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Challenges of public realm in urban public space.
Confronting Interests in the process of urban development.
The case of Tirana, Albania.

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Abstract in English

"The challenges of public ownership in urban public spaces. The confrontation of interests in the urban development process. The case of Tirana, Albania"

Urbanization is one of the challenges of the 21st century, and as such, it is the main topic of legal measures and international agreements between states. This thesis presents some of the challenges encountered during the urban planning and reconstruction process, examining some of the conflicts that arose during the urbanization of the city of Tirana. The research investigates plans and decisions over the course of the century, with the aim of highlighting the tools that have been used to transform the city centre, from a historic area, to an overbuilt and overconsumed area.

The research aims to contribute to sustainable development, from a broad perspective of urban commons theory, by exploring the relationship between urban commons and urban planning. The research aims to achieve two main objectives; examine the transition, transformation and disappearance of the urban cultural heritage assets of the city center of Tirana; investigate how these transformations have affected the shared values of cultural heritage, especially those identified by the heritage community associated with these assets. The research question this paper aims to answer is the following: "If urban cultural heritage is a common product of society, can urban commons be considered cultural heritage?".

The present work uses Jane Jacobs' approach and methodology to observe and study the city, recognizing the idea that residents are crucial to its development and that their vision should be considered during urban planning and reconstruction of the city. . The methodological paradigm of this investigation is interpretative tending towards pragmatism with application contexts and theoretical purposes. The research tools are mixed, so the methodological approach is qualitative, while quantitative data are used to interpret the results. Given the complexity of the city's development, the researcher chose a bottom-up approach, using a multitude of methods and sources starting from narrative and historical ones, to field investigations and case studies. The global, interdisciplinary and open approach has allowed simultaneous sensory and perceptive reflections on the contents of these spaces to understand the dynamics of change. The research methodology is structured around three main dimensions: the urban dimension for which the method of field observation, photography and cartographic analysis was used; the cultural dimension for which field observation and analysis of legal packages and decisions were used; the human dimension for which field observation and community interviews were used.

The causes of the transformation of the urban environment of the historic center of Tirana are found in the centralized approach of the institutions to the cultural common goods, where the only decision-making actor is the State, regardless of the knowledge and cultural heritage of the reference community. Despite the updates of the regulatory framework in accordance with the European directives, the decision-making framework has changed little or nothing in terms of involvement of other actors, thus maintaining an 'orthodox' approach that has been observed unchanged since 1948. The research highlights two periods in which heritage protection tools were used inappropriately, eliminating it from the territory: in the years 1967-70 and in the years 2015-2020. These two periods have in common the decision-making process imposed from above: the first during the communist regime, when the application of political ideology aimed at strengthening the communist power by fighting religion; the second refers to the use of power in the narrow interest of private economic capital, focusing decisions on the basis of cadastral parcels and not in the interest of the development of the city as a whole.

In order to ensure the continuity of the presence of cultural diversity in the territory, one of the objectives of the 2030 Agenda, it is considered necessary to include cultural heritage in urban planning through the democratization of the decision-making process relating to these assets. Cultural heritage cannot be protected during periods of urbanization by focusing only on the technical aspects of restoration. The protection, management and conservation of common urban cultural assets during urbanization can be ensured through greater sensitivity and involvement of the heritage community in such processes. The need for ongoing training and capacity building is recommended, as the decision-making process has remained extremely rigid and hermetic.

In the FARO convention and Agenda 2030, which Albania is a signatory state and which has agreed to ratify, the right to culture is considered part of human rights. Assuming that the right is exercised through the democratic mechanism of participation in the decision-making process, this thesis recommends the development of a methodology for the identification and evaluation of cultural heritage where, in addition to the technical and legal aspects, and the state interest, the decision-making process related to cultural heritage cannot be carried out without the consent of the heritage community.

Keywords: urban commons, cultural heritage, heritage community, urban cultural community, decision-making process, urbanization, urban cluster

Abstract in Italiano

"Le sfide della proprietà pubblica negli spazi pubblici urbani. Il confronto degli interessi nel processo di sviluppo urbano. Il caso di Tirana, Albania"

L'urbanizzazione è una delle sfide del 21° secolo, e come tale, è il tema principale di misure legali e accordi internazionali tra Stati. Questa tesi presenta alcune delle sfide incontrate durante il processo di pianificazione e ricostruzione urbana, esaminando alcuni dei conflitti sorti durante l'urbanizzazione della città di Tirana. La ricerca indaga piani e decisioni nel corso del secolo, con l'obiettivo di mettere in luce gli strumenti che sono stati utilizzati per trasformare il centro cittadino, da area storica, ad area iperedificata e sovraconsumata.

La ricerca mira a contribuire allo sviluppo sostenibile, da un'ampia prospettiva della teoria dei beni comuni urbani, esplorando la relazione tra beni comuni urbani e pianificazione urbana. La ricerca si propone di raggiungere due obiettivi principali; esaminare la transizione, la trasformazione e la scomparsa dei beni del patrimonio culturale urbano del centro della città di Tirana; indagare come queste trasformazioni abbiano influenzato i valori condivisi del patrimonio culturale, in particolare quelli identificati dalla comunità del patrimonio associata a questi beni. La domanda di ricerca a cui questo elaborato mira a rispondere è la seguente: "Se il patrimonio culturale urbano è un prodotto comune della società, i beni comuni urbani possono essere considerati patrimonio culturale?".

Il presente lavoro utilizza l'approccio e la metodologia di Jane Jacobs per osservare e studiare la città, riconoscendo l'idea che i residenti sono cruciali per il suo sviluppo e che la loro visione dovrebbe essere considerata durante la pianificazione urbana e la ricostruzione della città. Il paradigma metodologico di questa indagine è interpretativo tendente al pragmatismo con contesti applicativi e finalità teoriche. Gli strumenti di ricerca sono misti, per cui l'approccio metodologico è qualitativo, mentre i dati quantitativi vengono utilizzati per interpretare i risultati. Data la complessità dello sviluppo della città, il ricercatore ha scelto un approccio bottom-up, utilizzando una moltitudine di metodi e fonti a partire da quelli narrativi e storici, a indagini sul campo e studi di casi. L'approccio globale, interdisciplinare e aperto ha permesso riflessioni sensoriali e percettive simultanee sui contenuti di questi spazi per comprenderne le dinamiche del cambiamento. La metodologia di ricerca si struttura attorno a tre dimensioni principali: la dimensione urbana per la quale è stato utilizzato il metodo dell'osservazione sul campo, della fotografia e dell'analisi cartografica; la dimensione culturale per la quale sono state utilizzate l'osservazione sul campo e l'analisi di pacchetti giuridici e decisioni; la dimensione umana per la quale sono state utilizzate l'osservazione sul campo e le interviste alla comunità.

Le cause della trasformazione dell'ambiente urbano del centro storico di Tirana si trovano nell'approccio accentrato delle istituzioni ai beni comuni culturali, dove l'unico attore decisionale è lo Stato, prescindendo dalla conoscenza e dal patrimonio culturale della comunità di riferimento. Nonostante gli aggiornamenti del quadro normativo in accordo con le direttive europee, il quadro decisionale è cambiato poco o niente in termini di coinvolgimento di altri attori, mantenendo così un approccio 'ortodosso' che si osserva immutato dal 1948. La ricerca evidenzia due periodi in cui gli strumenti di tutela del patrimonio sono stati utilizzati in maniera inappropriata, eliminandolo dal territorio: negli anni 1967-70 e negli anni 2015-2020. Questi due periodi hanno in comune il processo decisionale imposto dall'alto: il primo durante il regime comunista, quando l'applicazione dell'ideologia politica mirava a rafforzare il potere comunista combattendo la religione; il secondo fa riferimento all'uso del potere nell'interesse ristretto del capitale economico

privato, focalizzando le decisioni sulla base di particelle catastali e non nell'interesse dello sviluppo della città nel suo insieme.

Al fine di garantire la continuità della presenza della diversità culturale nel territorio, uno degli obiettivi dell'Agenda 2030, si ritiene necessario includere il patrimonio culturale nella pianificazione urbana attraverso la democratizzazione del processo decisionale relativo a tali beni. Il patrimonio culturale non può essere protetto durante i periodi di urbanizzazione concentrandosi solo sugli aspetti tecnici del restauro. La protezione, la gestione e la conservazione dei beni culturali urbani comuni durante l'urbanizzazione possono essere garantite attraverso una maggiore sensibilità e coinvolgimento della comunità patrimoniale in tali processi. Si raccomanda la necessità di formazione continua e sviluppo delle capacità, poiché il processo decisionale è rimasto estremamente rigido ed ermetico.

Nella convenzione FARO e nell'Agenda 2030, di cui l'Albania è uno Stato firmatario e che ha convenuto alla ratifica, il diritto alla cultura è considerato parte dei diritti umani. Partendo dal presupposto che il diritto si esercita attraverso il meccanismo democratico della partecipazione al processo decisionale, questa tesi raccomanda lo sviluppo di una metodologia per l'identificazione e la valutazione del patrimonio culturale dove, oltre agli aspetti tecnici e legali, e all'interesse statale , il processo decisionale relativo al patrimonio culturale, non può essere svolto senza il consenso della comunità patrimoniale.

Parole chiave: beni urbani comuni, patrimonio culturale, comunità patrimoniale, comunità culturale urbana, processo decisionale, urbanizzazione, gruppo

Abstrakt në Shqip

"Sfidat e pasurisë publike në hapësirat publike urbane. Përballja e interesave në procesin e zhvillimit urban. Rasti i Tiranës, Shqipëri"

Urbanizimi është një nga sfidat e shekullit të 21, dhe si i tillë është kryefjala e paketave ligjore dhe marrëveshjeve ndërkombëtare midis shteteve. Ky disertacion paraqet disa nga sfidat e hasura gjatë procesit të planifikimit urban dhe rindërtimit, duke shqyrtuar disa nga konfliktet që kanë lindur gjatë urbanizimit të qytetit të Tiranës. Kërkimi investigon planet dhe vendimarrjet përgjatë shekullit, me qëllim evidentimin e instrumentave të cilat janë përdorur për transformimin e qendrës së qytetit, nga një zonë historike, në një zonë të mbindërtuar dhe të mbikonsumuar.

Hulumtimi synon të kontribuojë në zhvillimin e qëndrueshëm nga një perspektivë e gjerë e Teorisë së Përbashkëtës Urbane- Urban Commons,- duke eksploruar marrëdhëniet midis të përbashkëtave urbane dhe planifikimit urban. Kërkimi synon të arrijë dy objektiva kryesorë; të shqyrtojë, tranzicionin, transformimin dhe zhdukjen e pasurive të trashëgimisë kulturore urbane të qendrës së qytetit të Tiranës; të hetojë se si këto transformime kanë ndikuar në vlerat e përbashkëta të trashëgimisë kulturore, veçanërisht ato të identifikuara nga komuniteti i trashëgimisë që lidhet me këto të pasuri. Pyetja kërkimore së cilës ky kërkim ka për qëllim t'i përgjigjet është, nëse trashëgimia kulturore urbane është produkt i përbashkët i shoqërisë, a mund të konsiderohen të përbashkëtat urbane -*urban commons*, trashëgimi kulturore?

Ky disertacion përdor lentet dhe metodën e Jane Jacobs për të vëzhguar dhe studiuar qytetin, duke pranuar idenë se banorët janë jetik për zhvillimin e qytetit dhe qasja e tyre duhet të merret parasysh gjatë planifikimit urban dhe rindërtimit të qytetit. Paradigma metodologjike e këtij investigimi është ajo interpretuese drejt pragmatizmit me kontekste të aplikuara dhe synime teorike. Dizajni i kërkimit është i përzier, ku qasja metodologjike është cilësore ndërsa të dhënat sasiore përdoren për të interpretuar gjetjet. Nisur nga kompleksiteti i zhvillimit të qytetit, studiuesi ka zgjedhur një qasje nga poshtë-lart duke përdorur metoda dhe burime të larmishme duke nisur nga: metoda narrative dhe historike, investigimi në terren dhe rasti studimor. Qasja gjithëpërfshirëse, ndërdisiplinore dhe e hapur lejoi reflektime të njëkohshme ndijore dhe perceptuese mbi përmbajtjen e këtyre hapësirave për të kuptuar dinamikën e tyre të ndryshimit. Metodologjia e kërkimit është e strukturuar rreth tre dimensioneve kryesore: dimensioni urban për të cilën është përdorur metoda e vëzhgimit në terren, fotografia dhe analiza hartografike; dimensioni kulturor për të cilën është përdorur vëzhgimi në terren dhe analiza e paketave ligjore dhe vendimeve; dimensioni njerëzor për të cilin është përdorur vëzhgimi në terren dhe intervistat me komunitetin.

Shkaqet e transformimit të mjedisit urban të qendrës historike të Tiranës, janë gjetur tek qasja e centralizuar e institucioneve ndaj të përbashkëtave kulturore ku aktori i vetëm në vendimarrje është shteti, duke mos përfillur njohuritë dhe trashëgiminë kulturore të komunitetit të lidhur me trashëgiminë. Pavarësisht përditësimeve të kuadrit legjislativ në përputhje me direktivat Europiane, korniza e vendimarrjes ka ndryshuar pak ose aspak në drejtim të përfshirjes së aktorëve të tjerë, duke ruajtur kështu një qasje 'ortodokse' e cila vëzhgohet të jetë e pandryshuar që nga viti 1948. Kërkimi evidenton dy periudha kur instrumentat e mbrojtjes së trashëgimisë janë përdorur në të kundërt, duke e fshirë atë nga territori: në vitet 1967-70 dhe vitet 2015-2020. Këto dy periudha kanë pikë të përbashkët vendimarrjen e imponuar nga lart-poshtë: ku e para gjatë regjimit komunist për të aplikuar ideologjinë politike kishte për qëllim fuqizimin e pushtetit komunist duke luftuar fenë; dhe e dyta përdorimin e pushtetit në interes të ngushtë të kapitalit ekonomik privat duke e

fokusuar vendimarrjen në bazë parcele kadastrale dhe jo në interes të zhvillimit të qytetit në tërësi.

Për të siguruar praninë e vazhdueshme të diversitetit kulturor në territor - një nga synimet e Agjendës 2030, shihet e nevojshme përfshirja e trashëgimisë kulturore në planifikimin urban përmes demokratizimit të vendimmarrjes ndaj këtyrë pasurive. Trashëgimia kulturore nuk mund të mbrohet gjatë periudhave të urbanizimit duke u fokusuar vetëm në aspektet teknike të restaurimit. Mbrojtja, manaxhimi dhe ruajtja e pasurive kulturore të përbashkëta urbane,- *urban cultural commons*, gjatë urbanizimit, mund të garantohet nëpërmjet rritjes së ndjeshmërisë dhe përfshirjes së komunitetit të trashëgimisë, - *heritage community*, në këto procese. Nevoja për edukim të vazhdueshëm dhe ngritje kapacitetesh është e rekomanduar, sepse vendimmarrja ka mbetur jashtëzakonisht e ngurtë dhe hermetike.

Në konventën e FARO-s, dhe Agendën 2030, ku Shqipëria është shtet që ka firmosur dhe dakodësuar implementim, e drejta për kulturë, konsiderohet si pjesë e të drejtave njerëzore. Nisur nga premisa, se e drejta ushtrohet nëpërmjet mekanizimit demokratik të pjesëmarrjes në vendimarrje, kjo tezë rekomandon, zhvillimin e një metodologjie për identifikimin dhe vlerësimin e trashëgimisë kulturore, ku përveç aspekteve teknike dhe ligjore, dhe interesit shtetëror, vendimarrjet në lidhje me trashëgiminë kulturore, të mos bëhen pa konsensusin e komunitetit të trashëgimisë.

Fjalë kyçe: *e përbashkët urbane, trashëgimi kulturore, komunitet trashëgimie, e përbashkët kulturore urbane, vendimmarrje, urbanizim, grupim*

ACRONYMS

AQTN- Technical Construction Archive

AMTZ- The Alliance for the Protection of the Theatre

ASIG- State Authority for Geospatial Information

CUS- Citizen Urban Stories Project by Citizen Channel

DCM- Decision of Council of MInisters

FARO- The Council of Europe Framework Convention on the Value of Cultural Heritage for Society

INSTAT- Albanian Institute of Statistics

IKTK- National Institute of Cultural Heritage

IMT-Monument of Culture

KLSH- Supreme state audit state agency

KKR- National Council for Restoration

PPP - Public-Private Partnership

PPV- General Local Plan

UNESCO- The United Nations Educational, Scientific and Cultural Organization

TR030 – Tirana Urban Development Plan

*NOTE

Names of the Albanian cities, squares, and places during this dissertation spells in the original. The author did not translate them into English.

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Wall color layers of a 19th-century house in the Old district of Tirana.Source: Author, 2022

▮ INTRODUCTION

Urbanization is one of the challenges of the 21st century and, as such, is one of the most discussed topics in literature and the headlines of international conventions on a European and global scale. This dissertation presents some of the city's challenges during the urban planning and rebuilding processes by examining some of the urbanity disputes that have arisen during the urbanization of the city of Tirana. It reaches a specter of 100 years of historical narrative from 1920 to serve a holistic context of Tirana's urbanization process. It presents some evidence regarding the urban transformation of the city's center within a 1200-meter radius area, defined by the first urbanization plans and interventions early in the 20s.

Currently, the city's center reflects an overconsumed urban district. High-rise structures are being constructed along the historic boulevard and around "Skënderbej" square. A process of renewal and rebuilding fills the vacuum left by the emptying open spaces as traffic builds up in the city's core. This urban landscape transformation comes at the expense of cultural heritage, as cultural heritage domains are demolished to make space for new developments. In the three decades following the economic and political system transition, the country has made strides toward incorporating Euro-Atlantic conventions and policies regarding protecting and promoting tangible and intangible cultural heritage and establishing new norms and policies.

In the meantime, institutions and organizations associated with cultural heritage have been criticized publicly for their lack of concern and awareness regarding cultural heritage. The lack of inclusive policies and practices is now at the forefront of national discourse, as institutions are portrayed in the public sphere as the catalysts of destruction. The selected case study, the National Theater, provides a new perspective on citizens' approach, the role, decision-making of institutions, and normative practices regarding urban cultural heritage. While being involved in person, this event in the city triggered the researcher's interest in investigating the practical problem that arose while developing a theoretical framework for the disputes, intending to fill a void in the literature.

This thesis approaches the city as a living organism in which the *man* is the focal point, and the object functions as his means of cultural expression (Jane Jacobs, 1960). In the context of this thesis, '*man*' is neither an individual nor a "standard" reference or human aggregation; he is, rather, *the community* itself. Thus, considering the city as an urban common (Foster & Iaione, 2016), the common values of the urban settlement from the

citizen's perspective and the city in the human dimension became the common ground of the study.

This study aims to add knowledge to the 11th Goal of the Agenda 2030: "*Make cities and human settlements inclusive, safe, resilient, and sustainable.*" This study examines how architecture, preservation, and conservation affect urbanization, not architecture itself. Tirana's patrimony connects the past, future, and urban communities' cultural diversity. It aims to achieve two main objectives: The research studies Albania's urban cultural heritage transition, shifting, and erasing while investigating the causes, stakeholders, and actions that led to their transformation. It critically examines how these shifts have influenced the urbanity values, particularly those recognized by the heritage community related to these urban cultural commons. This thesis introduces the concept of "urban cultural common"— a cluster that identifies the city's inherited urban common layers that contribute to cultural diversity through its social, historical, cultural, and urban dimensions—starting from urban commons theories.

Authors such as Jane Jacobs, Kevin Lynch, David Harvey, and Henri Lefebvre developed new lenses for studying and researching the cities. It is dicussed during the literature review chapter their legacy on the approach we should have during the urban planning and rebuilding of the cities. Their approach helped construct the bases on which the problem under investigation should put under discussion. The dissertation starts from the position that the citizens are crucial factors in city development; thus, their viewpoint and approach to the urban settlement must be analyzed and considered during urban development and rebuilding processes: If a community culturally articulates, incorporating the cultural dimension into its creative process is straightforward. Consequently, this dissertation aims to shift the emphasis from preserving cultural heritage for its own sake to recognizing it as a right to participate in culture through decision-making instruments. This way, cultural heritage contributes to making urban planning more inclusive and, thus, more democratic, according to the FARO convention, and consequently serves the 11th Goal of the Agenda 2030.

This thesis intends to respond to two theoretical hypotheses. The first is: '*Clustering*' the urban cultural commons as an epistemological concept used in reading the city. The second is: '*Clustering*' as urban heritage in the city. This dissertation aims to answer the main research question: Given that urban cultural heritage is commonly regarded as a shared resource, is it reasonable to inquire if urban commons can also be designated as urban

heritage? To answer the research question and prove the hypothesis, the empirical track develops in three dimensions: the urban, cultural, and citizen dimensions, segregated into three sections within the chapter. The first dimension investigates in space and time the transformation of the urban commons of Tirana during the century due to city planning and rebuilding processes. By building a narrative approach, the historical events, regimes, and policies toward the urban settlement are analyzed using Lynch's city image elements and photographic analysis. The second dimension concerns the decision-making toward the urban cultural material, the legislative framework used, and the stakeholders involved, using content and cluster analysis. The third dimension, the citizen's dimension, explores by the field survey and interviews as primary source data are developed into a matrix of urban cultural commons attributes- identified and represented by the heritage community. The area understudy has three main attributes: It defines as the boundary of the city on the first urban proposal plan of Tirana (1925); it partially includes the historic area protected by law; it positiones in the old district of Tirana.

This empirical investigation has formulated three practical hypotheses: *First, hypothesis:* Tirana's urban cultural heritage is being compromised due to arbitrary decision-making during urban planning and rebuilding of the city. *Second hypothesis*: Toward urban cultural heritage is used as a parochial assessment framework ignoring their *urbanity* and *cultural diversity* values. *Third hypothesis*: Urban cultural heritage is not limited to architecture alone; it also includes shared urban cultural values that are not taken into account during heritage evaluation or urban planning procedures.

The last chapter presents the conclusions and discussion sections. It evaluates the empirical track results, discusses the research limits, and speculates future implications and prospects. This research introduces new decision-making policies to city planning and rebuilding processes and builds an epistemological framework of the "urban cultural commons" as a decision-making tool. By examining the relationship between urban commons and urban planning, the following research seeks to contribute to sustainable development from the perspective of the Urban Common Theory.

1.1 Background

This study focused on Tirana, the capital of Albania. The country of 2.8 million habitants has historically been an outliner in the Balkans. Now a member of NATO (since 2009) and a candidate country for the EU (since 2014), the land of the "eagles" has played a constructive and stabilizing role in the relations of all Albanians living in the peninsula towards the other countries of the region. Albania is more than just a crossroads of ancient roads or a strategically located country. It also represents a junction of civilization; thus, its territory bears witness to the west and east civilization road cuts, developing Albania into an outstanding cultural diversity country.

Tirana is situated in the center of the country and is the biggest city of Albania. In one century, the town of 20 000 inhabitants developed into one of the main cities of the Balkans, with a population of approximately one million. From 1946-1990, Albania was one of Europe's most centralized planned economies, where the government practically owned everything and controlled all forms of territorial development and people's life. Half of the life of the capital developed under the communist Hoxha regime, reinventing itself from a medieval and merchant town into the political center of the dictatorship propaganda. During the dictatorship period, authorities discouraged urbanization with all the available means by controlling each centimeter of the region from the top down. Until 1990, the country was considered the most rural-oriented society in Europe, with only 35% of the population living in urban settlements (Aliaj, Janku, et al., 2014, p. 8). The state possessed everything, and private property had no rights.

The early 90s found the country facing several social, political, and economic up and downs. The economy shifted from a centralized to a free market one, followed by free movement and migration in the territory. The right to private property was reinstated in the legislative framework, while the migration increased the need for new urbanized areas in the country's big cities. Tirana, the most significant economic, political, and administrative city, became an urban magnet that rapidly attracted the people of the country's peripheries while tripling the surface of the urban settlement. Due to this massive migratory population toward the capital, the high housing demand triggered several urban phenomena as the city sprawled and densified itself simultaneously.

The existing city developed independently of the periphery introducing to Tirana two development models simultaneously; on the one hand, the informal extension (horizontally or vertically) of the existing structure, while the urban sprawl spread on the outskirt of the

city developing informally. Thousands of acres of land have been converted from agricultural land to informal urban areas. Unsupplied with public services, such as road infrastructures, water supply systems, and sewage systems, these new organic neighborhoods lacked institutional support, and several are still even nowadays. During this absence of the state in providing services, people's attitudes shifted from a "collective" (embraced during the communist regime) to a "highly individual" (Aliaj, 2020). These phenomena evolved and persisted for over two decades, with organic growth integrating into urbanization while institutions controlled just a part of the city. Inside the city, people extended their apartments, doubling the living surface, mainly illegally, for over two decades, giving Tirana a "chaotic" but dynamic landscape. The urban territory distanced itself from the communist city monotony towards a more vivid urban settlement in terms of forms, materials, colors, ethnography, tradition, and culture.

Today, the *Old Tirana* resembles a forgotten and hidden city within the city. The challenges that the organic city (the "old" city) has faced in this century of urban development are very different from those encountered in Western Europe. Throughout the planning processes, the orthodox city of the communist period nearly obliterated the traditional city within it, which lacked the character or the importance of preserving it (1954-1989). The regime of Enver Hoxha, during the construction of the socialist city, managed to destroy some of the inherited urban commons from the medieval and modern periods of Tirana. Their lost value is not missed only for their architectural or historical importance but most for the lost urban cultural values.

The National Theater, the city's first theater, was destroyed during the Covid-19 pandemic lockdown in 2020. The project proposal for the new theater showed a plan to construct several high-rise contemporary structures in the theatre area, irreversibly altering its urbanity and historic landscape. The aforementioned governmental endeavor brought to the forefront several concerns about legislative processes, decision-making protocols, and the evaluation of Albania's cultural legacy. A decision of Ministers clustering the legally protected borders of the historic center of Tirana changed over time by leaving without legal protection of cultural heritage monuments. *Ad hoc* decisions destroyed some of these public realms. The theatre did not gain the status of declaration as a "monument of culture"; thus, it had no direct legal protection. Instead, it has been part of the protected cluster since 2000. Once the border's cluster changed in 2017, the theatre was considered useless. Thus, it targeted to destroy.

Nevertheless, the decision to proceed with the demolition was challenging. A protest was grass-rooted first at theater square in the spring of 2018 while transforming into an occupation of its complex and revitalizing its spaces. Since the protest developed and lasted 27 months, extrajudicial proceedings ensued. Multiple central and local governmental entities were involved, while all decisions were made under closed doors, despite the law requiring public transparency. The National Theater case highlighted significant flaws in Tirana's urban planning and rebuilding. In the absence of adequate measures to safeguard and enhance it, urban heritage tends to be neglected, resulting in the gradual decay of these urban landmarks. Urban villas, like the theater, were built during the Kingdom period between 1920 and 1944 and are considered an essential component of the city layers. They exemplify an urban environment infused with Western influence and indigenous customs. However, also an eclecticism at the same time because a kind of bourgeoisie created, demonstrating that capitalism was functioning as much as it was after the Independence. They recognize as representatives and indicators of a state on its own and not a periphery of the Ottoman Empire. Situated near the historic center, these private properties, carrying at the same time urban common values, are under pressure of destruction from developers and speculators to develop their highly valued land into dense constructions.

1.2 Research Problem

As a fundamental document for United Nations members, Agenda 2030 is a directive that 191 countries (including Albani) have signed to support 17 Goals of Sustainable Development. This strategy does not address all of the world's problems, but it provides a solid foundation for creating a world where everyone can thrive in an environmentally, socially, economically, and socially sustainable manner (*New Urban Agenda | UN-Habitat*, n.d.). According to the UN, there are four dimensions to *sustainable development* – society, environment, culture, and economy. The New Urban Agenda acknowledges that *culture and cultural diversity* enrich humankind and contribute to the *sustainable development* of cities, human settlements, and citizens, empowering them to play an active and unique role in development initiatives. (*New Urban Agenda | UN-Habitat*, n.d.).

Bearing the burden of West and East cultural inheritance within a rich history of its territories, Albania carries a rich legacy of heritage material, from B.C. to Roman and Byzantine, as later in the centuries to Ottoman, Italian, and soviet-communist. While the archeological heritage material found in the territory discovered vaguely, the urban cultural

heritage of the towns and cities was identified and recognized as cultural heritage only after the 70s. During the period of communist rule, these sites were employed as political tools to advance the national propaganda of the ruling political party. After the fall of the communist regime in 1990, culture and cultural heritage were allowed to deteriorate as the country faced "major" problems, and culture was viewed as a luxury to be addressed after other social and economic issues were resolved. During the three decades, several legislative frameworks produced, and a few campaigns initiated the awareness of evidence and evaluation of the cultural heritage inside the urban settlement. The erasure of cultural heritage materials is occurring concurrently with urban planning and rebuilding actions, resulting in several disputes related to urbanity that has created conflict between decision-makers and the heritage community.

Tirana is observed to be the arena that evidences the conflicting relationship between development and conservation. Thus the city represents an "*urban laboratory*" where the phenomena of urban landscape shifting and transformation developed rapidly and radically. The process of erasure, which centers on the urban conflicts that emerged during Tirana's urban planning and rebuilding initiatives, originates in the past. The management of urban cultural heritage in Albania is predominantly under the tutelage of the state, with limited involvement of citizens in the decision-making process. Despite the recent enhancements to the legislative framework surrounding cultural heritage, the care protocols, knowledge acquisition, and stakeholder involvement in decision-making processes appear outdated and conventional depriving individuals of their cultural participation rights. In light of the urgent issues confronting the world's societies as a result of urbanization, which threatens cultural and natural heritage, the potential of heritage is significant for building democracy, as stated at the FARO convention (Alosi, Alessandra, 2018; Fairclough et al., 2014; Vícha, 2014). As urban cultural heritage materials are evidence of the conflicting relationship between development and conservation, the challenges they provide to sustainable development during the urban planning and rebuilding processes are a worldwide academic, political, and social topic of debate.

1.3 Research Purpose and Scope

On the overall scope, this study aims to add knowledge to the 11th Goal of the Agenda 2030 by mainly contributing to target 11.4, "*Strengthen efforts to protect and safeguard the world's cultural and natural heritage*"; target 11.3, "*Inclusive and sustainable urbanization*" and target 11. a "*strong national and regional development planning*."

The focus of this study is not architecture, its preservation, or conservation, but rather the contribution these disciplines make to the city's urbanization process. Tirana's patrimony believed to connect the past and future, as well as communities and their cultural diversity within the urban environment. As a bridge, it can connect two parts of a city, the old and the new. Thus, cultural heritage can conceptualize as an instrument that connects people to their city while telling the story of its urban settlement development. To ensure the incorporation of cultural heritage into urban planning and the continued presence of cultural diversity on the territory- one of the goals of Agenda 2030, it was deemed necessary to strengthen decision-making through democratization. To achieve this goal, this study posed a dual purpose: On the one hand, it analyzes and characterizes Albania's urban cultural heritage transition, shifting, and erasure to explore and evidence the causes, stakeholders, and decisions of the destruction of these public realms. On the other hand, it critically analyzes how these transformations have affected urbanity, specifically, the heritage community connected to these *urban cultural commons*.

This thesis develops a new concept derived from the urban commons theories: "*urban cultural common*," defined as the *inherited urban common layer that contributes to cultural diversity via its social, historical, cultural, and urban dimensions*.

1.4 The aim and objectives

The following research aims to contribute to sustainable development from a broad perspective of the Urban Common Theory by exploring the relationship between urban commons and urban planning. As Urban Commons theories are still evolutive and need additional empirical research, Tirana's urban commons are chosen as the investigation object to add knowledge to the fields under study by analyzing the manifestation of the conflict by exploring the urban heritage material during urban planning and rebuilding process. Tirana is chosen as the case under study to better define, from an epistemological perspective, the challenges these heritage sites, part of the urban commons of the city, have during urban development. By investigating the urban cultural heritage material changes/shifting/erasure during the last century, we can critically analyze how this transformation happened for those purposes and at what cost by introducing added knowledge and the heritage community's perspective.

On a *general objective level*, this dissertation focuses on urban commons and collective actions, particularly "urban cultural commons," for the value they generate across scales from local to global, as evidenced in the territory of culture and cultural diversity. On a *specific objective level*, this research aim is to bring some new principles in decision-making policies that should accompany city planning and rebuilding processes while building an epistemological framework of the "*urban cultural commons*" as a decision-making instrument during the urban planning processes.

1.5 Hypothesis and research questions

There are three theoretical assumptions this dissertation makes:

The first hypothesis is that Heritage is protected only for the sake of conservation of heritage material, disregarding the *urban common* values of the cultural heritage, recognized in this research as "*urban cultural commons.*"

The second hypothesis is 'Clustering' as an epistemological concept that can be used in reading the urban commons.

The third hypothesis is: 'Clustering' the urban cultural commons in the city as a mechanism urban planning uses.

This dissertation's research question is: Given that urban cultural heritage is commonly regarded as a shared resource, is it reasonable to inquire if urban commons can also be designated as urban heritage?

These theoretical hypotheses and questions are clarified during the empirical research through additional practical hypotheses and questions to achieve the study's research objective. Thus, the empirical research aims to answer the below questions:

	Hypothesis	Objective	Questions
1	The city's rebuilding resulted in erasing the "urban cultural common."	Identify the urban elements and attributes considered "lost" due to the city's planning and rebuilding of the last century.	What happened to the city's urban commons during the urban planning and rebuilding of the last century?
2	A parochial framework is used for cultural heritage identification and valorization, ignoring their cultural diversity values.	Examine the shortcomings of decision-making concerning identifying, measuring, and assessing urban cultural values.	Which instruments are used to identify, select and valorize the cultural heritage?
3	Not only are heritage buildings a question of architecture, but they also reflect "urban cultural values" and should be considered as "urban cultural commons" during the city's urban planning.	Provide a thorough epistemological methodology for addressing the "urban cultural commons" so that they may be valorized and quantified.	What is the epistemological approach to protecting cultural diversity in an underdeveloped city?

1.6 The method used

This investigation's methodological paradigm is Interpretative towards pragmatic (toward applied) with basic contexts and theoretical aims. The research design is mixed. The methodological approach is qualitative, and quantitative data are used to sustain arguments and discussion. As the investigated topics entail human rights, democracy, and urban development, it established that the qualitative method is more relevant to the fields under study. Based on qualitative data containing primary and secondary on the city's current development status, the legislative framework and strategies at the local and national levels within the timeline selected to investigate. The researcher employed multiple methods to explore the complex development of the city's urban layers. This activity required many perspectives to understand change, growth, and spatial appropriation. Instead, a comprehensive, interdisciplinary, and open approach permitted simultaneous sensory and perceptual reflections on the contents of these spaces to grasp their dynamics of change. The research methodology is structured around three primary dimensions, as outlined in the design plan:

RESEARCH DESIGN PLAN

RESEARCH STUDIES	TEXTUAL AND NARRATIVE STUDIES	FIELD STUDIES	CASE STUDIES
RESEARCH DESIGN SUBTYPES	Content/textual analysis Discourse analysis Historiography	Ethnography (participant Observation) Phenomenology	Single case study Comparative Case studies
SPECIALIZED SUBTYPES	Qualitative/ content Analysis; Legal; conceptual historical research		Holistic/ embedded single/ Multiple case studies
AREA OF APPLICATION	Plan/policy analysis and Assessment	Plan/policy analysis and assessment Community participation	Comparative urban political research Cross-cultural/ national research in the built environment

The urban dimension is the first dimension, determined by the author as a desk-based investigation using secondary sources. This dimension is addressed by analyzing the archival sources' strategy and urban plan instruments. The Cultural and Common dimension constitutes the second dimension. The primary tools for addressing culture and commons are legislation, regulation, and decision-making, which were analyzed through content and descriptive analyses. Data about various events during the urbanization process

was also procured from people during the interviews. The third dimension pertains to the citizen's dimension. In this dimension, the primary sources of data instrument utilized were interviews, along with observation through field notes and photography as additional instruments.

Given that the research period coincided with the Covid-19 pandemic restrictions, a supplementary data collection method was employed for this dimension, namely the Webinar method. This innovative approach has been previously used by Varyvonchyk et al. (Varyvonchyk et al., 2022). The virtual seminar was facilitated using the Zoom software and disseminated through the social media platform Facebook. Stakeholders such as academics, architects, urban planners, attorneys, journalists, activists, community members, and photographers, representatives of heritage-related non-governmental organizations attended and provided expert evaluations regarding the city's metamorphic progression. The Webinar lasted eight hours and reached an audience of 5000 people with more than 100 interactions. Prior to the present study, participants were instructed to provide their perspective, evaluation, or critique regarding the state of Tirana's cultural urban locations. The third group participating as informants for this research was part of the heritage community that grass-rooted at the protest to protect the theatre. The participants included public institutions' stakeholders, academic colleagues, students, and engaged citizens. Around 900 informants participated in this process. Most of the interviews were conducted during the first and second years of study with the assistance of journalists as part of the "Citizen Urban Stories" project. Students from the University also helped with this long process.

Collecting qualitative data

Adopting a bottom-up approach, initially, we engaged in observation and subsequently analyzed the urban environment to determine the extent to which the observed phenomenon aligned with any theoretical preconceptions. After thoroughly assessing the methodological literature about urban studies, a selection of research instruments and methodologies were determined. The city's environment was investigated using the lens of Jane Jacobs, and the methods used were field research, observations, and interviews. As an urban activist, attending community meetings, protests, workshops, seminars, lectures, and public speaking were also used as primary data collected from meetings, talking, and interviewing people.

The primary method used to gather data was field observation. Field observation collection was initiated between July 2020 and December 2020, when interviews with members of the "heritage community" were conducted. These interviews were deemed significant in acquiring data, as community members are recognized as valuable sources of knowledge and information. Three sets of interviewees are selected: urban activists participating in the National theater problem, citizens of Tirana's historic neighborhood, and stakeholders comprising architects, journalists, lawyers, academics, and representatives of non-governmental organizations. The author engaged in an immersive experience within the environments of the informants, with a focus on comprehending their perspectives and perceptions during their daily routines, resulting in an ethnographic methodology approach. Photography was employed during site visits to document the process of neighborhood transformation, while a memoir was utilized to record observation notes and commentary. The gathered data encompasses observable facets of the city's urban commons and recorded observations of human behavior near said locations.

In order to maintain the validity of the first approach, a historical narrative design was incorporated to collect secondary data from credible sources, including both public and private institutions and academic literature. The data were obtained via various sources, including archival documents, historical images, written materials such as journal articles and reports, and official data from publicly accessible sources. Journalists have been an outstanding help with documents and information regarding public institutions. They shared their data and expertise on how to gain documents via official sources and investigative reports. The data required for the Case study design was gathered from two distinct kinds of informants. The first category comprises the grassroots theatre community members participating in the National Theatre protest; the second is an ad hoc archive created by the author during the protest. The secondary information gathered was from media release material, magazine articles, national and international reports, legislative documents, public declarations of stakeholders, and scientific articles on the issue.

Stakeholders

These study's primary stakeholders are the central government agencies in developing urban heritage policies. Municipalities and government agencies that design and execute urban planning plans and procedures are also stakeholders. Several heritage and culture groups, formal or informal, as well as universities and research institutions, are also considered stakeholders. Meanwhile, the leading group of stakeholders involved in this

research is the members of the heritage community of Tirana. The informant in this research is the community connected with the heritage site.

1.1 Conceptual framework

This research uses as a core logic the epistemological paradigm. The conceptual framework design in Figure 1.
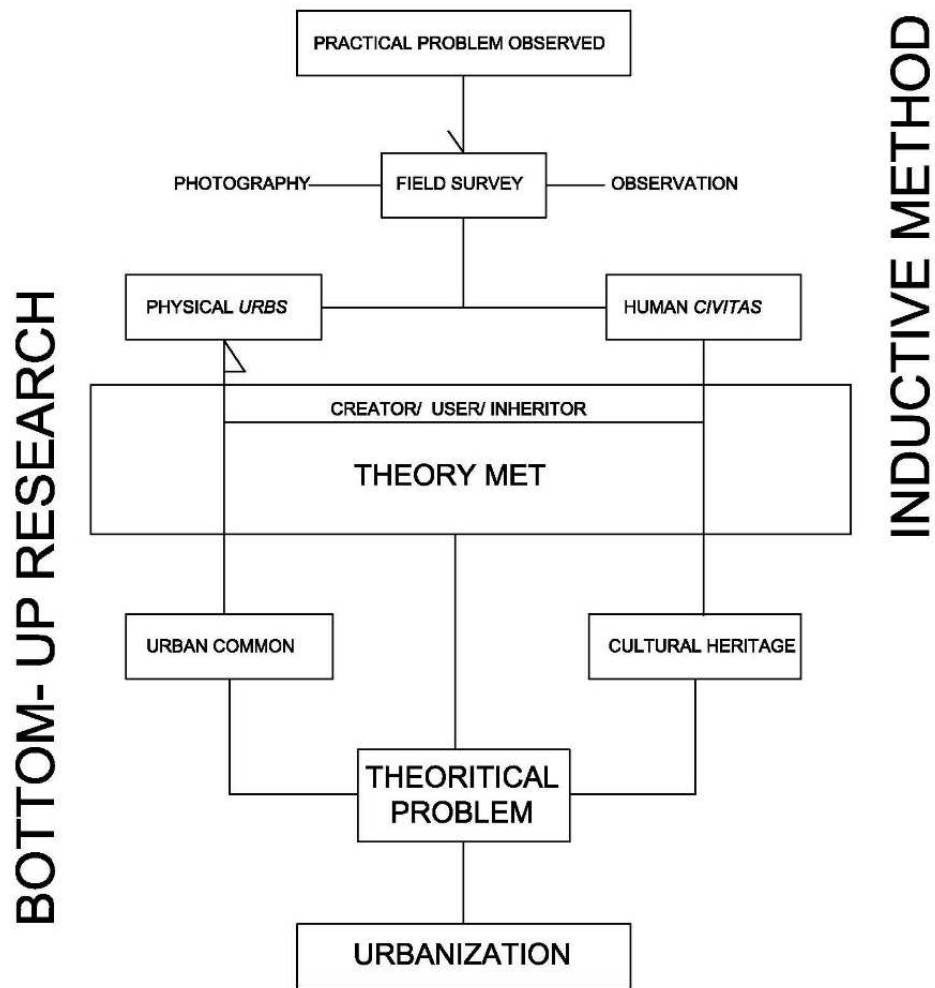

Figure 1 The conceptual framework used for this research, Designed by the author

The research organizes into four chapters and sections for each chapter.

Introduction- chapter organized the context, the problem statement, the hypothesis, questions, aims, and objectives. The methods used, and the researcher's role are also part of this first chapter.

The research track chapter is the literature review chapter. It comprises three main topics under review: Urbanity as a common space- where theories on city development are under review, and the relation the public spaces and urban commons have within the communities that inhabit the urban settlement. Some case studies from around the world are also considered part of this section; urbanity as a cultural heritage- is the second topic under study. Cultural heritage identification, conservation, and evaluation are under discussion. Practices on the threat of cultural heritage and its relation with the urban environment are also part of this track; the third part of this chapter reviews the international charters on the city, the right to culture, and those regarding urban development.

Empirical track - This empirical investigation has formulated three practical hypotheses: *First, hypothesis:* Tirana's urban cultural heritage is being compromised due to arbitrary decision-making during urban planning and rebuilding of the city. *Second hypothesis*: Toward urban cultural heritage is used as a parochial assessment framework ignoring their *urbanity* and *cultural diversity* values. *Third hypothesis*: Urban cultural heritage is not limited to architecture alone; it also includes shared urban cultural values that are not taken into account during heritage evaluation or urban planning procedures.

Evaluation Track - The last chapter presents the conclusions and discussion sections. It evaluates the empirical track results, discusses the research limits, and speculates future implications and prospects. This research introduces new decision-making policies to city planning and rebuilding processes and builds an epistemological framework of the "urban cultural commons" as a decision-making tool. By examining the relationship between urban commons and urban planning, the following research seeks to contribute to sustainable development from the perspective of the Urban Common Theory.

1.2 The Researcher's Role

This study's challenge was understanding heritage cultural values and their role in urban planning. Personal experiences have shaped my views on urban planning and rebuilding as I studied architecture and city planning at the Polytechnic University of Tirana. I followed up, with a two-year professional master's course, at Polis University in Landscape and Urban Design, graduating with a thesis on the legislative conflicts that occurred during the urban expansion of Durres' shore, which led to the "*coastalization*" phenomenon (Musaj, 2016). The rapidly urbanizing regions during these post-graduation years enhanced my knowledge, comprehension, and sensitivity to many of the difficulties, choices, and concerns my country has encountered.

The National Theatre motivated me to investigate the event's dynamics scientifically. This case study might be influenced by my bias as the notes, data, and informants were made during the protest, in which I participated actively. Meanwhile, the first year of study was focused on the case of the National Theater, during which efforts were made to understand the protest from a theoretical point of view and studies on urban commons. After the theater was destroyed before I finished my first year of studies, the second year, the destruction of heritage buildings transformed into a phenomenon; thus, it needed to be examined and comprehend the urban scale of the phenomenon. This period was also the observation phase that was undertaken from 2020 to 2021. I participated as an external expert in the "Citizens Urban Stories" project during this time. The data and conclusions of the project's research report in question were also included in this study. During the third year of my doctorate studies, I spent four months in Termoli, Italy, as part of an EU-Erasmus Project, an exchange program between my home university (Polis University) and Molisse University (CB) Italy. This period provided us with the distance from the political and cultural contexts examined in this research. Despite our best efforts, these biases affect how we view and understand facts, and our experiences frame the method and instruments used for this research.

Photography of the inside the space of the roof of the theatre. Source: Author, 2019

RESEARCH TRACK

2.1 Introduction

This chapter helps to integrate the literature by arranging it into a sequence of interrelated themes (from broad to specific) and by highlighting the pre-existing literature's significant concerns in summary. The review studies helped explore this complex field of urban studies as little has been published about the examined subject and population. The initiation section of the literature has described the definition of terminology, identification, and definition of terms used in the research study.

As this study focuses on the processes of the city as a vivid organism, the shifting and transformation of the city as the most extensive urban common, the heart of academic, political, and social discussions over the last several decades, is the subject under investigation. After identifying the research reports in articles and books relating to the problem under investigation, first was built a literature map grouping the literature on themes and fields of study. This study adopts a lens that focuses on the form and functions a city should have as a vivid organism, where the human scale, cultural diversity, and "mixed-use" urban development variety is the driving principle of city planning. The literature review is conducted in three main pillars, which are identified as relative to the subjects under study. Jane Jacobs will help us perceive the city in connection to man as a dimension, function, and economic and social reality. Henri Lefebvre and David Harvey will help to understand the *"civitas"* and the *"urbs"* relations and co-existence in the city.

2.2 Key Concepts

In this section, we will clarify the application of the notion and the modality we will discuss. Before further discussion, it is necessary to clarify the key concepts utilized in this study to reach its final objective. To permit a more in-depth theoretical investigation of the ideas discussed, as well as to assure consistency with the research aim and primary issue, so for this research, the essential concepts must be deconstructed before the literature review presentation. For this research:

- o *Urbanity* relates to the objects and people connected with the physical aspect of the grouping of buildings, the quality of being urban (Cerda, 1999, p. 83).
- o *Urbanization* is the process of expansion and redevelopment of cities (Cerda, 1999)
- o *Urban Planning* is the concept that defines the instrument used by decision-makers: "*the design and rules of uses of space that focus on the physical form, economic*

functions, and social implications of the urban environment and the location of various activities," according to the Britannica dictionary.

o *Sustainable Development*: The World Commission on Environment and Development defines "sustainable development." (WCED) as the "development that meets the needs of the present without compromising the ability of future generations to meet their own needs" (WCED, 1987).

o *Cultural Heritage:* This concept derives from the Council of Europe's Framework Convention on the Social Value of Cultural Heritage, FARO Convention 2005: "*Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge, and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time*"(Dümcke & Gnedovsky, 2013).

o *Cultural cluster-* reflects a common denominator of shared histories, memories, appurtenances, economic developments, and proximity of a heritage community.

o A *Cultural Commons* is a social dilemma defined by the confluence of three phenomena: culture, space, and community.

o *Heritage Community:* The Council of Europe's Framework Convention on the Value of Cultural Heritage for Society provides the basis for the study's concept of "Heritage Community." - FARO convention 2005 "*A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generation*" (Dümcke & Gnedovsky, 2013)

o *Urban common*: The urban commons concept is based on the idea of Foster and Iaione that "public spaces, urban land, and infrastructure ought to be accessible to, and able to be utilized by, urban communities to produce and support a range of goods and services important for the sustainability of those populations." (Foster & Iaione, 2016)

o *The right to the city* is a community rather than an individual right, as the transformation of the city is inextricably tied to the exercise of collective control over urbanization processes (Harvey, 2003)

o *Urban Cultural Common* definition represents the inherited urban layer that contributes to cultural diversity via its social, cultural, and urban dimensions.

2.3   Literature review

2.3.1   Urbanity – as a common space

According to UN-Habitat, more than half of the world's population now lives in towns and cities, and by 2030 this number will swell to about 5 billion. By 2050, the world's urban population expects to double nearly, making urbanization one of the twenty-first century's most transformative trends. Populations, economic activities, social and cultural interactions, and environmental and humanitarian impacts are increasingly concentrated in cities, posing massive sustainability challenges.

When speaking about cities, we refer to the constructed habitat, acknowledged for this study "*as a common space,*" according to the notion presented by the authors Foster and Iaione (Foster & Iaione, 2016). The use of city space, where the city is a vivid organism and a highly contested space, is at the heart of many urban movements and policy debates. What owns the city and for whose benefit is also recently addressed by scholars and geographer Sassen in particular (Sassen, 2017).

The essence of *urbanity* is challenging to pinpoint. It requires a radical departure from conventional social-scientific interpretations of the city, emphasizing socio-economic characteristics such as income, ethnicity, and social class as the most influential independent variables shaping a particular urban location. Space-building combines the individualized focus of disciplines such as architecture, urban design, architectural landscape, and public art; it replaces their boundaries with an emphasis on collaboration and communication; it replaces solo projects with the union of individuals with various affiliations, interests, and talents. Venturi, Banham, Jacobs, and Sennet, among other 20th-century urbanists, saw the city as a cultural, social, and ecological network with interconnections. Borch cites Robert E. Park's (1925) claim that "*the city is a state of mind,*" a corpus of norms and traditions, and organized attitudes and sentiments transferred with these traditions.

Beyond public spaces, urban commons are also under study in this research as they represent the civil liberties enshrined in the Universal Declaration of Human Rights. Following the theories of David Harvey and Henri Lefebvre on the Right to the City, these domains, which comprise what can be considered the *'bundle of rights of the city,'* are regularly interpreted in political terms (Harvey, 2003; Lefebvre, 1968). For this study, it was vital to proceed in technical, comparative, and quantitative terms of the commons

eschewing just ideological or political judgment by adopting a more civic approach, following Jane Jacob's approach.

2.3.1.1 The city and the public

Georges Haussmann, Prefect of the Seine (from 1853 to 1870), and Ildefons Cerdà, the Catalan civil engineer who planned Barcelona's expansion in 1859, are both credited with laying the groundwork for substantial city improvements through physical planning in industrial Europe. Cerdà, like Olmsted, Burnham, Geddes, Howard, and other pioneers, excelled in combining picture and theory with strong and evocative language to describe the ideas (Neuman, 2011). Ideas such as "*The street is a bad environment for people*" or "*Houses should face inward into covered greens*," as well as ideas such as "*frequent streets are wasteful*," redefined the design unit by creating the *block* and, more particularly, the *superblock* as the basic unit, and by isolating businesses from homes and green areas were later rejected and criticized by Jane Jacobs, in the New York of the 60s. The American planning experiences during the 30s up to the 80s triggered several critiques, and some of them also are distinguished to have changed the principles of planning and the city.

Jane Jacobs and her colleagues rejected and criticized this city planning paradigm, framing it as "orthodox planning." Instead, they believed that the only way to ensure the revival of city life was to observe and monitor everyday routines and simplicity. She believed that the street, as the larger urban space of the city, represents people's needs and daily lives and should offer diversity and vitality. Several other authors, even in Europe, have analyzed this bottom-up approach to urban planning during the last century. After the 50s and 60s social movements, the relationship between the state and the people experienced significant transformation in postmodern civilizations.

The French philosopher Michel Foucault claims that "*Power does not exist in a single location, but it has permeated all elements of existence in contemporary society*" by arguing that power is not centralized. According to Marxist-Leninist theory, power is not even ordered hierarchically from the top down. Power encompasses all members of society, and the person is the result of this power (Mashhadi Moghadam & Rafieian, 2019). Thus, power is not a phenomenon that could be transferred to people or be in possession of the government, instead "*power is a mode of relationship between portions of society with a network nature, almost like a nervous system spreading throughout a community*" (Mashhadi Moghadam & Rafieian, 2019, p. 8).

Through Nietzsche's lens, Foucault believed that the relationship between knowledge and power in contemporary society's power structure relies on a system of knowledge-based relations, a network of knowledge-power, that embeds the individual inside it. After Foucault, planning theories revolve around participation and empowerment. However, even though the expectation that public engagement would raise the legitimacy, quality, acceptability, and effectiveness of choices, several researchers have shown adverse outcomes on public engagement topics that political and administrative leaders have established. (Schauppenlehner-Kloyber & Penker, 2016). To these authors, citizens cannot actively initiate participation procedures or participate in negotiation processes about problem classification or long-term institutional transformations.

Nevertheless, Foucault is not the only philosopher to influence planning. In this theoretical framework, two other philosophers, Henri Lefebvre and the geographer and anthropologist David Harvey, are being considered with their lens into capturing the life of the city's space. They discuss the relationship between *power* and *space*, people's representation, and participation in the city's creation and design. Lefebvre presents two ways of seeing public space in the city; the *Representational space*, the appropriated, lived space, and the space used by the people; and the *Representations of space* and how it is planned, controlled, and ordered. (Lefebvre, 1968; Zieleniec, 2018). It is in a public space where a political movement may claim visibility. Political groups may represent themselves to a more significant community in public space. Social groupings become public by claiming public space and constructing public places (Lefebvre, 1968).

According to Lefebvre, space is not simply natural and material, a void waiting to be filled with contents, but "it is socially produced, and it is both a product and a process of social activity, an urban revolution that continues to develop under capitalism" (Zieleniec, 2018). Building on Lefebvre, several scientific studies have redefined and specified space to develop a new theoretical foundation for urban theory (Lefebvre, 1968, 1992, 2009; Zieleniec, 2018). David Harvey considers the modern city a result of geographical and sociological concentrations of surplus goods. Beyond being public spaces, urban commons are studied here because they represent the civil liberties enshrined in the Universal Declaration of Human Rights. (Harvey, 2003).

2.3.1.2 The City

The ancient Greek Agora was a public forum for public and judicial matters. It was also a marketplace, a place of cheerful jostling where people's bodies, words, acts, and

possessions were displayed, and judgments, decisions, and trades were made (Mitchell, 1995). Politics, business, and spectacle clashed in the ancient city's agora, and nothing seems to have changed for the modern city's public space. To some authors, the modern public space presents itself as a hybrid of politics and commerce (Sennett, 1992). To Harvey, the western city, philosophically, is the outcome of *synoecism* "*the coming together of several villages established in the territory...a unit that allows the development of the division of labor and landed property without, however, destroying the collective*" (Harvey, 2003, p. 17).

The authors Foster and Iaione consider the city space 'a highly contested space' (Foster & Iaione, 2016, p. 282), while Jane Jacobs identifies it as a 'vivid organism,' a common space that is dynamic, flexible, and constantly shifting (Jacobs, 1961). From this 'Jacobian' point of view, the city is primarily a civic concentration and, afterward, an architectural, political, and economic center. Jacob's book, published during the civic movements of the 60s in the USA, "*The Death and Life of Great American Cities,*" presented for the era a new approach to the principles and aims that shaped the modern city. According to Seamon, Jacob's points of view and arguments on the urban experience of neighborhood exuberance of environmental wholeness can be considered a phenomenology of urban space (Seamon, 2012).

To Foster and Iaione, the city's resources are distributed quasi and unequally across its territory (Foster & Iaione, 2016). This lack of equality, uniformity, and unity causes us to view the city as a vibrant, living organism resembling nature, where diversity, varieties, and dynamism are distinct, perceptible, and quantifiable elements. Thus, the *city as a vibrant organism* can be viewed apart from ideological conflicts but as approaching universal principles. Jane Jacobs identifies the city as a vivid organism, as its common space is dynamic, flexible, and constantly shifting. She introduced new perspectives on approaching the urban settlement during the urban planning and rebuilding process, with her unique perspective in observing and capturing the *citiness*. In her book "*Death and Life of Great American Cities*" in 1961, she describes what can be considered common places, such as a sidewalk, safe streets, or even city parks, old buildings, and corner street shops; they also represent one of the four conditions to achieve diversity in cities, a milestone to *citiness*. (Jacobs, 1961).

Meanwhile, Jane Jacobs' contemporary, Kevin Lynch, has produced a body of evidence-based work by proposing a different approach to reading the city: from the perspective of its users. To him, people were unable to understand the whole complex structure of a city.

Instead, they relate and perceive it through several elements such as districts, edges, paths, nodes, and landmarks. He disregards the social meaning of the area, its history, function, or even its name (Lynch, 1960, p. 46). Contrary to Jacobs'sensitivity toward people's connection and interaction, Lynch seems to be more interested in the physical aspect of the urban settlement, their images. They somehow complement each other as they use two different layers to approach the urban space: Jacobs from the ground level and Lynch from the spatial one.

Jacobs, through her writings during the development of the USA's great cities, attacked the conventional (what she called *orthodox* planning) city planning principles and rebuilding while promoting "mixed-use" urban planning, which combines different building types and uses, whether they are industrial or residential, traditional or contemporary. The diversity of structures, houses, businesses, and other non-residential uses, as well as the use of places by people of varying ages and at different times of the day, are crucial to the health of cities, according to her theory. Jacobs describes cities as being "*organic, spontaneous, and chaotic,*" while c*ityness, to her,* is a unique people-place whole that can only flourish if specific human, environmental, and interconnected factors are present (Jacobs, 1961). She argued that any urban area sustaining street diversity and vitality could attract and retain people of all social, cultural, and economic backgrounds. She thought the coexistence of city *users* and *uses* was crucial to urban and economic development. According to her empirical observations, government plans for planning and development are frequently at odds with the actual functioning of city neighborhoods.

Planning has contributed to the proliferation of what Sennet calls "dead public spaces" - the empty plazas surrounding many contemporary office complexes. Planners have *fashioned* surroundings based on aspirations for security rather than contact and entertainment rather than public policies and politics. Interactive, discursive politics have been effectively prohibited in the city's meeting places. When discussing cities in this context, the public interest seems hard to define because their diversity is unknown; every new variety and shift of experienced differences may cause contention (Sennett, 1992).

