead, it represents something global, a different approach, and a different culture mixed present in a small city context. Being a part of Prishtina for nearly 50 years now, along with loads of other buildings mentioned before, it represents a piece of the city,

a collective memory, a monument that is an inseparable part of Prishtina, consequently, a landmark, a history, and also a heritage. The style and form, in this case, seem not to disturb anyone; instead, the city has embraced it as an integral part of its form, without which it could be hard to conclude what it would be like. Therefore, according to Rossi, here may come to a claim that the style, form and context of those facilities were propelling instruments that gave the city a meaning. Regarding this, the city's identity should not necessarily be related to the region or even to the shape of a facility or a complex of facilities. What defines the identity of a city is especially the so-called monuments, which in some way create tension in the area and create a magnetic field of different interdisciplinary functions and activities that, in some conditions, time, and circumstances, serve as a development mechanism, exactly promotes a sustainable form of the city.

Another important component may be the social and political dimension of the form *(also represented by buildings of modernism in ex. Yugoslavian Federation in the '70s-'90s in Kosovo*) and how this production of heritage does contribute / or does not contribute to sustainability. The theoretical problem here is the connection of form and sustainability and how the notion of identity is implied here but also draws the line between modernity, heritage, identity, and what this object represents.

The practical problem may be the sustainability or instability caused by this *modernism/ metabolism* (*represented through ex.Boro Ramiz Sports and Recreation Center and other eminent buildings of the particular time refering*) and how this heritage works in different networks today considering the facility and the context?

At this moment, the question is how a possible and favorable strategy, theory, scheme, or argument can be approached to make the city sustainable - starting with this site? The semi-hypothesis here is to oversee how the heritage of modernism, in terms of morphological attributes, contributes to the city's sustainability.

For general purposes, *Figure 15* represents four historical maps of Prishtina during the period 1937-1999, representing the city's development.
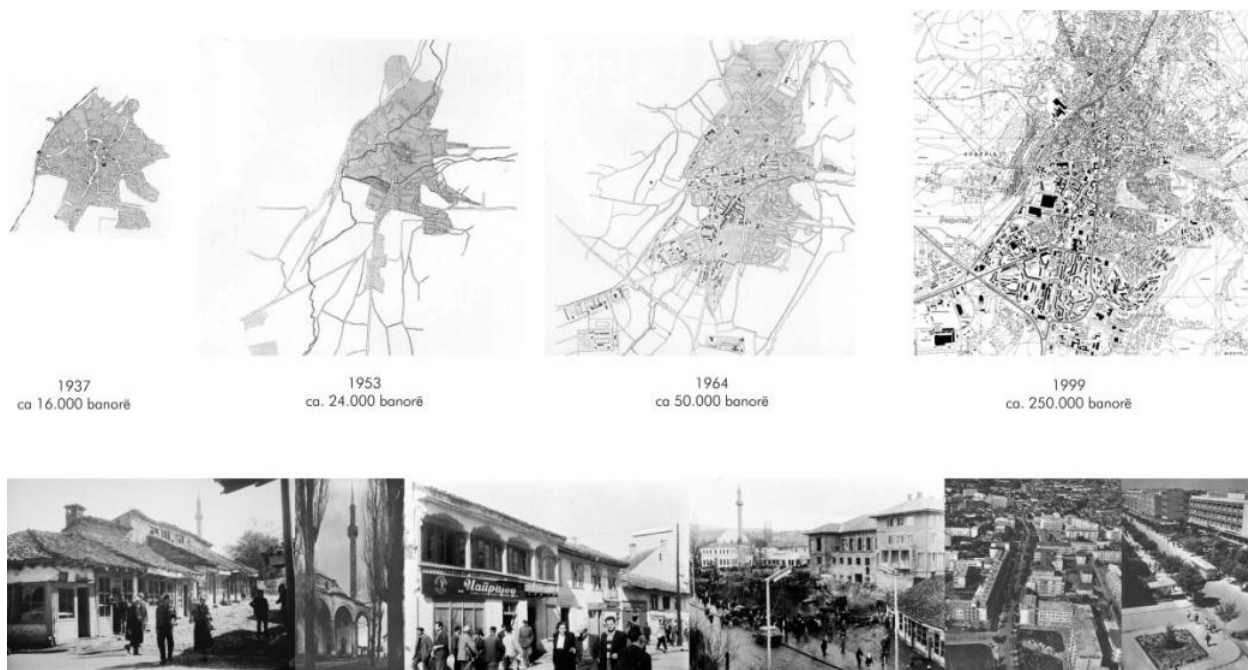
Figure 15. Historical Maps represent the changes in the years of Prishtina City, 1937-1999. (Source: https://urbanizmi12014.files.wordpress.com/2014/12/fig- Historical Maps that represent the changes in years of Prishtina City, 1937-1999.2_-zhvillimihistorik.pdf)

Numerous theoreticians, architects, philosophers, and artists analyzed and gave different theoretical, discursive, and speculative approaches to functional and aesthetics cities, guidelines, systems, and elements that make a city vivid, functional, and harmonious. Comparison and different approaches and consideration of other parameters could offer intermediate ways to

interpret and evaluate form sustainability through cultural heritage. But, observing them from several different perspectives in the network of readings and interactions of the object with the city, interpretations, writings, the history of the construction of the main object and its functioning to the present day, the hypothesis that could occur is:

Given the fact that a never-completed building was under the project and interacted with the city development plans in several different periods and circumstances, can this object be considered sustainable?

To attempt to answer this question, one has to look at the different angles, as mentioned below, of this relationship that the object had with the city at different times (as a research methodology to find the truth of the hypothesis, albeit based on observation, literature, history, and statements regarding the object result more as unstable). Most studies were made on the theoretical and practical fields and approaches to finding the best solutions for different contexts. Still, cannot be said the same for the sustainability through morphological attributes within the cultural heritage, especially the sustainability of the Urban Form through the cultural heritage of Modernist Architecture in Prishtina. Following would be necessary for a graphic and observational re-interpretation of the object itself and its relationship with the city in two or three different periods to elaborate the possible extensions (theoretical/discursive/speculative) - and to capture a broader context - the object and its surroundings.

This architecture can be considered a development factor that indicates an overall sustainable architecture of the city and moments in the city that would point out further development of future urban planning, infrastructure, and city expansion.

In addition, what do these buildings represent so far in terms of architecture and the city? Can this relationship between the city and modern heritage be considered sustainable - even though buildings changed while the case study (ex. Boro and Ramiz) was never wholly finalized as initially designed? What can be done to the premises for the future development of the city and architecture of modernism while, at the same time, continuously promoting its original values?

Therefore, the approach here can be creating a diagram to present as many elements as possible that lead to the possible problems of the zone and that illustrate in some way the gap or gaps hidden in this site. Can it be a speculative theory supported with arguments – especially on the role that heritage has for a city and the approaches that offer a solution to the sustainability of the form of the city? This will be further elaborated also with specualtive scenarios on following chapters.

Alternatively, can it be a conceptual discourse on the identity and how these factors are supported or not through the architecture, in this case with the Sports and Recreation Center, the ex. Boro and Ramizi? The fact that the project of Sports and Recreation center, ex. Boro and Ramiz was never finished as designed, which could be seen as an opportunity instead of a shortcoming in terms of sustainability of form and identity sustainability. So, the truncation is seen as an opportunity to elaborate possible extensions (theoretical/speculative) to promote the sustainable development of the form (this captures a broader context - the object and its surroundings). The practical problem is the instability of the form as a predisposition of the object and its history, object, and context. In contrast, the theoretical problem is the access of this monument and similar monuments in the conceptual-theoretical sense more than the physical/architectural one.

To be able to discuss those questions, first, should be defined the morphological sustainability of the city, or better to define what does not fit in the complex package that makes the city sustainable in its morphology. Then, the factors that make the so-called heritage should also be defined– its history, politics, culture, society, collective memory, identity, ethnicity, or something else. This can also be done by fragmenting pieces of city development and context in
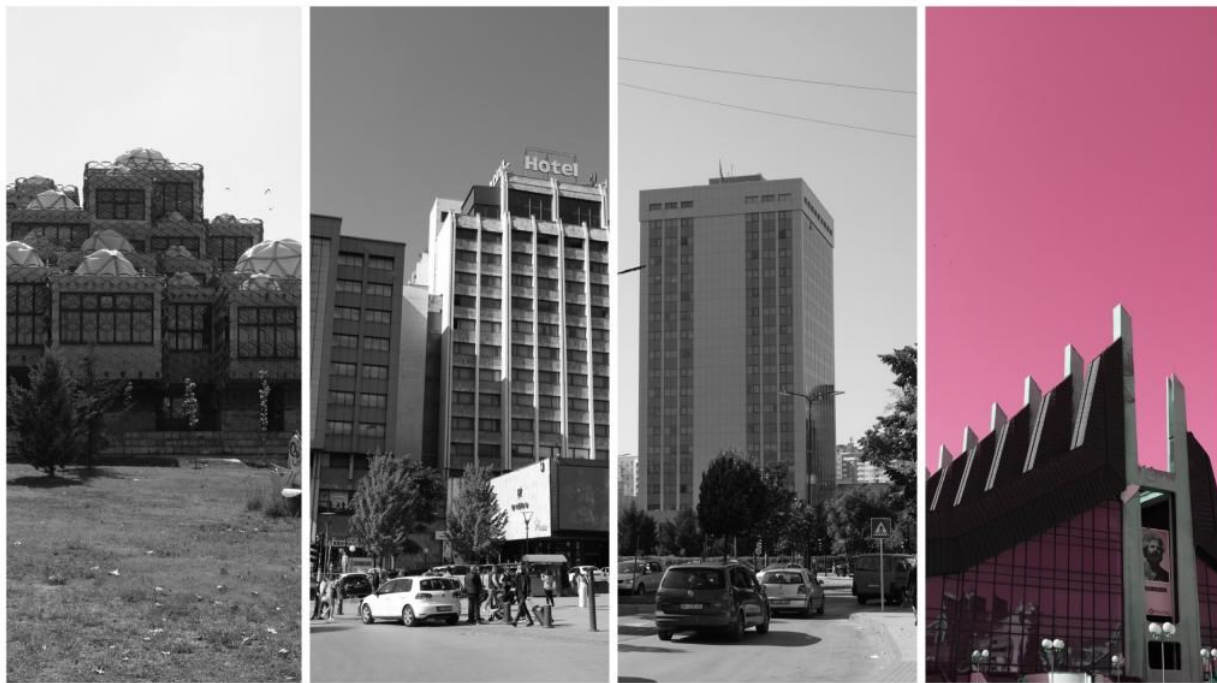
Figure 16. Modernism, post-modernism, metabolism representations through the cultural heritage of 60-90sin Prishtina. (Source: Author)

the site, by observing or having a tour in Prishtina, to also get the sensation and feeling as an architect de-limiting the network within context, object, and similar objects of modernism.

The triangle between form, modernism, and sustainability implicates the notion of identity in such a context. To analyze it from different points of view, it is necessary to compare those contexts of the architecture of modernism in this time to Prizren modernism, for example. That

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could be relevant because, in the meantime, Prishtina was advancing fast with modernism, Prizren had another way of development as a city compared to Prishtina, in terms of regional identity and did not embrace modernism compared to Prishtina. Even though is being discussed it at the same time, it is in a different context, yet, to be able to analyze from a different perspective can be a comparison between modernism in Kosovo and also the intervention from Kenzo Tange in Skopje after the earthquake.

This makes an important part of the research through which multiple empirical-theoretical findings can be generated; some diagrams also could help frame through a case study of the facilities of this context and possibly create recommendations that can be implemented in other contexts internationally.

The methodology in this research used empirical, analytical, and theoretical methods, supported by facts and arguments, tested through case studies: *Sports and Recreation Centre, ex. Boro and Ramiz* in Prishtina and other facilities/buildings from the same period of modernism were built in Prizren (*Hotel Theranda and Salloni i Mobiljeve*) -in this case. The comparison between the two of them relayed in the context and literature review, desk review, archival review, and other graphical and diagrammatic methods, part of the research methodology. The diagrammatic method used as a methodological instrument measured the sustainability of form, evaluate, and empirically interpreted the qualitative and quantitative findings and results. The diagrams here are a speculative instrument and a method on its own, because it was the main medium through which modernism was designed – the rebuilding of the cities after WWII and the distribution of global capital. The important part is to confront the findings through methodology, especially through the diagram - of the qualitative and quantitative aspects that made this modernism/ post-modernism happen. The diagram holds an important part through which the city and its forms

can be read, then compare and interpret the findings, separating and analyzing them into qualitative and quantitative findings of both contexts, Prishtina and Prizren. The expected result of the research can be a recommendation and a platform on how this heritage of modernism can be used in specific contexts. Through this research, the international impact could be a template or recommendation that will be generated from the findings with specific methodology and methods that contribute to the similar contexts for sustainable urban form through cultural heritage**.** To return once more and to quote Fehmiu in his above-mentioned essay:

> *"Bashkim Fehmiu, - that wrote the essay "Prizren – Masterpiece of Unknown Craftsman (1971). "The city and society are in a constant dialectical cause-and-effect relationship. Therefore, the basic meaning as an important postulate for the course of future development, the development of the city should be the imperative symbiosis of material-spiritual heritage with the contemporary one by raising the intensity of human manifestation." In one way it was probably **too late to try and find a symbiosis between heritage and modernity** (which would influence future buildings) in 1971, but especially in 1981.*

Mutnjakovic concludes that Fehmiu*, 'understood the architectural heritage of Kosovo as a quality and so on by emphasizing the natural habitat and urbanity he encouraged the creation of contemporary architecture based on regional identity."* (Ilir Gjinolli, Lulzim Kabashi, 2015)

The research starts exactly from the statement taken from the essay of B. Fehmiu, since refereed move star was an eminent figure who gave a continuous contribution generally in the field of

architecture and urban planning and was among of the first characters of modernity in architecture in Kosovo and the region at that time (former Yugoslav Federation).

B. Fehmiu through his essay tries to create a theoretical discourse on the symbiosis between heritage and modernity. Fehmiu describes as a brutal development the destruction/ loss/ alienation of heritage without considering the state of multidimensional projections of harmonized relations as a value, among others. He claims the comfort could be found in such a relentless evasion of things because it is a movement. Fehmiu tries to argue through the figure of symbiosis the actual value of heritage and the fear that its disappearance will upset this balance, both thoughtful and natural, and consequently, the harmony and value of a city. On the other hand, the movement always has a predisposition to set an expiration date for some objects, however, not only by creating certain conditions and mechanisms to exclude certain buildings from the game.

Architecture is one way, politics is another way, both together another way and, propaganda. A discursive, theoretical neutralizing factor that serves more practice than theory turns out to be the interpretation of the prefabricated architecture by this mechanism through the theory of *organicism.* The theory of organicism is consumed in many other articles, in some cases, in the literature as an interpretive tool of architecture, along with the movements/styles and trends throughout history.

The ex. Boro and Ramiz Palace of Youth and Sports is an example, an object in a certain context, such as Prishtina, built at a time of flourishing modern architecture in the former Yugoslav Federation by the same school of architecture - perhaps in fact, an actor in a scene/context. Therefore, it stays there, in context, as a real form that continues and

communicates. Thus, this is for many reasons, starting from the external appearance of the building, its shape, and the reason behind why it has been built. As well there are numerous findings behind it, such as looking after the time in which it was built, adding here the influence of the state, in this case, the fact that Kosovo was part of the Federation, had its government, and had freedom and open access in terms of modern contemporary architecture. Even then, the building can be compared with all the most developed countries but, it seems only until it is separated from the Federation.

Examples and comparisons of modernism/ post-modernism in ex-Yugoslavian Federate

In reality, what does the object of ex. Boro and Ramiz itself shown today? Was it like that, or is it like that today? In this case, does symbiosis represent a reasoning discourse to stay as part of coexistence with other objects, or does it attempt to stabilize an architecture that was the product of this multi-stakeholder mechanism?

How different factors and indicators contributed to modernism and how phenomenology/ modernism intersect in Boro and Ramiz's case are yet to be elaborated. Another way of supporting the approach can be the observation of the others on Boro and Ramiz, the observation as a citizen of Prishtina, the overall observation – how it is and how others perceive it.

This chapter and the following ones try to answer the questions above by different approaches to modernism and its understanding of the context.

The comparative precedents can be taken from countries of the region where the influence of constructions from the Japanese metabolism. For example, the architect Kenzo Tange has reconstructed Skopje after the earthquake. Then, the similarity of the Palace of Youth and Sports

with the Tange building with *The summer Olimpic Games, Tokyo, Japan, 1964*; and many similar objects that were built under the influence and inertia of these schools/ influences - to remain part of the heritage even today.

In this matter, Fehmiu has a different approach, which has a common denominator, so-called organicism, or as an extended branch also regionalism, coloring, and dressing with a theoretical discourse of buildings to interpret it as a whole, a coexistence, a symbiosis - talking about the years when Fehmiu designed and wrote about architecture.
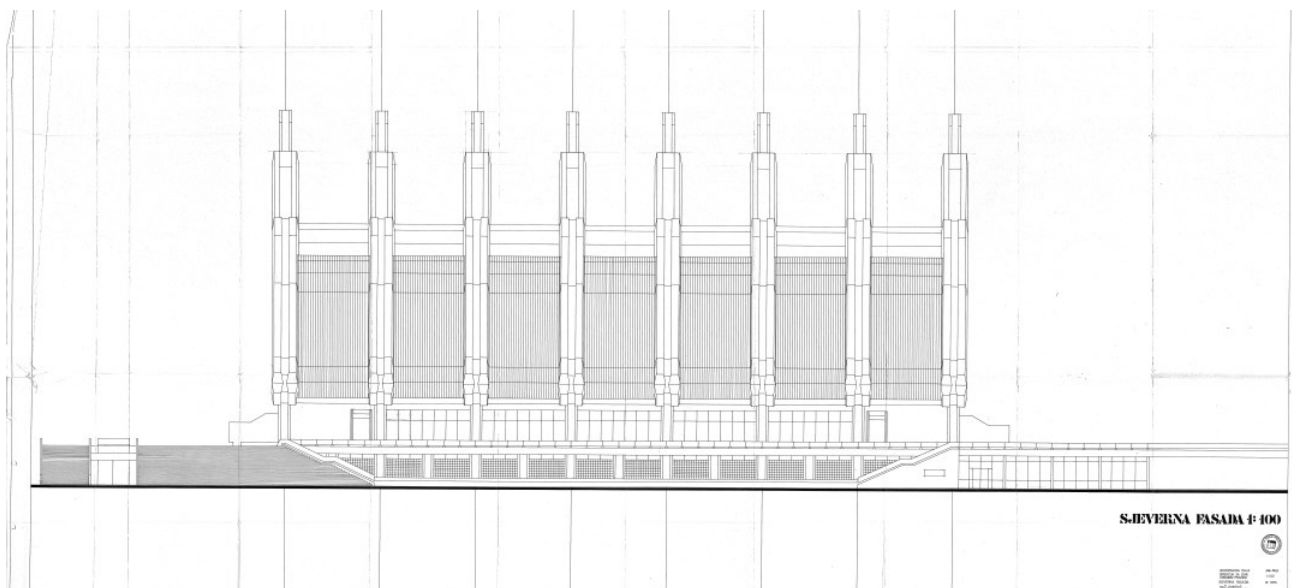
Figure 17. The Façade of the ex. Boro and Ramiz Youth and Sports Center (Source: Kosovo Archive)

In fact, from a morphological point of view, this object contradicts regionalism because its form does not express any element of the place/ location in which it is situated. As such, Fehmiu, as he argues in his essay, interpreted by author of Kosovo Modern – an Architectural Primer of Gjinolli and Kabashi, will not embrace it in terms of the value it presents. (Figure 17)

But today, how is this limit/ border defined, and which factors can change the equation of defining this boundary and determining the role that this heritage has?

While a narrow interpretation of regionalism may have defined the boundary of modernist heritage in the former Yugoslavia in the past, the evolving attitudes towards architecture and heritage preservation, as well as the changing nature of the urban environments, are challenging one to reconsider the value and role of modernist architecture in shaping the shared cultural heritage.

Considering the way the Yugoslavian Federate operated and structured the identity of all its federates and how this indicated the passing developments in architecture, social, and other fields could be one way of creating a network through which can be constructed the complexity of the identity, identity indications and sustainability of form.

Referring to the literature like L.Kabashi, I.Gjinolli, Kosovo Modern, an architectural Primer; *"Prizren – Masterpiece of Unknown Craftsman (1971).; Andrija Mutnjakovic,(article)The Dilemmas of Kosovan Architecture from 1981* Eve Blau, The Architecture of Red Vienna; and Project Zagreb; Aldo Rossi "The Architecture of the City", (monuments), K. (Frampton, 1983) (critical regionalism), C. Van Eck *The Architecture of the City; Organiciscm in 19th Century Architecture*; R. Koolhaas- Le Corbusier-S. Dali, Kevin Lynch (reading and defining the cilty elements "The Image of the City"), Norberg-Schultz, Camillo Sitte, etc. (approaches/ methodology and points of views) - books, articles on architecture and identity, post-colonial architecture, socialist architecture, modernism/ form/ identity - to derive how past and present relationships are constructed, contested, negotiated, and transformed through architecture and how to do those help or not on identity and sustainability of

form. To add another comparison and different point of view on the scene of taking into consideration also the *Hotel Theranda and Salloni i Mobiljeve (both a representation of Prizren's modernism- Hotel Theranda* an object that lost the identity it had through intervention/ renovation and Salloni i Mobiljeve which does not exist anymore). The case studies could serve as another point of view in building the claims and arguments along with the main case study — exBoro and Ramizi in Prishtinë. The importance of comparison and readings of those case studies is on how those buildings recon-figure the urban fabric of modernism in Prishtina and expose the political stance inherent in the buildings' subversive engagement with the existing city.

It helps better understand and read the city's form and sustainability. It also helps to analyze typology as an architectural communication that sets up a dialectical debate with the existing urban fabric and moves political discourse to the street. (Blau, 1999)

Identity perception and architectural views

One question here may be: Was Kosovo open to Europe back then, and is it now – in terms of architecture? How do these elements complement or exclude a place, identity, or ethnicity from "the set" - referring to Europe and World Architecture modernism/ post-modernism at the time? And how does it contribute today?

The National identity of a place is a complex concept that can be defined by synchronizing many actors and factors in coherence at once. This is because of the understanding of identity as a quality and feeling of belonging as such primary needs of people. The belonging itself is very diverse and mainly contains certain groups of people that communicate and have similar needs and desires that serve one other and the community itself, which creates the place and its

identity, then the memory and collective memory in a continuation with surroundings and meaningful buildings and monuments – all together forming the place, spirit of the place and accommodating the belonging, completing the notion of identity. So, identity as a function of time can face different challenges such as changing, updating, erasing, new architectural identity, and many variations- which still can be concluded as the national identity of a place.

The concept of sustainable development has been the main topic of many international discussions in terms of the city's economic, social, and environmental productivity for a long time. However, the focus of this research is how sustainable strategies through methodologies for historical and cultural heritage, can be found.

In the historical context of its construction, the Palace of Youth and Sports Boro and Ramiz functioned as a multifaceted institution catering to the youth of the former Federation and Kosovo at large. In addition to consulting archival materials such as written documents, drawings, maps, and textual sources, the investigation involved gathering oral narratives from individuals closely associated with the institution, including former actors and participants. These accounts provided insights into the collective memories and experiences of the populace who utilized the facilities and opportunities offered by the Palace. By juxtaposing these narratives with the current state of the building, the study aimed to unveil alternative perspectives on its history and intrinsic value, diverging from the original intentions underlying its construction.

In fact, from the common knowledge about the Palace of Youth - it was built with the contributions of workers who worked in state institutions as a joint multi-functional collective property with a commercial, sports, and recreational character and a variety of content to 'served

the purpose for which it was built, which would be used, precisely, by the citizens. On the other hand, this project was never fully realized, conform to the concept, and being connected to the Grand Hotel through the plateau/ promenade on columns, swimming pools, and outdoor sports fields were not realized either; the tower near the stadium was not realized. Below can be seen the model of this object (Figure 18).
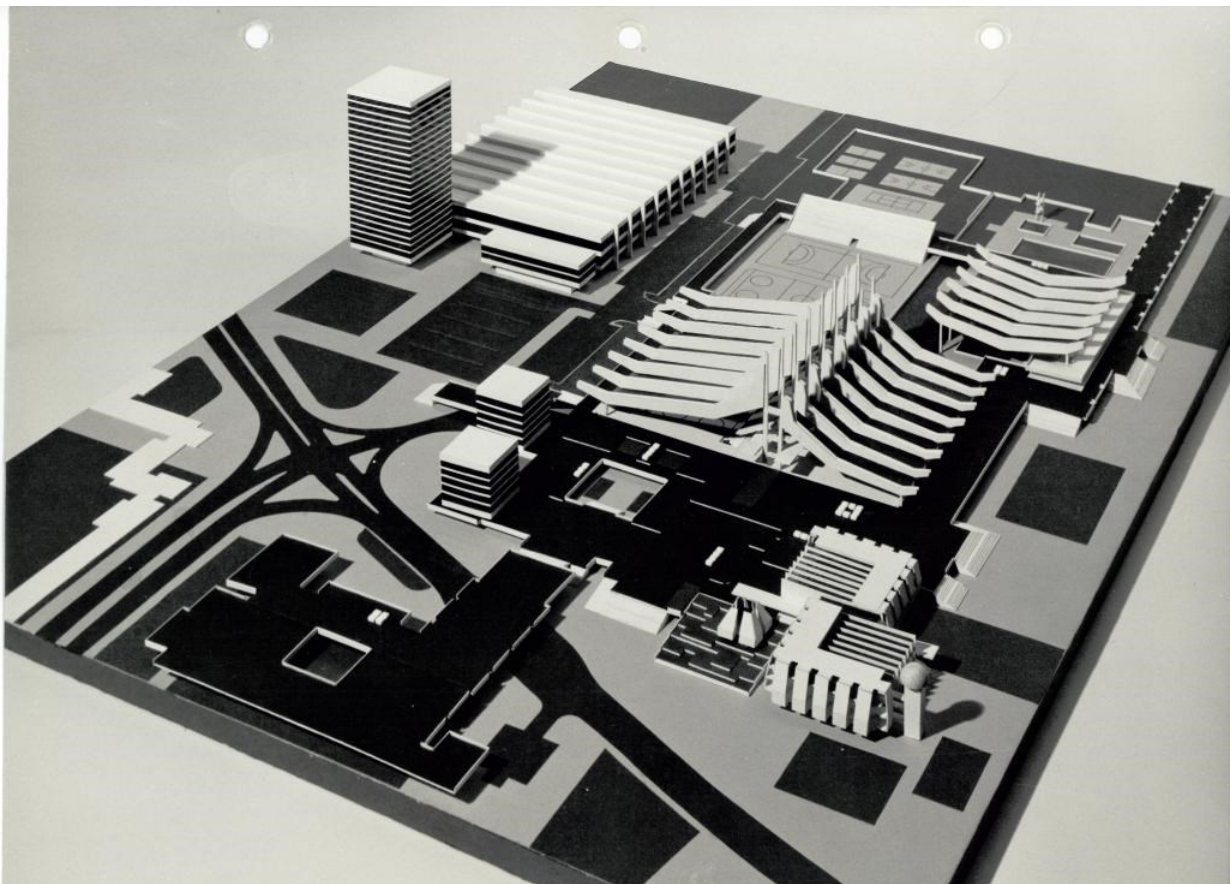
Figure 18. The Model of the Boro and Ramiz Youth and Sports Center, (Source: Kosovo Archive)

This data can be easily observed in the field comparing it with drawings, models, maps, and plans. It is evident that politics left its mark on the building in question, and many buildings were built as eminent modern architecture in Kosovo.

National identity and architecture of the city

From the '80s onwards, Kosovo was no longer a priority in cultural development, architecture, or investments, thus passing into chaos and crisis regarding the quality of life, well-being, and general architecture.

Therefore, all the information could be useful for analyzing and perceiving the building. Resources are diverse, starting from the project itself, the map of the construction of the city of Prishtina, the construction curve *during the illumination years*, and the style of the municipality with discourse used during the construction, modern architecture with its representatives, political actors, propagandists, professional, collective memory, facts and events, and stories told. Perhaps the micro-history of the Palace of Youth and Sports itself - to lay out an equation as complex as possible and make a written and drawn analysis will serve as part of the argument in addition to the argument and positioning towards the topic. Consequently, the evidence and sources will all have at least one element related to the context. The study and the methodology may be combined, but based on the critical argument on sources, evidence, and analysis of the case study was actual and convenient to explore new argument related with sustainability of the cities' morphology. In this regard, it is important to mention the network that ex. Boro and Ramiz operates and to read the actual status. This can be done by different methods as mentioned earlier – to first read the findings and comparisons between case studies and then analyze and interpret the findings in empirical ways, in order to conclude in a appropriate approach a possible recommendation.

Cultural and historical dimensions of heritage and research importance

The importance of this research lies in the contribution given in the field of heritage and the role that this heritage presents for the sustainable development of the city. The discussion on the identity by using architecture as a mediator would give rise to interesting speculative ideas on the sustainability of the city in terms of morphology. If during 1970-1990 the city of Prishtina achieved its maximums of modernity, sustainability of the city in terms of its definition and identity, through innovative and progressive ideas, then, how can the role of those historic buildings conceived as urban artifacts, indicate the sustainability of the city now? This research in particular focuses on the sustainability of the urban-architectural form of modernism buildings - built in the period of the '70s-'90s in Kosovo, Prishtina, through the cultural heritage produced in this context and how this heritage contributes to sustainable Urban Form. The framework in which this issue is addressed contains challenges and transitions - social, political, wars and touches important topics such as sustainability, identity, modernity, and the boundary between what is considered heritage and what remains outside this boundary, in certain contexts to emphasize the role of this heritage. The case studies chosen and the recommendations or proposals that will be generated by the research could serve as a platform that can be implemented in certain historical, architectural contexts internationally - where the important contribution of this research lies.

The research methodology employed will yield specific findings, which will serve as the foundation for constructing arguments. These arguments will not only draw upon the methodologies utilized but will also integrate insights gleaned from the existing literature, archival discoveries, empirical analyses, and their subsequent interpretations. Within this framework, a sub-category emerges that extends beyond superficial considerations to encompass

the nuanced treatment of identity and context. While the treatment of identity and context is perceived as inevitable, it is conceptualized not as an isolated entity but rather as a structural element that assumes functional significance within a given context.

The role of modernism heritage

The role of modernism heritage has an important impact in regards to further development of the city of Prishtina, thus find more sustainable way of city planning in near future. To conclude and address these issues, it would be the right way to start from the main reasons why the mentioned structures in Prishtina were built, the reasons and indicators that reflected such architecture and the role that this heritage has had and has today. Between 1970 and 1990, the cities in Kosovo transitioned from and vernacular architecture to modern architecture and city planning. Being part of the Yugoslavian Federate, the aim was to build a platform for a new image of the city, following imposed trends by the modern movement in a wider and global context. Prishtina's case study structures represent different architectures while simultaneously sharing common characteristics and ideologies. They can be considered to have been built as corresponding structures to create somehow the *genius loci* [6] on this timeline-identity-transition. As the discourse that followed modernism was about the break of the traditions of the past, ornaments and characteristics used to identify the structures or present some identity in some exact forms, were no more attributes to be evaluated and were replaced with simplicity. (Giedion, 1959) Yet, as it can be understood from the case studies in Prishtina, in Kosovo, some overlays in the aspect of modernism and identity were reflected through this heritage and the forms of the structures.

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[6] Genius loci is a Latin term that refers to the unique spirit or essence of a place. It is the sense of place that is felt by inhabitants and visitors, and is often associated with the physical, cultural, and historical characteristics of a location. The concept of genius loci is important in architecture, urban design, and landscape architecture, as it emphasizes the importance of designing spaces that are responsive to their context and embody the unique character of a place.

What should be noted is that identity is quite a complex issue, especially in Prishtina's case, because of the transitions and actors that tried to overlay the identity and the changing politics, which had a crucial role in the development of architectural practice.

Modern/Metabol/Brutal/Regional-ism
and (Post) features

Figure 19. Metamorphosis of Modernism in Different Contexts at the same timeline in Kosovo (Source: author)

This research is structured into 'rails of the same journey,' starting from three proposed case studies: ex. Boro and Ramiz Youth and Sports Center in Prishtina, Hotel Theranda in Prizren, and Salloni i Mobiljeve in Prizren. It researched the continuity of both buildings, from the beginning of the structure's design until nowadays, starting from the idea of the creation, purpose, indicators, politics, crisis, and built motivations. In addition, it analyzes where, what, and what their purpose is now and in which directions the changes during the time, particularly before and after the war in Kosovo, the settlements and meanings, the identity and the form. Different factors such as politics, ideologies, and context indicate various modernisms in one country.

The network of both situations can be built through data and the relations those facilities had with the sustainability of form on the one hand and how those facilities acted through time, the problem of identity, and the notion of identity – how does architecture contribute or do not contribute to this identity? This global condition goes beyond Kosovo and its architecture.

Organicism, in this case, is not a style but rather a principle that leads styles. Political identity, in this case, may be a parallel to architectural identity – one ethnic identity and another identity that is predisposed to be bigger than ethical.

The reflection of external factors in architecture, or better said, the influence of politics and contextual intersection created captures and nuances of styles and typologies in the modernist period in architecture. Prishtina reflects the capital with architectural uniform with the states of the former Federation, under a common denominator of modernism in the world. At the same time, Prizren embraces modernism under the regional umbrella of style that takes ethnic, religious, and circumstantial colors of its context.

As it can be read, the modernism in Kosovo through this period seems to be more of a cause-effect phenomenon, and this is because of the Federate and different overlays through the time and context that managed to reflect through the architecture. On the other hand, politics appears as a pendulum swing manifesting in everything, and this rhythm flows out and in despite the tides until it stops at a time – the separation of Kosovo from the ex. Federate. The macrocosm (the totality) and the microcosm (the individual units that comprise the whole) are the reflections of each other – *in a metaphoric phrase.* Here, *'the Universe'* seems holographic – it is self-similar across all scales and refers to all architectural facilities built within the Federation in a larger context and inclusiveness. It can easily be seen through the figures attached and comparisons made. Then, this leads to the question of the triangle between identity, sustainability, and modernism and the re-framing of the case study through the most profitable approaches.

This can be the thesis in general, and the hypothesis can be the way to approach the sustainability of form through identity-defining, the linking between modernism/ identity, architecture, and ethnicity for the development of the city of Prishtina through supported diagrams, comparisons, readings, and case studies chosen with a focus in an un-finished object as a case study ex. Boro Ramiz. Empirical, theoretical, discursive, and speculative approaches can be used to derive the data and findings and come to discussions and conclusions along with supported arguments to interpret the findings and possible recommendations from the research empirically.

Conclusions - Modernism and Identity in ex-Yugoslavia and Kosovo: Shaping Cultural and Historical Dimensions of Heritage and Architecture.