2.3.1.3 The public

In urban research investigations, it is challenging to develop explanations that investigate the ideas of the 'public sphere,' 'public realm,' and 'common space' differently and define their respective bounds. Even if this study does not question or examine the 'public sphere,' 'public realm,' or 'public space' as particular knowledge, it is vital to clarify the

idea to which we will refer later in the research. Since it is not a novel concept, the first appraisal of these principles in urban studies may date back to antiquity. Aristotle's description of the *public sphere* used in political philosophy is the *paradigm* used during literature selection. The philosopher distinguishes from all ethical concepts *polis,* which creates by "*equal and free people as a political animal*"- what can be called the *publicness* of the urban space (Ayna & Yildirim, 2017).

More than two millennia later, in Western European politics, Arendt had two different explanations for the concept of the public, first *"that everything that appears in public can be seen and heard by everybody and has the widest possible publicity" and* second*, the term "public" "signifies the world itself, in so far as it is common to all of us and distinguished from our privately-owned place in it*" (Arendt & Canovan, 1998; Ayna & Yildirim, 2017, p. 37; Dossa, 1989). One of the most thorough descriptions of the *public sphere* comes from Jurgen Habermas, who 1962 defined it as a "*society engaged in critical public debate*" (Habermas et al., 1964).

On the other hand, UNESCO refers to the public space as "an area or place that is open and accessible to all peoples, regardless of gender, race, ethnicity, age or socio-economic level." Common areas include parks, plazas, and roadways, as well as the connecting spaces between them. During the 2019 Biennale of Public Space, the UCLG Committee on Urban Strategic Planning determined that "public spaces are places where people can meet, socialize, discover common interests and passions, affirm their shared rights to the city, organize, and demonstrate to defend or champion commonly held rights or demands" (UCLG at the Biennale of Public Space- Place Making and Local Governments, n.d.). "*Public space as a common good is the main facilitator for the realization of human rights...*" Indicator 11.7.1 of the Agenda 2030

2.3.1.4 The public sphere and the right to the city

In 1962, Jurgen Habermas provided one of the most exhaustive definitions of the *public sphere*. To him, we refer to events and occasions as "public" when they are available to everybody, as opposed to closed or exclusive occurrences. According to Habermas, by the public sphere, "*we mean first of all a realm of our social life in which something approaching public opinion can be formed*" (Habermas et al., 1964). In the normative sense, the public sphere is where "the public" is organized and represented (Habermas, 1989; Habermas et al., 1964). Nancy Fraser's idea of the public realm offers an alternative viewpoint. To her, all "public" members socialize and participate in the public space, thus

the concept of *free access* is one of the primary implications of the norm of exposure, given that the bourgeois public's demand for complete accessibility is not met (Fraser, 1990). The Greek agora, Roman forums, and later American parks, commons, market areas, and squares were often places of exclusion (Fraser, 1990; Habermas et al., 1964).

"*The Right to the City*" challenges the hegemonic orthodoxy of homogenizing planning, design, and commerce practices. Collectively, social movements since the 60s all over the world have strived for *the right to the city* as their ultimate goal. Public social movements recognize the need to provide venues for representation, while political movements also must establish the space required for their representation. The square becomes a site of remembrance - in this instance, the manifestation of a public movement opposed to the state (Fraser, 1990; Harvey, 2003). In the last of this chapter section, we will describe a few examples from different parts of the world to illustrate how cities are making use of their space in ways that go beyond the physical form and architectural and historical components. The aim is to bring an understanding of the complexity of the life of the space and the common dimension of a street, a square, or a public realm.

Critical mass demonstrations would have gone unnoticed without the occupation of tangible locations. Revolutions include the occupation of public spaces and the movement to the streets. They require the introduction of disorder in previously ordered areas. Occupations in the public space forced individuals to "air" their cause. Once space is occupied, opposing representations extend beyond the local conflict. Without these locations, their reasons could not have the possibility to communicate to the rest of the city, the area, the country, or the globe through television (Fraser, 1990; Harvey, 2019; Lefebvre, 1968, 2003). This trend was also seen in Eastern Europe, China in 1989, the Soviet Union, the fascist movements in Italy and Germany throughout the 1930s, and even Albania during the communist regime. The Albanian case, described briefly in the empiric track in the next chapter, illustrates that when social movements 'free' the territory, the consequences are not always "progressive." In response to this threat, opponents of public, unmediated, and intensely political venues have "enclosed" public space (Lee & Webster, 2006; Webster, 2001, 2007). Some developers, planners, and municipal authorities, fearing unrest and violence in public space, recommend restricting activities inside it (Mitchell, 1995). Whether from the left or right, public rights in public areas threaten the established authority of the state and capital. Social movements promote themselves to bigger audiences by occupying public spaces. Indeed, such locations will always be at the core of

societal conflict as the natures of "the public" and democracy form via the struggle over and within the place.

According to other authors, such as Webster, public goods (open spaces) are non-excludable and consumed without rivalry, while private goods (private spaces are excludable and thus consumed rivalrously (Webster, 2007). They narrowly define the *public sphere* by blurring the borders between private property and public spac*e*. Has capital's dual privatization of public space created a world where manufactured variety has replaced open encounters and made the ideal of an unmediated political public space unattainable? Have we developed a culture that demands and expects only private interactions, private communication, and private politics, reserving public areas exclusively for commercializing enjoyment and spectacle?

2.3.1.5 Commons and the potential tragedy they may produce

In European intellectual history, "commons" refers to shared agricultural fields, grazing areas, and forests that were walled and claimed as private property for centuries. In general literature, the term "common" refers to a resource that several people share, but when in an urban environment, the boundaries of group-formed and governed commons remain ambiguous. Titles such as *'the commons*,' '*common pool resources*,' and *'common property*' were exceedingly rare in academic literature before the 1968 publication of Garrett Hardin's study on the tragedy of the commons (Council et al., 2002; Foster & Iaione, n.d.; Ostrom, 1990). Garrett Hardin's influential 1968 paper "*The Tragedy of the Commons*" popularized its current usage as a *shared resource* term. Numerous policy reforms in the 1960s and 1970s were based on his early work of him and were consistent with his idea that "*freedom in a commons brings ruin to everyone*" (Hardin, 1968, p. 1244). Ostrom's publications on traditional commons serve as a starting point for considering the city as a common concept also used and addressed by Webster, Ioane, and Foster, as well as other contemporary authors.

As the world population has grown into a finite world, to Hardin, it becomes necessary to abandon the commons. He argues that if each person is maximizing their advantage, it is logical for each person to add one "cow to their herd," thus, it will be impossible to restrain the users' impulse. When pursuing those interests, the resource is degraded (Foster & Iaione, 2016; Hardin, 1968). Ostrom also argued that the "tragedy of the commons" is produced by overpopulation, as a growing population increases the motive of a single

family to misuse shared resources to protect the survival of all its members (Borch, 2015, p. 3).

Hardin proposed two basic alternatives as solutions to the issue of the commons: a "private business system" or "socialism" (Ostrom, 1990, p. 9). Ostrom instead favors centralized governance of the commons as a means of preventing overconsumption, "*Proponents of centralized control want an external government agency to choose the precise herding approach that the central authority deems optimal for the scenario...*" by adding that "*...the central authority would select who may use the meadow, when they can use it, and how many animals can be grazed*"(Ostrom, 1990) in (Borch, 2015, p. 4). To Ostrom, many groups can effectively manage and sustain common resources with suitable conditions such as appropriate rules, good conflict-resolution mechanisms, and well-defined group boundaries (Hess and Ostrom, 2007:11).

Borch addresses Hardin vs. Ostrom's arguments (Borch, 2015) and finds them both problematic due to their emphasis on the difference between lawful and inappropriate use as a policable distinction. Ostrom supports self-government based on institutional and organizational frameworks, while Hardin supports privatization and the market. "*They both feel that using resources diminishes their value*" (Borch, 2015), while to him, in urban commons, "*consumption is an <u>evolutive process</u> that may be a productive act, blurring the line between use and abuse*" (Borch, 2015, p. 8). A rising body of literature on "new" or "nontraditional" commons focuses on urban commons such as apartment complexes, parking lots, playgrounds, the Internet, the electromagnetic spectrum, genetic data, and budgets (Hess, 2008).

2.3.1.6 Urban Commons and the city

As the globe quickly urbanizes and the city increasingly becomes the epicenter of social movements, it becomes more important to understand what the urban commons are and may be. Cities around Europe are seeing the gentrification of their neighborhoods, accompanied by exorbitant rent increases and housing expenses, as well as the ongoing privatization of land and property. Many people fear that they are losing the city as a place that is theirs, with public spaces that they may freely use. Pluralization and individualization, which define modern societies, have led to various divergent interests and life circumstances, making it difficult for urban planners to define the shared values and reasonable goals needed to design urban commons (2015, Chapter 5, pages 109–125).

Ebenezer Howard wrote about the "urban commons" as a fundamentally relational phenomenon in "Garden Cities of Tomorrow," as human activity determines land and building value, and only people can make a city. Howard's theory of value is based on the proximity and density of the urban commons (Howard, 2010). His research shows that Ostrom's concept of the commons as self-evident and independent does not apply to urban environments (Borch, 2015, p. 7). Thus, the issue of free-riding is not necessarily central to the urban commons; instead, use and consumption behaviors are fundamental to the development of urban commons.

As *urban commons* are considered the "*new commons,*" there is no defined concept for them, as theory tends to be adopted and work differently in each nation and sometimes even within the same nation (Foster & Iaione, 2016). Over the recent decades, the *urban commons* gained more attention from citizens as they promise more self-governance and equity in addressing human needs. They have developed all over the globe frequently through social action and revolutionary protests. Streets, parks and plazas, community gardens, rooftop urban farms, cultural facilities, and even public buildings have turned into urban commons (Bailey & Marcucci, 2013; Bollier & Helfrich, 2012; Council et al., 2002; Groot & Bloemen, 2019) They express in different forms, such as health care, food, housing, and public spaces (Foster, 2012; Foster & Iaione, 2016; Hess, 2008; Markus & Dellenbaugh, 2015).

Since the 1980s, two main groups of scholars have examined the commons: first, those who investigate *common pool resources* and how communities manage them outside the market and the state (Ostrom, 1990); Second, those who analyze capitalism and the commons as a more extensive political experience (Harvey, 2003, 2019). Both agree that the commons make residents key participants instead of governmental authority, economic markets, and technology. Over the recent decades, the *urban commons*, or the *new commons*, gained more attention from citizens as they promise more self-governance and equity in addressing human needs inside the urban settlement.

David Harvey argues that public space cannot be equated with urban commons alone, as public spaces and resources become *commons* only when a portion of a city's population is politically active (Harvey, 2019). On the contrary, Martina Löw, in her studies on the urban commons, claims that even if one group enforces their interests better than others, even if the appropriation of space takes place "only" in talks and negotiations, and even if citizens do not protest but support the decisions of authorities and experts regarding the design and redevelopment of public space, this space is both a social product and a

prerequisite for social interaction, making it an urban common (Borch, 2015, Chapter 5, page 111). She describes the case of Germany and other countries, where Harvey's distinction between public space as a "*matter of state authority and public administration*" and public space as *urban commons* took via political activity does not make sense (Borch, 2015, Chapter 5). Thus, to the author, the constitution of space depends on the interconnectedness and interdependence of items and people so that boundaries arise and become perceptible and spatial contexts emerge from individual objects. To the author*, synthesis* connects goods and people to form spaces through perception, ideation, or recall (Löw, 2008, p. 35). It evolves via processes of observation, thought, and memory (Löw, 2008). Recent authors, such as Sheila Foster, characterizes the urban commons as collectively shared urban resources "*subject to the same rivalry and free-rider problems*" that Garret Hardin wrote about in his "Tragedy of the Commons" (Foster, 2012).

At this point, one can raise some questions, such as "How are the boundaries of a commons defined and governed in an urban context? How are the commons rendered visible and constituted as an object of government or self-government?" According to German philosopher Peter Sloterdijk, the commons may be created by commoners rather than shared by them, cited in Borch 2015, page 9. He argues that a city constitutes a kind of condensed 'macro foam' of singular bubbles, i.e., primary forms of sociality -"*since each bubble may be seen as a commons the city is best conceived of not as a <u>macro commons</u>, but rather as a 'meta collector' of numerous differentiated commons that only share their physical being-in-the-city*"- (Sloterdijk, 2004, p. 655) in (Borch, 2015, p. 9). Scholars have struggled to explain how this tragedy unfolds in the urban setting, especially given government supervision and management of shared urban resources (Iaione, 2012).

The urban commons paradigm may create a discourse and arsenal for the revitalization and cohesiveness of cities. However, researchers have failed to develop the "urban commons" concept to its maximum potential, reducing its utility for policymakers. Discussions on how urban space is used and who benefits from urban renewal are expanding as quickly as urbanization worldwide. City residents' attempts to claim essential urban goods, such as open squares, parks, abandoned or underutilized buildings, vacant lots, cultural institutions, streets, and other urban infrastructure, as collective or shared resources of urban communities are the most prominent sites of this contestation. The commons literature provides alternatives to privatization and monopolistic state regulation of common resources. It put forward the idea that the collaborative and polycentric governance strategies currently used to manage certain natural and urban common resources may be

enlarged up to the city level to guide decisions regarding how city space and common goods are utilized, who has access to them, and how they are distributed among a diverse population.

Authors Foster and Iaione describe two rising forms of "urban collaborative governance": the *Sharing and Collaborative cities* (Foster & Iaione, 2016). They argue that the urban commons framework is more than a legal mechanism for staking exclusive claims on particular urban products and resources. They contend that the usefulness of the commons paradigm resides in its capacity to raise the question of "*how shared or common resources should be managed or governed?*". In their analysis of urban resources considered commons, in particular, they emphasize the case of abandoned or underutilized public structures. These structures "*mimic the conventional characteristics of an open access commons- subject to rivalry and overconsumption or degradation*" by creating commons management and governance challenges.

2.3.1.7 Case studies from the world

The People's Park case study

In Berkeley, California, during the radical political activism of the late 1960s, a park, besides just another green space for the city, also transformed into a political space that fostered unmediated dialogue, a location where the state's authority (the University) was somehow restrained. *The people'Park* symbolizes a twenty-two-year fight against corporate growth, being part of the debate on the ideological conceptions of how to use the public space, for which purpose, and for whom to benefit. Statements made by activities, city, and (government) officials in an attempt to explain the lengthy, often violent battle over People's Park revealed two incompatible, ideological ideas of the nature and function of public space (Mitchell, 1995). The activists' ideal communities stressed open communication and spontaneous interaction. "*an unrestricted environment in which political groups might organize and grow*" was what they saw in public places (Mitchell, 1995). It was quickly claimed and inhabited as a representational space as people used it. The resistance to previously held opinions creates and maintains a public space's "public" nature. The University, which maintained the facility, wanted "a permitted public deemed suitable." Thus, the public space must be structured so that a well-behaved public may observe the city and appreciate its physical presence without engaging with it. They believe the public space should be secure and tidy; therefore, homeless people and political protests should not bother users (Mitchell, 1995).

Bologna, Italy Case study

Bologna started "the city as a commons" in 2014 after adopting the Regulation on Collaboration Between Citizens and the City for the Care and Regeneration of Urban Commons. The rule and initiative provide a new and crucial legal and administrative framework for residents directly caring for urban commons in Bologna and abroad. "Collaboration pacts" improve regulation. Collaboration pacts specify the commons and stakeholder collaboration norms, including the local government. They oversee urban commons maintenance and one-time initiatives. Significantly, the rule transfers local government technical and financial help to residents. It encourages citizen engagement in five areas: social innovation and collaborative services, urban creativity, digital innovation, collaborative communication, and urban commoning tools and practices. This regulation addressed the problem that citizens could not develop or maintain public areas, parks, abandoned buildings, and other urban commons that affect their lives due to a legal gap in city administration. This issue needs regulation utilizing institutional technology and public participation. Bologna launched "Collaborate è Bologna" (CO-Bologna), an innovative public policy with two primary purposes: Coordinating social innovation and collaborative economy urban commons revitalization initiatives and policies; second, prototyping a method and institutional framework to continue urban commons experiments. CO-Bologna is an open cooperation that invites residents to use civic creativity. The project's long-term goal is to lay the foundation for the transformation of Bologna into a co-city with a robust collaborative ecosystem. (Foster & Iaione, 2016; Iaione, 2012).

2.3.2   Urbanity – as Cultural Heritage

"*The city, as one finds it in history, is the point of maximum concentration for the power and culture of a community*"- Lewis Mumford, 1970

Cultural heritage encompasses all hereditary assets that people appreciate as a reflection of their knowledge and customs and as a legacy that strengthens cultural identity. Cultural heritage reflects a type of collective memory. Heritage and memory are vital aspects of building cultural identity. Inheritance, memory, and identity influence global cultural and social evolution. Beyond that, cultural heritage material preserves cultural relevance while changing and evolving locally.

2.3.2.1 Cultural heritage identification

Cultural heritage is a concept used to frame cultural monuments in historic buildings, archeological sites, and monuments. The definition of heritage in the last century was narrow, and heritage practices were mainly exclusive. *Cultural heritage* often refers to historical buildings, archeological sites, and monuments throughout the mid-1960s. Some scholars focus their study on particular types of heritage, such as constructed heritage, transportable heritage, and archaeological heritage, while others address cultural heritage holistically. The globally agreed definitions of *cultural heritage* provided by UNESCO define heritage as "*our legacy from the past, what we live with today, and what we pass on to future generations*."

Camillo Sitte observes that the history of architecture ignores the city. During the industrial revolution, the urban space transformed the paradigm toward converting the material city into an object of historical knowledge (Choay, 2001). Historical studies and monographs on cities focused on monuments and symbols in the nineteenth century. Since the publication of the first recognized document titled "*The internal rule for the Regulation of the royal museum*" more than 133 years ago, cultural heritage law worldwide and Albania has seen several changes (Lafe, 2017).

In the last decades of the 20th century, cultural heritage shifted from object-centered to subject-centered, emphasizing its intangible social and relational potential rather than the object itself. It has gone from items to functions and is now seen as a process and agent encompassing social, cultural, and environmental challenges. In many countries, buildings and monuments are recognized based only on their potential commercial and tourism value rather than their extensive public value.

2.3.2.2   Cultural Heritage and its conservation

The task of preservation of the intangible and tangible cultural heritage was incumbent upon the popes in the 15 century, while the first legislation regulating the conservation of monuments was enacted 332 years later in France in 1794. Since 1949, the Council of Europe has recognized the importance of cultural heritage for European unity, but both the concept of <u>heritage</u> and *heritage activities* were restricted and exclusive in the previous century. At the European Cultural Convention, Heritage recognized as fostering peace and a new sense of cultural and political solidarity in Europe only in 194.

Cultural heritage and its conservation have become a sphere of public cultural policy, making it increasingly complicated in form and usage, permeating humanities and social science study only in the early 2000s. Everyone tries to define or reinterpret this concept and its objects within their discipline, but all disciplines agree on protecting and revitalizing cultural heritage as accepted as critical for urban and economic growth. However, historians, architects, and ethnologists continue to maintain a relationship with the heritage that is part of the long time of societies. They then consider heritage objects as revealers of values specific to the groups or societies studied.

Culture and heritage, as an indispensable part, are now considered by authors and recognized by the New Agenda as one of the four pillars of sustainable development on an equal footing with the others. Multiple studies conclude that heritage, if adequately managed, can enhance social inclusion in developing intercultural dialogue, shaping the identity of a territory, improving the quality of the environment, and – on the economic side – stimulating tourism development, creating jobs, and enhancing investment climate. In other words, investment in heritage can generate a return in the form of social benefits and economic growth.

2.3.2.3 The relation of cultural heritage within the urban environment

The city was of interest to writers up through the second half of the twentieth century, merely from the perspective of the city's judicial, political, and religious institutions and its economic and social structures. The industrial revolution altered urban space, prompting the physical city's emergence into a historical study subject. It was at that time that the ancient city was investigated initially. One of the earliest academics that presented the city's first comprehensive and structural history within urbanism was Ildefons Cerdà. Since then, managing urban resources has become the focal point for interdisciplinary research on biodiversity, ecosystem services, and challenges to human well-being posed by shifting social, economic, and environmental conditions (Museum international-UNESCO, 2011; Reed et al., 2016; UNESCO, 2019).

A paradigm shift in heritage conservation toward landscape-based heritage management is emerging as a model for reconciling urban multilayered functions and development agendas. (Reed et al., 2016). This strategy expands the definition of heritage to include notions of attributes and values, (urban) location and context, and a greater emphasis on the social and economic function of (historic) cities. (UNESCO, 2019). Cultural heritage's function in the city's governance has shifted over the past decades from centralizing

conservation efforts under institutions to making heritage the primary focus of long-term strategy (Guzmán et al., 2017). Therefore, cultural heritage is quantified as cultural capital and an urban phenomenon using urban indicator frameworks, necessitating specialized urban management. (Guzmán et al., 2017).

Urban studies have consistently progressed toward a vision of cities and urban cultures devoid of ethnocentrism and have vast historical significance across civilizations. In a broad sense, "*urban culture*" refers to the culture of cities and towns and the historical behavioral patterns of various cities and urban locations. It refers to a culture "*positioned and rooted in an urban area, a site from which the culture arose and manifested itself in a manner closely connected to the spatial aspects of the given urban environment*"(Bolzonella, 2016). Bolzonella considers this an example of capitalism's impact on the Western world, which means a standard set of elements recognizable in every Western city. To the author, the urban culture of these cities, on a macro scale, is shaped by how a particular geographical culture responds to its primary influences and how capitalism, in this case, has impacted uniquely within that cultural context. Thus, even though all Western cities are influenced by capitalism, "*we can see that each has its own urban culture*" (Bolzonella, 2016).

Heritage material also is recognized to foster long-term, individual, or societal memory. Throughout the inherited urban layer, we then try to understand the present by looking at the past and what heritage artifacts say about it, especially when studying national symbols, monuments, architectural structures, museums, and organizations (Fabre, Davallon, Poulot). Numerous references in the early 2000s emphasized the importance of questioning the past and city memory to understand the current issues and those that societies may have in the near future. (Gravari-Barbas, 2014).

2.3.2.4 The Values of cultural heritage

For many countries, buildings and monuments are recognized just for their potential values in economy and tourism and not for the vast public realm they may represent. The key to the *heritage enterprise,* according to Choay, is valorization (mise en valeur), which sums up the present status of the built heritage. The author emphasizes the permanent risk of heritage, arguing that despite protection legislation. Under the pressure of modernization restoration, even political pressure, the destruction of heritage buildings will somehow develop worldwide. The surface of the heritage will continue to reduce. To the author, the *mise de valeur* refers at once *"to the intellectual and spiritual values associated with*

patrimony, but also to an economic value." He adds that *"it implies increasing the accessibility, eligibility, and beauty of the patrimonial items on behalf of the visitors; enjoyment, and also their attractiveness, which will mean an increase in profit for the culture industry."*

In the cultural heritage value analysis framework, several authors include the concept of the *heritage sector*, which includes heritage-related activities tied to other social or economic sectors. The examined studies have two analytical threads: a) cultural heritage as a sector of activities on its own, which provides jobs and generates growth (has a direct, mainly economic, impact, but which can also include other dimensions of development); b) spill-over social and economic effects of cultural heritage in other fields, such as agriculture, regional development, environment, science, education, tourism, technology, innovation, social cohesion, intercultural dialogue (Dümcke & Gnedovsky, 2013). There can be distinguished five dimensions of heritage value: *which values* (functional values of heritage), *whose values* (person or group-related), *where values* (scale level: local, national, and global level) *when values* (past, contemporary or future), and *uniqueness values* (exceptional or general) (Monteiro et al., 2014).

Recent studies define these two types of values for heritage: the *intrinsic value* of heritage and the *instrumental* one (Fusco Girard & Vecco, 2021). In recent years, various heritage advocates have claimed the *instrumental value* of heritage and recognized by many policy-makers as manifested in social and economic implications. Although the present bibliography is focused mainly upon *instrumental value*, i.e., the importance of heritage for social and economic development, it should be noted that many authors warn against neglecting the *intrinsic value* of heritage as the collective memory of the society (Fusco Girard & Vecco, 2021) (Francis-Lindsay, 2009). According to De la Torre, the *intrinsic value* justification for heritage protection and conservation is self-evident *"No society makes an effort to conserve what it does not value"* (De la Torre, 2002). "The Faro Convention" that took place in Portugal, in 2005, according to Fojut, 2009, was a widespread agreement within the membership of the Council of Europe that existing conventions were focused too firmly on the conservation of heritage material for its own sake. Thus, new policies, concepts, and frameworks are in motion.

FARO changed how heritage was understood (Alosi, Alessandra, 2018; Fairclough et al., 2014; Vícha, 2014). According to the conventions which also Albania signed, the evaluation of the heritage monument should include the cultural and educational activity,

the archive of all the activity created over the years, the events, the human and institutional activity, and the artistic wealth it has created. These elements must be considered and cannot be excluded from assessing an issue of such importance and sensitivity to national cultural heritage.

2.3.2.5 Cultural heritage threats

Urbanization and globalization are two phenomena that are recognized to challenge intangible heritage materials. Globalization, in particular, challenges the *nation* and thus heritage, which links to larger images of the affiliation and consensus between territorial connections, such as "Europeanness heritage," "The Balkans heritage," or "Albanian heritage." Consequently, cultural heritage's history, ownership, and usage can be manipulated politically because of its sensitivity, complexity, symbolic value, emotional charge, and possible abuse. Preserving cultural traditions and heritage may serve as both a source of tension and a means of healing and progress.

The European Union document 2021 that defines the concept of Cultural heritage in conflicts and crises signals a fresh chance to craft a theory on cultural heritage as a practical element for revitalizing the EU's approach to peace, security, and development (European External Action Service, 2021). During the last century, several cultural erasures happened, especially in Europe; the last is the destruction of Kosova's heritage urban layers and monuments (Jerliu, 2017). meanwhile, Ukraine's territory has been under the war regime since the spring of 2021.

'Loss of heritage sites mainly happens during wars, civil conflicts, natural disasters, and in recent centuries due to uncontrolled development. After WWII, the United Nations established UNESCO, and since then, several improvements and care protocols have been implemented in heritage sites worldwide. *Cultural wars* mentioned in (Duncan & Duncan, 2004) define conflicts that depend on culturalist explanations and justifications, even sometimes ethnic cleansing in which *"ethnic groups claim essentialized or allegedly primordial cultures that are linked to territory*" cited by Ashworth (Ashworth & Larkham, 2013, p. 59).

Conflicts and inconsistencies in resolving the difficulties between cultural conservation goals and the demands and aspirations of local populations for socioeconomic development are also shown by current World Heritage Committee processes and discussions. They highlight the severe dangers that unsustainable development methods and unchecked urbanization bring to cultural assets. The charters and conventions

developed on safeguarding cultural heritage from these threats are discussed in the next section, International Charters on the City.

2.3.3 International charters on the city

2.3.3.1 Cultural heritage and international charters

The first International Conference for the Conservation of historic monuments was held in 1931 in Athens and the next in Venice in 1964. Heritage, according to UNESCO, has been found to follow wider dimensions than cultural domains and processes; Heritage is also "*an economic asset and a social good*" and a "p*roduct and a dynamic process that undergoes continuous change*" (Museum international-UNESCO, 2011). Several scholars have defined heritage as a cross-cutting field of the three dimensions of sustainability, which commonly agree that the development of a given territory must integrate the qualities associated with the interactions of three dimensions to be considered sustainable, social, economic, and environmental (Guzmán et al., 2017).

After WWII, The United Nations Educational, Scientific, and Cultural Organization was established, giving *culture and cultural diversity* a more important place in urban development. Formed on November 16, 1945, following World War II, it was founded on the concept that international cooperation in education, research, and culture should continue as a pillar of a stable international system. (Bonekämper, 2009; Museum international-UNESCO, 2011; UNESCO / ICCROM / ICOMOS / IUCN, 2013). Since then, several conventions and norms have been established to consider cultural heritage sites not just architectural or historic sites memories but dislocating them from just being a monument to representing cultural diversity (Alosi, Alessandra, 2018; Fairclough et al., 2014; Vícha, 2014).

Since 1954, the European Cultural Convention has identified heritage as a vehicle for building peace and new cultural and political cohesion. During the 60-s, Europe states founded the Europa Nostra organization to protect and lobby for cultural heritage. However, only in 1985 did Europe begin to reflect on how culture could generate urban development and make systemic the relaunch of undervalued areas or in search of new identities. In 1972, at its 17th session in Paris, UNESCO member countries recognized that parts of the cultural heritage are of great interest and needed to be preserved as part of the world heritage of humanity as a whole, given the heritage was highly threatened not only

by nature but also by the phenomena of damage and destruction by men, during economic and social changes.

At the FARO Congress 2003, participants discussed reframing what they previously understood about heritage. According to Fojut 2009, it suggested that the current norms put too much emphasis on conservation as an end. It was necessary to create new tools that may cause a radical reorganization of history (l'Europe, 2009, pp. 13–22). What was proposed further was the democratization of heritage, with a trend towards participatory approaches in as many social life areas as possible. The right to heritage, an individual right like other human rights, is, therefore, a right to be exercised individually or collectively (Bonekämper, D.G., 2009).

The New Urban Agenda 2015 recognizes that culture and cultural variety enhance humanity and contribute significantly to the sustainable development of cities, human settlements, and people, allowing them to play an active and distinctive part in development projects. According to Agenda 2030, the definition of *cultural heritage* has broadened and thus includes cultural landscapes, historic towns, serial assets, and solitary monuments classified as works of art. In addition, modern practice expands the definition of heritage beyond the "tangible heritage" by including its immaterial components. This immaterial heritage refers to the totality of the capital of knowledge produced through the evolution and experience of human behaviors and their geographical, social, and cultural constructs.

The introduction of this idea significantly increased the potential and reach of heritage, but it also presented significant challenges to the sector (Dümcke & Gnedovsky, 2013). There is also continuous discussion of issues about recent heritage, such as those from the Cold War era or the legacy of communist governments in Eastern European nations. Some scholars emphasize this legacy's problematic and debatable characteristics even though much research has been done on historical institutions like national parks, museums, libraries, and archives, according to the authors Dümcke & Gnedovsky (Dümcke & Gnedovsky, 2013).

2.3.3.2 The right to culture

Since 1954 the European Cultural Convention, heritage has also been identified as a vehicle for building peace and new cultural and political cohesion. Article 27 of the Universal Declaration of Human Rights states that "*everyone has the right freely to*

participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits" (Nations United, 1948).

UNESCO's Declaration on Cultural Diversity, Article 5 recognizes that cultural rights are inseparable from other human rights. The right to participate and have access to culture, as well as to enjoy it, by individuals or communities, for them to understand, visit, maintain exchange, and develop cultural heritage, are included in this Declaration. According to the Conventions, the exercise of the right to cultural heritage may be subject only to those restrictions necessary for a democratic society for the protection of the public interest and the rights and freedoms of others.

The Faro convention presented a new definition that, according to Fojut, was the source of a debate divided into acknowledging the need to strike a workable balance between the clear legal sense of *communauté* -"community"- as "*a group of individuals who are naturally associated by some factor such as place of residence, historical events, or simply because they choose to associate in a common cause*"(l'Europe, 2009, pp. 20, Fojut). The convention views cultural heritage as "*a resource for safeguarding cultural uniqueness and creating a feeling of place in the face of increasing standardization and gentrification.*".

The new concept "*that heritage must serve society, rather than heritage being served by society*" was introduced during the 90s until the mid-2000s seminal meetings of Unesco (Museum international-UNESCO, 2011). The right to cultural heritage was presented during Faro Convention as the ability of everybody to be involved with the heritage by helping to enrich or add to it and also to benefit from activities linked to it. (Vícha, 2014). The parties to the Faro Convention recognize that "*everyone, alone or collectively, has the right to benefit from the cultural heritage and to contribute towards its enrichment."* To follow, "*everyone, alone or collectively, has the responsibility to respect the cultural heritage of others as much as their heritage and, consequently, the common heritage of Europe*" (Alosi, Alessandra, 2018; Fairclough et al., 2014; Vícha, 2014).

In a world dominated by the effects of globalization, strong collective identities carry the risk of exacerbating existing divisions between various cultural or social groups and thus worsening existing problems. According to Vícha, the Faro Convention provides "*an original contribution to the issues related to living together, quality of life, and the living environments where citizens wish to prosper.*" (Vícha, 2014, p. 27). The Faro Convention is innovative in linking the concept of the common heritage of Europe to human rights and fundamental freedoms for which the Council of Europe remains one of the historic

guardians. The democratization of heritage was further proposed, with a trend towards participatory approaches in as many social life areas as possible. Since the FARO convention, heritage is "*not anymore a luxury where we show interest when all our other needs have been met, but a part of every individual's social and cultural whole*" (Alosi, Alessandra, 2018; Fairclough et al., 2014; Vícha, 2014). Consequently, the right to heritage is, like other human rights declared to be an individual right, to be exercised either alone or jointly (Bonekämper, 2009).

The Faro Convention refers to other international human rights documents, such as the Universal Declaration of Human Rights (Paris, 1948) or the International Covenant on Economic, Social, and Cultural Rights (New York, 1966). UNESCO's Culture for Sustainable Urban Development Initiative and 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions emphasize cultural expression's economic value. Today, cultural legacy encompasses many activities, traditions, and interpersonal interactions.

The parties to the Faro Convention agree to recognize that: "*rights relating to cultural heritage are inherent in the right to participate in cultural life, as defined in the Universal Declaration of Human Rights.*" Under this declaration, "*everyone has the right to freely participate in the community's cultural life, enjoy the arts, and share in scientific advancement and its benefits.*" Even though Albania has been one of the first states to sign the Faro Convention, since 2005, the parliament has failed to ratify it. The first step toward a new urban and cultural policy seems to be inclusive representation, and social inclusion of all residents, particularly the surrounding community, in negotiating the meaning and choosing the shared cultural legacy, and accommodating heterogeneous viewpoints.

2.3.3.3 Urban international charters

Since the publication of 'Our Common Futures' (WCED & Development, 1987), *sustainable development* has been at the top of the political agenda. This subject was given prominence during the Rio+20 Conference on Sustainable Development, which also advocated a Global Sustainable Development Report that would consolidate analyses across sectors and territorial levels (UNESCO / ICCROM / ICOMOS / IUCN, 2013). Governments have proved their commitment to 'Agenda 21' since the 1992 Earth Summit in Rio, and lately, The Quito Declaration 2030 New Urban Agenda of UN, in Quito 2015 (*New Urban Agenda | UN-Habitat*, n.d.). The United Nations Agenda 2030 for Sustainable

Development, approved in 2016, serves as common grounds for the states' signatories of the convention on the strategies and vision of the 21st-century urban development models.

Urban development agendas first did not recognize culture as a pillar of sustainable development until Quitto Convention. The New Urban Agenda 2030 aims to achieve sustainable urban development, and according to the United Nations, c*ulture* and *cultural diversity* have an essential contribution to sustainable development, as they are recognized as primary sources for the enrichment of humankind and can empower citizens to play an active role in the development of their urban habitat.,(*New Urban Agenda | UN-Habitat*, n.d.). The New Urban Agenda recognizes the value of *culture* and *cultural diversity* as factors that contribute to the long-term success of urban areas, human settlements, and their respective residents by giving them the tools they need to participate actively in their development efforts.

Unlike the Millennium Development Goals, the SDGs contain an explicit heritage target, Target 11.4 "*Strengthen efforts to protect and safeguard the world's cultural and natural heritage.*" It urges stepping up protection and preservation efforts for the world's natural and cultural heritage to make cities and human settlements inclusive, secure, resilient, and sustainable. Historic cities are dynamic, have a human scale, have a diversity of functions, and are dense. Their social, environmental, and economic adaption also demonstrates their resilience. In the "*Cultural Heritage, the UN Sustainable Development Goals, and the New Urban Agenda,*" 2015 is recognizable that "*cultural heritage and particularly <u>historic cities</u> and settlements are a reference model for sustainable development*" (Labadi et al., 2021).

According to ICOMOS, on Cultural Heritage and Agenda 2030 goals, to fully understand the relationship between cultural heritage and sustainable development, "*the concept of "heritage" must be understood in its modern, broader sense*" thus, the protection, conservation, and management of cultural heritage sites "*must be a priority component of town planning and urban and territorial development*" to promote social cohesion, inclusion, and equity. These declarations are part of the Urban Agenda, which is signed and accepted by 191 nations for a "*bold new global agenda to eliminate poverty by 2030 and achieve a sustainable future.*"(Labadi et al., 2021; *New Urban Agenda | UN-Habitat*, n.d.; *Transforming Our World: The 2030 Agenda for Sustainable Development | Department of Economic and Social Affairs*, n.d.; UNESCO / ICCROM / ICOMOS / IUCN, 2013).

The relationship between urbanization and cultural diversity is the subject of a broader debate than the objective of the 2030 agenda. The dispute is intellectual, political, social, ethnographic, anthropological, and economic. To David Harvey, modern cities result from geographical and sociological concentrations of surplus goods, and since urbanization depends on the mobilization of a surplus product, a relationship between the growth of capitalism and urbanization develops (Harvey, 2003). Several case studies demonstrate how protests, occupations, and even social movements have developed around these realms, intending to protect history from the Theatre Valle- *Teatro Valle* occupation in Rome in 2011 (Borchi, 2017), the *Gezi Park* protest in Istanbul in 2013, (Bostan-Ünsal, 2013) and the *National Theater* occupation in Tirana in 2018-2020 (Pllumbi & Musaj, 2021). All of them have in common the redevelopment of the area while concentrating surplus goods in the centers of the cities.

"Tirana 2022 density" . Photo courtesy: Andri File

EMPIRICAL TRACK

This empirical research endeavors to recall the difficulties of urban commons, part of the cultural heritage in Albania, during urban planning and city rebuilding processes, focusing on the case study of Tirana. The study uses spatial and ground-level assessment analysis by triangulating data collected from official and archival sources with those gathered through observation and field surveys. The triangulation method aims to describe urban development from three perspectives, named for this dissertation *city's dimensions,* while analyzing them. Analyzing the inherited urban commons' state in space and time is achievable by limiting the research area to the city's oldest cluster. There has been much research into the architecture and preservation of these locations, but much less is done in urban studies.

A field survey was the first step in the study, and then more in-depth desk research came next. During observation, photographs and field notes were taken to record information gleaned from the primary senses of the city. This method was utilized twice, first at the outset of the research and then again after desk research. Using ethnographic methods and open-ended inquiries employing the snowball technique, the second phase of observation sought to comprehend better how citizens in the area under study perceive urbanity, its transformation, and shifting.

As the second step, the desk research identified the city *clusters* that retained and inherited *cultural commons* from the turn of the 20th century to the present. The investigation focused on the city's inherited footprint before urbanization began, identified using archival and historical sources. An area within a 1.2 km radius of the city's center was identified as an investigational spatial subject. Urban clusters (via analysis of cartographic documents), cultural clusters (via analysis of the legislative framework), and citizen clusters (via analysis of interviews, including the author's observations) of the same area aim to measure and analyze using a double-pronged methodology.

This empirical investigation has formulated three hypotheses to achieve the goals and objectives and answer the research question. First, hypothesis*:* Tirana's urban cultural heritage is being compromised due to arbitrary decision-making during urban planning and rebuilding of the city. *Second hypothesis*: Toward urban cultural heritage is used as a parochial assessment framework ignoring their *urbanity* and *cultural diversity* values. *Third hypothesis*: Urban cultural heritage is not limited to architecture alone; it also includes shared urban cultural values that are not taken into account during heritage evaluation or urban planning procedures.

Since there is a lack of specificity in the existing literature on Albanian city history, urban studies, and planning, the researcher found it necessary to build a historical narrative that serves as the ground and common "layer" for all three dimensions under discussion. From the signing of the Declaration of Independence to the approval of the first master plan of Tirana (the start of World War II), from the establishment of the Communist system (the end of World War II) to the fall of the Berlin Wall, from 1990 to 2015, and finally, from 2016 to the present day, the narrative study is carried out in four stages. Public studies, archival materials, and recent publishing on planning are analyzed to learn more about these four epochs of urban development. Figure 2 shows the theoretical framework of this empirical track.
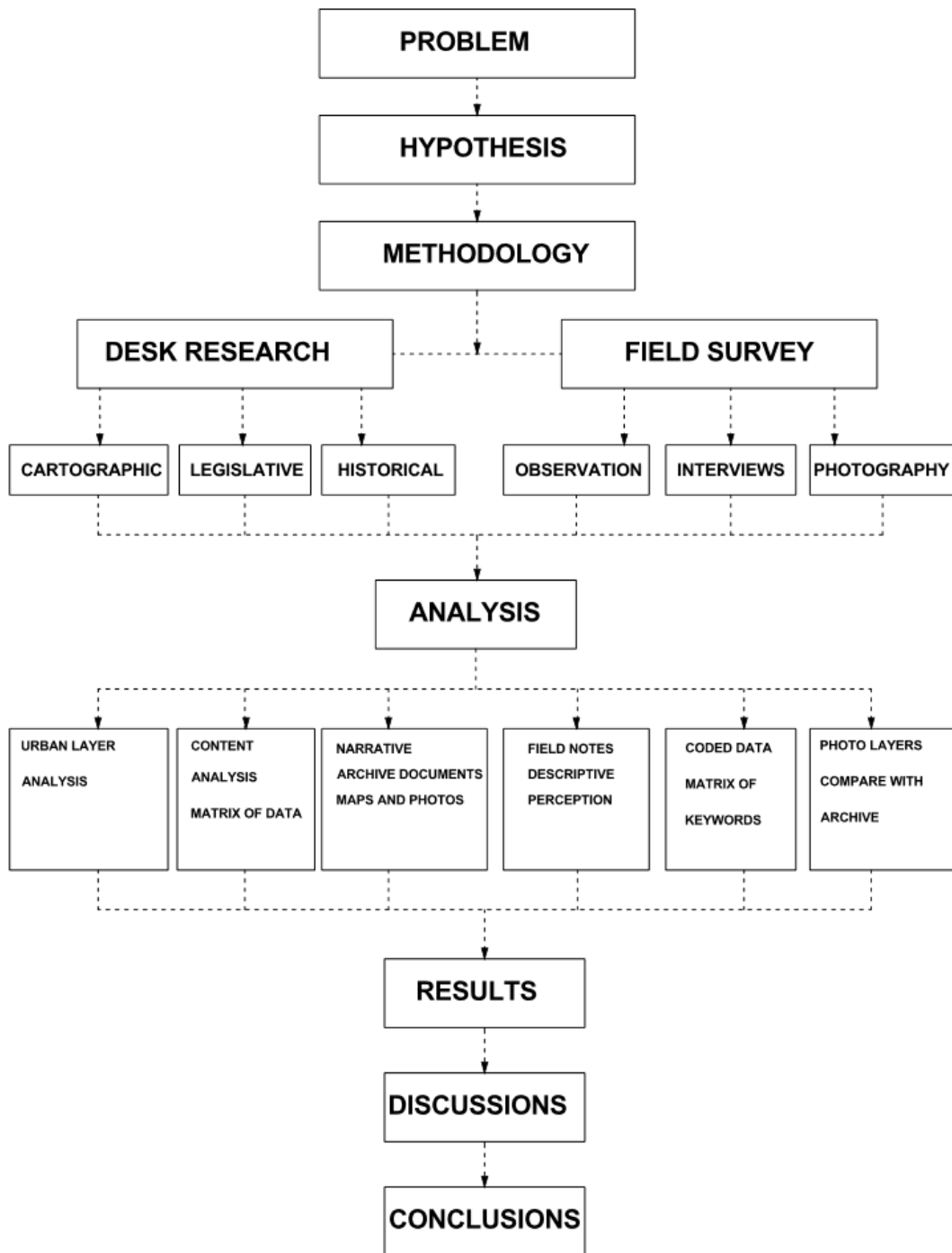
Figure 2 Theoretical framework of the research, Designed by the Author

"The city, as one finds it in history, is the point of maximum concentration for the power and culture of a community"
Lewis Mumford.

Photo courtesy: Andri File

3.1 The urban dimension. 'Clustering' the commons in space and time.

First, this chapter presents a historical investigation in exploring the *organic urban commons* created and produced before the application of the planning instrument; the following sections describe the *new urban commons* that are the architect and the urban planner's creation during the second and third phases of city development; The challenges of these commons during and after the shift of the political system and their resistance in the territory during the last decade taken into investigation will conclude the first chapter.

3.1.1 The Albanian land and politics toward its territory

The League of Prizren, a 19th-century organization whose purpose was to unite the lands inhabited by Albanians into a single autonomous Albanian Vilayet within the Ottoman Empire (which was briefly achieved de jure in September 1912), envisioned the unification of an even larger area into a single territory under Albanian authority (Duka, 2007). The self-declared independent country had a lifetime of just one year. The London Conference of 1913 fractured the Albanian region into five parts granting each neighboring country a "share" and leaving the Albanian state with half its territory and population (Duggan, 1913). This political decision accompanied the expulsion of Albanians from the Vilayet borders. Authors highlight that this process started before the Independence Declaration (Sadiku, 2023; Xhanini, 2019).

During the Balkan Wars, thousands of Albanians were persecuted, assassinated, and vanished, and border villages were destroyed. Hundreds of villages burned out (Miho, 2003). This period is recognized to have marked the Serbian violence against the Albanian population living in the area of the Great Dibra (Miho, 2003). The expelled migrants from the region of Dibra entered the Albanian territory and spread in groups; one group followed the Dibër-Struga-Elbasan and Tirana road, while the other followed the Dibër-Mat-Shkalla e Tujani road. The population that came toward Tirana was positioned inside the existing town, buying the land from the owners and integrating inside the community of Tirana (Duka, 2007; Sadiku, 2023). They were well-known as masters in crafts and construction, becoming part of the community that would later help build Albania's new modern capital.

The first years after independence were harsh and politically unstable until 1925 when Ahmet Zogu took office as the Republic's first President. Three years after, in 1928, Albania was declared a Monarchy, and Zog was the self-declared King (Bello, 2020). His politics derived from an Eastern one for more than 500 years to a more Western one

(Duka, 2007; Kapri, 2019; Xhanini, 2019). Throughout his administration, Ahmet Zogu maintained tight ties with Italy and strengthened ties with Austria-Hungary via his marriage to Geraldine, a descendant of the Apponyi dynasty of Hungary (Kapri, 2019). The Albanian population continues to see these countries, even nowadays, as the nearest European nation in terms of monitoring Albanian democracy and overall policies.

During the Kingdom era (1928-1939), the economic strategy of the monarch was to construct the infrastructure of Albanian towns as most of the economic routes were interrupted due to the new borders that fragmented the Albanian territory while developing the local production industry. Cities like Janina, Gjakova, Prizren, Prishtina, and Shkupi were left out of Albania, reframing the socio-economic territorial dimension. In the years immediately following the London Conference, a Western protectorate was established for the remaining state of Albania. Austria was "entrusted" with the "Albanian issue" because, given its historical status as a multi-national state, it aspired to play a prominent protector role. (Duka, 2007; Sadiku, 2023; Stiller et al., 2019).

The Habsburg Monarchy's military presence and administrative help were the first phase of this protectorate (Stiller et al., 2019). *Zentrum Militarischen Prazens*, the Hungarian military geographic organization, began to study the main towns of the remaining country by documenting the first cartographic documents and, in some instances, even some cadastral plans while registering the population (Stiller et al., 2019).

Following Western patterns, Italian and less Austrian influence primarily predominated urban development. All the main cities began working with the urban plans helped by Italian and Austrian architects and engineers (Miho, 2003). Public investments were carried out mainly by the government in every country's urban center, and private donations were documented (Miho, 2003). Investments were made primarily in public buildings such as theaters, cinemas, schools, libraries, and administrative buildings for Municipality, Prefecture, and Bank; Private residences and those for public employees. Electrification of cities and main non-administrative and residential buildings, sewage, and water supply was the first urban commons to be state-administered (Miho, 1987, 2003). In 1920, Tirana would replace Durrës as the country's permanent capital. Due to its position inside the territory and placement at the junction of north and south, east and west, the medieval town became the permanent capital in 1925 (Aliaj et al., 2016; Frashëri, 2004).

3.1.2   The Organic commons

"What is common to the greatest number gets the least attention" Aristotle.

According to Aliaj, Tirana is one of Europe's most dynamic cities, representing "*a city of a typical and prolonged transition to the present day*." The city is a typical example of a hybrid structure between the sea and the mountain, the Illyrian, Roman, and Byzantine cultural influenced heritage (Aliaj et al., 2003). It carries Balkan and Mediterranean urban settlement characteristics but also inherits and dissolves into the local tradition of the Ottoman lifestyle and architecture.

Constructed naturally as a crossroads between routes traversing the region north-to-south and east-to-west, the medieval Tirana resembled a green oasis constructed between rivers and streams, where the human settlement did not exceed the height of the treetops. The old town developed organically and vestiges of its design. Some of its attributes and features are still perceived in the city's core (Map 1, Figure 3).
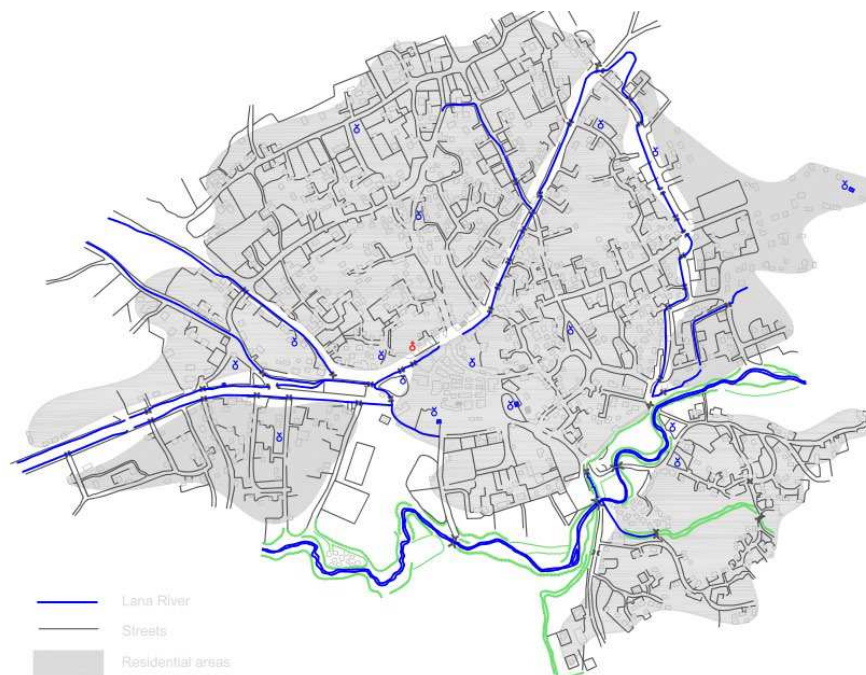
Map 1: Tirana 1917 urban cluster; worked out by the Author. Source: AQTN: Technical Construction Archive;

Figure 3: Tirana at the beginning of the 20s. Source: AQTN: Technical Construction Archive; Polis University Archive

As described by Dhamo, Thomai, and Aliaj in "*Tirana qyteti i munguar*" (Aliaj et al., 2016), Tirana territory is the ideal place for a city to live, as it carries coexistence and natural human activity expressed through city pattern, form, and lifestyle. The first cartographic documents, designed by Hungarian and Austrian architects in 1917, give us a panorama of the city's territorial organic structure. The topographic situation of 1917 and later 1921 (Annex 1, Annex 2), on a scale of 1: 5000, shows us a city with an area of 305 ha, where 98.2% of the city is inhabited. The city had 15,000 inhabitants at the time, whose dwellings spread over the territory with a density of 50 inhabitants/ha (Miho, 1987). The city comprises two main zones, the economic zone to its west and the residential zone to the east and northeast, demonstrating two different morphologies of structures in Cluster 1.
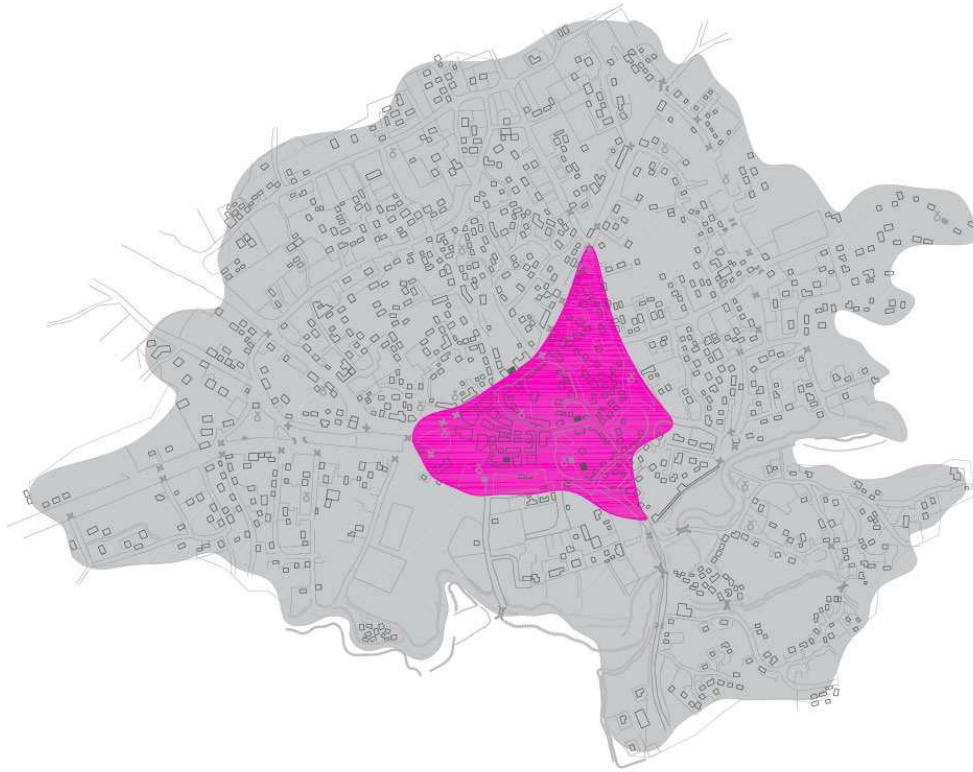
Cluster 1: The two zones of Tirana 1917: Inhabited zone and economic zone. - worked out by Author. Source: Archive of the National Technical Archive; Polis University Archive

Map 2: Clusters of the urban districts in Tirana 1917- worked out by Author. Source: Archive of the National Technical Archive; Polis University Archive

In the organic city map, we can distinguish traces of how the streets are created organically as the remaining space between houses and shops in the Bazaar area. The itineraries were oriented by the water lines stream, flowing toward the city, from the northeast to south into

the Lana River. About 40 small bridges are inside the residential structure, while the larger ones are on the town entrance on Lana River benches. Twenty-one places of worship, where 20 are mosques, and one is a church, are present in the territory, keeping a significant spread in the city. While the only church, marked on the map of 1917, is located in the center of the city north of the Old Market (Annex 1). The town resembled a green oasis, while houses merged inside the yards and greenery surrounded by hills and Dajti mountain. If we could describe the town in its organic version, 'green' would be the keyword for Tirana. Robert Elsie, a writer, translator, interpreter, and specialist in Albanian studies, brought a collection of photographs of the cities of Albania during these years, while Edward Lear painted some of the Albanian landscapes (Elsie, n.d.) Figure 5.
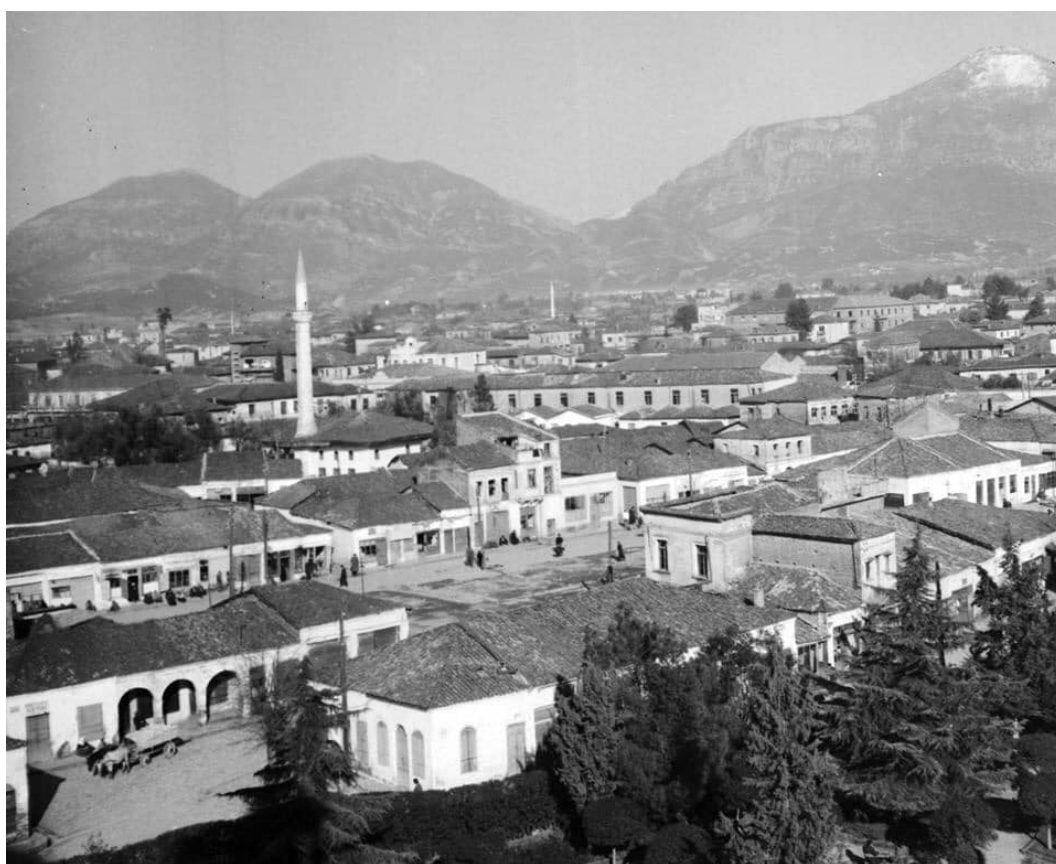
Figure 4: Photo of Tirana during the 20s. Author unknown. Source: Polis University Archive

Figure 5: Painting Photo EDL007 - Edward Lear: The old Sulejman Pasha Mosque (1614-1967) in Tirana, Albania, 28 September 1848. Source: http://www.albanianart.net/painting/lear/lear007.htm

In Albania, a traditional self-organized form of governance known as *Kanun* existed until the creation of the modern state in 1912 (in some parts of the country still does)[1]. Kanun(s) date before and during the Ottoman Empire's dominion and contains provisions on governance. It is known as a legislative framework of Albanian society, where the concept of *law* and *justice* is incorporated in the same structure and is founded on the fundamental principles of equality and reciprocity. (Shkurtaj, 2022, p. 16). *Kanuni,* according to Shkurtaj, found a simple way to transmit from generation to generation orally by embracing these principles into everyday life through regulations and traditions that governed the social and economic relations of the society.