Understanding the complex concept of identity in the function of time and different challenges that can form a place or a city. The architecture of a city plays a critical role in shaping the identity, perception, and views of the people who live there. In the ex-Yugoslavian federate and Kosovo, modernism has played a significant role in shaping the cultural and historical dimensions of heritage, identity, and form sustainability. This research explores modernism in former Yugoslavian federate and Kosovo as a part of it, focusing on identity perception and architectural views, national identity and architecture of the city, and the role of modernism heritage in Prishtina.

3.1.1 *Identity Perception and Architectural Views*

Identity perception is critical in shaping architectural views in different countries. Modernism has played a critical role in shaping identity perception and architectural views in former Yugoslavian federate and Kosovo. The adoption of modernism in Yugoslavia was influenced by various factors, including the need to create a new identity for the country after the Second

World War. The socialist government of Yugoslavia promoted modernism as a way of achieving social equality and urbanization. (Alfirević, 2019)

Modernism in Yugoslavia was characterized by using new materials such as steel, glass, and concrete, believed to symbolize progress and modernism. In Kosovo, modernism was also adopted to create a new national identity. The use of minimalistic designs and functionalism characterizes the modernist architecture in Kosovo.

3.1.2   National Identity and Architecture of the City

A country's national identity plays a crucial role in shaping the city's architecture. In the former Yugoslavian federate and Kosovo, the country's national identity was shaped by the socialist ideology. The socialist government promoted the use of modernist architecture as a way of achieving social equality and urbanization. The city's architecture was characterized by functionalism, minimalistic designs, and the use of new materials.

In Kosovo, the country's national identity was shaped by the need to rebuild the country after the war. The modernist architecture in Kosovo created a new identity for the country. Minimalistic designs, functionalism, and new materials such as steel, glass, and concrete characterized the city's architecture.

3.1.3   The Role of Modernism Heritage in Prishtina

Modernism heritage plays a critical role in shaping the architecture of cities globally. In Prishtina, modernist heritage is considered an essential aspect of the city's architecture. The use of minimalistic designs, functionalism, and the use of new materials such as steel, glass, and concrete characterizes the modernist architecture in Prishtina.

Preserving modernist heritage in Prishtina is critical to the city's identity. The modernist architecture in Prishtina symbolizes progress and modernity and reflects heritage's cultural and historical dimensions.

In conclusion, the bullet points elaborated that modernism in former Yugoslavia and Kosovo has significantly shaped the cultural and historical dimensions of heritage, identity, and sustainability of form. It was influenced by various factors, such as the need to create a new identity for the country after the Second World War, the country's national identity, and the cultural and historical dimensions of heritage. Functionalism, minimalistic designs, and the use of new materials such as steel, glass, and concrete characterized the city's architecture in former Yugoslavia and Kosovo. Identity perception and architectural views in former Yugoslavia and Kosovo were shaped by modernism, which was seen as a symbol of progress and modernism. In Prishtina, modernist heritage is critical in shaping the city's architecture.

Suppose it is separated from the notion of regional identity or contextual features of the time, and talking about a more universal identity such as the architectural geometric one. In that case, it can be judged more easily. While regional color reproduces narrower and more limited interpretations and meanings of architectural expression; meanwhile, the geometric form is universal and gives the widest scope for understanding and reading. This unlimited reading serves the function of formation, understanding, and reading in the most urban form. So, viewed from afar, architecture, in this case, is interpreted by geometry with regular, clean shapes, standard typologies, and the most minor degree of monumental expression depending on the circumstantial factors of where the monument or building was built. However, these monuments will be interpreted again with multiple identities, regardless of the shape and the universal

geometric judgment due to the historical-political and social intersection of the time in which they were built and the time in which they are interpreted.

Preserving modernist heritage in Prishtina is essential to the city's identity and reflects the cultural and historical dimensions of heritage. Modernism in former Yugoslavia and Kosovo demonstrates the complex concept of identity in the function of time and different challenges that can form a place.

Chapter 4: Methodology, strategies and approaches. Case studies and comparisons. The visual qualities of modernist cultural heritage in Prishtina

Context as an indicator of city creation and its consistency

> *'The presence of urban form in its diverse manifestations can be argued as a foundation for sustainability.'*

Through the city's expansion and creation, all kinds of interpretations and theoretical backgrounds explain the phenomena, especially considering time as a critical factor in the process. (Derrida, 1967 [1965-66]) Suppose it is thought a certain period made a significant clue, such as modernism and post-modernism, promoted by star architects such as Corbusier, Frampton, etc. In that case, it can be assumed that there are the most significant yet most important turning points in architecture, society, and theory. During modernism, there were some main principles on which cities were developed and improved in some aspects, i.e., by iconic buildings. Dominant was mainly the function of the same up to the city or even beyond. Completing different human functions, and improving the quality of life, air quality, sunshine,

greening, etc., were the main reasons architects and urban planners reasoned in favor of modernism, especially functionalist modernism. This type of modernism was manifested until the last transitory period, when it was worn out because of the reflection of functionalist modernism in architecture. Or even the project proposals that were not realized resulted in the fabrication of the resulting ideal form, which, with its repetition, raised questions about whether it is human and what happens to the context, and the country. This theoretical point of view is also a return to the period of the discovery of machines and serial production, industrialism - mechanical production in a mechanized way (Benjamin, 1935). Such phenomenon, however innovative and facilitating life and proactive in developmental progress in many fields, starting from the scientific and engineering that was also reflected in architecture and art, had its negative side that resulted in the loss of the city's aura. (Benjamin, 1935)

The exact parallel tends to happen in modernism, even post-modernism. Corbusier was among the star architects who dealt with modernism and the concept of contemporary city; thus is considered among the great contributors and developers of architecture (Corbusier, 1987). Le Corbusier the creator of the modular measure, gave his theories on controlling the development of cities through the modular conceptual views, which was a unifying tool or instrument generated by some of the basic principles of architecture and humans as its users. The gradual development of the modular principles and the definite rule results in the multiplication of the so-called ideal module.
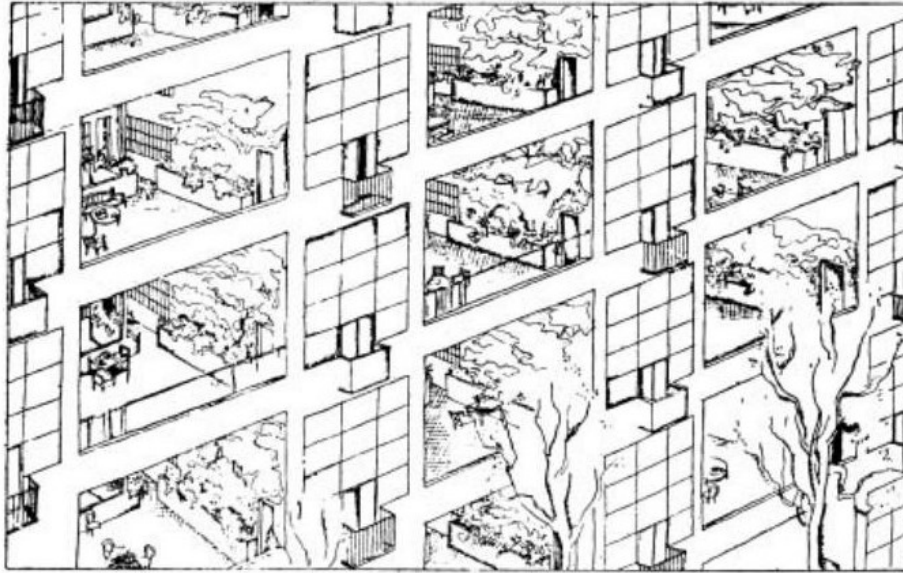
BLOCKS OF DWELLINGS ON THE CELLULAR SYSTEM. PART OF A FAÇADE

The restricted floor to floor unit in present-day façades is about 11 feet ; this is increased to nearly 20 feet, resulting in a nobler scale altogether in the architecture of the street.

Figure 20. Blocks of dwellings on the cellular system. Part of facae. (Source: (Corbusier, 1987)
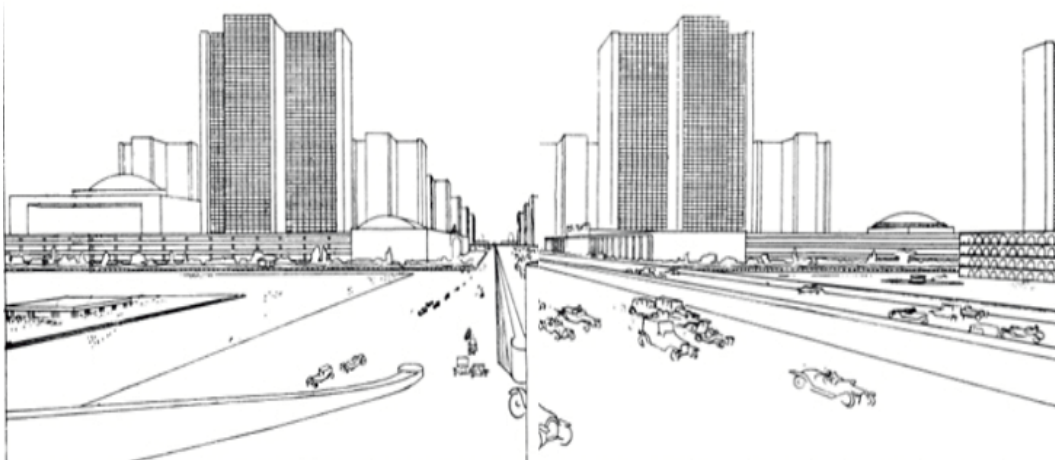
Figure 21. The post-modern city (Corbusier, 1987)

Therefore, at this moment of development and turning point in the architecture, the unification of the unit within the module and up to a whole city takes place. Suppose this phenomenon is multiplied and applied for the sake of early findings. The main goal was to solve the problem of the city's growing operation and increase the number of residents on the one hand, but to maintain the balance of the quality of life and even increase the quality of life in the residential cell. But how could this be achieved?

It was proposed to build the ideal city that would complete the primary function of housing and all other complementary components such as recreation, work, and daily supplies. But, this in a city and individual houses is almost impossible due to the use of the land.

Therefore, the heightening of all the functions necessary for a quality life and equality above all between the residential units and the services offered to dominate. Adequate lighting, greening, traffic avoidance, and air pollution were just some of the problems that needed new addressing and an equal solution for all.
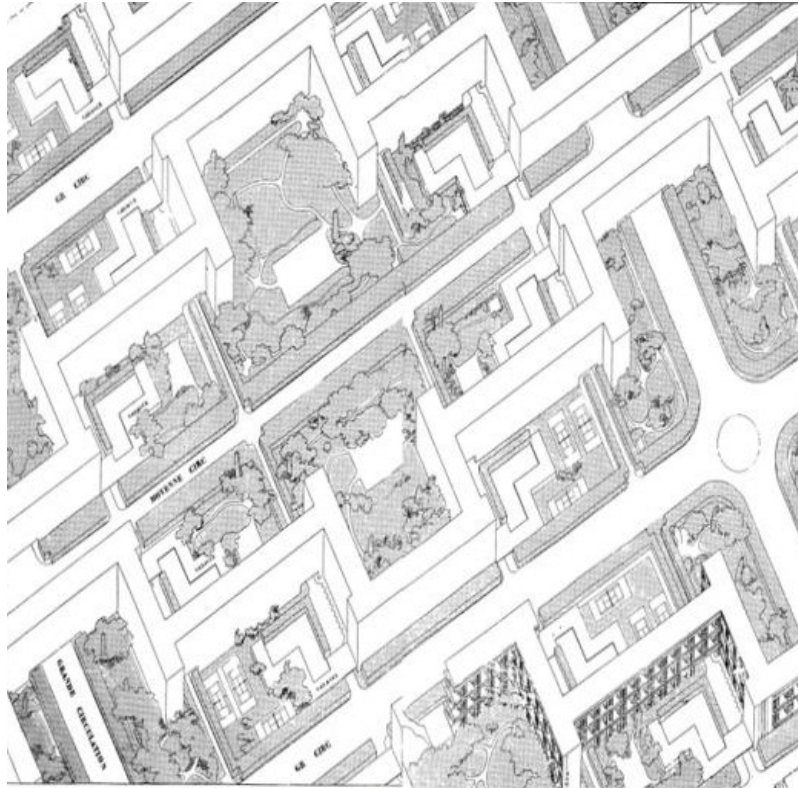
BLOCKS OF DWELLINGS WITH "SET-BACKS"

An axonometric perspective. Thanks to the access of light and air which the "cellular" system makes possible, the depth of each block can be as much as 65 feet, though internal courtyards are altogether eliminated. By a special arrangement of great importance, under which the "villas" are grouped in a quincuncial fashion, three corridors suffice to give access to every six levels of the maisonnettes, i.e. twelve storeys. This arrangement can be seen in the portion shown in section at the bottom right-hand corner of the plate.

Figure 22. The axonometric perspective of city blocks (Corbusier, 1987)

It was proposed that in one calculation, the green space, promenades, walking and running paths, roads for cars, utility spaces, and personal spaces of each residential unit should be divided. The roads were proposed to be below or at levels depending on the traffic load, while the rest of the functions are connected to the different floors of the residential units. The same modality is applied in a repetitive modular way to achieve the initial concept of raising the quality of life and meeting the demands of the contemporary city. (Corbusier L. , The City of To-morrow and its planning (Translated from 8th French Edition of URBANISME), 1987)

This comparison highlights two phenomena and raises some questions about sustainability. The first question is how sustainable the unfinished monument is according to the plan and project. The second question is the comparison of modernist ideas in the context of modernism in the period of the former Yugoslav Federation.

The unbuilt plateau in its entirety, which has the function of connecting former Boro and Ramiz with the Grand Hotel and the train station on the other side, is an architectural, social but also physical truncation in access to the monument and breaks the connection between monument, man and public space. The need for shelter resulted in urbanization, while the need for socialization developed it (urbanization). (Cerdà, 1867)

In the modernist concept, the socialization and connection of the person with the monument is unhindered by circumstantial actors such as the road, lot, residential building, vehicles, etc. In this case, the modernist approach to the construction and design of the monument is clearly observed in function and metabolist appearance. In this case, modernism is a global parameter in approach and function, while the aesthetic character is a multi-meaning expression.

The same ambiguity characterizes the role of computerization in postmodern society. It can become an instrument of control and be governed by the principle of performance, or it can contribute to the *life* of the temporary contract by supplying pragmatic posts with information.
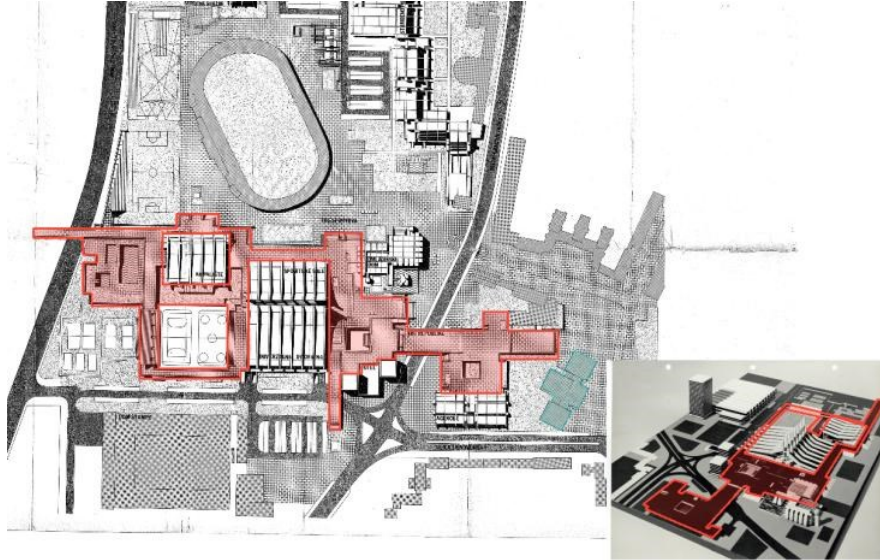
Figure 23. The scheme of the plateau of ex. Boro and Ramiz planned but not built. (Source: Author)

For the latter to happen, Lyotard asks: "to give the public free access to memory and data banks." But who is this "public?" Isn't this "public" close to Habermas' idea of "humanity as a collective universe?" Doesn't Lyotard approach his demand for free access and transparent information with an account of emancipation?

If the current cultural paradigm -- an amalgam of rationales valorizing humanism and enlightenment -- is no longer able to justify social contracts and political responsibility, what a postmodern critique needs to elaborate on first is a tactic for escaping the system of unifying and totalizing truths that serves the designs of those who are in charge.

A series of methodological approaches and styles are affirmed as such. The distribution of capital worldwide - Jameson's global creation of modernism. These qualities existed before. For example, Heissenman and Alexander - speak the same language but different dialects. Some people easily accept post-modernism because it is used as an alibi for the accusation that one can do anything. But the situation cannot be absolutized because the world is not always the same -

this is the positive aspect of postmodernism. Nothing is absolute. Here, postmodernism condemns dogmatism.

The question arises if returned to the unification and homogenization of space and country. In this case, is the place lost, and how does the concept of context stand? The similarity of the mechanical production with the serial production of the ideal module in concretization gives the result of the fabrication that, from a theoretical point of view, the city is completed with the necessary and mandatory functions, but where the aura of the place, the identity, and the context remain? In this case, is modernism equalized with globalism in terms of its function and understanding? In this case, does modernism equate to globalism in its function and meaning?

If there is a draw, does this imply an added value or a generalization of meaning as a globally accepted legitimation in architecture and not as a style but a mission with a certain deadline - which will continue the journey in the advancement of architectural expression in different contexts?

Like any developmental cycle from a universal point of view with a body consisting of the main idea of development and growth or saturation, it turns out that the context is variable because it has no sustainability, so it changes over time or is alienated.

The Line City – a similar phenomenon of 2022, is a civilizing revolution that puts people first, offering an unprecedented urban living experience while preserving the surrounding nature. In January 2022, the initial idea and vision of the city were launched, redefining the concept of urban development and how the future cities should look (https://www.neom.com/en-us/regions/theline).

Line City models embody how urban communities will be in the future in an environment without roads, cars, and emissions. It will run on 100% renewable energy and prioritize people's health and well-being over transport and infrastructure, as in traditional cities. It puts nature before development and will contribute to conserving 95% of Neom's land. The most important features of The Line City are that it is only 200 meters wide, 170 kilometers long, and 500 meters above sea level. LINE will eventually house 9 million residents and will be built on an area of 34 square kilometers, which is unheard of when compared to other cities of similar capacity. This will reduce the infrastructure footprint and create unprecedented efficiencies in city operations. It's ideal climate throughout the year will ensure that residents enjoy the surrounding nature when traveling on foot. Residents will also have access to all facilities on The Line City within a five-minute walk and a high-speed rail with an end-to-end transit of 20 minutes. The Line is a civilizational revolution that puts people first based on a radical change in urban planning. The design unveiled today for the city's vertical layered communities will challenge traditional housing in horizontal cities and create a model for preserving nature and enhancing human liability. The Line City will address humanity's challenges in urban life today and illuminate alternative ways of living.

NEOM is leading a team of the brightest minds in architecture, engineering, and construction to make building high a reality. (https://www.neom.com/en-us/regions/theline) NEOM will be a place for people worldwide to make their mark on the world in creative and innovative ways. Neom remains one of the most important projects of Saudi Vision 2030. The Line City offers a new approach to urban design: The idea of layering the city works vertically while allowing people to move seamlessly in three dimensions (up, down, or across) to access them is a reference concept like Zero Gravity Urbanism. Unlike mere tall buildings, this concept layers

public parks and pedestrian areas, schools, homes, and workplaces so that one can move effortlessly to reach all daily needs within five minutes. The Line City will have an exterior mirror facade that will give its unique character and allow even its small footprints to blend in with nature. At the same time, the interior will be built to create extraordinary experiences and magical moments. It will be created by a team of world-renowned architects and engineers, led by Neom, to develop this revolutionary concept for the city of the future.

To change business as usual, city design will be fully digitized, and construction will be industrialized on a large scale by significantly advancing construction technologies and production processes. The announcement of The Line City models is a continuation of Neom's progress in the development of its flagship projects, such as Oxagon, the re-imagined city of manufacturing and innovation, and Trojena, its global mountain tourism destination that will offer the Arabian Gulf's first outdoor skiing; as well as the launch of two Neom subsidiaries: Enowa, its energy, water, and hyd rogen company; and Neom Tech & Digital Company. At this point of the re-production of modernism in different historical eras, the question arises: how long is modernism, and how many more times will it be re-produced? What is the limitation of modernism?

Figure 24. The LINE City, Saudi Arabia, 2030 . (Source: https://www.neom.com/en-us/regions/theline, Internet)
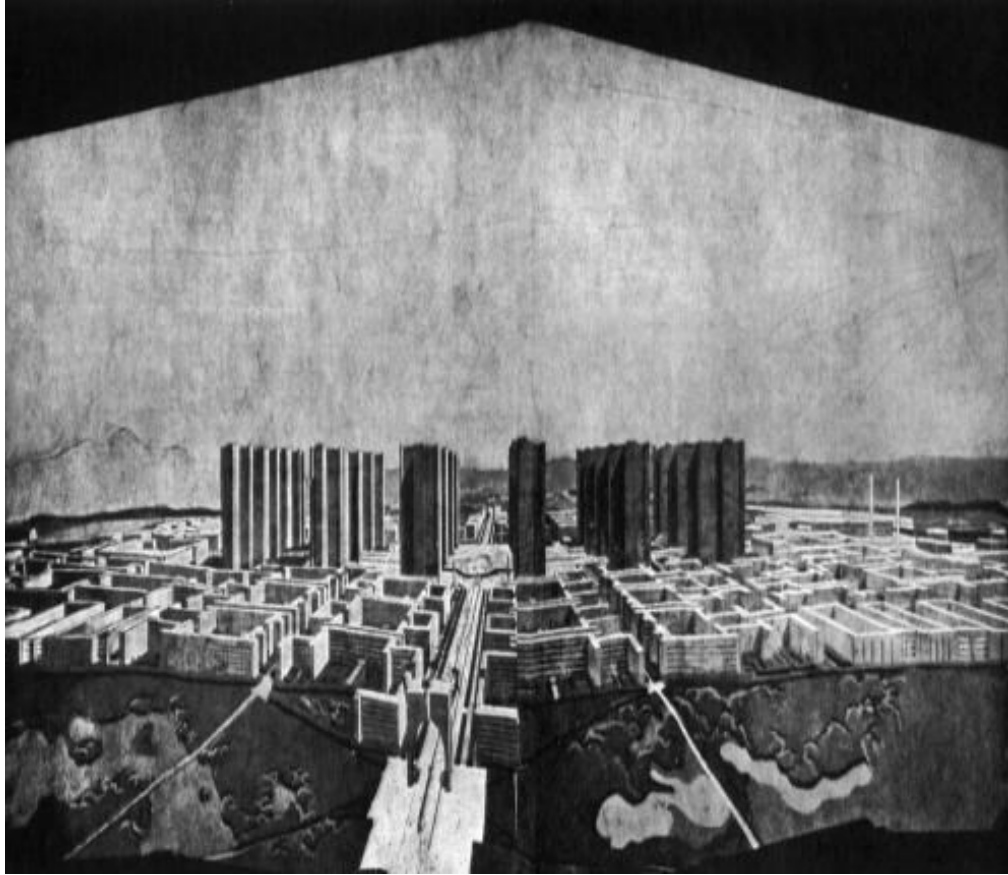
Figure 25. A Contemporary City Panoramic view of the city. In the foreground are the woods and fields of the protected zone. The Great Central Station can be seen in the center, and the two main tracks for fast motor traffic cross one another. Source: (F. Etchelles, L.Corbusier, 1987)

Based on the written experience and the different projects in time and context, but with the same goal of improving the city, towards increasing living standards, changing demands, and the evolution of civilization - there has always been and continues to be the search for the ideal and neutralization of the most advanced conditions that contribute directly to the function of contemporary life and developing trends.

The elements of sustainability and those that contribute to the quality of social life, meeting the needs of work, daily functions, and economic functions, and avoiding as far as possible the

elimination of problems that have come with the increase in the number of people, air pollution, increased traffic, the increase in working hours and time to get from one point to another, the efficiency and effectiveness of facilities, and many other phenomena as a consequence of such a life dynamic, are elements and terror with credible affinity which have been proposed to solve these challenges and problems.

Based on this, in Corbusier's contemporary city, living at height was developed, and the grouping of functions depending on the needs and requirements, while in the proposal of The Line - elements such as the efficient use of land, energy, and its resources, the ways advanced traffic, quick access from one point to another, quality of air and water, longer stay with family and finally the improvement of the context through the proposed architecture. A very general description of what this project is proposed to be and the aims it is supposed to achieve. Looking at both cases, sustainability is indirectly required at several levels, not only the sustainability of the form but it is noted that through the form, the functions and needs of the city are continuously adapted in the residential or multi-functional buildings. On the one hand, the sustainability of the small-scale unit form and the sustainable compact city is provided through the adequate weaving of units and buildings with sustainable elements. In this case, sustainability offers quality as a second order and a proper function as a first order. This is because framing in the margins of the city's need, typicality, and adaptation in a compact form limits the tendency that has been attempted in different times and contexts.

Knowledge will be produced to be sold and consumed to be valued in a new product. In both cases, the goal is to exchange. Knowledge ceases to be an end in itself, and it loses its "use value."

It is widely accepted that knowledge has become the main force of production over the last decades; this has already had a noticeable effect on the composition of the labor force of the most developed countries and is the main obstacle for developing countries as it can be read on the concepts of absolute ideas of the perfect cities.

As case studies or examples directly or indirectly connected with modernism and its understanding, this part gives some examples of the totality of the concept of the cities - also agents that were indicators in the city's further development and the predispositions. Mumford studies the evolution of cities from medieval times to the early twentieth century in The Culture of Cities to demonstrate the patterns and forces that generated the contemporary "megalopolis" and its faults. (Mumford, 1938) Can faults and mistakes be propelling elements and essential elements that shape the urban form? Talking metaphorically, are mistakes and threats sustainable elements?

Finally, these ideas bring together the changes and transformations of modern images of the city. It has been suggested that the utopia of creating an ideal city can lead to a loss of the human level of the city and a conflict between identity and spirit of a place and how this affects the development and evolution of societies and cities.

Creating the ideal city has been a goal for many architects, urban planners, and theoreticians of architecture and urban planning. The need and desire to create something pleasing to the soul, the eye, and the relationship between the built environment and man have been the embodiment of human aspirations since time immemorial. Ideal cities are more than physical aesthetics; their content has social and cultural philosophy. Apart from aesthetics, the trend of these cities has always been the ideal balance or harmony between the built-up space and its experience. These

ideals do not stop in cities; they take on the connotation of a larger urban ideal than a small city. Modernism and utopia in different periods are derivatives of each other, while the ideal city is the limit of modernism. Le Corbusier's Contemporary City was proposed in the early 20th century as a response to the problems of overcrowding, pollution, and social inequality in urban areas. The city was designed as a series of tall, modernist towers surrounded by green space to create a more efficient and harmonious urban environment. Le Corbusier's design for the Contemporary City was based on several key principles, including functionality, rationality, and efficiency. The city was intended to be highly organized, with clearly defined living, working, and leisure zones. It was also designed to be efficient, with streamlined transportation systems and modernist architecture emphasizing function over form.

Many other examples of ideal and line cities have been proposed throughout history. One notable example is the Garden City, which Ebenezer Howard proposed in the early 20th century. The Garden City was designed as a series of small, self-contained communities surrounded by green space to create a more harmonious and sustainable urban environment. Another example is the Radiant City, which Le Corbusier proposed as an update to his earlier Contemporary City design. The Radiant City was designed as a series of high-rise towers surrounded by green space, focusing on efficient transportation and modernist architecture.

Several cases have been studied to understand the constituent elements of ideal cities in more detail. This is because of going down to the practical level of the problem and analysing the sustainable elements that attempted to create ideal cities during the time. as follows:

- **E. Howard - Garden cities**

Figure 26. E. Howard - Garden cities (https://www.gutenberg.org/files/46134/46134-h/46134-h.htm)

Garden cities the next day begin describing "Three Magnets": City, Country, and City. Howard explains why people are drawn to the best aspects of the city and the country. The garden cities in their heart and their own have a central garden, with housing rings, shops, roads, industries, fields, and farms. The commissioned presentation aims to improve everyone's biological, social, economic, and personal life. Ebenezer Howard thought that the cities of the garden would work because the plans were based on understanding human nature.

- **RedBurn- New Yersy -** *"the limit to smart cities"*

Situated in the town of Fair Lawn, New Jersey, was a small community of 3,000 people named Radburn. Despite its small size, Radburn stands between individual groups, commercial belts, and the unplanned growth of fairlawn. The plan of the 1920s fund, Radburn, was thought to be a self-contained community of 25-50,000 with unique green spaces, transport systems, and secret

neighborhoods. It was supposed to represent a solution to the problem of drinking. Of the 77 visits sites, the City Housing Corporation (CHC) chose to develop Radburn in Fairlawn, New Jersey, for different reasons: land costs in fairlawn were ultrated because it was tender in fairlawn to have innovative planning spaces. On the site, the fairlawn was only 16 miles from New York City. The Erie railway line can take the road to the center of New York Citizen for 45 minutes. Also, he traveled to New York City by car, which was facilitated with the end of George Washington in 1931.

Figure 27. RedBarn- New Yersy (https://www.greenbeltonline.org/radburn-nj-garden-city-model-greenbelt/)

Radburn was conceived as a balanced city. It contains one intertwining of industry, open space, trained, and residential areas. The neighborhood comprises markets, schools, superblocks, a road traffic system, and open space.

The shape of the super block was related to the earth and the friendly of life. Super blocks are 35-40 hectares surrounded by wide roads and depressed with suburban alleys.
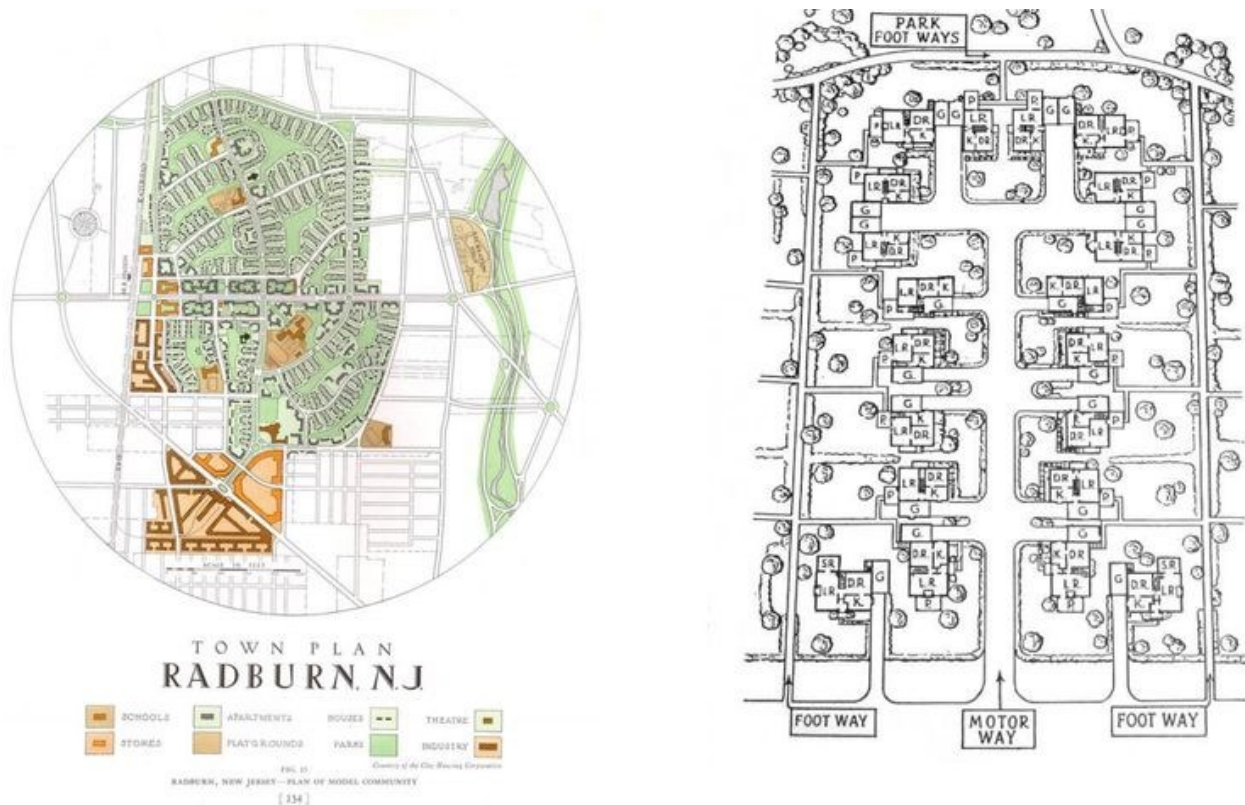
Figure 28. RedBurn- NewYersy (https://www.greenbeltonline.org/radburn-nj-garden-city-model-greenbelt/)

- **City of Broadaccre: A new community plan**

During the study of models, one of the most obvious characteristics of Broadacre City is that it unmasks many small lands and intertwined states. Almost every independent extension has one agricultural land attached to Toa. During the Soh Depression Age Toh 1930, Wright was not the only person who theorized that if people had a land, however small, they would be able to live.

The city was a process of leading a form. "

Anthony Puttnam, an architect of Taliesin, who collaborated with Wright, believed that "the city of Broadacre challenges one to understand what democracy means and how a city can be

expressed. Urban America often seems indifferent to its physical composition. The majority of its people show a similar indifference; the city of Broadacre proposes a physical structure and social adjustment to achieve the broader values of democracies. However, can debate the practical foles of Broadacre City, his challenge cannot be overlooked. "

Rule the world - he had to understand that ideas inspired by spiritual integrity will change the modern world. "- progression to smart (new sustainable) physical terms.
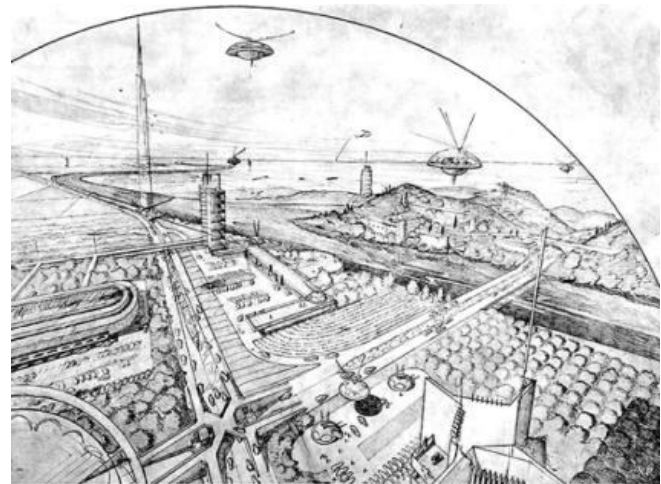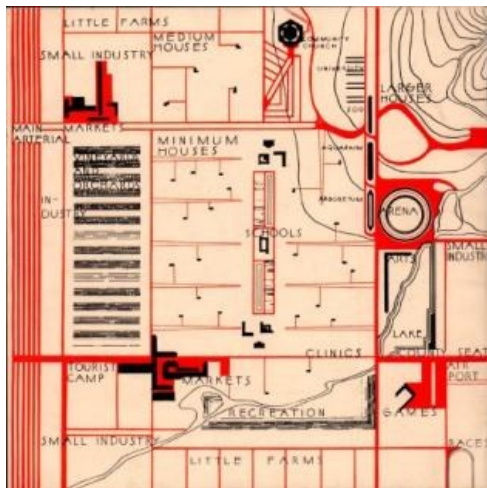
Figure 29. City of Broadaccre: A new community plan (http://courses.washington.edu/gmforum/Readings/Wright.pdf)

"The city must be everywhere and nowhere." This, according to Cornelia Brierly, as Frank Lloyd Wright described his concept Pair City Broadacre - a new type of city to pour landscapes changed with the ground and individual needs.

Wright saw this idea as lying on the ground and that it would take on different features depending on the terrain. The main thing was to have an architect who understood the country's construction and people's needs. "

The methodology is relevant to the unique issues and premises of the project: greater formal layering and mutual proximity for a more sustainable form. This will be further analyzed when speaking closely about the sustainability of form in relation to the number and quality of formal layering and proximity.

The concept of the ideal city, an enduring notion in human thought and urban planning, seeks to embody certain principles or ideals aimed at fostering a better and more harmonious society. Explored by philosophers, architects, and urban planners throughout history, various models have been proposed to envision such cities. One contemporary example is the Line City in Dubai, emphasizing sustainability and innovation, while Le Corbusier's Contemporary City stands as a seminal model from the early 20th century. The Line City prioritizes sustainability, innovation, and connectivity, integrating renewable energy sources, green spaces, and advanced digital infrastructure to create an environmentally conscious and technologically advanced urban environment.

In conclusion, philosophers, architects, and urban planners have explored the concept of the ideal city for centuries. The idea of a city that is designed according to certain principles or ideals, to create a better, more harmonious society, has been proposed in various forms throughout history. Drawing from literature, case studies, and theoretical foundations, several methodological approaches emerge for investigating ideal and line cities:

- Analysis of the cultural and social contexts of ideal and line cities entails examining the political, economic, and social factors that underpin their development, as well as the values and ideologies shaping their design. This multifaceted analysis yields a spectrum of factors, including those with positive, negative, and neutral implications.

- Comparative analysis of urban planning and design methodologies, juxtaposing the top-down approach advocated by Le Corbusier with the participatory approach evident in the development of Line City, offers insights into their respective merits, drawbacks, and societal ramifications. The theoretical framing of this comparison parallels the notion of serial reproduction across historical-technological cycles, akin to the era of mechanical reproduction in art, photography, and architecture.

- Examination of technology's role in ideal and line cities involves scrutinizing advanced materials, energy-efficient systems, and innovative technologies, assessing their environmental sustainability and socio-economic impacts.

- Investigation into the marketing and public presentation strategies of ideal and line cities encompasses the analysis of branding, advertising, and media campaigns, as well as their influence on public perceptions and behaviors.

- Evaluation of the success of ideal and line cities in achieving their objectives, including the enhancement of sustainability and quality of life, necessitates the scrutiny of quantitative metrics such as environmental impact assessments and economic indicators, alongside qualitative data gleaned from resident surveys and community feedback mechanisms.

The image of the city and its metamorphosis

4.1.1   Introduction

Lyotard explores the effects of globalization on knowledge dissemination and the simultaneous fragmentation of local cultures and identities. The image of the city and its interpretive metamorphosis are concepts that have been elaborated by philosophers and theorists in the universal finding of universal meaning - or meta-meaning. The determination as the first point and then the legitimization of universal knowledge and human practices have been the object of study, and the generalizations of concepts, perceptions, and interpretations have often been criticized in theory for the reason that they have truncated and limited the understanding of architecture and its reading, especially in city level and urban level. The image of the city can be explained with a simple physical analogy as a screen that generates a picture by striking certain electrons at a certain moment in time and perceiving them as a composite image at that moment. Even the image of the city is a collection of actions and processes in a certain momentum that man perceives as real at a certain time. So, as the author elaborates, a generalization of the interpretive metamorphosis of the city must have a metanarrative as a common denominator to understand even the small or fragmented narrative - an interpretive metamorphosis that contains a greater meaning to eliminate the chance of disagreements and paralogies regarding occurrences and phenomena - similar to the meaning of the city and the urban form. *Legitimation* - Take any civil law as an example: it says that a certain category of citizens must perform a certain type of action. Legitimation is the process by which the legislator is authorized to declare such a law as a norm. Take the example of a scientific statement: it is subject to the rule that a statement must satisfy a certain set of conditions to be accepted as scientific. In this case, legitimization is the process by which a "legislator" dealing with scientific discourse is authorized to prescribe stated

conditions (generally, conditions of internal consistency and experimental verification) by determining whether a statement should be included in that discourse for consideration from the scientific community. For it appears in its fullest form, that of the return, revealing that knowledge and power are simply two sides of the same question: who decides what knowledge is, and who knows what is to be decided? In the age of computers, the question of knowledge is now more than ever a question of government. (Lyotard, 1984)

What the author means by this term is that each of the different categories of utterance can be defined in terms of guidelines specifying their properties and the uses to which they can be put - in the same way as the game of chess is defined from a group of the standards that define the properties of each of the parts, in other words, the proper way to move them. (Lyotard, 1984)

This is an analogy to explain the theory of modernism, its understanding. and the metamorphosis of the modernist concept in the city and as a style. Starting from the very beginning – the need to change the rules of identity by generalizing the buildings on the motto *form follows function* to *form is sustainable.* This theory was interpreted in the city in a general principles of similar features that were free from ornament and decoration – by erasing historical traditions and vernacular features that contain the identity of the city. It is almost a utopian concept, if not so, because, it represents a legitimation of a new style that is considered adequate for all kinds of destinations of the buildings yet imposes strict formal principles that cannot adapt within a changing society and its needs. (Robert Venturi, Denise Scott Brown, Steven Izenour, 1972)

The legitimation of modernism and its metamorphosis, considering the identity and context of modernism worldwide but also in Prishtina, is easily remarkable because it is general and similar

everywhere. It stands strictly to the aim and motto, ignoring the context and the history and collective memory in the actual surroundings.

4.1.2 *The changes and metamorphosis of the image of the modern city. The modern alternative and Postmodern perspective.*

Science is not the same as knowledge. While science consists of denotative statements and must be observable, repeatable, and verifiable by experts, knowledge casts a wider net of competence that includes the concepts of truth, justice, efficiency, and beauty. Knowledge is not limited to a particular class of statements; it is characterized by a fluidity and flexibility that can identify relationships between subjects to make "good" utterances. Narratives then establish the criteria of knowledge competence - in traditional knowledge, this would be 'know-how.' A narrator achieves legitimacy simply by being a narrator; information is transmitted to the listener, who then achieves knowledge and passes the criteria of competence and acceptable rules of a culture through meter and repetition. Considering modernism a cause-effect of the great industrial development by all its aims and meanings, architecture faced the problem of modernism and its utopia more than other arts because people have to live and work in those buildings without any particular spirit or identity. (Jencks, 1977)

Moderism alternative and postmodern perspectives generated communication platforms with the public and users of buildings that represented these styles and, in fact also, lifestyles in addition to architectural styles. The degeneration of modernism went into architectural utopia, while the degeneration of postmodernism had futuristic tendencies with regional-contextual nuances. However, the edges or limits created significant socio-cultural political oscillations and

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meaningful metamorphoses of the city and architecture. This condition continuously generated the meaningful and interpretive discourse of architecture, typology, and type. In the extreme, he reduced the form and typology to extract the meaning - and to remove from the theoretical background the function as an obstacle to deeply analyzing the architecture.

4.1.3   *Pragmatics of scientific knowledge*

Scientific knowledge is characterized by the ability to provide evidence supporting a statement and refuting contrary statements. Combining these two conditions will not prove a statement 'true' but rather that it is likely to be accurate based on the understanding of reality. The necessary competence in the formulation of scientific knowledge does not require a social connection; it is one-sided, requires only the sender's competence, and consists only of the language game of denotative utterance. In postmodern society, there are two types of knowledge: narrative and scientific. Neither can be judged as right or true or better compared to the other because the criterion of their competence is different. Therefore, as long as modernism had to be simplified to the essentials of function and yet be considered a style with identity- the element of time played a significant role. Why? It was just after the massive wars and deconstruction of the cities, so- modernism was an easy and fast way of reconstructing the new facilities and the new cities, so, people in some concerned did not want to re-build the collective memory of destruction and war, but, to create something new that helped forget the past. This situation may not be considered the right and only choice, but it has happened; therefore, the past and history can help rebuild the future better than by erasing everything and starting from scratch as a concept. The same analogy can be said for Pristina in the 1970s to the 1990s, where the old part of the city was destroyed for similar reasons, and new modernist buildings appeared. This can be considered a quick attempt to reshape not only the structures of the new city with a contemporary

international identity, and the social and integrative structures. In addition, architecture was also used as an ideological tool to reflect power through the construction of the environment with the features of power that were interpreted as progress, propaganda, and symbolic/marking connotations.

4.1.4 Narrative Function and Legitimation of Knowledge

The main debate revolves around the function of narrative and the legitimacy of knowledge, particularly how narrative knowledge is often ignored in favor of scientific knowledge because, it does not prioritize legitimacy. It argues that even scientific knowledge relies on narrative to justify itself. It examines two dominant versions of the legitimacy narrative, including science as the way.

So, the utopian argument for restructuring the city on a highly impersonal level flows naturally. The hypothesis is how long these cities will last and how they will function in the near and far future. The discussion explores the idea of serial reproduction and its potential impact on society, particularly the loss of national identity and soul. The pursuit of perfection and efficiency can lead to the continuation of the deepening of the residential utopia in the mechanization and automation of living functions and the ideal unification of sustainability.

The Political and Social Significance of Yugoslav Architecture and its manifestation

The political, social, and economic influence of the former Yugoslavia extended to the states and provinces it governed, which included Kosovo, Macedonia, Serbia, Vojvodina, Montenegro, Bosnia and Herzegovina, Croatia, and Slovenia. The Socialist Federal Republic of Yugoslavia was formed in 1918 as the SKS with Slovenia, Croatia, and Serbia. After World War II, the other

kingdoms were officially placed under its administration, leading to the creation of the Federal Socialist Republic of Yugoslavia by J.B. Tito in 1945.

As a union of socialist states, the former Yugoslavia embarked on a development strategy that involved building roads, highways, railways, and infrastructure projects such as the Gjerdap Hydropower Plant on the border with Romania, thermal and atomic power plants, and artificial canals like the Danube-Tisa-Danube. It also invested in food, textile, foundry, locomotive and transformer production, shipbuilding, and more. The largest cities in the federation were Belgrade, Zagreb, Sarajevo, Novi Sad, Skopje, Podgorica, and Pristina. (Zogiani, 2022)

After the earthquake in Skopje, significant investments were directed towards its reconstruction. But before delving into how Skopje was transformed by the architecture of the time, it is neccesary to understand the prevailing architectural style, the development strategy, and what this architecture reflected for the people under this administration.

The socialist policy that led to the creation of the former Yugoslav Federation was characterized by its optimism, expressed through the architecture, roads, and infrastructure projects. The strategy emphasized fulfilling social, cultural-artistic, and economic functions, depending on the potential of each country. For example, the construction of fast and easy roads along the coast, factories, power plants, and canals strengthened the characteristics of the countries. It influenced their development priority, affecting their character as industrial, metropolitan, cultural, or touristic places.

Architecture was also seen as a means of expressing the new political-social spirit of the federation. The style and materials used in the buildings were unifying and fraternizing, and modernism was promoted, inspired by the West and the Far East. The use of concrete was

prevalent in many buildings, including those with social and cultural/ monumental character. These buildings were meant to showcase the greatness of the federation and its contributions to culture, art, and development.

Various monuments, such as libraries, theaters, administrative buildings, and recreational sports centers, were built with concrete as a unifying element. Over time, they acquired different characteristics, depending on the social-political metamorphosis, the country's characteristics, and the autochthonous symbolic elements. The Brutalism style also prevailed, inspired by architecture from the Far East and futuristic designs. This emphasis on architecture reflected the importance given to the expression of the new identity of the Federation, which was meant to be a departure from the orientalist influences of the past.

So, in different transitional periods, international styles and indications were reflected in the multi-faceted architecture of the former Yugoslav Federation. From structural elements to different forms, modernism, industrialism, and futuristic architecture were identified with the unified colors of the so-called Yugoslav architecture. (Freeman, November 2018)

In terms of material, this was unified with the use of similar materials, approaches, and designs of these buildings with similarities in all member countries of the former Federation. This phenomena was deliberately manifested in this way because it was a unifying and narrative language to leave the historical trace of a historical-political period and to express an ideology - which was extended through the architecture in the city and architectural monuments.

4.1.5 A Tale of Two Skopjes: Architectural Transitions from Yugoslav Socialism to Turbo-Urban Capitalism

Like all movements and political currents that reflected different developments in the city, they transformed the way and had three main moments - that of the optimism of the beginning, development, and saturation/ consumption to make way for new developments, was one of them. Even the former Federation with all the constituent countries went through these moments - if they can be called saturation with Yugoslav architecture and the goal of coexistence and socialist politics with its advantages and shortcomings.

Skopje also suffered an earthquake in 1963, where unfortunate people lost their lives, and almost the entire city was destroyed. Being a part of the former Federation, it was helped not only by the constituent countries but also by the Western countries, and competition was opened to reconstruct the city. It was partially won by the countries of the former Yugoslavia and the most famous artist, the Japanese Kenzo Tange.

Tange's project was never fully implemented, but a large part of Skopje received the new form of the city and an update from other countries of the former Federation. There are many social, architectural, historical, and conceptual overlaps.

 The transition of Skopje after the earthquake and the intervention of K. Tange finally erased historical traces of Ottoman architecture and industrialism in the century. XIX-XX. From this predisposition, Skopje, over the years, continued its development as a city and its development concept. This is directly affected by the emigration of the population and investments from the diaspora, running away from the concepts of the former Federation and being built and invested in two new pillars were housing, shopping centers, and administrative facilities - that is, the need

for housing, supply, and work. Such intervention was considered brutal urban intervention. Over time, these elements and undoubtedly the political element of Macedonia's (today's) leadership, which had the main tendency, re-turned individualistic development, and neo-classical identity.

a) New plan after the earthquake, and Kenzo Tange team Source: Yomadic, https://yomadic.com/communist-architecture-skopje-kenzo-tange/ Source: (Besnik Aliaj, Peter Nientied, 2020)

b) Skopje university (Besnik Aliaj, Peter Nientied, 2020)

How Skopje became Europe's new capital of kitsch

Skopje's new neo-classical splendour is divisive and expensive – not to mention of questionable taste. But one thing's for sure: it's made the Macedonian capital a truly surprising and impressive spectacle

c) Newspaper clipping Source: The Guardian

Figure 30. The transition of the city of Skopje since the earthquake and until nowadays a), b) and c). Source: Brutal Skopje: A present-day photo essay (Besnik Aliaj, Peter Nientied, 2020)

It seems clear that the identity was strained to tell another story through architecture, coincidentally bringing economic problems to the state due to capital investments in a short period and with directives, and, producing urban chaos without logical connection with time. Context and resembles a brutal urban intervention. Citizens don't like it, but it attracts tourism, and consequently, citizens get used to the new reality. So, with all its flaws, it is declared that even *Kitsch* produces a livelihood for many people and has attracted tourism. (Besnik Aliaj, Peter Nientied, 2020) Today's new reality presents a neo-classical mask of Skopje, which is also visually visible and easily identifiable. Whether this is a brutal intervention or even turbo-urbanism, where politics put the keywords in development without criteria and are unprofessional, people get used to what they were served and continue accommodating themselves and the necessary functions in these buildings. Positive or negative publicity is converted into material goods, recognition, and economic development that brings the country to a point that seems accepted and justified. The question is, what could happen in the future when the neo-classic has worn out, and the requirements/development policies have potentially changed?

4.1.6 *Challenges of Creating Sustainable Cities: An Analysis of Informal Housing, Iconic Monuments*

Turbo urbanism as a phenomenon has happened and continues to happen and manifests itself in different places in different ways, but with one thing in common, which is the illegal use of the opportunity to build without criteria and permission, without going into the analysis and context and construction concepts. This phenomenon continues to occur because there are premises for it to happen. Considering the many social and political transitions, crises, and challenges that come

from these transitions in one way or another, the whole way of life is reflected from the unit to the urban fabric and beyond.

Changes in the number of people, wars, post-war periods, poverty, underdeveloped economies, and transitions create premises for informal housing and the subsequent phenomena of this phenomenon. Consequently, these leave the urban footprint in the city, not only the physical one but also accompanied by the quality of life and the identity of the country, how sustainable this country is, and how it currently performs. (Boomen, 2011)

Even in the time of the former Federation, the monumental buildings were built for the same reason these monuments continue to be built today and not only in the Balkans but worldwide. While in the countries of the former Federation, monumental buildings and iconic objects were built that performed in such a way as to raise and develop the economy and later also the cultural-artistic development, the same thing happens everywhere. Even Guggenheim Musem (1959) was built to promote contemporary art and offered another way of presenting art. This, among other things, as an iconic object, encouraged tourism and interest in art and architecture, gathered people, and created the aura that monumental iconic objects are supposed to start. This way of rehabilitating the city through iconic buildings makes the city more economically sustainable, which is consequently one of the main pillars of the city's operation - which allows sustainability from other points of view. But in retrospect, only one factor or element is not always more important, and the others are secondary.

In the book "Collage City," architects and urbanists Peter G. Rowe and Fred Koetter explore the city as a collage of diverse elements. These elements include different building styles, open spaces, and infrastructure. The authors argue for a more flexible and adaptive approach to city-

building, promoting an urban landscape composed of fragments that are constantly in flux and interact. The city's historical development is examined, and there are suggested ways to create a more diverse and dynamic urban environment that considers the needs of different populations and the changing demands of urban life. (Rowe, P. G., & Koetter, F., 1978)

The analysis of all the actors that suggest and contribute to a sustainable form of the city is theoretically comprehensive. It can be unlimited, while the practical side of the coin in different contexts and at different times gives parameters that do not always conform to the theoretical. Therefore, defining the influencing factors to create sustainability is important - in all its forms and versions. This starts with the hypothesis that sustainability, in a way, generates the city's shape. As such, the question arises about who are the "strong" elements that makeup sustainability.

The Impact of Politics and Development Strategies on the Urban Environment: A Chronological Analysis of Former Yugoslav Capitals and the Importance of Contextual Building Analysis

To further analyze how the development of the capitals and, in general, the countries under the administration of the former Yugoslav Federation proceeded, one must first look at a chronological line of time and architecture and events that were the cause of important turns and decisions. While each country, depending on the potential and development policies, was ranked and invested in this principle, the common goal or concept was to create a homogenization and an interior in such a way that there would be harmony from an urban point of view and in the framework of coexistence between the peoples in these countries. Politics was one of the main pillars that further dictated progress and development strategy in general.

This inevitably had a significant impact on the urban scale because depending on the policy the development strategy, a certain building was built and analyzed in such a way as to support the context and existing buildings, to precede the gradual development of the city, i.e., the next level - the city. Consequently, it was the urban scale and the city scale.

"The Death and Life of Great American Cities" by Jane Jacobs underscores the significance of politics and urban planning in determining a city's triumph or downfall. Jacobs asserts that urban planners should grasp the desires and conduct of the residents and workers within a specific locality, involving them in the planning procedures. She also critiques the contemporary modernist planning movement, which aimed to impose a standardized and logical structure into cities, neglecting urban existence's intricate and spontaneous essence. Instead, she promotes a more heterogeneous and mixed-use urban landscape that accommodates its residents' diverse necessities and undertakings. Jacobs accentuates the pivotal role that politics and urban planning assume in shaping a city's societal, economic, and cultural tapestry. (Jacobs, 1961)

However, this gives an example of the impact of politics and development strategies on the urban environment and the importance of analyzing individual buildings in the context of the city's overall development – as facts and arguments continue to claim.

4.1.7 A case study of Tirana and the sustainability of form

This project aims to develop a methodology or set of methods for measuring and evaluating the sustainability of the urban form – as highlighted in the very first chapter. The project's outcome will be instruments of analysis, and architectural/ urban composition expressed through drawing. The concept will be compositions that indicate the sustainability of an existing site and propose a future sustainable form – after a deep analysis of theoretical backgroung was presented and, also

case studies. This collaborative research project aims to orient solutions to sustainable elements by itself and at the scale of the city by differentiating sustainable and unsustainable elements.

The idea of belonging and place are parameters that will always be stable and that people naturally look for; therefore, the local identity, sustainability, belonging, memory, and connection with the place where people live and work come to the fore. This raises the question of what makes a place sustainable in terms of form, architecture, and belonging. What are those elements that contribute directly and indirectly to the formation of the country? (T. Jashari Kajtazi and R. Zogiani, 2021) From the case study, during two workshops in the framework of doctoral studies and scientific research on this topic, analyses were made in Polis and Ferrara with groups of students of different profiles to determine the elements and those indicators that have given a result of gender and the construction of cities- theoretically and practically. As Rossi claims in Architecture of the City - he critiques modern architectural practice for its lack of awareness of the city in this book. Rossi contends that a city must be examined and cherished as something built through time, with special emphasis on urban artifacts that outlast the passage of time – that seems correct in some aspects of the city. (Rossi, 1984) On the other hand, C. Sitte, examined successful public spaces in ancient towns in terms of patterns and relationships between town features and the sequence and complexity of plazas and roadways. (Sitte, 1945) So, by analyzing the city of Tirana practically, the elements relevant to each theory and claim fit in or not.

Sustainability is a process, not a defined outcome. Sustainability is generated in co-space through certain urban elements and phenomena that occur in time-space, which are solidified in history through architecture and have a certain permanence in the historical background. Time is an

indicator parameter that erases, changes, or transforms processes and often even erases/ minimises mistakes in the city.

From these two organized workshops, systematic and professional work was done in architecture, urban planning, and the environment to make the research as real and comprehensive as possible. Tirana was the city that was studied. The outcomes were derived from analysing Tirana, so they serve other approaches with the same complexities and difficulties for other cities with similar issues.

During the analysis of the maps in the timeline from 1921, 1937, 1985, 2005 and 2020, there are changes overcomes of the city of Tirana. The boulevard represents the dividing and coupling axis regarding the areas to be analyzed. In part, the group analyzes from Skanderbeg Square to the so-called New Tirana and continues in the south, in early 1921, was the city's suburbs or sub-urb. Also, the tracks of the Lana River imply that neither the river nor the surrounding spaces were yet treated. It was mainly a peripheral residence with parts such as religious facilities, family farms, and administrative facilities in small numbers. It was empty and, therefore, uninterrupted as an urban patern compared to the upper part of the axis are discussing. This area's circular/ distinctive elements were the Lana River, the hills at the Lake, and the villas (groups of villas built in the area). To approach urban analyses and investigate how conventional perceptions of urban space have been lost in modern cities (Krier, 1979) investigated whether, and on what grounds, the idea of urban space holds any value in current town planning by describing the concepts of urban space and its structure – especially the timeline of city of Tirana development and its reasons.

In the traces of the 1937 map, there is a change in the arrangement of the riverbed and the prepared predisposition to build/ treat empty spaces in this area. The two sides of the axis were built as public spaces - the left side with recreational sports grounds and the right side continued with the American Embassy.

Until the 1985 map, it is noted that the upper part is shaped along roads and dreams of certain importance to residents more or less Donkey's Way - Le Corbusier, and the bottom is distinguished by square and mainly social/ complementary buildings missing in The upper part such as Pyramid, Rinia's Park, New Ministers, Theater, the Queen's Park at the Palace of Pioneers, Assembly, Prime Minister, Palace of Congresses, Academy of Arts, Rectorate, Corps, Polytechnic University and Tirana, have been re-conceptualized.

At first glance, the bottom was *filled-in* with missing or needed buildings over the years that supported the population growth - as social, cultural, sports, and administrative facilities. After the construction of these buildings, the spaces that remained again without construction were filled with buildings for the various functions needed over time, such as residential buildings, shopping mallsetc.

Sustainability is enhanced by moving from the Donkey Way to the Man's Way. (Corbusier, 1987). This is because it is not experienced violently or dramatically/ dreaming of the extreme person to another.

Cardo and Decumanus, therefore, the main grid or cutting two main roads imposes the durability of the geometric rule shape and imposes the separation of blocks in this mere. This results in the

sustainability in the buffer of the area that divides and, at the same time, connects these two parts of Lana River.

Then, to a greater degree, the same is repeated with the shape of the building and its placement in full, and this is a disposition for sustainability or non-sustainability. Given that Big Picture axes determine urban plaques, they are predisposed to take the form of these axes or buffer elements separating or merging and, the staircase still setting the object in full determines the sustainability or without it. Benevolo emphasizes the unifying philosophy that drove all achievements of thinking and action—even the simply technical—and proves their correlation in spirit up to the period of the Renaissance. (Benevolo, 1971)

So, in the analyses that have been done, it results that the object located in a given position has subsequently determined the stratification of the objects, the addition, the closure of the block, or even the collapse –as a generalization.

From analysis, it is observed that when the buildings are adjacent or in the range, there is greater enlightenment than when they are free from the four sides, which predisposes to accept root, attachment, or increase. In some cases, these combinations have been adapted to stratification and have achieved a form/ consistency; other cases have resulted in the opposite. These may mainly have no sustainability in placement by not following the form.

Unveiling Urban Morphemes: A Comprehensive Study of Sustainable Elements in Tirana

Based on the analytical endeavors undertaken in the initial segment of the workshop and the resultant findings, enduring conclusions have been formulated, substantiated by their sustained

relevance within the specified context, notably within the southern precincts of Tirana. Through a multifaceted approach encompassing urban cartography, integration of extant conditions, schematic representations, and selective exclusion of peripheral elements within the examined area, a comprehensive understanding of the chronology of urban evolution, alongside influential factors shaping its trajectory, has been attained. This analytical framework elucidates various determinants underlying the city's developmental dynamics, thereby enriching comprehension of its growth patterns and contextual nuances.

Figure 31. The analysis began on a time axis by reading maps from 1921, 1937, 1985, and 2018 to 2021. (Source: Author)
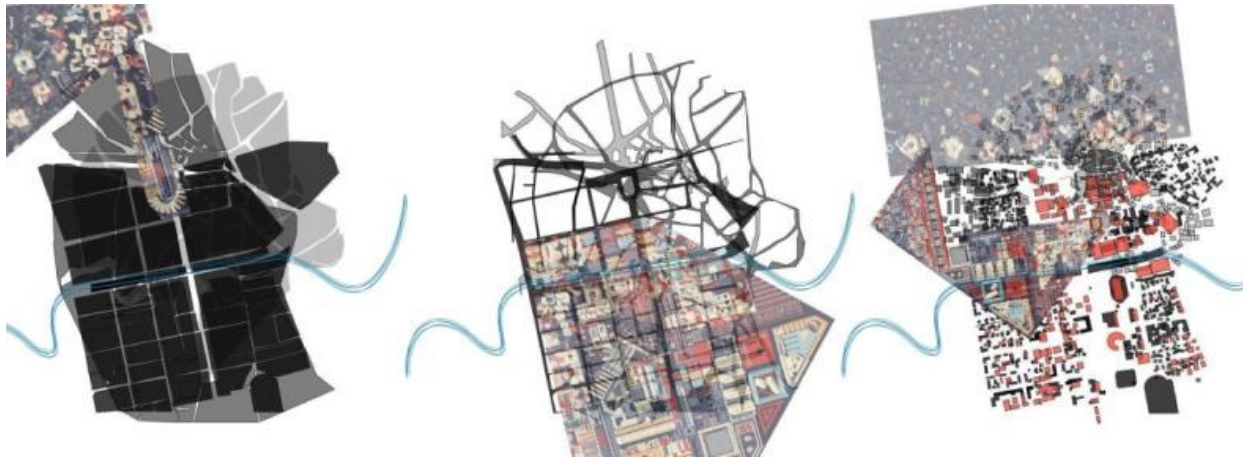
Figure 32. Areal view of Tirana through 1921-2021 Diagram/ Artistically expressed (Source: Author)

The observation that the city grew over the years and that construction was made in certain ways, starting from the filling of the blank initially, is easily observed in the comparison of the 1921 map with the 1937 map and the distribution of follow-up functions in the years to continue from 1937 to 1985. (Figure 31,32,33)
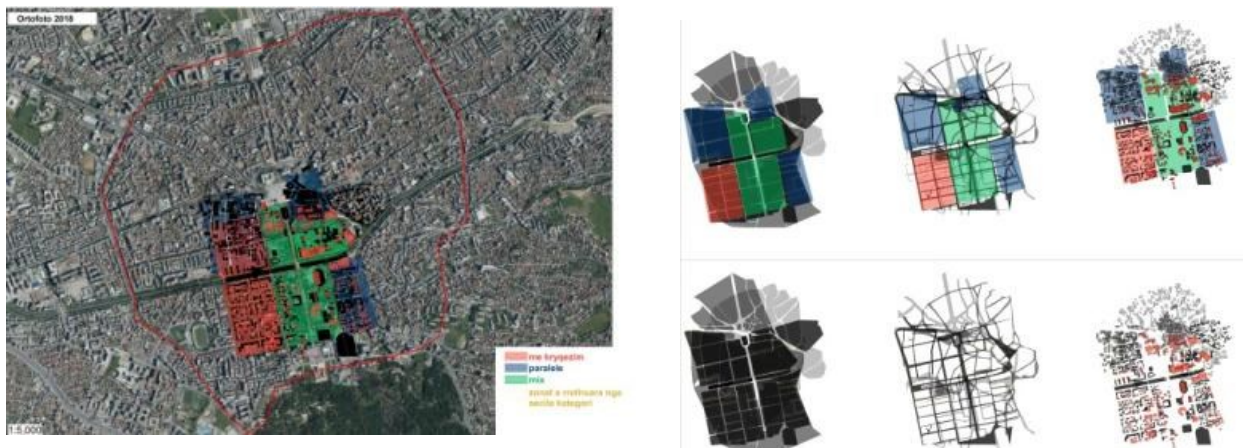
Figure 33. Overlaps in the years 1921-2021 and separation in Zone. Removing the study areas marked with yellow.

(Source: Author)

The main division and coupling determinants were the Boulevard at first and then the Lana River, along with the landscape and natural element of the Dajti Mountains that served as a natural boundary until the construction had not yet reached. The southern area developed differently from the northern area. While the northern area was developed along the roads and in irregular geometric shapes indications of the development of the southern area were other, and the area was divided into two parts as a result of the boulevard, and these parts were divided into regular geometric shapes. While the northern area can be characterized by Le Corbusier's terrain for developing the so-called *'Donkeys Way'* (Corbusier, 1987) part of Figure 34. Study areas A, B, C, and D, and overcrowding over the years prove that *'Man's Way'* is manifested in these areas as more rational and advanced.