Kanun(s) incorporates various aspects of the usage of places and the activities of the public in such areas inside the premises to govern the public sphere, in addition to the connections between members of society. The term '*public*' appeared in the legislative framework after

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[1] Kanun- Different zones of the country had their own Kanun, which differ from each other in matter of organization of the land and regulation between society, but all of them have common grounds according to Shkurtaj, 2022

Albania declared independence, while the first form of use to describe the space of pubic interaction in Kanun(s) was '*common.*' Kanun of Dibra, for example, acknowledges as *a common* inside the urban or rural settlement: the village's main street, the village mill, the bazaar, the church, the mosque, the cemetery, and also the village "public space" – *bahçja*- usually a flat and green space inside the village where the "council of the elders" discussed on issues concerning all on inhabitants. All these buildings and spaces were held and managed in common. Identified as the "village's bahçja," this space can be considered an ancient form of *public space* found in each village and town of Albania (Martini, 2007). *Bahçja*, according to Martini, was used as a place where the decisions regarding collective well-being were made by *burrat e katundit*- the elders and wise men of the village stakeholders of the time. In this "public space,"- *burrat e katundit* discussed regulating the management and use of the commons, such as the water spring, the village street, the mill, the mill street, the mountain, and pastures. Everything was held and managed in common.

Kanun separates land into two ownership regimes: *private land* and *common land*; despite that, the community collectively managed and maintained these common land and properties. Pastures and the mill, road, or bazaar were maintained and managed in common despite their property regime. The main street entering the village was prohibited from being blocked in any circumstances, neither straightened nor narrowed for private interests. In addition to being the safest areas of the urban settlement, these areas were also designated as locations where "*gjakmarrja*" - the blood vendetta –was prohibited by *Kanun(s)*. Spaces such as the road, the water springs, or the mill during harvest time are marked as safe spaces everyone shares and uses.

Albania carries ancient itineraries in its territories, as being a crossroad from West to East. Via Eganita starts at Durrës port, passing through the country – Elbasan, Pogradec, Shkup- toward Stamboll. Meanwhile, streets from Dibra, Durrës, Shkodra, and Elbasan cross at the Tirana field. The country's position between west and east, at the golden gate via Egnatia, developed its trade character over centuries. Thus, the regulations derived from *Kanun(s)* considered also this international aspect of the Albanian territories. Albanian towns recognize historically as essential nodes of the trade developed between East and West. Tirana is one of them. Besides roads, in the medieval era, the most favorable position to develop trade was the meeting point at the intersection of these itineraries. This exchange center of goods and people was represented in the territory with the Bazaar.

Tirana's main character distinguishes the city from the rest of Albania while developing its economic area in the central part of the city Figure 6 and Map 3.
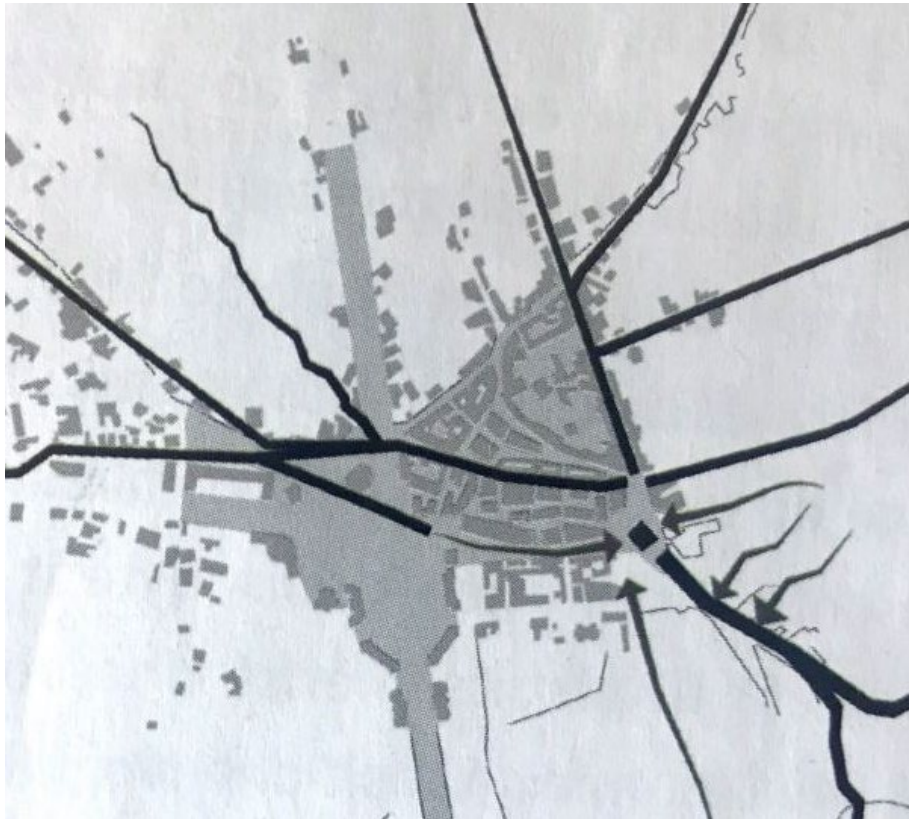
Figure 6: The first central core at the intersection of interregional trajectories near the Lana stream: Source: Dhamo, Thomai, Aliaj, 2012 Tirana –"Qyteti I Humbur," 2012

The Bazaar is considered an urban structure that developed throughout Albania as an east cultural influence during the ottoman empire and was considered the center of public exchange places of the towns. The Bazaar was a daily activity and included the whole town or village. Production of daily goods, including crafts and clothes, was supplied by imported goods from the East countries, mainly from Stamboll. During this economic and political relation, the Albanians connected continuously with the Turkish, exchanging their economy, culture, and traditions over the centuries, and still are. The very first acknowledged urban commons of Tirana are: the mosque, the *hammam* (public bath), the

han (inn), and the bakery, the first structures built at the junction of east-westerly and north southerly itineraries of the country (Figure 5, Figure 6, Figure 7, Figure 8, Figure 9).

They were invested in and built by Sulejman Pasha Bargjin Mulleti, according to the legend (Bakiu, 2014; Miho, 1987). The Old Bazaar of Tirana, otherwise known as the Çarshia[2] of Tirana, was born together with the town and gave Tirana its commercial character over the centuries. For almost 300 years, the *Bazaar* developed as Tirana's economic center and the town's public space, positioned at the western part of this urban complex. The commercial activity of this town district recognized its glory in the late 1800s while each street had its *zejtarë* (craftsman) with various products and immaterial cultures such as needlework, fabric, silk, cotton, clay pot, gold, and jewelry. By the beginning of the 20th century, it was composed of 727 shops within a population of 15,000, making this urban common the central part of the urban settlement. Today these urban commons are erased from the territory. The urban structure transformed entirely, while the tomb of Sulejman Pasha (Figure: is the only landmark that still identifies the area where the city's foundations were presumed built in the 17th century.

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[2] 'Çarshi' ose 'Qarshi' is the Turkish term for the covered market – Gjakova still have an outstanding example of this urban common

Figure 7: Photo of a road of the Old Bazaar. The exact year is unknown- during the 20-30s. Source: Facebook group "Tirona" photo collection

Map 3: The district of the Old Bazaar at the beginning of the last century: 1921; Source: Designed by Author

In the 1920s and 1930s, the government of the newly independent Albania employed the Italian architect Armando Brasini to create the first design for the city's central district, beginning the crusade against the bazaar city. The city's focus shifted from the bazaar and Ottoman design to the central avenue and the newly constructed neoclassical government buildings that surrounded it due to these designs. These proposals eliminated or relocated the original bazaar (Aliaj et al., 2016; Rosen & Musaraj, 2022). The city morphology observation differs it into two distinct areas: The one constituting Tirana with all its historical load, the *organic city* built by people characterized by an irregular urban texture, while *New Tirana* developed after the 30s, on the West of the existing city and then south of the flow of the Lana river, with an orthogonal road network; *the planned city,* built by architects. This distinction is discussed further in the chapter.

3.1.3   The clock tower- the resilient urban common

Built near the mosque of Et'hem Beu, they both constitute an architectural ensemble, remaining even inside the plaza Florestano Di Fausto created in 1932. It started construction in 1822 and finished in 1830, and it continues to be one of the most notable investments in the city and one of the last urban common built by the community. During the city planning process at the begging of the 20th century, Italian architects considered not only the architecture but also the civic significance of this obelisk of Tirana. The clock tower was visible from all four sides of the horizon, particularly from the western entrances to the city, Durrës, and Kavaja streets. It influenced the direction of Durrës Street, constructed during the monarchy. It composes of two distinct styles, a significant and unique characteristic. On one side of its base is a bas-relief depicting a dragon and floral ornamentation of the Ottoman style, while the tower's upper half was renovated by the Albanian government of the time as part of Tirana's modernization. This 'partition' of the tower between the 'Ottoman base' and 'the western cover' is a vital sign of the country's westward tilt at the time (Figure 10, Figure 11).

In 1928, the Tower was raised by 5 meters and took the appearance it has today Figure 11. The balcony was mounted, four clock fields were mounted, and a Venetian-type roof was put on it, similar to the San Marco tower (Bakiu, 2014, p. 89). Venetian merchants supplied it with a winding mechanism and a brass bell, whose number of strikes denoted the hour without a dial or hand. The Tufina family, well-noted watchmakers, assembled it.

It takes a special place in the urban commons of Tirana, as its presence is dominant in the urban structuring of Tirana's downtown (Aliaj et al., 2003, p. 21). The tower was severely

damaged during the second world war but returned to service in 1946. The sound of clock hands stopped in 1973 when a new electronic mechanism imported from China replaced the old mechanical one. The construction of the clock tower featured a prominent architectonic character and was an internal and integral part of the city silhouette for almost 150 years until 2020, when several high-rise towers began to construct in its vicinity Figure 9.

Figure 8: The Old Bazaar entrance and the Clock Tower ensemble; Source- Archive Polis University

Figure 9: The situation of today on site 2023; Source: Author 2023

Figure 10: The original variant of Clock Tower before the 1928 intervention; Source: Polis University Archive

Figure 11: The Clock Tower after the 1928 intervention; Source: Polis University Archive

3.1.4   Modernization of the urban commons

In Tirana, the first interventions in the city towards "modernization" were made by Esat Pashë Toptani in 1907-1908. The modernization of the *Bazaar*, the widening of its streets, and the reorganization of the shops with the peristyle ensemble were initiatives made in cooperation with the community member and merchants (Bakiu, 2014, p. 66). The aim was to modernize the economic center, "*to adapt to the times*," by paving its alleys with cobblestones and installing shutters, doors, and modern windows. Sundays were Bazaar days, and with the increase of the Bazaar, merchants from other towns that came to the market also used the square near the Mosque. Although, as an economic structure built during the Ottoman occupation, resembling the Eastern models, its established position gave it distinctive and unique characteristics. It would function as a public space where administration, maintenance, restoration, and development would evolve without public support and adequate infrastructure.

This solution of the space, which during the whole week was a public square, and Sundays transformed into a commercial space, changed in 1928 with the governmental decision which declared Sunday an official holiday. The Old Bazaar's commercial activity was divided in the same year into two areas, connected and near each other. As the *Bazaar's* capacity increased to the maximum number of stores, relocating village goods, such as vegetables, fruits, and meat, to a new site would ease its administration and increase hygiene. A few meters from the Old Market, at *Pathorn* Square (today Avni Rustemi Square), 60 new stores were built, reportedly bringing the number of stores in the Old Bazaar to 727 (Bakiu, 2014, p. 66). This new urban space was dubbed the *New Bazaar* only after 1939, a name it still holds today (Bakiu, 2014, p. 67).

The government of King Zog will not initiate reforms with evident trends toward Albania's separation from its oriental past and its whole opening to the West (or "Occident," as it was still known) until the second quarter of the 20th century (Mesi, 2021, p. 208). As a result, some ideas for the urban planning of Albanian residential centers present notions notably distinct from concepts inherited from the Ottoman Empire. According to Mesi, the new proposals were already influenced by modernity, in general by Western urban-architectural historical and rationalist notions and ideas, and in particular by typical fascist ones. Italian urbanists, architects, and technicians who were highly active in Albania at the time were responsible for these modernist architectural and urban interventions.

Figure 12: Air photo of the built Brassini Boulevard in the 30s Source: Archive of Polis University

Tirana's unique hilly landscape allowed Italian architects to complete grand projects that later made the city look like a European city since the turn of the 20th century. Brasini was the first Italian architect who designed the first ideas for the new center of the city of Tirana. He drew a new ax parallel to Dajti mountain, considered the Lana and Tirana rivers, and oriented via *Cardo Decumanus*. This intervention aimed to create a new mechanism to connect the old city in the east with the new one not built yet in the west. The ax of the Boulevard and the urban commons that developed along it served at first exclusively for administrative or military purposes (Aliaj et al., 2016).

The Boulevard axis would see many variants until it reached that plan which was realized and inherited to this day. Its traces are now dominant in Tirana, and all plans drawn after 1925 considered this urban element. It had a dominant role and was a compelling urban element in Tirana city, as presented as a European model for the urbanization of Tirana and showed a European paradigm for the city's development (Aliaj et al., 2003; Mëhilli, 2016;

Pojani, 2015; Stiller, 2010). The Boulevard's axis went through numerous iterations before settling on the plan that was ultimately realized and inherited (partially) to the present day.

Figure 13: Skënderbej square project in 1930 Florestano Di Fausto; Source: (Dhamo, Thomai, Aliaj, 2012 Tirana - Qyteti I Munguar); Polis University Archive

The central square, which received the name "Skënderbej" after the second WW in its original form, along with the group of Ministry buildings, was to be redesigned by an additional Italian architect. The concept for the center of the capital was a square surrounded by eight 2-story structures. Architects Armando Brasini, Florestano Di Fausto, Giulio Berté, and Vittorio Ballio Morpurgo left their imprint on that square, as evidenced by archival documents. These authors also designed several other buildings, public and private. Some of them are still present in the urban environment. There is a substantial distinction between the state character of the building and the public character (cultural, social) that also reflects in the monumental architecture of the government buildings on Tirana Boulevard. In contrast to the classic and monumental styles utilized for the facades of the governmental building, the public buildings are characterized by a different style, less classic or monumental, but more modern and even futurist architecture in the city. Public buildings, such as the "17 Nëntori" Cinema, the Harri Fulls School, the National Theater, the Maternity Hospital, and the National Stadium, are distinguished by more complimentary styles, humanistic interactions, intermediate spaces, courtyards, and squares.

3.1.5 'Framing' the commons

Kohler, the Austrian architect, and Frashër, the Albanian architect, prepared Tirana's first regulation plan in 1928 right after Zog self-declared King of Albania. Their concept attempted to link the medieval road network of the eastern city with a new rectangular network that would expand the city to the southeast (Aliaj et al., 2016; Stiller, 2010). A radial system would connect the two areas (old and new) so that the old city would not be affected.

Their ideas and interventions introduced a new era in Tirana's city planning and urban development (Figure 14). The radius, an abstract geometric structure with no link to the urban settlement setting, was adopted in the 1930 plan as a specialized approach for determining the city's limits. Thus, according to Aliaj et al., structuring-framing the city's boundaries did not consider the economic, environmental, or geographical factors that should have guided urban growth but rather a 'cold' geometric regulation indifferent to the land.(Aliaj et al., 2016, p. 35).
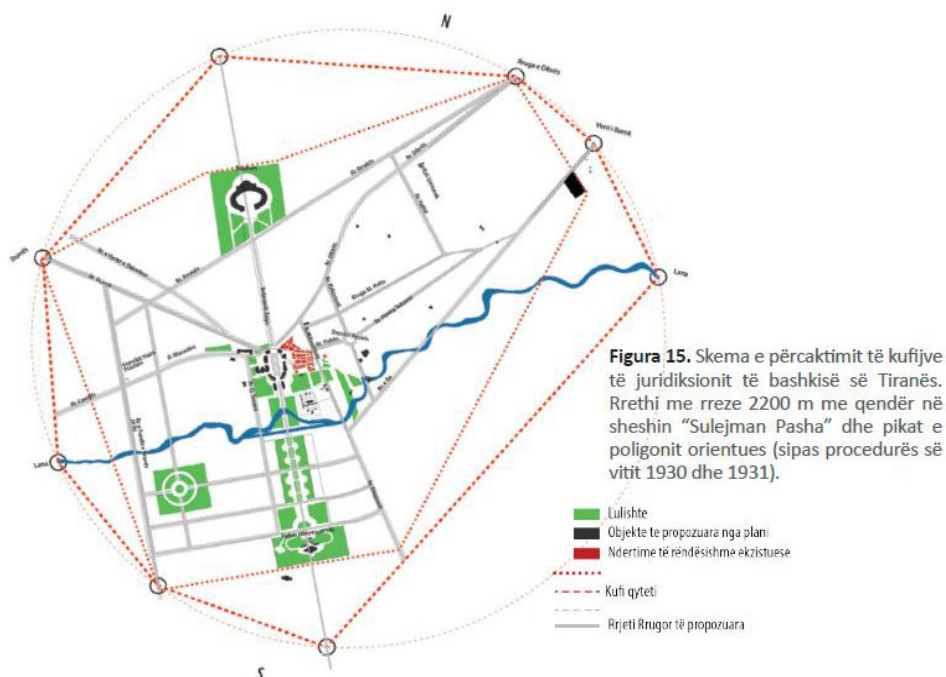
Figure 14: The first footprint of the boundaries of the municipality of Tirana in 1930-1931. Source: Dhamo, Thomai, Aliaj, 2012 Tirana - Qyteti I Munguar, fq.36

Numerous flower gardens and courtyards gave Tirana a pleasant and picturesque appearance due to the city's environment. This characteristic resulted from the Albanians' passion for nature. In that spirit, the natural desire for independence, which does not

tolerate suggestions or limitations, could not be neglected even in the new regulatory plan. These were the launching of the premises of the regulatory plan designed by Gherardo Bossio in 1939, approved by law no.71 dated 07/03/1940. All the projects and constructions of the Regulatory Plan of Tirana at the time were handled and conceived by Bosio and, after his early death, his predecessor. All Italian architects, especially Bosio, used various architectural styles, including eclectic, classical, neoclassical, and baroque, and incorporated local traditional elements. The city's new areas were designed according to the principle of *zoning,* including public buildings, parks, cultural buildings, sportive areas, schools, hospitals, etc. (Aliaj et al., 2003, 2016; Stiller, 2010).

The most crucial problem in studying the Regulatory Plan of Tirana was the economic factors realistically linked to private and public interests. According to the Technical documents and report of the regulatory plan, two additional viable solutions were presented—the first proposal linked to the concept of the linear city created independently from the existing settlement Annex 3. This proposal could have been more idealistic in designing a city based on urbanism regulations, and it would be effortless to anticipate a partial subdivision of the properties (Bosio, 1939). This solution was the least expensive for the authority, but it was incompatible with the general movement of Old Tirana's interests towards the new one, resulting in a burden for the private sector. The second option limited the scope of what might be done regarding urban design and creativity. With few exceptions, it required sacrifice from private individuals who subsequently gained a permanent advantage to validate existing properties. However, it also defined the possibility of developing the city within the scheme partially compromised by a series of promenades and "boulevards." The authorities opted for the second solution, prioritizing the protection of the interests of the citizens. It was requested respect where possible and as much as possible to respect the pre-founding interests when these, as they were, even with some adaptation, could be changed in the future framework (Bosio, 1939).

Tirana continued to increase the surface organically developing beside the main axes as "Bulevardi Dëshmorët" e Kombit, "Elbasani" Street, "Kavaja" Street, "Durrësi," and "Dibra" Street. The Brasini Boulevard, during this period, was filled in with new buildings and a main street façade. The axe lost its absurd infinity characteristics present at the beginning of the 20s. Instead, Italian architects first, and later under the regime, Albanian also designed and built the architectural and urban archipelagos of the Boulevard of Tirana. Layering during the century, all political, economic, and social influences through the boulevard's cultural monuments and public spaces.

Following World War II, Albania, as a bloc of political alliances, shifted from the influence of Austria-Italy to that of the Eastern bloc, the Soviet bloc (Aliaj et al. 2016:162). It drastically altered its political-economic governance paradigm, instituting communism as an ideology and a centrally planned economy where private property was no longer legally recognized. The confiscation of private property in agricultural grounds and pastures started, followed by the expropriation and displacement of the families declared *kulak* - from their houses displaced to other areas of the region and often toward the gulags. These measures eventually altered the relationship between the public and private.

Everything belonged to the people- it was the main propaganda of the Hoxha regime. The families did not have private properties, and the house/apartment was not private nor the agricultural land. The communist state reinforced its policies toward the *common* by introducing forced 'volunteer' actions toward the territory. Cleaning and greening weekly programs included everyone from children to elders. Forced labor work was part of the school programs and public institutions. Everyone had to be ready each day and night, when and where the party needed them, without doubting or opposing.

This inforced relationship with the new *socialist state* they were creating dissolved most of the emotional bonds formed between the people and the city. The people were responsible for the common property, despite being in urban, rural, or natural environments. The street and squares as public places in the towns and cities could not engage citizens' spontaneous interaction or self-organized social-cultural activities since these public spaces were regarded as state-controlled exclusivity to manage and own spaces.

From Hoxha's rule emerged the iron defense of Stalinism, the elimination of any external or internal opposition through the use of the death penalty, the transformation of the country towards an agricultural-industrial economy and self-sufficiency, paternal atheism, the creation of a secret police for the political suppression of the population called *Sigurimi Shtetit*, and, in recent years, the international isolation into which Albania was plunged for its communist past (Amy, 2010). During this period, the cult of the individual, with Hoxha at its center, was omnipresent on banners, anthems, and even the sides of mountains, where the slogan "People-Party-Enveri" was inscribed. The people lived and died for the party, and the party was simultaneously the mother and father of everyone. George Orwell's book "1984" describes, without refereeing to Albania, the state of power and the fragility of life people lived during Enver Hoxha's dictatorial regime for 45 years.

The communist regime envisioned Albania after the conflict reconstructed from the foundations up. A new social order meant new institutions, different practices, a different vocabulary, and a continuous war with the "old," which included the Ottoman legacy, the period of the kingdom, and the years of fascism. However, this transformation is so radical that it cannot occur immediately; thus, some past practices persisted, albeit in secrecy, after the country's Liberation (Mëhilli, 2016).

This transformation also occurred in urban planning. Communist leaders began making plans for a socialist capital. The urban plans designed by Italians during the 20s and 30s, notably Bosio's plan of 1939, emerged somehow in the cityscape the ambiguous approach to express their native architecture. Bosio, according to Mëhilli, integrated within the new structure of the city also "*the city "oriental" elements as interspersed landmarks within the new "civilized" world*."(Mëhilli, 2017).

Albania passed from the influence of Austria-Italy to the influence of the eastern bloc, first the Russian one with the first project ideas in 1953, and then the Bulgarian one with the plan started in 1957 and approved in 1958 (Aliaj et al., 2016, p. 162). The country already had a first generation of architects and engineers who had acquired Western experience during the monarchy, but the communist regime despised those who studied abroad before the Liberation, particularly those who had studied in the West. This fact played a significant role in the subsequent years of the brutalization of the system.

During the dictatorship, regulatory plans were produced for most Albanian towns, interfering with the model of growth and operation of the city currently governed by communist doctrine. Tirana would adopt its first comprehensive plan in 1957, preceded by a series of political decisions, which also served as the vision upon which subsequent plans would base. The II Congress of PPSH (Communist Party of Albania) in 1952 decided that Albania would become an agricultural-industrial country, and the III Congress 1956 decided on the collectivization of agriculture and then private land (Aliaj et al., 2016, p. 160).

"*The Exile of a Kulak Family*"

Bashkim Pustina was only four years old when his family, consisting of his mother, father, three sisters, and two brothers, was exiled from Tirana to a village in Elbasan. "*On February 7, 1948, we were interned. They came here in the middle of winter; they put us in a military camp,*" remembers Pustina, who emphasizes that he remembers it as if it happened today. "*They were soldiers; they took all our clothes, looted all we had, and took us to Elbasan,*" he added. Their two-story house in Tirana, with decorative wooden ceilings, spacious tiled hall, and rooms connected to the toilet, wardrobe, and laundry with a monumental staircase and facade treated with many decorative ornaments and floral motifs, was expropriated by the state. When Bashkimi and his family returned from exile in Tirana in 1953, they were forced to live in a cow shed behind the house's garden.

Cluster 2: The history of families persecuted under the Hoxha regime, considered and categorized as kulak families. Source: Reporter. al

These ideas also appear in the 1957 regulatory plan proposal for Tirana. Tirana would adopt its first comprehensive plan prepared by Albanian institutions, written by Albanian Mele and Bulgarian Anjgellov (Aliaj et al., 2016, p. 164), following the plan authorized in 1939, following the Italian invasion of Albania. The first regulatory plan for the capital was based on the socialist city model, leaving no room for individuality or diversity in the city. (Aliaj, Dhamo, and Thomai 2016:160).

The new Tirana regulatory plan proposals envisioned a socialist capital in the spirit of Stalinist. The city was divided into zones, according to their function (Annex 5)— meanwhile, the Sovietic influenced less architecture. The most evident legacy of Soviet architecture concentrated on the colossal government palace, built at the historic center of Tirana. Thus, precisely where- now the Palace of Culture-would be constructed, in 1959-60, the Old Bazaar was demolished. The idea of demolishing or relocating several Italian structures, including the National Bank building, dates back to this time. The center of Tirana had multiple projects during the regime. However, the communists were hesitant because they feared the expense of starting from zero (Aliaj et al., 2016).

Even though most of the historical center of Tirana was designed and constructed during the monarchy, the first regulatory plans of 1957 proposed several substantial interventions and operations there. In December 1959, a governmental decision announced the demolition of the Old Bazaar without any explanation to the shop owners. The right to protest was denied in the country as Albania retrieved from the Human Rights Convention during its communist regime. The reactions were spontaneous without organizing in the form of strikes or rallies. The bazaar collapsed on December 19, 1959, leaving the construction site of the Palace of Culture, an investment first promised by the Soviet Union government, later after the termination of relations between countries, was finished with Albanian government money. This event has its wound still open in the community of Tirana. During interviews, Testimonials of the event still brings the bazaar's story as *the beginning of the erasure of the old Tirana."* They describe it as a tragedy happening to their hometown, where everything built-in common for almost four centuries disappeared in one day.

During the construction of the socialist city, the administration of Enver Hoxha also destroyed some of these city's landmarks built during the Monarchy as a state of power. The City Hall of Tirana, constructed as part of the "Skënderbej" Square monumental

ensemble by Florestano Di Fausto, was demolished at night to construct the historical museum, a socialist architecture (Mëhilli, 2017). In addition to being one of Di Fausto's masterworks, this building in Tirana carried the historical weight of the events that occurred there during the installation of the communist regime immediately following the end of World War II and the withdrawal of German forces from the country. During these first years, 1947-1959, people were forced out of their homes under the justification of the urban plans to redesign the socialist city. Others imposed to share their space with other citizens, transferred from other parts of the country, who worked for the state party or at least served it (Mëhilli, 2017).

3.1.6   The organic "explosion."

During the dictatorship, Tirana was comparable to the promised land; not everyone could study, work, or reside there. The party-state selected those who went to Tirana to study, work or live. After the collapse of the dictatorship in 1990, it was natural for the population to move freely and relocate to more densely populated urban areas with more significant economic opportunities and services. The periphery of Albania, mainly rural and less urbanized regions such as the east, northeast, and north of Albania, would be displaced first due to a dearth of essential services and employment opportunities. The Tirana-Durrës area was the new settlement created by population migration and the establishment of the first private centers, providing new employment opportunities (Aliaj et al., 2015).

Albania was the last nation in Europe to overhaul its economic and political system (Aliaj et al., 2003). During the first decade of developing the system, the country confronted a new political and economic shift. The first laws reframed the property management regime of agricultural land, once under *kooperative*- management, into a private regime, which challenged the free, fragile market regime. The industrial and commercial facilities are distributed according to a formula to those directly dependent on common until then. From a social perspective, all the money controlled and used by the state to construct capital until the start of 1991 was distributed roughly equally. Meanwhile, the distribution of agricultural land (the privatization process) ignored the original owners of the land, which were forcefully expropriated without compensation in 1946, as stated in the Law "On the Land" in 1991-1993 (Kuvendi, 1991). Large economic sectors, such as factories and industries owned and administered collectively, were privatized and sold at auction.

'Man owes to urbanization, which was born and developed with him, all that he is, all that he can be in this world: in the first place the preservation of his own individual existence, then his moral development and intellectual and finally its social existence. (Cerda, General Theory of Urbanization ' p.95)

Mass migration, emigration, economic struggles, tribulations, and devastation characterized the first decade of post-1990 growth. During these years, the public buildings acknowledged during the regime as 'people's property built in common,' such as state archives, police stations, local or central government offices, industrial buildings, warehouses, and military units, were either destroyed or damaged and, on several occasions, even burned. The unstable economy succumbed to the pyramid schemes of usury-based private banks in the following years, marking this period as social and political turmoil. Nationally organized, these pyramid schemes developed in 1991 were shut down only on January 22, 1997, when the government blocked the capital of two organizations. Albanian households fell victim to these fraudulent schemes in a challenging economic climate, dumping around 1 million euros in savings and assets acquired in the initial years following the system's collapse on the black market (Pettifer & Vickers, 2007).

The nation was involved in a six-month civil conflict in the following months. On June 29, 1997, Albanian voters awarded the parties of the progressive Albanian alternative a four-year mandate to rule the nation. In a challenging political, economic, and social environment, these forces of the Albanian majority assumed a weighty responsibility (Pettifer & Vickers, 2007). This new chapter of Albanian democracy needed a vision, strategy, and program of reforms that would allow the nation to emerge from the emergency and embark on a road of all-encompassing and sustainable growth.

The year 1997 is a milestone in the country's development. They were associated with an armed conflict after the fraudulent scheme fell in the spring. The cities were insecure as the population was self-armed. Protests and rallies all over the country were allocated primarily to south Albania. As a result, anything deemed public perceived as 'state property' has been subject to theft, destruction, and irreversible damages. In contrast, there are no indications of widespread damage or demolition of *urban commons* of the city, such as cinemas, schools, theaters, galleries, museums, or libraries. Thus these urban commons weathered the social and political upheavals of the 1990s, later those of 1997, and, from that moment, can be considered as testimonies of time.

Over sixty percent of the population of Albania was rural in 1991. From a social perspective, all the money controlled and utilized by the state to build capital until the beginning of 1991 was allocated equally to those directly reliant on the wealth until that time. Thus, peasants became proprietors of agricultural fields administered by state cooperatives and citizens of state companies, including stores, warehouses, and distribution centers. Large economic sectors, factories, and industries were auctioned off and privatized. The same procedure for distributing assets, buildings, and agricultural land did not apply to urban land units and economically productive structures. In the subsequent years, small urban economic units became fully functional—90% of agricultural areas did abandon due to migration.

3.1.7   Speculations with the plans

"City space is highly contested space" Foster & Iaione, 2016

During the communist regime, urban planning had three main elements: state economy; central planning; and lack of private property; after the regime fell, everything went upside down. The architect and urban planner had neither the institutions nor the instruments. The 90s inherited the same approach to the communist regime toward the territory, trying to frame and control everything. The new democratic system also tried to reframe the role of the stakeholders and, in the meantime, created new ones, making central planning and control impossible (Aliaj et al., 2009, p. 7). After the civil war in 1997, the building industry, which was created as a public body, mobilized the struggling economy and built its foundations.

The communist plans no longer fit the new state paradigm created after 1991. Consequently, due also to a lack of institutional expertise, the legislative framework applied during communism did not deliver its primary purpose to control and plan. In the absence of institutional control, the city developed its transition phases without a plan or control for years. According to Rosen and Musaraj, during the enormous construction surges of the 1990s and 2000s, most open areas were taken over and even illegally occupied by post-communist high-rises, parking lots, informal expansions of ground-floor flats, and a fresh profusion of cafés (Rosen & Musaraj, 2022). More than 2000 *kiosks* are believed to have been contrasted illegally by the mid-90s in Tirana, all in public spaces: the central square, the park, and most along Lana river banks.

Meanwhile, hundreds of acres of informal neighborhoods did construct on the outskirt of the city, sprawling organically on the territory. The operation to 'clean the public spaces undertook several years, first occurring in 1998 and during the beginning of 2000. Aliaj said the Lana River demolition comprised a physical investment of 6 million dollars (Aliaj et al., 2003). The free market economy demanded primary services that, during communism, were state-supplied. The democratization of the lifestyle increased the demand for more suitable housing. The institutions could not supply the amount of need for construction units and services in short periods. Thus, the city recognized another phenomenon during the first decade of the 2000s.

Most of the population lived in small apartments, constructed with the socialist principle "*të ndërtojmë shpejt, mirë dhe lirë*"- to build quickly, well, and cheaply, and sometimes in 40square meter apartments lived 5-6 people. Thus, rapidly, laterally, and vertically, the extension phenomenon of the existing apartment structures spread within all cities and towns of the country. It reflectes in Tirana in two forms: the lateral extensions of the five-store multifamily facilities (mainly those built during the dictatorship period); and the increase of the existing structures in altitude and latitude (Baxhaku, 2021). This transformation followed the specific needs of every dwelling, developing individualistic revenge against the collectivistic period that had lasted fifty years (Baxhaku, 2021, p. 132).

These phenomena increased the need for urban planning to accommodate new residents and urbanize the new informality at the city's periphery—a new legal framework prepared during the end of the 1990s. The law "On Urbanism," 1998, with its regulation, tried to establish the rules and procedures for how urbanization would happen in the new social, political, and economic context(Kuvendi, 1998). It is criticized for adopting a formal and complicated process, which left room for speculation with the urban space and corruption (Aliaj et al., 2009, p. 10). The first law on Urbanism was approved in the same year. It provided the legal instrument to control the territory, and de jure considered the state and the government agencies the primary stakeholder in developing the territory despite the economic and political regime change.
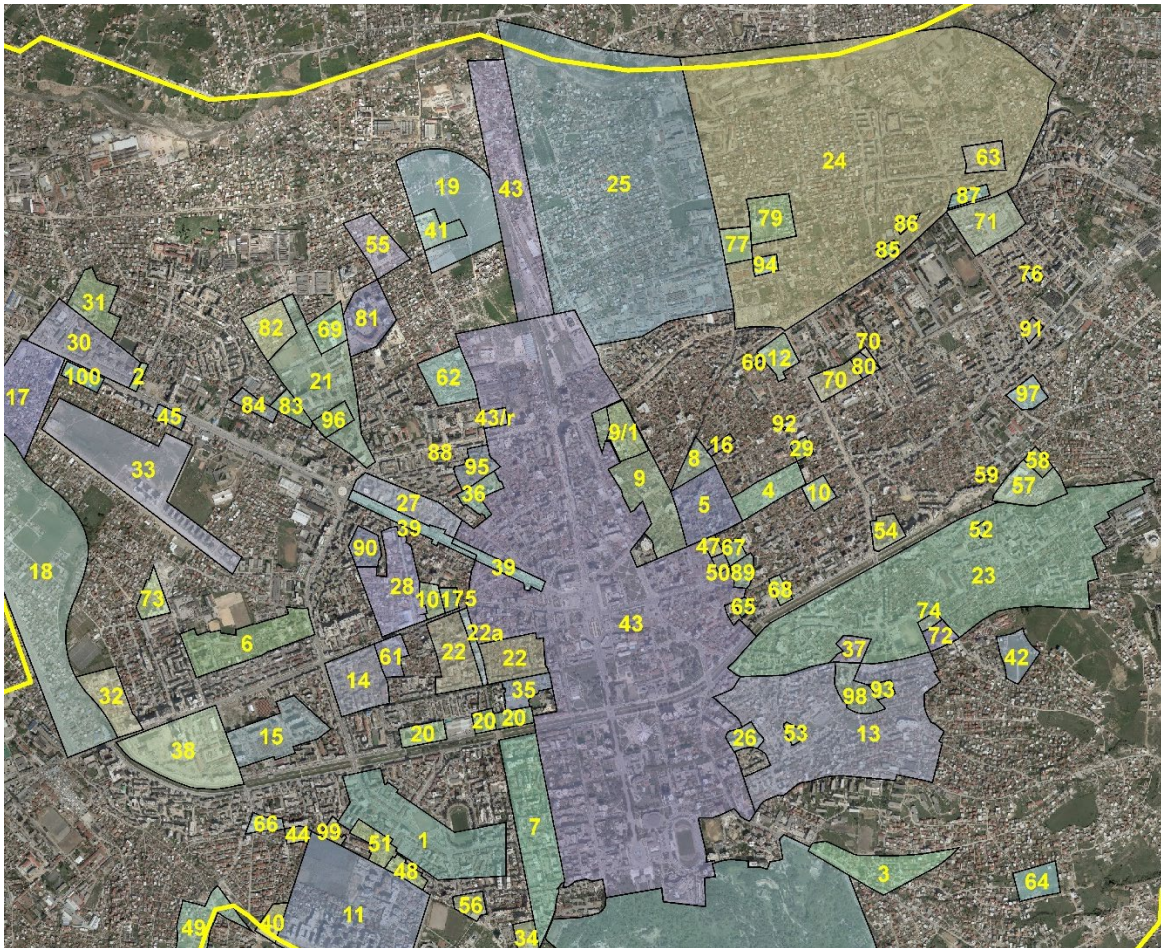
Figure 15: Map developed by GIS and cartographic sector of Aluizni in 2007; "101 partial urban studies, approved by the municipality of Tirana until 2007 to develop only one property while designing a "fiction development"- these plans did not have the intention to develop the quartier, neither the neighborhood, or the urban plot, but to fulfill a legal requirement for a construction permit to interventions Source: Aluizni- the Agency for the Legalization, urbanization, and integration of the informal building and urban settlements.

The law proposed two urban planning instruments: the "partial urban study" and the "general urban study." The former could have been accomplished without the latter. Partly plans were executed by private architectural studios, as urbanization and development occurred only within the cadastral parcel which applied for permission to build or rebuild. This form of development, in which everyone owned a piece of land and could develop it independently, resulted in 'individualist urbanism,' which left the territory with fragmentary, parcel-based interventions unrelated to the urban context.

Until 2007, according to Aluzini, in Tirana, there were 101 partial urban plans approved Figure 15. The central part was individual structures developed inside the cadastral parcel, disregarding the urban context. Thus, the first decade of 2000 was accompanied by the construction of new mix-used dwelling units, which developed irrationally and un-uniformly wherever possible in the urban. Despite being at the old part of Tirana, or the new neighborhoods, the new typology of multistore buildings above five floors defined the

capital's new structures. During the first decade of 2000 until 2011, the city developed spontaneously, without a general local plan, neither a strategy nor a vision for how they would develop.

Figure 16: The two cities developed during 1945-2022- the communist urban block and the new individual structures developed during the last three decades. Source: Sabian Hasani 2022

The spontaneity and the informality of the 90s created a chaotic landscape and urban environment for Tirana. Thus the first years after 2000, instead of an urban plan for Tirana was introduced an urban renovation project called *Dammi I Colori* (Salaj, n.d.). The city's center went under the street façade renovations while coloring them. All main roads of the city underwent reconstruction and expansions of their corridors. First, the proposals to demolish some old cultural buildings and later to reshape their architecture through colors, the center of Tirana created the terrain for a new paradigm toward the city, a superficial one. (Aliaj et al., 2012, p. 68).

After inviting for the façade project, several international artists, in 2003, the municipality of Tirana opened an international competition to design the new center of Tirana, focusing on the Boulevard of Tirana and its surroundings. Architecture Studio, from Paris, won the competition and brought a new fictitious vision for Tirana while ignoring the capital's urban context (Aliaj et al., 2012, p. 69). This city center master plan promoted the individual unit while reshaping the landscape and cityscape of the center of Tirana and

disregarding the city's and public interests, keeping with the already established *parcel-based paradigm* of the 1990s.

This approach to redesign the center of Tirana was in continuance of several interventions during the decades of fascism and later communism. It developed along the entire axis of the boulevard, reorganized the infrastructural net, and redrew the three main plazas, 'Sheshi Skënderbej,' 'Sheshi Europa,' 'Sheshi Nënë Tereza'(Bulleri, 2011, p. 138). While the previous projects and interventions of the center somehow related to the urban context, the French project ignored the private property regime, like the cultural palace constructed by the communist regime (Figure 17). Thus it is considered mockumentary (Aliaj et al., 2012, p. 69). It draws a geometric line in the city center by separating its architectural influence. The center reconceptualized with the *tabula rasa* principle by designing new itineraries, nodes, and landmarks (Annex 7). The vertical sprawl, 12 towers of 25 floors in height, to Aliaj, along the main boulevard was unjustified for Albania's local real estate market (Aliaj et al., 2012, p. 69).

The '*French*' project, commonly identified as such, was approved in 2004 by the Council of Ministers, but just a few of its proposals were implemented in the first decade (Annex 6). In 2011, the new mayor of Tirana, Lulzim Basha, had the same challenges as those of the beginning of 2000. The capital needed a general urban plan while dealing with public transport and the new infrastructural system for the city of the millennium (Aliaj et al., 2012, p. 72).
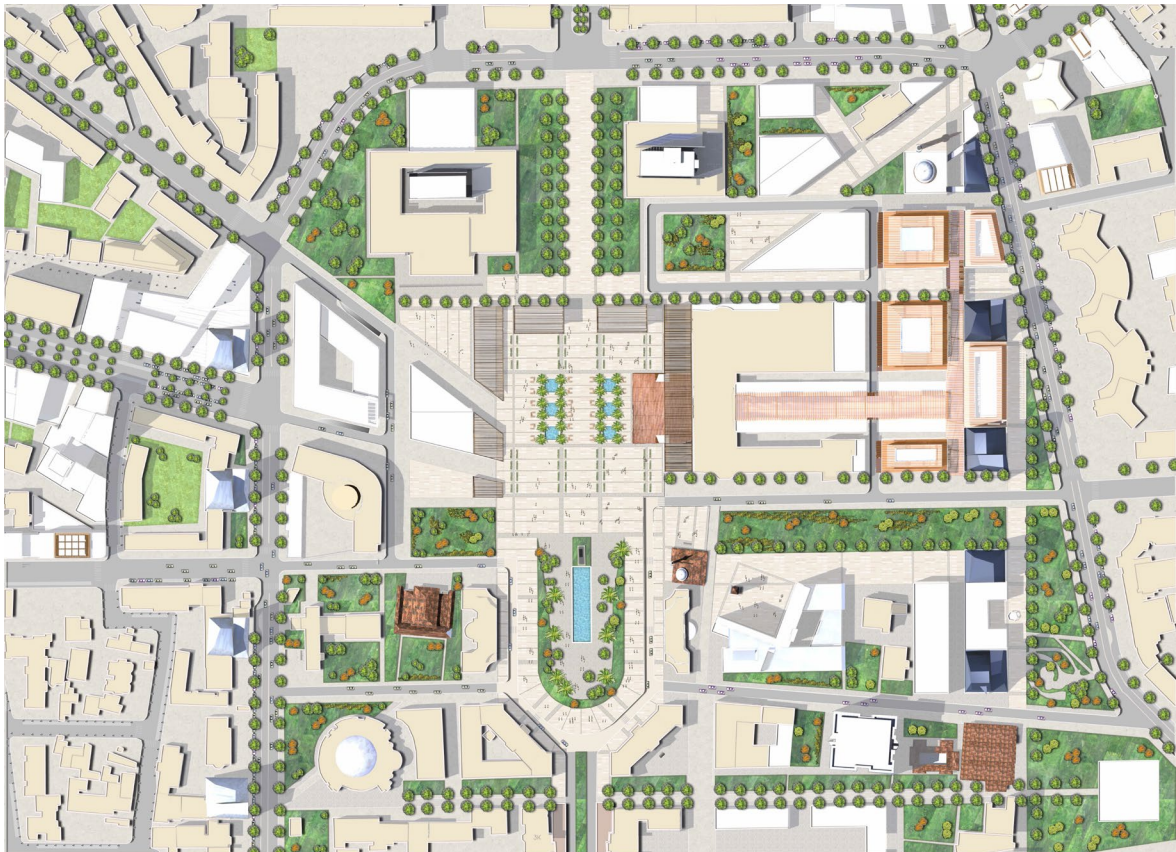
Figure 17: The center of Tirana, designed by Architecture Studio 2003; Source: Author's Archive

The first decade of 2000 tells us about the use of urban design instead of urban planning. The continuation of the zoning paradigm somehow inherited and transformed into partial urbanization and micro-scale development related to cadastral parcel area. Figure 15 reflects the relationship built between the institutions and the city by encouraging partial interventions without promoting the city's or urban territory's wholeness.

In several cases, the rebuilding of destructed old urban commons, such as the city's first cinema (Kinema Nacional), installed a new approach toward the commons for the capital. "*Only the front façade of the "17 Nëntori" Cinema will be conserved*," according to Decision 180. Socialist Municipal Council members supported demolishing the "17 Nëntori" cinema (Telegraf, 2019). This 'preservation' of only one piece of the urban commons later replied to in several other monuments of culture in Tirana, where the most distinguished is the National Stadium, which was designed by Bosio in 1939 and demolished in 2017 (Raça, 2016).

Before and after 1990, several powers exploited the city to reflect their views. In all cases, authoritarian and top-down decisions within the planning instruments constructed a dispute

between the citizens and the municipality. The *Dammi I Colori* project was criticized by several authors as an expression of this model of government, highlighting the lack of the architect as an independent intellectual. Kolevica, the Albanian architect-deceased, described the intellectual strain on architecture during totalitarianism when architecture was shorn of its political attributes to serve the party-state (Kolevica, 1997). While in 2019, at an annual architecture conference, SHARE Tirana 2019, Maks Velo, in his opening speech, publicly accused his colleagues of "*selling the profession to politics*" (Velo, 2019).

3.1.8   The strategies toward the millennium

The city, as a settlement, has always been and is the arena of social and political conflicts

(Jane Jacobs, 1961).

When the city's rehabilitation began in the early 2000s, the economic growth shifted into a more liberal model, focused only on private property and no broad regulatory framework. The shift of the legislative framework from pure *urbanism* toward *urban planning*, first in 2009 and later reviewed in 2014, brought a more territorial approach instead of two separate *urban* and *rural* developments, removing thus the 'zoning' concept for the first time. These new legal frameworks both aimed to ensure the sustainable development of the territory through the rational use of land and natural resources.

Besides other aspects, a territorial reform held in 2014 reshaped the 'cities' boundaries' from purely urban and rural toward a territorial approach where the agricultural and natural land dissolve within the urban settlement. While evaluating the current and prospective potential for the region's growth at the national and local levels, the urban planners based their approach to the urban settlement on the balance of natural resources, economic and human needs, and public and private interests. In this legislative framework, after 2015, Albanian cities began to draw strategic and development plans.

Tirana developed a general local plan for the first time after two decades of development without one in 2013. With a population of 800,000, the city required a spatial, social, and economic development orientation to prepare for the developments and challenges of the 21st century. The plan presented a new model, moving away from the monocentric idea of Tirana since the 1930s, and proposed the city's development outside its "border," defined as the "yellow line" of Tirana (Annex 8).

Approved in the spring of 2013, the plan of Tirana, after 100 years, would propose the transition from a city with a monocentric form to a city that could extend linearly, following the orientation of Brassini Boulevard towards the northeast, Paskuqani region (Annex 9). Paskuqani was, in the beginning, an agricultural land that developed during the 90s as an informal suburban area of the city. The new Boulevard, Annex 10, which developed north of the existing axis, would bring back an early proposal of Tirana (1939, 1989), enabling a new "gate" to the city at its north while connecting within this new urban corridor, the two cities that developed apart for almost two decades—providing an orientation for a new city while bringing a vision for the development to the area but also to the whole city (Aliaj, Dhamo, Thomai, 2012). "The extension of the city's North/South axis (Boulevard "Dëshmorët e Kombit"-"Zogu i Parë") from the old train station to Paskuqan Lake in the North shall result in a generous green boulevard or park running through the city center between the two main parks, the existing "Parku i Liqenit" in the South and the future "Parku i Paskuqanit" in the North" (Aliaj et al., 2014). The plan entered force in March 2013, in the execution of the planning law of 2009, but its life was short.

The 2013 Tirana plan was later subject to change, as in the same year, 2013, Albania had a general election, afterword in 2015, the local one. The socialist party took office after eight years of the Democratic Party governing for eight years the country and for four the municipality of Tirana. During these political shifts, less was done with the plan in two years, as the politicians influenced the application. After taking office in 2013, the socialist interrupted all plans and projects financed by the central government for the Municipality of Tirana (Citizen Channel, 2022).

After the socialist party won the local elections of 2015, the new major took office, and the 2013 visions were abandoned while the concept proposed by Grimshaw in 2012 was redesigned by reinstating the concept of the monocentric city (Grimshaw, 2015). The city boundaries were "lifted" once again. The plan lasted less than two years. "*It was a great chance to develop the city adequately, and it was wasted, which is dramatic, I think*," Ulrike Bega, one of the selection jury members for the winning project in the 2012 competition, told Citizens Channel (Citizen Channel, 2022).

At the beginning of the second decade of the 21st century, Tirana was already the biggest city in the country. On 1 January 2022, the country had 2.793.592 people living in the territory, according to INSTAT (Graphic 1). The tendency to emigrate and migrate is still present in Albania since 1990. The central tendency inside the country is toward the

economic corridor Tiranë-Durrës *Durana* and the Adriatic coast cities (Aliaj et al., 2015). Meanwhile, cities like Gjirokastra, Elbasani, and Peshkopia face a shrinking phenomenon (Aliaj et al., 2021, p. 264). Tirana is developing a magnet phenomenon by attracting more than 50% of the population.
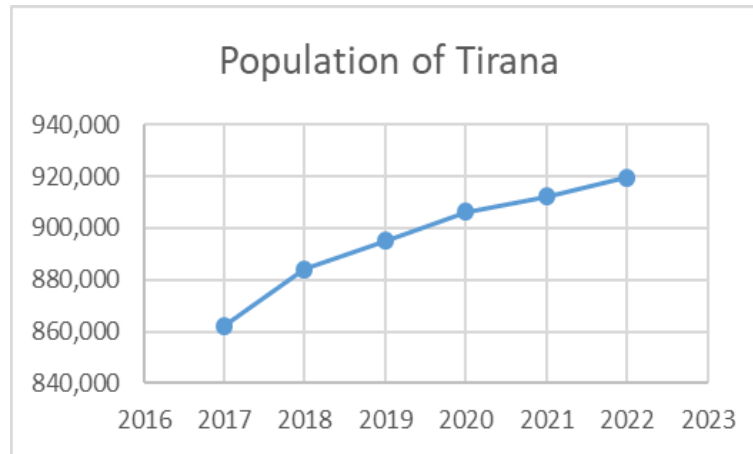
Graphic 1: Graphic of the population of Tirana 2016-2022 created by the Author. Source: INSTAT (Population by districts January 1, 2022)

In December 2016, Tirana City Council approved Tirana 2030 (TR030) General Local Plan designed by the Italian company *Stefano Boeri Architetti*. In collaboration with UNLAB and IND, Boeri aimed to "*usher in a new era in the nation's capital by merging sustainable development,*" sophisticated infrastructure, *green corridors*, and *preserving the city's historical heritage* (Boeri, 2016). *Stefanoboeriarchitetti* granted the exclusive right to design the future of the Albanian capital with a 15-year vision. His design proposed a dense city with multistore structures that would combine the development and fill the "vacant areas" or replace the present low buildings. This densification claimed it would balance with a new public space, represented by two *green rings* and an *orbital forest* on the outskirts. According to the architect and his partners, the plan was the " *grand picture"* for the city of the twenty-first century, and in addition to Tirana, it was a proposed model that is exportable to other cities.

Five years after its implementation, Tirana 2030 triggered several challenges for the capital. The city's center is becoming a highly condensed area, where the accumulation of the capital and rebuilding process overlooked the urban context by redesigning its urbanity. According to several authors, this is not the cities of today behave; on the contrary, they behave much differently; instead of accumulating all services into one center, they are decentralizing the city into a city where *the center is everywhere and the periphery*

nowhere (Fuga, 2014). Instead of dispersing the city, Tirana seems to be accumulating all services and public spaces in the center by generating the model of "*a city within a city."*

3.1.9 A city within a city.

The site that most represent the consequences of this 'accumulation of the city's capital into one center,' diminishing human interaction and filling the emptiness is 'Skënderbej' square. The space is developing into an overused space, exclusive for concerts, events, and even the Christmas market transferred from the Pedonale area to the square- during the Covid-19 pandemic, the vaccines distributed at this square.

The new project intended, by aim, to interrupt the existing mobility, and thus people circulation through the historic itineraries by transforming the square from a central node into a plaza pedestrian-exclusive area. According to the designer studio, the square aims to present itself as "*a void in the chaos of the city, a flat pyramid lined by a densely planted periphery, formed by a collection of old and new public spaces and gardens.*"(*Chapter 1 Skanderbeg Square*, 2017). The square lost its centrality, while a ring road designed in the new perimeter reorganized beside the itineraries, the node, and the landmarks identified in this district ("51N4E Reveals 'French Plan' for Skënderbeg Square – Exit Explains," 2017).
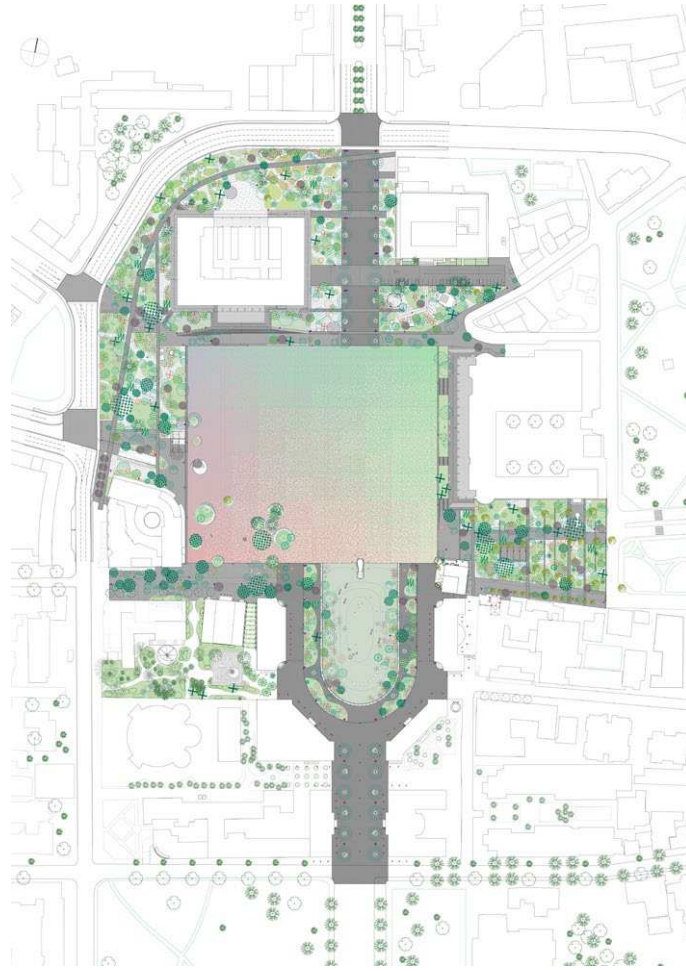
Figure 18: The plan of the Skënderbej Square project. Author: 51N4E, 2019. Photo curtezy of EUMiesAward

The execution of the Tirana plan has prompted the emergence of a new phenomenon in the city's historic districts. This concretion of the capital, inside the center, with the justification to 'fight' the urban sprawl is dome by demolishing everything and erasing landmarks of the past; the new structures are also dislocating people from one neighborhood into another (Kryeziu, 2021). The city landscape is shifting fast while the 'new' erase the 'old,' with the principle of "*tabula rasa*." Jessica Bateman, journalist and a representative of the Municipality of Tirana, interviewed for Bloomberg and explained, "*We wanted to create a small, very dense urban center and preserve as much as possible of the suburban and rural territory*."
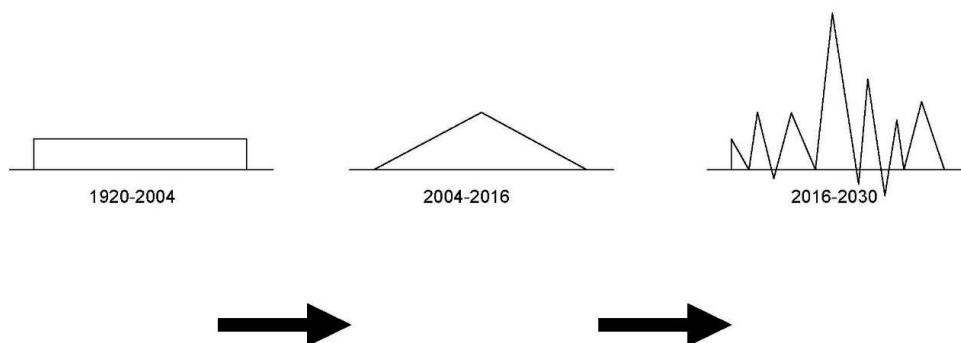
Figure 19: Shifts in the silhouette of the city during the century; Source: Author

By increasing speculation in the neighborhood, new flats are sold at a much higher price, resulting in a rise in the cost of the services. Existing residents are compelled to relocate due to the area's increasing cost of living, triggering the phenomenon of *gentrification* (Moskowitz, 2017). Tom Slater defines gentrification as "*the spatial manifestation of economic disparity or the role that inequality plays in our towns and neighborhoods*." The case of Tirana is almost the same as other gentrification cases, where both the public and private sectors have long neglected the neighborhood by altering the neighborhood's culture and identity. In the last ten years, the renovation of the city center toward the "organic city" and the densification of the "communist city" has increased the strain on the essential cultural districts of the city. Due to their presence in the city's core, old city spaces are the subject of intense competition for real estate wealth, as indicated by observations on the ground.

3.1.10 Findings of the Urban Analysis

When the "*Tirana 2030*" plan was authorized, the city had over 800,000 registered residents, a fourfold increase from 1990, when the city's population was approximately 200,000. According to data from INSTAT, the Municipality of Tirana issued 1028 new building permits covering almost 3 million square meters between 2017 and 2019. The Global Initiative in the Western Balkans area reported that around 240 million euros were passed via the building business in Albania in only two years (2017-2019) (Kryeziu, 2020). Influential foreign media outlets, such as "The Economist," have reported that the growth of over 67% in the value of real estate transactions and the doubling of prices in Albania raises concerns about money laundering (The Economist, 2021).

Popullsia e Përgjithshme

Legend:
- 2011
- 2031 Përqëndrim i lartë
- 2031 Përqëndrim konstant
- 2031 Shpërqëndrim i ulët
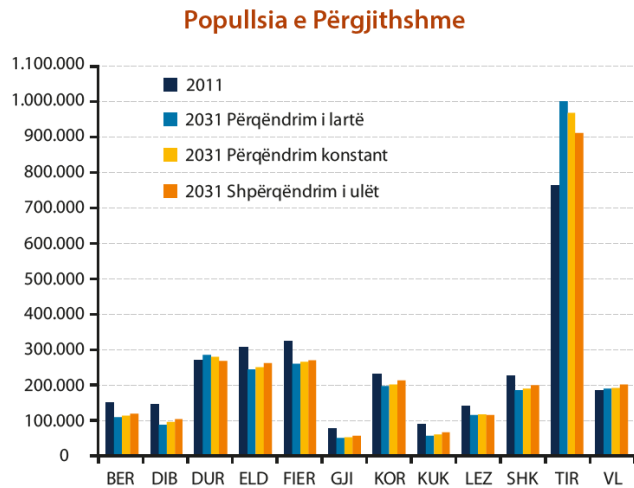
Graphic 2: Change in the total population according to the three internal migration scenarios for the counties of Albania, 2011-2031 Source: INSTAT

Compared to 2018, the number of construction licenses issued in Tirana in 2019 has increased by 54 percent. The Municipality of Tirana issued 277 construction licenses for new buildings in 2019, comprising 213 for apartments and 64 for other constructions (Çibukaj, 2022). According to statistics collected through official channels, the area of construction licenses issued for new buildings in 2019 is roughly 1,356,161 square meters, a 1.8-fold increase from the 767,571 square meters authorized in 2018. The expected value of accepted building construction permits in 2019 exceeds ALL 48 billion, with this amount paid exclusively by private clients. In addition, the Municipality of Tirana forecasts that between 3.2 and 4.0 billion ALL will be collected annually until 2021 from the infrastructure impact tax on new developments. During the first quarter of 2022, 800 thousand square meters of construction permits were approved in Tirana (Çibuku, 2023).