The southern area was developed according to the opposite of it in *'Man's Way'*. In the area developed according to *Donkeys Way*, Corbusier thus developed some of the largest cities that passed from the outskirts, the provincial neighborhood, to the metropolis such as Paris, Rome or Istanbul. Here, it is noted that the most stable form turned out to be a triangular or trapezium-shaped block with some special features. In *'Man's Way'*, also encounters in the southern area of the city the rectangular forms and the networks that have been presented have resulted as the most sustainable forms that were developed without much overlap, changes and the mixture of functions turned out to be one of the key factors after networking, block rectangular shape and tracking forms of construction according to the block. To illustrate the findings in the precedent, four different blocks in the form, function, and location in both parts of the city, from the upper Lana and down part, so-called northern areas and southern areas. The same areas were also studied and read overlaps for years, and Figure 34 can be seen with A, B, C, and D.
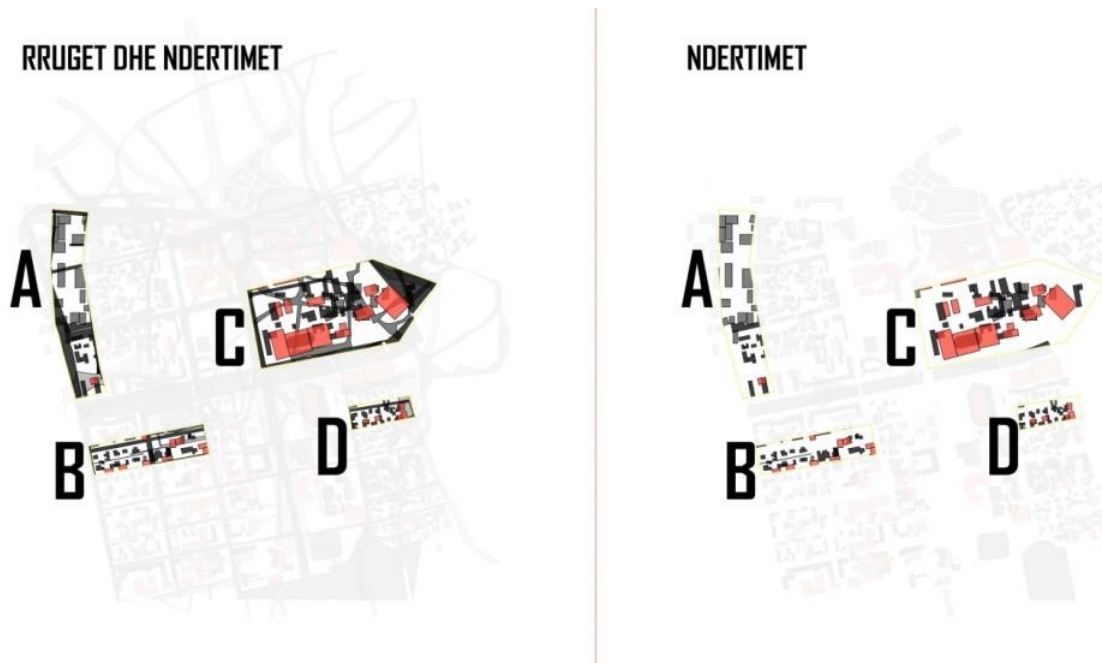
Figure 34. Study Areas A, B, C, and D together with overcrowding over the years. (Source: author)

From this juncture, the generation of small block units ensued, exhibiting varying degrees of stability or instability, with accompanying elucidations concerning the underlying rationales and findings associated with these outcomes. These observations are visually represented in the ensuing diagrams. Noteworthy among the determinants contributing to stability were the presence of open angles between blocks and structures, a characteristic discerned during field visits and corroborated through observational techniques such as photography and contemporaneous analysis. Conversely, instances of instability were discerned in scenarios where constructions were situated perilously close to the block perimeters, leading to spatial congestion and fragmentation of architectural coherence. Consequently, the proliferation of informal housing and analogous constructions within unutilized spaces exacerbated urban maladies and social disparities across the cityscape. These manifestations, delineated through diagrammatic representations, serve to identify both resilient and precarious elements alongside

their respective causative factors. Subsequently, areas were stratified based on the prevalence of these elements, with zones denoted as (a, b, d) emerging as focal points of instability, contrasting with zone C, which exhibited characteristics indicative of sustainability. Consequently, the overlapping of construction activities within these identified areas precipitated multifaceted challenges spanning architectural, urban, and environmental domains, thereby perpetuating a state of instability within the urban fabric. (Figure 35)
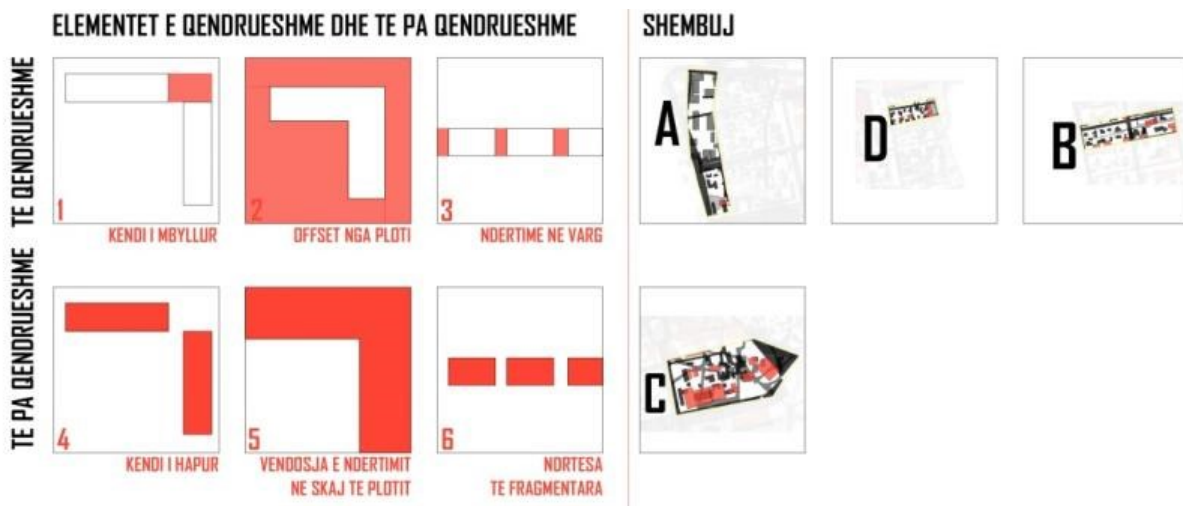
Figure 35. Diagrams of shape sustainability analysis next to study areas A, B, C, D. (Source: author)

Building upon this foundation, the analysis persists by employing the diagrammatic method to examine sustainable urban forms. This examination encompasses a holistic consideration of environmental factors, topographical configurations, and plot geometries, encapsulating all pertinent architectural and ecological elements. This comprehensive approach aims to delineate the urban morphemes, thereby elucidating sustainable configurations by profiling the implicated factors. Utilizing the diagram as a tool, these parameters are systematically identified and

juxtaposed to facilitate further analysis, concurrently evaluating the formal sustainability of the observed block formations within the physical landscape. (Figure 36)
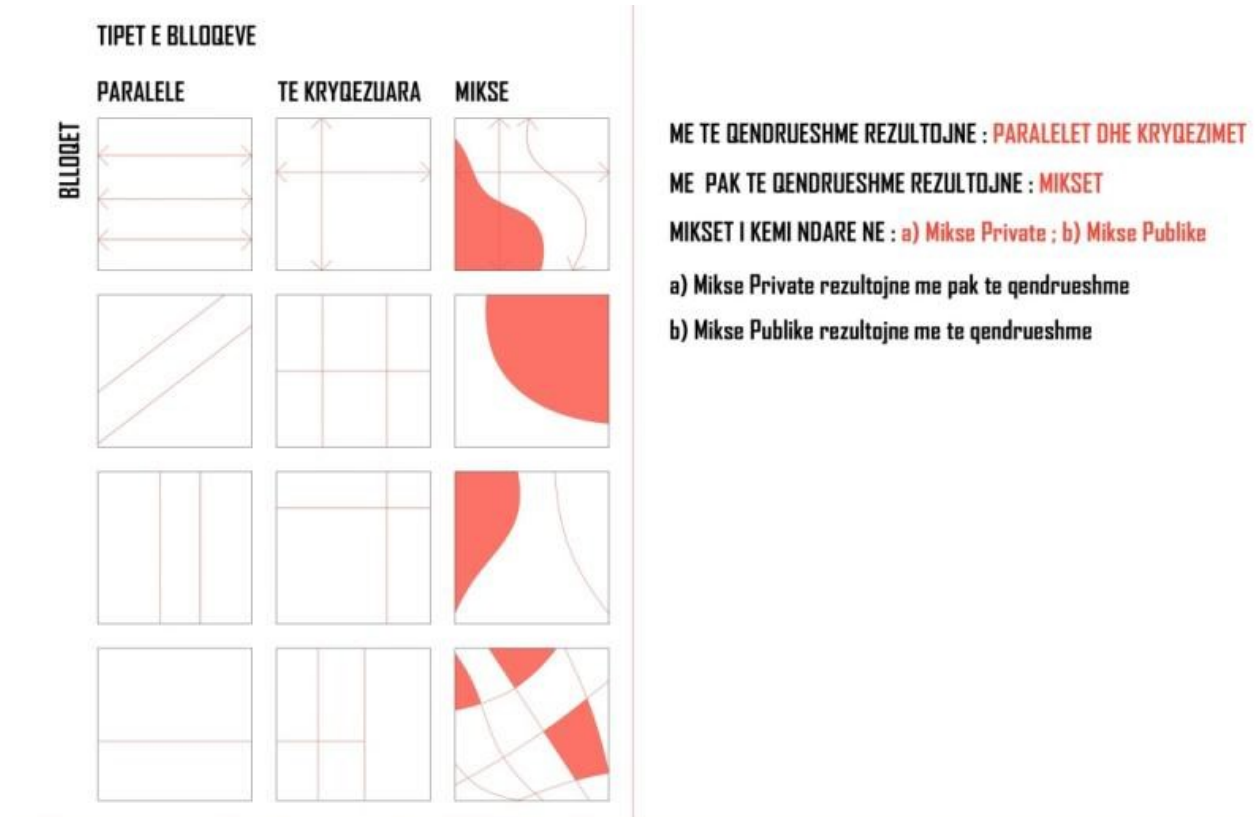
Figure 36. Analysis diagrams of blocks, roads, terrain configuration, and functions of built blocks.

From these analyses, two sustainable forms are derived within the urban block. So, taking into consideration the form of the block, the network of blocks with roads, and the terrain's morphology, the following forms support and contribute the most to the sustainability of the form, including the friendly or mixed functions.

EMERUESI I PERBASHKET - THE PLOT
FORMA E PLOTIT

FORMAT ME TE QENDRUESHME SI PERFUNDIM NGA ANALIZA ME LARTE REZULTOJNE:

nga qendra -ne zgjerim
perreth saj, kende te mbyllura

njesi te gjata pa shkeputje,
kombinim tipologjishe dhe
me nje offset nga site
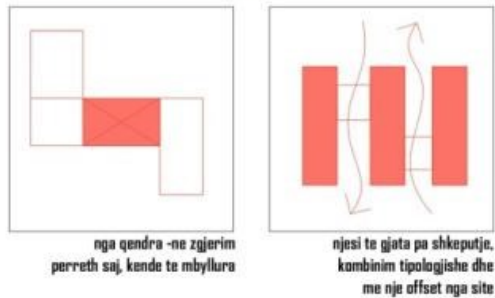
Figure 37. Analysis diagrams of blocks, roads, terrain configuration, and functions of proposed blocks(Source: Author)

The integration of block enclosure, varied building heights, and considerations for air circulation collectively contribute to sustainability at both city and urban scales within the esteemed environment, exerting direct influence on the enduring viability and quality of the sustainability endeavor. These parameters have emerged consequent to comprehensive architectural, urban, and environmental analyses of the locale, driven by a commitment to fostering sustainable urban forms. This pursuit entails averting the proliferation of informal housing and spaces, which are known to engender manifold urban challenges. Additionally, it involves optimizing control and maintenance of enclosed or cornered block spaces to mitigate potential instances of urban vandalism, while also maximizing opportunities for solarization and ventilation through judicious manipulation of building heights and functions. Furthermore, the environmental context, including topographical features and prevailing wind patterns, is scrutinized to inform optimal building placement within blocks, thus facilitating effective ventilation and air purification measures. Moreover, these considerations afford opportunities for greenery

integration, pivotal for enhancing quality of life, while simultaneously supporting natural processes intrinsic to the region.

Based on the foregoing analyses and propositions, it can be deduced that an urban morpheme, derived from city readings and diagrammatic representations, comprises the following constituents: the configuration of the plot or block and its surroundings, coupled with a diverse built typology, and contextual terrain features characteristic of the locality. (Figure 38)
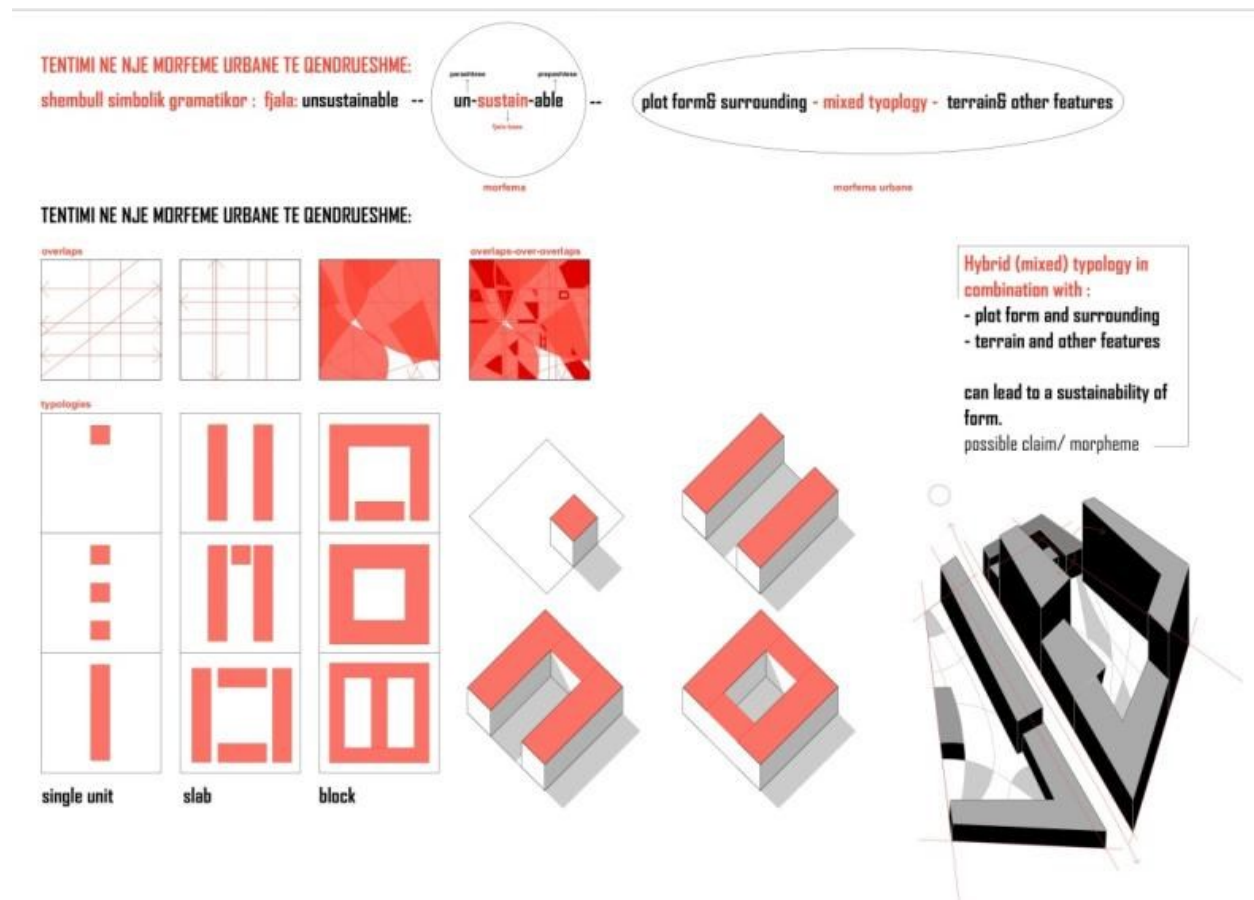
Figure 38. Morpheme is illustrated in diagrams. (Source: author)

Figure 39. Gothenburg and its development comparison to urban tissue and urban block to Tirana. (Source: Author)

Therefore, living structure is dependent on traits that have a close relationship with the human self, and that living structure has the potential to foster human well-being. (Alexander, 2003-2004) The initial segment of the workshop has yielded insights indicating that optimal sustainability in urban design is closely tied to site orientation and adherence to natural terrain features, morphological characteristics, and contextual nuances. Illustrated in Figure 40, these revelations underscore the significance of aligning architectural interventions with the inherent attributes of the surrounding environment. Subsequently, an analytical approach was undertaken, wherein directional cues extracted from overlaid maps, obtained through city readings, were systematically juxtaposed to generate coherent spatial configurations. This process facilitated the identification of inherently stable urban forms. Building upon these findings, the subsequent phase of inquiry directed attention towards speculative urban development scenarios, particularly focusing on the northern sector of the city and the temporal context spanning from 1975 to 1985. The objective was to explore potential applications of the identified principles within a hypothetical urban setting, envisioning how these insights could inform sustainable urban form within a contemporary context.
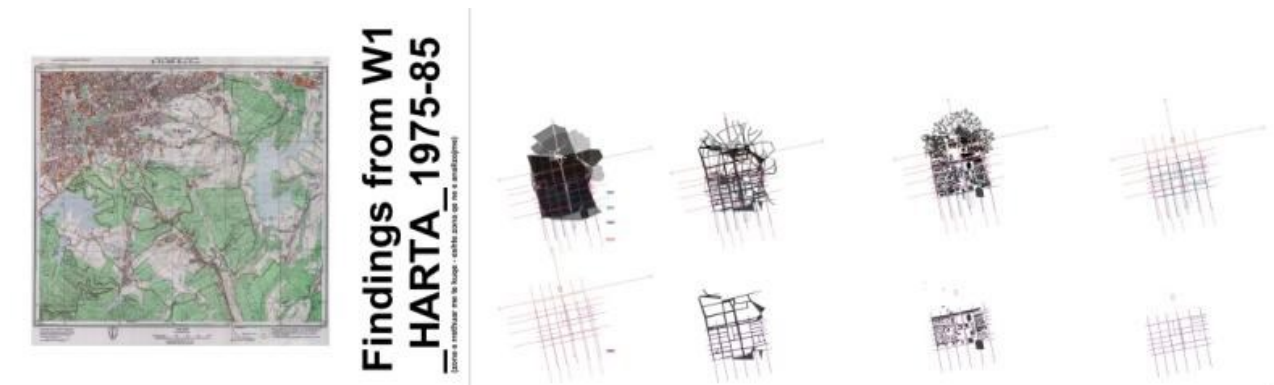
Figure 40. Networks and their overlaps to find the most stable form of the whole and then the block. (Source: Author)

Figure 41. Map of the northern part of the city of Tirana in the years 1975-85. The yellow marked area is the study area. (Source: Author)

A parallel methodology has been applied in this phase, commencing with a detailed analysis and examination of urban dynamics during the specified historical period to discern influential agents and predispositions shaping the city's evolution. Drawing upon L. Mumford's seminal work "The Culture of Cities," which offers a comprehensive exploration of urban development spanning from medieval epochs to the early twentieth century, insights are garnered regarding the patterns and forces engendering contemporary urban landscapes, including their inherent shortcomings . *(Mumford, 1938)* Through this analogy, the examination of maps and drawings reveals a terrain configuration and environmental attributes analogous to those observed in the preceding analysis of the city's southern precincts. Notably, the presence of a river serves as a natural delineator, both dividing and connecting disparate sectors of the urban fabric, while mountainous features

demarcate and define the city's periphery, establishing a spatial boundary. Moreover, the presence of an incomplete boulevard exerts a formative influence, serving as a focal point for developmental activities and guiding future urban expansions. The railway network, aligned in close proximity, is predominantly flanked by industrial structures, indicating the conceptualization of the surrounding areas as suburban appendages, endowed with ancillary functions essential for urban growth, while residential and social amenities are concentrated in the central urban core.

Tracing Sustainable Urban Morphology: Analyzing the Evolution of Prishtina's Development

 Continuing with the examination of cartographic representations, particular emphasis is placed on elements such as building footprints, open spaces, road networks, ecological corridors, and natural features. These components, identified as conducive to sustainability, are pivotal in envisioning potential scenarios for the city's development. Moreover, the integration of these sustainable elements is juxtaposed with a visual representation depicting the city's developmental trajectory up to the year 2021, depicted in red on the map. This comparative visualization serves as a valuable tool for discerning the evolving urban landscape and highlighting disparities or transformations in the city's developmental patterns over time. (Figure 42)

Figure 42. Reading the city through the combination of elements and the map of Tirana 2021 in red.(Source: author)

The central thesis posited in "After the Planners" by (Goodman, 1972) contends that the essence of planning and architecture resides not in themselves but rather in their capacity to address the genuine needs of individuals within urban contexts. Large-scale urban development initiatives often inadvertently marginalize the significance of the individual within the urban fabric. Consequently, informed by recent empirical findings and illustrated diagrams, an alphanumeric framework has been devised, comprising combinations of stable plot configurations, which in turn yield stable block formations. In tandem with this alphanumeric system, an examination of previously identified stable networks has yielded a composite unit, epitomized by the square shape. By combining full and half squares, an array of larger square or rectangular configurations can be systematically generated. This iterative process, beginning with the elemental block unit and progressing to composite formations and variations thereof, engenders a plethora of stable urban forms at both the micro and macro scales, thereby facilitating infinite permutations for urban development extending to city-wide contexts. (Figure 43)
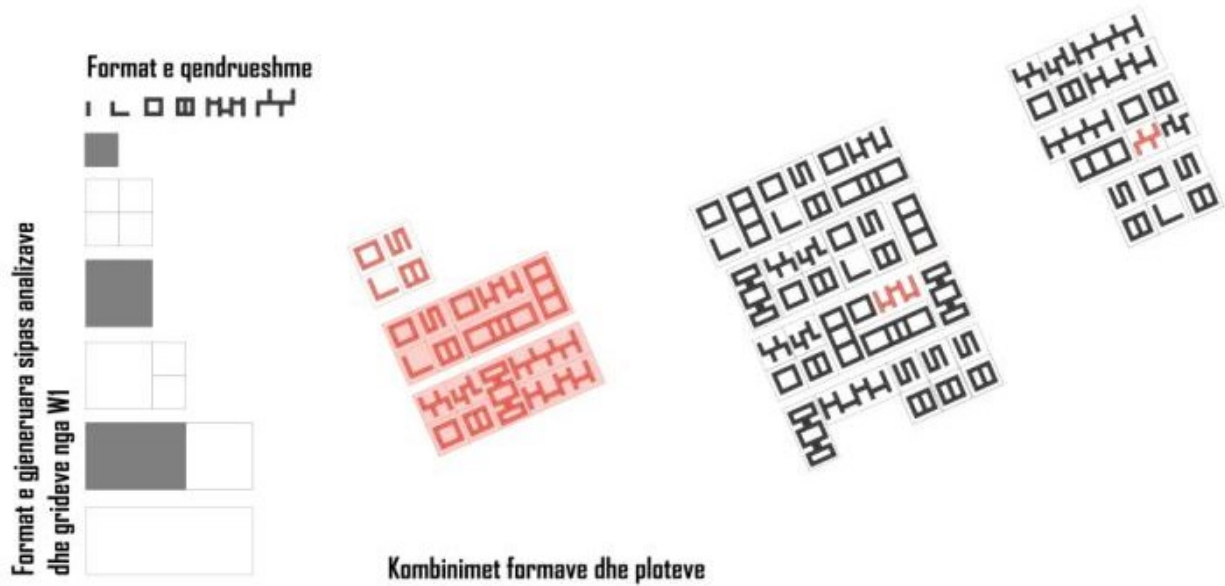
Figure 43. Generation of stable block shapes and their combinatorics together with the grid unit (square) (Source: Author)

The alphabet of forms is placed in the principle of sustainable networking, sustainable form, function, and urban morpheme speculatively on the map of 1975-85 to see the speculative implementation of the findings on another level. These can be seen in Figure 43.

Kombinimet formave te plateve ne harten e '75-'85

Kombinimet e formave te qendrueshme
dhe formave te plateve ne harten e '75-'85
dhe funksionet e miksuara (te qendrueshme sipas
gjetjeve nga W1)
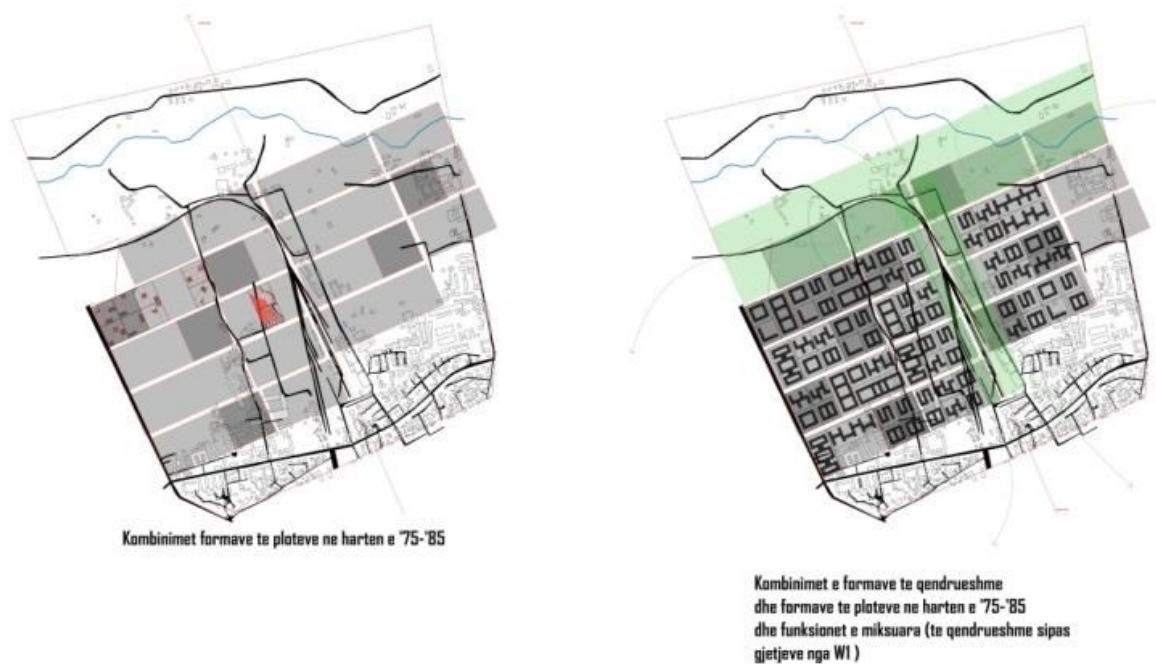
Figure 44. Speculative implementation of stable forms on the map of 1975-85. (Source: author)

From this point, it's combined with the urban morpheme and the alphabet in diagrams, which is how it is arrived at the earlier conclusions. Now it's read and interpret the findings through the diagram.

Firstly, the diagrams generated from the initial findings were considered, and they were superimposed with the sustainable forms of the blocks. Possible combinations were then constructed based on established principles of sustainability, considering the characteristics of the terrain, location, environmental factors, and sustainable forms.

These have been presented as an equalization equation or with the analogy of a mathematical

ide   ight part that is

alr

Kombinimet formave dhe ploteve

Figure 45. Combinations of diagrams with stable forms from earlier findings(Source: author)

Within the framework of the mathematical identity analogy, an endeavor is made to distill insights gleaned from fieldwork, diagrammatic representations, urban readings, and empirical analyses. This synthesis involves categorizing variables into two distinct pairs: changeable and fixed, each sharing a common denominator indicative of sustainable form.

The changeable variables encompass environmental factors, delineated into five elements denoted as a, b, c, d, and e, encapsulating terrain specifics, climatic conditions, environmental characteristics, and wind patterns. These variables are deemed changeable owing to their inherent variability across different geographical locales.

Conversely, the fixed variables comprise urban morphemes and the architectural configurations conforming to plot and block geometries, as discerned from diagrammatic representations. Subsequently, an equation is formulated wherein the left side represents the combination of plot shape variations and stationary block formations alongside the changeable variables (a, b, c, d, e), equated to sustainable urban form.

This conceptualization is further elucidated through chronological diagrams, delineating the evolutionary trajectory of the urban fabric in relation to the equilibrium established by the formulated equation. (Figure 45)

In summary, the urban morpheme and environmental conditions serve as the changeable variables, while stable urban architectural forms represent the static variables. This classification is grounded in the notion of a common denominator form, given that both environmental conditions and urban architectural configurations exhibit distinct and characteristic forms within specific geographic contexts. Consequently, the synthesis of immutable urban architectural

elements with the variable environmental conditions yields ideal sustainable forms, encompassing formal, environmental, social, and economic dimensions. This synthesis underscores the inherent potential for diversity and expansion within the urban fabric, presenting opportunities for added value in a metropolis continually evolving and expanding into new frontiers. (Jacobs, 1961)

Another critical factor contributing to successful urban areas is the presence of small blocks interspersed with ample public spaces, facilitating a sense of connectivity and vitality. Conversely, elongated blocks devoid of breaks engender isolation and hinder pedestrian circulation. The ramifications of these variables, particularly the changeable ones, will be subjected to further scrutiny in a subsequent phase of analysis within Lezha (another International Workshop). This subsequent research aims to elucidate the significance and efficacy of these elements within the built environment, thereby augmenting our understanding of their role in fostering vibrant and sustainable urban landscapes.
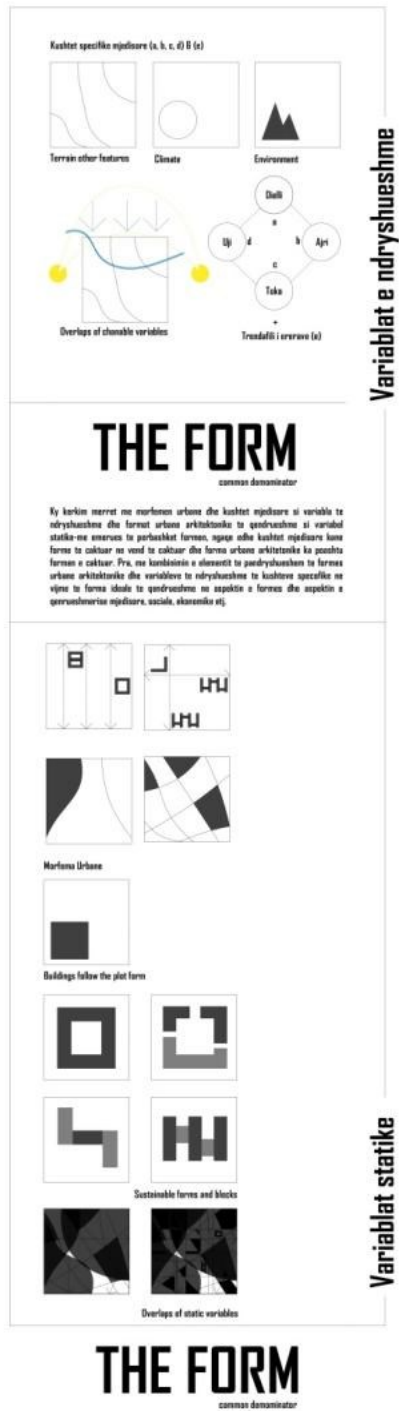
Figure 46. Diagrams and analogy of achieving sustainable form and sustainability(Source: Author)

The global manifestation of urban phenomena exhibits contextual variations. Rooted in the concept of comprehensive computational and sensory oversight, the discourse surrounding smart cities appears to neglect the inherent indeterminacy present within prevailing conditions, along with their potential for alternative configurations. Furthermore, the historical continuum within urbanism remains inadequately addressed within this discourse.

An inquiry into the degree of preservation of initial urban configurations over specific historical periods is undertaken through meticulous examination of formal layering and spatial adjacency within diverse urban parcels. Subsequently, speculative analyses contemplate potential alterations to these sites, or others, had compositional insights derived from initial research been adhered to.

Moreover, the site under consideration assumes methodological significance within this project, serving as a pivotal axis for transitioning from the assessment of existing site sustainability to the projection of sustainable form principles into future urban contexts.

Skenderbej Square emerges as a historically significant locus, exemplifying how urban form can exert both positive and negative influences on urban sustainability. The conceptual disparities between historical urban plans, notably those attributed to di Fausto and Bozio, underscore the divergent temporal and contextual frameworks within which they were conceived. For instance, whereas di Fausto's design may be conceptualized as a gradual adaptation of the existing urban fabric, Bozio's plan represents a more radical departure, effectively obliterating previous urban formations and altering the trajectory of formal urban engagement. Such considerations prompt contemplation on potential alternate trajectories for the urban development of Tirana.

Beyond the relationship of buildings with plots, another important factor in determining the sustainability of the form was the formal distribution concerning the morphological flows.

On the map of Tirana of 1985 (Figure 42), it is clear that the city's northern area was unurbanized despite the tendency for development manifested in the topographic traces with a northwest-southeast orientation.

The analysis commenced with the identification of three primary components depicted on the 1985 map, entailing scrutiny of infrastructure, construction, and topographic features constituting the foundational 'zero' moment for this research.

Within this discourse, emphasis is placed on elucidating the intricacies inherent in urban planning, encompassing the interplay between urban morphology, street networks, and their intersections. Notably, the street-block interface assumes significance, epitomizing a fusion of equal importance. It is asserted that in urbanism, form per se holds nominal significance; rather, paramount importance is accorded to functionality, perfection, and aesthetic appeal, all of which contribute to human satisfaction.

An alternative perspective posits urbanization as a conglomeration of diverse housing units, distinguished not only by physical form but also by functional attributes that foster mutual support, thereby engendering societal well-being and prosperity.

Moreover, discussions center on the conceptualization and execution of city expansion initiatives, advocating for the dismantling of barriers and advocating for regionalization as an inherent value, as postulated by (Cerdà, 1867) , albeit acknowledgment that such plans may face impediments.

It should be noted, however, that while nascent, the proposal remains theoretical and lacks substantive manifestation as an actual project for the area under consideration.

Central to the notion of sustainable form intelligence is the intricate interplay between scale and geometrical relationships of buildings with parcel configurations, alongside the temporal accumulation of urban adjacencies. The examination of thoroughfares, complemented by the elaboration of urban composition elements such as density, form, and grid, serves as a foundation for comparative analyses with analogous cases worldwide, where sustainability is evident as an enduring process. Noteworthy examples include New York, Barcelona, and Gothenburg, among others, wherein urban traces furnish abundant enduring elements for form analysis and scholarly examination.
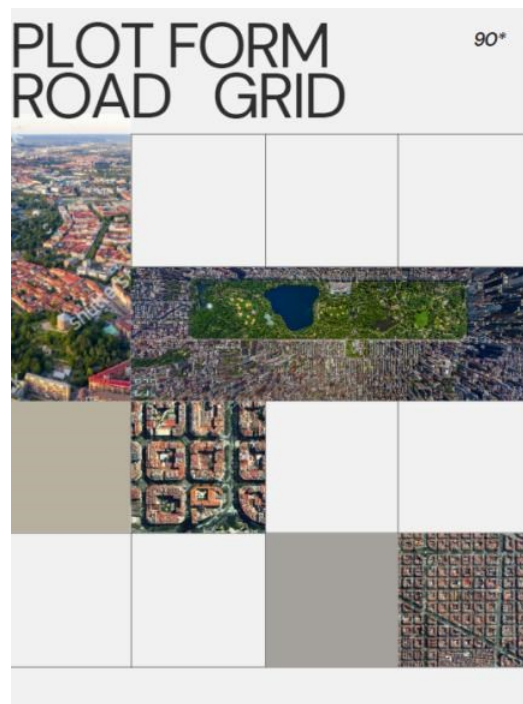
Figure 47. Diagram of forms of case studies. Areal view (Source: author)

Similarities:

The mix of Architectural Styles

Waterfront Influence

Cultural Diversity

Emphasis on Public Spaces

Differences:

City Grid Styles:

Barcelona: Unique grid with chamfered corners and octagonal intersections

New York: Strict rectangular grid established by the Commissioners' Plan of 1811

Gothenburg: Blend of grid elements and organic development influenced by canals

Architectural Characteristics:

Barcelona: Intricate details, curves, and Art Nouveau/ modernist blend

New York: Dominated by modern skyscrapers symbolizing a global business hub

Gothenburg: Mix of historic, industrial, and modern architecture

Historical Development:

Barcelona: Combination of medieval streets and planned districts

New York: Manhattan's grid system from the Commissioners' Plan of 1811

Gothenburg: Blend of planned areas and organic growth due to port influence

Cultural Identity:

Barcelona: Influenced by Catalan identity and Mediterranean lifestyle

New York: Reflects global cultural diversity and centrality in finance, arts, and entertainment

Gothenburg: Rooted in Scandinavian identity with an emphasis on social welfare and sustainability

Presented in tabular format, these elements serve as focal points for the examination of urban form and development in Pristina, facilitating the identification of key indicators instrumental in comprehending the city's evolution. Critical components informing this analysis include urban elements, terrain configuration, geographical markers unique to the region, public spaces, and the historical-cultural trajectory, each serving as direct or indirect determinants in shaping the city's fabric.

Consequently, the physical prerequisites for sustainable urban and city forms are derived from empirical case studies and practical methodologies employed during the workshop. Yet, gaps may persist, necessitating the identification of missing or supplementary elements crucial for bolstering the sustainability of urban form. Pristina boasts a distinct local identity characterized by an autonomous tradition, situated within a province of a former federation. Notably, deliberate deviations from modernist urban design principles, such as the absence of formal squares, have engendered significant ramifications, impeding the cultivation of social and aesthetic sustainability through cohesive urban cores.

Conversely, these deviations have fostered spatial disjunctions and urban fragmentation, hindering the cohesive integration of monuments, populace, and public spaces. Consequently, monuments, bereft of a cohesive experiential framework, have become isolated within narrow enclaves, surrounded by dilapidated spaces detrimental to their integrity and the city's overall

morphology. Efforts have been made to rectify this by envisioning the creation of expansive squares amidst transitional and historical edifices, aiming to mitigate urban erosion and sprawl.

However, these efforts have been countered by prevailing conditions fostering informality and disorder, owing to the absence of a coherent urban order embedded within the city's architectural framework. As a result, isolating conditions persist, perpetuating urban disarray and impeding sustainable urban development initiatives.

As shown in the table, this will be discussed and accompanied by maps and traces of constructions in Pristina over the years. (Figures 48-64)

The historical development of Prishtina up to the targeted period will be addressed. Modernism originated from a center designated for the advancement of crafts and commerce, characterized by a collection of primarily religious structures, artisanal workshops, thoroughfares, and residential dwellings. The commencement of a trade center's development ensued, persisting until the advent of political upheavals. The historical development of Prishtina between 1937 and 1953 is depicted in Figure 48, facilitating a discernible understanding of the city's historical evolution. Notably, the construction focus during this period was primarily directed towards commercial and religious activities. A comparative analysis will be conducted with other countries within the former Federation to ascertain developmental trajectories and discrepancies among nations. Skopje before the 1963 earthquake and the principal square depicted in Figure 49 will be showcased to underscore the significance of extant elements. The speculative removal of these sustainable elements will provide insights into the city's operational dynamics under altered conditions.

Figure 48. Prishtina development in different periods of time: 1937, 1959, 1962,1964, 1971, and 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks) (Source: Author)

Here, the processes of the creation of the city are observed in a complex functional mechanism that co-exists with the real factual situation of certain contexts at the time.
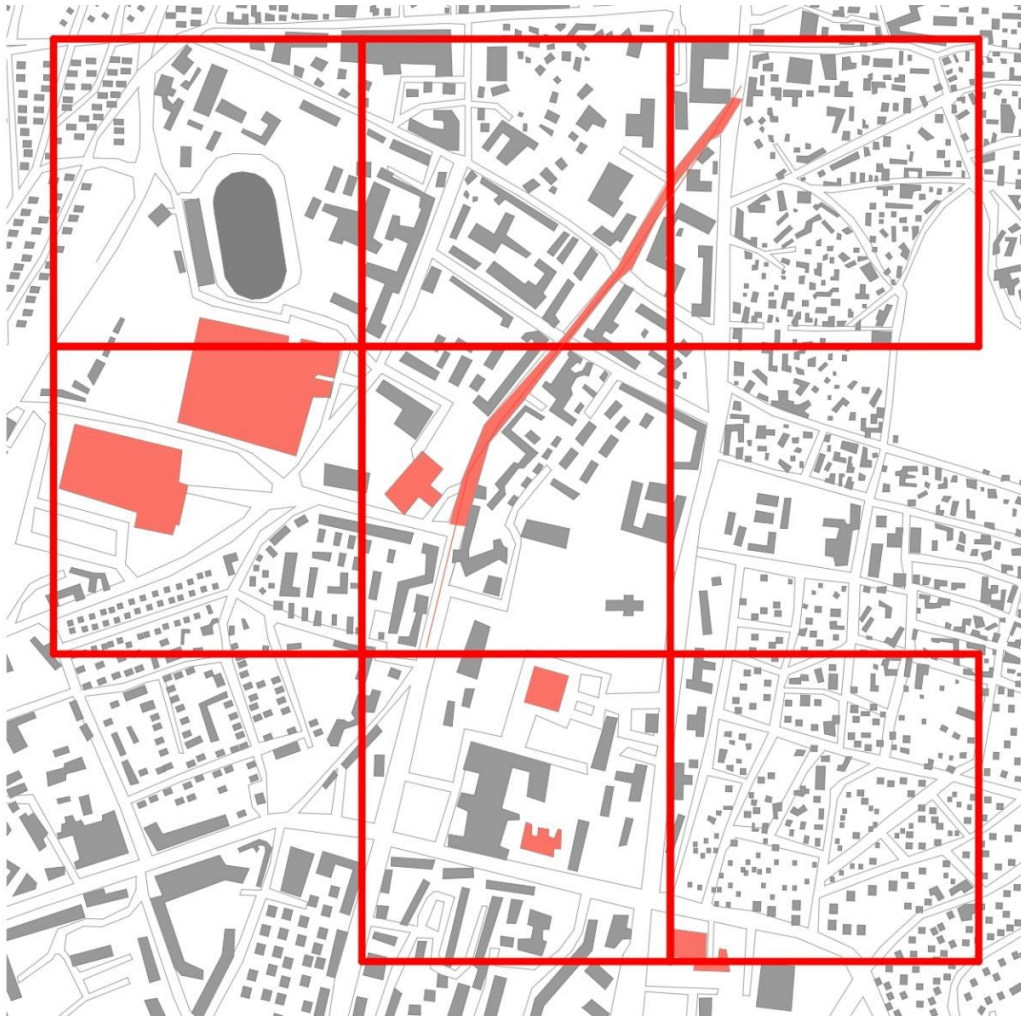
Figure 49. Prishtina development in different periods of time: 1937, 1959, 1962,1964, 1971, and 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks), closer view (a-g) (Source: Author)
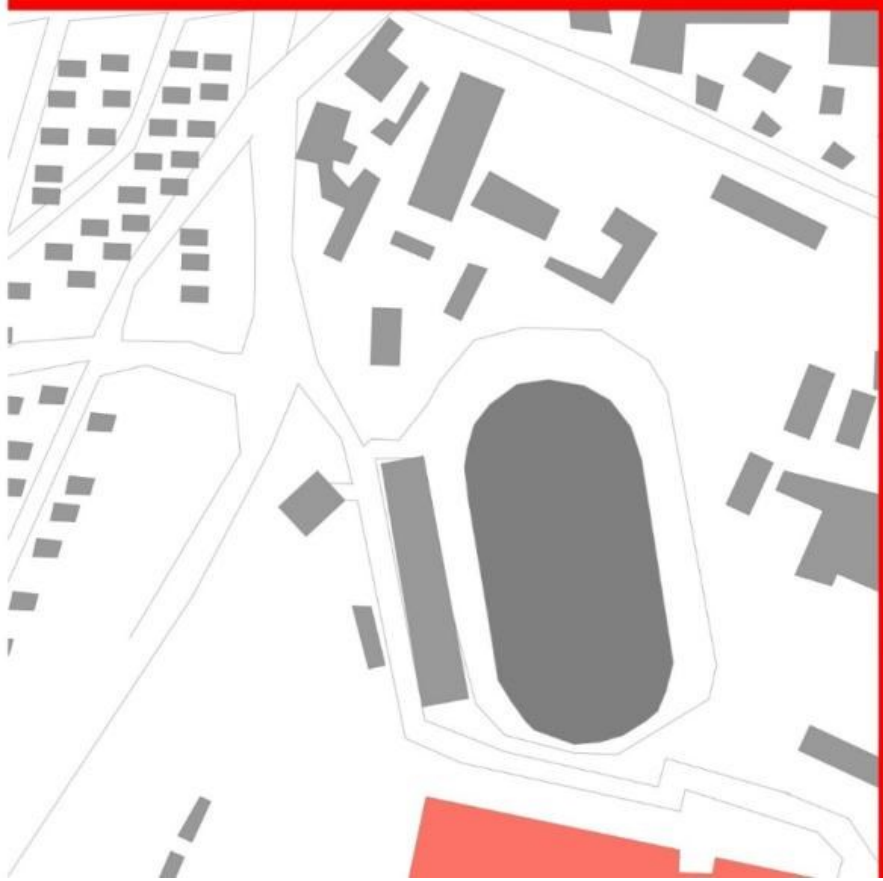
Figure 50. a) Prishtina development in different periods of time: 1937, 1959, 1962,1964, 1971, 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks) (Source:Author)

Figure 51. b) Prishtina development in different periods of time: 1937, 1959, 1962,1964, 1971, 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks) (Source: Author)

Figure 52. c) Prishtina development in different periods of time: 1937, 1959, 1962,1964, 1971, 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks) (Source: Author)

Figure 53. d) Prishtina developed in different periods of time: 1937, 1959, 1962,1964, 1971, 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks) (Source: Author)

Figure 54. e) Prishtina developed in different periods of time: 1937, 1959, 1962,1964, 1971, 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks) (Source: Author)

Figure 55. f) Prishtina developed in different periods: 1937, 1959, 1962, 1964, 1971, 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks) (Source: Author)

Figure 56. g) Prishtina developed in different periods of time: 1937, 1959, 1962, 1964, 1971, and 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks) (Source: Author)

1937
ca 16.000 banorë

1953
ca. 24.000 banorë

Figure 57. Maps of old Prishtina, source: Municipality of Prishtina, Historical Development of 1937 and 1953.

Urban sprawl 1937-1953, (Source: https://urbanizmi12014.files.wordpress.com/2014/12/fig- Historical Maps that

represent the changes in years of Prishtina City, 1937-1999.2_-zhvillimihistorik.pdf)
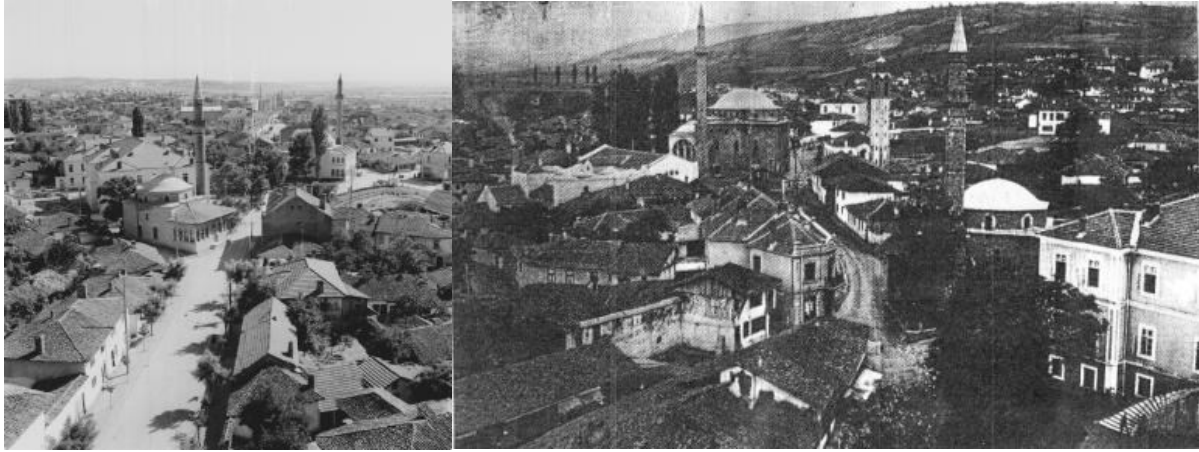
a)   b)

Figure 58. Photo of old Prishtina a)1928 and b) 1953, (Source: Kosovo Archive)

1937

Figure 59. a) Prishtina development in different periods of time: 1937, 1959, 1962,1964, 1971, 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks)/ houses, small artisan stores, religious buildings (Source: Author)

1959

Figure 60. b) Prishtina's development in different periods of time 1937, 1959, 1962,1964, 1971, 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks/sports fields and institutional buildings (Source: Author)

1962

Figure 61. c) Prishtina development in different periods of time: 1937, 1959, 1962,1964, 1971, 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric/ collective buildings (blocks) (Source: Author)
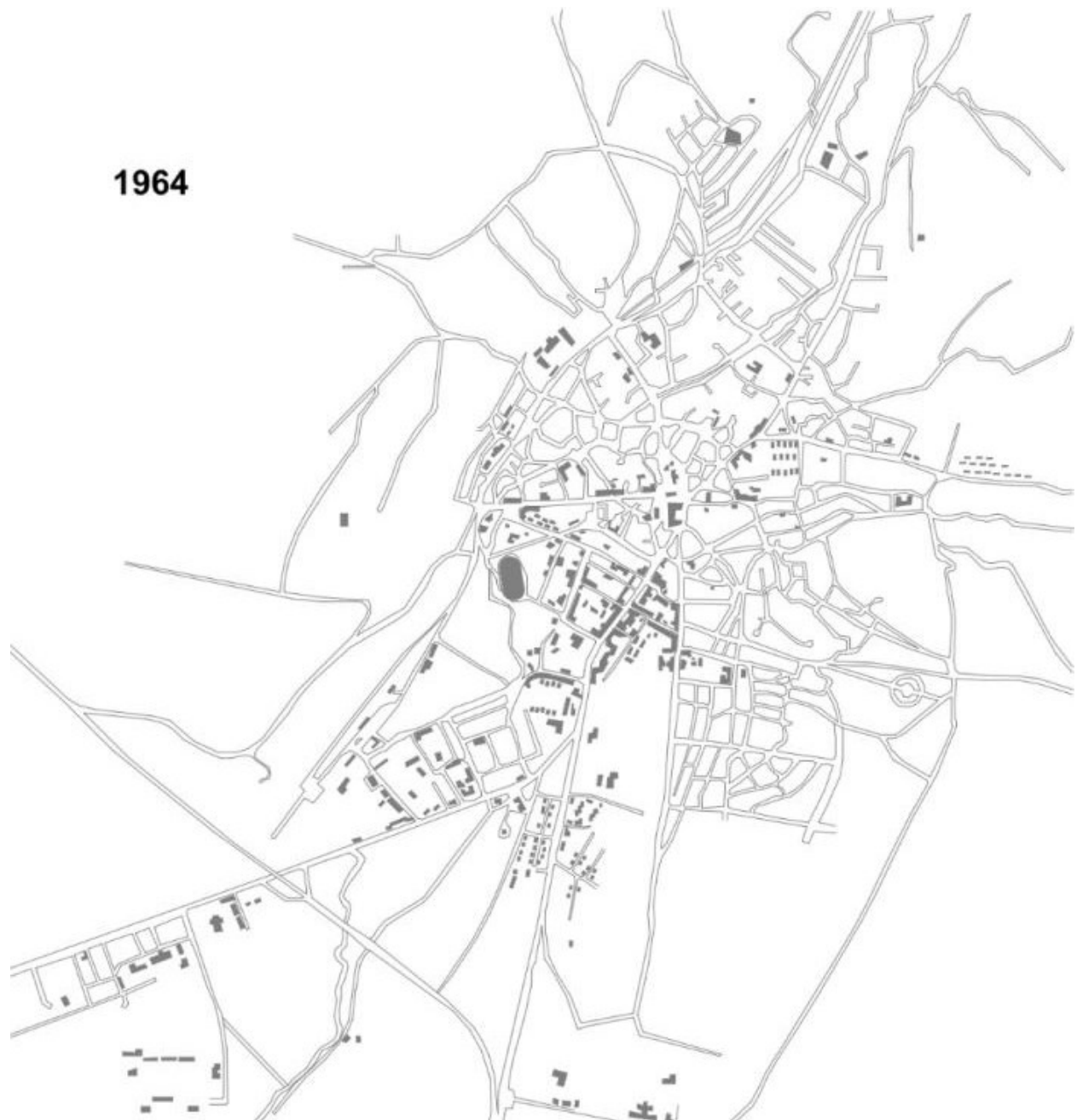
1964

Figure 62. d) Prishtina developed in different periods of time: 1937, 1959, 1962,1964, 1971, 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks) / city expansion, and primary development monuments(Source: Author)

1999

Figure 63. e) Prishtina developed in different periods of time: 1937, 1959, 1962,1964, 1971, 1999. Maps, city expansion, overlaps, urban fabric (plot), urban fabric (blocks)/ urban sprawl (Source: Author)
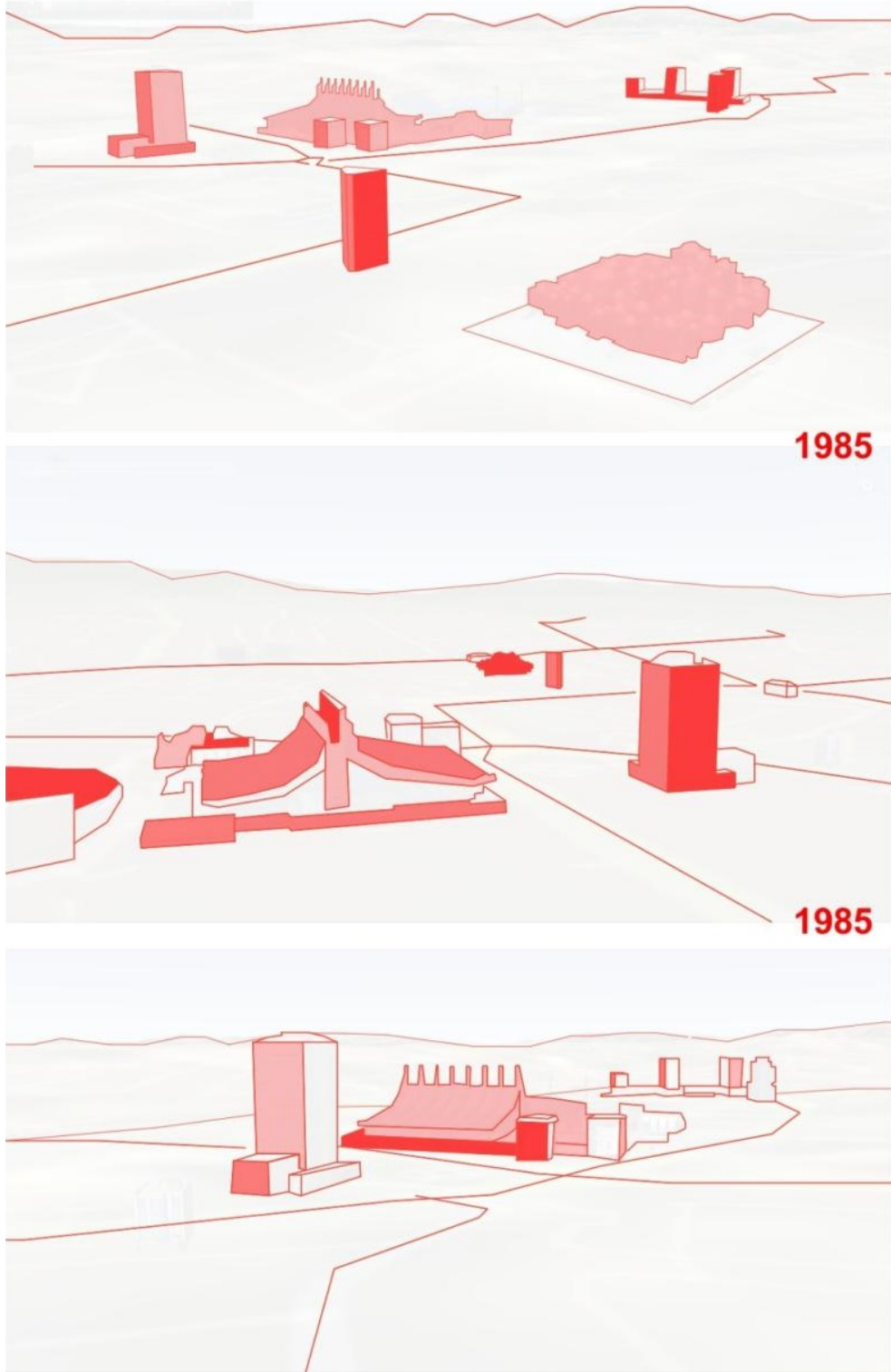
Fig.64. Prishtina's silhouette with Monuments built until 1985 (Source: Author)

Unveiling Urban Form Sustainability: A Critical Analysis of Modernist Architecture in Prishtina's Evolution

Referring to the prism of studies and theoretical formations during the time, context, and history, nowadays, it turns out that the organization/systematization of buildings and structures based on their characteristic features and period contributes to giving a universal heritage value. The indications mentioned above - were reflected in the streets, urban planning, and everything else, arguing once again that from an architectural point of view, if the concept and observations are compared, the result will be subjective and most fundamental since Kosovo was part of the former Yugoslavia – but, limited on time and expression through architecture.

Once again, it is clear that indications from different periods, politics, and strategies can be considered as changing variables that can contribute to the process of sustainability of urban form. Indications can be shaped by a function of a variable that determines the sustainable form, especially of modernist buildings in Kosovo.

Urban elements and buildings can be integrated into a multi-level, three-dimensional public space system to unite the broken urban fabric. It has a very positive effect.

According to this, the city's relationship with the objects of modernitsm as constituent elements of a development network for the city of Pristina can be considered valid from the period when they were built until today. This is because at the time they were built, figures from 48-64 Prishtinas' development in different periods: 1937, 1959, 1962,1964, 1971, 1999. Maps, city expansion, overlaps, urban fabric (plot), and urban fabric (blocks) were developing politically and economically.

Alongside the most powerful countries of the former Yugoslav Federation, similar constructions in all other countries did not make it less important; on the contrary. So, it can be said that the reflection of this political-economic development was the architecture and constructions with residential-collective character, developer, integrator, and with a bigger vision than the capital Prishtina itself. These cultural-artistic, social objects, with many functions and focusing mainly on youth and the future, which contribute to social well-being and support cultural, artistic, scientific, and intellectual development, leave traces and truths as urban artifacts of a people less civilized than him. the member countries of the former Yugoslav Federation. However, if this development was not limited to Pristina and continued in other cities of Kosovo and was embodied with these modernizing facilities in Pristina in a network of monuments and facilities of developmental importance for Kosovo, it would result in a homogenization of the importance of cities and a parallel and perhaps even competitive development. However, the separation from the former Yugoslav Federation has been reflected in the architecture and urbanism in Kosovo, therefore, in the development as a whole in parallel in all aspects. As C.Sitte points out in his book *The Art of Building Cities*, the importance of monuments, their connection with other secondary buildings, and the importance of public space as networked elements for the creation of a city and a relationship stable of the mentioned elements, together with people. Sitte highlights and addresses the concern about the way public space and monuments are treated today, as it justifies the need to build near or next to monuments and squares and, at the same time, expresses concern about the disappearance of the atmosphere of the city and the public space that connects people with the function of monuments. This parallel is valid for the reason of the lack of public square/ public space around the monument because, in reality, in Pristina, there is no square around the monument, and this is directly related to the shape of the object and

the network of elements that create the city and the relationship of the buildings to the city. Hypothetically, the question is asked: What would be the result of the buildings in Pristina today and the sustainability of their form as monuments and in relation to the city, if the old part of Pristina would not be destroyed, and the modernist buildings would be integrated into the context and identity of Prishtina - since then these buildings would end, adding the last fact from Sitte that treats the element of public space around the monument as one of the factors resulting in the sustainability of the form - argues the function of the monument in time. (Sitte, 1945) This is indirectly related to Rossi's claim on the sustainability of the form when monuments and other second-rate buildings are functional and used by citizens and are not just physically to create a pathological urban element. This is indirectly related to Rossi's claim on the sustainability of the form when monuments and other second-rate buildings are functional and used by citizens and are not just physically to create a pathological urban element. In the case study of former Boro and Ramiz, the building has a reduced capacity for the functions that it accommodated even at the time it was built, but at the same time, it turned out to be unfinished as a building. This gives a new front of study since its shortcomings as a monument and as a relationship with the city open the way to possibilities or speculations on which the element of sustainability would advance for the reason of function, form, and context from the time of construction until today.

4.1.8   *Architecture as a manifesting mechanism of politics*

The goals of urbanism and modern architecture in the city were similar to those of other cities with a socialist past. This approach ensured that Pristina retained a provincial character where unfinished urban projects would convey the so-called backwardness of the city, framing Pristina's urban identity in the modern context. Only through its architectural features are the capital's attributes formed: a legacy that remains the most fertile part of Pristina's socialist

modernization, regardless of the perceived intentions behind the modernist re-creation of the city.

The changes can only be distinguished (through the report) in the size of the state that was part of the former Yugoslav Federation in question, and the number of buildings realized, squares, and public spaces together with the character of the buildings. While in Pristina (province), due to the context and historical development of the city, these constructions are in much smaller numbers, the same thing does not happen in other cities of the former Federation. Public space, squares, and their intersection with these buildings give another dimension to the development of the city, stable form, and compactness.

Below, can be seen cartographically the political architectures in the hierarchy of the federations of the schools of Belgrade, one with a visible political influence - on the other hand, Pristina as a province in the Yugoslav Federation.

Prishtinë
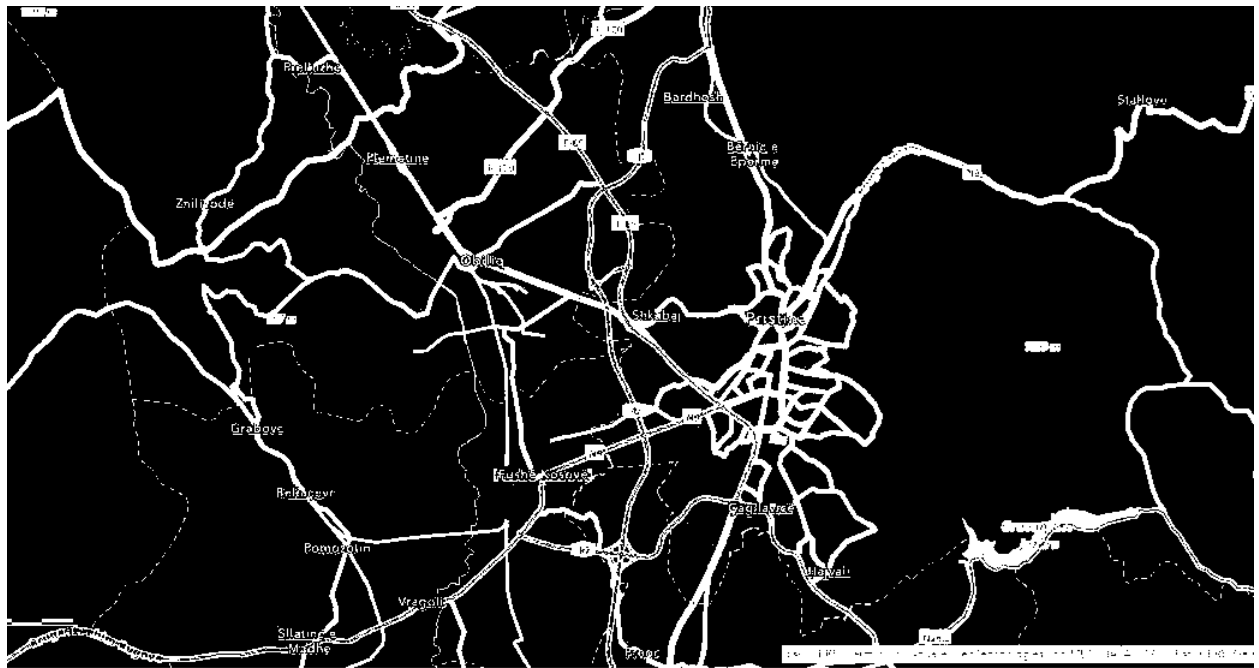
Figure 65. Prishtina cartography reading

Figure 66. Beograd cartography reading

During the comparison in Pristina, there have been modernizing constructions, but in a large number of residential buildings and neighborhoods such as Kodra e Diellit, Ulpiana, Dardania, etc., which in the context of their compactness have been preserved between the common space and the functions of residents the neighborhood. In contrast, the neighborhood fulfills the compactness as a large urban element or urban monument - which affirms what   Sitte emphasizes on the importance of the function of the building with the common space and the

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needs that each must fulfill overtime during the growth of the city development. On the other hand, when the square is connected to the monumental constructions around or along, as suggested by Krier in the book *Urban Space*, it necessarily creates a more compact network and is more difficult to destroy architecturally. (Krier, 1979) Social, urban, and a solid fabric that intersects functions and buildings of different categories that interact at different scales and create a stable structure and sustainable networks.

Consequently, from all this in-depth study that Krier has done on public spaces, their forms, and functions, if compared with the context of Pristina and the way of development of the city, it results that various political, economic, and social influences have left their mark on the model of the city. (Krier, 1979) The city has developed more intensively in the residential aspect than the cultural-monumental aspect. This has crippled the development of the city of Prishtina in many spheres if compared with the premises that existed in 1970s-'80s. Noticing the lack of elements that contribute to the sustainability of the form in the two levels of construction (i) residential housing and (ii) monuments, the connection between the two as key factors for the sustainability of the form A.Rossi - which in Prishtina is not it results as such, it results in unsustainability. The connection of squares with monuments and other built elements of the second and third-degree buildings such as Boro and Ramizi, National Library, ex. Rilindja, and Grand Hotel - have advanced and accelerated the creation of roads and the creation of informal public spaces because, here, the monuments were built separately, while the neighborhoods mentioned above, in other areas. From this, it has resulted that the *in-between* spaces have probably been adapted in an informal way to the needs of the growing and developing city. The construction of the boulevard that Pristina lacked compared to other places resulted from the modernist cultural heritage monuments in Pristina. Informal *islands* and *squares* were formed in

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places with accommodation activities, events, and social needs to be used. The sustainable form of the city has, in a way, adapted and created itself over time in some areas, while in other unfinished areas that have continued to function, it has created isolated, unused *islands* that contribute directly to the degradation/ threaten the life of these monuments as well as the urban context which creates an imbalance in the scale of its monuments with the surrounding area and this large monument, even in relation concerning the whole city.

These spaces are for different needs but, also for the monuments themselves for additional functions in addition to those they accommodate - the need for adaptation and additional functions in an expanding city.

This process shows the fluidity of the influence of urban elements and their interaction with the city's development, the political, economic, and social development reflected in the architecture and urban space - directly and indirectly in the sustainability or not - of the form. The lack of one or the other in time has encouraged the creation of the informality of the public space and the adaptation of monuments based on the needs of the functions or in the service of the development and growth of the city. The lack of connection between secondary buildings and monuments has created informal spaces that indirectly attack the sustainability of the form, endangering the monuments in adaptation to different functions, often inadequate, which have also led to architectural and social damage or degradation and urban of this heritage. This is a potential ongoing risk if no proactive approach to protecting this heritage exists.

A similar story hides behind all states that were part of former Federation – the difference can be seen only in the number of buildings built. Therefore, in conclusion, by being proactive, improving the state of the space in terms of theoretical background, mitigating differences, and

improving the approach towards buildings of modernism, a greater contribution is given and, nevertheless, addable value to the heritage.

Here are presented shortly the four speculative scenarios to easliy comprehand with Lezha's Workshop[7] outcomes as following:

- Speculative Scenario 1:

Title: Optimizing Spatial Functionality of ex.Boro and Ramiz

Comparison:

This analysis highlights the consequence of a lack of connection between second-order buildings and monuments, leading to informal spaces and potential damage. Speculative Scenario 1 envisions an alternative outcome where proper execution of construction would have optimized spatial functionality and enhanced treatment of the monument space, preventing underutilized areas.

- Speculative Scenario 2:

Title: Enhancing Boro and Ramiz Monument After 46 Years

Comparison:

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[7] Additionally, the morphological and environmental characteristics of Lezha were analyzed during the field visit, focusing on constructions, vistas, social barriers, and factors hindering development in formal terms. Three locations in Lezha were chosen for analysis, each with distinct characteristics illustrated in Figure 67. The analysis revealed that Lezha exhibits a typology of individual house living and collective housing in blocks, with some well-unused spaces and a lack of access. In collective blocks, this phenomenon is avoided and exploited more rationally. Road networks differ between individual housing and collective blocks, with the latter being more regular and accessible. Furthermore, analysis of the seashore area revealed that the road network is developed based on terrain morphology, with units built with mixed functions depending on orientation and terrain configuration.

This analysis discusses the consequences of non-execution of a platform/bridge and its impact on adjacent spaces. Speculative Scenario 2 explores possibilities of adding a component to the Boro and Ramiz structure, suggesting an elevated platform and additional functions, aiming to rectify deficiencies and enhance the monument's sustainability.

- Speculative Scenario 3:

Title: Specific-Holistic Approach to Preserve Key Monuments

Comparison:

This analysis addresses the risk of monuments transforming into urban blight over time. Speculative Scenario 3 proposes a specific-holistic approach, considering four key monuments, and emphasizes the importance of a connecting structure for preserving a historical moment and preventing degradation.

- Speculative Scenario 4:

Title: Comprehensive Area Intervention for Heritage Preservation

Comparison:

This analysis highlights the importance of a formal, theoretical, and practical approach to prevent the deterioration of monuments. Speculative Scenario 4 introduces a flexible and comprehensive solution, focusing on safeguarding the heritage area through architectural intervention and urban design, considering public spaces and monuments as a unified entity.

Another method that is applied to decode sustainable elements is a comparison between four speculative scenarios with findings and outcomes from workshop of Lezha on morphological and environmental characteristics.

During the analysis from the field visit in two parts of Lezha part of the city and part of the beach the morphological and environmental characteristics of the city were identified, constructions, visas, social barriers, and factors with potential for development and gaps that hinder development in formal terms and, also the hygienic aspect of the city/ as a potential parameter awareness element since the last pandemic.

To have greater diversity and the results from this study to be more relevant, three different locations with different characteristics were chosen in the city of Lezha. These locations were analyzed in terms of morphological and environmental attributes and are illustrated below in Figure 67. Through visual views, maps, axonometries, building typologies, and terrain morphologies.

Further analysis during the Lezha workshop delved into the city's morphological and environmental characteristics. Three distinct locations were examined, revealing diverse typologies of individual and collective housing. Findings contribute to understanding Lezha's urban landscape and its implications for development and heritage preservation.
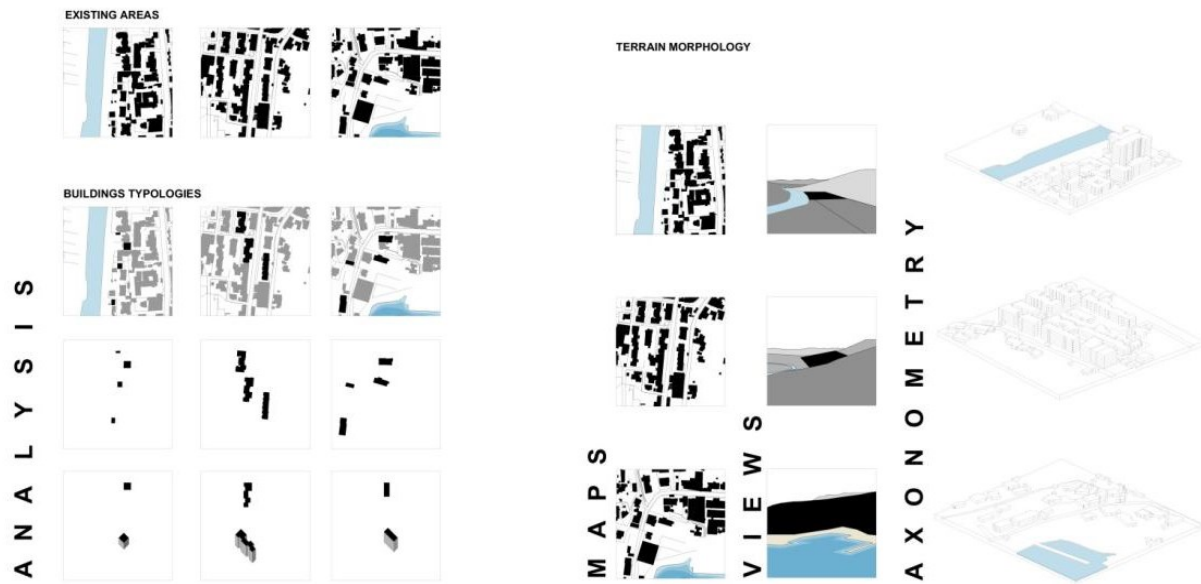
Figure 67 Site analysis through visual maps, views, and axonometries. Building typologies and terrain morphology of the city of Lezha. (Source : Author)
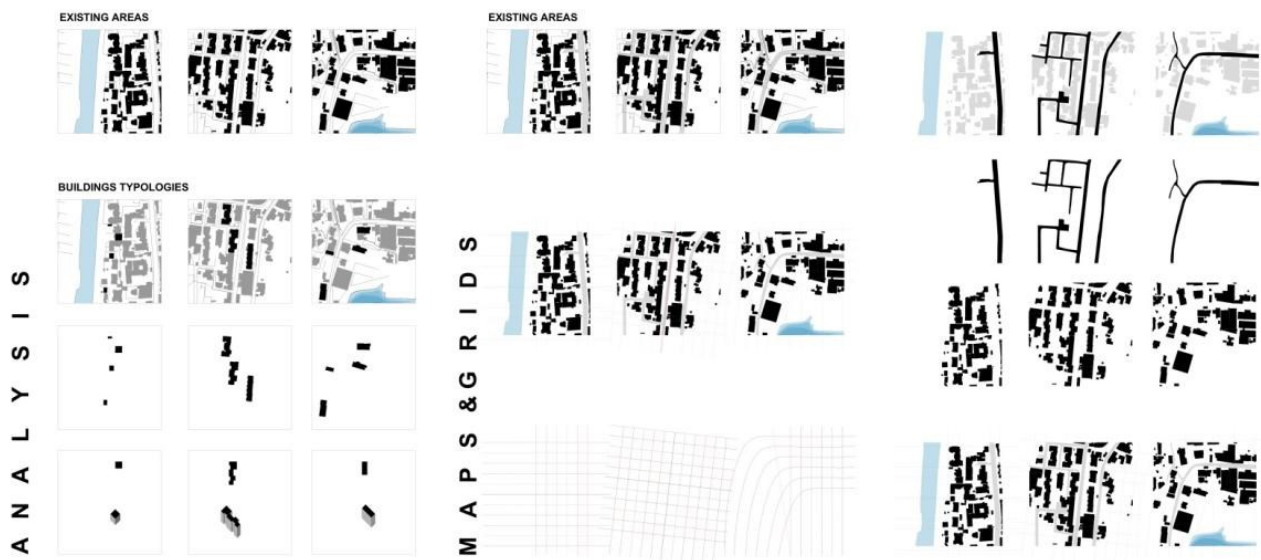
Figure 68. Site analysis for three choosen zones. Grids, roads, buildings typologies, and terrain morphology. (Source: Author)

As can be seen from the detached sequences in some parts of the city, Lezha is characterized by the typology of individual house living and collective housing in the block. Depending on the destination construction time, dwelling houses are fully located in an attached manner, and empty spaces are filled over the time, both individual buildings and collective blocks. It can be considered compact, with some well-unused spaces and a lack of access. In collective blocks, this phenomenon is avoided and exploited more rationally. Where emptiness has occurred, it is filled over time, and the road network differs from individual housing – because, it is more regular and has easier access. To continue with the part of the seashore where, depending on the morphology of the terrain and landscapes, the road network has been developed, and then, based on the orientation and configuration of the terrain, the units are built with mixed functions.