After 2016, the construction industry returned to expansion, reaching 78.5% of GDP in 2020, the most significant level since 2010 and following a 2016 rebound. According to INSTAT, only the weight of residential constructions exceeded 47% in 2020 (Liperi, 2022).
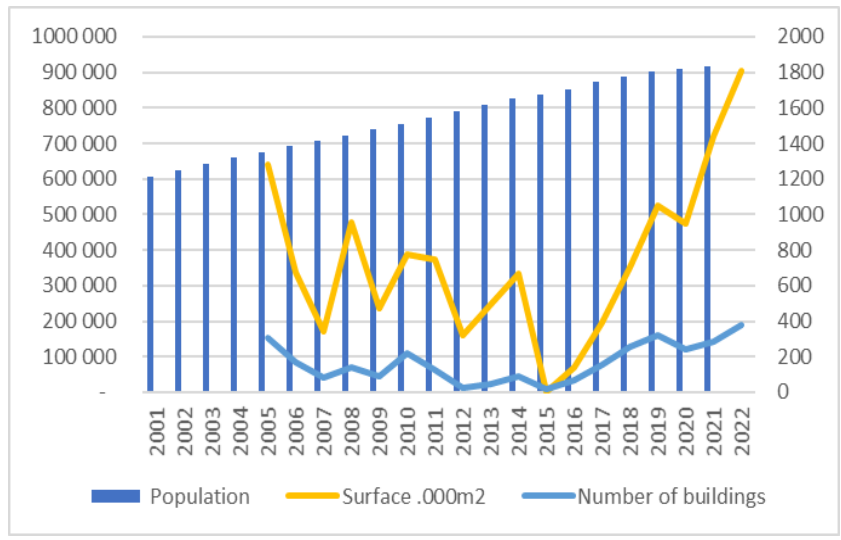
Graphic 3: Population growth Versus the Number of Buildings and New building surfaces of Tirana from 2005-2021.
Source: INSTAT

Figure 20: Inside the organic city structure Author: Doriana Musaj, 2020

Figure 21: The city behind the facades; within the organic neighborhoods of the city; Author Doriana Musaj 2019

Figure 22: The three cities: The communist blocks; the new skyscrapers; the organic district; Author Sabian Hasani, 2022

Figure 23: Behind the facades, *Zogu i Parë* boulevard area, part of the organic city; Author Doriana Musaj, 2022

"Unstudied, unrespected, cities have served as sacrificial victims"- Jane Jacobs, 1961
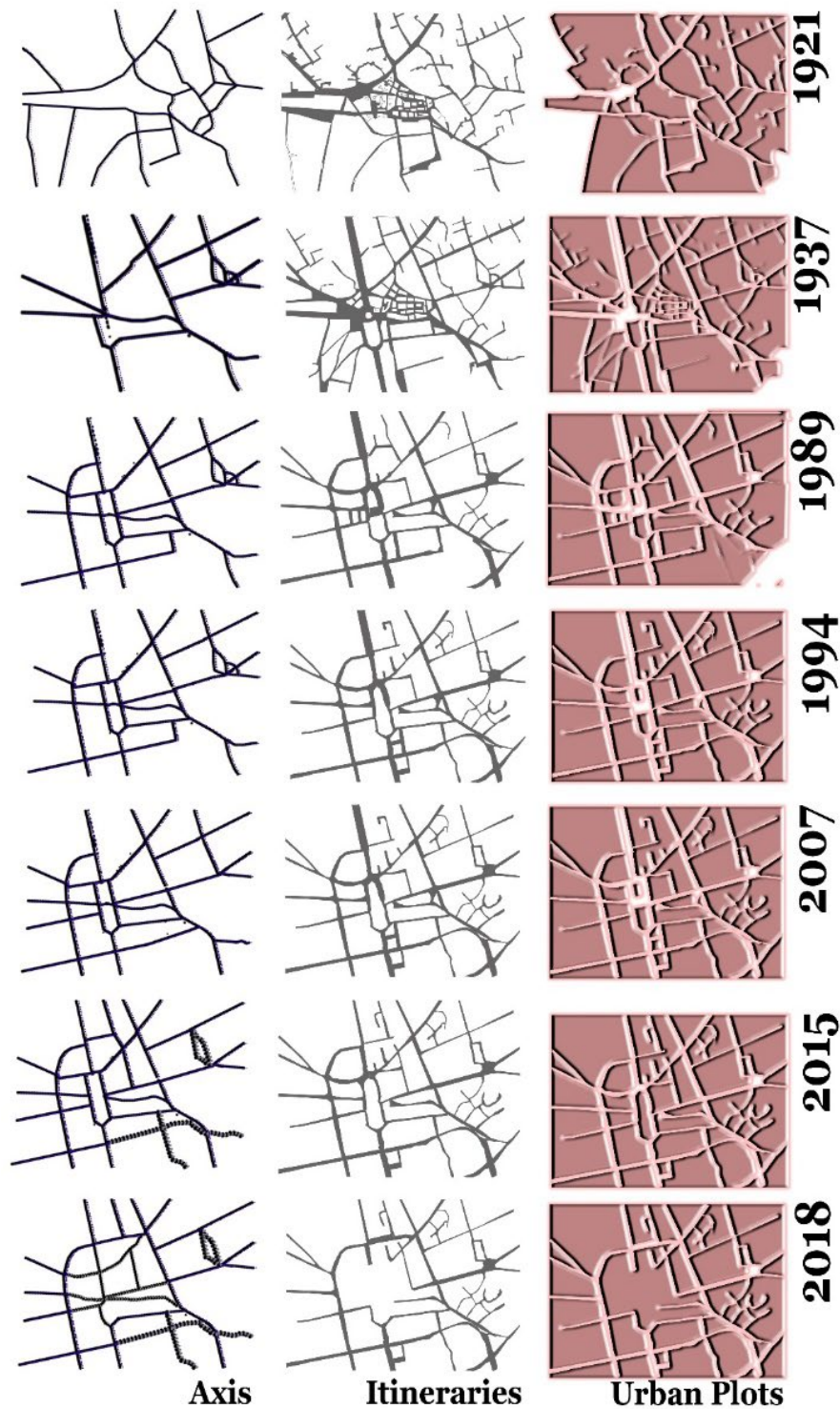
Map 4: The city center Kevin Lynch elements Analysis. Source: Author

Using Lynch's lens, the cartographic materials provided from the archives were analyzed using AutoCAD software to read the city's transformation through its elements during urban development both in time and space. The first 20 years of the urbanization process and the last ten years identified the conditions under which the city developed simultaneously with the planned and the organic commons. The itineraries analysis of

Skënderbej Square evidences the exclusion process with the public space in the last urban intervention. "*The old Skënderbej Square is finally gone*," Luarasi states in his "The Life and Death of Skanderbeg Square" article in 2022. In 2018, 100 years after Tirana became Albania's capital, it was obliterated and erased. To the author, "*such erasure is 'sealed' by a 160mX150m white flat pyramid, designed by the Belgian architectural firm 51N4E in collaboration with the Albanian artist Anri Sala in an international competition in 2008, then dropped on site in 2017.*"(Luarasi, 2021).
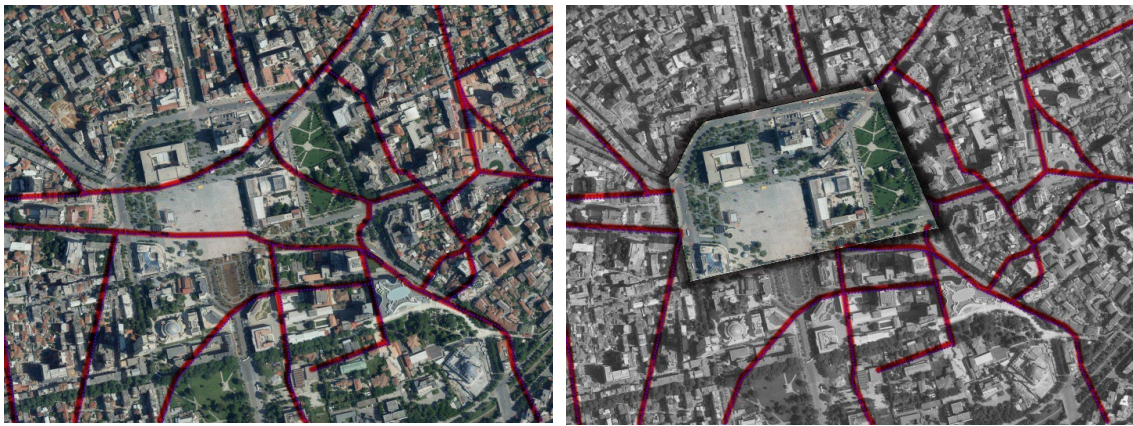
Map 5: The itineraries of the organic city into the situation of nowadays: Source: Author

2018   2015   2007   1994   1989   1937   1921
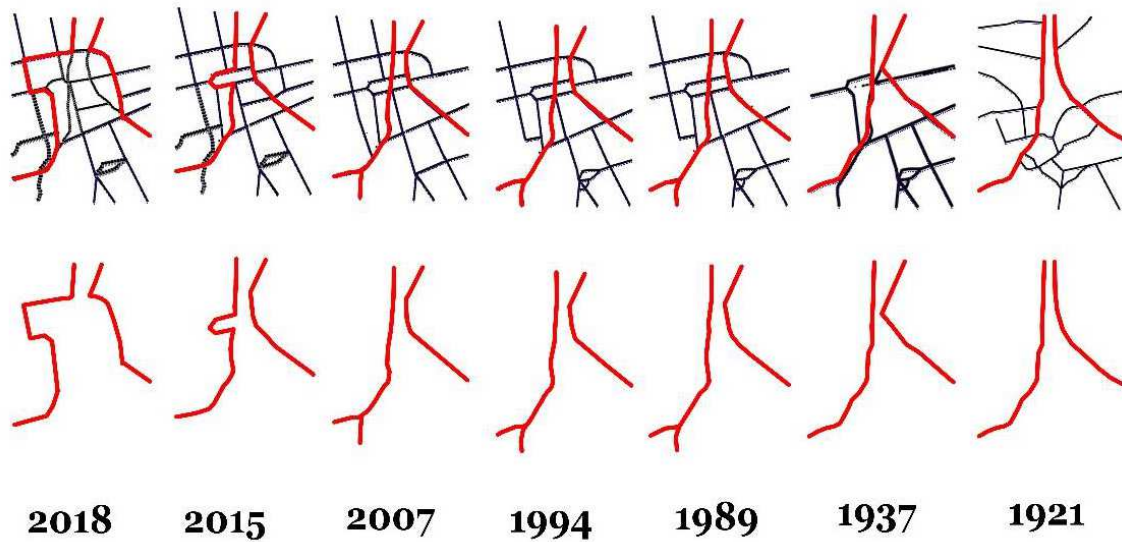
Map 6: The transformation of the historic itineraries due to urban design interventions. Source: Author

The nodes and districts of the City during the development
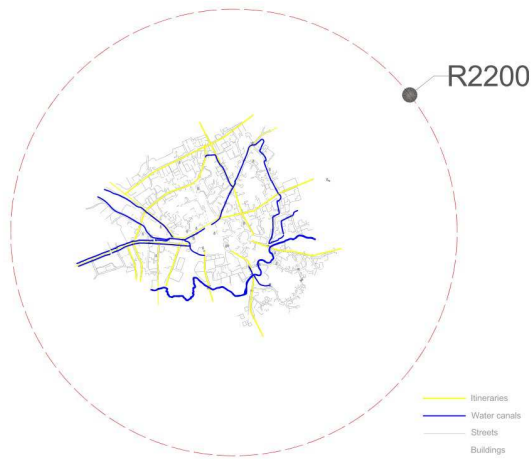
Map 7: Tirana edges of the city analyzed with the map of 1917. Source: Archive of the National Technical Archive; Polis University Archive
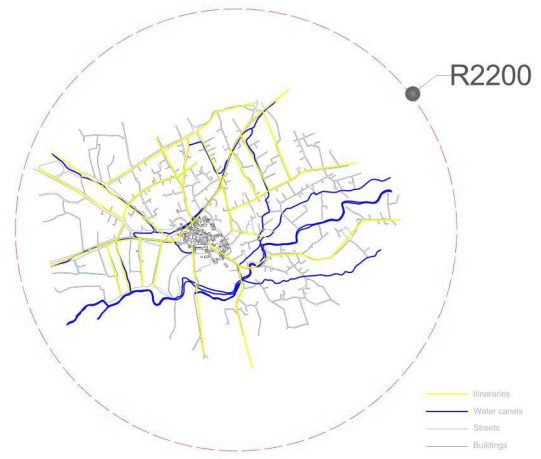
Map 8: Tirana edges of the city analyzed with the map of 1921. Source: Archive of the National Technical Archive; Polis University Archive
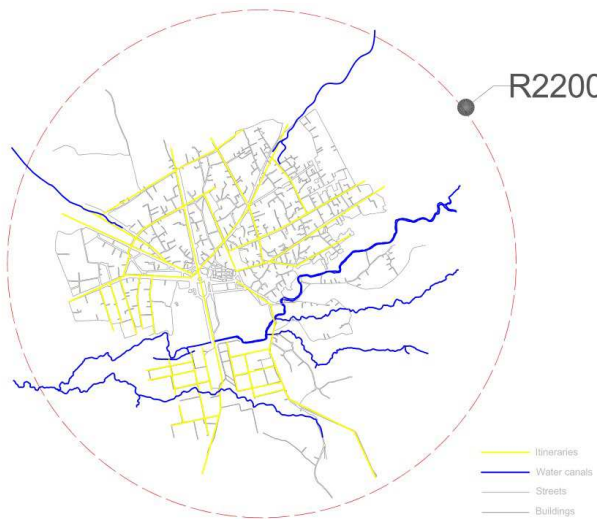
Map 9: Tirana edges of the city analyzed with the map of 1937. Source: Polis University Archive
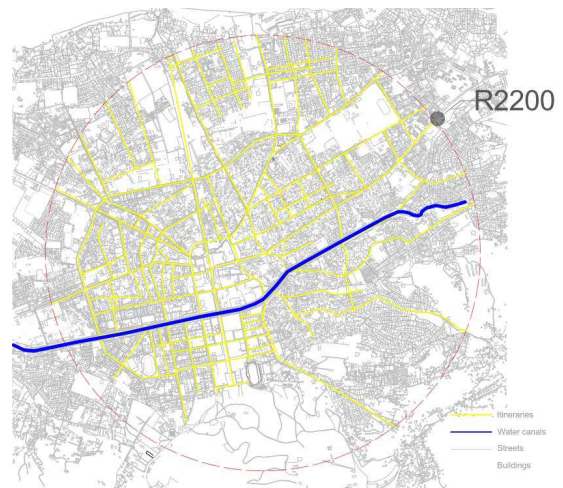
Map 10: Tirana edges of the city analyzed with the map of 2007. Source: Polis University Archive;
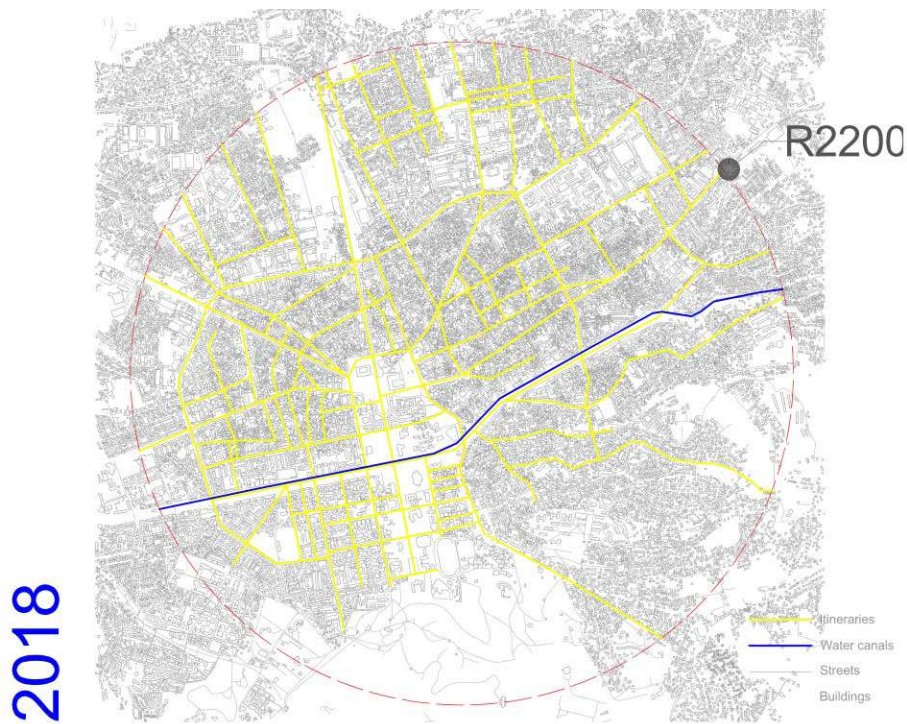
Map 11: Tirana edges of the city analyzed with the map of 2018. Source: Polis University Archive;

The area under analysis implied a 2.2 km radius. For this area, the five elements of Lynch highlighted each stage of development and later compared them to each other. Each cartographic map was analyzed separately using the same method. The result indicates that the main itineraries of the city found in 1917 maps were partially present in form until 2018, when the central Square "Skënderbej" was redesigned. Afterward, this urban common lost its original form and also function. The landscape and cityscape were reshaped, making this city's image element unidentifiable (Map 5).

Due to the neighborhood-internal structure of the old district, the relationship between the itineraries remains untouched. We can distinguish an irregular pattern of the objects and their plots from field observation. Inside the urban common, the itineraries are the same as those of 1921. Some small interventions have been made during the years but in redesigning the private plots. These itineraries can be considered the city's *genetic memory*, where people, without knowing, instinctively follow the identical itineraries as their predecessors used to do. However, this preservation happened just in street facades and urban itineraries. The urban block has partially conserved the form, but the urban common inside the district lost most of its memory. The old buildings are the significant part erased and replaced with new apartment buildings.

The edges

The analysis of the city's growth generated cartographic and statistical data findings. The cartographic analysis (Map 7, Map 8, Map 9, Map 10, Map 11) shows that during the century, Tirana multiplied its urban territory, extending the previous edges of the city provided in 1925. The city extended during the communist regime by conserving its urbanity inside the "yellow line." The 90s movement and housing market further expanded the urban settlement toward the agricultural fields. This 'explosion' of the controlled 'edges' of the city during the communist regime spread and sprawled the territory.

The charts and graphics analysis demonstrate the city population growth curve and the surface. In 2007, the curve of urban development accelerated in growth. Graphic 4 shows the trend of the constructed surface while Graphic 5 the population growth. The two charters were brought together and overlapped with the number of buildings permitted by the agencies. The analysis shows that the population of Tirana in the last decade has maintained a constant trend, while the constructed surface to that growth is unstable. There is no direct relation to this, as the constructed surfaces also include other typologies of buildings, such as business, education, or private industries, but even though we could catch the disbalances of this market opposite to the balanced organic growth.

Graphic 6 highlights several up and downs in decision making from 2007 to 2014. The turning point in the urbanization process is the year 2015, a time when this market is approximately zero surfaces constructed. Afterward, the curve is in accelerated growth. Reports and investigations from journalists and independent agencies show that the municipality of Tirana provokes this trend, while the money to construct is not proven to be entirely legit. This analysis concludes that the urbanization process does not come from population growth. Thus, the construction surfaces do not relate to the city's needs. These conclusions help us understand the use of the planning instrument as a canalization of construction growth instead of pure urbanization. The new planning legislation of 2014 oriented the urban development into a territorial approach, thus considering the city much more as a vivid organism, but this can not be proven to have happened. Tirana is developing a concentration of capital inside its core, erasing essential urban elements, and deforming its urbanity arbitrarily. Tirana's plan reveals the trend to develop inside the cadastral parcel, within legal borders, despite the urban context. This densification process is discussed further in the discussion chapter.

CONSTRUCTED SURFACE 000M2
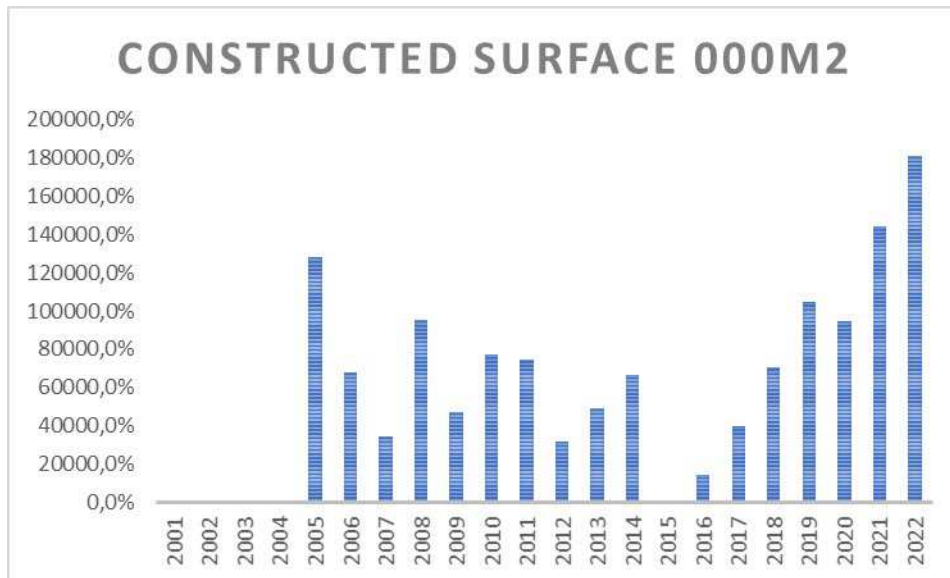
Graphic 4: The city's approximate urban constructed area growth from 1917 to 2018. Source: INSTAT Author design

Population growth of The District of Tirana
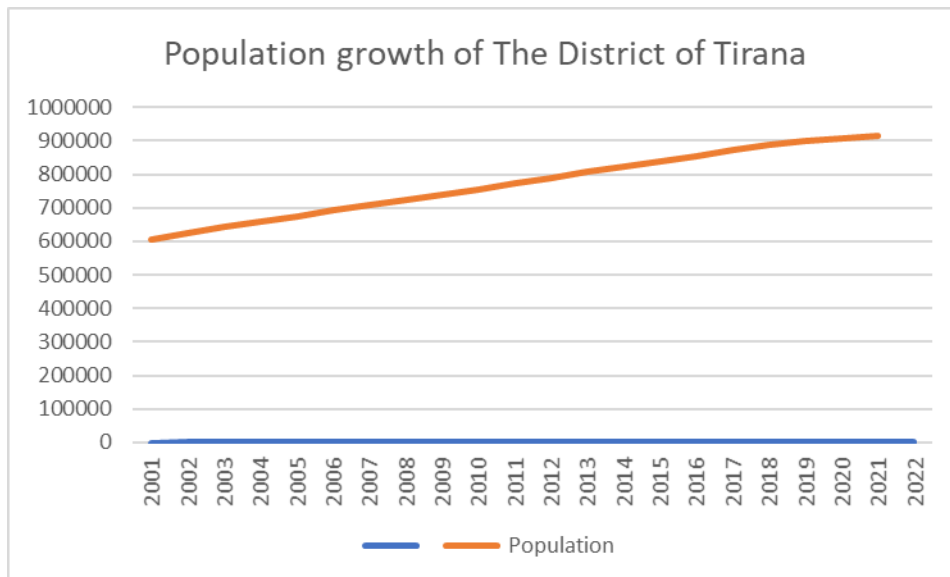
Graphic 5: The city's population growth from 2001-2022. Source: INSTAT, Author design
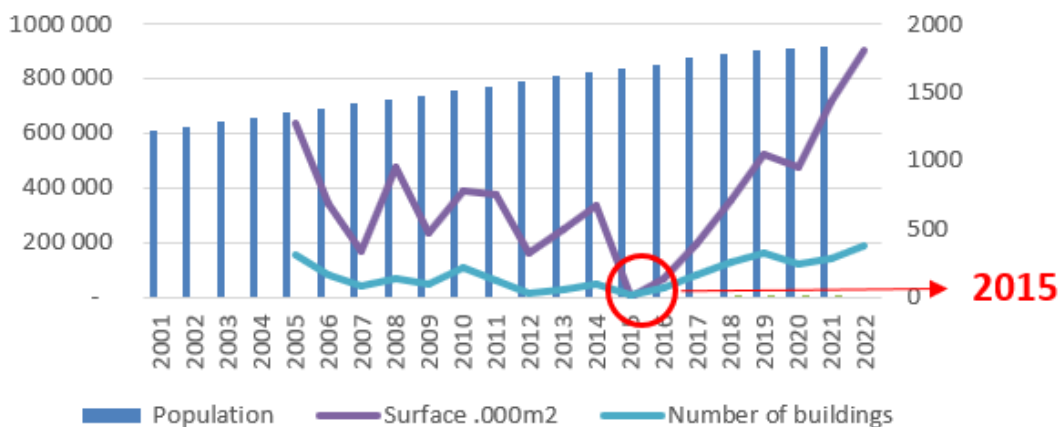
Graphic 6: Graphic of the ratio Population versus the Number of buildings and new buildings surfaces. Source: INSTAT data collected by Prof.Godiva Rëmbeci, Head of the Planning Department at Polis University

The itineraries

The historic center of Tirana consists of several urban layers dating from the earliest archeological settlements of the fourteenth century to the new 21st-century structures.
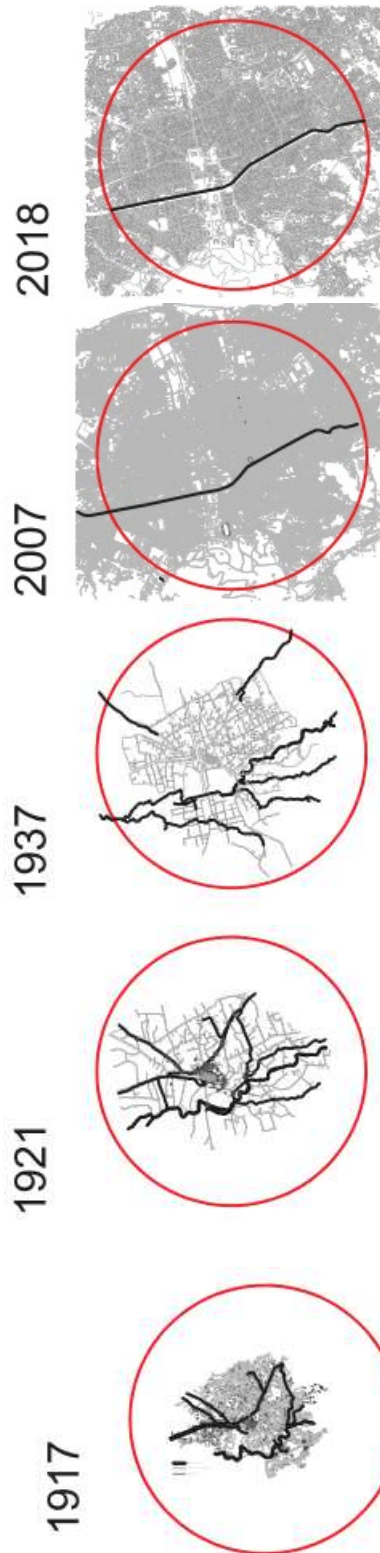
Cluster 3: The development of the urbanized districts during the century. Source: Author
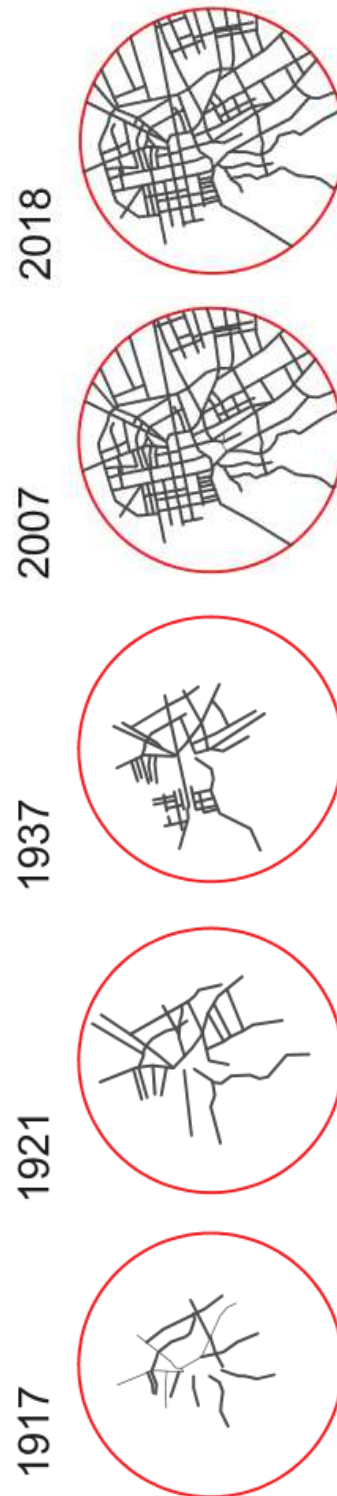
Cluster 4: The itineraries development during the century. Source: Author

The landmarks and district as two of five Lynch'elements of the image of the city discussed in the next section, 3.2. The landmarks identified as monuments of culture clustered under the category of urban cultural heritage, besides just city landmarks. This clustering of these city elements is under discussion in the Discussion chapter. The conclusion of the findings of the urban dimension analysis is in Chapter 4, Evaluation Track.

Inside an old alley of Tirana. Source: Author 2022

3.2 Cluster, de-cluster, and re-cluster the cultural heritage

"The patrimonial field is today the theater of an unequal and dubious battle.''

Françoise Choay,1992

Albania's challenges during the Great Depression of the 1920s, the two world wars, the cold war, and the rapid growth of capitalism after the collapse of the Berlin Wall have left their imprint on the urbanity of the cities and their urban commons. The country is wealthy in culture and urban vitality, and its urban habitats are remarkable in terms of their unique content and city life. Albania established institutions and organizations for conserving and administrating its cultural, archaeological, historical, and architectural heritage assets only in 1965, forty years after the first legislative framework on cultural heritage was approved.

During the period of foreign invasions after the declaration of independence in 1912, the country's whole territory underwent a mass excavation and finding of "antiquities," primarily by Italian archeologists or rather archaeological repertoires, paintings, sculptures, and old tombstones underground and above ground. During the 20-s, France and Italy excavated the territory of Albania, according to the respective agreement between states, while retrieving the found artifact to their countries (Papa, 1972, p. 132).

This operation was done mainly by Italian or Austrian archeologists (Ugolini & Liberati, 2003). Albanian institutions had the right to survey and study the excavation process, but from 1923 to 1927, according to Papa, this was formal as the field specialists were missing in the country. The Congres of Përmet, later in 1944, abolished these agreements (Papa, 1972, p. 140). The first list of the monuments of culture in the country was compiled in 1948. The Institute of Cultural Monuments was established in 1965. Only in 1992, Albania registered its first archaeological site, the Ancient City of Butrint, as a Common heritage of humanity, in UNESCO (UNESCO, 1993)

In the three decades after the transformation of the economic and political system, the nation has made strides in integrating Euro-Atlantic customs and policies for the conservation and development of tangible and immaterial cultural assets. While the number of regulations and rules has risen, the protection of these sites in rapidly developing metropolitan regions like Tirana, Durrës, Elbasani, Vlora, and Saranda has deteriorated. Institutions and agencies have been criticized for lacking comprehensive approaches and practices and are now at the center of public discourse, accused by citizens and experts of causing destruction. The case of the National Theatre, chosen for this

empirical research, would herald a new era of public image, institutional roles, and normative behaviors.

3.2.1 The acknowledgment of heritage

"Old ideas can sometimes use new buildings. New ideas must use old buildings."

Jane Jacobs, 1961

In developed European nations, *conservation* emerged at the beginning of the 19th century, organically coupled with laws for their protection and restoration care. Before that, Pope Pius II had issued a special decree on April 28, 1462, to avoid the destruction of inherited cultural property in the name of the Papacy to establish the first statute protecting monuments (*A History of Architectural Conservation*, 1986). The first legislation regulating the conservation of monuments was enacted 332 years later in France in 1794 (Lafe, 2017). Since the publication of the first recognized document titled "*The internal rule for the Regulation of the royal museum,"* the cultural heritage legislative framework in the globe and Albania has seen several challenges (Lafe, 2017). Entering the 20th century, towards a regulated growth of the urban settlements, the Albanian urban heritage would also face the first urbanization challenges.

The first document on the conservation of heritage material in Albania dates back to 1889 when the country was still under the Ottoman Empire, but this regulation, with 43 articles, was not even implemented in Albania (Meksi, 2004). The same fate was met by the law dated 07.09.1912, "*On the protection of monuments*," according to which fortresses, fortresses, and other old things were called *monuments* (Meksi, 2004). Since then, all legislative frameworks and policies in the country have followed the paradigm that artifacts of the human settlement should be conserved in their original state for other generations to come.

The circular of the Ministry of Education, No. 932, dated June 19, 1922, published in the Official Bulletin No.13, date 21.06.1922, Annex 11, instructed the education inspectors to identify and preserve antiquities, which included not just the typical archaeological artifacts but also cult buildings, castles, forts, and even manuscripts. This document was the first measure in this direction to conserve Albania's material and cultural assets after the country's independence. The complete legal act of the government from the government before the Second World War is the law on "National Monuments," No. 129, dated 28.05.1929 - Annex 12. This law did not find such an application, as its analysis has

shown (Meksi, n.d., p. 34), and according to Meksi, it was copied from another country. No government agency was established to administer this statute.

During the communist regime, cultural heritage and conservation regimes took a larger dimension. The first actual normative act for the protection of the cultural assets of the country is Law No. 568 in 17.03.1948, Annex 13, which was decreed on 24.05.1948, No. 609, "*On the protection of cultural monuments and rare natural objects*"(Meksi, 2004). Ninety-two artifacts were identified and protected by the Institute of Science as a preliminary measure under the law 1948 (Riza, 2002, p. 6). Four monuments identify in Tirana from this list: the clock tower, the mausoleum of Sulejman Pasha, the Mosque of Et'hem Beu, and Tabaku Bridge - Annex 14.

Drafted by the Institute of Sciences, the law was accompanied, on the one hand, by the publication of the first list of monuments placed under state protection and, on the other hand, by the establishment within the Institute of Sciences of study sectors and a workshop tasked with the conservation of monuments using state funds (Meksi, n.d., p. 34). The first Albanian institution for protecting and managing cultural, archaeological, historical, and architectural heritage assets, the *Institute of Cultural Monuments (IMK),* was established only in 1965. More than 40 years later than the first legislation was issued. It followed the introduction of the country into several international conventions as a signatory state.

3.2.2 The war with the 'old,' the private and the religious commons

After the communists established the proletariat's dictatorship, private property was outlawed in 1948. Operations to clean all traces of private enterprise and trade happened throughout the cities that developed as trade towns, as described in the previous chapter, Section 3.1.7. Expropriation became a de facto reality. According to Mëhilli, the government-controlled the houses, land, and shops. *Këshilli i lagjes*- a local council created during the regime, was credited for confiscating houses, units, and even furniture or personal goods if it determined that dwellers had 'too much' living space (Mëhilli, 2016). The communist regime was in power; thus, a new social order meant new institutions, different practices, a different vocabulary, and a continuous war with the "old," which included the Ottoman legacy, the period of the kingdom, and the years of fascism (Mëhilli, 2016). The heritage under Hoxha's regime used archeology to construct the identity and claim the territories, sometimes with the use of myths (Phelps, 2019).

The Bazaars, found in almost major towns of Albania, as part of the Ottoman-influenced architecture, was designated as 'old' and, in addition to the 'war' declared against private

capital, was designated for demolition as urban structure. In Tirana, the Bazaar, whose primary function was unfettered commerce based on private capital, was demolished in 1959 to open space to the new Soviet-influenced building (Today the Palace of Opera). Nevertheless, this did not apply to a single Bazaar. Instead, the communist government attacked *a city bazaar's idea* and layout (Rosen & Musaraj, 2022). The remaining model of the Albanian Bazaar is still in Gjakova, rebuilt *how it was where it was* after being torn down and burned by Serbs during the war in Kosova in 1999.

After the destruction of the Old Bazaar of Tirana in 1959, the city lost its economic center, also the main public space, meeting, and exchange point. It was considered (still is) Tirana's most significant urban common as, according to Foster and Iaone (Foster & Iaione, 2016), these open-access goods are places where proximity breeds interaction among inhabitants. After its demolishment, the artisans, merchants, and citizens lost this spatial connection and were obliged to transfer elsewhere and find new places. However, its commercial nature, where copper crafts and gold embroidery lines sold, did not find a home neither in the vicinity are, nor in the *New Bazaar*, which developed as an extension of the Bazaar without the intention of replacing it.

After the operations against private property inside the urban land, and later also in agricultural land, in 1967, an erasing process happened towards religious structures, including churches and mosques, as part of the Ideological and Cultural Revolution (Mëhilli, 2017). Albania has been designated an atheist nation. For the Party-state that created the "New Man," a hybrid being who did not believe in God, had no interest in private property, and for whom the Party was everything. Under a top-secret letter, on February 27, 1697, was declared the war to belief. Six months later, an informative report gives the first results of the war against religion "*Except the great church of Tirana and the Catholic church, all churches, mosques, mosques, tombs, endowments, have been closed throughout the country*" (Peçi, 2016). According to the document, this number reaches 2169, of which 740 mosques, 608 Orthodox churches, and monasteries, 157 Catholic ones, 530 teqes, tyrbes, etc. Afterward, hundreds of clerics were pursued, shot, imprisoned, and detained in the Gulags (Pllumi, 2006). The Roman-gothic church of the 13th century is the most outstanding example of the destruction of religious heritage. It was blown up with dynamite by the communists in 1967; this, "*under the example of the Chinese cultural revolution - that is, fighting "old customs.*" (Krasniqi, 2022)

Figure 24: The explosion of the Shën Maria church in Vau Dejës, Shkodër. Source: Observerkult.com

Due to Hoxha's communist state's fight against religious belief, many cult artifacts were removed from the protected lists in 1967-68-69, Annex 15, and many of them were subsequently destroyed or irreversibly damaged, including frescoes, icons, and their aesthetic and architectural feature (Figure 24).

From 1948 to 1987, the state institutions with architects, archeologists, historians, and anthropologists identified and updated the list of monuments in Albania. From the decisions of the Institute for Cultural Monuments provided by IKTK, we could reconstruct the graphic of the number of recognized cultural materials in Albania from 1948-1987 during the regime. Tirana is observed to be one of eight cities with a considerable number of monuments inside its administrative zone- Graphic 7.
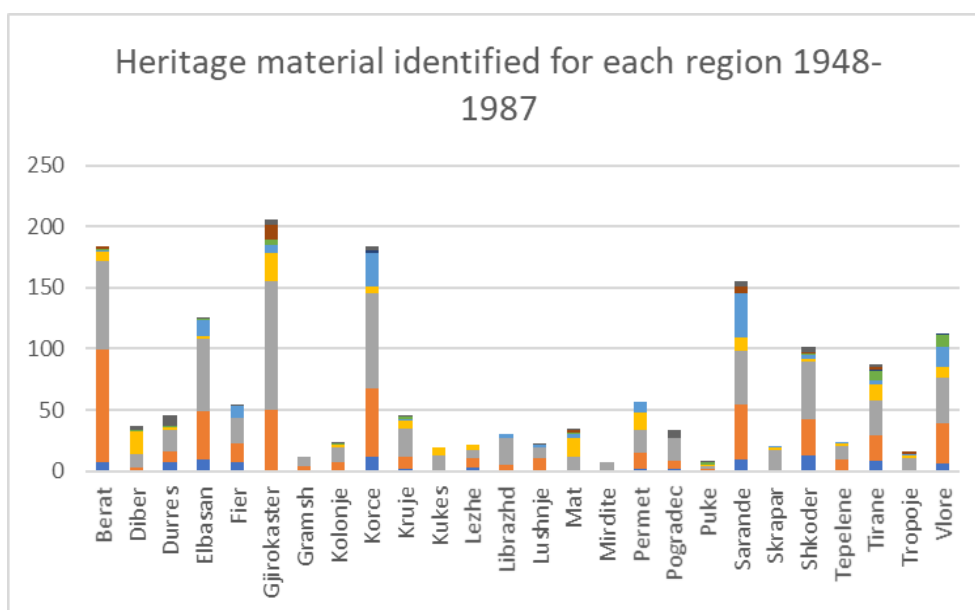
Graphic 7: Heritage material identified for each region 1948-1987: Source: Author

3.2.3   Protecting cultural heritage by zoning, and listing it

« Je suis, voilà tout. Je suis la somme de mes appartenances » Michel Serres

The first list of monuments, published in Official Bulletin No. 95/1948 on October 16, 1948, includes 92 cultural monuments, including archeological digs, fortifications, historic bridges, and urban and cult buildings according to Statute No. 568, issued March 17, 1948, "*On the Conservation of Cultural Monuments and Rare Natural Objects*," it was the responsibility of all institutions of the state's "*organet e pushtetit popullor*"- the bodies of people jurisdiction - of cities, towns, and villages to safeguard the monuments. This list included four of Tirana's urban common inside the city, two fortifications, a bridge, and an ancient wall ruin. The *clock tower*, "*Et'hem Beu"* Mosque, "*Kapllan Pasha"* Maosolem, and *Tabaku* Bridge were the first urban commons designated cultural monuments.

The first regulation, "*On the protection of cultural monuments,*" was issued in 1955. A 1959 decision, which included measures in the sphere of historical, cultural, and artistic monuments, was notably significant for the research work, the preservation of new monuments, and museum cities in particular. In 1963, the University of Tirana presented a revised list of monuments that were much larger and, more crucially, contained various items of various categories, such as historical structures, historical monuments, and popular civic housing.

The new legislation titled "*On the Preservation of Cultural and historical monuments and unique natural assets*" was passed in 1971, repealing the 1948 law. The law was followed in 1972 by a special Regulation (Meksi, n.d., pp. 32–37). During this period, some historic city centers, including Elbasan, Shkoder, and Gjirokaster, were designated *museum zones*, surrounded by conservation and protection zones. Meanwhile, vernacular structures with architectural-historical and ethnographic value in the countryside and the city were to be collected in an organized manner by a series of institutions charged with this task, and the work was completed between 1978 and 1980, according to a 1974 decision by the Council of Ministers. In 1971 the first scientific magazine on cultural heritage was issued, "Monuments" (Annex 16). The Institute (IKTK) prepares the periodic for Cultural Monuments and continues to publish them nowadays.

After the fall of the communist regime and the subsequent rebuilding phase of the state apparatus, there was a decline in official care for cultural assets. In 1994, new legislation was established to protect cultural assets during the new political and economic state. "*On the protection of moveable and immovable cultural assets*" (Kuvendi, 1994) became the main document for heritage material management and protection for approximately ten years until replaced by Law No. 9048, issued July 4, 2003 (Kuvendi, 2003). The need for improvement is widely acknowledged by researchers and professionals in the field of cultural heritage, and the emerging problems, such as defining the historic areas of cities but also the measures for the best protection of cultural values, paved the way for a new law enacted in 2018, the review process for which began in 2013-2016. Legislation no. 27/2018, "*For cultural heritage and museums*," which is still in effect, reframed the administration of cultural heritage sites, the role of institutions, and their management framework by redefining several notions and concepts (Kuvendi, 2018).

The term "Heritage" is mentioned 537 times in the general Law 27/2018, while framing the concept as "*Cultural heritage" refers to the totality of material and immaterial cultural assets of an individual, group, or society inherited from the past and preserved in the present, to be transmitted to future generations as part of the national wealth of a country, expressing values, identity, knowledge, traditions, and beliefs, as well as the cultural assets of the landscape.*" The purpose of this law is *"the preservation, protection, assessment, and administration of national cultural heritage…as a contributor to the preservation of national memory…as an expression of cultural values, as well as the promotion of cultural development in the country, ensuring and preventing illegal treatment of cultural objects.*"

	Year	Number
Cultural heritage directed by the communist party/ the centralized state	1948-1989	46
Cultural heritage after the change of the political system toward a democratic one	1990-2007	115
Cultural heritage after the reform of the Heritage legislative framework	2008-2018	169

Table 1: Protected cultural heritage in Tirana according to periods of administration and year of protection. Source: Author

The data (Table 1) shows that the number of monuments recognized and under legal protection raised, mainly during the second decade after the 90s. The following chart (Graphic 8), developed with the data extracted from 1948-2015 decisions, is compiled only for Tirana. It shows that the number of identified objects with cultural heritage values has increased. So in the legal and decision-making sense, there seems to be a growing interest in the cultural heritage monuments inside the urban area. By the minister's decision, first, in 2007 and later in 2015, a significant number of monuments were included in the protection list. From the archival documents sourced by IKTK, most monuments added to the list are the urban villas built during 1920-1945 and the first decade after WWII.
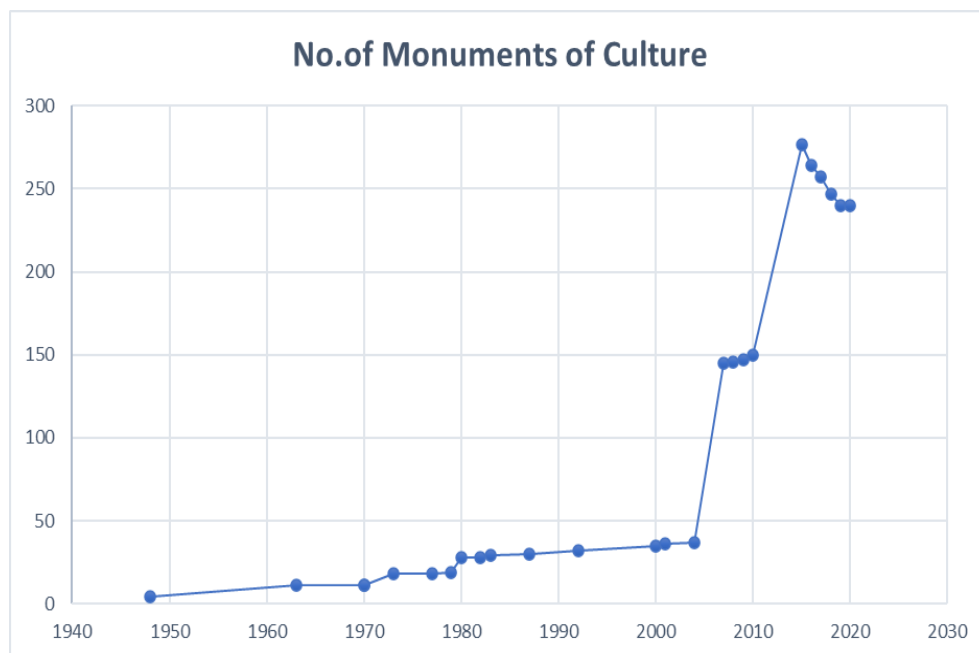
Graphic 8: Number of objects declared monument of culture in Tirana 1948-2020 Source: Author
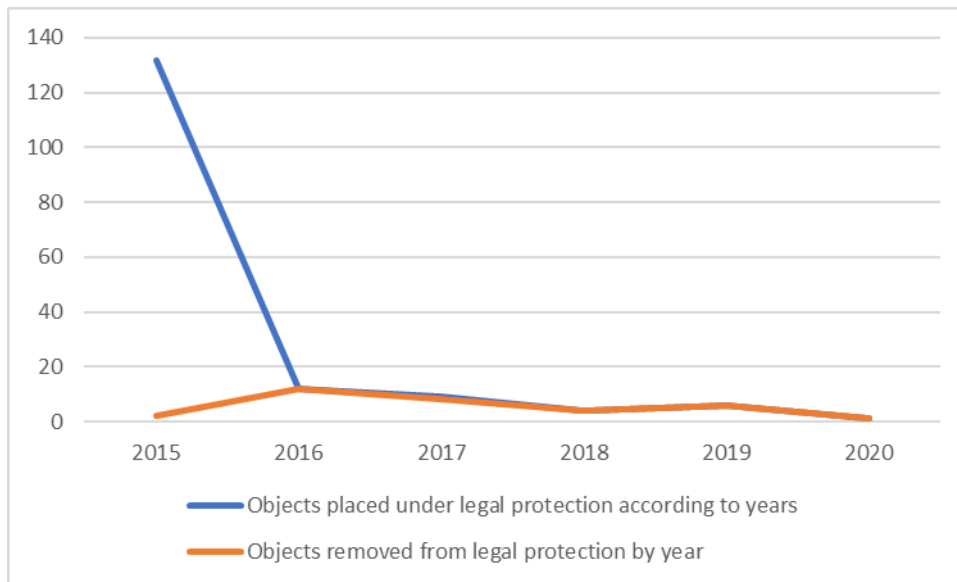
Graphic 9: Overlap of the number of monuments of culture for the city of Tirana declared and removed from legal protection; Source: Author

In the first years following the 1990s, minor operations were done to "clean" the inventory of monuments declared for political purposes of the communist state, such as the House on Road Qemal Stafa, "*where the Communist Party established*." During the documentation survey, we discovered several buildings designated as cultural monuments despite lacking any architectural or cultural significance for the community during the beginning of the communist regime. From the articles and interviews given after 1990 by stakeholders involved in the process of identifying and evaluating the monuments, it became clear that in the period immediately following the war, in the first decisions made, it was requested to declare as cultural monuments the houses or places where members of the communist party met and conducted secret operations during the national liberation war. In addition to these non-culturally significant objects, thousands of tombstones, obelisks, statues, and façade slogans were erected from the cities and street facades after the regime fell. As a political instrument, this approach toward heritage is neither new nor applied only to Albania. Selective identification, as the case of the Balkans shows, that heritage can be used and certainly will be used for political purposes and incitement of nationalist sentiments (Jerliu, 2017, p. 8).

	2015	2016	2017	2018	2019	2020
Objects placed under legal protection according to years 2015-2020	132	12	9	4	6	1
Objects removed from legal protection by the year 2015-2020	2	12	8	4	6	1

Table 2: Table of number of monuments of culture 2015-2020; Source: Author

In 2014 a territorial reform was conducted in Albania (reorganizing the administrative territory); thus, several legislative frameworks did revise- the urban planning framework was one of them. A new legislative framework for cultural heritage also embraced the new European directives and standards, following the urban planning framework. Emerging issues toward sustainable development goals paved the way for enacting a new law in 2018, Legislation no. 27/2018, "*For cultural heritage and museums,*" still in effect (Kuvendi, 2018). The analysis of the Minister of Culture's decisions highlighted an erasure process that started in 2015, the same year institutions were perceived to have raised awareness (Graphic 8, Graphic 9).

During this time frame from 2014-2018, several decisions of the Minister of Culture triggered the researcher's interest: Decision No.276 dated 16.07.2015 (Annex 1) and Decision No.1068 dated 16.07.2015 (Annex 2). In terms of overall objectives, they both seek to increase the number of cultural monuments in Tirana. The preliminary list put 361 new objects under temporary protection- which, according to law 9048/2003, *"Object under preliminary protection" is the cultural, material property <u>waiting to be declared</u> a cultural monument by the responsible body.* The analysis of these documents' content shows that most of these identified buildings did not fulfill the presumed criteria to get permanent legal protection status. On the contrary, several of these buildings were demolished right after being identified as potential monuments, and their land was used to build high mix-use structures. In the next sections, some case study shows in detail this transformation process and how these areas underwent economic pressure. From the total of the buildings identified to have lost the legal status of protection after 2015, six of them were selected randomly, and their decisions and technical documents were put under content analysis. It compiled a table to display better the framework under which these decisions are being made (Table 3).

In 2015, by order no. 1068 of 16.07.2015, (Annex 3) 361 objects are declared 'cultural monuments' under temporary protection (for six months). IKTK submits a proposal to the Minister of Culture to approve a Cultural Monument designation. A technical-scientific relationship accompanies the recommendations for giving 'cultural monument' status, but neither the Ministry's nor IKTK's official websites make them available to the public. Neither the official websites of the Ministry of Culture nor the National Institute of

Cultural Heritage disclose the Minister's orders. According to the official list on the IKTK website, there are currently 262 monuments in the Tirana area.

3.2.4 Stakeholders and legislative framework

Most instruments for administering, monitoring, and controlling cultural monuments are laws and administrative decisions. The following institutions participating in cultural monument decision-making are the Council of Ministers, The Ministry of Culture, and all subordinate institutions and departments; KKT - National Council of the Territory; and Tirana Municipality.

In 2018, a new legislative framework, "*On cultural heritage and museums*," amended statutes no. 9048, dated 7.4.2003, titled "*On cultural heritage*," and no. 9386, dated "*For museums*," recontextualized cultural heritage in the country, or at least this was the purpose. This legislative framework intended to define the rules, procedures, and state authorities responsible for preserving, protecting, assessing, and administrating cultural heritage, museum cultural heritage, and national landscape values, regardless of location within the Republic of Albania. New bylaws should regulate this addition to the legal framework governing cultural assets. Nonetheless, it continues to be governed by the bylaws developed to implement the law of 2003.

Numerous specialized institutions in the field of cultural heritage are renamed and reformed following the law, and the Prime Minister approves their structure and organization. a) the National Institute of Cultural Heritage; b) the National Institute of Cultural Heritage Registration; c) Regional Directorates of cultural heritage; c) the National Center for Traditional Activities; d) Institutions of the National Archive Network; dh) the National Library of Albania; and e) the Institute of Cultural Anthropology and Arts Study. The Institute of Cultural Monuments, started by architect Gani Strazimiri in 1965, has been replaced by the National Institute for Cultural Heritage (IKTK) because of a law of 2018. According to Article 30 of the law, the IKTK has several legal privileges, including the following: it proposes changes in legislation; tracks, researches, and prepares evaluations for granting protection status to cultural property; designs standard projects and evaluation criteria for tracking. Recording, preserving, protecting, and conservation of monuments; drawing up management plans; performing conservation work; performing technical control, supervising, and approving construction projects; and performing administrative control, supervising, and approving construction projects. Following Article 31 of the law, regional directorates of cultural heritage are subordinate organizations of the

Ministry of Culture that perform inspections and take emergency action when the status of cultural assets threatens. According to Point d) of the same Article of the 2018 law, these offices also develop conservation, restoration, evaluation, and other cultural heritage-related projects. In addition, regional directories monitor and manage the protection and repair of tangible cultural assets following approved strategies.

The IKMTK is responsible for the inspection of immovable cultural assets following Article 73 of the law, as well as the verification of the existence or level of preservation and protection of immovable cultural assets and the fulfillment of other statutory requirements. Under Article 112, cultural assets held privately within this law are likewise subject to municipal circulation. Article 120 provides that the competent ministry is responsible for expropriating the property through laws regulating expropriations and the temporary use of the private property for public purposes. Under Article 177 of Law 27/2018, public access to privately owned intangible and tangible properties with exceptional artistic, urbanistic, historical, archaeological, or anthropological significance is governed by an agreement between the entity that administers the property and its owner. The second component of the law governs state-private sector partnerships. Hence, public-private cooperation in cultural heritage is envisioned to revitalize intangible cultural assets. Thus, Article 182, "Revitalization of cultural assets," expressly states that intangible cultural assets administered by central or local institutions may be used for administrative and social-cultural functions for revitalization so long as the revitalization project does not reduce the value of the cultural objects. It is stated in point 3 that privately owned cultural assets may be utilized for revitalization with the agreement of the minister in charge of cultural heritage.

3.2.5   Instruments used toward cultural heritage

Baroque, classical, neoclassical, modern, brutalist, contemporary, colossal, traditional, and even futuristic architectural structures, which are part of the nation's heritage, define Tirana's public space. Romeo Kodra, an Albanian visual artist and cultural researcher, describes Albania as an ongoing process "*of return to the roots: of violence, erasure, corruption, financial speculation, and political secularization through monumental architectonic constructions which characterized the beginnings of fascism*" (Kodra, 2020). Each regime used the city's center as a political instrument of power by leaving its architectonic and urban footprints. The central boulevard of Tirana and its urban commons, notably the "Skënderbej" plaza, has been utilized (and continues to be used) as such.
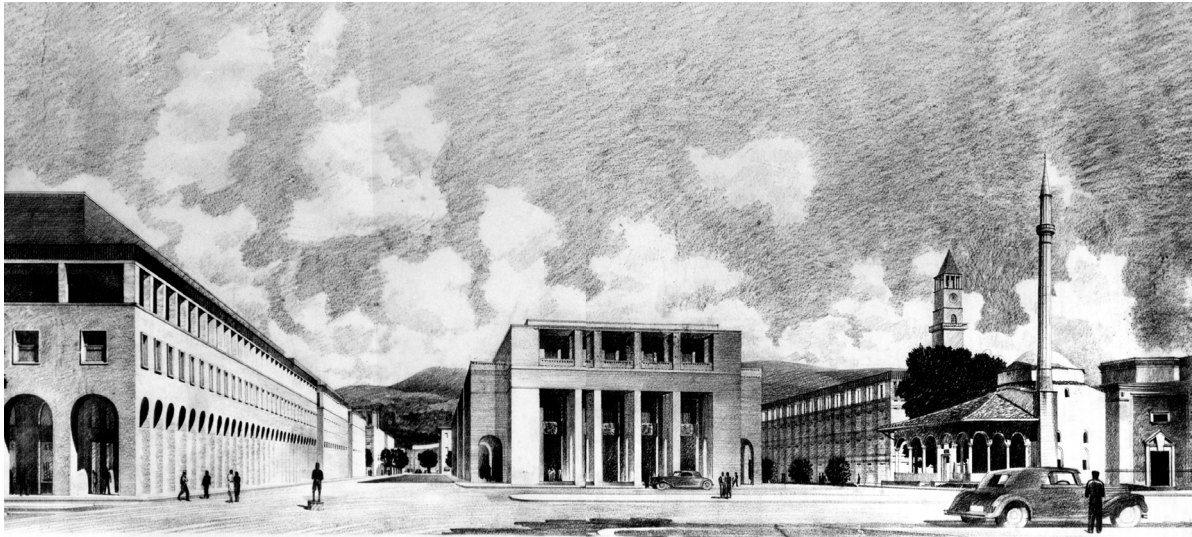
Figure 25: Tirana Regulatory Plan; Skanderbeg Square. Source: (Dhamo, Thomai, Aliaj, 2012 Tirana - Qyteti I Munguar)

During the modernization phase, analyzed in the previous chapter, Skënderbej Square was one of the most significant architectural and urban planning interventions in the new Albanian capital (Aliaj et al., 2016; Mëhilli, 2016; Stiller, 2010). Several designs were drafted to construct this square, but only the 1931 plan by Italian architect Florestano De Fausto was partially completed (the East part of the complex was never built (Luarasi, 2021). According to Luarasi, this unfinished project could have enabled the construction of the 15-story Tirana Hotel, followed by the Palace of Culture and the National Museum in the northern portion of the area during the communist regime (Luarasi, 2021).

This project, which was preserved by integrating Tirana's urban commons, such as the Clock Tower and the Mosque, resulted in the construction of the six ministries that still exist today and the former City Hall of Tirana (demolished in 1980 to build the National Historical Museum). In addition, a flower garden was constructed between the four ministry buildings surrounding the southern portion of the plaza, and in front of the flower garden, a central square with a circular fountain with Giuglio Berte and Florestano De Fausto as authors (Aliaj et al., 2016; Mëhilli, 2017; Stiller, 2010).

The square's name was put in 1968, the same year the statue of Skanderbeg was positioned in the south part of the square. It replaced the statue of Stalin, previously put by the Hoxha regime in honor of the "good relationship" with the Soviet Union (Vehbiu, 2012). Nevertheless, when the political relationship broke, the glamorous inauguration of the statue of the national hero also marked a cultural vacuum, according to Vehniu, created

chiefly after the cultural radicalization of the late 60s. The political shift towards *Nacionalizm* put this plaza as the ideal place to socialize at the center of the political propaganda (Vehbiu, 2012). From that period, everything in the surroundings changed except the position of the statue of the national Hero, which was never put into question.

During the dictatorship, even though doctrine trumped unity, it fragmented the public realm in terms of form, function, and management. The new socialist model of the public space was perceived as an artificial realm without any connection to the dweller's traditions and habits. The cultural aspect of the new commons was claimed according to architecture or even urban design, which was trying to impose a new urban life, also a new urban way of thinking. The public space may be argued to have been an exclusive place of power where the citizens were just *spectators*. Citizens mostly used the city as a transitory public space during the afternoons and weekends as it offered little entertainment or social activities other than strolling around the spaces and the presence of a few street-food merchants. The space was not used as an economic exchange space or for commercial purposes. It was transitory until asked the opposite from the state party.

Figure 26: Skënderbej statue positioned in the center of Tirana. Source: Author, 2022

Figure 27: Skënderbej Square under construction. Source: Polis University Archive

The square and the boulevard were used as *a perfect facade for the country*, where all types of monumental façade from the fascist to the communist, found it easy to be used as a political instrument for activities that served state-party propaganda. The boulevard of Tirana, the Main squares, the stadium, and every street and facade of the city at a certain point transformed into a representative space, for the propaganda of the communist state The parades related to ceremonies connected to the Communist party were organized on the Boulevard of Tirana, Scanderbeg Square, and Mother Teresa Square.

Figure 28: Manifestation of the Communist regime on the Boulevard of Tirana. Source: Panorama Accesed May 1, 2020

Figure 29: Skënderbej square on 11 February 1991- Hoxha statue torn down during the protest Source: https://boldnews.al/wp-content/uploads/2022/02/Screenshot_3-29.jpg

As described, this public space was designed and used mainly as a political instrument by the government during most of its lifetime. Designed with historical and political load, it was not a surprise when the public space, the square, reinvented itself in 1991, transforming into the hub of political demonstration of the citizens. Hoxha statue put on the west side of the square after his death became the symbol of the regime's destruction and was smashed to the ground on 20 February 1991 by the citizens of Tirana during demonstrations Figure 28. After this event, the square became the most known public space in Albanian communities worldwide by identifying it with the country's symbol. "*Everyone that came to Tirana had at least one photo taken at the Skanderbeg square,*" affirmed a well-known Albanian photographer living in the city who worked as a photographer for several years in the square.

The 90s, accompanied by mass migration. The informality phenomenon, spread throughout the city oocupying the public spaces, which had the time lack institutional monitoring and management. The center was the most exclusive area for new merchants; thus, kiosks-spread wherever they found a place along the Boulevard. In 2000, when the aggressiveness of the constructions of the period posed a danger to the historic urban environment and, therefore, the destiny of the buildings along the boulevard's axis. At the same period, the Ministry of Culture requested the designation of the Boulevard of Tirana and its surroundings as a Cultural Historical Architectural Ensemble. According to Article 16 of law no.7867, date 12.10.1994, monument ensembles could be placed under state protection. A protective zone was designated for the Ensemble.

With Decision no. 180 dated 13.04.2000, "*On the announcement of the Cultural Monuments Ensemble of the main axis and the historical center of the city of Tirana*"; (Anex), the center of Tirana was declared under state protection. Later, with the Decision No. 325 dated 12.04.2017 (Annex) "*On the announcement of the historical center of the city of Tirana and the approval of the regulation for its administration and the surrounding protected area*"; and Decision No. 582 dated 3.10.2018 (Annex 9) "*On the declaration of the historical center of the city of Tirana, the determination of its protective zone and the approval of the conservation, protection, and administration plan,*" the historical center of Tirana, lost more than half of its area that protected by the 2000 decision (Cluster 5). These decisions left outside the protection zone several cultural heritage monuments. Due to these consecutive decisions (2017-2018), the Ensemble lost 53% of its area under legal protection. The design of an area inside of an area, to protect by reducing, resulted in the loss of several monuments of culture.
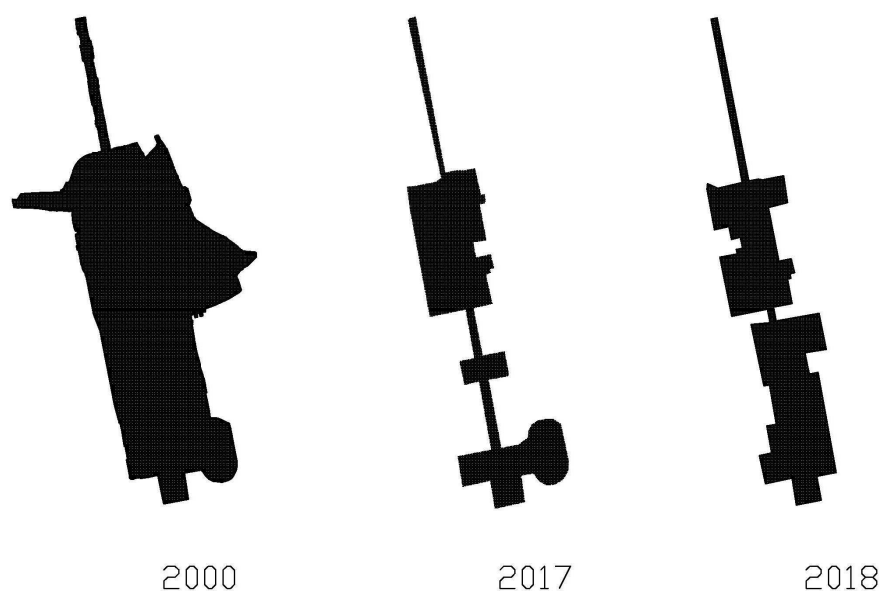
Cluster 5: The shape transformation and the reduction of the area of the city claimed "Cultural Monument Ensemble of the central axis and the historical center of Tirana, three decisions in a row. Source: Author

In the area under study, from 132 monuments of culture identified, approx.. 71% had the status of "cultural monument" granted by decision 276/2015. With decision 1068/2015, temporary protection was granted to 40% of these objects for the first time (38). During the field observation, it was discovered that several of these monuments were demolished and rebuilt as residential buildings instead. By order of the Minister of Culture, the legal status of the "cultural monument" is removed under certain conditions. While the National Restoration Council makes the decision, the procedure is supported by a technical report

outlining the object's physical state and the scientific grounds why it is no longer deemed worthy of designation as a "cultural monument.".

Type of document	Comments on the documents	Stakeholders involved	Date included in the list	Date excluded from the list
Technical report	Lack of cultural interest in the restoration of cultural property	Private Restoration; National Restoration Council Ministry of Culture	05.03.2007	12.11.2018
Technical report	The object in its current state, in relation to the objects around it, does not carry special and prominent values.	Private Restorators National Restoration Council Ministry of Culture	05.03.2007	10.07.2015
Technical report	The removal from the list was argued by a report presented by the Institute of Cultural Monuments.	Institute of Cultural Monuments (IMK) Ministry of Culture	05.03.2007	30.09.2016
Technical report	The object in its current state, in relation to the objects around it, does not carry special and prominent values	Institute of Cultural Monuments (IMK) Ministry of Culture	05.03.2007	10.07.2015
Technical report	the lack of cultural interest in the cultural property in Tirana... The property has irretrievably lost the cultural values for which cultural monuments were declared by order 276/2015, proving the lack of cultural interest...	Owner Institute of Cultural Monuments (IMK) National Restoration Council Ministry of Culture	16.07.2015	14.06.2019
Order of Minister	For an amendment to order no. 276 dated 16.07.2015"...Order "Repeal of items 11,12,13,14,15, 29,... of the list of constituent parts of order 276/2015	Institute of Cultural Monuments (IMK) Ministry of Culture	16.07.2015	30.09.2016

Table 3: Content analysis of the Minister of Culture's Decision on the Monument of Culture excluding process. Source: Author

Further, the National Institute of Cultural Heritage (IKTK) transmits the decision of the National Restoration Council and the technical report to the Minister of Culture. According to the "Cultural Heritage and Museums" law, 2018, the official procedure for gaining or revoking a monument designation does not specify. The National Restoration Council's decision is sent to the Minister of Culture, who then issues the order revoking the 'cultural monument''s legal protection status.

	Monuments on the list Until 2015	Monuments added to the list 2015-2021	Monuments removed from the list 2015-2021	Monuments on the List 2021
City	260	2	35	225
Periphery	39	0	2	37
Total monuments	299	2	37	264

Table 4: Monuments of the culture of Tirana district

Cultural monument declared before 1990	4
Cultural Monument declared Order no. 122 dated 05.03.2007	4
Cultural Monument declared Order no. 276 dated 16.07.2015	27
Total of removed buildings from the protection list	35

Table 5: Monuments of culture in the study area removed from the list of monuments. Source: Author

3.2.6   Clustering the cultural heritage

This part of the analysis considers the monuments identified inside the area under the study of 1200 meter radius as it identified that the area holds most of the monuments, 43% of the total monuments of culture in the city (Table 7). The table categorizes them according to indicators found in the legislation on cultural heritage, such as first category monument and second; the year of declaration as Monument of Culture; the legal status in the moment of study (2021-2022); the situation on-site. These monuments of culture, in the significant part, are private properties, typology of individual villas, two-family villas, and public buildings, such as administrative, cultural, and governmental buildings.

The analysis of the documents provided by the official sources can only explain the legal conditions and the procedures taken towards the cultural monuments. The lack of technical documentation, regulations, and bylaws, evidenced a loophole in the procedure undertaken by institutions. As the legislation framework, approved in 2018, is not yet complete (Bylaws and regulations are still missing), the descriptive analysis presented by the institutions was not conclusive for the questions this research raised. Thus, a field survey was necessary to observe from the ground what was happening, how, and to which, while the desk researched the data collected from official sources and designed them in digital maps.

Radius from the center in meter	First category monuments prior 2007	Second category monuments 2007	Second category monuments 2015	2015 preview announcement	Total objects		Demolished	Removed from protection	Total number of approved monuments
200	3	3	13	22	41		0	0	19
700	13	42	30	85	170		6	11	88
1200	**4**	**54**	**54**	**128**	**240**		**14**	**29**	**114**
1700	0	10	27	94	131		1	6	36
2200	1	2	3	13	19		0	0	6
plus 2200	0	1	0	0	1		0	0	1
Total	**21**	**112**	**127**	**342**			**21**	**46**	**264**

* 2200 meters radius of the first administrative border proposed by the decision of 1930-1931

** 1200 is defined as a working radius since it contains most of the objects known as heritage, 84% of the total of the city

Table 6: Table of monuments of culture identified by the Institute of Monument of Culture (IMT) and the National Institute of Cultural Heritage (IKTK). Source: Author

Furthermore, with the digital map of Tirana of 2018, provided by the university archive, we can have a more territorial approach toward the "lists" of monuments mentioned in the previous section. This urban dimension is essential in Tirana's case as the city's development decades diffuse these monuments from the landscape, hiding them inside the districts. Thus, with the help of the printed map and sometimes mental maps, the observation method began from the previously recognized and identified monument of culture alongside the boulevard of Tirana and its surroundings. This identification process was implemented using Google map coordinates, and photographs were taken on-site for each object.

The data previously analyzed through tables and graphics are presented as research results on applying cluster analysis for generating the urban dimension of these decisions. The *clustering* used to have a more visual approach to the urban scale of these decisions; thus, they clustered at first by the list of monuments of culture derived from the decision of the Ministry of Culture; then, they overlapped and compared each other.

*The cluster evidencing the monuments of culture still present in the territory; as a reference toward the scale of the city are used two radii previously identified as the 1200m – the area under investigation; 2200m, the area defined as under study by this research
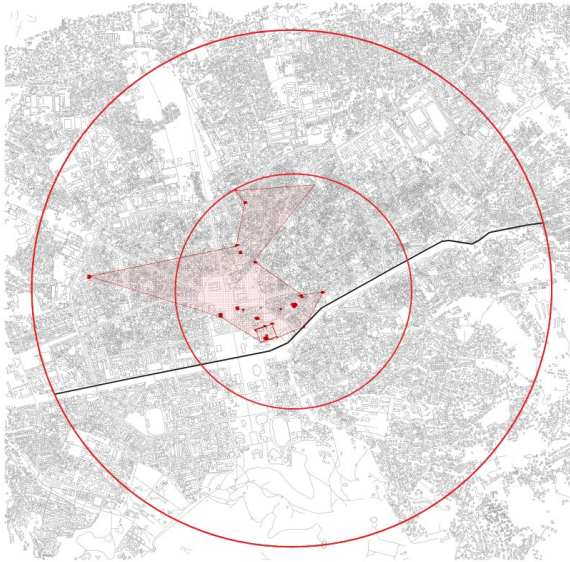
Cluster 6: The cluster of the "monument of culture" list before 1990; Source: Author
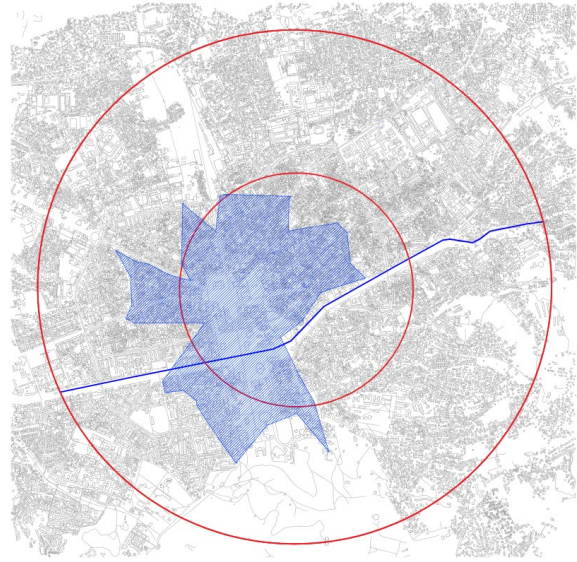
Cluster 7: The cluster of the "monument of culture" list from the decision 276/2015; Source: Author
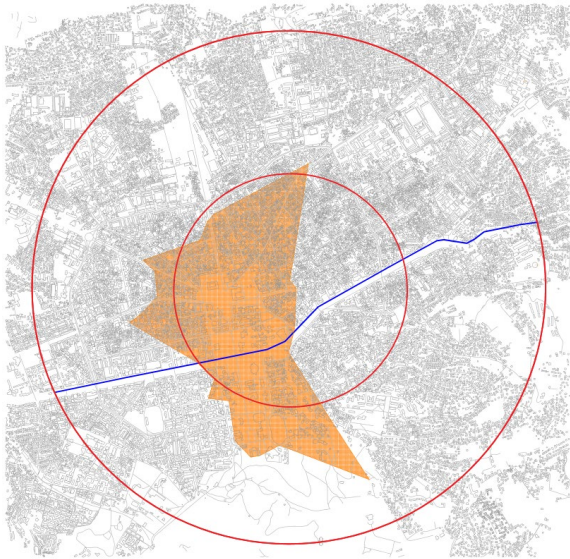
Cluster 8: The cluster of the "monument of culture" list from the decision 122/ 2007; Source: Author
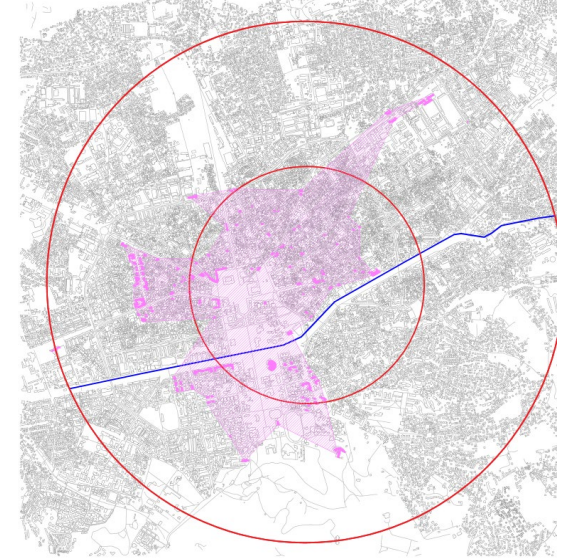
Cluster 9:The cluster of the "monument of culture" list from the decision 1068/2015; Source: Author

These four clusters were built using data from the lists provided by the official data of the decisions and bylaws on the Declaration of Monument of Culture from 1948 until 2016. A fifth cluster is generated from the objects identified by the institutions as carrying potential cultural values, elaborated in Cluster 10. A sixth cluster was further developed from data collected during the field survey, compiling the demolished monuments while previously identified as monuments of culture. Last but not least, the map clusters the institutions' decisions to remove the protection status, delivered from 2015 until 2020.

In the district of Tirana, there is 261 cultural heritage with the status of "cultural monument" recorded in the city and 39 in the remaining part of the district's territory, related to official public sources. Over fifty percent of the total number of cultural monuments located in the city of Tirana are traditional villas and dwellings, which account for 123 of the total number of objects identified at the start of this research.
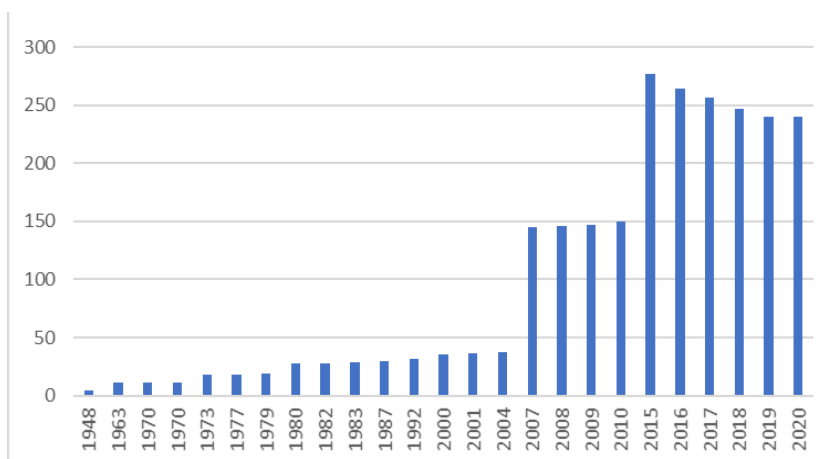
Graphic 10: The number of monuments of culture generated from the data collected by the decision of the institutions.Source of data IKTK- elaborated in the graphic by the Author

This method has been used to define the country's historic areas since 1970—the development of the borders of the historic zone is analyzed in the next section.

Cluster 10:The cluster of the potential "monument of culture" 2015; Source: Author
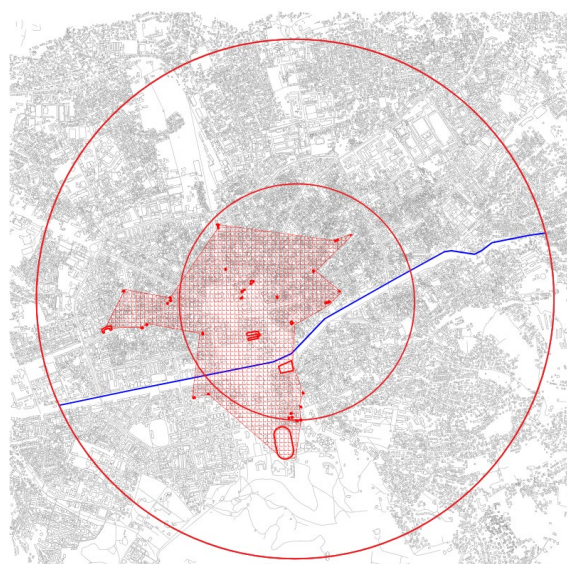
Cluster 11:The cluster of the demolished "monument of culture" after 2015-2020; Source: Author
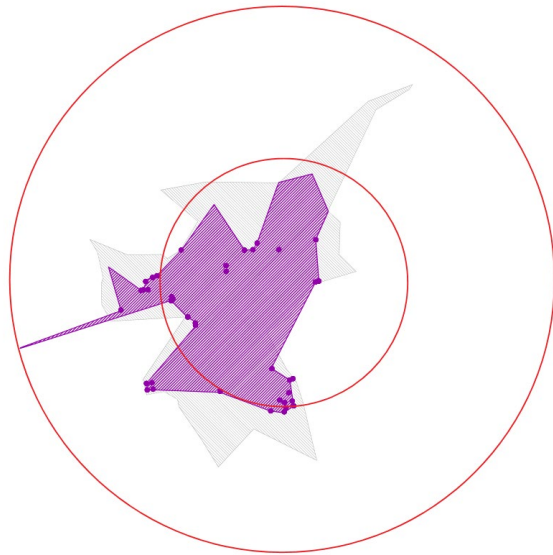
Cluster 12: Overlapped cluster: Demolished monument until 2020 & Proposed Monuments 2015. Source: Author
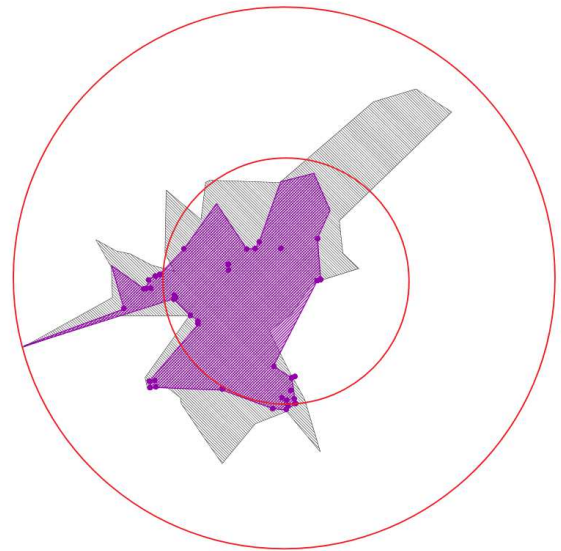
Cluster 13: Overlapped cluster: Demolished monument until 2020 & Protected Monuments 2015. Source: Author

Map 12: Overlaped clusters developed by the author within the cluster defined by the Council of Ministers. Source: Author

3.2.7   Working inside the (un)clustered

"Orthodox ideas harm us because we take them for granted" - Jane Jacobs, 1961

Everyone knows everyone else in the organic area of Tirana, the old district, which still maintains a low population density. Even though someone might not know the house's owner, they probably know one of his/her relatives. By approaching the district's people, it was feasible to identify their relationships, interaction, and communication. Over one hundred individuals (homeowners) participated as primary interviewers in seven nearby 'subclustered' districts, while dozens of others worked as community engagers who found contact or made the site visit possible. The researcher has worked closely with the community on the ground to reveal the location of the objects taken under observation.
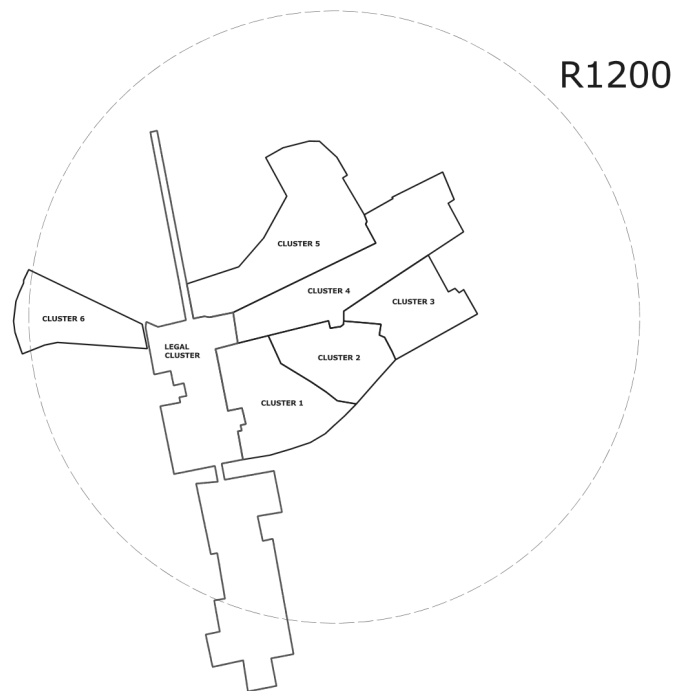
Cluster 14: The urban slabs and itineraries cluster the survey area. Source: Author

The area under observation was subclustered into six smaller areas to make work more manageable. While in the field, the orientation was done with aerial photography from Google Maps, and mental maps were drawn in certain alleys. The objects are identified on the map, overlaying the information obtained from official sources and the data presented by secondary sources. The streets and alleys inside the urban structure are chosen as paths and itineraries to explore. The included trajectories were those of genetic memory and historical itineraries that have existed in the territory since the first maps of the city. The observation in the field was made within a group of journalists (four journalists) whom the researcher trained on how to identify the objects under observation, how to get familiar

with the historical period of construction, the architectural features, and the distinct constructive elements of the objects.

For each object under observation, a technical file was filled on site (Annex 19) in which the data related to the object, its structural and architectural elements, the family's history, and the interventions that may have been made at different times. Meanwhile, the interviews were carried out inside the yards of the houses, at the coffee shops near the area, and sometimes even through casual interactions. To understand the everyday stories, the shared sources, and how people of the community engage with each other, the network of people part of this community is identified. The interviews aimed to shed light on the human history of the villa, community episodes that are part of the collective memory, and the residents' experiences, memories, and testimonies. How people perceive their inherited space and object, how they use it in common, and for which purposes.

Figure 30: During the field survey process of interviews; Source: Citizen Channel

The field observation has collected a series of data that constitute the basis of the documentation in compiling the digital database of the urban villas of the CUS project[3]. In the field, the working group collected at first technical data for the observed Urban villas and traditional dwellings, documenting: their typologies, construction periods, and the ethnographic details they share in common. Also, an important part was the use of photography to document the physical elements of the object and its surrounding space. The elements that unify them as objects, such as facade details; roofs; enclosures; entrances; yard- also urban elements they share in common such as the relation with the neighbor objects; the street; the yard; the landscape of the district; with the sun exposure, were all recording in sheets, field notes, and photography.

As the official data obtained from the Minister's Orders of 2007 and 2015 on the designation of cultural monuments contained limited geographic information, the target group of buildings was identified using the information provided by citizens on-site. The geographical data also collected from published literature, such as Vera Bushati's 2012 book "Villas of Tirana," in which urban villas' architectural and municipal characteristics are emphasized on a city map. (Vera Bushati, 2012). The selection of villas in the field is based on preliminary data relating to these objects' "cultural monument" protection status.

However, during the fieldwork, villas were also observed that represent significant cultural imprints on the territory despite lacking a protection status. Even though one house has been declared a cultural monument and another nearby house has not, it was discussed as necessary to understand the criteria used to make this determination. Why are there no protected zones for this part of the city? Is the legal status Monument of culture enough to be defined as a cluster of cultural dimensions? Is the 'status monument of culture' an inclusive or exclusive instrument in the city?

The first step was documenting the problem through field observation, photography, and notes. The collected information was supplemented by interviews with the community, the

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[3] The project was carried out from 2020 to 2021, where the researcher of this disseration was invited as a consultat expert. Its results, output and report can be found at: https://urbanstories.citizens-channel.com/

proprietors of the heritage sites, the neighbors, field experts, architects, urban planners, and historians. These two aspects of urbanity were captured over a 12-month observation period. They were further categorized into a data matrix for the objects under study based on their age, type of construction, location, and ownership status to establish a first panorama of the issues and objects under study. In addition to distinguishing their physical conditions, legal frameworks, and historical contexts, these initial data expanded into a more comprehensive database for the researched objects and districts. The field survey compared observations with the legal framework and data from official sources.

"The outside of the houses is the inside of the city." - *Jane Jacobs, 1961*

Villas with the status: of "cultural monuments"

Toptanasve villas (Figure 32) on Tefta Tashko Street, first and second-category cultural monuments, although they enjoyed legal protection according to the law, were demolished in 2020. The two buildings were demolished during the night. There is a construction site on the ground. The object is a first-category cultural monument, announced by decision no. 8 of the Committee of Culture and Arts dated 18.12.1987, while the object next to it is a second-category cultural monument announced by the decision of the Ministry of Culture no. 276 dated 16.07.2015.

Figure 31: Toptanas villas on Tefta Tashko Street before the demolition; Source Citizen Channel

Figure 32: Toptanas villas aerial view in Tefta Tashko Street before the demolition; Source Citizen Channel

The interviews with the residents of the area and the community that lives around the villa evidenced the fact that there was no official notification nor acknowledgment of what was going to happen. At the time of the field observation, the pit already opened, and the piloting of the construction site had begun. The concern of the area's residents seems to increase the density, which will bring problems for the whole neighborhood, especially with mobility and traffic.

Villas with the temporary status of "cultural monuments"

In 2015, by order no. 1068 of 16.07.2015, (Annex 24) 361 objects are declared 'cultural monuments' under temporary protection (for six months). During the observation on the ground, it was recorded that some objects that were in temporary protection in 2015 collapsed, and in their place, a multi-story object is being built or has been completed.

Figure 33: The palace built where there used to be a monument declared for preliminary protection with map code VI-35_zone CUS_5. Source: Author, 2020
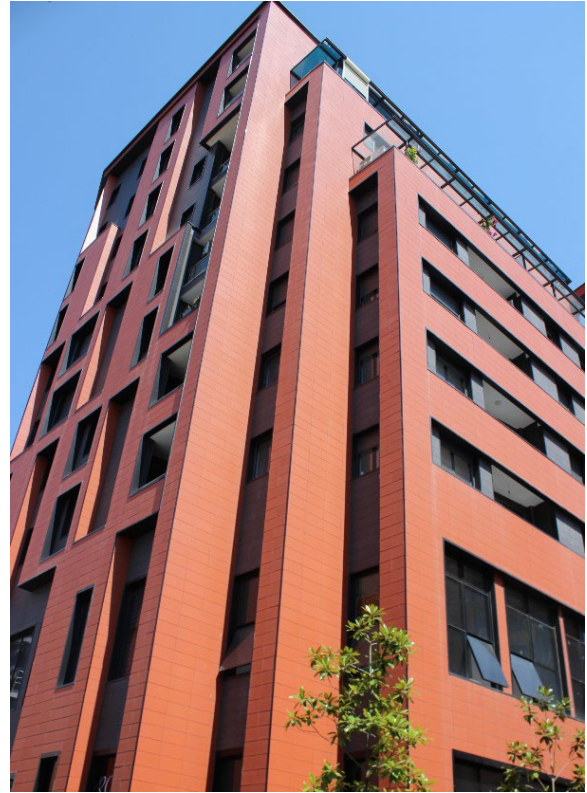
Figure 34: The palace built where there used to be a monument declared for preliminary protection with the code on the map VI-4_zone CUS_2 Source: Author, 2020

Abandonment and degradation of the monument

Eleven abandoned objects have been identified in six areas studied by CUS, including two cultural monuments of the 'Traditional House' type; the first category, six cultural monuments of the 'Urban Villa' type; and the second category, one object declared in temporary protection. These proclaimed cultural sites had been determined through field observation as abandoned and in deteriorating condition. Even though these objects designate as "Cultural Monuments" of the first and second categories, they have not been renovated in decades. Thus, the coverings, roofs, and walls have sustained damage, accelerating the deterioration of the object due to atmospheric causes. Based on conversations with the community on the ground, it determined that inhabitants abandoned some of them due to the facility's deterioration, as living circumstances have become increasingly challenging.

Cultural monuments of the "Traditional House" type recognized for protection as the first category and located within the surveyed area are at risk of collapse due to their advanced state of deterioration. After being abandoned due to the difficulty of the building's walls, the plants around the building's perimeter blossomed in the courtyards and then began to establish themselves in the neighborhood of the structure. The refinishing and

ornamentation of the façade and the wall paintings have deteriorated in these classic homes. Because *qerpiç- adobe* was utilized in constructing these old homes, the lack of restoration and ongoing maintenance has caused the structure to collapse and partially collapse. Despite having the first level of state protection, both these monuments, Figures Figure 35 and Figure 36, are deteriorating. Observations indicate that there are issues with the overall construction of the building, including the roof, refinishing, and decorative components. At the time of observation, both houses were entirely vacant due to the dilapidated condition of the structure. The facade and roof look to have deteriorated, and according to information gathered by the community, the last renovation of these monuments occurred before 1990.

Figure 35: Traditional dwelling inside the castle Source: Author, 2019

Figure 36: Traditional dwelling Source: Author, 2019

Vila Radio Tirana is one of the city's most recognizable landmarks and a symbol of the 20th-century capital. This villa (Figure 37) was built in 1938 by the Kollciu family, a Tirana's traditional community member, and served as Radio Tirana's headquarters from April 1939 to 1965. Later, the Institute of Folklore was founded there (Bakiu, 2014). The villa was designated a "cultural monument of the second category" in 2007 by a decree issued by the Minister of Culture, Youth, and Sports. Even though thirteen years have passed, the house does not appear to have been renovated; its condition is now abandoned

and deteriorating. According to conversations with residents, the villa was abandoned in the early 2000s, and it has been expected to be demolished and replaced by the palace. It is currently a "cultural monument" of the second category.

Figure 37: Former Radio Tirana building left in decay; Source: Author, 2020

The functions and use of the monuments

The functional status of the monument is also recorded as featuring the attributes of the monument. Ten objects in the observed area were determined to be somewhat dysfunctional, whereas 30 were found to be inhabited and functional. The buildings that are partially out of condition are primarily villas and houses positioned along the roadways, and they are on "Hoxha Tahsim" Road, "Dibra" Road, and Kavaja Road, which were both historical and commercial routes. In their original design, they envisioned objects as multi-functional, with economic activity taking place on the ground floor and family living on the top story. Field observation has revealed that the upper floors were abandoned, while the ground floor was leased for commercial use. Some monuments conserved the architectural aspects of the monument, while others have made arbitrary alterations to the facade. These urban villas with mixed purposes are designated as monuments of the second category or under temporary protection, but despite their position as "cultural monuments," it appears that the competent institutions have not checked the haphazard interventions on the facades.

The field observation concentrated most on the inhabited villas, which accounted for half the total number of villas observed. Most of them are inhabited by the descendants of people who constructed the villa at the turn of the past century. The memories and history of the family, the residents, and the villa's proprietors are continuously threatened by time. A typical example is the Traditional House, designated a cultural monument in 2015 and located on the street "Xhorxhi Martini" (Figure 38). The villa was constructed in 1924 and is a unique example of the traditional house type since it has architectural aspects drawn from Italian architecture. The building is made from *qerpiç*, and the neoclassical style influences the main facade's tall windows. It can be considered a unique monument, besides the hybrid of traditional building techniques with Western architecture, but also for the historic load it carries. In addition to the historic Albanian architecture interlaced with the modern trend, the villa possesses a uniqueness that cannot be found in any other city property. It features *qerpiç* materials in its brickwork, frames, embellishments, and interiors but is mainly influenced by Albanian heritage. The family has maintained the home until 2015, restoring not only the exterior architecture but also original internal components, such as the wooden stairs, ceilings and floors, fireplace, doors and windows, switches and plugs, and the outer entrance. When asked if the state assisted them with the villa's upkeep, its residents deny receiving assistance from governmental entities. "*No, never. We have constructed everything ourselves.*" They state. (CitizensChannelAl, 2020)

Figure 38: The main facade of Villa Njuma. Source: Author, 2020

Figure 39: The interior stairs of the villa.Source:

Figure 40: The interior stairs of the villa.Source: Author, 2020

Figure 41: The interior stairs of the villa.Source: Author, 2020

Most villas have been converted into socio-economic venues such as hotels, taverns, and restaurants, frequently becoming neighborhood and city landmarks such as the Destil villa, which, after a reconstruction, was accessible to the public in 2014 as a hostel and co-working space. By ministerial directive no. 276 dated 16.07.2015, the villa was added to the fund of second-category cultural monuments in 2015. Until a year ago, Destil brought life to the two-story 1920s building on Qamil Guranjaku Street, known as a social, recreational, artistic, and youth center by the capital's residents. The villa was demolished in July 2020 to make space for developing a multistory structure.

Figure 42: Villa Destil during the time it was in operation. Source: Author, 2019

Figure 43: Villa Destil at the moment of destruction. Source: Author, 2020

Figure 44: Villa Destil After the destruction, the fenced plot is ready to start building works. Source: Author, 2020

Dwellers were initially identified based on whether they had a direct connection to the villa or knew someone who did. By clarifying the aim and purpose of the questions, individuals are more likely to provide the information they may have. Their collective memory is associated with the object, the road, itineraries, and other nearby objects. We developed interviews with the citizens utilizing the snowball interview technique as a discussion to comprehend the importance of the object, street, or area to the dwellers. Afterward, the questions were categorized and read-coded further until they clustered into three main categories of "Protection,": "Comfort," and "Pleasure."

Villas, particularly those constructed between 1920 and 1944, represent a distinct urban layer beginning with the country's sociopolitical period. It is regarded as the layer that constructed contemporary Tirana under the influence of the West, a culture that, although transplanted, found highly ideal urban terrain to expand on and incorporate into organic Tirana. In many cases, the houses of this era were constructed by the existing owners of Tirana, who, during the economic expansion and the establishment of the Albanian state, demolished the existing structures made of bricks and replaced them with structures constructed using imported techniques and materials. Hence, there are instances in which both dwellings were kept, resulting in the presence of 1700s and 1800s dwellings in the

area. Some buildings are commercial and residential along commercial roads, but most villas from this time were built in courtyards, away from the road. "Hoxha Tahsim" and "Rruga e Dibrës" streets have a combined character because of their vicinity with the original bazaar and also developed an economic character. This type of housing, in which the lower floors were commercial and the upper levels were residential, is characteristic of all Albanian cities that have designated the bazaar as their economic core. The return to the private economy transformed the city from a passive urbanity without organic human activity into a vital and interacting urbanity.

Figure 45: Villa on Hoxha Tahsim Street was identified as a monument of Culture's second category in 2015.

Source: Author 2021

The image of a partially intact and partially reconstructed home reflects the history of Tirana's villas. It depicts two brothers who inherited the villa, although only one resided there Figure 46. After the 90s, one of the owners left the country to live abroad, leaving half of the villa in its original state; while the other owner, who lived and still is living there, adapted the space into a more comfortable villa to fulfill its family needs. Even though he was aware of not preserving its original state, the primary need for living space forced them to transform it.

The villas are unique in terms of the city's variety. The field observation has revealed that no two completed villas are identical, and each villa tells a different story about the city's

past. This identity form of an architectural object's presentation on the territory is evident through the features that distinguish each. Gardens, fences, floors, balconies, and even windows with the same style always feature a variety of forms, materials, hues, and textures.

Figure 46: The villa was divided into two symmetrical parts, as two brothers inherited the villa. Source: Author, 2020

Each villa has storytelling to tell, a distinctive name, and frequently an internal and external atmosphere that, while not imposing in today's city, is elegantly remarkable. Wide gates characterized the walls surrounding the villas' courtyards and were easily traversable by community members. It was so easy for the community member to interact with each other, access the private spaces, and even storytelling one's family history. During one of the field surveys, a man in its sportswear saw us exploring with a map in one of Tirana's quiet alleys and volunteered to assist us. After answering our questions regarding one specific villa, he described how this alley once seemed. He recalled that one of the villas still had a cobblestone mosaic constructed of river shingle stone in its courtyard, as he described the tree-filled walls and courtyards, the lane lined with cobblestones, and the wooden doors from which the children emerged to play. He asked whether we wanted to see him, and without waiting for an answer, he moved farther, unlocked a wooden door, and as soon as he entered, he yelled the resident's name while leading us inside without waiting for the resident to emerge. Yard, but they were content with his voice calling them from outside.

Photography of the construction site next to the clock tower of Tirana. Photo courtesy Artan Rama, 2020

3.2.8   Planning and framing heritage

The analysis of the legislative framework used toward cultural heritage provided through official public sources and also using the right to information, grouped into four main periods: the beginning of the statehood (1912-1922), the modern period (1922-1948), the communist period (1948-1994) and the development period (1944-2018). Table 6 describes the three survey categories under which content analysis highlights: *Decision making*, *Indentification and recognitions*, *Evaluation, and Assessment*. Table 6 identifies that the decision-making process did not change through legislation, making the government the central authority to decide on cultural heritage. Some stakeholders are recognized after the 90s, obliged by law to protect, but they also are part of the central governmental apparatus. Classification, their recognized value, and investments toward cultural heritage are diversified and enlarged. The assessment, meanwhile, did not change during the decade, giving the exclusive right to the governmental entities. The right to propose a cultural heritage to be included in the list of cultural monuments was added with the last legislation besides the government to the owners of the realm. Some aspects of the legislation have been upgraded some others remain the same. Decision-making is one of the aspects of the cultural heritage legislative framework that did not change during the century. The governmental authorities remain the exclusive stakeholder involved, while public participation is excluded. (Each category identified is tabled and shown in Annex 28)

According to Phelps, this severe centralization of heritage governance is the root of many issues in the heritage protection of the country (Phelps, 2019, p. 61). To the author, communist ideals in archeology and heritage continue to impact the philosophies regarding heritage production until now: how scientific knowledge should be produced and how heritage should persist. The analysis of the legislation did not provide any methodology developed on the identification criteria. Instead, field observation remains the only instrument to recognize the heritage. According to Phelps, this process undertook within a small administration office – only six regional directories monitor the whole territory; this exclusive form does not adequately monitor heritage, and in several cases, tensions between the community and government emerged (Phelps, 2019, p. 62). The centralization process, with no community involved, lacks the communication mechanism for Phelps to report issues or needs and even the desire of the heritage community for cultural heritage protection.

On the other side, the legislation's analysis also evidenced the lack of methodology and procedure for the removal from protection lists of heritage realms. This right was provided to the government by the law of 1994 and later inherited in the subsequent laws. *"The removal of a cultural asset from the database is carried out at the request of public institutions or following the voluntary surrender by the entities that own assets included in the database."* Article 130, point 3 of law 24/2018, gives this exclusive right to the state authorities or the cultural heritage owners. While point 6 of the same law, *"The procedures for updating the database and the administration of these cultural assets are provided for in the instructions of the minister responsible for cultural heritage.*" These procedures are still missing from the legislation framework.

Despite the new classifications of heritage (archaeological, historical, architectural, artistic, urban, cultural landscape, art in an ethnographic park, cultural paths), monuments' identification and selection criteria have remained unchanged since before 1990. Annex 27 provides the document used to document one monument of culture in the National inventory center of cultural properties. The "Passport" included data regarding the architectural and historical aspects. The document describes the overall conditions and includes visual elements: some historical facts and the object's functionality. Each monument included in the list has one of these Passports, which can also be accompanied by digital and hardcopy documentation instruments: photography, video, maps, technical plans, blueprints etc.

Since the country developed the legislative framework in 2018, few steps have done towards completing the legal framework with decisions and regulations (Ministria e Kulturës, 2023b). Meanwhile, Albania has signed and ratified several international conventions, which oblige the government to adapt its legislative framework and practice towards the European owns. The country, part of the Council of Europe, signed in 2005 the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (CETS No. 199) but either nowadays did not ratify it, according to the official source of the COE (COE, n.d.; Ministria e Kulturës, 2023a).

		CIRCUIT-LAW date 21.06.1922	DECREE-LAW Nr.586 date 28.05.1929	DECREE-LAW Nr.586 date 17.03.1948	LAW No. 4927 date 24.12.1971	LAW No. 7867, date 12.10.1994	LAW No. 9048, date 7.4.2003	LAW No. 27/2018
		PËR MONUMENTET KOMBËTARE	"MUSEUM KOMBËTAR"	MBI MBROJTJEN E MONUMENTEVE TË KULTURËS DHE TË SENDEVE NATYRALE TË RRALLA	MBI MBROJTJEN E MONUMENTEVE KULTURORE E HISTORIKE DHE PASURIVE NATYRORE TE RRALLA	PËR MBROJTJEN E PASURISË KULTURORE TË LUAJTSHME DHE TË PALUAJTSHME	PËR TRASHËGIMINË KULTURORE	PËR TRASHËGIMINË KULTURORE DHE MUZETË
Decision making	Stakeholders	Ministry of Education	Ministry of Education-General Comission/ Regional Comission	Ministry of Education- Council of ministers	Ministry of Education and Culture- Council of ministers	Ministry of Culture, Youth and Sports/ Academy of Sciences and	Ministry of Culture, Youth and Sports/ Academy of Sciences/	Ministry of Culture -Council of ministers
	Normative	Law	Decree of the Presidium	Decree of the Presidium	Decree of the Presidium	scientific institutions	Law	Law
	Authorities involved	Governmental authorities	Governmental authorities	Governmental authorities	Governmental authorities	Governmental authorities	Governmental authorities	Governmental authorities
	Decision-making	Top-down	Top-down	Top-down	Top-down	Top-down	Top-down	Top-down
	Public participation	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	Experts involved	international and national experts	N/A	National expert	National expert	National expert	National expert	international and national experts
Identification and Recognition	The age of the heritage	N/A	N/A	N/A	N/A	N/A	over 100 years old	over 70 years old
	Concept used to identify	National Antique	"Monument of culture" / "rare natural items" -	"Monument of culture" / "rare natural items" -	Monument of culture and history/ "rare natural items"	"Monument of culture and history"/ "rare natural items"	Immovable cultural assets	Monuments of culture/ complex/ architectural and urban ensemble/ historical center
	Institution that identify and propose	Institute of Studies	Institute of Studies	Institute of Studies	Government institutions/ Ministry of Education	Institute of Studies/ Institute of culture	Specialized state institutions	owners/ government institutions
	Form of document/information archiving	Physical documents	Physical documents	N/A	N/A	Physical documents	"Monuments Passport"Identification card of an object cultural heritage,	electronic, hard copy, audio, video, photo
Evaluation and Assessment	Property	Private	Private/ State	Private/ State	N/A	State	Private/ State	Private/ State
	Clasification of cultural heritage	castles, walls, grounds, gates of castles, churches, mosques, tombs	urban landscape	cultural, historical, artistic and ethnographic	Cultural and historical	urban rural landscape	Monumental ensembles, museum cities and monuments with a complex character	archaeological, historical, architectural, artistic, urban, cultural landscape, art in an ethnographic park, cultural paths
	Value recognized	historic	Scientific / estetic	Scientific / estetic	historic/ cultural /	historic/ architectonicl/artistic/ cultural /landscape	with historical, documentary, artistic, urbanistic values of different genders and eras in a state of ruin or useable	artistic, literary, scientific, historical, urban, archaeological, ethnographic
	Assesment	administrative local entities	central governmental entities/ Regional entities	central governmental entities	central governmental entities	central governmental entities / scientific council	central governmental entities / National Restoration Council	central governmental entities / scientific council
	Management	state	state	State	State	State	State	state/ private/ third parties
	Investment	N/A	state	state	state	state budget/ foundations/ organizations of foreign state and private institutions/, from private persons, / revenue for the use of monuments	state budget/ foundations/ organizations of foreign state and private institutions/, from private persons, / revenue for the use of monuments	state/ private/ third parties
Protocols of care	Stakeholders obliged to protect	education inspectors	Ministry of Education/ General Commission of National Monuments	Institute of studies	Ministry of Education / governmental institutions/ executive committees	Institute of studies/Institute of Cultural Monuments/ Ministry of education	Local government units/ specialized state institutions,	Institute of Cultural Monuments/ Ministry of Culture
	Protection instruments and mechanism	N/A	N/A	list of monuments/ protective zone	list of monuments/ protective zone	list of monuments/ protective zone	list of monuments/ protective zone/category of cultural monument.	list of monuments/ protective zone/category of cultural monument.
	Damage to cultural heritage	N/A	Penal act	N/A	N/A	Penal act/misdemeanor administrative	Penal act	Penal act/misdemeanor administrative
	Removal from protection list	N/A	N/A	N/A	N/A	The complete or partial removal of the cultural monument from state protection is the exclusive right of the body that declared it	The complete or partial removal of the cultural monument from state protection is the exclusive right of the body that declared it	The removal of a cultural asset from the database is carried out at the request of public institutions or following the voluntary surrender, by the entities that own assets included in the database.

Table 7: Framework of the decision-making on recognition and evaluation of the cultural heritage/ timeline of the legislative framework; Source: Author

There is no document, plan, or strategy for preserving Tirana's cultural monuments. From the total fund of the monuments listed from the decision of the Minister, 123 out of 262 were analyzed on-site, while the community found in their proximity was interviewed and according to the owners of the urban villas, declared monuments of culture, the restoration works from the governmental agencies have been missing for decades. From the testimonies of the residents, none of them stated that the institutions had helped in the maintenance of the. According to Law 27/2018, institutions must monitor and control objects declared cultural monuments, perform verifications and take measures to preserve monuments. However, this monitoring and control does not happen according to field observations and resident information.

From the overall analysis of decision-making toward the cultural heritage of the city of Tirana, the graphics below (Graphics 9 and 10) demonstrate the shifts of these decisions during their lifetime. 2015 marks the culmination of the most significant cultural monuments known to the Albanian government and placed under legal protection. Graphic 9 demonstrates that the number of monuments will decrease immediately following this year. Graph 10 demonstrates that the eradication of monuments declared under legal protection also began during the same period. IKTK provided us access to the city of Tirana's monument-related decisions through the official channels and the right to information. Journalists provided access to the technical documents accompanying these decisions and served as the scientific and technical foundation for these Ministerial decisions. Other decisions cannot be publicly shared because the information is collected through the right to information. Thus the numbers in terms of monuments declared can be more prominent. Even with the information provided, we could reach significant conclusions.
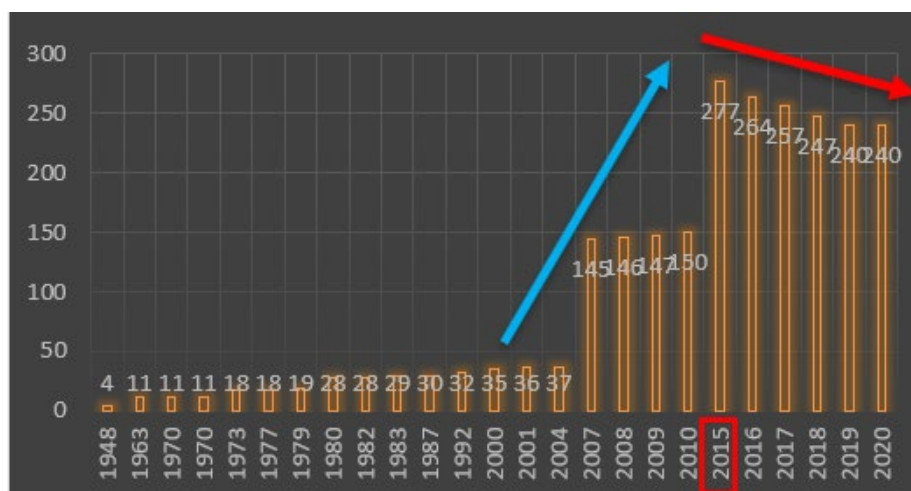
Graphic 11: Number of Monument of Culture declared by the IKTK; Source: Data provided from official documents delivered by IKTK- Source Citizen Channel- Graphic built up by Author
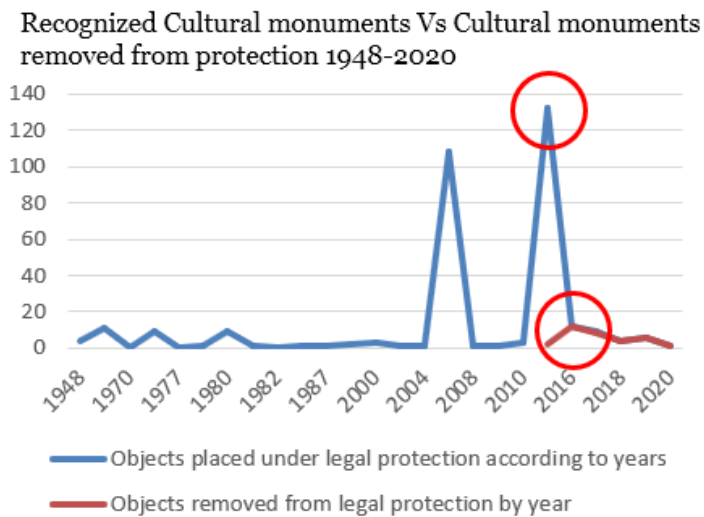
Graphic 12: Recognized Cultural monuments Vs. Cultural monuments were removed from protection from 1948-2020 in the urban area of Tirana. Source: Author

The field analysis conducts on the three areas defined by the clusters: the area under study, the one governed by the 2000 decision, and the area governed by the 2018 decision (Cluster 15). The analysis is presented in section 3.3.1, where several cases' physical and legal statuses are examined inside the area of study. One case in particular, The National Theater, is chosen as a case study for analyzing the structures remaining outside the protected area after 2018.

In contrast to the addressed instances of the city's landmarks, such as the Old Market, Skënderbej Square, Stadium, Theater, etc., after disappearing from the urban territory, they have completely transformed the space around them, frequently leaving no trace that they existed on the territory.
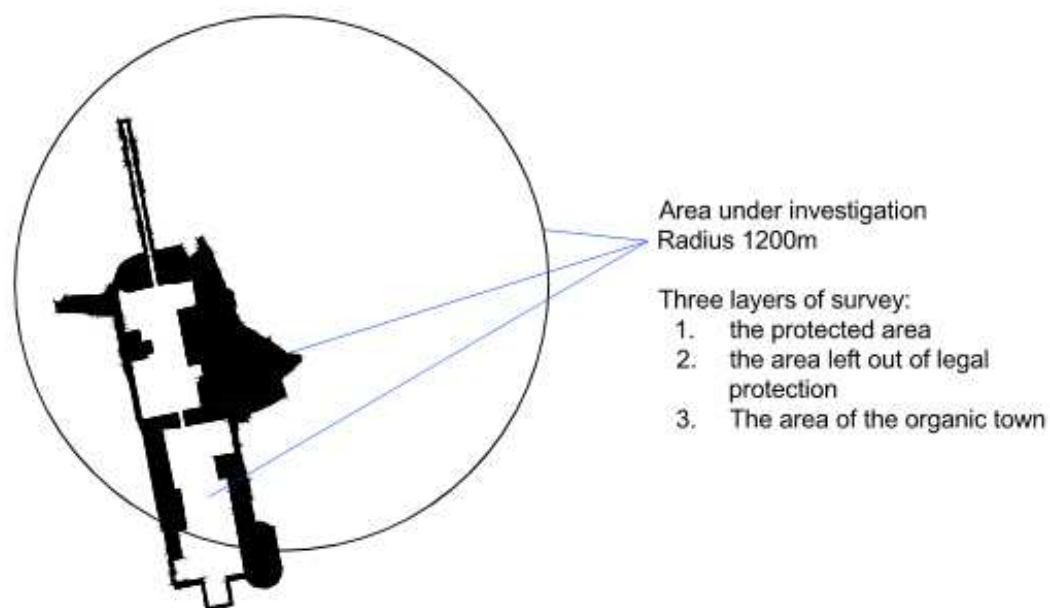
Cluster 15: The area under investigation within a radius of 1200m. Source: Author

The quantitative data (Table 8) for the entire area where the project was active indicate that 33.4% of the 132 classified objects in the area are collapsed, abandoned, or partially out of function (Figure 31). Sixty percent of the items observed in the six regions are in a state that is either collapsed, abandoned/degraded, or partially out of order (Musaj, 2021). Of the sixty buildings with the status of Cultural Monument or prior protection observed, fifty percent are in one of the following conditions: Abandoned (11)/ Partially out of order/ (10) Collapsed (9). Many of the 30 objects classified as "In function" are in poor physical condition, risking deterioration in the preceding categories if prompt interventions did not implement. Based on the ground situation of the observed items, an analysis of the survey sheet was conducted.

The quantitative results (Table 8) show that out of the 60 objects investigated, nine were demolished and rebuilt into a multi-story palace-type building, is in progress, or has been completed. This phenomenon is distributed throughout the territory, regardless of the location of the monument, its legal status, or physical condition. We noticed that the villas that, according to the legal documentation cited in the annexes, enjoyed the status of 'Cultural Monument' have been demolished (Musaj, 2021).

The situation on the ground	Objects of the area under study	Objects taken under closer investigation
Collapsed	15	9
Abandoned/ruined	14	11
Partially out of function	18	10
In function	88	30
Total objects	132	60

Table 8: Field condition of objects taken under observation. Source: Author

Cultural Monument status

From the documents provided, through the journalists, and the technical reports, it is observed that the degradation of the material is seen to be the leading cause of the removal of the status (Ndrevataj, 2021). On the other hand, the owners' testimonies justify the degradation of the object due to the lack of support and the illegal interventions during the 90s, "*when nobody really knew what was doing.*" While the procedure for protocols of care preserving the monument recognizes several procedural-bureaucratic institutional obstacles, we noted that removing objects from the list of "Cultural Monuments" is more effortless, with a few administrative steps. Obstructive and not alleviating situations on the part of the institutions responsible for the maintenance of monuments are accelerating the reduction of the cultural assets which are fully functional. The lack of maintenance protocols leads the monuments to degradation and the loss of cultural values, creating a suitable ground for speculating with the real estate object.

We could not define the reports or documents that declared 361 objects in temporary protection by ministerial order no. 1068/2015, nor those that subsequently did not approve the permanent status. Nor public documents are found to explain the methodology or why hundreds of buildings did not gain legal protection even though they were identified as carrying potential cultural values. After this attempt that seemed at first as a tentative to include the cultural values of the monuments inside the planning document (during the period these decisions were undertaken, the municipality of Tirana was developing the urban planning document, which was approved in December 2016), the consecutive years, mark a new approach toward the monuments, the removal from the protection lists.

During the period 2016-2020, in the total number of monuments in the city of Tirana, 35 objects that enjoyed the status of 'cultural monument' were removed from legal protection, of which: 4 monuments were announced by ministerial order 122/2007; 3 monuments declared before 1990; and 27 monuments announced by order of the Minister 276/2015 (Musaj, 2021). From the total fund of the city of Tirana, out of 123 cultural monuments inside the area of study, 26 villas have lost their protected status after 2016. Of these, 20 villas have received protection status by Ministerial Order 276/2015,- reducing the fund for cultural monuments of this typology by more than 20%. In the area monitored, out of 52 traditional villa/apartment type objects with the protection status of 'cultural monument' until 2015, 11 villas declared a monument by order 176/2015, and one object lost their protection status traditional dwelling type announced in 1987.