Together, these scenarios collectively reinforce the significance of addressing connectivity, spatial functionality, and heritage preservation. While the speculative scenarios provide specific interventions, Lezha's outcomes offer a broader perspective, enriching the discourse with detailed analyses of morphological and environmental characteristics, contributing to a comprehensive understanding of the challenges and potentials for development in heritage preservation.

In conclusion, the passage underscores the significance of tackling connectivity, spatial functionality, and heritage preservation in Lezha. It underscores how the speculative scenarios and workshop outcomes deepen comprehension of the city's morphological and environmental attributes, thereby enhancing discourse on urban development and heritage conservation.

Jacobs argues that increasing government subsidies for housing is essential to improving cities. Two conditions make subsidized housing necessary. First, cities contain residents who are too poor to pay for quality housing. Second, the demand for housing exceeds the supply.

Government subsidies can fill this gap. Conventional housing projects segregate people based on income while turning the government into an owner. Public housing projects ignore the nature of the housing problem, the financial needs of the lowest urban economic level, the needs of functioning cities, and the functioning of the economic system. (Jacobs, 1961)

In terms of sustainability of form, it is necessary to present the different attitudes and studies of form/ morphology approaches that have been developed in recent decades, from the historical-geographical approach (promoted by the Conzenian School)[8] to the logical process type approach (promoted by the Muratorian School)[i] (Cataldai, G., Maffei, G. L., & Vaccaro, P. (2002). Saverio Muratori and the Italian school of planning typology. *Urban Morphology*, *6*(1), 3–14) always combining them with the work on-site and previous studies regarding the image of the city K. Lynch then the architecture of the city A. Rossi, to continue with "*Studi for una operante storia urbana di Venezia"* by S.Muratori. This is to analyze the theory and studies with the case study comparatively, the city of Lezha, and the parameters that have influenced or have the potential for improvement, especially after the last pandemic situation.

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[8] The morphological regions defined by Conzen (1960Conzen, M.R.G. 1960. *Alnwick, Northumberland: A study in town-plan analysis*, London: Institute of British Geographers correspond to areas of distinctive urban form in terms of plan type, building type and land use, becoming as such distinguishable from the surrounding areas. The author defines the fringe belt as a zone originating from the temporary stationary (or very slowly advancing) fringe of a town and composed of a characteristic mixture of land-use units initially seeking peripheral location. When residential urban growth restarts, this area becomes surrounded, but assumes a number of characteristics that are different form the previous and subsequent urban tissues. The morphological period corresponds to the influence exerted by a time period on the urban forms of a particular territory. Conzen defines burgage cycle as the progressive filling-in with buildings of the backland of burgages terminating in the clearing of buildings and a period of urban fallow before the initiation of a redevelopment cycle. Conzen defines the morphological frame as the set of urban form pre-existences that stand for and that condition, at least in an initial stage, the process of urban development.

According to Muratori - " *Studi Per Una Operante Storia Urbana Di Venezia* " (Muratori, 1959)the basic urban concepts are urban tissue, organism, and operational history. It has been pointed out that one element can never be identified without including the context of the place, implying the importance of the connection between history and planning.

On the other hand, (Lynch, 1960), through the study of three different cities in America, differentiates the urban elements to a lesser extent and under the lens of experiencing the view of the city. They are paths, nodes, landmarks, districts, and edges. Through the interconnection of such elements, the creation of an urban form is suggested. Then, as far as the experience of the city is concerned, Muratori, who connects the experience with the history of the city and its design, has almost the same approach, and Lynch, who suggests that the experience of the city belongs to the citizen himself. This underscores the interplay between history, design, and the citizen's perspective in shaping urban form.

Lynch takes the reader into the inspiration and purpose of his research. It describes a special pleasure that viewing a city can bring, especially if the city is well-designed or the viewer has a special connection. He notes that many American cities are poorly designed and result from slow sprawl over time or a population boom that requires rapid expansion with little time for thoughtful planning. Lynch describes his research goals and the visual qualities of the American cities of Boston, Jersey City, and Los Angeles. Lynch's study reveals several important characteristics of cities that make the city memorable, navigable, and satisfying when combined. Lynch believes that city planners and people who study the structure and development of urban areas need to consider multiple aspects of the city and how these different characteristics come together to influence how the observer interprets urban landscapes.

Jersey City residents defined the city by landmarks that weren't parts of the city, such as the New York City skyline or the Hudson River. The city lacked unique and defining characteristics such as monuments or districts. Many respondents said everything looked too similar to create a definition within the city. The city appears to be an afterthought, with no real purpose behind the plan or structures.

Lynch's assessment of Los Angeles proves that even a deliberate presentation of the city is not enough to make a city memorable or easy to navigate. Los Angeles was a contemporary city that had grown in population and spread. Los Angeles was purposely created using a grid matrix. The beautiful lines and city blocks should have been aesthetically pleasing and easy to navigate. Still, Lynch's research suggests they were not easy to navigate because they lacked other characteristics. The author describes his five main elements and gives examples of how they shape the image of the city that people hold in their minds. Paths are the roads that people use to move around the city. They are the places where people are expected to walk, drive, drive, or otherwise traverse the urban landscape. Trails are the most prominent way people think of the city regarding mobility. Edges are linear breaks within a city that are not used for travel. Tree lines, riverbanks, or walls are examples of edges. They help city planners create enclosed and defined spaces within a city by creating boundaries.

The importance of features is emphasized by working together to create a desired effect on the city. One well-executed element is not enough to create a pleasant and functional city. Lynch lists the ten attributes of urban pattern: distinctiveness, simplicity of form, continuity, dominance, clarity of association, differentiation of direction, visual scope, awareness of movement, time series, and names and meanings. Each attribute is as important as the others, and city planners must consider all these elements when planning cities. The lack or collection of one

of these ten attributes can disrupt the rest of them because they are interdependent and related. So far, the physical attributes of a city were considered separately from each other and often to the detriment of the city.

Ten attributes that comprise the beauty and function of urban features have been listed. It describes elements of geometric form and emphasizes the importance of simplicity and symmetry. He also states that clear edges, joints, and continuity of lines are important elements for a pleasing design that also function as distinguishing features to help city dwellers perceive their surroundings. Lynch comments that the sense of movement and the sense of time are important floatings and functional elements. The sense of time and movement allows the observer to understand where paths are leading or the historical context of a city and its architecture. The sense of time and the sense of movement provide the charm that makes the city unforgettable compared to other places. Names and meanings can also provide charm and individuality by associating important landmarks or nodes with historical or regional figures.

City planners in Boston failed to consider how new buildings or districts would fit in with other architecture from the city's past. Boston became a city of districts that merge and create dissonance in the city's visual aesthetics and functionality. Lynch's observation serves as a warning to future city planners. The city should be considered as a whole unit. City planners should consider how their proposed changes contribute to the functionality of the entire city rather than a particular area within the city. (Lynch, 1960)

A. Rossi, in his book *"Architettura Della Citta"* divides the buildings of a city into urban facts and minor buildings. According to Rossi, two instances form the city, that is, by combining typologies with networks of urban artifacts and residential buildings. (Rossi A. , 1978) Rossi

emphasizes that the city's sustainability depends conditionally on the networks of urban facts as propelling elements that have dominated time history with their presence as artifacts and have influenced the sustainability of form as well as the very form of the city. Let's take the example of Lezha and the three moments captured from the city. It can be analyzed some factors that have influenced and affected the sustainability of form and that are directly or indirectly related to the city's development and performance. Differences or inequalities of varying degrees compared to the urban aspect seem more differentiated throughout the pandemic period and require treatment in the post-pandemic period, considering the city's state and further development. Intervention in different areas to create compactness, which provides formal but also functional sustainability, turns out to be a developmental / improving element in mitigating social inequalities that are created by the lack of sustainability of form, then the economic development aspect in terms of the functions that these buildings carry, the hygienic aspect and that of the environment - for the improvement of the quality of life and the optimization of the expenses. These are some of the main pillars noticed during the pandemic period that have aggravated the current situation in terms of urban, architectural, formal, and social.

Urban Renewal in Lezha: Form, Sustainability, and Resilience

The main objectives are to intervene in the city of Lezha with those approaches to improve the city in its formal aspect, to achieve the sustainability of form of the city in function of environmental elements to avoid various threats, one of them the pandemic the latter that continues to be present yet, to identify in different scales risks and opportunities through different approaches in terms of morphological aspect of the city.

Starting with identifying problems such as construction typologies, terrain morphology, orientation of buildings and additional indicators such as air pollution humidity, especially in the beach area. In figures 67-68, the analysis made regarding the typologies of buildings, roads, block shapes, and street grids.

On the other hand, there are opportunities for the city of Lezha to further develop the principles of sustainable development in terms of using natural resources to minimize the use of consumable resources while contributing to air quality water and consequently improving quality of life. One of these priorities would be to intervene in the system of collection and reuse of rainwater, systems presented in schemes which would help in sustainable development then, interventions in terms of solar panels to generate electricity and increase insulation and ventilation to improve the quality of life starting from even the smallest housing units *(findings from interactive "Sustainability of (Urban) Form"[9], together with field professionals and environmentalists*). As a result, the addition of multifunctional or flexible spaces can be used by the community of a residential block, for example, and serve as a multi-purpose space such as recreation, work, entertainment, etc. This is also shown schematically in figures 69-70.

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[9] The workshop aimed to develop methodologies for assessing urban sustainability and applied them to specific sites in Tirana. It sought to visualize past and future urban scenarios to inform future urban design practices. Throughout the workshop, participants analyzed existing urban sites, speculated on their future development, and produced visual and written materials documenting their findings. These materials, which drew on a rich tradition of urban discourse, were disseminated through a symposium and publication, contributing to the discourse on urban sustainability. Overall, the workshop provided insights into urban form sustainability and equipped participants with analytical tools and speculative techniques applicable to other urban contexts.

a)
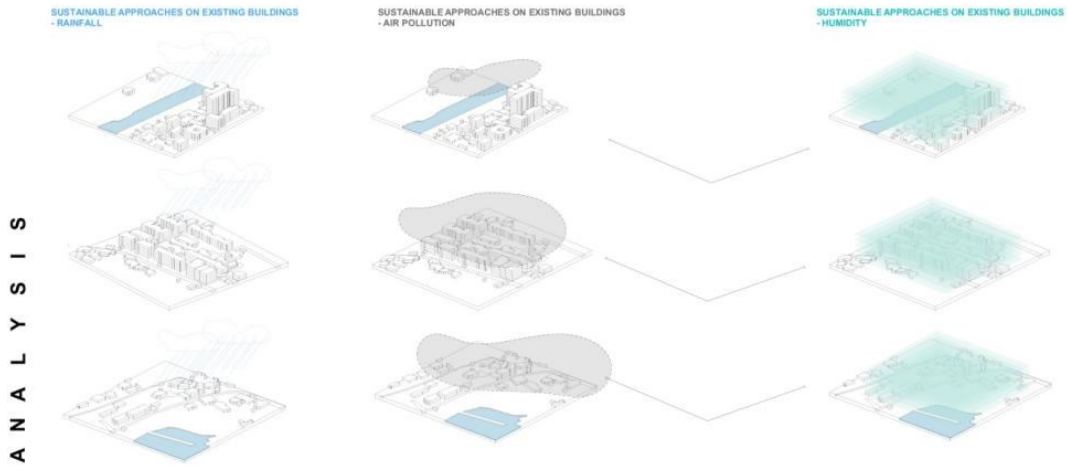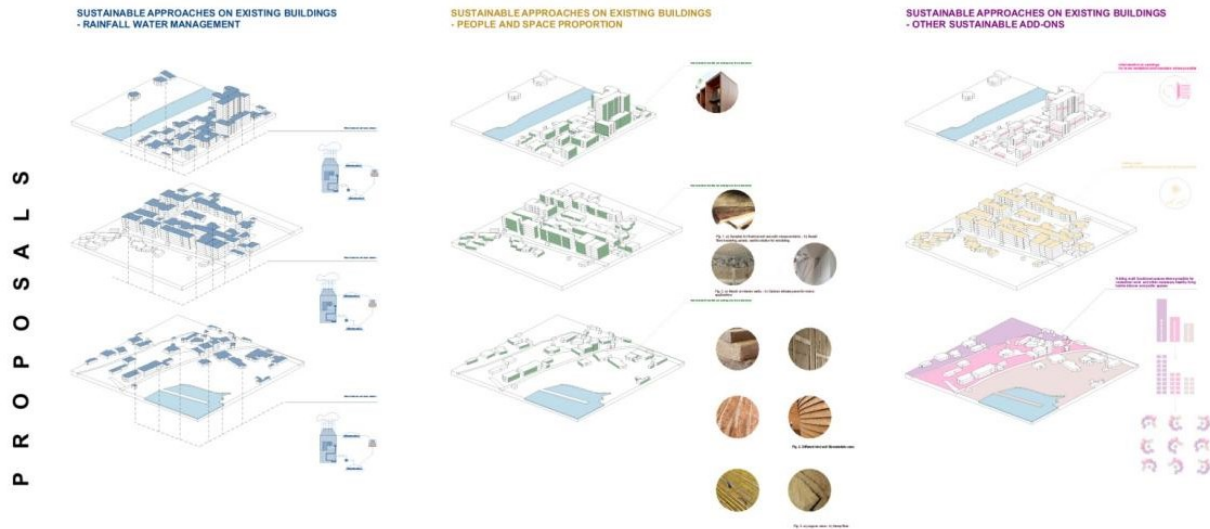
b)

Figure 69. Sustainability resilience and post-pandemic effect in a schematic view. a)Possible sustainable approaches and b) interventions for achieving a better quality of living. (Source: Author)

Crafting Sustainable Urban Morphology on Lezha's city

Considering the already built environment and the problems that the pandemic has put in a little and highlighting a paragraph from Aldo Rossi's book *"The Architecture of the City"* on urban artifacts/ monuments and concluded that those structures, in series, contribute to morphologic sustainability of the city, despite the fact that the function that may change through time, individuality, memory, place, and design are the parameters that matter. It is only important that they are present as an artifact, serve as collective memory, contribute to the city's future development, and constitute an important urban focus. (Rossi A. , 1978) These constructions, whatever they are, create a country's place and identity, contributing as development elements, as part of a development chain of the city. So, from this point of view, radical interventions are almost impossible. Still, interventions with a sustainable approach may be appropriate in terms of improving the quality of life in these areas in Lezha by using the built, natural, and architectural potential and contribute in the prevention of various threats in terms of air quality, hygiene in the city and the visual aspect of the city, ie, constructions together with the morphology of the city. On the other hand, based on the principles of stable blocks and sustainable shapes analyzed in the workshop *"Sustainability of (Urban) Form,"* it has resulted that closed blocks are more stable in terms of shape. This is seen in the analysis in figure 70.

So, even elements itself need to be defined in terms of their performance (sustainable or unsustainable) to evaluate the sustainability of Urban Form.

a)
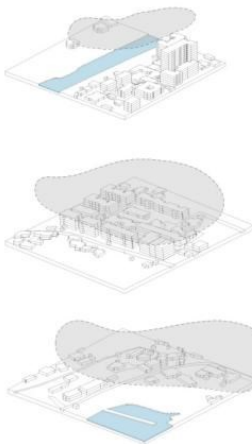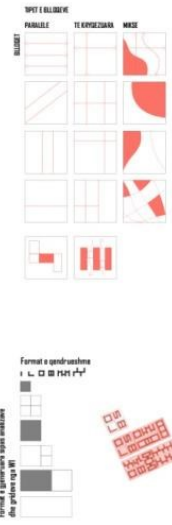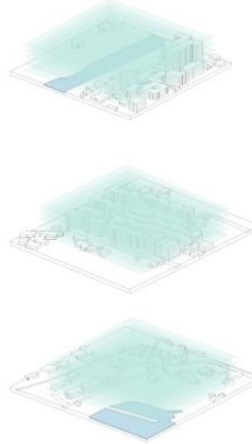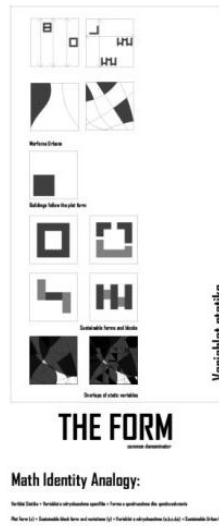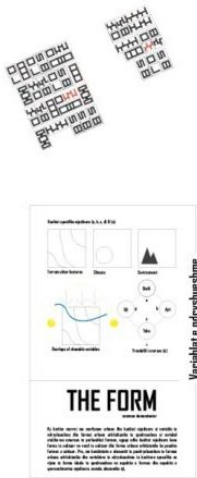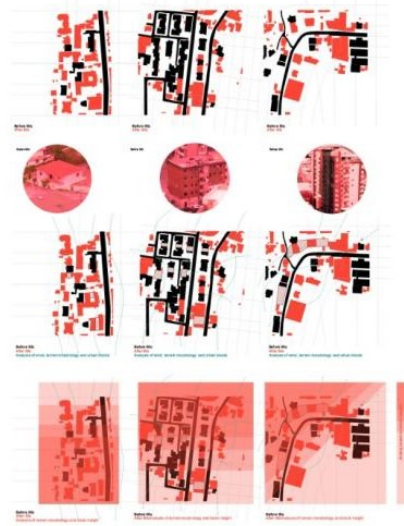
b)

Figure 70. a)Analysis of form sustainability in terms of urban blocks and buildings, environmental attributes/ b) features and their indications together with terrain morphology. (Source: Author)

Consequently, the orientation and other sustainable elements analyzed above are combined in this framework of sustainable approaches and give a more comprehensive result in terms of the analyzed areas and a proactive approach to future threats. Following a study and point of view Kelpinger on building orientation and its importance:

" Once a building is poorly located or faultily oriented, the opportunity for correction is gone forever, or the cost is prohibitive. A building properly designed and oriented can greatly reduce the demands on the heating and cooling system, in turnproperly designed and oriented building can greatly reduce the demands on the heating and cooling system, reducing the needed area of expensive solar collectors. Reducing the initial costs of solar systems will speed the acceptance and implementation of solar energy utilization. (Keplinger, 1987)

In particular, the contribution of urban morphology to the basic aspects of the collective life in the city, especially the social, economic, and ecological aspects. With the practical realization of this goal in mind, five specific themes are selected from three broad aspects: public health, social justice, heritage tourism, climate change, and energy. The key and possible approach to a sustainable solution is strengthening the communication channel between these themes and the field of urban morphology – with all aspects of the urban phenomenon and elements mentioned *(Rossi, Muratori, Lynch Conzenian school).* While based on previous theories, morphology, and sustainability depend on factors such as context, history, planning, urban artifacts, street layouts, and grids in different morphologies, terrain, and interconnections, i.e., phenomena, physical and formal elements - the missing factors must be identified or dominate in these areas. This is a way of achieving a sustainable balance and form. This addresses identifying specific problems and provides interdisciplinary proposals in the analyzed zones, increasing the quality of life-consequently, sustainability is long-term and proactive in preventing negative phenomena with

wider impact. The sustainability of form depends on several phenomena and factors in the time function, but it is possible to partially intervene in improving or upgrading specific parameters in achieving this sustainability.

The proposal is to intervene in the zones by different approaches (as in scenarios 1-4) regarding natural elements like wind, orientation, ventilation, and insulation to conform terrain morphology and environmental characteristics of the zone - based on blocks and plots - to achieve sustainability through natural elements and existing buildings considering the last pandemic better management and overall contribution on efficiency. The pandemic as a crisis leads to opportunities in terms of being proactive when thinking and designing the same way this pandemic exposed the differences and popped the inequalities reflected on architecture, society, environment, and economics. The crisis and natural catastrophes should serve as an alert on design and planning to avoid or at least manage situations like the last pandemic easier.

Terrain morphology can be defined as an orientation/ guide in the approach to the terrain before construction. Different terrains with different specifications offer different opportunities to build, which should be analyzed separately and as a whole. This has also been studied by the author B. Cache where he explores the relationship between urban design and geography, focusing on how geographical factors influence urban form, planning, and design. (Cache, 1995) It likely discusses topics such as the impact of topography, climate, natural resources, and spatial patterns on the layout and development of cities. The proposal emphasizes interdisciplinary solutions tailored to specific zones, aiming to improve overall quality of life and mitigate future risks. By integrating considerations of terrain morphology into urban design, cities can better adapt to geographical constraints and enhance long-term sustainability. This approach underscores the

need for proactive design and planning strategies to address evolving challenges and minimize

societal, environmental, and economic disparities highlighted by recent crises.
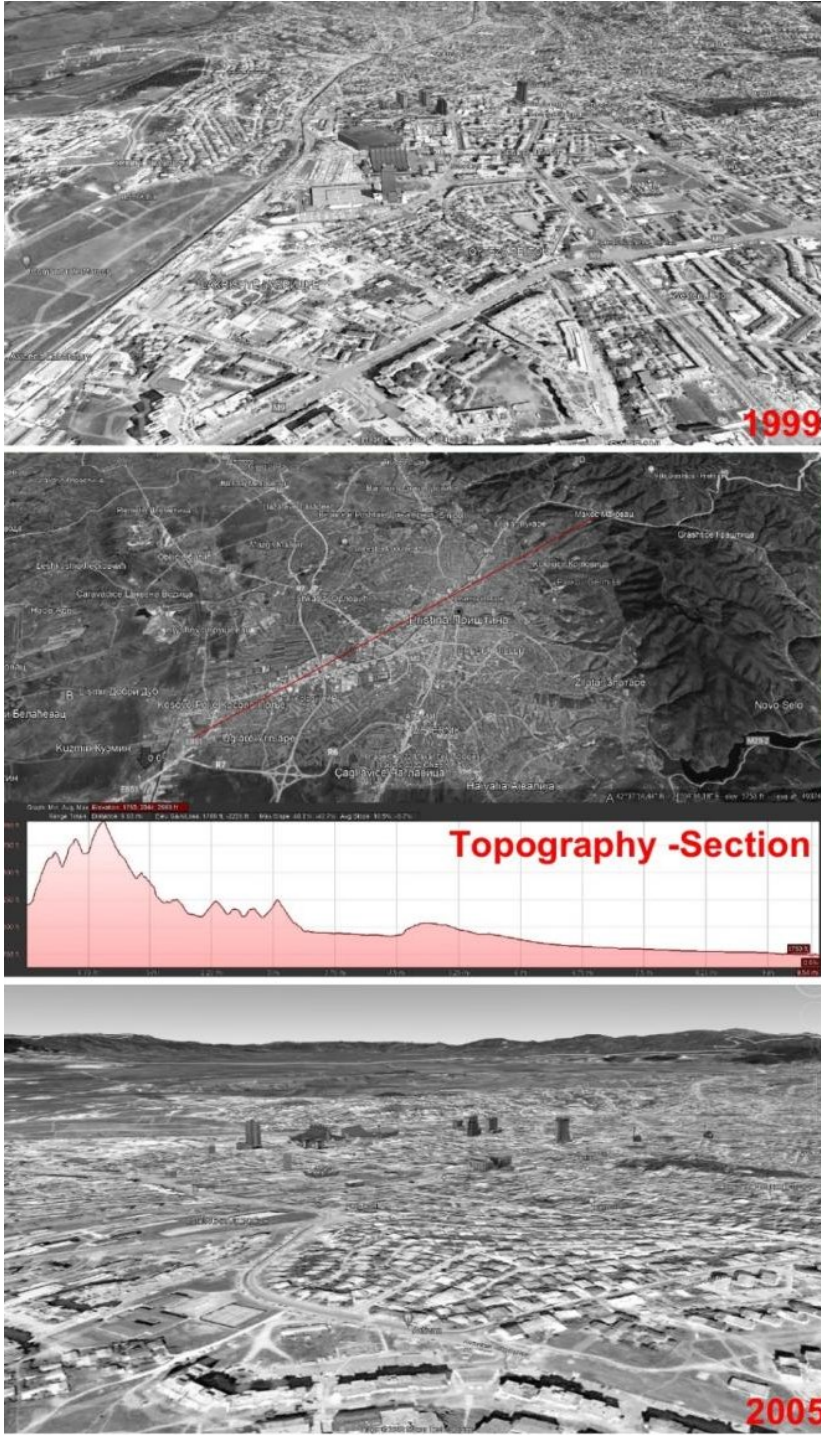
Fig 71. Prishtina's city aerial view from 1999 and 2005 also a section of the terrain's topography (Source: Author)

This study contributes to strengthening the communication channel between these themes mentioned and the field of urban morphology with a particular emphasis on the city of Lezha and Tirana and the zones studied through both workshops.

This depends on the ability to effectively analyze existing urban forms, design new ones, and better understand the characteristics of each of these elements and how they can be combined. Especially the post-pandemic period served as a positive parameter/ dominator that raised questions and problems in urban morphology, the cities, possible threats, and opportunities. The solutions are variable depending on specific areas and their characteristic. Still, the main issue remains the same – the approach towards sustainable solutions offering efficient and quality living or upgrading the city into a long-term propelling mechanism.

4.1.9   *Boro and Ramiz Sports and Recreation complex- a microhistory*

Experts from the competition and design tasks and the concept on which the Boro and Ramiz facility, Sports and Recreation Center, was realized. Urban layouts, the placement of the building in plots, and elaborate functions.
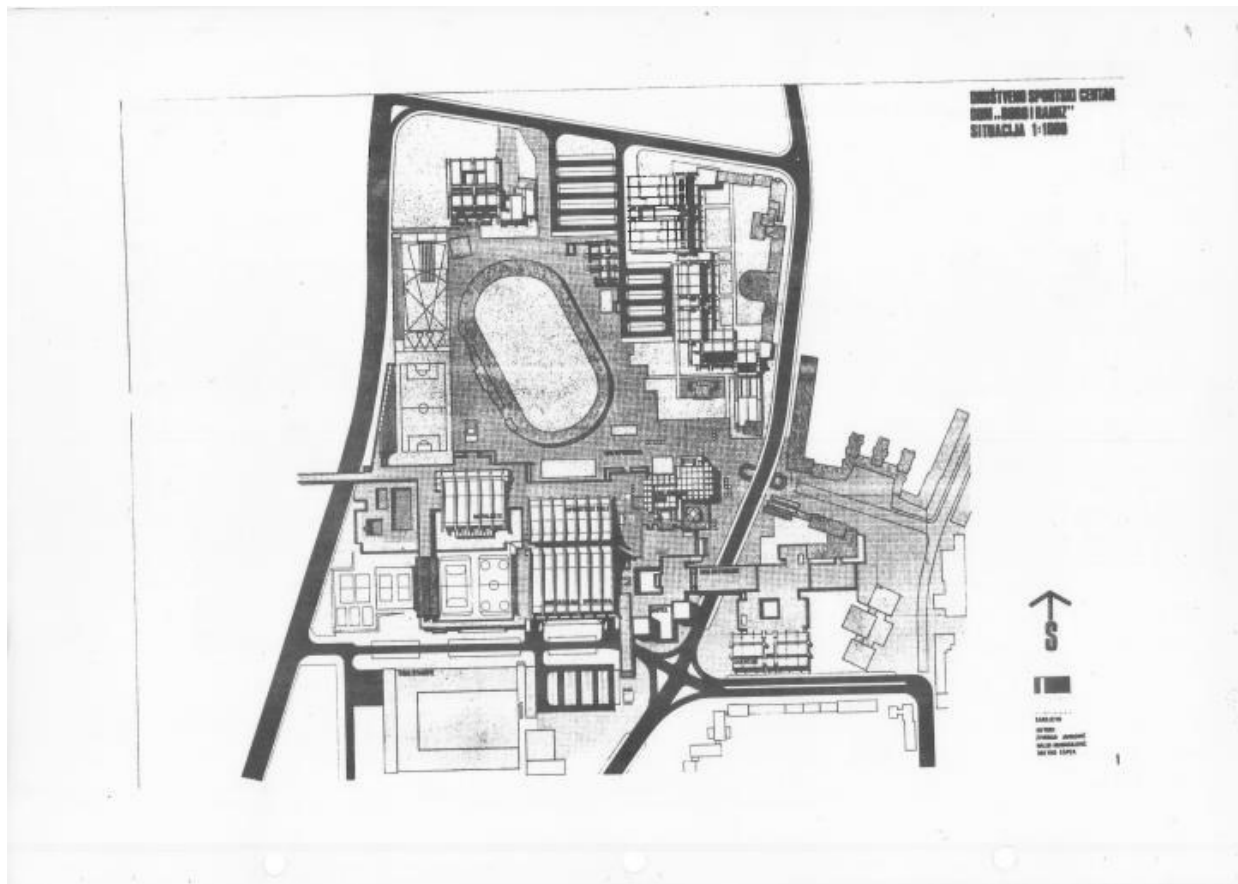
Figure 72. .Analysis of the site of the project Boro and Ramiz (Source: Kosovo's Archive)

The author of the first prize paper - Institute for Studies and Design "DOM" from Sarajevo, wins the right to invest. The Tutor concludes the contract for the development of the main projects following the tender and the conditions of the offer. VII. With this decision, all participants in the competition report within the selected competition period. In Pristina, November 4, 1974. JURY SECRETARY Dobrivoje Bainović, Bachelor of Law. VP 14. JURY MEMBERS: 1. T. Fustafe, s.r. 2. D. Pecovski, 5.1. 3. bow. Ivan Antiq, s.r. 4. F.ResayCĺ.CLIE 5. Fustafa shini, s.r. 6, 5. Režepagić, s.r. 7. P. Pavlovic, s.r. 8. Arch 5. Pecani, s.r. 9. Arch R. Ljuci, s.r. 1 Hebned Dobrcani, s.r. 11. Omer Pljakic, s.r.

Regarding the uneven terrain, the connection between the eastern and western sections of the square via road "B" is facilitated by an easily accessible plateau that gently descends from Tito Street to the western part of the square. Likewise, the square plateau in front of the universal hall on the entrance road, adjacent to the Press House Rilindja, is interconnected with the square, forming a cohesive composition. The western portion of the Republic Square houses various social and sports center facilities, with the northern wing extending to the Sports Square, featuring a football stadium at its center. Surrounding the sports square are residential, business, hotel, and commercial establishments, defining its perimeter. The east-west axis is marked by 19 Nentori Street and prominent buildings such as the Central Bank. As the Trade of the Republic road alters its direction, intersecting with the Kosmetovske brigade street and changing the orientation of Titova Street, it no longer dictates the layout of the eastern part of the square between the union of the brigades of Kosmet and 19 November. Titova Street transitions into a north-south thoroughfare, while 19 Nentori Street, running east-west, assumes a bustling traffic corridor, figure 73 a) and b).

a)   b)
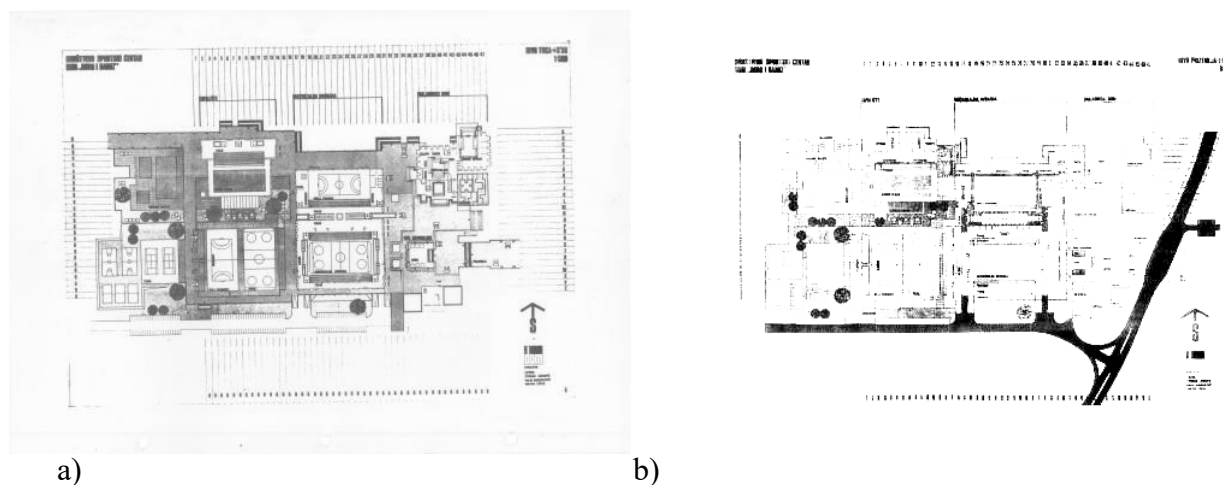
Figure 73. Analysis of a) floor plans and b) functions - of the project Boro and Ramiz (Source: Kosovo's Archive)

Spatial regulators within the vicinity of the square and the broader urban area are integrated directly into the Social and Sports Center complex, comprising six-story diamonds. While a vacant space adjacent to the square may appear unremarkable to the untrained eye, from the perspective of urban planning, it signifies an undeveloped parcel rather than a designated town square. Given its volumetric significance within the complex, this element assumes a central position in the overall composition. Serving as a defining feature, it encloses Republic Square on its western front, acting as its façade and offering unobstructed vistas from the eastern portion of the square, specifically from Titova Street. Positioned on the northern periphery of the square, the youth center, housing the memorial of heroes Boro and Ramiz, emerges as the focal point of the complex, driven by both compositional and functional considerations. The integration of the Youth Center with the memorial in this locale underscores its symbolic significance and contributes to the center's cohesive character. The architectural detailing of the Youth Center's facades establishes a harmonious relationship with the surrounding built environment, particularly with the structures lining "B" street and the newly erected building adjacent to the APJ house. Consequently, its placement at the square's entrance is well-justified. Comprising a blend of green and paved surfaces, the playgrounds serve as essential elements that punctuate the open space amidst the towering edifices surrounding it. The center's planned layout adeptly incorporates existing amenities, fostering cohesive and articulated spaces while facilitating functional linkages among its various components, as elaborated in subsequent descriptions of individual building dispositions. To enliven the Sports Square, a market is proposed in proximity to the parking lot. Special emphasis is placed on pedestrian spaces, ensuring courteous and pleasurable pedestrian circulation. Conceptually, the design of the Youth House revolves around the aggregation of cultural and recreational activities centered on a communal gathering space—

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a dance hall envisioned as a spacious living area adorned with glass elements on its southern façade, infused with abundant greenery extending from the Square into the interior, and featuring simple yet intricately branched spatial arrangements. This configuration accommodates amenities such as a snack bar and various clubs on both the ground floor and the first floor. The construction of the pool is slated to adhere to the "Stroble" system from Vienna, facilitated by Metalka Ljublana, utilizing aluminum sheeting. Notably, this construction method offers flexibility and durability, capable of accommodating up to 60 cm of displacement in a corner without compromising structural integrity.