Urban Plan TR030

Boris Groysi, cited in Aliaj, 2009, explains the so-called eastern bloc as: "*a first socio-cultural cleansing carried out by the socialist-communist totalitarian regimes and a second introduced with the aggressive adherence to the capitalist economic system.*"(Aliaj, 2009, p. 6). Urbanization, as a process in Albania, has carried out several robust cleansing processes, where among the most challenging and agonizing was the erasure of religious objects from the territory during the late 60s.

The general plan of Tirana should, - following law 107/2014, "*ensure the promotion of appropriate actions to protect, restore, and enhance the quality of the natural and cultural heritage while the rest of the city develops.*" The analysis of the Detailed Local Plans (PDV) of the Urban Plan Tirana shows that it foresees the redevelopment/restructuring of the residential blocks, significantly increasing the intensity of construction and resulting in urban density. The development of multi-story structures very close to cultural monuments has made the monument's living conditions complex by accelerating the degradation of their material. The lack of maintenance from the governmental agencies and the increased economic pressure on the owners of the cultural monuments has created the optimal conditions for the erasure and renewal phenomena. Meanwhile, the area under study is one of the areas whose land has the maximum value in Tirana, being assessed according to the property value map (Kuvendi, 2016).

TR/347, TR/348, TR/349	Existing	Proposed	Added
	~38.5%	45%	
Area of 3 sub-zones		114 600 m^2	
The surface of construction (ksht)	44197 m^2	~ 51658 m^2	10461 m^2
Total construction area	198 982 m^2	266 250 m^2	67 268 m^2
No. of residents	4927	6593	~1666

Table 9: Table of the Cluster 2 indicators designed by the Tirana 2030 Planning document. Source Planifikimi.gov.al

This conflict was further investigated in one of the cluster zones (Cluster-2) of the study area, Cluster 14. According to the PPV of Tirana, this cluster is composed of four structural sub-zones (TR/347, TR /348, TR/349, and TR/26) (Figure 48). The general local plan has classified the areas where cultural monuments are located as redevelopment/restructuring zones while evidencing the geometric of the building monument of culture as the border of the cultural heritage. The redevelopment stipulates a height increase from the current 8 to 10 meters to 26 to 32 meters for all new structures in this area.
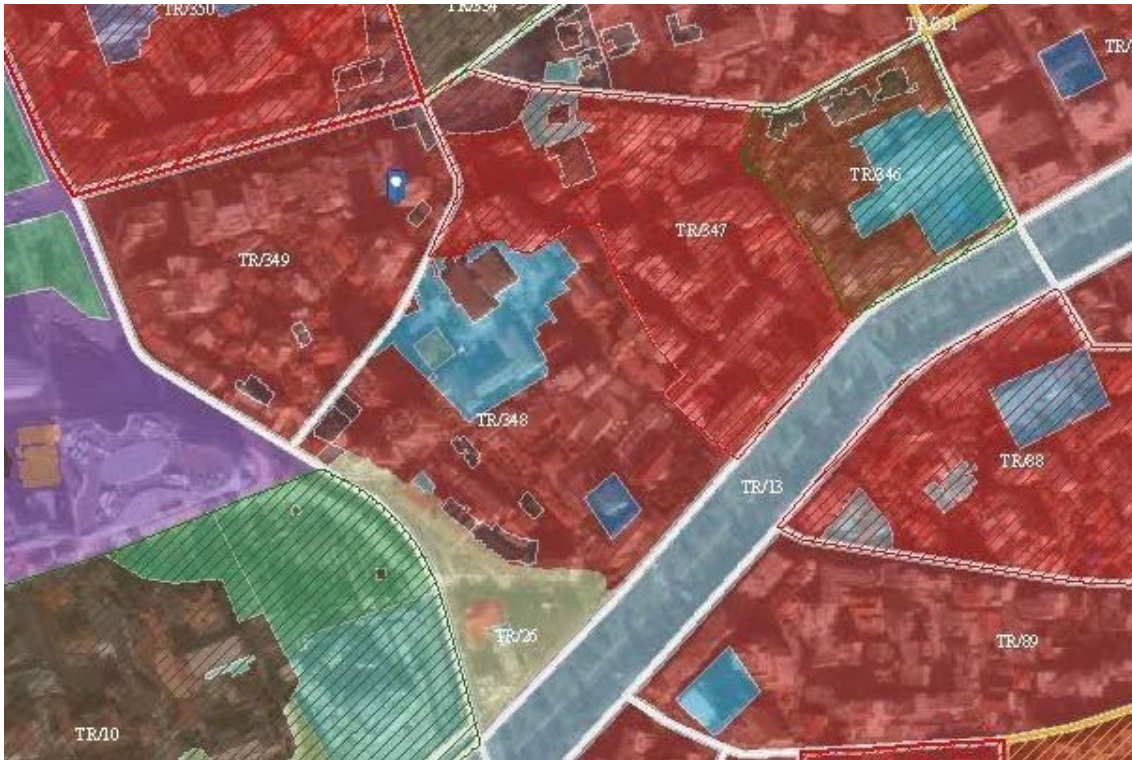
Figure 47: The Plan of Tirana, the cluster 2 sub-divisions of the area under study

Thus, according to the PPV of the municipality of Tirana, it is observed that there is an increase in the intensity of construction to 2.5 for the three sub-zones. The proposed new typology is 'individual/connected structures/towers with 45% land utilization for construction and new building heights of 8-10 floors.' The green area rate in this area is estimated at $2.5m^2$/person. At the same time, it is planned to add 67 268m^2 of new construction area, increasing the built territory from 198 982m^2 to 266 250m^2 of construction, for the carrying capacity of the population of 6593 inhabitants out of about 4930 inhabitants that were ascertained at the time of the compilation of this plan. About 1,666 new residents will be added to this zone, who will be accommodated in 67,268 m^2 of new construction that is expected to be developed. According to the official data obtained from the decisions and orders issued before 1990 and the orders issued by the Ministry of Culture between 2007 and 2015 (Annex 1, 2, and 3), there are three cultural monuments of the first category, eight monument objects of the second category, seven monuments in the preliminary announcement, and one monument declared in temporary protection. Planning institutions do not appear to have taken into account the presence of monuments in the development of the construction area in Zone 2 when creating comprehensive local plans. There are identified in the e-maps used to generate the urban plans, but less is said in terms

of soft policies or concrete intervention to preserve, promote and protect the diversity of the neighborhood while developing.

Map 13: Location of monuments on the map for Cluster-2. Source: Map worked by the Author
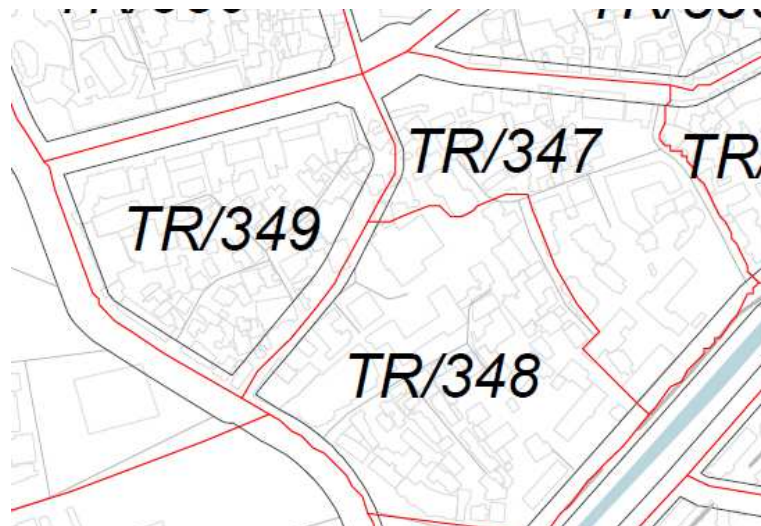
Map 14: The sub-zones of the General Plan of Tirana. Source: Planifikimi.gov.al

The observed "cultural monuments" have been left out of the attention of the monitoring and controlling institutions, which the law charges with the responsibility to preserve them. There is no transparency for the public on how the monuments are monitored, the results of the territory control, if any, and the strategies or projects for their preservation. The owners of the facilities have not received help from the institutions to maintain the facility. The various pieces of evidence obtained in the field show us that the protection status of the monument does not protect the object from degradation, as the institutions do not take care of them even though the declaration of a cultural monument, bureaucracy, and obstacles to their maintenance is added to the owners of villas/apartments. Some of the owners whose villas/apartments have received the status of 'cultural monument' with the last decision of

the MK of 2015 state that they have not received support from the authorities, while the procedures to maintain them have been bureaucratized, increasing even more maintenance costs.
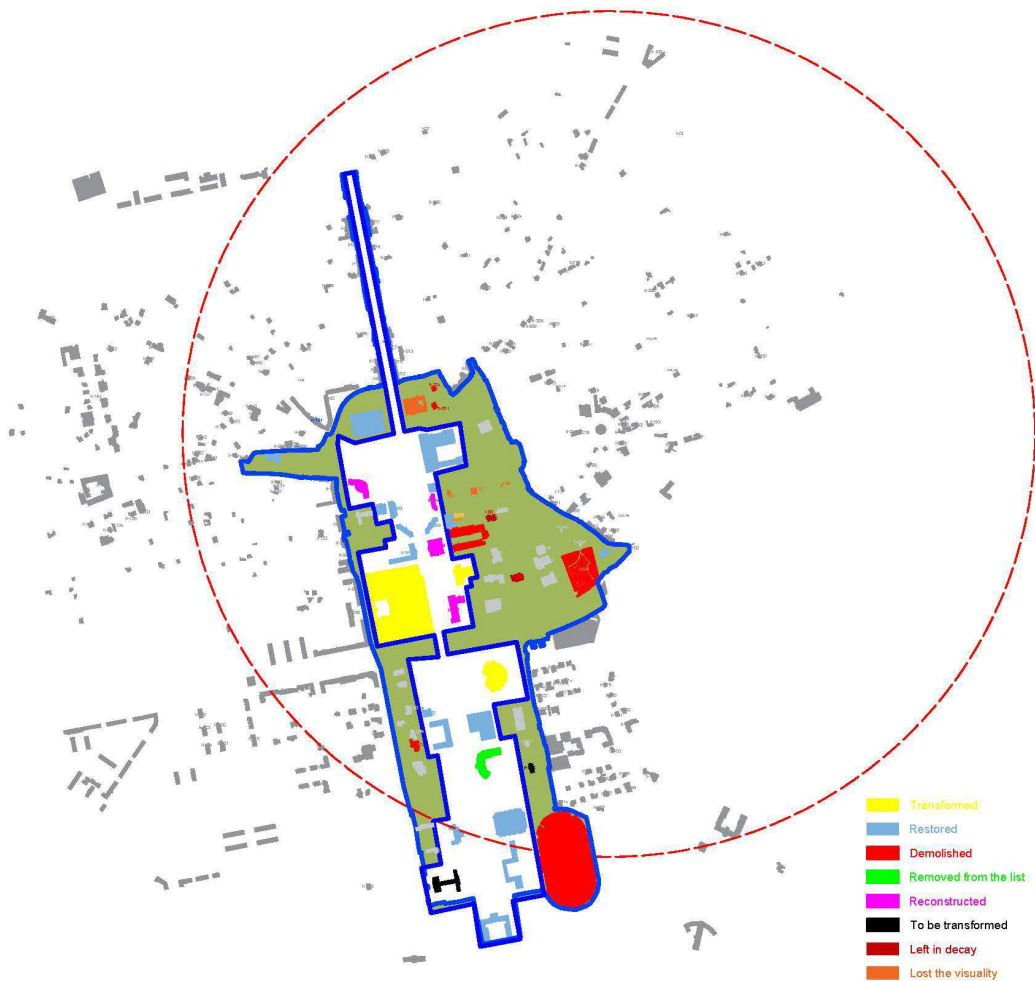
Cluster 16: The two decisions of 2000 and 2018 and the monuments excluded from protection borders.Source: Author

Another situation is found in Legal-Cluster (Cluster 14), the city's center. The center is legally protected, including its monuments as part of the Ensemble in a geometric cluster, designed and approved by the governmental agencies (Figure 48). Its form and surface changed during the decades, excluding several monuments of culture and their urban surroundings landscapes. The shift of this cluster from one DCM to the other developed the destruction of some urban heritage and urban commons of the city. Others are transformed or in the process of transformation.
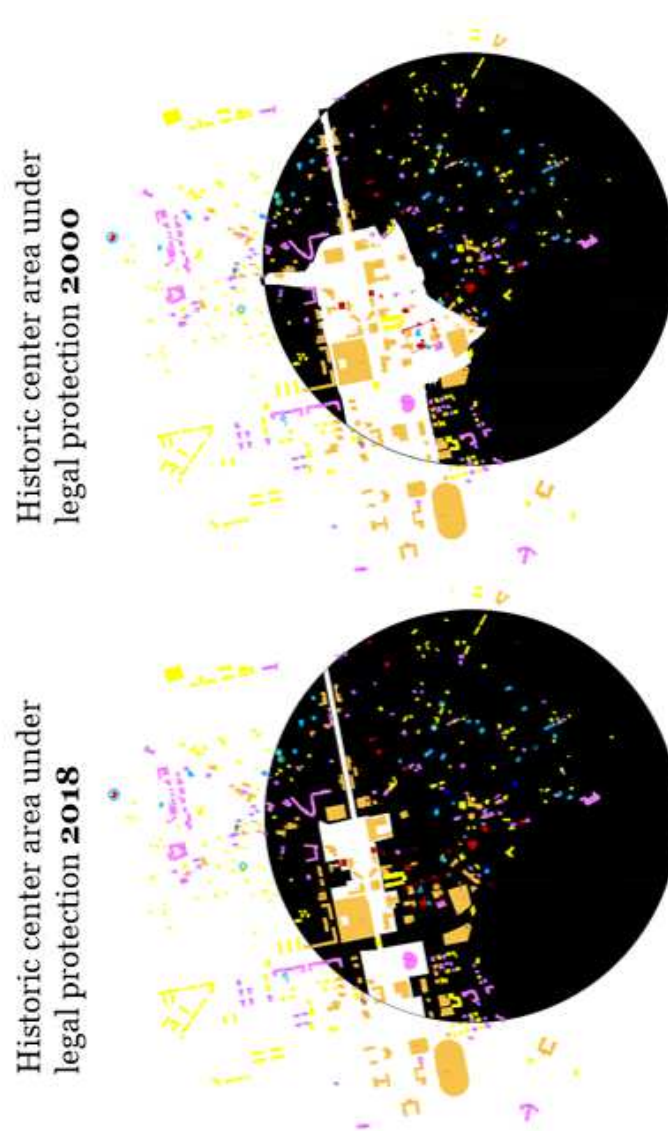
Figure 48: The area under study radius and the historical center area under protection in two phases, 2000 and 2018; Author

After the cluster of protection was reshaped into another form, thirty-nine monuments of culture were left of the legal-protected zone. At least three of them were demolished afterward: the Stadium of Tirana, the National Theater, the First National Bank, and one private villa, all built during the 30s. Two monuments of culture declared as First category monuments are left in decay. Those represent the urban layer built at the end of the 19th century and some of the last of this historical heritage. Meanwhile, four other monuments 'de-clustered'-left out of the protection zone, lost their silhouette, landscape, and visuality. New skyscrapers are being built next to this urban commons, reshaping their identity and relation to the public space Figure 9.
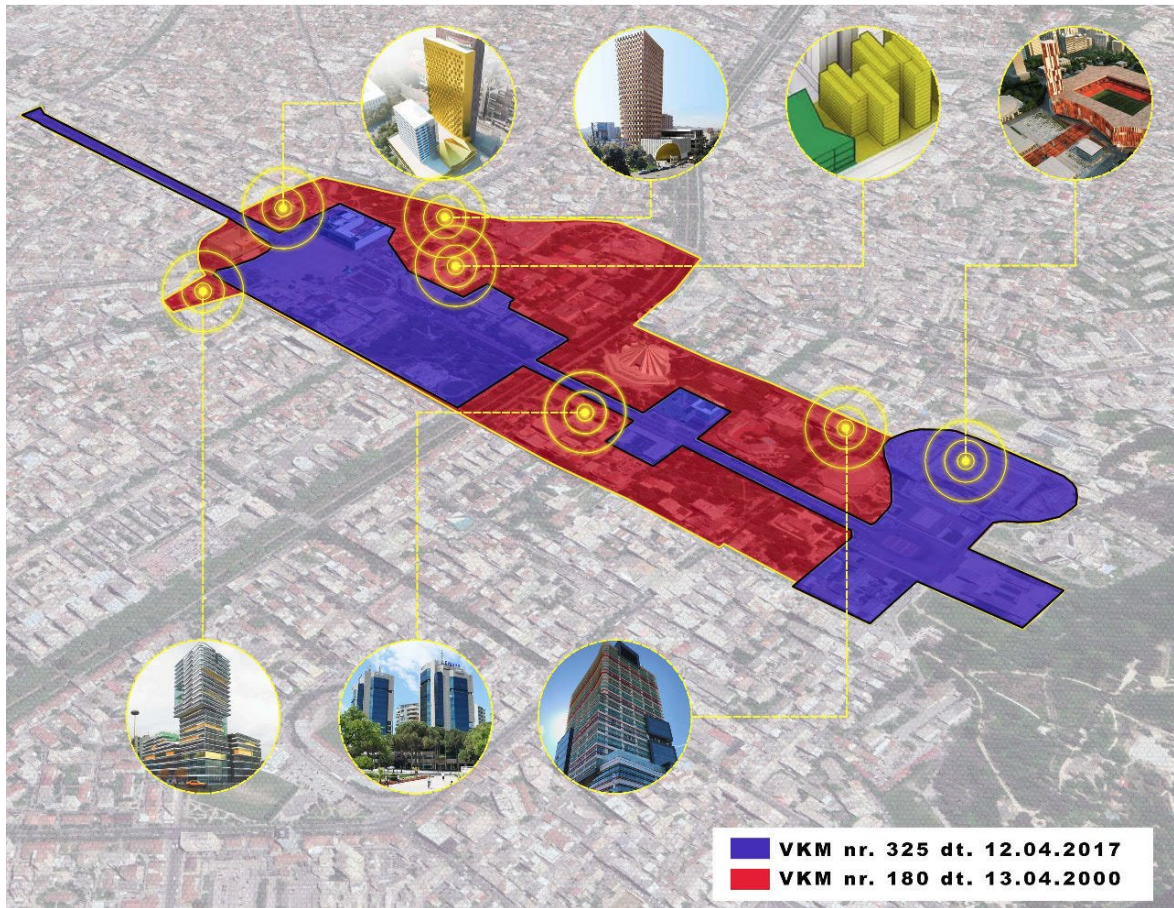
Figure 49: The map of the center of Tirana with the skyscrapers built or under construction. Source: (http://opinion.al, 2018)

Even though the legal borders presumed to conserve and protected the Urban and Architectonic Ensemble, declared as cultural heritage patrimony, the urban commons of the protected zone are transforming and rebuilding. Interventions are made on the facades, structures, and even volumes. Several projects are under development along the boulevard of Tirana, such as The extension of the Hotel Tirana with a skyscraper next to it; the extension of the Gallery of Art, with a new building that will partially preserve the monument's facades; the Academy of Art, that will develop into a new architecture while preserving the façade partially; The Pyramide of Tirana, which restructured its silhouette while removing its pyramidal form of the object; The Bank of Albania, The Municipality, the Ministry of Interior, the corpus of Polytechnic University have already been extended with new structures. Meanwhile, the New Stadium developed has integrated a partial part of the main façade of Bosio's masterpiece, integrating it at the entrance.

The Boulevard of Tirana. View from "Nënë Tereza"square.Source: Author 2022

3.3 Citizen's dimension

"Cities need old buildings so badly it is probably impossible for vigorous streets and districts to grow without them" (Jane Jacobs, 1961)

This section of this empirical study describes the events of the selected case study. The case study, a two-fold investigation, clarifies from the community's perspective the processes described in the preceding sections of this empirical track. This case study of the research investigates the urban commons of Tirana using a bottom-up design and beginning with the "heritage community" domains in terms of the accumulation of knowledge, memory, and experience of the city through face-to-face interviews and observation. This portion of the research seeks to define cultural values and identify "lost values" by utilizing "heritage community" knowledge as the primary data source from the field survey. The analysis employs an ethnographic approach to construct a cultural framework based on the perspectives and perceptions of community members regarding cultural heritage. The section concludes with a matrix of variables that may help to develop a comprehensive cluster for defining Tirana's "urban cultural commons."

3.3.1 A moment of silence in the room. The theater speaks.

The National Theater Hall, July 2018. Source: Author

"*Lying before it and naturally reaching further towards the main boulevard…this is one of the most modern elements of this architecture, which, while differing from other objects of the monumental Italian architecture as seen in Albania, in all scale and detail, aims at being simple, related to the earth and integrated with the surrounding space.*"

(Artan Raça, 2018)

The Albanians entered the 1990s with a massive civic protest that transformed rapidly into a civil movement, followed by a political and economic regime change. Society was imprisoned and slavered inside the country for more than 45 years without access nor communication to the rest of the world. It would be only in 1991 that human rights would be recognized, and Albania would ratify the Convention on Human Rights. Even today, the demonstrations of the spring of 1991 perceive as events that can never again accomplish in those dimensions. Twenty-seven years later, a civic movement grass rooted in the center of Tirana. Organized spontaneously, a group of actors, artists, and citizens placed a microphone at the center of the theatre square one afternoon. They had something to share with the rest of the city: The theatre would demolish!

It was the begging of February 2018!

The square of the theatre, positioned inside the complex of the twin buildings, altered public discourse by establishing the speaker's corners and creating an agora for the city in 27 months to come. It was the first time for Albania that citizens occupied a public realm, intending to protect it from transformation. Sporadic movements to save public space did happen before, but without positioning themselves in place and time. A few years back, citizens protested for three months in Lake Park to oppose massive concrete buildings to built inside the green area. The police violently dispersed their protest.

The theatre protesters scheduled their actions in time and space and invited everyone to join. Each was a protest day, and citizens had a time (6:00 PM) and place (the square of the theatre) to gather. Positioned at the city's center, all itineraries crossed at the theatre. Rapidly the square of the theatre was transformed into a space of everyday use, knowledge and a public location where stories, legal issues, and cultural activities related to the city held. It extended over time and intersected with several other demonstrations. It transformed several times during protests becoming even an aid emergency center during the aftermath of the Earthquake that hit Albania on 26 November 2019.

An alliance of theater-protecting citizens was formed as an informal organization, recognizable by a logo and a Facebook fan page, while using the theater's public square as a shared and protected place (Aleanca, 2019). During the protest, activists of *The Alliance for the Protection of the Theatre* gathered daily to speak about the theatre, its story, its values, and why it should be protected and restored. Meanwhile, they invited artists and intellectuals to share their thoughts with the rest of the city. They researched and developed a network of citizens worldwide while preparing themselves with information

and allies. During the months of occupation, they found legal and procedural irregularities by public institutions toward the theatre decisions.

A special law developed in a few months that would demolish the old theatre while, with a PPP scheme, giving the land to a private entrepreneur for him to develop several high-rise business towers and, in return, a new theater. Consequently, a constitutional issue and a matter of speculative reasoning within the public realm contributed to the protest discourse. While the public land transformation issue was handed to the constitutional court in attendance for its opening session (during that time, the Albanian justice system was under reform), the government institutions appropriated the legislative framework by delivering the land to the Municipality of Tirana.

The Mayor of Tirana and the Prime Minister were actively engaged in the theatre issue. The debate was framed and propagandized. The National and international visual media, publishing and social one were actively involved. Albanian public authorities representative, including the Prime Minister himself and the Mayor of Tirana, began to feed the public with pejorative words for the theater as a "*notorious building*," as a "l*egacy of the fascist occupation*," and as an "*architectural kitsch*." At first, the theatre was deemed "*dangerous to the life of the actors*," or "*not adaptable as a 21st-century theatre*", and "*built with flammable material*." The alliance of citizens successfully obtained an opposing viewpoint on building the ideals and values of the theater.

Following researchers, professors, and professionals from other areas, while also seeking allies, activists used an evolutionary strategy by conceptualizing, producing, and organizing a cultural event entitled "*The Festival for the Protection of the Theater."* In e few months, they independently arranged more than sixty-five events by collecting funds from contributions and distributing them for management and administrative expenses. The protest evolved into occupying the entire theatre space in July 2019 as a level of defense after a police force attack to empty the building. Since then, a banderole proclaiming "*Monument of culture protected by the people*" marked the protected area.

"I am the theatre"- a slogan used by citizens to identify with the cause- Photo Author:2018

During the Covid-19 pandemic lockdown, with the help of a thousand armed police forces, the Municipality of Tirana organized the operation to demolish the theatre. Under lock doors, during lock-down, in 7 days, was prepared all necessary documents to approve the demolishment. With the help of several other institutions, including the Ministry of Defense, the municipality of Tirana put the plan in action on Sunday at 4:30 AM while the curfew was in power. While activists and citizens were inside the building, as a last effort of resistance to the demolishment, they began the destruction of the entrance of the building.

Figure 50: Photo of the moment the machine hit the theater. It is a Ministry of Defence camera rooftop released on the internet unsourced—source: Alliance for the Protection of the Theater Facebook page.

3.3.2   The cultural load of heritage Urban common

The theatre complex buildings stood the test of time in the historic center of Tirana. Historians and local architects consider it "*one of the most modern Italian inheritance in Tirana.*" It differed from other Italian architecture in Albania, as it aimed to bring a human scale by being simple and integrated into the urban space. Its double articulation with an internal colonnade shaped a space resembling the form of some Italian piazzas; thus represented a new model of urban space in the city, reframed the existing one. In addition, the complex symbolizes many historical layers of interventions to the period's distinct architectural and technical styles and methodologies. While in the 19th-century heritage, the bazaar was the center of public activities in Tirana, this cultural complex promoted a new aspect of city life, the cultural and sportive. As the nation's first cultural center, it symbolizes a crucial moment in planning and contemporary country architecture, particularly after five centuries of Ottoman control.
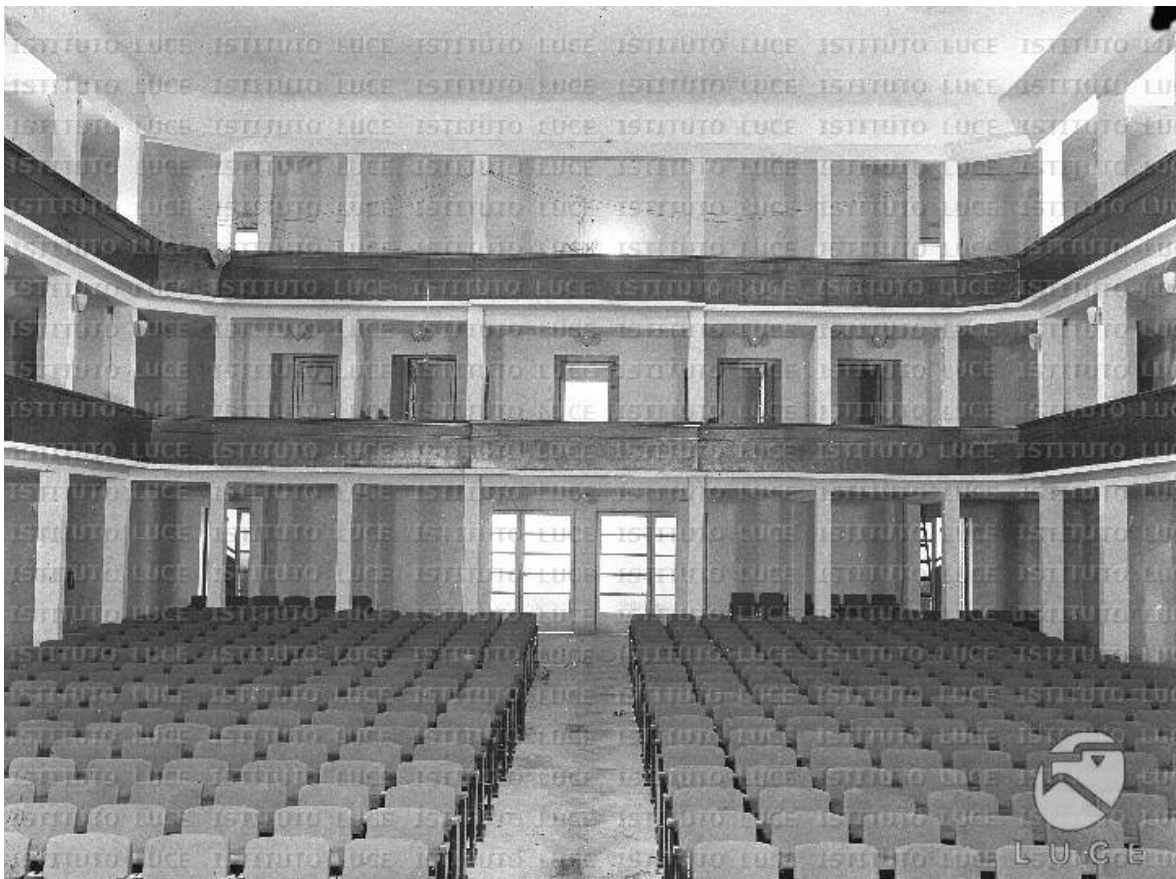
Figure 51: Theater during the 30s. Source: LUCE
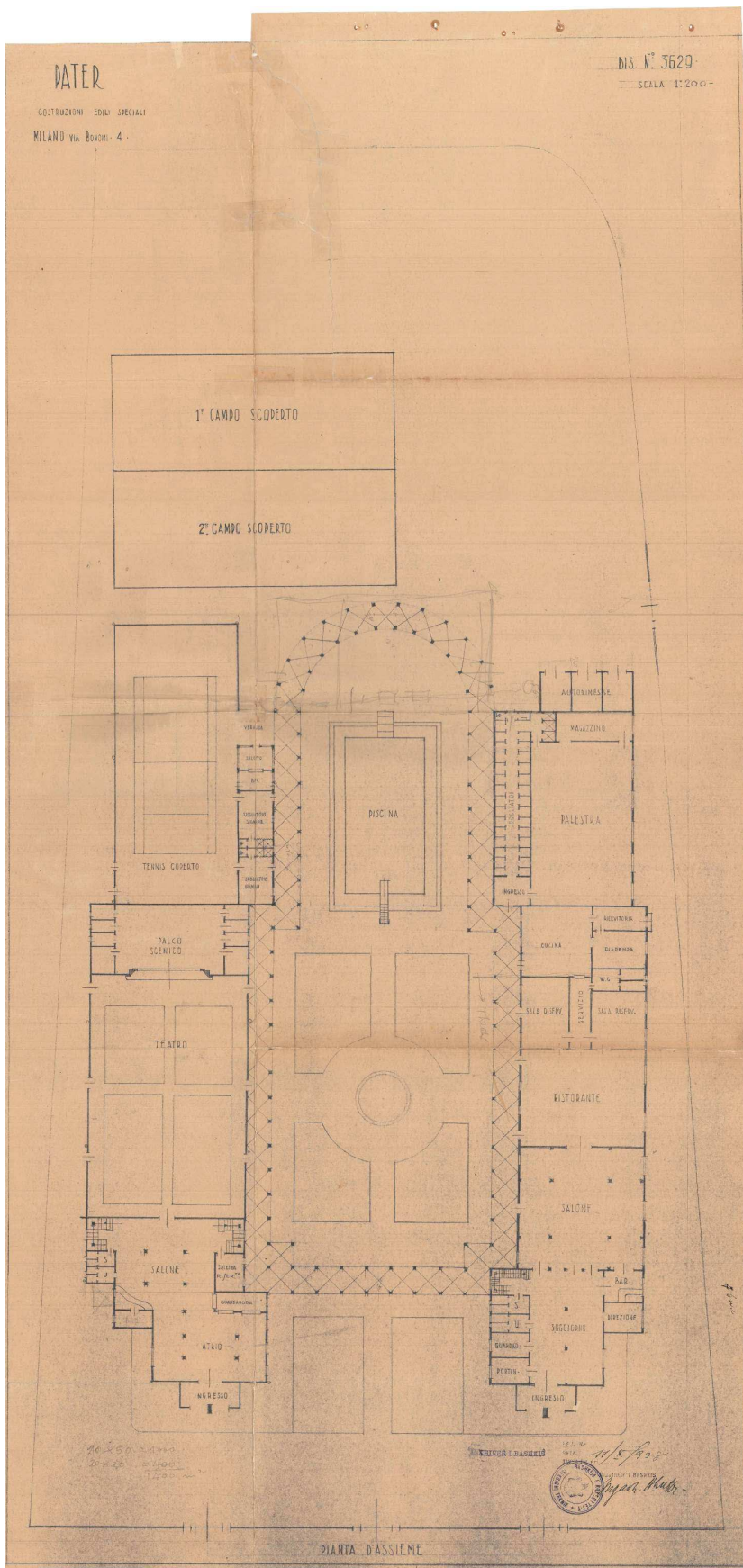
Figure 52: "Circolo Scanderbeg" ground floor plan. The blueprint of the complex. Source: Technical Construction Archive

The *"Italian-Albanian Circle SKANDERBEG"* was intended as a cultural and Sportif complex featuring a theater, cinema, restaurants, library, and interior public areas. Outdoors, the U-shaped, two-building complex had a swimming pool, a dance floor, and a tennis court ringed by a colonnade. As an example of a prefabricated construction planned and constructed utilizing new methods and materials, the building's architecture is distinctive and of exceptional importance.

In addition to its outstanding architecture, the National Theater Complex was a historical artifact witnessing several historical events. It is significant to note that in 1945, the *special tribunals* were held in the theater (at the time, a movie theater, "*Cinema Kosova*"). The elegant building and cinema "Kosovo," formerly "Savoja," had closed its doors to the art-loving public after the war finished. The date marked March 1, 1945, the doors of the "Kosovo" cinema reopened. Over 1300 people would be spectators of a tragedy, which ended only 44 days later with 17 intellectuals shot and public figures of the country arrested and shouted to death by the communists. (Kujto.al, 2018).

Thus the building was rich in historical collective memory, and many individuals had diverse experiences with the structure. The theater was a material witness to crucial moments in Albanian history, besides that also it is the womb of cultural and scientific institutions, like the theater of the opera and ballet, the first house of the writers' club, and the first place where Albanology studies hosted (Plasari, 2018). All cultural institutions established after the Second World War had headquarters inside the Skanderbeg complex.

During the Monarchy, it was named Cinema Savoja, later during the Communist regime, "Cinema Kosova', and renamed the *"National Theater"* in 1991—several attempts made to demolish the Theater during its lifetime, in 1998 and later in 2001. Nevertheless, after 2000, the complex was put under legal protection as positioned inside the historic center of Tirana, part of the *Cultural Monument Ensemble,* until 2018, when the legal boundary of the same ensemble suddenly changed—a decision of Ministers, DCM No. 582, dated 03.10.2018. The new boundary left out several historic buildings, including the Theater. Since then, the historic center of Tirana has had less history inside it. The decision reshaped the legal borders by reducing the zone of the Ensemble.

Figure 53: Photo of Skënderbej Square March 2022 during the protest for diesel prices. Source: LSAPHOTO.com

After the theatre fell, the construction site developed high-rise buildings around Skënderbej Square. With several consecutive decisions, the center of Tirana initially presented with a flat pyramid- related "to a succession of pricey high-rise real estates around it, not to the city or its structures," according to Luarasi, 2019, transformed and disfigured. The city's livelihood square lost its identity.

3.3.3   Where city itineraries cross

Walking through Tirana's center, we see construction sites on each side of the horizon. High-rise buildings reshape the city's silhouette while transforming its landscape. The central plaza, "Skënderbe" square, is already transformed into a flat pyramid while its surroundings develop into skyscrapers, magnifying the emptiness of the sloppy quadratic terrain. The "Flat pyramid" designed by MRVRD in 2016 replaced the circular square designed by Di Fausto. Occupying Scanderbeg Square, it interrupts the historical intersection of the pedestrian itineraries of the city while ignoring the symmetry of the plaza designed in 1931. According to the architects, it intended to "*combine the past*

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history with new democracy, freedom, welfare, consumption and internationalisation'' while transforming the urban landscape and its urban commons. Five years after its inauguration, the square seems today to have preceded the high-rise buildings, now part of the city's realms (Luarasi, 2019).

Figure 54: The national theater on 27.07.2019. Suorce: Author
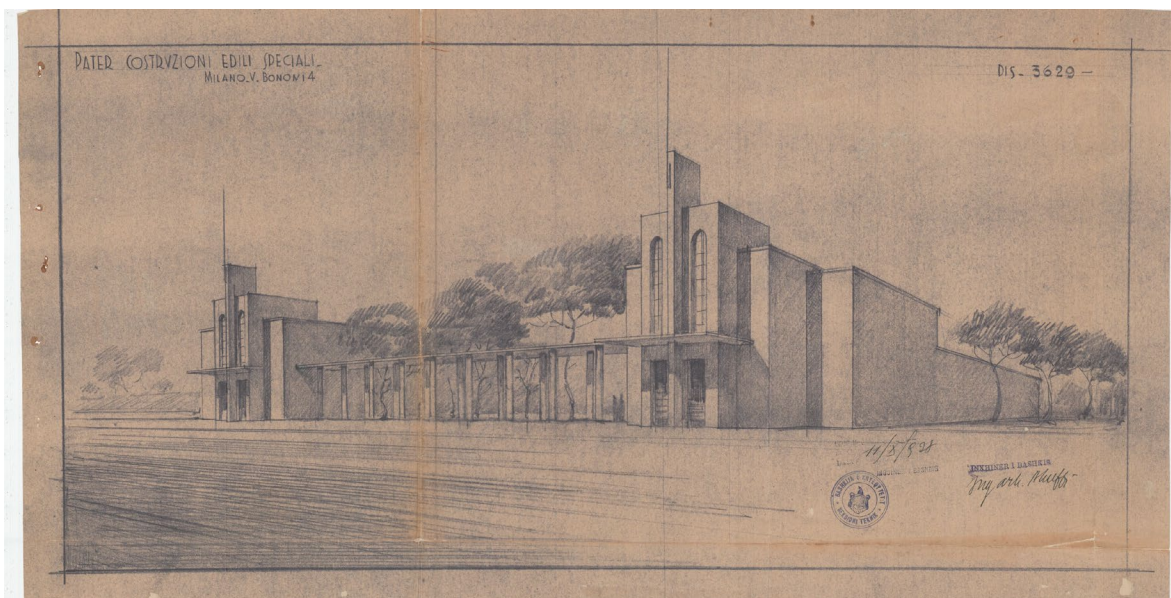
Figure 55: The national theater's original project of 1938. Source: Technical Construction Archive

Positioned next to Skënderbe square, on the backside of the ministries complex, the theatre was part of the investments done during the Albanian Monarchy (1928-1939). The cultural complex built using a sustainable technique of *Italian autarchy*, described by authors as one of the few examples of its kind in Europe and the only one in Albania (Pompejano & Macchioni, 2022). The building was designed in 1938, with the initiative of the Albanian Government and the Italian Foreign Ministry, commissioned by the Italian building company Patter in Milano, and designed by the Italian architect Giulio Bertè (1897-1967) as a cultural center. It is known as the *Albanian-Italian Cultural Circle "Skanderbeg."* Bertè's complex considers to be a turning point in the monumental boulevard, as it is the first rationalist object after a period of neoclassical construction (Raça, 2018). Schoolers often refer to it as the first and the only futurist building, as its façades resembled Sant' Elia paintings. Rubens Shima, an Albanian art historian, describes the "Circolo Scanderbeg" project as *"an ambiguity between futurism and rationalism, with an exact symmetry, the building characterizes by long, dynamic lines, suggesting movement and lyricism."* (Shima, 2019)

While modernists in the 30-s designed Tirana of the 20th century as monumental, heavy, and static, Berte's theatre seems enriched with sensibility and a taste for space and light, practical, and swift (Menghini, 2013). The facility was realized with prefabricated elements and innovative materials at the time, while its structure was realized with light elements, avoiding using concrete and heavy materials. The wood and the innovative material known as "Populit" used for the wall covering and the tile roof cover prefabricated, besides reducing the costs and, at the same time, creating a building at first look that would endure less than us (Pompejano & Macchioni, 2022).

Besides outstanding architecture, the National Theater was also an important city landmark. Its twin buildings were used most of their life as theaters, while its half-patio, designed first as a dancing floor, was also used as a backyard space for the buildings. The square surrounds by a doubled colonnade, which accompanies the movement of the interior facades while providing more intimacy and a sense of *coverture* similar to a *pergola*. The long twin buildings created dynamic lines, suggesting at the same time *speed and motion* while opening a linear space that passed uninterrupted between the twin buildings. Berte's name became popular with the Albanian public only in the spring of 2018, when his masterpiece, the cultural, artistic, and sportive complex, "Circolo Skanderbeg," was threatened to be demolished.

3.3.4   The "zoning" cluster - as a legal instrument

The National Theatre of Albania, located in the Historic Center of Tirana, was part of the Cultural Monumental Ensemble. Declared in 2000 with the Council of Ministers Decision No. 180 Date 13.04.2000 (Annex 22) published in the Official Journal No. 15 June 2000. This CMD is based on law No .7867, date 12.10.1994, "*For the Protection of Movable and Immovable Cultural Properties*."
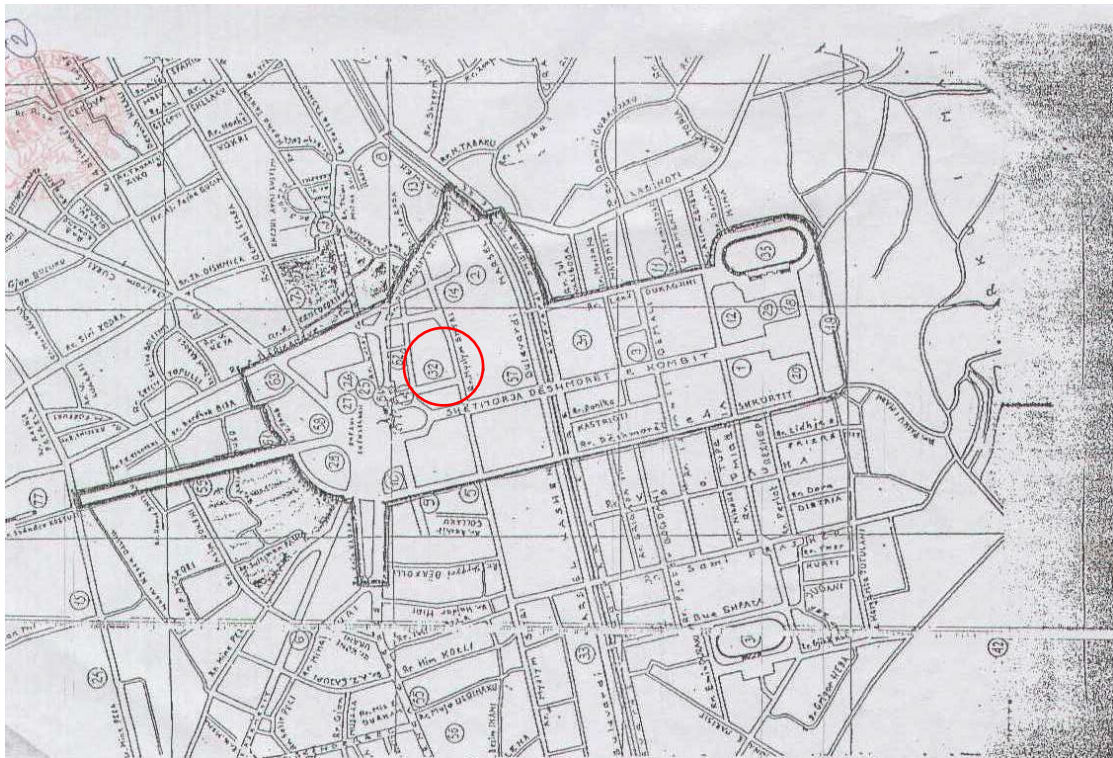
Figure 56: Map of the Historical Center – 2000.Red circle the location of the theater. Source: Scientific and Technical Archive of Institute of Cultural Monuments (currently the Institute of National Cultural Heritage).

Article 1 of the CMD no.180/2000 cites: "*Declared as 'Ensemble Monument of Culture' the central axis and historic center of the city of Tirana, according to the plan attached to the decision*." Article 2 describes the borders of the historic center protected zone; the National Theatre positions inside the protected zone. In 2003, Law No .7867, date 12.10.1994, was replaced with Law No. 9048, date 07.04.2003, "*For the Cultural Heritage.*". The new law required a special CM Decision, which would give the building the status of the Monument of Culture. In 2004 the Institute of Cultural Monuments undertook a campaign to give all the buildings part of the Historic Zone of Tirana the

status of Cultural Monument of the first or second category. Through a letter with the subject "*The list of monuments of the second category in the historical center of Tirana*" with No.Prot. 356 date 18.05.2004, (Annex 23) from the Institute of Cultural Monuments addressed to the Ministry of Culture, Youth and Sports referring the below: "*As discussed by the Scientific Council of the Institute of Cultural Monuments, we sent you attached the list of Second Category Monuments of Culture in the historic center of Tirana.*" This document is a reply to the request for information submitted officially by the Alliance for the Protection of the Theatre in 2018.

In this letter, the Institute of Cultural Monuments claims that the discussion about which buildings shall have the status of Cultural Monument made by the Scientific Council, where the note "*building with no values*" was added on the side of the National Theatre. This argument is the only one that explains why the building is not part of Tirana's Historical Center's monument list, published as part of Decision No. 122 dated 05.03.2007 of the Minister of Culture, Youth and Sport (Annex 17). This list does not include a map of the location of the monuments. Thus the buildings on the site were identified according to their description.

As mentioned, in 2015, the Institute of Monuments of Culture under Law No. 9048 dated 07.04.2003, "*For the Cultural Heritage,*" respectively in articles 26/ 1 and 2, gave an assessment and prepared a new list which included more monuments in "*preliminary protection,*" No. Prot. 1068 date 16.07.2015, including the National Theatre with the code Q-2 (Annex 18). Article 26 of Law No.9048 says, "*It is declared under temporary protection by the Institute of Cultural Monuments any object with special value. This status lasts six months, and within that period, this institution must carry out procedures for determining the status of the building further*" and further, "*During this period, any kind of interference with the physical condition of the object is prohibited.*" The Institute of Culture since then has publicly claimed that the National Theatre was never under any legal protection.

After this first decision, in 2000, the historic center of Tirana changed the border twice right after the general urban plan was approved. The first was through CMD No. 325 dated 12.04.2017, published in the official journal No. 83 date 20.04 .2017 (Annex 21). In the newly redesigned protected zone, the National Theatre was outside. Another change of the border of the historic center was made later in 2018 with CMD No. 582, dated 3.10.2018. Also, the National Theater was left outside (Annex 20**)**.

KLSH- Supreme State audit state agency- in a report conducted on the procedures undertaken by the Institute of Cultural Monuments from 2018 to 2020, determined that for the declaration of the historical center of the city of Tirana- and the approval of the regulation for its administration and the surrounding protected area, during the years 2017 and 2018, two DCM approved which come in time almost after 18 years according to the first one. The audit team explained that the DCM approved for the following reasons: - based on the request of the Municipality of Tirana, according to the letter no. Prot 1028, dated 27.02.2017, for the revision of the historical center and the protected area of the city of Tirana, which emphasizes the need for changing the boundary of the museum ensemble; - for correcting the coordinates and inconsistencies of the border trace; - as well as a need to adapt the terminology based on Law no Law no. 9048, date 07.04.2003 "*On cultural heritage*" (amended) and in VKM No. 426, dated 13.7.2007 "*For the approval of the Albanian Restoration Charter*." DCM no. 180, dt. 13.04.2000 "*Announcement Ensemble Cultural Monument of the main axis and the historical center of Tirana*" was repealed (KLSH, 2020, p. 113).

In 2018, DCM no. No. 582, dated 03.10.2018, approved. It aimed the definition of the historical center of the city of Tirana, its protective zone, and the approval of the plan for preservation, protection, and administration, which has been changed again, with the Decision of the KKR no. 423, dated 26.9.2018 of the National Council of Restorations. The proposal approved the declaration of the historical center of the city of Tirana, the definition of its protection zone, and the approval of the plan for preservation, protection, and administration. According to the audit agency report page 114, the Ministry justified the draft decision for the declaration of the historical center of the city of Tirana, as the Law No. 27/2018 *"On Cultural Heritage and Museums"* approved on 17.5.2018 brought *"a new approach to the preservation and protection of cultural heritage values, terminology new in the categorization and typologies of cultural assets, their classification, etc.*" Thus, in light of the previous, VKM No. 325, dated 12.4.2017 and entitled "*On the Proclamation of the Historical Center of the City of Tirana and the Approval of the Regulation for Its Administration and the Surrounding Protected Area*," was required to be revised following the new law. The review of this DCM focuses on: - the elucidation of terminology and concepts based on the new law; - a reflection of the diverse protection and preservation criteria of historical centers and their protection zones about the specific cultural values for which they have declared.

The group of experts from this agency concludes that, in reality, this DMC <u>has changed the boundaries of the historical center</u>; that is, "*the justification of the object of the change due to the terminology with the proposed changes have brought substantial changes to these boundaries where they are, including new objects such as the Pyramid, the Presidency, the Youth Park, the Park next to the Rogneri Hotel, the Palace of Congresses, from 50 to 80 years old*" page 115. Following that regarding the report approved by KKR on 26 September 2018, "*it is unclear which objects were removed from the historical center and why, and there is no mention of the Scientific Council of IMK or their position on these matters.*"The Audit Agency concludes the report by stating that Thus, the approval process or the need to change or define the borders according to the coordinates "does not turn out to be complete with clear arguments from the institutions involved, such as the Scientific Council, the Technical Secretariat of the National Restoration Council, the Minister of Culture, who is also the Chairman of KKR, and KKR not fulfilling their institutional functions and professional specifications. "*Their decisions have been used as a facade to excuse the activities of institutions that lack the capacity and ability to make choices that impact Albanian cultural heritage and historical memory, such as the Municipality of Tirana or Prime Minister office,*" are their closing remarks.

The reconstruction of the decision timeline concludes that institutions arbitrarily use the "protected zone" instrument without paying attention to the territory's consequences. This timeline developed during the protest of the theatre by activists and journalists. It is a joint work, put in motion during months of survey and study on the law and bylaws. The lack of transparency made the process difficult and time-consuming.

These procedures and several others built up the National Theater's legal case, implying the Constitutional Court, the Administrative Court, the Prosecutions Office, SPAK,- Special Anti-Corruption Structure, and the Ombudsman office. The Parliament issued the special law, while the Council of Ministers, the President's office, and international European institutions were involved; for a complete chronology of the protest, refer to Arch International, Wall of Shame (ARCH, 2020; Channel, 2020).

3.3.5 Declassifying by declustering the heritage

Declared unsuitable for theatre performances of the 21st century, the government intended to demolish the building and build a new 'modern' theatre. The new National Theater concept, designed by BIG Bjarke Ingles. and resembling a butterfly, was marketed as an effort to bring a modern, important structure to Tirana. Although the project idea was

"quite similar" to one presented by Forma Studio in 2011, Bjarke's proposal sought to replace the current theater. The new theater occupies just one-third of the original site, creating an opportunity to construct opulent skyscrapers on the remaining public ground where the old theater formerly stood (Massarente & Musaj, 2021).

According to Albanian law, public buildings must develop via an open competition following public procurement rules. The proposal of Bjarke Ingles overcame these processes. Early in the spring of 2018, the public was shown photos of the new theater without following these legal processes, and neither the citizens nor public hearings were included in the process. Parliament adopted a specific "special law" law in less than four months. Despite the President of the Republic's repeated attempts to revoke the measure for many constitutional reasons, the process moved forward (Exit.news, 2018).

The intention to demolish the complex of historic buildings developed in the lack of transparency, and according to the President's official statement, is also in violation of the Albanian Constitution, the Stabilization and Association Agreement between the Albanian Republic and the European Union. This top-down decision triggered the grassroots movement to save the theater. As the duration of the protest exceeded two years, other extralegal proceedings followed the proceeding. Multiple governmental entities were engaged, and although being required to make legal actions transparent, decisions were made behind closed doors.

Replacing the old building with a new contemporary one by *rebuilding the city on its roots* grass-rooted a civic movement in defense of the theatre. Artists, activists, and citizens established an alliance, calling it the "*Alliance for the Protection of the National Theatre,*" which would protest as a collective body against the demolishment of the theatre for 27 months[4]. The protest escalated into occupying the building on 24 July 2019. During the occupation, a banner sign put at the square entrance with the slogan *"Monument of culture,*

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4 The protest for the protection of the theater began at 8 February 2018 and ended on 17 of May 2020, when the theater was demolished.

protected by people." The theater represented a memorial patrimony, a country's heritage, and a public cause in Berte's historic complex.

Figure 57: Photo of the entrance of the theater square. The banner "Monument of culture. Protected by people". Source: Author, 2019

The plan to demolish the old building and the tendency to redevelop the city by disregarding its heritage put the theatre on the *7th most endangered site on* the nomination list of Europa Nostra in 2020. The Pan-European Federation for Cultural Heritage "Europa Nostra" accepted the application of the Alliance and decided to include the building of the National Theater in the list of the most endangered heritages in Europe for 2020. At the same time, the EU commissioner and other EU parliamentarians addressed the government to open a dialogue with the citizens and *not demolish the building*; the council of ministers transferred the National Theater building and its property to the Tirana municipality on 8 May 2020, one week before its destruction.

Despite protests and public opinion, the municipality of Tirana, the new owner of the public domain, opted to destroy the building behind closed doors during the pandemic lockdown. Besides all efforts, for 27 months, on 17 May 2020 at 4:30 AM, the last day of

the Covid-19 pandemic lockdown, the municipality of Tirana, with the help of police forces, demolished the historic building.

3.3.6   Exploring the Inside of the Conflict

The civic movement for the Protection of the National Theater that was grass-rooted in the heart of Tirana intended, at first, to ask for transparency and oppose the destruction of the complex of the National Theater. Its starting point was in early spring 2018, On February 8th, when a group of artists vocally opposed an order from the National Theatre director, Hervin Çuli, to leave the building and transfer the institution to the *Art Turbina* Centre at the considered construction. According to Shima, the artists suspected that behind the director's request to move the Theatre was the plan to demolish the building. Consequently, they petitioned the Ministry of Culture for transparency in decision-making (Shima, 2019). Just when the intention to demolish the historic building was articulated in public for the third time (the PM had mentioned that he wanted to erase the building when he was first the Minister of Culture in 1998 and later Mayor of Tirana in 2003), the idea returned to the public, now with clear intentions, to erase the first cultural center of the city, and deliver its land through a PPP scheme.

The resistance built by the artist's community, technicians, urban activists, environmental activists, experts from various fields, journalists, and intellectuals identified as the "*Alliance for the Protection of the Theater*." The group was much more diverse regarding origins, political views, and social status. They established common rules, set a scheduling discipline, and organized functions according to people`s skills and predispositions. This new community, *grass-rooted* in the theater space, entered into a direct relationship with the public without the need for the mediation of the institutions. For more than one year, the activists of the theater movement organized a Speakers' Corner each day in the theater square, where open-air public speaking, debate, and discussion organized for over two years. During this time, activists, artists, and citizens fostered a sense of community that grew stronger following the 24 July 2019 occupation of the building. The police surrounded the theater complex that morning to evacuate it before being demolished. Following several hours of conflict with the police, the building occupied by citizens. Albania has never occupied public space; the theater is the first case. The purpose was to attract and generate a public connection with the movement community while trying to

restore a relationship drastically broken due to 30 years of political, economic, and social transition.

Figure 58: The square of the Theater the next day of the earthquake. Source: Author, 2019

The activists began to take care of the building. Immediately they saw the need to clean up the dust, organize the space, and take away materials left everywhere in the main theatre hall and stage. They aimed to bring back to life the building. They safeguarded it by organizing in 24-hour shifts, did inventories of the theater's materials and artifacts, and filed records for them. They had to set up some disciplinary and ethical rules, as, without them, it would not be possible to coexist with such a diverse group of citizens. During the protest, activists constantly elaborated on the rights to shared resources, those public properties administered by the state, and all city's public realm (Pllumbi, 2022).

On 26 November 2019 at 4.00 AM, a strong 6.4-magnitude earthquake hit Northwestern Albania, where fifty-one people died, and more than 3,000 were injured. In the very first hours of the tragedy, the theater activists self-organized an emergency rescue center at the theater square and called people for disaster aid. From 26 November to 7 December, more than 15 thousand people came to the humanitarian aid improvised center – the National

Theater, to help, donate and contribute to families affected by the earthquake. During the earthquake emergency, citizens placed their trust in the Alliance for the Protection of Theaters, rather than state institutions, by delivering their humanitarian assistance to the National Theater—a staff of 200 self-organized volunteers. Humanitarian Aid was distributed to earthquake-affected communities. Approximately 100 loads of disaster relief were donated by over 15,000 individuals. It was the first time citizens were self-organized to aid one another despite the involvement of institutions. Public support for the theater cause increased.

On March 9, 2020, the theater activist entered a new phase of his campaign to achieve direct democracy. The restrictions imposed by the Covivirus pandemic went into effect. The activists anticipated the government would act against the theater using the pandemic restrictions. Consequently, they chose to continue the protest. The Covid-19 epidemic substantially reduced the number of individuals who joined the resistance. The activists defending the structure around-the-clock in shifts rewrote their care protocols and altered some community engagements. Their care protocols changed following the WHO and the Ministry of Health's new protocols. Senior citizens instructed to remain at home, while the night duties were reduced to a maximum of two individuals (Pllumbi & Musaj, 2021).

On May 17, 2020, the National Theater building did unprecedentedly attacked. At 4:30 a.m., more than a thousand unidentified armed police forcibly evicted the protestors and terrorized them with firearms, marking the beginning of the barbaric demolition. They had no idea that the police would be brandishing weapons and that the demolition would begin while people were still inside. The survivors describe the final ten minutes in the theater as terrifying. The Municipality of Tirana ordered the destruction of the National Theater Building, which was condemned internationally as a barbarous act and a violation of the rule of law and public safety measures enacted during the Covid-19 regime. Immediately after its devastation, the demand to rebuild the theater "as it was and where it was" was a call for justice—multiple cases lodged with the prosecutor's office and the administrative court. The devastation of the theater served as a 'wake-up call' by involving and engaging Albanians from within and outside the country's borders; the fight for the National Theater and the level of democracy in Albania continues to this day.

Figure 59: Photo during the early hour of the theater's destruction. Four lines of police forces guarded the front of the building. Source: Author

3.3.7   The Urban cultural common dimensions and Perspectives

One of our interviewees, an Alliance activist, described how they meticulously cleaned and organized the spaces, assessed the air quality, and performed minor repairs. These upkeep procedures would perform throughout the resistance before and after every performance. Thus, the structure became the embodiment of the demonstration. The protest developed by caring, managing, utilizing, and making the structure functional. Until March 9, 2020, when the pandemic quarantine took effect, sixty-four performances developed for the Festival. Some of these performances performed by professional performers from Kosovo, North Macedonia, or other Balkan or European nations came in solidarity. Amateurs, students, and activists were encouraged to experience the sensation of being on stage. All of these experiences would strengthen ties between the activists among them and the building, thereby increasing the number of theater supporters.

As an architect, the author of this dissertation, also part of the activists of the Alliance, tried to capture all possible through photography, and in collaboration with colleagues, we conducted surveys, hand drawing, and laser scanning. We applied for the yearly program '7 Most Endangered Heritage Sites in Europe 2020' by Europa Nostra, a pan-European NGO close to UNESCO. We offered our architectural expertise to the cause but also went

beyond that. The author found herself taking all kinds of roles within the collective during the long hours inside the theatre filled with daily activities. Her favourite ones were exploring dark corners, where artifacts and abandoned objects, covered by dust, were discovered and repositioned as scenography for the festival activities. Being part of the backstage team during cultural activities, supporting the technical team during the light performance, and welcoming people during events, helped her realize that the building was more than an architectural value. The photography was the most used instrument, while drawings, Unmanned Vehicle (UMV); GPS Receiver; FARO scanner helped document the building during its occupation. These "digital archives" are an exceedingly valuable research instrument in the cultural heritage field according to Maietti, at al "the "geo-metric memory" is essential for knowledge, protection, and sustainable preservation of Cultural Heritage"(Maietti et al., 2017).

Mirela, a university professor, part of the Alliance group of people, primarily engaged with everyday work, speaks to the building as *She*. To her, a building with such cultural and historic weight was to be respected and treated like a 'Lady.' *"We never stayed inside the theatre, even during night shifts. Instead, we engineered a space near the building. We stayed at the building, respected her, and protected her"*. The theatre went under a cleaning operation by the activists to create a more appropriate space for the public that would return to the abandoned buildings. To Mirela, daily theatre routines were the same as behaving toward a home, "*when you came back home, the first thing you do is to ventilate the space. The first thing I did, when I came to the theatre, was to open its doors, for fresh air to fill in its interior space*". This daily routine developed and invented a new dimension of the theatre by making symbolic use of its objects, disregarding the limitations imposed by design, and instead inhabiting and using spaces similar to home. The theatre spaces, designed specifically for cultural and sportive purposes, during the protest seem to have activated a new dimension of the space.
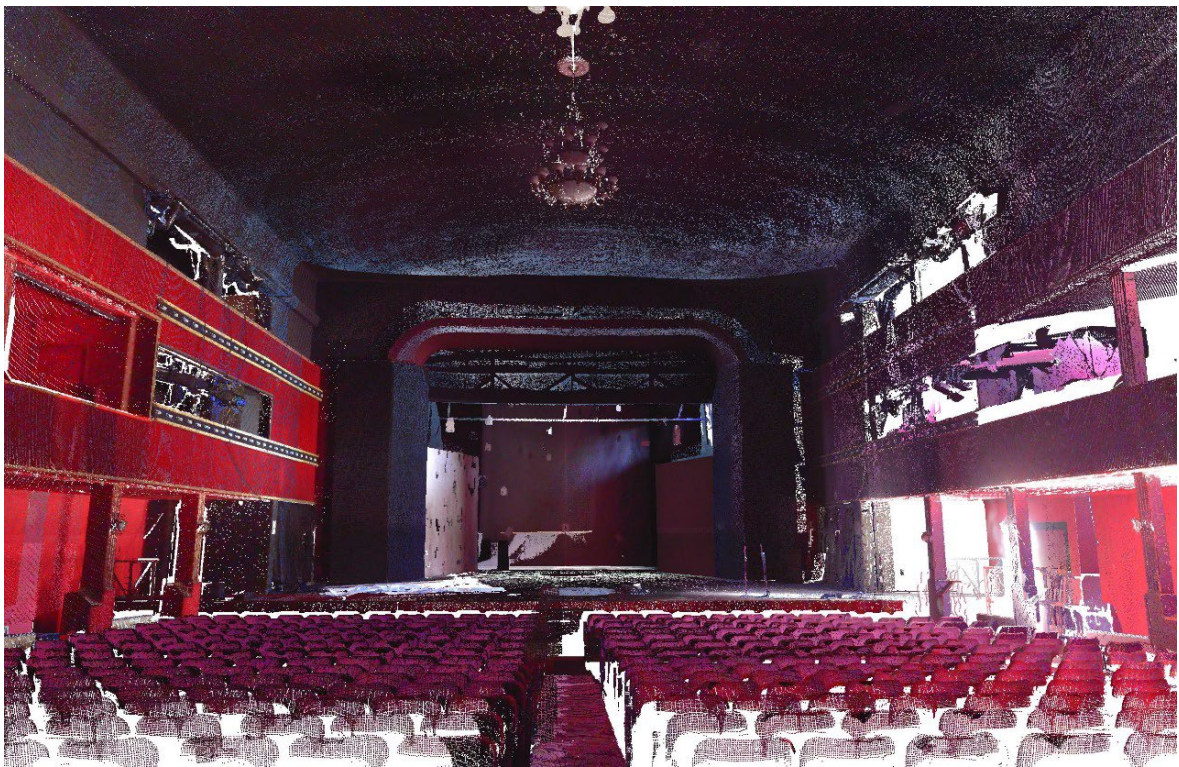
Figure 60: An image of the 3D scanning of the theater, 2019. Source: Author

The *agora* created at the theatre square was where the social practice mainly developed. According to one of the activists on the cause, in the aftermath of the demolition, the theatre's demolition took away some empirical levels of the connection to the city. The city is not the same without a theatre, especially after was used to have it for eight decades. Another activist of the protest, an author and writer, and one of the persons in charge of the organization of the *"Festival for the Protection of the Theatre"* reveals several cultural

aspects of how the two spaces, the agora and the theatre hall, interconnected between them. The entrance hall spaces turned into art galleries, where several exhibitions accompanied the protest. Theatrical plays, concerts, and literature activities returned to the public inside the theatre. Social activities within theatre spaces transpassed the physical space of the walls while dissolving into the urbanity of the square. As several cultural activities held during the protest, the theater spaces linked the culture with politics inextricably.

3.3.8   Recognizing the urban cultural commons

"To change our frames is to change all of this. Reframing is social change."

"Do not think of an elephant" George Lakoff, 2004

In reality, however, the National Theatre case brought into light significant flaws in Tirana. Without established rules, the urban heritage is abandoned, and the monuments are allowed to deteriorate. For instance, the urban villas, constructed between 1920 and 1944, are a significant component of the city that exemplifies an urban environment infused with Western influence and indigenous customs. As private property, these common urban values are under pressure from developers and speculators to develop their highly valued land into dense constructions. Albania is a state signatory to the Faro Convention, highlighting the significance of heritage concerning human rights and democracy.

In contrast, the convention views cultural heritage as "*a resource for safeguarding cultural uniqueness and creating a feeling of place in the face of increasing standardization and gentrification."*. The first step toward a new urban and cultural policy seems to be an inclusive representation and social inclusion of all residents, particularly the surrounding community, in negotiating the meaning and choosing the shared cultural legacy, and accommodating heterogeneous viewpoints. According to the FARO Convention 2005, a "Heritage Community." "*consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.*"

The main finding of this chapter is the community living through and with the cultural heritage realm, identified through the physical interaction with the urban environment within an ethnographic approach. These community members co-exist in time and place as each other type of community, but their status is much more flexible and in constant movement. They shift their location and time spent within the heritage. Their relationship can be inherited or grass-rooted. The state-being is feasible toward major forces and

dispersible in space. One can find a member of this community living outside the city or in the past. A diaspora citizen and a citizen from another country are part of this community. They can relate only by language or background or not relate to each other, despite being citizens of the world and sharing human attributes in common, while both connecting in a heritage realm.

This concept of heritage community, retrieved from the convention of FARO, remains an abstract concept despite all efforts to imagine it. If dispersed in the city's space, their location is not immovable; thus, it is impossible to cluster this community in the urban dimension. Instead, we found that to cluster them; we can use the matrix instrument to identify them through their attributes. The data provided through interviews analysis later clustered into three main groups, each relating to a dimension of the *urban cultural common*—protection, Comfort, and Pleasure (Annex 25). Protection is related to the state of awareness of the community within the physical and legal condition of the city- it is the presence of the government and the ability to protect and conserve the community's life through the architectural item.

In contrast, Comfort is connected more to the urban dimension and urbanity in its complete sense. Pleasure relates more to the architectural and artistic dimensions of the realms and their poetic condition in the city. The three main categories here were grouped according to Jan Gehl's criteria on public spaces (Gehl, 2017). Given that the urban space of the survey is also a public space, it was found a relation to these 12 clusters of the urban cultural commons to those of the Gehl's public spaces. They feature different attributes by contributing to the diversity of the quality of the urban environment.
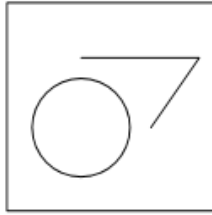
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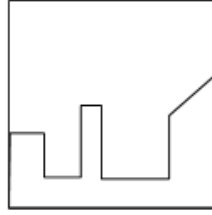
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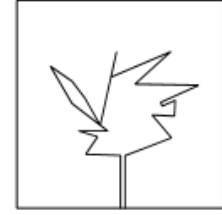
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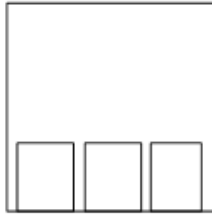
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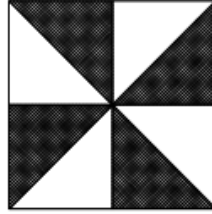
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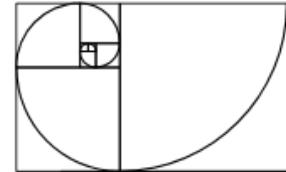
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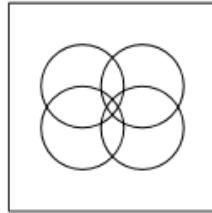
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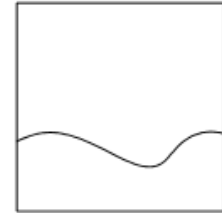
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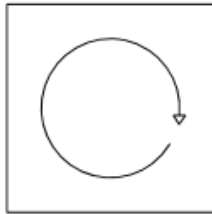
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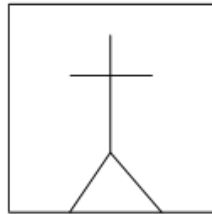
ACCESIBILITY
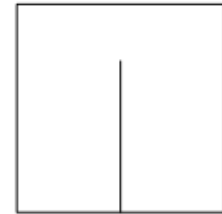
LANDMARK

Cluster 17: The twelve urban cultural common clusters. Source: Author

█EVALUATION TRACK

"*Unsuccessful cities areas are areas which lack this kind of intricate mutual support, and the science of city planning and the art of city design in real life for real cities must become the science and art of catalyzing and nourishing this close-grained working relationship.*"

(Jacobs, Death, and Life of Great American Cities 1961, p. 14)

4.1 Discussion

Urbanization is one of the challenges of the 21st century; while the population of the globe is increasing, urban settlements are becoming centers of overconsumption. This dissertation presents some of the challenges encountered during the urbanization of the city of Tirana by examining some of the conflicts that arose during the urban planning and rebuilding process. The city quadrupled its population in the last three decades and is expected to double the existing one in less than ten years. While living for almost five decades under a centralized economic system, after shifting its political system after the 90s, the country seems to have developed a centralized economy around the metropolitan area. This mass concentration of the population in one urban settlement makes Tirana a contested urban space.

This concentration of the people and the capital in the territory have triggered several urban conflicts. What is considered "old" is being destroyed and replaced at the expense of the urban cultural heritage. The center reflects an overconsumed urban district, with high-rise structures constructed along the historic boulevard and around "Skënderbej" square. Designed as a monocentric center, the city, besides concentrating the administrative and governmental capital around its core, the last decade transformed its landscape to host new developments, redesigning toward an economical, administrative, and governmental center.

The research investigated plans and decisions throughout the century, aiming to evidence and analyze the instruments used to transform the city center from a historical ensemble to an overbuilt and overconsumed area. This dissertation makes three theoretical assumptions: The first hypothesis is that Heritage is protected only for the sake of conservation of heritage material, disregarding the *urban common* values of the cultural heritage, recognized in this research as "*urban cultural commons.*" The second hypothesis is 'Clustering' as an epistemological concept that can be used in reading the urban

commons. The third hypothesis is: 'Clustering'the urban cultural commons in the city as a mechanism urban planning uses.

This dissertation's research question is: Given that urban cultural heritage is commonly regarded as a shared resource, is it reasonable to inquire if urban commons can also be designated as urban heritage?

Triangulation and Interpretation of the findings

> *"The human impulse to create everlasting monuments springs perhaps out of the desire of the living to perpetuate themselves: to overcome the flux and evanescence of all living forms. Renewal through reproduction is the vulgar means of ensuring continuity: this and the transmission of the social heritage through memory, imitation, and the written record. But there is still another means, springing not out of life and its renewing impulses, but out of death: a desire to wall out life, to exclude the action of time, to remove the taint of biological processes, to exclude the active care of other generations by a process of architectural mummification."*(Mumford, 1970)
>
> Luis Mumford, The culture of cities, p.434

4.1.1   Urbanization, urbanity, and urban planning

During its lifetime, the city experienced continuous changes in its urbanity, while regimes' footprints as the testimony of each epoch lay in the urban environment. The analysis of the urban dimension indicates that during the century urban planning and redevelopment process has significantly affected Tirana's historical center. Several planning documents and some ad hoc partial plans for the center have affected the city's image elements. Throughout the planning processes, the orthodox planning of the communist period nearly obliterated the traditional city within it, which lacked the instruments and assessments of the importance of preserving it. During the 25 years after the communist regime, the city was developed according to the principle of developing the cadastral parcel instead of providing a plan for the city district, neighborhood, or the whole urban environment. This behavior toward the urban territory fragmented the urbanity, displayed through the dynamic of the structures, disregarding one another form, typology, age, and urban relation. This type of development excluded the whole of society's interest in maximizing profits for narrow private interests for decades, and even though Tirana developed a general urban plan, it still uses the same approach to development.

The urban analysis found that the elements of the image of the city are transformed and erased during urban planning and rebuilding of the city. Thus, the city of Tirana does not identify the territory within its traditional nodes, districts, itineraries, and landmarks. Even though Tirana 2030 aimed to enhance the city's architectural heritage; yet, the implementation of the plan on the ground is much different from its designed vision. The implementation of the plan is happening at the expense of the urban commons of the city by erasing and reframing its city elements: the itineraries, nodes, and landmarks. The erasure process is happening particularly around the city center toward the inherited urban layer, constructed during the Ottoman era before 1920 and the modernist era of 1920-1944.

With the implementation of Tirana's 2016-approved development plan, the city is declared a *redevelopment area* in most of its urban territory. A transformational process involving the demolition of old buildings and replacement with new, contemporary structures was initiated. This urban transformation not only densifies and gentrifies entire residential blocks but also destroys the city's elements by removing historically significant landmarks from the urban territory. In its first quarter, the implementation of the new urban plan followed by the destruction of several urban artifacts, landmarks, and monuments, such as the National Stadium, constructed by Bossio in 1939, the National Theater, created by Guglio Berte, and dozens of urban villas designated as cultural monuments. Besides losing the heritage realms, this over-consumption of urban space also diminishes human interaction with the urban spaces and, consequently, its organic urban activities.

The urban analysis evidenced the use of the concept of the "zone" in most urban planning documents until the reform of the legislative framework was initiated in 2009. The zoning was found used as an instrument since the General Plan of Tirana in 1939, In the general plan of 1957, while reinventing itself in 2004 with the Center Partial Plan- *French* plan. While denied during the communist regime, urban planning did not consider land property but instead was oriented toward an urbanistic approach to the city- where the regulations to develop and construct according to standardization and central control.

After the 90s, the city developed without a general urban plan or a strategy; instead partial planning instrument was used until-2009, a timeline when the city developed inside its existing core with the parcel-based principle, shifting from the *urban dimension* toward the *individualist urbanism dimension*. The partial French plan approach brought a new esthetic

and development model to Tirana. The tabula rasa principle of the partial plan, while introducing the typology of skyscrapers, left its footprints until nowadays at the center of conservation and development approaches. Until 2015, the center character was defined by monumental buildings representing the state's power while inheriting the traces of all regimes. The new plan of Tirana brought to the historic center new buildings that reshaped its cityscape, landscape, public spaces, urban heritage, and urban commons. The construction of the high-rise towers along the main boulevard, happening in the last decade, added a new urban layer to the historic center while erasing ancient itineraries, landmarks, nodes, and districts. It introduced a new city, rebuilt from the ground, that could and would develop independently from the other part of the city—the plan brought the economic element to the administrative and political center of the city.

4.1.2   Cultural Heritage and cultural cluster-zones

As a member of the United Nations, Albania recognizes culture as one of the four pillars of urban sustainability. The country carries a rich cultural patrimony in its territory, but it has not yet found out how to identify its cultural diversity, promote its urbanity potential, and integrate cultural heritage into its urban development programs. As the country continues to fight for political and economic stability, Albanian governments, after the fall of the communist regime, by considering culture as not primary importance as housing, infrastructure, and economic development, have shown to have no or little interest in cultural heritage protection.

Always concerned with what might occur, urban planners frequently overlook the effects of urbanization. The cultural heritage sites are the testimonies of time to investigate these specific policies toward the urban settlement. They are the catalysation necessary for the city not just as landmarks or monuments but instead as part of the city's vitality. Jane Jacobs identifies them as the "old building" as one of the conditions of urban diversity. These old buildings, part of the public realm of a city or a country, are also recognized as the values to approach while refining the development toward a sustainable approach.

The investigation reveals that the legislative framework regarding cultural heritage developed during the decades and new typologies and categories of cultural heritage are diversified from one legislation to another; also, their classifications, management forms, and recognized values. Meanwhile, their identification, protocols of care, and protection mechanisms continue to be centralized and organized only by the governmental agencies; consequently, decision-making continues to be top-down. Everything is expected from the

state. This framework is observed not to have changed from one legislation to another since 1948 legislation framework. The last legislation of 2018 is yet not exhausted with bylaws and regulations. This approach to culture sparked opposition from communities, which self-organized into civic action and even the occupation of one of the city's urban commons claiming the right to participate in decision-making toward culture.

The cultural dimension analysis findings demonstrate that the cultural heritage objects part of the cluster-zone share only one common attribute: they are part of the lists of the monument of cultures approved and declared by governmental agencies. Thus, the question that raises here is that, if this cluster-zone is a heritage itself, or is it just an arbitrary instrument for private interest instead of public interest? By the analysis of the maps, and the transformation of the border- line, another question was raised: Why some objects are inside, and why others are left out? We needed a different approach to reading and analysing the city to answer these questions. Jane Jacobs's lens gave this approach. Citizens' understanding of cities' cultural dimensions and the importance of preserving local character and authenticity in urban transformation can contribute to city diversity, one of Agenda 2030 goals. Jane Jacobs believed that the interactions and diversity of people and activities within a city contributed to its vitality. She lauded the organic, street-level interactions and the interaction between various socioeconomic groups as essential elements of a flourishing urban environment. These lenses used during observation and field survey reveal another dimension of the city, the urban common dimension. Christian Iaione identifies the entire city to be considered an urban common. Thus, cultural heritage is considered urban commons, but are urban commons considered heritage? The identification of the commons in the city, from different authors, starts by finding where common knowledge is shared or produced in the public domain. By "clustering" and "declustering" the monuments found from the heritage lists for the whole city, we could "recluster" heritage referred to each listed product of a minister's decision. We could find that the geometry of each decision does not match with the "zone boundary" approved by the Decision of the Council of Ministers, instead each of them produce an authentic geometric figure. The overlap of all decisions still does not reflect the same geometrical form as the one legalized by law. Thus, how can we choose which to include and which to exclude without arbitrary abusing with the instrument? What if, we could use the "cluster" as an instrument, as a selection criterion despite its geometric form or legal state? Thus, if this instrument is used to cluster heritage into an urban common "zone", what if instead we could cluster the urban commons? Thus, heritage and urban commons connect through the

cluster, and it is the "Cluster", the mechanism, that can connect these two dimensions. Here another question arises: How can we read clusters?

The "cluster" can be the object, or a neighbourhood, but also the city is also a "cluster" as we read it. A "cluster" is an attribute of something that exists, but it is also a mechanism we use to identify something. For instance, at the decision-making level, the cluster can be a mechanism to group something and not to group something else. The result is a connection between the two urban cultural commons and heritage. How do we create the connection? In addition to a plan, the cluster, for instance, can also be read in three dimensions. Two structures with particular characteristics do not necessarily cluster together in the territory. They can be in wo other sides of the city, or either the country. As well as an urban villa in old Tirana, can share the same attributes as an urban villa in Pescara, or Bari and even Prishtina or Prizren. Thus when two heritage structures topographically distant are merged with each-other, the resultant complex is difficult to identify from the maps.

Cluster 18 came up with several clustering schemes based on the fact that the monuments were all declared during the same period. Other clusters using other attributes can be generated, while several other geometric forms of clusters can be produced. Thus the geometry of the cluster is irrelevant to the attributes, but instead, the attributed identified and grouped can generate and thus develop a new cluster. The "cluster" of the boulevard of Tirana, the legal border, is a "circle" although geometrically, it is not a circle; topologically, it consists of scattered dots; geometrically, it is the zone's boundary; both are conceptually identical, despite being geometrically distinct. Nonetheless, the cluster could consist of an object, a landscape, or a road, as they may all share a common characteristic. For instance, they share a historical period, a particular material, an architectural style, narrative art, and all affiliations or urban layer.
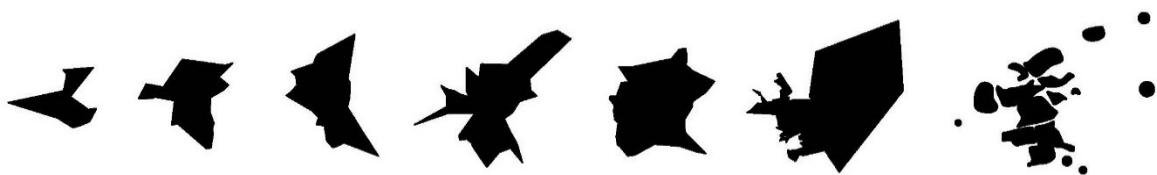
Cluster 18: Clustering and 'reclustering' of the monuments of culture. Source: Author

4.1.3   Urban Cultural Commons dimension

When discussing urban commons, David Harvey differentiates them from public spaces by underlining those public spaces and goods become urban commons when a city's population is politically active. The theatre's urban space reveals how the old building transformed from *a public building* into an *urban common* without losing its *publicness*. Within its open spaces, the green space, the pool, and the square, the interaction within the *urbanity* was possible while communicating beside the urban environment with the silhouette of Mount Dajti. The theatre spaces, designed specifically for cultural and sportive purposes, during the protest seem to have activated a new dimension of the space, entering into a *resurrection and revival* period of its own identity. The activists lived in the urban space daily, using it as a *perceived space* for months. By activating its square, the outdoor public space transformed from a backyard space of the theatre to *spatial practice.* Activists named the square of the theatre "*Freedom Square*" to honor free speech; a microphone became the center of the agora. If we refer to Lefebvre, *the conceived space,* the theatre hall of the urban common, somehow "dissolved" the borders of the building into the outdoor public space, unifying through the people's activities but simultaneously keeping their identities (Lefebvre, 1992). Thus, the space development during the theatre protest transformed the conceived space (the theatre) into a more dynamic space, revealing Lefebvre's representative dimension. During the protest, the square was the most lived space of the urban common, where social gatherings, exchanges between social groups, public debates, and protests were carried out in the same space and simultaneously.

On the other side, the collective body of the *Alliance for the Protection of the Theatre* used the public space as *a* perceived space by creating an identity and *a sense of place* (Lefebvre, 1992). This new experience involved the city routine for more than 27 months. People identified themselves through the "*I am the theatre*" slogan by epitomizing their identity to the cause of the theatre. The urban resource was shared and used for collective actions, creating *common goods*. According to Lefebvre's lens, the public theatre space is the product of the three dimensions that produce space. According to Habermas arguments, the urban common of the theater achieved during the protest to form a public opinion, thus also, in the normative sense, created a public sphere as the space where "the public" is organized and represented. The square became a site of remembrance – where the manifestation of the movement was opposed to the state decisions (Fraser, 1990; Harvey,

2003). Without the transformation of the theatre from just a heritage building to a space, citizens' reasons could not have the possibility to have communicated to the rest of the city, the area, the country, and even to the globe through the media (Fraser, 1990; Harvey, 2019; Lefebvre, 1968, 2003).

The National Theater was part of the ensemble of the historic center of Tirana, inherited from the King Zog era, that, along with the complex of the Ministries, created a more extensive urban common, integrating within the urban structure. The National Theatre case, described in the empiric track, illustrates that when social movements 'free' the territory, the consequences are not always "progressive." In response to this threat, opponents of public, unmediated, and intensely political venues have "enclosed" public space (Lee & Webster, 2006; Webster, 2001, 2007). Tirana can be defined as a representative of this enclosure by the concentration of the open public space. Some developers, planners, and municipal authorities, fearing unrest and violence in public space, recommend restricting activities inside it (Mitchell, 1995). Whether from the left or right, public rights in public areas threaten the established authority of the state and capital, and the social movement of the national theatre promoting itself to bigger audiences by occupying the theater would undoubtedly be at the core of societal conflict as the natures of "the public" and democracy form via the struggle over and within the place.

4.1.4 Some last interpretations and arguments

The three elements of the issue require a practical interpretation of the findings due to the lengthy occurrences. Tirana's downtown urban environment changes often. Albania's urban space, planning, and redevelopment laws have been revised to comply with international accords. Territorial planning legislation, which incorporates the territorial dimension and creates a new relationship between urban habitat and the environment, has been positively interpreted. This law inspired other urban laws. The upgrading also included legislation on tangible and intangible cultural properties, which recognized several values, classifications, and forms of cultural heritage. Expanding the cultural heritage realm's urban layers tends to be territorial.

From street-level views, urban expansion and reconstruction come into conflict with cultural heritage protection and preservation. The author has shown this battle through photography and analysis of maps she generated and drew while examining the decision-making that causes urbanity disagreements. Observational notes and empirical research interviews have established the city's conflict paradigm. This clash is legal-administrative

and urban-architectural. The empirical research introduced a third component, the citizen community, which was neglected in the dispute. Considered the creator of the urban common, his knowledge, perspective, and participation in the process of urban development.

While constructing a matrix of cultural heritage components and categorizing and clustering them, release decisions have broadened these areas in the urban environment. The author's maps show that monument clustering extends beyond the city's organic region. The modifications to the statute on urban cultural heritage typologies and categories explain Tirana's surge in cultural monuments. Three Minister of Culture decisions—1948, 2007, and 2015—placed several hundred artifacts on the preservation list. The 2003 law created the last two inventories, the second of which has more protected monuments. The "list" and "cluster" were meant to conserve heritage objects during urban development, however, this year's decisions to "decluster" monuments from the protection list were made. Over the previous decade, 46 items have been withdrawn from the protected lists (Table 6), while 35 cultural monument objects have been demolished and replaced by objects, mostly residential with storefronts on the lower floors.

In 2000, a monument protection zone was established to conserve the core after various interventions destroyed its urban area. After the KKT approved the Tirana Plan on April 17, 2017, the Council of Ministers Decision No. 582, dated October 3, 2018, reduced the territory of the Historical Center of Tirana again, leaving the National Theater and other objects like the National Historical Museum, Stadium, Clock Tower, etc. outside its boundaries. These policy changes have destroyed and transformed monuments. The historical core of Tirana has inherited century-old decisions that have shaped cultural heritage alteration. Decision-makers interpret the center area and utilize architecture to assert influence. The city's urban commons were "erased clusters" of urban heritage due to these actions. The field survey of the territory outside the protected zone and the subsequent analysis of the maps of the clusters of the area under study show that urban development continues to base on the cadastral plot, with each new object representing its architecture, unrelated to the urban context in which it occurs and not subject to technical urbanism. Individualistic urbanism has been opposed by the legislation, yet parcel-based development has persisted. The parcel-based vertical city continues to build high skyscrapers. The National Theater example showed this city strategy.

Architecture itself has been used as a tool by the government, to define what is now the center of Tirana throughout its history as a capital. Thus legal boundaries are being crossed to use planning not as an instrument for a better, more modern society, but as an alibi for abuse. Decision-making about urban heritage is not based on the principles of restoration and heritage or the law but on economic interest. By replacing objects that were once on the list of cultural monuments with new structures, not only has transformed the object and surrounding landscape of the district, and the urban space but the urban commons of the city as a whole have been altered. It has been established that the replaced objects have been abandoned to oblivion and deterioration without any care or investment to recover them. No strategies for their protection or regeneration have been identified. It has not been demonstrated that the inventory of monuments is sufficient to sustain the economic pressure that these cultural assets face and the protection zone instrument for objects outside the historical zone has not been implemented. The majority of the objects within the historical area have been restored. Within the historical area, the two buildings identified as private property have been in a degraded state or without restoration for decades. While facilities such as the Stadium and National Theater were neglected by the state in the decades following 1990, only a few maintenance interventions have been documented. The deterioration of these two objects was then used as an excuse for their destruction. The law does not specify the process by which objects can be removed from the protection list or the protection zone, granting this right unreservedly to the proprietor in the case of private objects or the state in the case of public objects. Decisions to remove items from the protection list do not exhaust the procedure or the criteria that must be met for an item to be deemed devoid of cultural significance. This research does not conclude the reasons used to remove monuments from the list. All decisions to remove monuments from protection lists are made concealed by government agencies.

From the analysis of decisions made between 1948 and 2020, the only discernible indicators are the building material, its quality, the stability of the form, and the architectural styles. In the reports prepared by institutions and specialized private entities, it is clear that descriptive and field survey techniques are employed to produce a descriptive report accompanied by photographs. During the inspection of monuments during the phase of the request for removal and removal from the protection lists, these are the only implements used.

The decisions regarding the cultural heritage are made in a top-down manner, until 2018, when the Theatre became the birthplace of a protest. The central goal of the protest was to

prevent the collapse of the theater, and the alliance created by the citizens who opposed the government's decision took the form of a movement. This is the first time that citizens have demanded the right to participate in decision-making by transforming a cultural structure into a public space, which subsequently evolved into an urban common that was represented by protesters who gathered daily in the square. The protest entered the public sphere, transforming a simple inheritance dispute into a battle over the right to the city and the right to the culture. The entire event takes the form of a battle in which the old city attempts to withstand the pressure of development, which is spreading across the territory rapidly, immediately, and frequently violently. The theater demonstrated that urban public assets can simultaneously generate multiple dimensions and different underlying layers. It cannot be limited to architecture, urban planning, cultural monuments, or private property. Beyond these regions, with which we identify the urban territory, regardless of typologies, functions, or forms, there is an additional dimension that is not considered during the city planning process.

What is the fourth dimension of urban cultural commons? This dimension is not represented in a particular manner by an object, a region, a district, or a certain aggregation; rather, it resides within the city, creating its domain, and participates in the public sphere as directly connected to the territory and its creator, the community. This cultural dimension supersedes the geometric borders that we establish for the territory, but which do not exist in the urban dimension. The instance of the Tirana protected area line remains a geometric line that exists as such only on paper but is unconnected and absent from the city's physical space.

An imaginary line that creates a cluster within the city cluster, the human habitat, and this cluster further isolates this part of the city by treating it as a city within the city - as an imaginary wall separating two cities where special laws and rules apply to special interests beyond the city. On the other hand, a dimension and urban layer that is neither geographically measurable nor topographically positioned but which can be evidenced and clustered can be regarded as one of the instruments that, in addition to evidence of urban cultural commons, comprise the cultural heritage community. Therefore, the answer to the question of whether urban common is heritage is that the cultural common is heritage because heritage is not only a solid object, a plot that can be clustered and isolated from the rest of the city, but also a dimension in itself is a public realm in itself that, when measured and evidenced, has the potential to be transformed and create an instrument for the protection of heritage through the democratization of decision-making.

4.2 Delimitations and limitations

The generalizability of the urban dimension delimits the results taken under investigation. The research includes a 1200m radius from the city center, the most condensed area with cultural heritage material. The area includes the city's organic urban layers and the historic center of Tirana, claimed under legal protection. The study includes a selection of Tirana heritage community representatives based on interactions, willingness to engage, and personal knowledge. The study is limited to the Tirana community, citizens, and owners of the cultural heritage site, as well as academics and their work in heritage, urban planning, history, journalists, and urban activists.

We collected the data for this analysis through information sheets, interviews, observation, photography, an archival study of recent interventions, legal documentation, and in-depth conversation with citizens engaged in urban activism, city planners, architects, historians, and cultural heritage professionals. This approach has managed to integrate and analyze the data collected from different sources to get a holistic approach.

The reliability of these data is impacted by decision-makers documents provided through request and journalistic sources. Besides slowing data gathering, the lack of transparency in decision-making procedures also did not exhaust all information. Thus it is considered one of the limitations of this research. The cartographic data were measured by the author using the Autocas application. Thus, surfaces are not given as data to avoid a mismatch with the official one gathered from INSTAT. Few members of public institutions serve as the primary with their media declarations source since the issues addressed in the thesis are incredibly contentious in the public arena, and public officials are hesitant to participate. This lack of communication is also considered a limitation of this research.

All investigated documents are genuine and publicly accessible, with requests for copies of originals. The researcher could not guarantee that the documents provided through official sources are exhausted, as other decisions regarding excluding monuments of culture may exist. The data analyzed comprise a relevant target group to conclude the research, even though new information can be discovered in the future, which will need the update of results. The lack of prior research on the field of urban heritage material for the city of Tirana was also a limitation.

4.3 Conclusions

This dissertation's research question is: Given that urban cultural heritage is commonly regarded as a shared resource, is it reasonable to inquire if urban commons can also be designated as urban heritage?

Conclusion- Urban Dimension

The research conclude that the last reforms in urban planning did not democratize the city's planning and rebuilding process. Instead, they could be defined as politically used by the government to shape and transform a city's urbanity. This approach has left its footprint in the territory. Specifically, one of the flaws of the decision-making regarding urban planning is that it is influenced by more than just the burden of interests. One of the deficiencies is that the development and permission-granting process continue to conduct plot-by-plot rather than macro-scale based on the city cell, residential block unit, or neighborhood. The city developed inside its existing core with the parcel-based principle, shifting from a *wholeness urban dimension* toward the *individualist urbanism dimension*.

Consequently, the decision-making based on particular objects isolated from assemblages or residential units has destroyed this urbanity joint, known as the city's urban commons. Thus, the *urban issue* has diminished, and everything is now centered on the individual object; the planning document no longer serves the community but rather the individual. Furthermore, in this particular instance, we may refer to the old Tirana and the new Tiranabuilt during the modernist period, in which urbanity transformed without considering these urban spaces as historical phases in the city's development thus inheriting urban layers representing cultural and urban diversity.

The implementation of the urban plan is happening at the expense of the urban commons of the city by erasing and reframing its city elements: the itineraries, nodes, and landmarks. With the implementation of Tirana's 2016-approved development plan, the city is declared a *redevelopment area* in most of its urban territory involving the demolition of old buildings and replacement with new, contemporary structures, while shifting the urban landscape. The city of Tirana does not identify in the territory within its traditional nodes, districts, itineraries, and landmarks, inherited from the centuries. Besides losing the heritage realms, this over-consumption of the city center also diminishes human interaction with the urban spaces and its spontaneous and organic urban activities.

Urban planning was reformed after twenty years of struggle, but because of the weak and unstable nature of the state, it was also abused politically. During the 25 years after the communist regime, the city was developed according to the principle of developing the cadastral parcel instead of providing a plan for the city district, neighborhood, or the whole urban environment. This behavior toward the urban territory fragmented the urbanity, displayed through the dynamic of the structures, disregarding one another form, typology, age, and urban relation. This type of development excluded the whole of society's interest in maximizing profits for narrow private interests for decades, and even though Tirana developed a general urban plan, it still uses the same approach to development. The study correlates these transformations with the "legal zone borders shifts" over the last two decades.

Conclusion of cultural heritage

As a United Nations member, Albania acknowledges culture as one of the four pillars of urban sustainability. Nevertheless, the country has not figured out how to identify its cultural diversity, promote its urbanization potential, and properly incorporate cultural heritage into its urban development programs. The right to culture was recognized in Europe in 2005 while engaging the heritage communities as stakeholders. Albania signed FARO in the same year, but the country failed to ratify it until this dissertation was delivered.

During the Hoxha Regime, heritage was utilized as a political tool for dictator propaganda. The "war" with the old- regarded the patrimony material from the Ottoman era- targeted the Bazaars of the cities, which were economic hubs where private capital was accumulated. Later, religious sanctuaries were excluded from the lists of protection, and thousands of them were demolished, despite having been designated cultural monuments at the beginning of the 1950s. Consequently, this period is regarded as a period of cultural cleansing that culminated with the religious one and continued against property, as the war against private property in the city also began at this time.

Even during the most challenging periods of the Albanian transition, such as the armed conflict of 1997, these urban commons structures were unaffected. Some public buildings, inherited from communism or others financed by foreign donors and investments in which there was no sense of ownership may have been affected, but cultural objects are unaffected because they are considered sacred sites. During the 90s, heritage was often damaged and transformed due to a lack of knowledge, lack of money, and informality,

while after the land reform of 2014, the violence toward the heritage became more radical, as it is done because of the concentration of the capital and interests. There was a period of reflection during the reform of 2000, but even after the reform, the results were not better but could be worse.

The mechanism used to protect cultural heritage material during the urban planning and rebuilding of the city are two: the list of monuments of culture and the "zone". These mechanisms are inherited from the legislation before the 90s, where the list was first introduced in 1948 while the zoning concept was later in the '71 legislation. The protection of cultural heritage utilizing the 'zone' mechanism following the geometric principle of line borders has resulted in the development of *clusters* within *clusters*. According to the *cluster-zone* creation in the case of the historic center of Tirana, this aggregation creates the illusion of protection, as this geometric line produced by decision-makers does not exist on the territory. This cluster isolates the heritage from the urbanity wholeness, meanwhile, the city's development outside the protection *cluster zone* develops simultaneously. This separation, intended to distinguish policies toward the urban cultural heritage, but instead does nothing more than fragment the heritage from the territorial dimension, thus contradicting the fundamental principle of heritage, the wholeness. Although the legislative planning framework aims for a territorial approach to urban development, the 'zoning' of the center with the instrument of a legally-protected border continued the old approach toward *partial urbanism* of the city territory. The author did not conclude which reasons for this border geometry were used during decision-making. Nor was methodology found for the procedure of selection of the culture monuments inclusion (2000), nor the exclusion of them later (2018). This historic center has lost dozens of cultural heritage sites erased and rebuilt into *monumental buildings* during the communist regime, and *high-rise business buildings* during the last decade. Nowadays, the historic center, despite being a legally protected zone, represents an overly consumed urban area. High-rise buildings are built alongside the main boulevard and around "Skënderbe" square. This transformation is happening at the expense of cultural heritage as to gain more space for new constructions, old buildings are being demolished.

In the case of a single monument of culture, the protection is handled within the legal-geometric border determined by the cadastral plot, by "bordering it out" of the city. This isolation of the cultural heritage, and the list of protection as the only mechanism to protect the monument, does not guarantee the preservation of the realm. On the other hand, the "list" neither includes the protection of all cultural heritage found in the urban

environment. It creates a mechanism independent from the city but in the meantime a speculative approach to heritage protection. It is concluded that this mechanism did not succeed in protecting the city's urban heritage. The mechanism of the list is weak and easily transformable to the interest of the state and governmental agencies excluding the interest of the communities tight to these public realms.

The research concludes that the assessment of urban cultural heritage focuses only on the architectural and aesthetic attributes even though the new law of 2018 diversified the criteria, categories, and classification for recognizing the cultural realms. The decisions of the governmental agencies, regarding the declaration of the monument of culture, are dominated by the physical condition of the building, and aesthetic representation criteria. De-clustering from the protection lists, as declared on representing "no interest" from the state, these realms are evaluated more for their economic value than the contribution they have to the culture and cultural diversity of the city. There are not found any concepts or norms to develop a sensibility on the right to culture - defined in the FARO convention. Meanwhile, their identification, protocols of care and protection mechanisms continue to be centralized and organized only by the governmental agencies; consequently, decision-making continues to be top-down and everything is expected from the state. This framework is observed not to have changed from one legislation to another.

The results and findings from the cultural dimension analysis reveal the shifts in decision-making according to external pressures, such as economic pressure. The analysis of the *cluster zone*- representing the legal border – found that this mechanism is used during city planning and rebuilding to remove heritage buildings from the protection area. The consequences on the territory due to decision-making analyzed through the legal framework analysis confirmed the field observation analysis.

Citizens dimension: Urban Cultural Commons

Inherited from communism, the laws on cultural heritage did not change much in terms of diversifying stakeholders and decision-makers. The laws lack inclusive concepts and exclude the participation of the public in the processes of identification, protocols of care, and assessment. Heritage still considers to be a state issue, thus policymaking, decision-making, and planning as a whole have been arbitrary and delivered top-down. There has been no involvement of stakeholders, even though they are stipulated in the law in most of the cases they are not implemented in practice. The community is missing in the identification, evaluation, and management process, even though the legislation allows

them to engage. The stakeholders have been ignored by ignoring the community, whose exclusion has led to the loss of their added knowledge, which contributes to cultural diversity and the denial of the right to culture according to the FARO convention.

The case studies taken into analysis, reveal that the right to culture thus can be found in the urban dimension by considering these realms, besides just a matter of heritage, but as *urban cultural commons* of the city. One of the basic principles of inheritance is the notion of wholeness; whether this is an object or a neighborhood, when we restore and preserve it, we must restore and preserve the image as a whole. How can heritage be thought of as a whole? This research brings the concept of the cluster by identifying as itself, a heritage. The concept of Clusters is the content of the unique common, which we can use to create or propose an *urban cultural common*, and the concept of heritage is related to this cluster. The cluster model, as an epistemological mechanism for considering the grounds on which the cluster itself can be considered heritage, contributes to the conceptualization of the *urban cultural commons*. So, the two hypotheses here relate to each other and take the same answer, which is found in the *urban cultural common cluster*, defined by the heritage community shared knowledge.

The main finding of this section is the community living through and with the cultural heritage realm, identified through the physical interaction with the urban environment within an ethnographic approach. These community members co-exist in time and place as each other type of community, but their status is much more flexible and in constant movement. They shift their location and time spent within the heritage. Their relationship can be inherited or grass-rooted. The state-being is feasible toward major forces and dispersible in space. One can find a member of this community living outside the city or in the past. A diaspora citizen and a citizen from another country are part of this community. They can relate only by language or background or not relate to each other, despite being citizens of the world and sharing human attributes in common, while both connecting in a heritage realm. The findings from the interviews cluster the attributes of the *urban cultural commons* and identified a conclusion that these 12 attributes identified by the heritage community are the variables that "cluster" the *urban cultural commons*.

This concept of heritage community, retrieved from the convention of FARO, remains an abstract concept despite all efforts to imagine it. If dispersed in the city's space, their location is not immovable; thus, it is impossible to cluster this community in the urban dimension. Instead, we found that to cluster them; we can use the matrix instrument to

identify them through their attributes. The data provided through interviews analysis later clustered into three main groups, each relating to a dimension of the *urban cultural common*—Protection, Comfort, and Pleasure (Annex 25).

4.4 Recommendations

The first recommendation this research makes is that heritage cannot be protected during urbanization by focusing only on the restoration's technical aspects. Before being established as an architectural piece and identified as a monument, the cultural heritage is an urban common.

The management of the urban commons, the protection, and preservation of the urban commons, sensitivity, and community participation in these processes must be guaranteed. Thus, they can be clustered, as an "*urban cultural common cluster,*"; a cluster that does not have architecture or its materials as a common attribute, nor the condition of being part of a list issued by state decisions, but rather a new *clustered*, as an unpositioned geographically, neither topographically in the urban environment, ungeometric, but as a territorial urban layer. A domain, a space, a public realm, of which *"urban cultural commons"* and their associated heritage community are part. Consequently, the heritage they identify and value is not governed by rigid physical or mathematical principles but by the principle of the commons regime. This cluster can develop in a part of the city or on its entire territory without forming a geometric boundary but rather a conceptual space, a domain directly linked to the "urban cultural commons" and developing, as a whole, the fundamental principles of heritage. This concentration of the *urban cultural common* concurrently fosters a relationship between individuals who, when identified, represent the heritage community.

This cluster can be utilized as a decision-making tool during the planning and rebuilding of the city, particularly when the state's interests conflict with the city's. The case of the Theatre exemplifies this conflict between the city and the decision-makers, as the community was able to generate not only added knowledge to the cause but also to use various mechanisms to participate in the decision-making process. The microphone protest, the Theater Protection Festival, petitions, letters, requests for information, occupation, and then the use of the justice system, constituted a collection of decision-making mechanisms used by these excluded stakeholders.

In the absence of instruments for the democratization of decision-making, what the case of Tirana shows, is that during periods of intense political and economic pressure, the cultural

heritage was used and transformed by the regimes, disregarding the urban common dimension. The heritage community can therefore utilize the creation of a conceptual instrument, such as the *urban cultural commons cluster*, as an urban cultural layer that integrates the physical and human dimensions.

The *urban cultural commons* might help democratize decision-making as it develops into a mechanism for the protection of the city's urban heritage, assisting in the identification, management, and preservation of the territory.

Continued education and capacity building is needed because decision-making has remained rigid and hermetic. Architecture schools should undergo reform to withstand these decisions and provide new information on how to approach heritage.

Another recommendation this research makes is the development of a methodology that, in addition to the legal and state aspects, includes and removes particular objects from the list, creates a methodology for how the community identifies objects that may not be on the list but which have urban cultural value for them and creates a list based on the neighborhood so that in the future this list of *doing and undoing* cannot be made without community consensus. So that the government and the municipality are not the only decision-makers, but by establishing some horizontal organizations, it will be more challenging to implement this transformation.

This research asks further how this cluster can be developed as a decision-making instrument to be used by the heritage community to claim the right to culture, as recognized by the Faro convention, and serve at the same time as a buffer of aggressive and harsh decision making during political and economic pressure, during the urban planning and rebuilding processes of the city?

When the regulatory plan is created, one of the pillars of the new planning law is the physical spatial aspect of the reports and regulations. The strategic environmental assessment (SEA) is an additional pillar incorporated since 2009, alongside the economic aspect. In the cities of Albania, but particularly in the eight cities that have historically been recognized as having the most significant potential for cultural heritage, an analysis of variables, actors, and measures should be conducted, and a chapter analyzing this issue should be added to the SEA.

There is a potential for a pilot program and additional research inside and outside the university with an initiative involving also the EU cultural institutions and cultural projects

regarding the identification and further elaboration of the heritage community and the instruments that can be created for them to integrate into decision-making.

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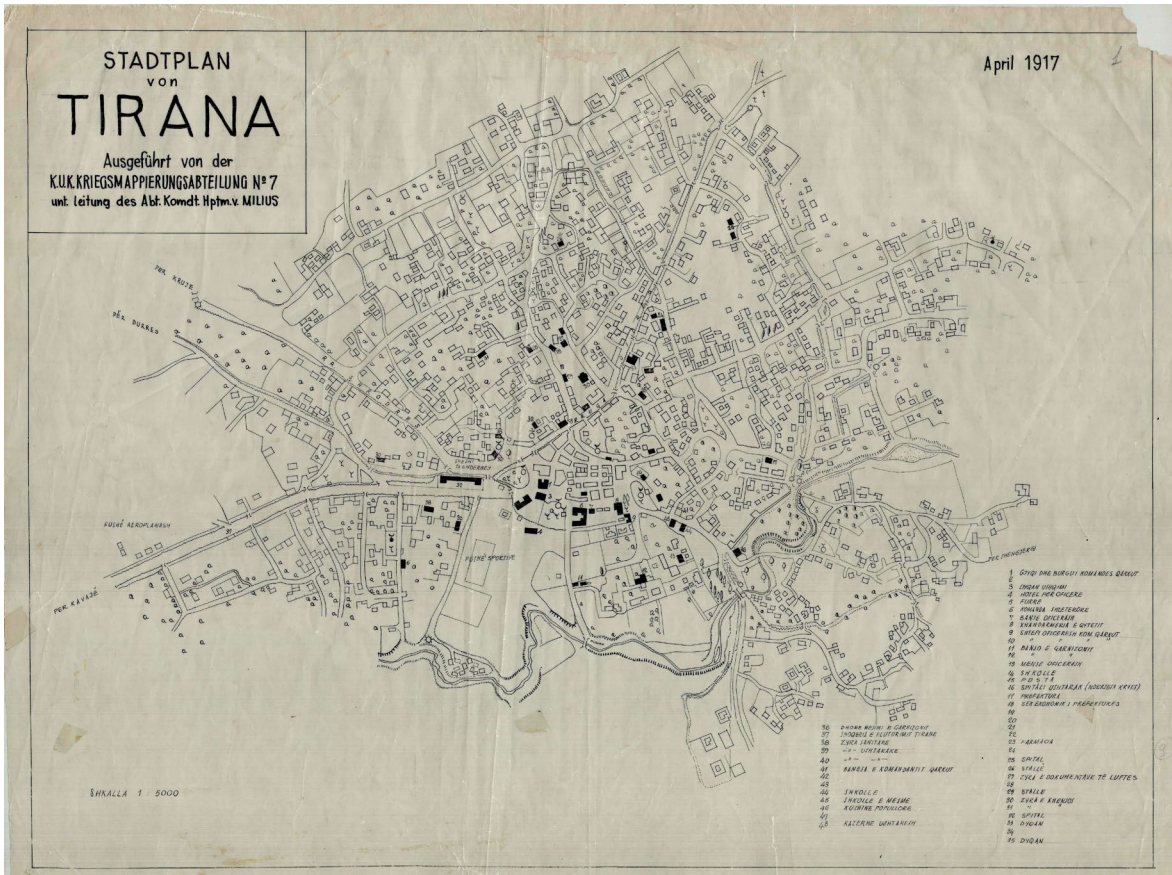
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Annex 2: Regulatory Plan of Tirana 1939-1943; Source: AQTN: Technical Construction Archive; Polis University
Archive

PLANI RREGULLUES I TIRANËS

RELACJONI

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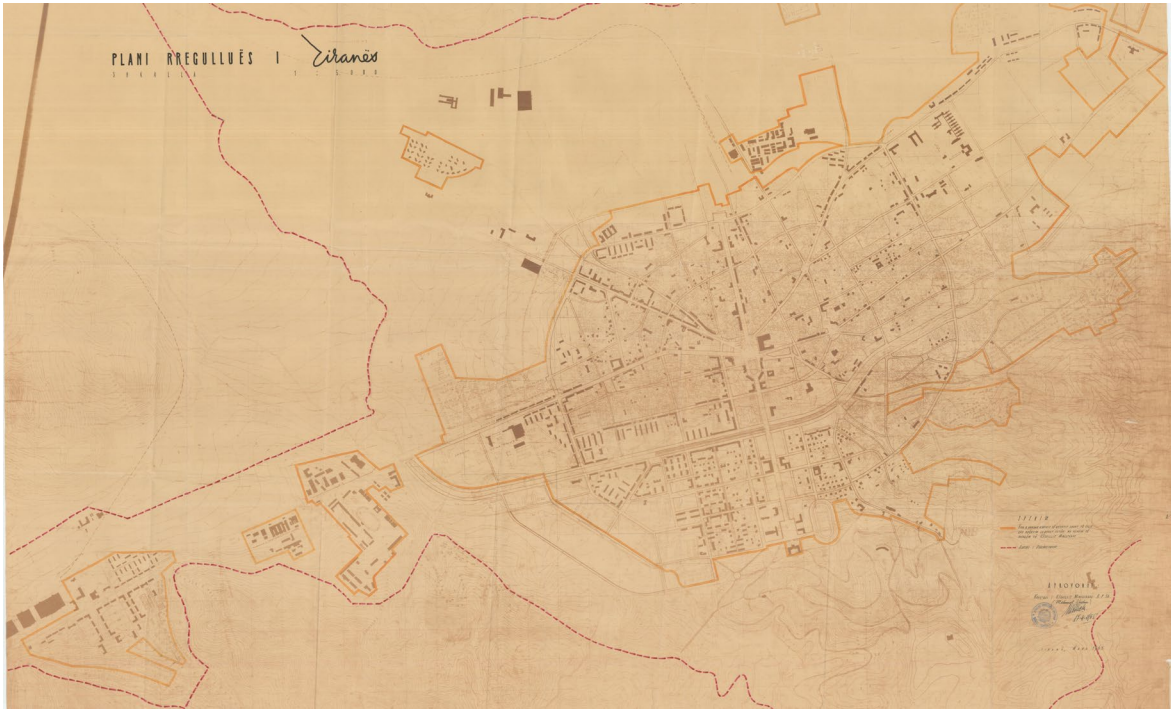
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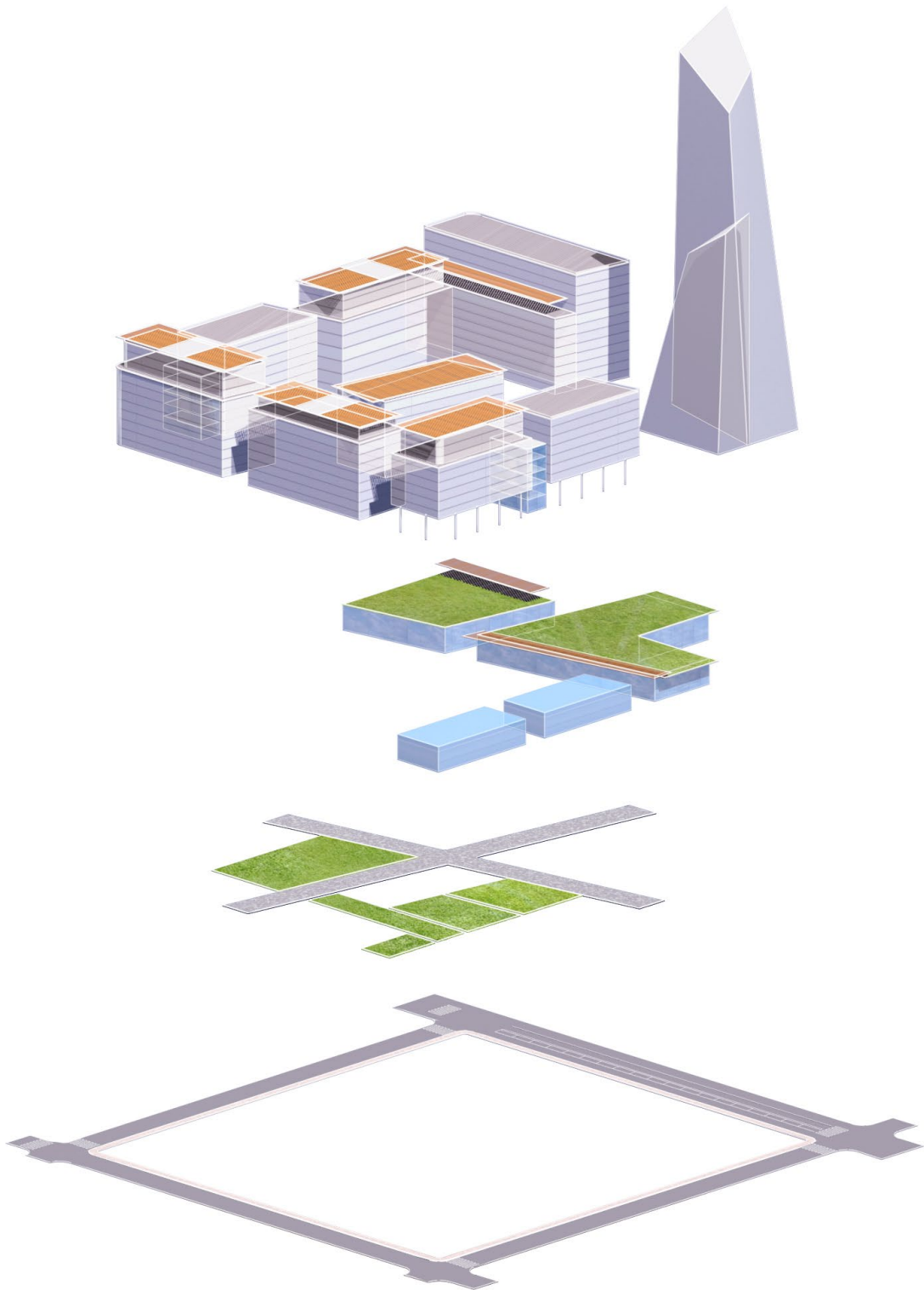
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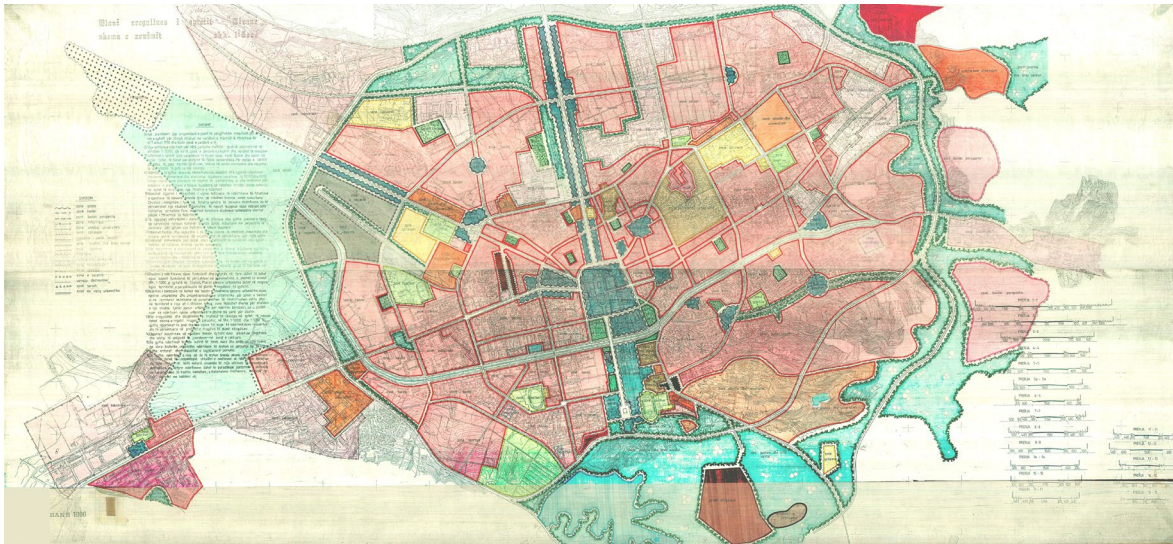
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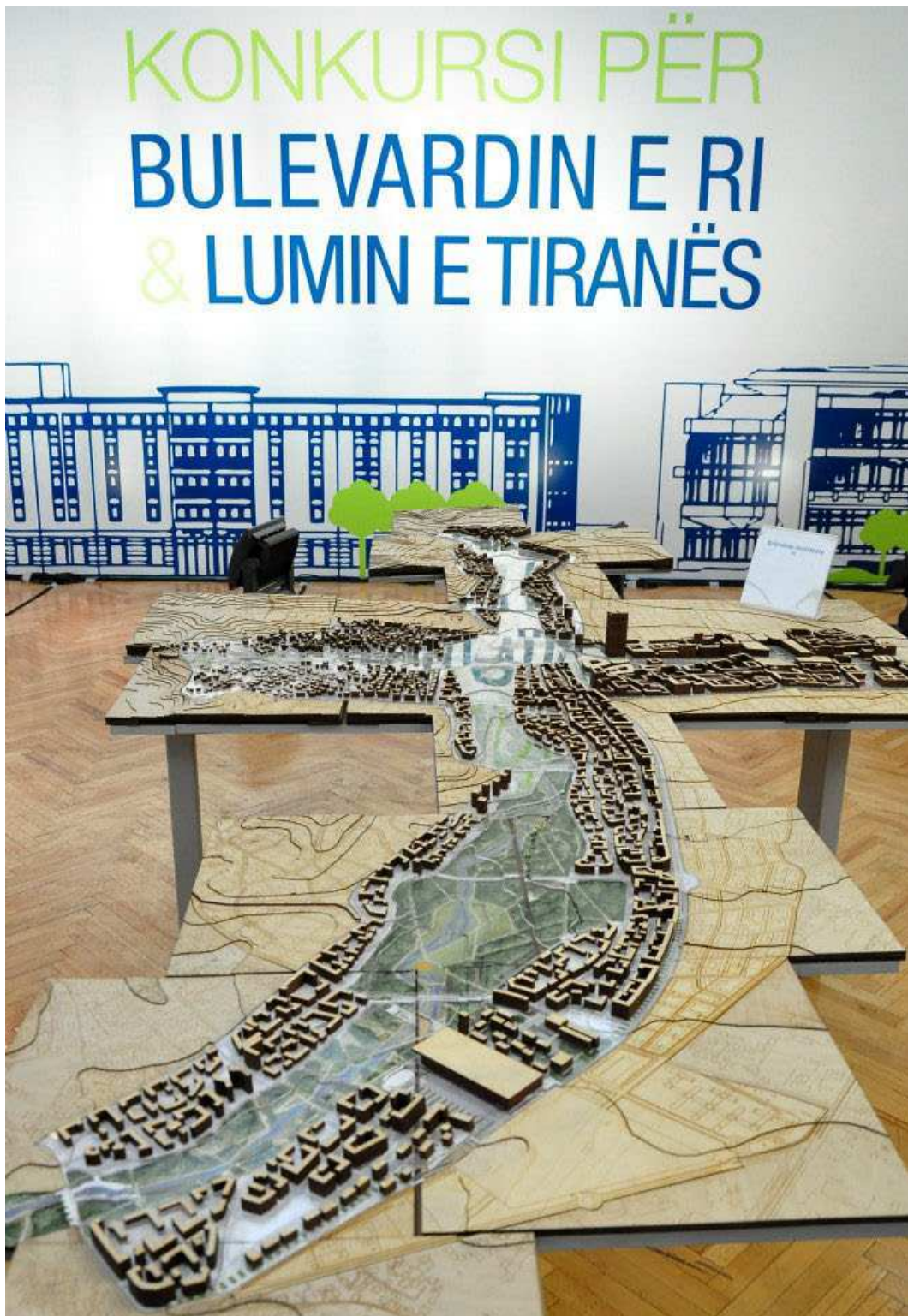
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Vrasje pa dashje.