- **Architecture**
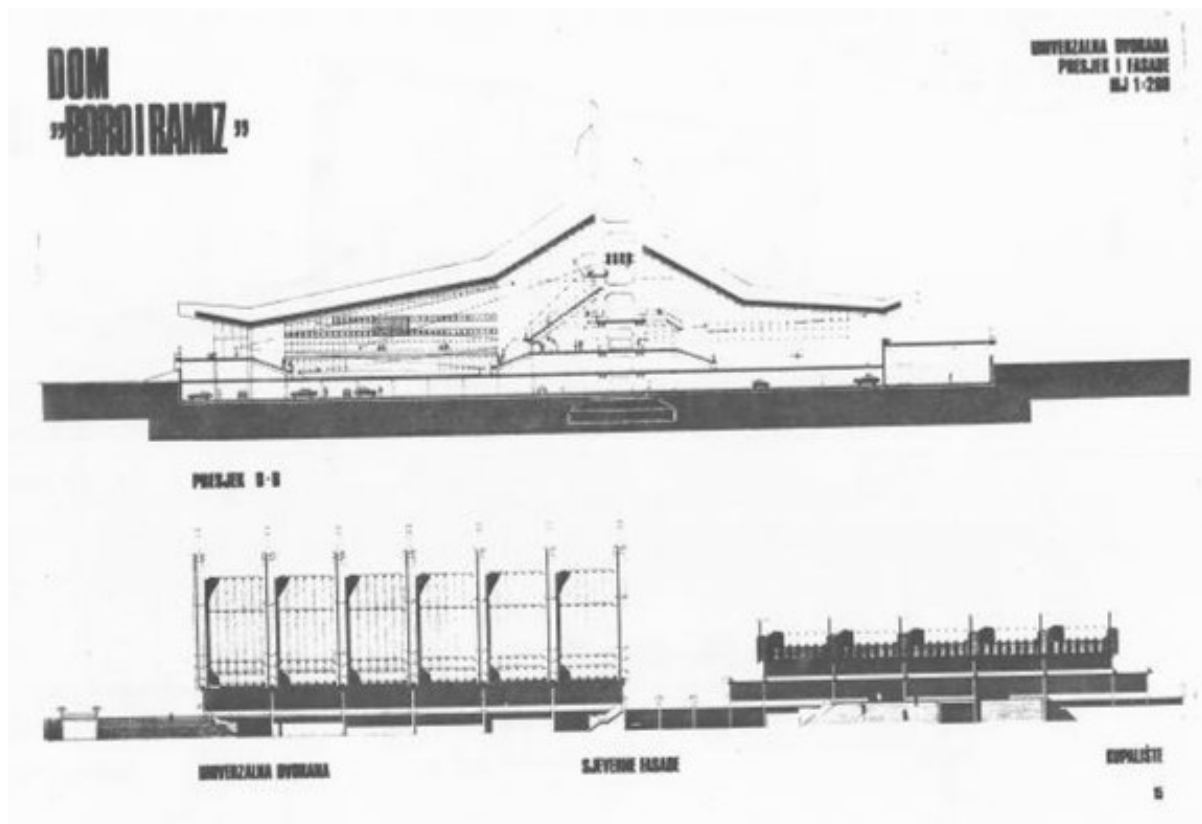
Figure 74. Analysis of facades and architecture - of the project Boro and Ramiz (Source: Kosovo's Archive)

The Community Sports Center "Boro and Ramiz," beyond its utilitarian function, embodies a distinct memorial aspect, which fundamentally influenced the architectural design concept of the Community Sports Center "Boro and Ramiz," beyond its utilitarian function, embodies a distinct memorial aspect, The Community Sports Center "Boro and Ramiz," beyond its utilitarian function, embodies a distinct memorial aspect, which fundamentally influenced the architectural design concept of the individual buildings and the complex as a whole. The memorial aspect, however, is not manifested through overtly ornamental forms divorced from the object's function and structure, or through superfluous construction elements lacking structural justification, as such an approach would undermine the economic viability of the project. Instead, the architectural elements are aptly illustrated by the newly articulated structure and secondary plasticity components, as befitting objects of substantial volume tasked with conveying an architectural idea and memorial character. The plastic elements, emerging from spatial considerations and load-bearing requirements, predominantly comprise clear glass surfaces, with a minimalistic arrangement that effectively conveys the memorial concept inherent to the structure. This aesthetic dynamism harmoniously aligns with the functional essence of the building and the commemorative significance attributed to the revolutionaries. The architectural layout of the youth center is predicated on an orientation towards the central entrance, reflecting a deliberate urban solution that segregates the buildings according to their respective functions while facilitating their individualized and synergistic development. Furthermore, provisions have been made for trade-related activities, art exhibitions, and cultural events within the complex, without compromising the core purpose or operational continuity of the facilities. Situated between the historic city center and the newer urban district, the planned social and sports complex is poised to exert a significant influence on the local street network, necessitating
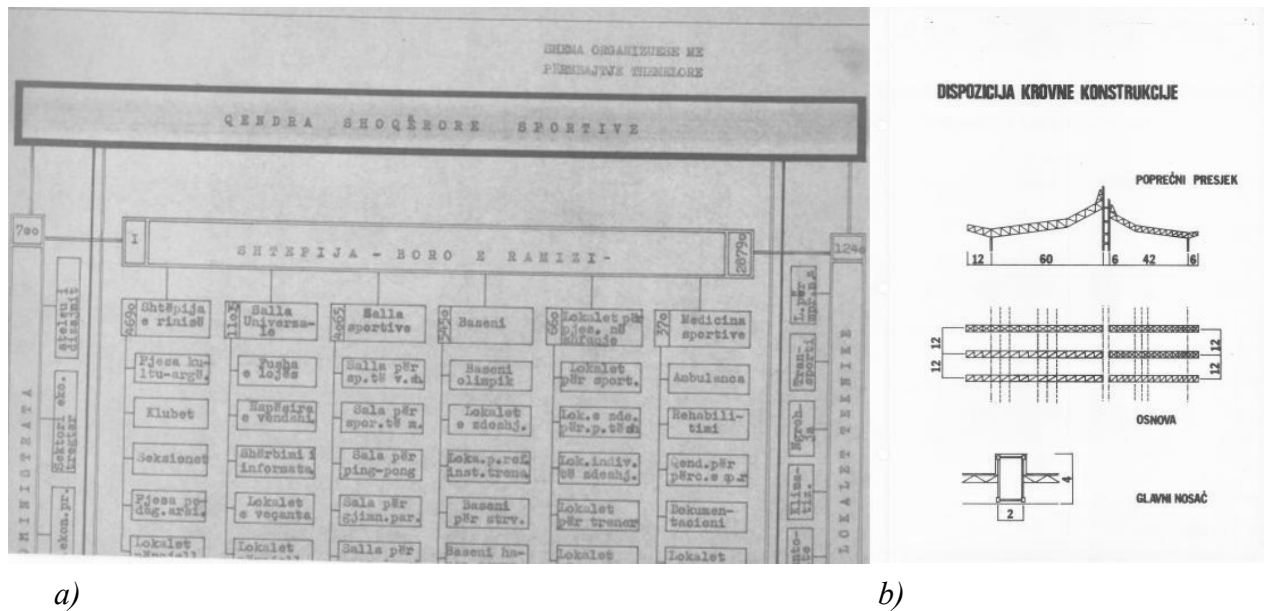
Figure 75. Organising scheme and construction details of the project Boro and Ramiz (Source: Kosovo's Archive)

careful consideration of pedestrian and vehicular traffic management. To mitigate potential conflicts, the project proposes the construction of pedestrian bridges and an underpass, tailored to accommodate varying pedestrian flows. Additionally, the integration of public transportation infrastructure, including bus routes connecting different parts of the city to the future Social and Sports Center, underscores the project's broader urban planning implications and its role in enhancing accessibility and connectivity within Prishtina. These considerations prompt reflection on the sustainable implications of heritage preservation vis-à-vis ongoing development efforts, particularly in the context of speculative scenarios and the unfinished status of the Boro and Ramiz Center. The urban planning endeavor encapsulated by the Center aimed to delineate the local compositions while concurrently addressing broader neighborhood considerations. Throughout Kosovo's historical evolution as a province within the former Yugoslav Federation, developmental strides predominantly veered towards economic and industrial domains, relegating social, cultural, artistic, and recreational facets to the periphery. Prishtina, by

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extension, languished under this economic-industrial paradigm for an extended duration, with sporadic attempts at erecting social, cultural, and sports infrastructure failing to materialize fully. Such endeavors were often stymied by systemic constraints, as underscored in archival documentation citing "known reasons," which tacitly allude to hierarchical politico-economic dynamics within the former federation. Kosovo's provincial status was emblematic of its architectural landscape, with the construction of the Boro and Ramiz Center emblematic of this trajectory, evolving over years to accommodate the evolving needs of the populace amidst burgeoning demographic pressures. The genesis of this project dates back to the late 1950s, culminating in a protracted development period spanning approximately 15 years, during which the imperative for sports facilities crystallized alongside broader imperatives for cultural, educational, commercial, scientific, and recreational infrastructure, mirroring trends observed across the former federation. The Urban Entity in Pristina undertook concerted efforts to advance this project, navigating bureaucratic hurdles and periodic stagnation to culminate in the Municipal Assembly's endorsement in 1972 to convene an open competition for a polyfunctional structure catering to the city's multifaceted needs. This initiative underscored a pivotal shift towards positioning Prishtina as not merely an economic hub but also a cultural, artistic, and sporting epicenter, thereby addressing the neglect evident in previous policy formulations.[10]

Various factors, including the political and social climate of the time and the specific goals and aims of the development program in question, likely shaped the formation of this positioning object. In terms of its performance as an icon, the dynamics of ex. Boro and Ramiz`s interaction with the city is likely complex and multifaceted. On the one hand, the building's striking and

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[10] This part is taken and paraphrased from the archival documents of the state of Kosovo, in the description of the project and realization of the Sports and Recreational Center Boro and Ramizi, where details of the project and concept are given together with technical details.

innovative design may have contributed to its status as a symbol of modernization and progress within the city. At the same time, however, the building's size and scale may have significantly impacted the surrounding urban fabric, potentially disrupting the existing built environment and altering the dynamics of the surrounding urban context.

Overall, the case of the ex. Boro and Ramiz underscore the need for a nuanced and contextual understanding of the interplay between architectural form, urban planning, and social dynamics. By examining the complex ways these various factors interact, it may be possible to gain a deeper understanding of how the built environment shapes and is shaped by the societies in which it is embedded.

Figure 76. Timeline scheme with (photos, maps, and short descriptions) of Prishtina's development and city expansion through years and different periods starting from Ottman rule until now (Source: Author)

Figure 77. Timeline scheme with (photos, maps, and short descriptions) of Skopje's development and city expansion through years and different periods starting from Ottman rule until now (Source: Author)

Figure 78. Timeline scheme with (photos, maps, and short descriptions) of Beograd's development and city expansion through years and different periods starting from Ottman rule until now (Source: Author)

Having in focus the urban, architectural, and construction terms, the city of Prishtina has changed continuously. These changes have been accompanied by political, ecological, economic, and cultural consequences, especially in some areas where higher-density, taller office buildings and commercial spaces and more significant congestion of residential areas are planned. Urban locations have changed rapidly; often, their original functions have been abandoned, and new uses have emerged. (T. Jashari Kajtazi and R. Zogiani, 2021)

Figure 79. Ex. Boro and Ramiz, Sports and Recreation Center, now Palace of Youth and Sports (Photo by Dea Zogiani)

Considering that the changes are continuous, it is vital to start asking the proper questions to approach possible contributions on different scales considering the architecture of modernism in Prishtina and comparison to other modernist architecture in Kosovo, such as Prizren. This is important because, in some ways, the architecture of modernism appears different in various cities for several reasons, primarily based on the context and the ideology of protection of built

heritage - especially when addressing the city of Prizren. Modernism in Prishtina is present through several buildings that managed to accelerate, in one way or another, this continuality of a new era that was already happening in the 60s until the late 70s where the reflection of modernism was present through - ex. Boro and Ramizi Sports and Recreation Center, National Library, Grand Hotel, Rilindja Press House *(figures 80 and 81)*. The variation of political indications and contemporary trends back then can be easily read on the buildings' morphological attributes and surroundings, creating a continuous dialogue with the city and the environment.

Meanwhile, in Prishtina, during this period, it is very easy to see and distinguish the buildings, the architectural schools and styles, indications from Paul Rudolph, Kenzo Tange, Roche, and Dinkeloo, politics and socio-economic reflections *(figures 82-83)* (Ilir Gjinolli, Lulzim Kabashi, 2015)

a)

Figure 80. National Library of Prishtina a) and Rilindja Pressing House b) (Photo by Dea Zogiani)

Figure 81. Grand Hotel a) and Ex. Boro and Ramiz b), Sports and Recreation Center, now Palace of Youth and Sports (Photo by Dea Zogiani)

a)

b)

Figure 82. The style similarity between Rudolph's (Yale School) Burroughs Welcome Building, North Carolina a) (Photoonlineavailableat:https://www.facebook.com/PaulRudolphFoundation/photos/a.10151449405838291/101577 95662528291/)and Institution of Albanology in Prishtina, Kosovo b) (Photo: online. Available at: https://gjirafa.biz/instituti-albanologjik-i-kosovs-1)

a)

b)

Figure 83. The form and style indication of Kenzo Tange's building - The summer Olimpic Games, Tokyo, Japan, 1964 a) (Photo online, available at: __https://www.archiecho.com/national-gymnasium-for-tokyo-olympics-1964-kenzo-tange__*) with Živorad Jankovič's building - ex. Palace of Youth, Culture and Sports, Prishtina, Kosova, 1981 b) (Photo Dea Zogiani)*

The case study ex. Boro and Ramiz, more widely known as the Sports Centre, was constructed in 1977. Large parts were added on later, most recently in 1981. The building is part of an overall complex comprising a trade/ shopping center, multifunctional halls, a library, and other auxiliary areas. The Sports Centre itself has two sports halls. The larger of these is used for skating in winter. Unfortunately, it was destroyed in a fire following the conflict and has not been restored. The other hall is still very much in use.

This is a large complex, but the Sports Centre is the place most worthy of analysis among the entire group. It has an area of 32.440 square meters. It is the largest structure mentioned in this context and the most impressive, whatever opinion one may have, which is analyzed further in detail. To understand the full meaning of architecture, it is necessary to know who the architects were, where they came from, and their nationality. They were Zivorad Jankovic (a Serb), Halid Muhasilovic (a Bosnian) and Sretko Espek (a Croat). All were from Bosnia and Herzegovina.

The Youth and Sports Complex was never completed as intended in the original project. In addition to the existing part that includes sports halls, the trade center, and other auxiliary areas, the complex was meant to include an Olympic-size swimming pool on the west side. Visual material clearly shows the seating areas, a space that now serves as a parking lot, and several sports/ football fields where athletes prepare and practice for sports competitions. This is connected with the main football stadium. This building is an example of a synergy between architecture and sports. It is strongly considered an architectural contribution to sports, especially since Kosovo had one of the poorest sports infrastructures in the entire Balkans. Of course, architecture contributes to all other spheres as well. However, its contribution to sports is particularly significant in this case since sports know no boundaries, national identities, or regional disputes. The most important elements expressing symbolism in this building are the sixteen peculiarly shaped main construction support beams clearly evident on the façade from almost every side. Eight higher beams are placed along the length of the larger hall (higher), and eight lower beams are placed along the length of the smaller hall.

Encountering this building, one would ask the obvious question: Why are eight prominently visible structural elements on both sides? The former Yugoslavia consisted of eight so-called constitutional entities: six republics and two provinces. It was obvious that the building was meant to express these entities. They are strong, very representative elements, showing a purposeful monumentality. That was the purpose behind the building: a lasting monument symbolizing the time of its construction.

Following the site, plans, elevations, and sections of the project (Fig.84 a), b), c), d) and e)
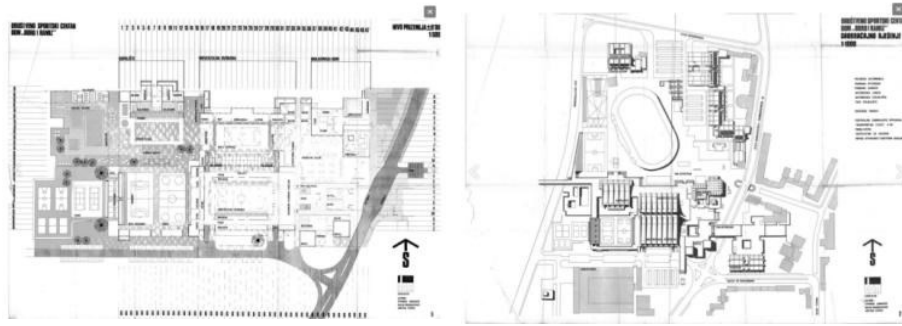
a)   b)
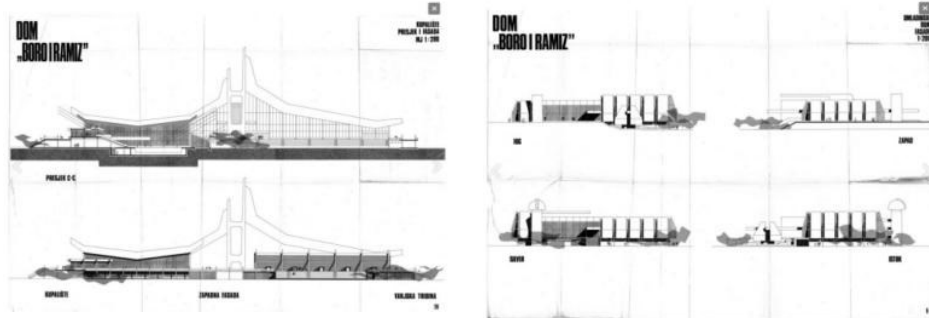
c)   d)
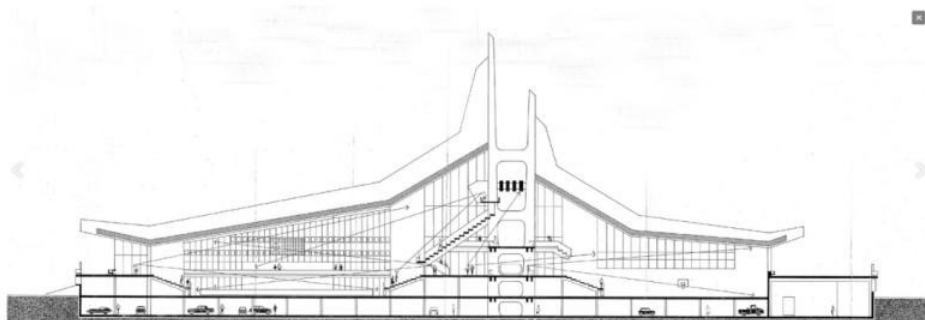
e)

Figure 84. Ex. Boro Ramizi Project parts (Source: Kosovo's Archive)

4.1.10 Re-Forming Prishtina: A Multifaceted Analysis of Urban Context, Historical Echoes, and Speculative Dynamics

The organization and categorization of buildings and structures based on their distinctive features and historical periods significantly contribute to endowing heritage with universal value. These indications find manifestation in various aspects, including road networks and urban planning. It is imperative to emphasize that the interpretation of these concepts and observations bears a primarily subjective and foundational nature, especially considering Kosovo's historical connection to the former Yugoslavia. (Jashari-Kajtazi, 2016)

The dynamic nature of variables such as the impact of different historical periods, political influences, and strategic variations has a transformative effect on architectural sustainability. Particularly in the case of modernist-era buildings in Kosovo, these variables shape the sustainable form. This influence is closely associated with the city's alignment with the powerful nations within the former Yugoslav Federation, resulting in a nuanced manifestation of architecture as a multifaceted entity. (M. Wu, H. He, and B. Bachmann, 2021)

Moreover, the integration of urban elements and buildings into a multi-level, three-dimensional public space system holds the potential to mend the fractured urban fabric. This approach yields a notably positive impact on urban cohesion, underscoring the intricate relationship between the city and modernity's artifacts. The value of these artifacts is intrinsically linked to the era of their creation and the socio-political context. Their significance transcends local boundaries and finds a place among the prominent achievements of nations within the former Yugoslav Federation. (Sitte, 1945)

Within the context of Prishtina, these architectural endeavors were not confined to residential and collective structures. They embodied a visionary and developmental aspect that extended beyond the city itself. These socio-cultural, artistic, and multifunctional constructions catered predominantly to youth, fostering social well-being and nurturing cultural, artistic, scientific, and intellectual development. The quantitative significance of these achievements in Kosovo, relative to the country's size and population, surpasses that of larger nations within the former Yugoslav Federation. It is worth noting that had this development expanded to other Kosovar cities and formed a network of monuments and developmental assets, the cities would have achieved a balanced, potentially competitive development. (Jerliu F., Navakazi V., 2018)

Nonetheless, Kosovo's secession from the former Yugoslav Federation is evident in its architectural and urban development. The city's historical and political context parallels its holistic development. As Sitte eloquently articulates in *The Art of Building Cities*, the synergy between monuments, secondary structures, and public spaces forms the bedrock of a sustainable urban form. His concern about the contemporary treatment of public spaces and monuments finds resonance in Prishtina, where the absence of public squares surrounding monuments is closely tied to the architectural characteristics and the urban fabric's configuration. (Sitte, 1945)

The modern urban planning and architectural intentions in Prishtina paralleled those of other cities with socialist legacies. This approach preserved Prishtina's provincial identity and framed its urban identity within a modern context. Architectural landmarks remain the primary shapers of the capital city's attributes, embodying a rich legacy from the era of socialist modernization. (Jerliu F., Navakazi V., 2018)

Distinct differences are discernible in the size of the state within the former Yugoslavian Federation in question, the number of constructed squares, public spaces, and the character of the built structures. In Prishtina, the context and historical evolution resulted in a smaller number of such constructions. Conversely, in other cities of the former Federation, public spaces, squares, and their amalgamation with architectural achievements enriched the urban landscape and contributed to its sustainability and compactness.

In a comparative analysis that considers research on public spaces, their forms, and functions, it is observed that the city's layout bears the imprint of various political, economic, and social influences.. While residential development gained momentum in Prishtina, cultural and monumental aspects lagged behind. It is evident that a lack of elements promoting sustainability, such as the interconnection of squares and monuments, hindered a holistic approach to city development. Buildings like Ex. Boro and Ramizi, National Library, ex. Rilindja, and Grand Hotel stimulated street hierarchy and the creation of informal public spaces. Their influence facilitated social activities, enhancing the sustainability of the urban form. The construction of a boulevard, previously absent in Prishtina, found its genesis in modernist cultural heritage monuments, fostering the formation of informal spaces for events and social gatherings. This adaptability reflects the evolving nature of urban elements in response to the city's growth and development. These multifaceted interactions between urban elements and the city's development, coupled with shifting political, economic, and social landscapes, have shaped the city's architecture and urban spaces. The absence of certain elements at specific times gave rise to informal public spaces and prompted the adaptation of monuments to accommodate additional functions, thereby contributing to the city's development. The city's sustainable form has evolved over time, adapting in some areas, yet leaving unfinished, unused spaces that directly impact the

degradation of monuments and the city's urban context. This imbalance disrupts the monument scale relative to the surrounding area and, consequently, the entire city. (Krier, 1979) Similar narratives unfold across states that once constituted the former Yugoslav Federation, with distinctions primarily in the number of constructed buildings. Therefore, proactive measures, a refined theoretical foundation, and a harmonized approach to modernist buildings hold the potential to yield greater contributions and additional value to the heritage.

Speculative Scenario 1: If the construction of Boro and Ramiz had been executed in accordance with the original design and model, numerous underutilized spaces would have been averted, optimizing spatial functionality and enhancing the treatment of the surrounding monument space.

Possible Outcomes: In such a scenario, the potential for creating ad-hoc event spaces and hosting cultural and artistic events, or repurposing areas for parking, organizational purposes, and unstructured uses, would be significantly reduced. Connecting the Boro Ramiz building with a bridge would establish a cohesive line of movement and experiential unity between this structure and the Grand Hotel. This alignment would transform the ground-level space into a substantial public area, profoundly impacting the overall form's sustainability across visual, experiential, identity-related, and monument-focused dimensions. Furthermore, it could prevent the emergence of derelict spaces surrounding the monument, reducing instances of neglect or misuse, thus eliminating potential hazards. This approach harmoniously amalgamates the monument with the entirety of its immediate surroundings, thereby preserving its essence and maximizing its intrinsic value. The delineated public space, devoid of road traffic, would offer an unhindered visual experience of the city without physical barriers for a certain duration.

Real Case: Due to the non-execution of this platform/bridge and both Boro and Ramiz buildings, the broader context analysis implicates the former Rilindja Publishing House and potentially the National Library. In the absence of modernist structures, access to and utilization of the monument's adjacent spaces were curtailed, leading to the formation of smaller, informal zones, colloquially referred to as "islands." These spaces, under certain circumstances, served as venues for diverse events but also devolved into perilous urban areas. Consequently, the overall significance of the monuments, as well as their intended purposes, diminished.

Comment: Employing an AI image generator, visual assessments of aesthetics and space utilization have been conducted. Several images depicting the current state and a projected state, including the former Boro Ramiz, the Grand Hotel, the National Library, and the former Rilindja Printing House, were generated. These visual scenarios, based on fundamental information about the existing conditions and the hypothetical realization of the project, serve as a valuable tool for speculative visual assessments.

Figure 85. Ai generated scenario of ex. Boro Ramizi(Source:Author)

Speculative Scenario 2: The Interpolation Method for Enhancing the Former Boro and Ramiz Monument with New Additions after nearly 46 Years

Possible Outcomes: Within this speculative scenario of adding a component to the existing Boro and Ramiz structure, two distinct possibilities emerge: the introduction of an elevated platform and the incorporation of supplementary functions at the rear of the building, which connects to the current parking area. The latter scenario offers more flexibility in terms of potential uses, with a multi-functional approach encompassing sports, recreation, commerce, and entertainment, aligning with the primary function of the former Boro and Ramiz. Under this scenario, a

comprehensive plan would be developed for the existing utilized and unused spaces, optimizing the design program for the newly attached facility. Such an addition would serve to reinvigorate collective memory, create fresh spaces for users, and reduce the likelihood of failure by enriching a semi-functional and incomplete structure with services, functionality, aesthetics, and purpose. As a result, it rectifies an architectural deficiency and provides an opportunity for the monument's reintegration, rekindling collective memory, and reinforcing the monument's sustainability and presence at both urban and city scales.

Real Case: In 2023, the institutions of Kosovo initiated an international competition for the construction of a new modern-contemporary building within this space, designated as the Palace of Opera and Ballet of Kosovo. This ongoing competition envisions the connection of this area with the Arberia neighborhood, which carries significant urban implications as it is situated just a few meters away from the former Boro Ramizi area, the former Rilindja Publishing House, and the current surrounding structures.

Figure 86. Ai generated scenario of ex. Boro Ramizi context change by adding another cultural building(Source:Author)

Comment: If the construction proceeds as planned, it may lead to the ultimate retirement of the former Boro and Ramizi building. This would assign it an urban expiry date, placing it among the non-iconic monuments within the city's public space. Simultaneously, the adjacent competition would attract attention, offering innovation in visual, aesthetic, architectural, and possibly functional aspects. However, it would effectively terminate the presence of modernization monuments from the city's skyline.

Speculative Scenario 3: A Holistic Approach to the Current Area, Incorporating Four Key Monuments - Former Boro and Ramizi, Hotel Grand, Former Rilindja, and the National Library

Possible Outcomes: In this speculative scenario, consideration is given to the entire current area encompassing four prominent structures: the former Boro and Ramizi, Hotel Grand, Former Rilindja, and the National Library. The scenario involves creating a connecting structure through urban design and architecture, intended to serve as a physical barrier and a preservation of a historical moment in time and space.

This speculative approach places particular emphasis on the space surrounding the monument and its historical truncation, which has evolved over time due to people's need to utilize the space for social, cultural, and similar events. If intentionally treated and designed as such, this approach holds the potential to provide added value to the monuments and establish favorable conditions for the architectural, typological, and functional sustainability of the monuments, public spaces, and their connections with the people.

Real Case: In reality, all these monuments face a potential risk of transforming into urban blight over a certain period due to renovations, damages, and interventions that often disregard relevant documents or guidelines for the treatment of cultural heritage. The former Rilindja is concealed behind ventilated facades, thereby losing its architectural identity. The incomplete former Boro and Ramizi has been subject to fires and renovations, resulting in deteriorated spaces inside and around it, eroding its original significance and character. The Grand Hotel, undergoing renovation, has seen parts covered with ventilated facades, causing a loss of originality, materials, and distinctive character. Lastly, the National Library is isolated and inaccessible in an urban context, situated within a university campus as an island of green in an informal and

underdeveloped public space, falling short of the significance it deserves. This current situation has escalated and deteriorated over the years, posing a significant threat to modernism's cultural heritage in Kosovo by erasing its urban architectural presence, unless a prompt, efficient, and effective approach is taken towards cultural heritage preservation and development.

a) ex. Boro Ramizi ex. Boro Ramizi context-zoning and public space(Source:Author)

b)

Figure 87. Ai generated scenario of: a) ex. Boro Ramizi and b) ex. Rilindja Printing House, National Library and Grand Hotel context-zoning and public space(Source:Author)

Comment: A disciplined approach to areas related to modernism and cultural heritage could potentially reduce encroachments on important monuments and their associated public spaces. This formal, theoretical, and practical approach has the potential to safeguard cultural heritage and its boundaries. Implementing architectural interventions on a city-wide scale to create a unified group of monuments may serve as a constructive approach to the preservation of cultural

heritage. This could be seen as a valuable practice to prevent the deterioration of monuments and as an initial step towards establishing conditions for the formal sustainability and continuous development of heritage within the built environment.

Speculative Scenario 4: A Comprehensive Area Intervention

Possible Outcomes: Each scenario's realization and functioning in practical terms require measurements through various quantitative and qualitative methods. However, this scenario is based on the flexibility offered by special approaches to unique buildings within a common framework. This common framework pertains to the public space surrounding the monument or shared spaces in the historical area of the monuments, treated as a unified entity with separate access for each monument, each with its specific challenges and requirements.

Real Case: In this primary case, the objective is to preserve the area by freezing it, thus preventing permanent degradation of the cultural heritage zone. It involves partial interventions in each monument concerning management, architectural aspects, and the functional characteristics of the monuments themselves.
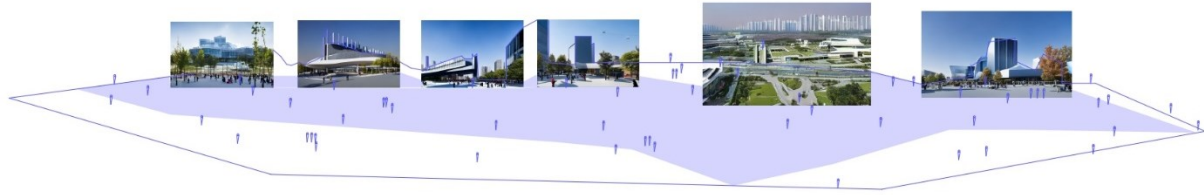
Figure 88. Ai generated scenario of ex. Boro Ramizi, ex. Rilindja Printing House, National Library and Grand Hotel context-zoning and public spaces approaches-combined scenarios (Source:Author)

Comment: This scenario presents a flexible and comprehensive solution centered on safeguarding the heritage area. It emphasizes architectural intervention and urban design, encompassing public spaces and monuments, all approached through an interdisciplinary lens. The goal is to establish formal sustainability within the area on an urban scale, ensuring the continuity and protection of monuments at the city scale. This scenario addresses both the formal sustainability of individual monuments and the broader urban context in which they exist.
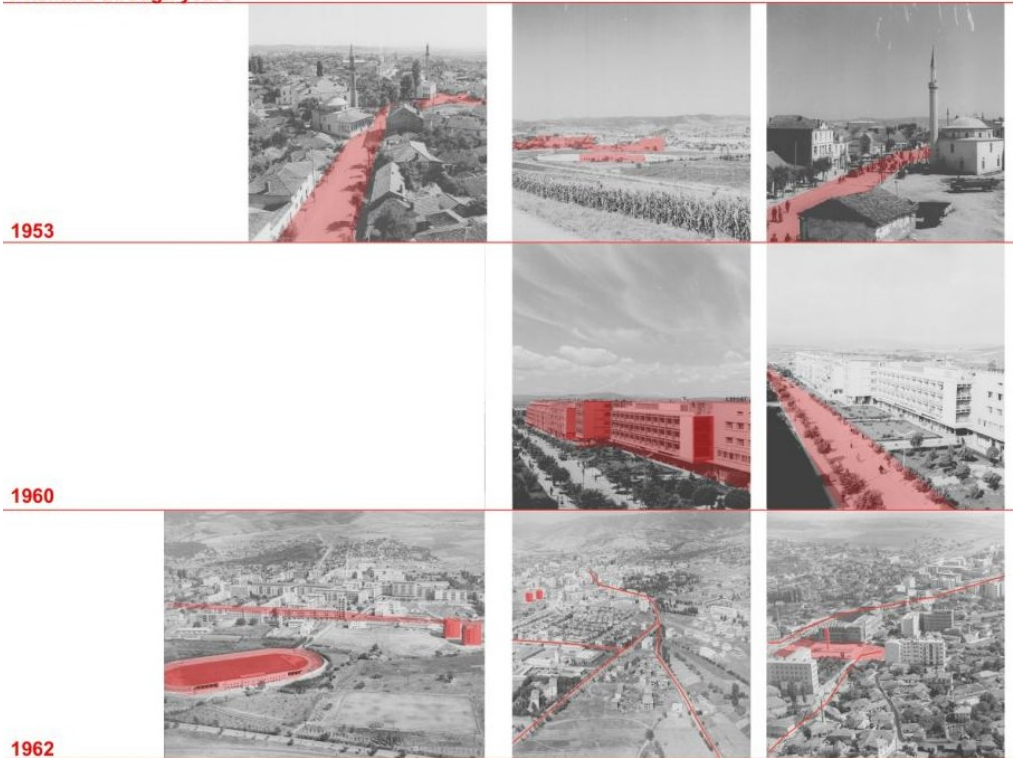
Figure 89. Prishtina's urban elements thorugh years, artisticaly highlighted in red (Source : Author)

Chapter 5: Empirical

interpretations and arguments from findings and theoretical background.

Empirical Insights and Comparative Analysis. Discovering the Urban Pattern: Tracing the Origins and Development of Cities

One of them has to do with the people and forces and institutions that bring about urban form. Who designs cities? What procedures do they go through? What are the empowering agencies and laws? Content of this nature we will bring in as we need it, to explain elements of urban form, but we will not devote separate sections to it. This is because the legal and economic history that affects city-making is an enormous (and, I might add, rather neglected) subject. (Kostof, 1991)

In the first chapters, much emphasis was placed on the meaning of the city and the urban form to close an important and interdisciplinary cycle on the meaning and reading of the city.

Based on the methodological timeline, the development of cities presents a complex and multi-factorial nature. Even though cities are subject to a subjective or objective rule during transitory cycles, the philosophy of their creation always comes to the fore, whether planned or unplanned or both of these cities. The processes that cities go through in formation and development are the main indicators of the dichotomies that the city reflects. The dichotomy between planned and unplanned cities is not always straightforward, as many cities exist as complex amalgamations of planned and unplanned elements.

Cities can change over time and historical, social and economic factors can lead to changes in their urban form and extent. Urban origin is an object of study, with different definitions, theories and dogmas at the center of urban studies. This can also serve as a measuring or analytical instrument in each context of each city.

If they take the historical-architectural context of Prishtina, it is evident the organic urban development with the daily needs of man as a subject and the completion of functions in small organic urban cores scattered in space. This is affected and reflected in the urban paternal and urban tissue. This urban development is marked by disparities shaped by a variety of factors, including invasions and declines, transitions, and disproving the diffusion theory.

Thus, urbanization occurred independently in different regions and times, and the creation of the city is a cyclical process, not a continuous, linear progression. (Kostof, 1991)

Various factors, such as overproduction, advanced technology, complex social organization, political authority, and military conquest, contributed to the emergence of cities around the world—and, often the cyclical creative or destructive function of a form was progressive and consequential in the formation of the city.

In retrospect, since the deliberate creation of cities by rulers often conforms to divine prototypes, ritualistic regulations and principles of urban planning that argues the dual nature of the creation or development of the city when the subject changes depending on the closure of one cycle and the continuation of the other cycle . This can be illustrated with an analogy of a pendulum that describes lines along the movement and it is the process that creates the driving force cycle.

From the organic prototype for the old Pristina and the typical structure of the so-called *kuyllie*[11],
Pristina evolves into modernism and destroys the organic cyclic order, to continue in the planned
regular monumental one, and after that it continues with the next cycle that has the interwoven
worldviews, the collective, governmental and economic development need, which definitely
leaves its urban footprint in today's Pristina.

The Greek concept *polis* emphasized community-run cities and civic moral character - which is a
cycle in the past.

A revival of community-centered urban forms shifted the focus from monumental structures to
the collective formation of the city, which is the second moment of the pendulum, and
community decision-making played an important role in shaping urban landscapes throughout
history.

Thus, this analysis highlights the diversity in the origin of cities, the complex interplay of factors
that shape and destroy and in turn shape the city. Their development and repeated patterns of
urbanization throughout history are visible traces and an integral part of the city. From these
pendulum cycles, the role of collective and community decision-making in the urban formation
of the city emerges as something that belongs to people and not to the phenomenon. Therefore,
reflection on the importance of the evolution of a city underlines the need for a nuanced
understanding of the origins of urbanization and its key elements.

Exploring the Evolution of Modernism: Uncovering Diverse Contexts in Kosovo

In order to be a specific research continuation, works and scientific academic researches have
been analyzed by professional authors who have written and contributed in the sense of the
context of the city of Prishtina in these historical-architectural periods, such as I. Gjinolli, A.

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[11] From Ottoman to Modern - Transformation of Prishtina 1945-1990

Sadiki and an opinion on the appointment of together on the creation and meaning of the city by S. Kostof. Therefore, the analyzes by the three authors presented in this study provide a comprehensive exploration of the transformation of Pristina, the capital of Kosovo, from its Ottoman origins to a thriving modern urban center. The complex journey is situated within the wider historical context of the Balkan wars of 1911-1913 and the subsequent establishment of the Kingdom of Yugoslavia after the First World War.

The research presented in this study deals with the transformation of Pristina, the capital of Kosovo, from an Ottoman city to a modern urban center. The work provides insight into the historical context of this transformation, including the Balkan Wars of 1911-1913 and the establishment of the Kingdom of Yugoslavia after the First World War. Various aspects of the architectural and urban development of Pristina are explored here, focusing on the decline of its historical core and the construction of modernist areas with mass-produced housing, and regional variations in modernism are identified in modernist architectural styles influenced by architectural schools in Belgrade, Sarajevo and Skopje. Through combined research methodology, including historical interpretive research and drawing on literature and archived documents to provide comprehensive insights into urban transformation. The post-World War II era: The post-World War II period brought significant urban changes to Pristina. Unlike the cities of the Western Balkans, Pristina did not undergo major reconstruction efforts, which affected its urban landscape. The Ottoman-era cityscape of Pristina featured a central area for public activities and residential quarters. A defining characteristic was the külliye, a functional center for a neighborhood consisting of various buildings surrounding a mosque.

In the era of socialist urbanization of Pristina, there was a significant transformation marked by the demolition of old Ottoman structures and the construction of new urban spaces. Property

changes led to mass migrations and increased ethnic disparities. Industrial growth and expansion in education, health care and culture contributed to the development of the city. The study also looked at planning systems and significant changes in the city centre. Modernist neighborhoods such as Ulpiana, Sunny Hill and Dardania emerged, and public buildings symbolized prosperity and emancipation. Modernist references were dispersed and the *General Plan 1988-2000* played a decisive role in urban planning. In general, socialist modernism significantly influenced the architecture and urban development of Pristina. (Gjinolli, 2019)

A. Sadiki's work links social factors and architectural projects in public buildings from 1945 to 1990, providing essential insights into the impact of socialist ideology on the architectural landscape. Furthermore, the study examining planned and unplanned cities highlights the diverse nature of urban development. It emphasizes the formality and uniformity usually associated with planned cities, in contrast to the organic and adaptable growth of unplanned cities, illustrating the influence of local culture and history. (Sadiki, 2019)

The fluidity of urban development becomes apparent, as the study suggests that many cities exist as complex fusions of planned and unplanned elements, subject to changing historical, social and economic factors.

The main objectives from the literature analysis are:

- Historical context and transformation: The main common objective of these studies is to delve into the multifaceted transformation of Pristina.

- A. Sadiki's research explores various aspects of architectural and urban development, particularly the decline of the historic core and the rise of modernist areas with mass-produced

housing. Simultaneously, the examination of planned and unplanned cities highlights the formality and irregularity of urban development.

- Regional variations in modernist architectural styles, influenced by architectural schools in Belgrade, Sarajevo and Skopje, serve as a common denominator in the study of Pristina.

Since the research is based on methodological pluralism, combining historical analysis, architectural examination and sociological perspectives provide comprehensive insights into urban transformation and the relationship between social factors and architectural design.

Therefore, the culmination of these research efforts brings some important conclusions. The post-World War II urban changes in Pristina reflect a unique narrative, which differs from the reconstruction efforts observed in Western Balkan cities. Pristina's distinctive Ottoman-era urban structure, characterized by central public areas and surrounding residential neighborhoods, contrasts with the modernist socialist city that emerged, marked by the demolition of old Ottoman structures and the construction of new urban spaces. A significant transformation in property ownership led to mass migration and increased inequality between ethnic groups. The industrial growth of Pristina and the expansion of sectors such as education, health and culture played a major role in its development. Both studies touch upon the planning systems and instruments that were used at different stages of urban development, particularly changes in city center planning. The construction of modernist neighborhoods during the 1960s and 1970s also stands as a testament to urban development during the era. In particular, the studies highlight the symbolism attributed to public buildings in Kosovo, which serve as representations of prosperity and emancipation, and the presence of scattered modernist references within Pristina. Furthermore, it is argued once again that the dichotomy between planned and unplanned cities is

not rigid and cities often exist as complex amalgamations of the two, subject to historical, social and economic influences. (Gjinolli, 2019) (Sadiki, 2019) (Kostof, 1991)

The recommendations given by the authors are:

- Preservation of Heritage where the importance of preserving buildings of historical importance is underlined as a link to the history of the city. This recommendation applies to Pristina and any other city with a rich historical pattern.

- Inclusion of cultural and architectural elements: The integration of architectural and cultural elements in future construction projects is essential. It serves to maintain a connection with the history of the city, as well as with the cultural and architectural identity.

-Public awareness: Public awareness initiatives are a common recommendation derived from research. Promoting the importance of architectural heritage through exhibitions, publications, guided tours and educational programs is vital to fostering a sense of responsibility and pride in the city's residents.

- Further research: Encouraging further research into different time periods and cities in the region is essential for a more comprehensive understanding of architectural and urban development. (Gjinolli, 2019) (Sadiki, 2019)

Introduction: Setting the Context

The context of Prishtina represents an oscillation from the so-called organic form to living with consensus.

Figure 90. Contextual and Historiccal infographic of Prishtina 1912-2023(Source: author)

This is illustrated with a collage of monetized photographs in a graphic or infographic storytelling with images from the most eminent historical periods that reflect the context and transit process of the city of Pristina. In fact, not only the construction of buildings and roads shaped the city and its identity, but also what they built shaped the city of Prishtina, figure 90. Along the diagram of the city's development, the space-time factor and the cycle of the city's development in common coordinates have resulted in construction and, in others, with *the void* or destruction.

Political ideologies were parameters in the creation of the urban form. Political ideologies can influence urban-social shaping through architecture and urban planning. Prishtina is a case study where different urban developments are seen under different political systems, demonstrating how the ideology of the government in power can significantly influence the design and inclusion of urban spaces at different levels. As can be seen in the infographic, Prishtina starts with *kuyllie*, develops economically and this is reflected in the houses and villas of the time of the Ottoman rule, with the decline of the system there is also social, economic and political dilation, which leaves traces in architecture and urban space. From here, with the new regime of the former Yugoslavia, the construction of monuments that symbolize socialism and the so-called brotherhood union for reconciliation and exercise of power with many ethnic groups begins. With the arrival of Tito on the throne, Yugoslavia will present a more democratic and

modern image in the countries of the former Federation, and based on the political hierarchy, which is evidenced by the constructions and investments in the six countries of the former Federation, gives the idea of the modernization of politics modern, of monuments for services to the people, but the development curve of the member countries does not have the same intensity of development, however equal, regardless of the motto of brotherhood and union. This is the moment when the second expansion or the second crack happens in Kosovo and more specifically in Pristina. With the demonstrations of 1981 and from the end of 1970, the development curve in Kosovo, although weaker, continues to fall and this marks the third dilatory/destructive moment for the city. This was further followed by the 1999 Kosovo War and the large-scale destruction of the city and the final cultural, architectural and social rupture reflected in the urban space and on a city scale. After the transition and the 20+ years since the last war in Kosovo, political, social and urban forces manifest through architecture, a revolt, rapid development and construction that reflects the previous cycles and transitions and the urgency to create a new all-representative identity as the youngest state in the world in 2008 with the declaration of independence of the state of Kosovo and emerging commercial political and social forces to build in the international spirit, where informality and the new destruction of the city follow through the euphoria of freedom and decision-making. Prishtina today, in 2023, continues with the tall, fast and international character buildings to once again create its contemporary European integrative image.

This contextual and cultural chronology emphasizes the importance of social and political involvement in Urban Planning. Considering the different interests and identities within a city, the question arises, how can spaces be created that serve all residents, fostering social cohesion and a sense of belonging today?

The morphological analysis of the city gives the strongest argument regarding the identity of the city of Prishtina where, regardless of the constructions and urban development, a public square was never built, but only an orthogonal road, to be stamped as an urban trace as a province in history.

The physical remnants of historical eras unquestionably wield significant influence. Occasionally, the deliberate removal of elements from the past serves as a conscious strategy, aimed at facilitating a process of deliberate "amnesia" by carefully selecting a more favorable past while discarding less desirable aspects. However, and this constitutes the central argument, it is impossible to completely disentangle oneself from the past; it invariably persists in the present in some form or another. The modernist aspiration for an entirely pristine world represents a fallacious belief in achieving complete and absolute control. Consequently, any approach to urban issues, urban practice, and urban planning must commence with this recognition and operate on the basis of this understanding. (Cornell, P., Martina H., 2014)

These morphological analyzes of urban space provide valuable insights into the relationship between the physical plan of a city and its social and political involvement, particularly in terms of city and urban form. The physical structure of a city, including its streets, buildings and public spaces, or their absence, reflects and influences the inclusion of different groups within the urban environment, this is the case in the context of Pristina, where living in historical-political consensus can to be the next cycle in the formation of the city and what remains to be seen in the urban fabric and the urban footprint is the curve line from the cyclical oscillation of the city's development.

Empirical Findings and Interpretations

This academic research undertook an empirical analysis of Prishtina's urban evolution across key historical periods, incorporating a detailed infographic timeline. Within each distinct era, four essential parameters were examined: 1) Events and highlights, 2) Typologies and Characteristics, 3) Instruments of Analysis, and 4) Outcomes and Recommendations. The research meticulously explored these phases, ranging from the formation of Yugoslavia to post-war urbanism, to comprehend the city's architectural and urban transformations while considering both historical and ideological influences.

Diagram 2. Prishtina's Urban Evolution: A Chronological Architectural Analysis (Source: Author)

	Period I — Organic Development	Period II — Symbiosis of regimes	Period III — Transitions and Modern Pattern	Period IV — Consensus and freedom lifestyle
	Ottoman Period — 1912-1945	State Formation Period — 1945-1960	Yugoslav Administration Period — 1960-1980	Modernization and Transition Periods — 1990-2023
	Segment 1: Ottoman Period	Segment 2: State Formation Period	Segment 3: Yugoslav Administration Period	Segment 4: Modernization and Transition Periods
	...külliye...pragmatism...utopia...	Uncertainty under Ottoman Rule / Yugoslav Rule and Administrative Changes	Post-War Reconstruction / Influence of Marshal Tito's Policies/ new Modern look / Socialist Modernism	The war of 1999 in Kosovo, Freedom and ongoing Influence of Modernism / The Quest for a New Democratic Image / Balancing Organic and Imposed Urban Development and Urban Development in the Current Context
Events and Highlights	Formation of Yugoslavia; The Kingdom of Yugoslavia was officially recognized in February 1919, following World War I	World War II: 1939-1945 Leadership of Josip Broz Tito: 1945-1980	Reflection of modernism with architecture and transitional phases, overthrow of the regime and the war	Post-war urbanism and conscious living highlight the essential balance of preserving local context while acknowledging historical and political influences on city architecture.
Typologies and Characteristics	The organic development of the city with a social and artisanal and religious economy	The rule and stratification of the Ottoman and ex-Yugoslav regimes in a metamorphosed symbiosis.	Urban forms were influenced by various ideological and political factors. The city's form was characterized by monocellular blocks.	The real typology does not exist, it is filled with high multi-functional construction and without criteria, while experimenting with the public space in function of the expansion of the city rings.
Instruments of analyze	The development was driven by local communities, and there were decentralized service points, illustrated on maps urban pattern.	Prishtina went through a period of uncertainty as a suburb under Ottoman rule. Even in symbiosis, it was not transformed into a city. This can be read in the absence of a central square, order and planning of the city.	Analyzing the dynamics of urban development, finding a balance between organic and ideologically-driven design, and considering public engagement in shaping the city's form.	Include a need to balance organic and ideologically driven urban development, involve the community in decision-making processes, and consider diverse perspectives.
Outcomes and Recommendations	Unplanned city with organic development. Preserving and understanding the organic evolution of the city's architecture, including bazaars and religious institutions.	Understanding this sustainability of Ottoman influences and the need to preserve the relevant architectural heritage. The development and expansion of the city under the modernist-socialist frameworks.	Planned city with rigid structures, order and control. Later mixed with the non-planified organic part, which cannot always be easily distinguished. Intervention with joints/mitigating elements of parts to avoid historical-architectural-political-social overlap and cultural abrasion of the solid urban heritage structure.	The complex functioning of the mechanisms for achieving sustainable form by testing the growing city, with partial and zonal experiments. The attempt for consensus through public and private in a European image.

Callouts: **The presence of the Ottoman legacy continued to shape the city.** — **"The Void"** — **Shift Toward Modernization** — **The harmonious fusion of "heritage and innovation."**

Period 1: Formation of Yugoslavia (1919-1945)

Events and Highlights: This period was marked by the official recognition of the Kingdom of Yugoslavia in 1919, subsequent to the conclusion of World War I. Prishtina evolved organically during this era, characterized by a socio-artisanal and religious economy. The city's development was predominantly community-driven, with a decentralized network of service points delineated on urban maps.

Typologies and Characteristics: Prishtina's urban fabric during the formation of Yugoslavia displayed an unplanned, organic nature. It notably lacked centralized urban planning, preserving historical bazaars and religious institutions.

Instruments of Analysis: The analytical framework for this period encompassed an in-depth understanding of the city's architectural evolution, with a pronounced emphasis on the preservation and interpretation of pertinent architectural heritage.

Outcomes and Recommendations: This era underscored the significance of preserving architectural heritage rooted in Ottoman influences. As the progression continues, further analysis is warranted to illuminate the expansion and development of the city under modernist-socialist paradigms.

Period 2: World War II and Leadership of Josip Broz Tito (1939-1980)

Events and Highlights: This chronological phase enveloped World War II (1939-1945) and the subsequent leadership of Josip Broz Tito (1945-1980). Prishtina, throughout this period, stood at the crossroads of Ottoman and ex-Yugoslav regimes, resulting in a phase of ambiguity when it

remained a suburb under Ottoman rule. This was evident in the absence of a central square and a prevailing lack of urban planning.

Typologies and Characteristics: The urban landscape of Prishtina during this transitional period was distinctly characterized by the coexistence of Ottoman and ex-Yugoslav influences. Prishtina did not assume the formal status of a city during this symbiotic era.

Instruments of Analysis: The analytical framework primarily involved the understanding of architectural and historical influences stemming from the Ottoman era. It also underscored the imperative need for their preservation. Additionally, the examination focused on the city's development and expansion under the modernist-socialist paradigms.

Outcomes and Recommendations: This period revealed the necessity of achieving a harmonious balance between organic and ideologically-driven urban design. It also emphasized the essential involvement of the public in shaping the city's architectural and urban landscape. Moreover, the period brought to the forefront the significance of recognizing and conserving Ottoman architectural influences in Prishtina's historical heritage.

Period 3: Reflection of Modernism and Political Transitions (1980s)

Events and Highlights: This era witnessed the reflection of modernism in Prishtina's architectural landscape, marking a phase characterized by transitional stages, the overthrow of the previous regime, and periods of war. Urban forms were significantly influenced by various ideological and political factors, leading to the dominance of monocellular blocks in the city.

Typologies and Characteristics: Prishtina's urban configuration during this era exhibited a stark contrast between meticulously planned, rigid structures, and unplanned organic zones, often challenging to distinguish from one another.

Instruments of Analysis: The analytical approach during this period centered around a comprehensive examination of the dynamics governing urban development. It emphasized the necessity of finding a balance between organic and ideologically-driven urban planning, while acknowledging the crucial role of public participation in shaping the city's architectural form.

Outcomes and Recommendations: The complex mechanisms for attaining a sustainable urban structure, accommodating the city's growth, and experimenting with various partial and zonal approaches came to the forefront. This era emphasized the need for consensus through public-private collaboration to create a harmonious European image for the city.

Period 4: Post-War Urbanism and Consensus Living (Late 20th Century)

Events and Highlights: This concluding period underscored the delicate equilibrium required to preserve the local context while acknowledging the historical and political influences on the city's architectural landscape. It was characterized by a diverse typology, marked by multi-functional high-rise structures, often lacking clearly defined criteria.

Typologies and Characteristics: The urban form of Prishtina during this phase prominently featured a harmonious coexistence of organic and ideologically-driven designs, exemplified by the fusion of public and private spaces.

Instruments of Analysis: The analytical lens centered on evaluating the mechanisms responsible for achieving a sustainable urban structure. This approach underlined the intricacies of maintaining the city's historical and architectural integrity, with an emphasis on public-private collaboration.

Outcomes and Recommendations: This era accentuated the significance of community involvement in decision-making processes and the need to consider diverse perspectives. It reemphasized the quest for an inclusive European image for Prishtina, a task that necessitates a balanced, sustainable, and inclusive approach to urban development.

In summary, the empirical analysis, governed by these four pivotal parameters, meticulously traces the evolution of Prishtina through distinct historical periods. This approach provides a comprehensive understanding of the intricate interplay between political, ideological, and cultural elements, ultimately paving the way for a more inclusive urban development strategy in the future.

Concluding Insights

The interplay of politics exerts a profound influence on the shaping of urban and city forms. This reflection of political and ideological inclusivity within urban planning is particularly evident. It is through the careful integration of political agendas that public squares and urban landmarks have become vital conduits for cultural heritage preservation. A morphological analysis delves into the intricate urban relationships that define the fabric of the city, offering a nuanced understanding of the urban landscape.

This examination of urban flows, often rooted in political motives, offers valuable insights. It does so through rigorous analysis, promoting sustainability by guiding people to pivotal points in the city. The relationship between monuments and the urban fabric underscores the significance of their synergy, with the sustainability of both individual monuments and the overall urban environment emerging as a consequence of architectural and morphological analyses.

These analyses are intimately entwined with the connection to the public space they encompass and the broader urban context. In this intricate dance, the urban sustainability nexus is intricately tied to public spaces, monuments, and political considerations. As urban flows in Prishtina congregate around issues laden with political significance, emblematic of unity and collective ideals, the destination and impact of these urban flows raise critical questions regarding their influence on urban sustainability.

Periodic evaluations and diagrammatic representations have offered valuable tools for unraveling this complex relationship and provide an essential framework for sustainable urban development.

Chapter 6: Conslusions and research international impact

General Conclusions and Recommendations

To conclude, urban form is an intricate mechanism, perceptible through diverse lenses and scales, each imbued with its unique significance. The sustainability of urban form, underpinned by theoretical suppositions, unveils itself through the kaleidoscopic dimensions of Prishtina's urban configuration.

This study's scope encompasses a comprehensive interdisciplinary exploration, anchored in deep literature analysis and a meticulous investigation of historical, architectural, political, and social

forces shaping Prishtina's urban tapestry. As the questions arising from this research are addressed, several critical facets emerge.

In the purview of urban theory, city formation processes, and the fundamental constituents that configure spatial realities, this study convincingly tends to achieve its primary research objectives. The interplay between urban theory and Prishtina's unique context uncovers both its strengths and vulnerabilities, rooted in its historical evolution and nuanced political and contextual dynamics.

Theoretical perspectives on urban form, as illuminated by scholars such as Rowe and Koetter, posit urban form as a collage of diverse elements, reflecting the urban form's fluidity in generating fresh insights. This nuanced comprehension empowers urbanists and architects to craft contextually sensitive, socially pertinent urban interventions, resonating with the multifaceted character of urban form.

Typology, as a study of elements resistant to further reduction, offers an analytical tool to unravel urban artifacts. Cities, guided by the meaning and direction of historical objects, navigate their paths of development. Permanences, either vital or pathological, contribute to the understanding of a city's history, serving as markers of its evolution, and their transformation. Monuments demonstrate their ability to sustain influence within urban areas by adapting to various functions, conditions, and fostering city development.

The concept of 'resilience' underscores the enduring systems and adaptive capacities of historic urban forms over time, despite the pressures of rapid development, underlining the importance of preserving cultural layers. The overlay of architectural periods and their non-linear layering continues to manifest their sustainable presence in the urban landscape.

Monuments, as foundational components of the urban structure, harbor both aesthetic intent and symbolic and physical sustainability, catalyzing the urban form's growth, refinement, or even reconstruction. They underscore the city's evolutionary nature, enduring and reshaping with the passage of time.

Identity and cultural representation in architecture transcend national, historical, and political confines. Architecture communicates through a universal, international language, with its interpretation contingent on contextual variables and collective memory. The expressive architectural language extends its message, accommodating a spectrum of meanings rooted in the cultural and historical context of the place.

The architecture of Prishtina, shaped by modernism, reflects a unique historical narrative that interweaves with the collective memory and societal values. Its symbolic meanings reveal a rich, multi-layered tapestry, embodying cultural values, historical references, and societal messages.

While architecture communicates similarly to language, it delves deeper, offering multiple interpretations. The historical context enriches the architectural language with layering, connecting symbols, and embedding historical references. Each monument has a dual life, one intended by the architect and the other perceived by the masses, dependent on the contextual background and individual experiences.

The sustainability of Prishtina's urban form is intrinsically tied to cultural heritage, modernist influences, and a conscientious approach to urban development and policy decisions. The interplay of squares, monuments, and public spaces plays a pivotal role in crafting a sustainable urban landscape. An empathic understanding of urban complexity equips urban planners and architects to design contextually sensitive and socially relevant urban interventions.

This research embarks on a comparative analysis of various architectural elements, exploring their performance in shaping the city's urban form. The adaptability and sustainability of objects, including the unfinished structures of modernism, emerge as central themes. These findings offer valuable empirical-theoretical insights, potentially shaping recommendations applicable to a broader international context.

The urban form's relationship with objects of modernism is contingent on multiple interpretations, wherein both the minimalist approaches and the sustainability-focused perspective of Rossi find resonance. The role of squares and monuments in influencing sustainability cannot be understated, potentially steering the trajectory of urban development and long-term planning.

The ongoing analysis of the Palace of Youth and Sports serves as a focal point for understanding the complexities and transformations of urban form. By analyzing and documenting its multifaceted journey through time, this case study contributes to the broader discourse on urban development and heritage preservation.

The cities in Kosovo, including Prishtina, underwent a transition from vernacular to modern architecture, influenced by the broader global modernist movement. While the objectives were similar, Prishtina's development followed its unique path, resulting in a nuanced identity framed within the context of socialist modernization.

The intricate relationship between squares, monuments, and urban elements influences the urban fabric, creating a more sustainable and robust network. In contrast, the lack of connectivity between modernist structures and squares has generated informal spaces that pose challenges to the sustainability of both monuments and the urban context.

In a nuanced analysis, the significance of proactive measures and improvements in handling modernist buildings becomes apparent. These efforts could not only contribute to the preservation of architectural heritage but also add value to the cultural identity.

In conclusion, urban form is not static but a dynamic process continually shaped by the interaction of its constituent elements. Sustainability, whether in the context of objects, squares, or monuments, is a multifaceted concept that requires careful consideration of historical, cultural, political, and urban factors. Prishtina's journey serves as a rich tapestry, reflecting the resilience and adaptability of its urban form throughout time. This research contributes to the broader discourse on urban development and heritage preservation, offering insights and recommendations for creating a sustainable urban environment in Prishtina and beyond."

Implications and suggestions

Implications and Suggestions for Sustainable Urban Development and Cultural Heritage Preservation

The research conducted in the context of this PhD thesis underscores several critical implications and offers a range of pertinent suggestions that can guide the path toward sustainable urban development and the preservation of cultural heritage in Prishtina, while resonating with international discourse on these issues. These implications and recommendations encompass the following facets:

Heritage Preservation

The research underscores the critical importance of preserving cultural heritage and historical monuments as a means to safeguard a city's identity and enhance its sustainability. It establishes that heritage conservation is not merely a relic of the past but a dynamic process with far-reaching implications for the present and the future

Urban Form Dynamics

A key revelation from this study is the recognition of urban form as a dynamic entity, responsive to multifaceted forces and contextual changes. Understanding the evolving dynamics of urban form is crucial for planning and development. This insight emphasizes the need for adaptive strategies that can effectively harmonize the city's historical identity with modernization imperatives.

Public Space Integration

The research underscores the pivotal role of public spaces, squares, and monuments in shaping a sustainable urban environment. The findings imply that urban planning should prioritize the integration of such spaces within the city's development framework. Public spaces serve not only as physical anchors but as essential components of a city's social and cultural fabric.

Modernism and Identity

A nuanced perspective has emerged, suggesting that modernist architectural principles can coexist with and even enrich cultural identity. The research posits that a balanced approach to modernist architecture can empower cities like Prishtina to retain their cultural distinctiveness while embracing the imperatives of modernity. The key lies in crafting architectural narratives that harmonize heritage and progress.

Interdisciplinary Approach

This research extols the value of an interdisciplinary approach to urban studies, emphasizing the need for collaboration among urbanists, architects, and policymakers. The urban challenges of today demand solutions that transcend disciplinary boundaries and draw upon diverse insights. Interdisciplinary cooperation can engender holistic and sustainable urban outcomes.

Suggestions for Sustainable Urban Development and Cultural Heritage Preservation

Comprehensive Urban Planning: Prishtina should embark on comprehensive urban planning that seamlessly integrates cultural heritage preservation with sustainable urban development. Such an initiative requires close collaboration between urban planners, architects, and cultural preservation experts.

Promotion of Public Spaces: Encouraging the creation of additional public spaces, squares, and monuments should be a priority. These spaces serve as hubs for community engagement and cultural activities, enriching the city's urban tapestry.

Heritage Education: The implementation of educational programs and initiatives to raise awareness about Prishtina's cultural heritage is essential. This can nurture a sense of pride and responsibility among citizens for preserving their city's history.

Adaptive Reuse: Exploring opportunities for the adaptive reuse of modernist structures is pivotal. Repurposing these buildings for contemporary functions can infuse new vitality into the city while preserving its architectural heritage.

International Collaboration: Engaging in international collaborations can enable the sharing of best practices in heritage preservation and sustainable urban development. Prishtina can glean valuable insights from the experiences of other cities confronting similar challenges.

Policy Framework: Prishtina should formulate a policy framework that incentivizes sustainable urban development with a focus on cultural heritage preservation. This may encompass tax incentives for heritage conservation and regulations that promote the creation of public spaces.

Community Engagement: Involving the local community in urban planning and decision-making processes is indispensable. Their input and active engagement are instrumental in shaping a sustainable urban environment that resonates with the city's residents.

Long-term Vision: Prishtina should craft a long-term vision for the city's development that factors in potential challenges like overpopulation and evolving urban needs. This visionary roadmap should guide the city toward sustainable urban growth.

Cultural Exchange: The city should foster cultural exchange programs and events that celebrate Prishtina's cultural heritage. Such initiatives can reinforce the city's identity and promote its uniqueness on the international stage.

Continued Research: Encouraging further research and continual monitoring of the city's urban form and heritage preservation efforts is crucial. This ongoing assessment and adaptation of strategies are indispensable for shaping a sustainable urban future.

In summary, the implications and suggestions arising from this research provide a comprehensive framework for guiding Prishtina's urban development and cultural heritage preservation endeavors. These insights offer a clear path toward a more sustainable and culturally enriched future, which is of relevance not only in the local context but also resonates with international discourse on urban development and heritage conservation. The challenges and opportunities unveiled by this study can inform and inspire similar efforts in cities around the world, fostering a more holistic and sustainable approach to urban development.

International Impact

The research conducted on the urban form and cultural heritage preservation in Prishtina, as discussed in the referenced PhD thesis, carries noteworthy implications for international discourse and initiatives. This academic endeavor offers insights and recommendations that extend beyond the local context, potentially influencing global perspectives and practices in the following ways:

International Knowledge Exchange: The findings and recommendations emanating from the meticulous examination of Prishtina's urban form and heritage preservation can serve as a valuable source of knowledge for international discussions on heritage conservation and sustainable urban development.

Cross-Cultural Learning Opportunities: The research underscores Prishtina's adeptness in harmonizing modernist architectural principles with its unique cultural identity. Such an approach can stimulate cross-cultural learning by inspiring cities across the globe to retain their distinct heritage while evolving in an increasingly interconnected world.

Academic Collaborations: The academic rigor and interdisciplinary approach of the research may engender collaborative efforts between Prishtina's academic institutions and international universities or research establishments. Such academic alliances can facilitate comparative analyses and foster a richer understanding of urban form and heritage preservation.

International Workshops and Seminars: Prishtina could consider hosting international workshops and seminars that focus on the delicate balance between heritage preservation and urban development. Such forums may attract leading experts, urban planners, and policymakers from diverse geographical regions, thereby fostering the dissemination of knowledge.

Cultural Diplomacy Significance: Prishtina's steadfast commitment to heritage preservation, as illuminated in this research, has the potential to bolster its status in international cultural diplomacy. The city can project a positive image, emphasizing its dedication to safeguarding cultural legacies and fostering cordial relations with other nations.

Tourism and Cultural Exchange Catalyst: Prishtina's conscientious heritage preservation practices have the capacity to transform it into a magnet for international tourists and cultural enthusiasts. This, in turn, can invigorate the city's tourism sector and stimulate cross-cultural exchanges.

Impact on Global Urban Policies: The research outcomes can exert a discernible influence on international urban policy discussions, accentuating the centrality of heritage preservation in the realm of sustainable urban development. Prishtina's experiences and strategies can serve as a tangible reference point for the formulation of global policies and initiatives.

International Financial Support and Endorsement: The research has the potential to garner international recognition for Prishtina's endeavors in heritage preservation. As a result, it may

attract financial support and endorsement from international entities, including governmental bodies, cultural foundations, and international organizations.

Fostering Sister City Relationships: Prishtina can initiate sister city relationships with municipalities encountering akin challenges in preserving their heritage while modernizing. Such partnerships can cultivate collaboration and the exchange of knowledge.

Engagement with Cultural Heritage Networks: Prishtina can actively participate in global cultural heritage networks and organizations. By aligning itself with international discourse on heritage conservation, the city can embark on collaborative ventures, seek funding opportunities, and harness shared resources for the greater cause of heritage preservation.

In sum, the erudite research dedicated to Prishtina's urban form and cultural heritage preservation, as expounded in the referenced PhD thesis, carries profound implications for international discourse and initiatives. The city's experiences and initiatives, meticulously examined in this academic pursuit, have the potential to become a source of inspiration and enlightenment for municipalities worldwide. This influence may reverberate across urban policies, cultural diplomacy, and international cooperation, engendering more enlightened approaches to urban development and heritage preservation on a global scale.

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