Me 17-VI-22, në katundin Mujas i Rrethit të Korçës, ka ra prej shka-llvet të shpise vet i quajtur Zyber Zy-ka dhe ka vdekë.

Me 9-VI-22, nji qiraxhi i quajtur Rexhep Ymeri nga Begoni i Kavajës kishte abkue me nji qere buajsh në Divjakë, per me bartë dru telefoni, por, masi ka fut bujtë në nji lerë, asht mbytë vetë.

Rrëfeja.

Me 14-VI-22, asht vra prej rrëfesë i quajtur Haxhi Demir Kruja në vendin Ura e Drosit.

Në detin

Me 16|VI|1922, një i quajtur Kol Grigori nga katundi Karalibej (Rrethi Delvinës), asht mbytur në det në vë-ndin e quajtur Dhjepur.

Për t'a qitur nga deti, u dhanë ur-dhënat e duhura.

Djelma Kuximtarë

Me 18 të k. m, Hajro Alushi 11 vjeç, nga Dibra, asht plegos me thikë prej Jusuf Sulejman Dashit, 12 vjeç, i cili kishte pasë si ndihmës Hasan Mehmet Qosen, 11 vjeç, që të dy prej lagjes Ali Bej.

Procesverbalet bashk me dy djel-mët kuximtarë janë dorzue Prokurori-ës.

Për nderin e Shpiës

Me 16 të k. m. i quajtur Kol Shu-ti prej kat Goniziqe (Rethi Mirditës) ka varrë gjindarmin Prend Ndocin nga ay katundi, dhe gruan e tij (ku-naten), të quajturën Dile, e ka plago-sur.

Shkaku: Kol Shyti ka gjetur gjinda-rmin duke turpëruar kunaten e tij, të shoqen e Pjetër Palit.

Ministria e P. Jashtme

Ministri i Francës.

Të Premten, më 16 Qeshor në oren 10 para dreke, Zoti Jean Bequin Bille-cocq, Përfaqësuësi Diplomatik i Re-publikës Franceze, paraqiti kredencia-let e tij përpara Keshillit të Nalt.

Ceremonia u-bë kësisoj:

Në oren 9 1]2, Zëv. i Sekretarit të Përgjithshme të Ministrit Punëvet Ja-shtme, Z. Dr Xhemil Dino, shkoj me automobilin e Qeverisë në shtëpin e Z. Përfaqësuësit Diplomatik. Pas një-set minuta, Përfaqësuësi i Republikës Franceze, i veshur me uniformen "Ga-la, dhe i shoqëruar në automobil prej Z. Dr Xhemil Dino, drejtohen tek Pa-llatin e Keshillit të Naltë, ku, në të zbritur, u nderua prej një trup ushta-rësh nën Komanden e Kap. Shevki Dibrës.

Zoti Billecocq me Z. Dino, në oren 10 pikërisht, u pranuan prej S. T. Zo-tit Peci (të shoqëronte S. T. Kryeministri Z. Xhafer Ypi.

Z Përfaqësuësi këndoj një "allocu-tion, shumë të bukur duke çfaqur simpathinë e Rebublikës Franceze për popullin dhe Qeverin t'onë. Pastaj pa-raqiti kredencialet. :.bas kësaj S. T. Kryeministër ju përgjegj Z. Billococq-it në gjuhen frëngjisht duke përmëndur pik për pik fjalët simpatike të përfa-qësuësit Frances dhe duke e falende-ruar n'emën e popullit Shqiptar.

Në mbarim të ceremonies me të ci-lën u prit, Z Beguin Billococq u për-coll prap në shtëpin te tij.

Portogalin a njofti

Qeveria e Lizbonës i lajmëroj Qe-veriës s'onë Zyrtarisht se ka njohur Shtetin t'onë de jure et de facto.

Ky lajm per nji gabim të shtypshkrojes mbeti jashta numerit 12 të fletores.

D. e R.

Ministria e Arësimit

"Museum Kombëtar„

QARKORE

Kryeinspektorivet e Inspektorivet t'Arsimit.

Antikat qi janë gjetun deri sot andej e këtej nëpër Shqipni e qi po gjinden thuej se për ditë, si gurë e rrasa të mbishkrueme a jo, shtatna e krenë njerëzish guri a metali, pare, enë bal-te a metali, gjana të gjetuna nëpër vo-rre, vegla të vjetra, petrafacta, etj. kanë nji vlerë e rândësi të madhe shumë, pse nga studjtet qi do të bâhen mbi këto kanë për të dalun në shesh shumë gjana, qi nuk i dijmë deri sot, e do të mësojmë prej këtyneve shumë se-nde mbi historin e atij vendi ku âsht gjetun antika e përgjithësisht mbi hi storin e gjith vendit t'onë.

Po për antika e vjetërsina nuk kup-tohen vetëm ato qi përmendëm sipër: nji shtyllë guri e dergjun diku, nji-kish'a nji xhami e vjetër në nji qytet a në nji katund, nji mur fortese i vje-tër, për të cilin ka nji gojëdhânë, nji libër a nji dorëshkrim i vjetër, nji vorr a nji tyrbe, etj. të gjitha këto janë antika qi flasin shumë mbi histo-rin e atdheut t'onë, e disa prej këty-nëve, sikurse âsht fortesa e Beratiti nji kish'e vjetër në Berat, nji xhami a tyrbe a xhami e vjetër tjetërkundi, kanë vlerë të madhe e duhet të shi-kohen si "përmendore kombëtar„.

Por veç vlerës e dobis shkencore, të gjetunit e të ruejtunit e antikavet e të përmendorevet kombëtare ka edhe nji vlerë mâ të naltë morale, pse e nxjer Shtetin t'onë faqebardhë në sy të botës se qytetnueme edhe e dëften dëshimitar të qytetnimit e të përpa-rimit.

Prandaj âsht nji detyre e shenjtë e çdo arsimtari qi të kujdeset me të madhin kuides për të ruejtunit e këtyneve, qi të mos prishen, të mos vidhen e të mos shiten paskëtaj; pse, mjerisht, nji shu-mic' e madhe e e vierëshm e këtyne antikave kanë vojtun dam deri sot tue u-prishun a tue u-shitun prej njerë-zish qi nuk kuptojnë vlerën e tyne ase tue u-qitun jashtë Shqipnis në kohe të pushtimevet të hueja.

Asht kohë sot qi të paluejnë ma të prisbunit e të grabitunit e antikavet të vendit e nga të mbledhunit e këtyne-ve të ngrehet ma vonë nji museum kombëtar, sikurse kanë gjith Shtetet e tjera, e përmendoret kombëtare, sikur ato qi përmendem sipër, të ruhen e të mos rrenohen ma paskëtaj.

Për të mbledhunit e të ruejtunit e antikavet e të përmendorevet kombë-tare duhet t'interesohen të kujdesen e të bajnë detyren e tyne gjithë arsim-tarët. Për këtë qëllim kjo Ministri po u vën arsimtarëvet këta urdhëna:

1.) Çdo mësues katundi do të vësh-gojë në katundin e tij a në katundet për rreth se gjindet kundi ndonji an-ikë a përmendore e vjetër ase ne ka gjetun edhe a ka ndokush ndonji gja antikë nga ato qi përmendëm sipër e do të lajmojë sakaqë me nji shkresë të shkoqitun Inspektorin e qarkut.

2.) Gjithaj urdhën po u vihet edhe mësuesvet të qytetevet, të cilët kanë për të kumtuem Drejtorin e shkollës e kjo Inspektorin e qarkut.

3.) Inspektori i çdo Qarku, veç kuj-desit e hetimit e vëzhgimit personal qi duhet të ketë për të gjetunit e të ruej-tunit e antikavet e të përmendorevet kombëtare, pas lajmevet të marruna prej çdo mësuesi do të lajmojë krye-tarin e Bashkis ase do t'i dorëzojë antikën e gjetun." Çdo Bashki do të ketë nji vend të veçantë në ndërtesen e sajë për të ruejtunit e antikavet e nji inventar të posaçëm për këto.

4.) Gjithaj vëzhgim e kujdes për të gjetunit e antikavet e për të ruejtunit e përmendorevet kombëtare do të tre-gohet nga ana e çdo arsimtari edhe në rasë të gërmimeve qi bahen për t'u-vumun themelet e ndonji ndërtese a për t'u ndrequn kundi ndonji udh' e re.

Ministër' i Arsimit
R. Mitrovica

Në javen e ardhëshme Zyra e Shtypit ka m'i paraqit Shtypit Kombëtar mnyrat me të cilat na gazetarë do t'i ndihmojmë Arsimit që të themelohet nji Museum Kombëtar.

Z. e Sh.

Ministria e P. Botore e Bujqësiës.

Qarkore tel. Prefekturave.

Ministria e Punvet Botore e Bulqë-sis tue qënë se nuk mori lutje të rre-gullishme për shitjen e Pyllit të Divja-kës, zgjat ankandin deri më 1 Gusht.

Edhe Pyjet e Malit Bardhë e të tje-ra të Nënprefekturës Krujës vihen në ankand deri në datën e sipër shënuar.

Kush dishiron t'i eksplloatonjë, du-het të paraqit lutje të mbyllуna në két Ministri mbrenda n'afatin e shë-nur, të cillat do merren para sysh si mbas ligjit të pyjevet. Kërkuesit duhen të bjen garansi edhe të ndollen në di-tën e fundit në Ministrië.

Ligja dhe rregullore.

Shtojcë e ligjit mbi leter njofti-met, ndarjet pasaporta etj. me dat. 8-5-22.

Prej nenshtetasve të huej taksi per pasaporta e per vize pasapartash mer-ret në mënyrë resiproke.

Ministri i P. të Mbrendshme
A. Zogu d. v.

Urdhnojmë zbatimin e saj.

Tiranë me 14-622.

Këshilli i Nalt i Shtetit Shqiptar
S. Peci d. v. Refik d. v.

Shtojcë mbi Ligjin e burgimit të Dhetarvet.

1. Nji dhetar qi do të lirohet nga burgu afati i pagesës nuk do t'i ne-pet ma teper se nji muej.

2. Nji dhetar qi deshi me u lirohet nga burgu dhe me marrë afat prej fi-nancës per pagimin e detyrës, asht i detyruem të napi nji dorzenës pasa-nik prej tregtarvet të vendit; i cili ka me u zotue per pagesen e detyrës së dhetarit në kohen e caktueme.

3. Si imbas nenit 28. të Nomit të ri parashkresa mbi nderime të ligjëve vepruese dorëzonsi asht i detyruem te api let-dorëzanie të vertetueme nga au e Notariës së vendit.

4. Ne qoftë se dhetari dhe dorëza-uësi nuk paguejnë detyren në kohen e caktueme çë prej datës së dites së fundit të afatit deri në 8 ditë kryeta-rët e financavet me të shpejt kanë me fillue veprimet lligjore mbi riburgimin e dhetarit e të dorëzanësit të riё si dhe mbi sikvestrimin e pasunijes të tundëshme dhe të pa tundëshme të tyne.

5. Nji dhetar i burgosun qi nuk i plotëson konditat e sipershenueme nuk perfiton prej këtij afati.

Kryeministri   Min. P. Mbrend.
Xh. Ypi d. v.   A, Zogu d. v.
              Zav. i Min. të Financavet
              Ministri Drejtësis
              H. Vrioni d. v.

Urdhnojmë të vihet ne zbatim.

Tiranë me 14-6-22.

Këshilli i Nalt i Shtetit Shqiptar
S. Peci d. v, Refik d. v.

Ligjë mbi huan e Mbrënhshme

Neni. I. Per të bamë ball shpenzi-mevet te jashtzakonshme do metet nji hua e mbrëndshme prej 710.000 (shtat-qind e dhjetmije) fr. ari prej Popullit te Prefekturave te poshte-shenjueme ne menyre sasie si kurse vazhdon.

Prefektura e Shkodres 60,000 fr. ari.

Durresit	100,000	" "
Nen „ Tiranës	100,000	" "
„ Elbasanit	30,000	" "
„ Korçes	100,000	" "
„ Beratit	100,000	" "
„ Gj'kastër	120,000	" "
„ Vionës	100,000	" "

Shuma e Pergjithshme 710,000 " "

Neni 2. Ne mbarim te tre muajve te tratatit te huas d. m. th. qi ne fi-llim e deri ne mbarim te muajit ka-tert paguhet 1] 4 (nji e katerte) ne fi-llim e deri ne mbarim te muejit peate 1] 4 (nji e katerta) ne fillim e deri ne mbarim te muejit te gjashtë 1]4 (nji e katert) dhe ne muejin e shtatë gjithë mbetja.

3. Huaja ne kohen e caktueme ne ne-nin e siperme llogaritet e lahet nga çdo ardhje e Shtetit; d. m. th. paek-sepsion ne çdo taksë qi i perket Qe-veries si: Dogane, të dhetë, monopol, xbelep, vergji.

4. Qeveria per huan qi merr nga po-pull paguen nji kamate 6 (gjashtë per qind) n' mot, e cila llogaritet ne pagim te çdo pjese. d. m. th. ne tak-sitin e parë llogaritet kamata e asaj pjesë per kohen e vazhdueme te bor-xhit t'atyne të hollave e ne ket me-nyr vazhdohet e llogaritet ne pagim te çdo taksiti per sa i perket mbas sasiës e kohës se tij.

Neni. 5. Ministria e Financavet dhe e P. te Mbrendshme jan te detyrume per zbatimin e ketij ligji.

Kryeministri
Xhafer Ypi. d. v.
Minist. i P. të Mbrenshme
A. Zogu d. v.
ZV.'i Minist. Financavet
Ministri Drejtesiës
H. Vrioni. d. v.

Urdhenojmë të vihet ne zbatim

Tiranë me 14-6-922.

Këshill' i Nalt i Shtetit Shqiptar.
S. Peci. d. v. Refik. d. v.

Vertetohet njisija me kopjen e Orgjinalit
Sekretar i I i Ministries se P. të Mbrendshme.

Dekret-Ligjë
Per monumentat Kombëtare

Art. 1.

Gjithë sa ndertesa e godina dhe anë e pjesë të tyne, gjithë sa sende tesha e armë me vlerë do për kujtime historike, ndo për bukuri mjeshtërije dhe arti, qi n'iodhen ose që do të zbulohen prandaj në Shqipni, janë plangu i Kombit dhe shquhen si Monumente Kombëtare.

Art. 2

Me emën «Monumente Kombëtare» për vlerë vjetërije ose mjeshtrije dallohen :

a) Kështiella, muraija, troje ose anë dhe pjesë muresh dhe trojesh.

b) Porta Kështiellash dhe trojesh, ura portash, krahë portash dhe dritaresh dhe ç' do send tjetër qi u perket ki tyne.

c) Kisha dhe Xhamija, Manastire dhe Teqe ose anë e pjese të tyne.

d) Tyrbe, vorreza, vorre dhe gur vorresh.

dh) Krahë dyr h dhe dritaresh, hekura dyresh dhe dritaresh, grilla dhe pjesë grillash të gurtë ose prej metali ose druni të kishave, Xhamijave, Manastirev, Teqeve ose ndertesave tjera qi janë plangu i përbashkët i tokicave (Komunitet ve) fetare, i Bashkive dhe i shkollave.

e) Altare, amvore, katedranfrone, tempuj dhe kora (fy pra shejterish) kishash dhe Manastiresh, mahfele, menbare dhe nihrabe e lj ra Xhamijash dhe teqësh.

f) Kandilere dhe poljel: llapash dhe qirish, llampa, shandane, kandila, triqere, Kryqe dhe ç' do enë ose orendi për sherbim feje qi ndodhen në për kisha, xhamija, Manastire dhe Teqe.

g) Libra feje (ungiij, kuranë, dhe libra të tjera uratash dhe të falunash) të vjeter ose të s'olisun me zbukurime ose qi kanë shenime të shkrueme me dorë, n'ë ç to gjuhë qoltë, për ndodhina, të shenueme të vendit.

h) Ura dhe pjesë ose kombeza urash, kroje dhe lugje ose gurë krojesh, grykä pusash, banja, sterma dhe godina ose pjesë godinash si këto, të hereshme ose jo por me vleftë për shkak zbukurimesh.

Gurë të kalitun ose të shkruem të hereshme qi mund të ndodhen n'ë për godina sherbimi fetar, ndëpër Bashkija, shkolla dhe në ç'do kthine tjeter të përbashkët ose ndë shtëpija private.

i) Gjithë këto sende ose teshat e tjera të hereshme ose me vlefte për punë bukurije, të pa përmenduna ktu sipri, qi ndodhen ndëpër godina sherbimi fetar, neper Bashki a, shkolla e kthina tjera të përbashkëta të tokicave të ndryshme.

Art. 3.

Ministrija e Arësimit ngarkohet me të ruejtunit me të mbrojtunit të Monumentavet Kombëtare të Shqipnis tue formue ndën hijen e sai nji Komision të përgjihshem të Monumentavet Kombëare me qendër në Tiranë.

Të drejtat dhe detyrat e këtij Komisioni do te caktohen me nji tregullore të veçanta.

Në për qurqe do të formohen ndën komisjone e cmain: Komisioni i Monumentavet Kombëtare të rrethit të. .

Art. 4.

Ministrija e Arësimit do të perkujdeset dhe me ç'do anë tjeter qi t' i a shofë t' udhës për me pregatitë nji ligjë të plotë të monumentavet Kombëtare të Shqipnis me gjithë hollësinat e nevojshme.

Art. 5.

Sende dhe tesha, libra të vjetra të shtypuna ose dorëshkrime të shquome si Monumentë Kombëtare nuk mund të shiten për të dalë jashtë Shqipnis as të nxirren në dhe të hui prej të zotvet në qofshin giaja e vetve private, pa leje të Ministris s' Arësimit.

Art. 6.

Çdo shitje ndertesash ose godinash dhe sendesh, teshash, librash, etj. të shqueme si Monumenta Kombëtare, të zot e të cilavet janë veta private, nuk mund të bahet pa u lajmerue Ministrija e Arsimit para se t'i dorëzohet bl. resit.

Art. 7.

Monumentat Kombëtare qi janë plangu i Bashkijvet ose i tokicave fetare dhe të ndryeshme nuk mund të nderojnë zot ose me nji farë menyrë pa leje të Ministris s'Arsimit. Kunder vepruesit janë të pargjegjeshëm si shirësit dhe dhunësit ashtu dhe blerësit.

Art. 8.

Askush s'ka të drejtë me vue dorë mbi Monumentat Kombëtare, ndo per me i rëzu», per me i prishë ose për me u ndryshue trajten e formen, ndo per me u ba të ndrequna ndertime e zbukurime pa leje të Ministris s'Arësimit.

Art. 9.

Të hapunit e drejtimi i rrugavet etj. dhe të ndertuemit t'urave, vigjeve etj. nuk mund të cenojnë Monumentat Kombëtare pa leje të Ministris s'Arësimit.

Art. 10.

Askush ska të drejtë me ba gemime per me kerkue vjeturina pa leje të Ministris s'Arësimit.

Art. 11.

Ministrija e Arësimit ka të drejtë të plotë me ba germime per me kerkue

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Annex 12: The law on "National Monuments," No. 129, dated 28.05.1929. Source: Albanian National Library https://bksh.al/uploads/_/originals/a51857a9-9b79-4886-a915-908bbadab2b0.pdf page 69, accessed on 05.01.2023

REPUBLIKA POPULLORE SHQIPËRISË

PRESIDIUMI I KUVENDIT POPULLOR

DEKRET

Në mbështetje t'art.54,nr.4,të Statutit të Republikës Popullore të Shqipërisë dhe të nenit 4,nr.10, të Ligjës Nr.363 datë 26-11-1946 mi Presidiumin e Kuvendit Popullor të Republikës Popullore të Shqipërisë;

Mbi propozimin e Qeverisë,

PRESIDIUMI I KUVENDIT POPULLOR
TË REPUBLIKËS POPULLORE TË SHQIPËRISË

S H P A L L

Dekret ligjën mi mbrojtjen e monumentave të kulturës dhe të sendeve natyrale të rralla, me titull e përmbajtje si vijon:

DEKRET-LIGJË NR.586 DATË 17-3-1948 MI MBROJTJEN E MONUMENTAVE TË KULTURËS DHE TË SENDEVE NATYRALE TË RRALLA

Neni 1.-

Të gjitha monumentet e luejtëshme dhe të paluejtëshme kulturale dhe historike,artistike dhe ethnografike, si dhe sendet natyrale të ralla me karakter botanik, gjeollogjik,paleontollogjik, minerallogjik,petrografik dhe gjeografik ose me bukuri të veçantë, vihen nën mbrojtje të Shtetit pa marrë parasysh se kush i ka në pronësi ose në posedim.

Vlefta shkencore dhe estetike e këtyre sendeve është pasuri e përbashkët e popullit.

Neni 2.-

Që të ruhen monumentet e kulturës dhe sendet natyrale të ralla, Qeverija ngarkon Institutin e Studimeve për studimin shkencor dhe mbrojtjen e këtyre monumenteve.

Neni 3.-

Objektet që sipas nenit 1 të kësaj Dekret-ligje vihen nën mbrojtje të Shtetit caktohen me vendim të Institutit të Studimeve. Kur objektet janë sende të paluejtëshme në vendim caktohen dhe kufit'e tyre si dhe të rretheve të tyre që u shtrohen kufizimeve të parashikuara prej kësaj Dekret-ligje.

Kundra vendimit të Institutit të Studimeve pranohet ankim në Kryeministri që vendos në shkallë të dytë dhe të fundit.

Kur nuk dihet mirë nëse një send është nga ato që sipas nenit 1 të kësaj Dekret-ligje vihet nën mbrojtje, efektet e mbrojtjes fillojnë që nga dita që pronari ose poseduesi ose përfaqësuesi i tij ligjor lajmërohet nga ana e Institutit të Studimeve se sendi konsiderohet i mbrojtur.

Vendimi i shkallës së fundit që deklaron të mbrojtur një send të paluejtëshëm transkriptohet në zyrën e ipotekave.

Annex 13: The Decree-law on " The protection of cultural monuments and rare natural items," No. 586, dated 17.03.1948. Source: Source: Technical Archive of IKTK

QYTETI I TIRANËS

* 23. Kulla e Sahatit,ne qender të qyte-
tit,godina me nje distance prej 5 m.rreth
e pergark.

* 24.- Xhamija e H.Etehem Beut,ne qen-
der te qytetit,godina e rrethuare ne 4 anet
me rruge,duke perfshire edhe 2 varret.

* 25.Mauzoleu i Kapllan Pashes, në kan-
din e kryqezimit te rruges 28 Nendor me
rrugen Myslim Shyri godina me nje periferi
prej 5 m.rreth e pergark.

* 26.Ura e Tabakve,ne fillim te rruges
Ali Demi 25 m.e gjate.

Annex 14: Decision of The Institute of Science "For the declaration of the first list of monuments put under protection" date 16.10.1948; Source: Official publishing center (QBZ) www.qbz.gov.al

LISTA E ISH MONUMENTEVE QE HIQEN NGA MBROJTJA E SHTETIT

(Denguar me shkresat e Ministrisë së Aresimit dhe Kulturës
Nr.5/29 date 23/X/67, Nr.136/52 datë 17.VI.68 dhe Nr.68
date 23/I/69).

RRETHI I BERATIT.

— 1.- Xhamija e sheh Qerimit në Berat

2.- Xhamija e Telelkave ne   Berat

3.- Kisha e Ungjilizimit ne Berat

4.- Tyrbja pranë varreve te deshmorve ne Berat

5.- Tyrbja në të hyrë te parkut "Stalin" Berat

6.- Kisha e Shen Mitrit Vakef Berat

7.- Teqja e Rufaive

— 8.- Xhamija e Velabishtit

9.- Kisha e shen Kostandinit dhe Elena ne Kondas

10.- Kisha e shen Janit Kala-Berat

11.- Kisha e shen Kostandinit dhe Elenes Kala Berat do te riper_
    Scritet dokumentacioni.

12.- Kisha e shen Spirodonit Kala - Berat

13.- Xhamia Mbret në Berat

14.- Manastiri i shen Merise Vodice

15.- Medreseja

RRETHI I ELBASANIT

— 1.- Xhamija e Ballijes në Elbasan

2.- Teqja e madhe pranë parkut automobilistiknë qytetin e Elbasani

3.- Kisha e shen Kollit Qytet

4.- Manastiri i shen Gjon Theollogut - Elbasan.

— 5.- Xhamia e Agait

6.- Xhamia Mbret.

— 7.- Xhamia e Peqinit

8.- Kisha e shen Kollit Valesh -riperseritet dokumentacioni

9.- Kisha e shen Kozmait dhe Damjanoit Shestan -Riperseritet do-
    kumentacioni.

10.- Kisha e shen Merisë Dragot.

./.

Annex 15: The list of the "ex monuments " removed from state protection-1948; Source: Technical Archive of IKTK
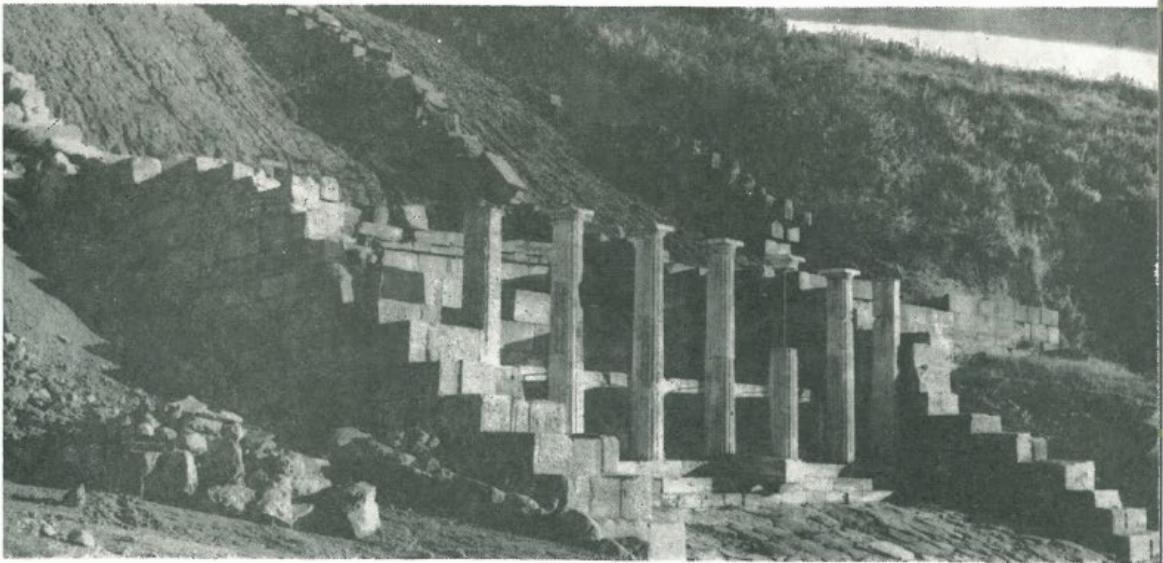
Annex 16: The first number of the scientific magazine on the cultural heritage "Monuments" Source: Author's private collection

REPUBLIKA E SHQIPËRISË
MINISTRIA E TURIZMIT, KULTURËS, RINISË DHE SPORTEVE
DREJTORIA E TRASHËGIMISË KULTURORE

U R D H E R

Nr. 122 , datë 05.03 2007

PËR
SHPALLJE MONUMENT KULTURE TË KATEGORISË SË DYTË TË NDËRTESAVE NË AKSIN KRYESOR TË QENDRËS HISTORIKE TË QYTETIT TË TIRANËS

Drejtuar :   **INSTITUTIT TË MONUMENTEVE TË KULTURËS, IMK TIRANË**

QËNDRËS KOMBËTARE TË INVENTARIZIMIT TË PASURIVE KULTURORE, (QKIPK) TIRANË

Për dijeni: **PREFEKTURËS, TIRANË**
KËSHILLIT TË QARKUT, TIRANË
BASHKISË, TIRANË

Duke marrë parasysh shkresën me nr/prot 142/1, dt.26.02.2007, të Institutit të Monumeteve të Kulturës, (IMK) me anë të së cilës na propozohet projektlista e plotë e ndërtesave në Aksin kryesor dhe në Qendrën Historike të qytetit të Tiranës, për vlerat që mbartin duhet të shpallen monument kulture të kategorisë së dytë;

KONSTATOVA:

Se është kompetencë e Ministrit të Turizmit, Kulturës, Rinisë dhe Sporteve, shpallja e monumenteve të kulturës së kategorisë II, për ndërtesat në brendi të qëndrës historike të pacilësuara monumente të kategorisë së I;

Për sa më sipër, në mbështetje të nenit 102, pika 4 e Kushtetutës; nenit 27 dhe nenit 32 të Ligjit nr.9048, datë 07.04.2003 "Për trashëgiminë kulturore", i ndryshuar;
VKM Nr.180, dt.13.04.2000, Për shpalljen Ansambël Monument-Kulture të Aksit Kryesor dhe Qendrës Historike të qytetit të Tiranës;

Annex 17: The decision of the Minister of Culture no.122 date 05.03.2007. Source: Source: Official publishing center (QBZ) www.qbz.gov.al

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REPUBLIKA E SHQIPËRISË
MINISTRIA E KULTURËS

URDHËR

Nr. 276 datë. 16 / 2 2015

PËR

SHPALLJE MONUMENT KULTURE TË KATEGORISË SË II-TË TË DISA OBJEKTEVE NË QYTETIN E TIRANËS

Bazuar në shkresën me nr. 1066 prot, dt.16.07.2015 të Institutit të Monumenteve të Kulturës "Gani Strazimiri", me anë të së cilës propozohet shpallja monument kulture e kategorisë së dytë të disa objekteve në qytetin e Tiranës,

KONSTATOVA:

Se objektet, për vlerat që mbartin duhet të shpallen e monumente të kulturës të kategorisë së dytë;

Nisur sa më sipër, në mbështetje të nenit 102, paragrafi 4 i Kushtetutës së Republikës së Shqipërisë, si dhe nenit 27 të ligjit nr.9048, datë 07.04.2003, *"Për Trashëgiminë Kulturore"*, i ndryshuar,

URDHËROJ:

1. Shpalljen monument kulture kategoria e II-të të objekteve në qytetin e Tiranës, sipas listës dhe hartës bashkëlidhur këtij urdhri.
2. Ngarkohet Qendra Kombëtare e Inventarizimit të Pasurive Kulturore për regjistrimin e këtij urdhri.
3. Ngarkohet Sekretaria Teknike pranë Institutit të Monumenteve të Kulturës "Gani Strazimiri" për njoftimin e tij.

Ky Urdhër hyn në fuqi menjëherë.

MINISTRI

Mirela KUMBARO FURXHI

Adresa: Rruga Aleksandër Moisiu, nr 76, ish Kinostudio "Shqipëria e Re", Tiranë
Email: info@kultura.gov.al
ëëë.kultura.gov.al

Annex 18: Decision of Minister of Culture No.276 date 16.05.2015; Source: Official publishing center (QBZ)
www.qbz.gov.al

Informacion i përgjithshëm i vilës
(Informacion i mbledhur nga intervistat me komunitetin dhe banorin e vilës)

Tipologjia:

Vile 1 kat □
Vile 2 kat □
Vile 3 kat □

Statusi i banueshmërisë :

E banuar □
E pa banuar □
E braktisur □

Pronari aktual

Emër ....

Mbiemër………………….........

Pronari para 1944 (i origjinës)

Emër…………………………….

Mbiemër…………………….........

Adresa:

…………………………….
………
…………………………….
………

Kodi në hartë: …………

Periudha e ndërtimit

Para 1900 □

Para 1944 □

Pas 1945 □

Pozicioni në hartë:

Rrugë kryesore □

Brenda bllokut □

I paaksesueshëm □

Historia e vilës…………………

(Kush e ndërtoi;kush jetoi; cili është arkitekti; çfarë ndodhi përgjatë diktaturës; si është statusi juridik i pronës; cila është e ardhmja e vilës etj.)

Annex 19: Technical file compiled for each object under observation. Source: Citizen Channel

VENDIM
Nr. 582, datë 3.10.2018

PËR DEKLARIMIN E QENDRËS HISTORIKE TË QYTETIT TË TIRANËS, PËRCAKTIMIN E ZONËS MBROJTËSE TË SAJ DHE MIRATIMIN E PLANIT PËR RUAJTJEN, MBROJTJEN DHE ADMINISTRIMIN

Në mbështetje të nenit 100 të Kushtetutës dhe të neneve 9, shkronjat "a" e "ç", pika 3, 62, pika 3, dhe 96, pika 1, të ligjit nr. 27/2018, "Për trashëgiminë kulturore dhe muzetë", me propozimin e ministrit të Kulturës, Këshilli i Ministrave

VENDOSI:

1. Deklarimin e Qendrës Historike të Qytetit të Tiranës dhe përcaktimin e zonës mbrojtëse të saj, sipas hartës së zonifikimit që i bashkëlidhet këtij vendimi.

2. Miratimin e planit për ruajtjen, mbrojtjen dhe administrimin e saj, sipas tekstit që i bashkëlidhet këtij vendimi.

3. Ngarkohet Ministria e Kulturës për zbatimin e këtij vendimi.

Ky vendim hyn në fuqi pas botimit në Fletoren Zyrtare.

KRYEMINISTRI
Edi Rama
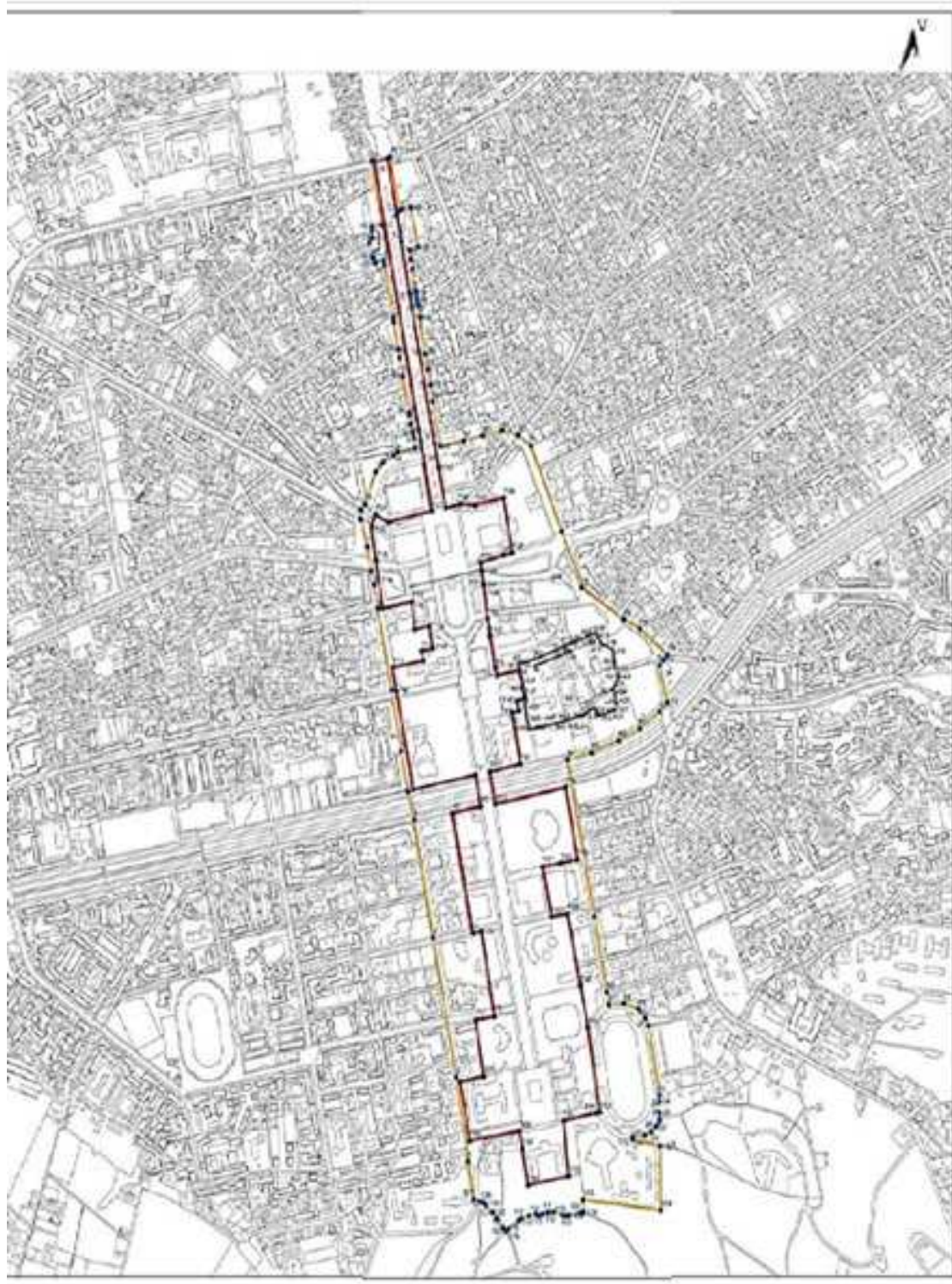
Annex 20: The Decision of the Council of Ministers "On the Declaration of the historic center of the city of Tirana, the define of the protected zone and the approval of the regulation.." no.582 date 03.10.2018. Source: Official publishing center (QBZ) www.qbz.gov.al

VENDIM

Nr._____ 325 , datë 12.4.2017

PËR

SHPALLJEN E QENDRËS HISTORIKE TË QYTETIT TË TIRANËS DHE MIRATIMIN E RREGULLORES PËR ADMINISTRIMIN E SAJ E TË ZONËS SË MBROJTUR PËRRETH

Në mbështetje të nenit 100 të Kushtetutës dhe të pikave 3 e 4, të nenit 29, të ligjit nr.9048, datë 7.4.2003, "Për trashëgiminë kulturore", të ndryshuar, me propozimin e ministrit të Kulturës, Këshilli i Ministrave

VENDOSI:

1. Shpalljen e Qendrës Historike të qytetit të Tiranës, sipas hartës së zonifikimit bashkëlidhur këtij vendimi.

2. Miratimin e rregullores për administrimin e Qendrës Historike të qytetit të Tiranës dhe zonës së mbrojtur përreth, sipas tekstit bashkëlidhur këtij vendimi.

3. Vendimi nr.180, datë 13.4.2000, i Këshillit të Ministrave, "Shpallja Ansambël Monument Kulture i aksit kryesor dhe qendrës historike të qytetit të Tiranës", shfuqizohet.
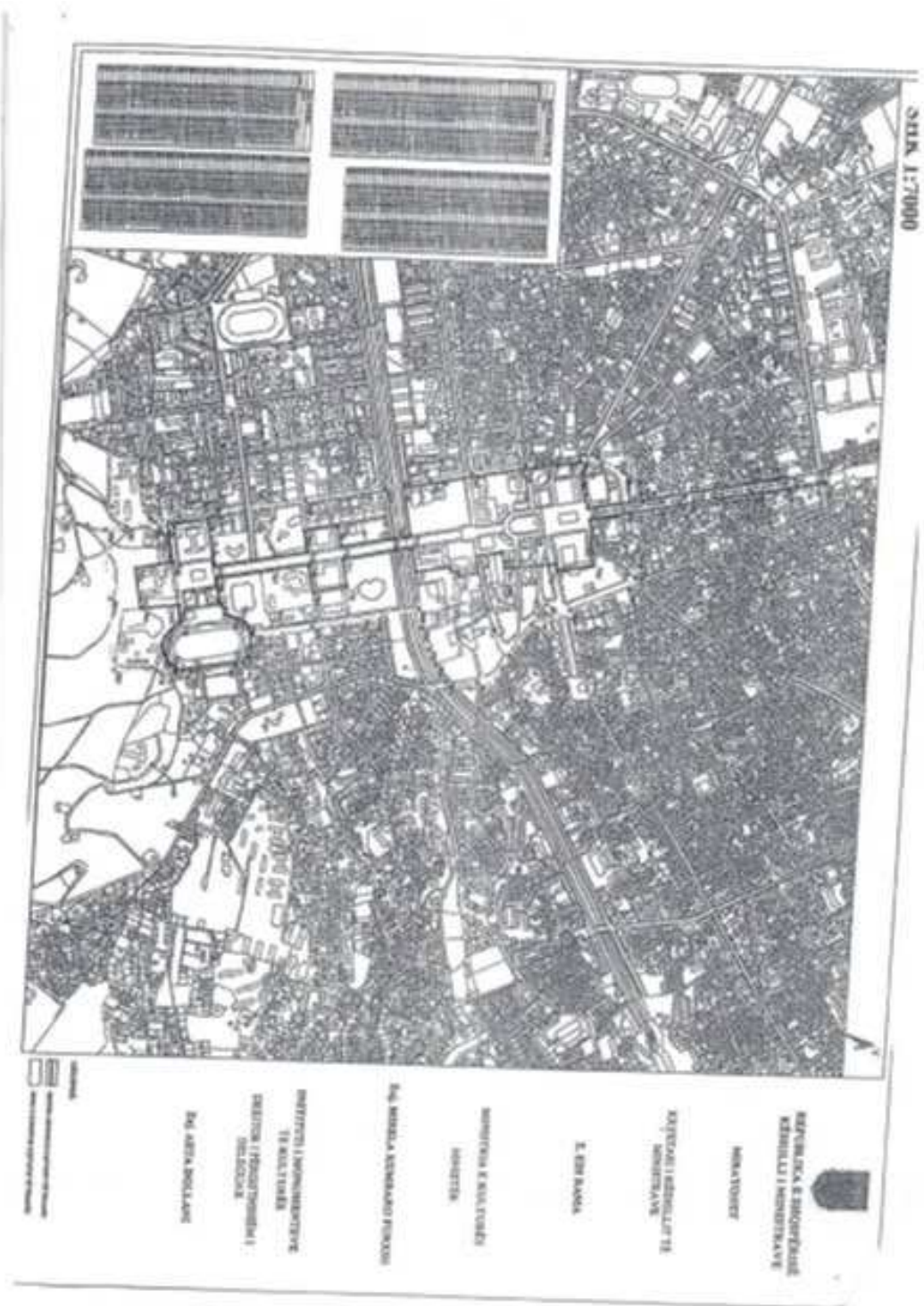
Annex 21: The Decision of the Council of Ministers "On the Declaration of the historic center of the city of Tirana, and the approval of the regulation..." nr.325 dates 12.04.2017. Source: Official publishing center (QBZ) www.qbz.gov.al

VENDIM
Nr.180, datë 13.4.2000

PËR SHPALLJEN ANSAMBËL MONUMENT- KULTURE TË AKSIT KRYESOR DHE QENDRËS HISTORIKE TË QYTETIT TË TIRANËS

Në mbështetje të nenit 100 të Kushtetutës dhe të neneve 2 dhe 16, të ligjit nr.7867, datë 12.10.1994, "Për mbrojtjen e pasurisë kulturore të luajtshme dhe të paluajtshme", me propozimin e

ministrit të Kulturës, Rinisë dhe Sporteve, Këshilli i Ministrave

VENDOSI:

1. Shpallet "Ansambël monument-kulture", aksi qendror dhe qendra historike e qytetit të Tiranës, sipas planimetrisë që i bashkëlidhet këtij vendimi.

2. Kufijtë e këtij ansambli janë: Nga sheshi përpara stacionit të trenit, përgjatë shtëtitores "Dëshmorët e Kombit", deri prapa hotel Tiranës". Vazhdon përgjatë rrugës "U. Pano", deri në kryqëzimin me "Rrugën e Barrikadave". Përgjatë "rrugës së Barrikadave", deri në kryqëzimin e saj me rrugën "Punëtorët e Rilindjes". Përgjatë rrugës "Punëtorët e Rilindjes" deri tek "Ura e Tabakëve". Përgjatë bulevardit "Zhan D'Ark" deri tek ura e "Rrugës së Elbasanit". Kalon urën dhe vazhdon në bulevardin "Bajram Curri" deri në kryqëzimin me rrugën "Lek Dukagjini". Përgjatë rrugës "Lek Dukagjini" deri te stadiumi "Qemal Stafa". Përgjatë rrugës që përfshin stadiumin "Qemal Stafa", duke përfshirë 100 m thellësi në jug të rrugës përpara Universitetit Politeknik, deri te sheshi përpara Gardës së Republikës. Nga sheshi përpara Gardës së Republikës, përgjatë rrugës "Dëshmorët e 4 shkurtit" deri në kryqëzimin me "Rrugën e Kavajës". Përgjatë "Rrugës së Kavajës" deri te sheshi në krah të "Lidhjes së Shkrimtarëve". Nga ky shesh përgjatë rrugës "Kajo Karafili" deri në kryqëzimin me rrugën "Ded Gjo Luli". Përgjatë rrugës "Ded Gjo Luli" deri në daljen në shëtitoren "Dëshmorët e Kombit". Përgjatë shëtitores "Dëshmorët e Kombit" deri te sheshi përpara stacionit të trenit.

3. Të gjitha ndërtimet e përkohshme apo të përhershme, të paligjshme, të hiqen brenda fundit të vitit në vazhdim, sipas një plani të specifikuar ndërhyrjeje.

4. Ngarkohen Ministria e Kulturës, Rinisë dhe Sporteve, Ministria e Pushtetit Lokal dhe Ministria e Punëve Publike që, në bashkëpunim me institucionet e specializuara, të realizojnë projektin për ruajtjen dhe restaurimin e elementeve përbërës të ansamblit të mësipërm, në përgjithësi.

5. Për bashkërendimin dhe zbatimin e këtij projekti krijohet grupi i punës, me 3-5 anëtarë, të cilët caktohen nga Kryeministri.

Ky vendim hyn në fuqi pas botimit në Fletoren Zyrtare.

KRYEMINISTRI
Ilir Meta
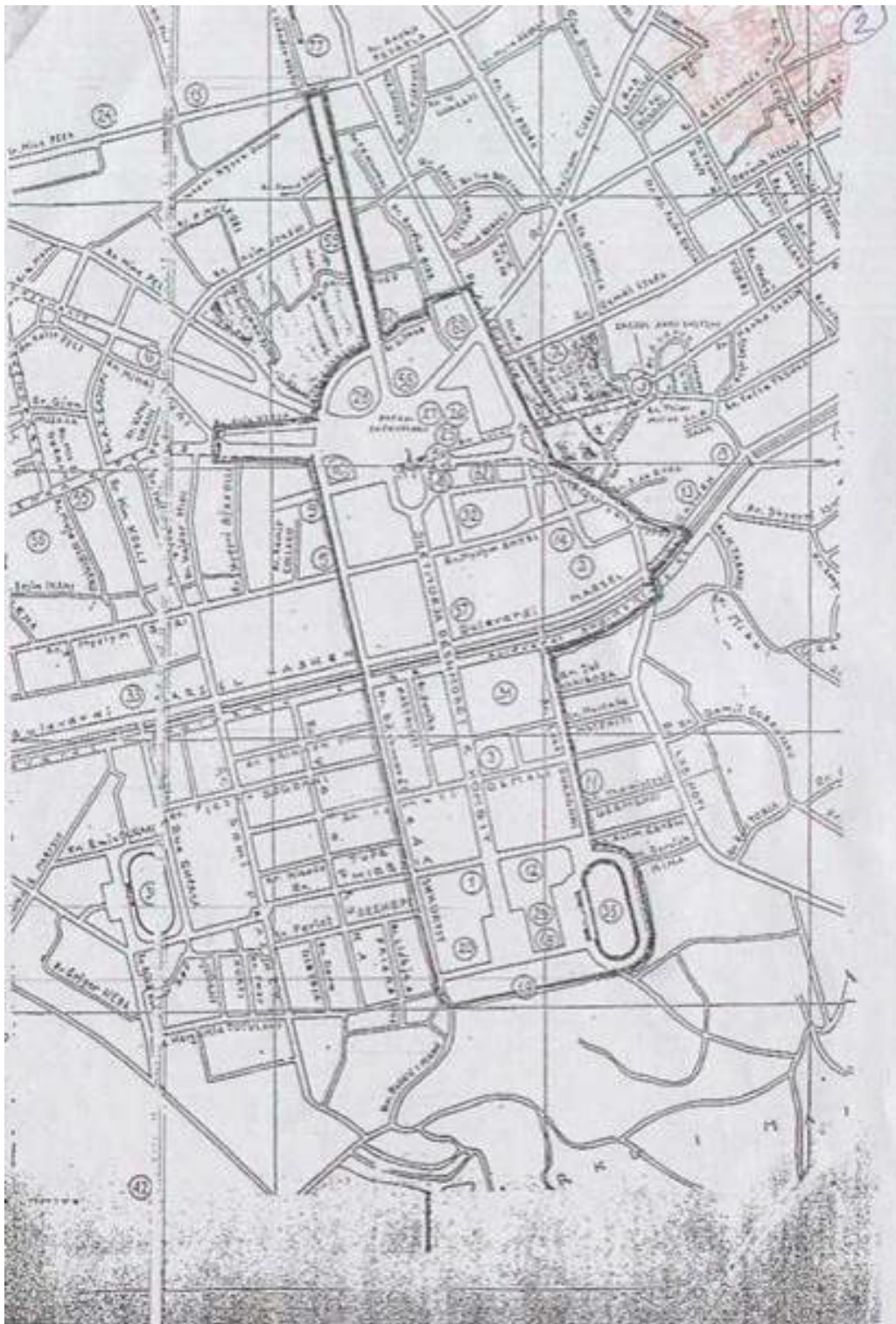
Annex 22: The Decision of the Council of Ministers "Por the proclamation of the monument-cultural ensemble of Tirana's main axis and historical center" No.180 date 13.04.2000. Source: Official publishing center (QBZ) www.qbz.gov.al

REPUBLIKA E SHQIPËRISË

MINISTRIA E KULTURËS
DREJTORIA E PËRGJITHSHME E POLITIKAVE TË ZHVILLIMIT TË KULTURËS
DREJTORIA E PROGRAMEVE TË ZHVILLIMIT TË KULTURËS

Nr. _7492/1_ Prot.   Tiranë _10 / 10_ /2018

Lënda: Kthim përgjigje

Z. Kastriot ÇIPI
k-cipi@yahoo.com

Në vijim të kërkesës së dërguar në adresën zyrtare të Ministrisë së Kulturës, protokolluar me nr. 7492 prot, datë 01.10.2018 përmes të cilës kërkohet dokumentacioni mbi shqyrtimin e propozimit për shpallje monument kulture të kompleksit që përfshin Teatrin Kombëtar dhe Teatrin Kombëtar Eksperimental *"Kujtim Spahivogli"*, Ministria e Kulturës në bashkëpunim me Institutin e Monumenteve të Kulturës, Ju informon si më poshtë vijon:

Kompleksi që përfshin godinat e Teatrit Kombëtar dhe Teatrit Kombëtar Eksperimental "Kujtim Spahivogli" ndodhet brenda Zonës së Mbrojtur të Qendrës Historike të Tiranës.

Ky kompleks u ndërtua në 1938, si një strukturë e përkohshme, me kërkesë të qeverisë së kohës për të përmbushur nevojat kulturore për qytetarët e Tiranës.

I projektuar si një kompleks ndërtimor që përbëhet nga dy godina simetrike, përgjatë një aksi dhe të lidhura mes tyre me një kolonadë të hapur; kompleksi përfshinte funksione të ndryshme. Në njërin prej objekteve u realizua teatri, në objektin tjetër përmblidheshin funksione më të përgjithshme si sallë balloje, sallë lojërash, librari, restorante e ambiente shërbimi; ndërsa në oborrin e pasmë pozicionohej zona e sporteve me palestrën, fushën e tenisit e ambientet e shërbimit për to.

Që prej ndërtimit të tij e deri në ditët e sotme, objekti ka pësuar transformime të shumta që lidhen me shërbimet, funksionet e deri te ndërtimi në vetvete, pasi njëri prej objekteve aktualisht shërben si Teatri Kombëtar Eksperimental "Kujtim Spahivogli", ndërsa objekti tjetër funksionon si Teatri Kombëtar me një sallë shfaqjeje, ndërkohë ndërtesat e dikurshme të palestrës në fund të kompleksit janë përshtatur në ambiente ndihmëse.

Bazuar në përshkrimin e mësipërm është e dukshme që në këtë kompleks ndërhyrjet ndër vite kanë qenë të shumta. Këto ndërhyrje kanë të bëjnë me shtesa e rikonstruksione me qëllim përshtatjen e ambienteve ekzistuese të kompleksit për nevojat e funksioneve që iu janë dhënë atyre kohë pas kohe si dhe përpjekjet për përmirësimin e kushteve për funksionet ekzistuese.

Në vitin 2004, si pjesë e nismës për shpalljen e monumenteve të kulturës së kategorisë II në qytetin e Tiranës, objekti i Teatrit Kombëtar së bashku me një listë prej rreth 100 objektesh të tjera në qytetin e Tiranës është shqyrtuar në Këshillin Shkencor (KSH) të Institutit të Monumenteve të Kulturës (IMK) që asokohe përbëhej nga:

- Dr. Gazmend Muka (Drejtor IMK), kryetar,
- Prof. Dr. Emin Riza (specialist), anëtar,
- Prof. Dr. Gjerak Karaiskaj (specialist), anëtar,
- Prof. Dr. Valter Shtylla (specialist), anëtar,
- Dr. Latif Lazimi (specialist), anëtar,
- Prof. Dr. Muzafer Korkuti (Drejtor i IA), anëtar i jashtëm,
- Përgjegjësi i sektorit materiale në DTK, anëtar i jashtëm.

Bazuar në përfundimin e diskutimeve në KSH dhe në dërgimin e shkresës Nr.356 Prot., datë 18.05.2004, ku IMK i dërgon Ministrisë së Kulturës Rinisë dhe Sporteve listën e objekteve monument kulture të kategorisë II në Qendrën Historike të Tiranës, vërehet se në pikën 70 të listës bashkëlidhur kësaj shkrese, objekti "Teatri Kombëtar" përmendet si *ndërtesë pa vlera*, duke mos u përfshirë në Urdhrin Nr.122, datë 05.03.2007 "Për Shpalljen Monument Kulture të kategorisë së II-të të ndërtesave në Aksin Kryesor të Qendrës Historike të qytetit të Tiranës".

Disa herë janë kryer inspektime në këtë objekt nga IMK dhe nga Instituti i Ndërtimit për të vlerësuar gjendjen e Teatrit Kombëtar, të cilat sjellin në vëmendje gjendjen e rënduar dhe të amortizuar.

Gjithashtu, propozimi i Sindikatës së Artistëve të Skenës dhe Ekranit u shqyrtua në mbledhjen e Këshillit Kombëtar të Restaurimeve (KKR) i cili u zhvillua në datë 11.06.2018. Gjatë mbledhjes u paraqit i gjithë dokumentacioni i disponueshëm dhe u konkludua se objekti në fjalë nuk përmbush kriteret dhe nuk paraqet vlera të veçanta arkitektonike për t'u bërë pjesë e listës së monumenteve të qytetit të Tiranës.

Duke ju falënderuar për bashkëpunimin

SEKRETARI PËRGJITHSHËM

Oltjon MUZAKA

Annex 23: Reply letter to the Alliance for the Protection of the Theater on the legal status of the National Theater. Source: Alliance for the Protection of the Theater Facebook page

Nr. _1068_ Prot.   Tiranë, më _16.07_,2015

URDHËR
PËR
SHPALLJE NË MBROJTJE PARAPRAKE

Pas shqyrtimit të materialit për shpallje në mbrojtje paraprake të disa objekteve në qytetin e Tiranës bazuar dhe në nenin 26, pika 1 dhe 2 të ligjit nr.9048, datë 07.04.2003, "Për Trashëgiminë Kulturore", i ndryshuar,

URDHËROJ:

1. Shpalljen e disa objekteve në qytetin e Tiranës, në mbrojtje paraprake sipas aneksit dhe hartës bashkëlidhur.

2. Të përgatitet dokumentacioni brenda periudhës 6-mujore, për përcaktimin e mëtejshëm të statusit të objekteve.

3. Gjatë kësaj periudhe ndalohet çdo lloj ndërhyrje në gjendjen fizike të objekteve. Bashkëlidhur dokumentacioni i propozuar.

DREJTOR I PËRGJITHSHËM

ARTA DOLLANI

MINISTRIA E KULTURËS

INSTITUTI I MONUMENTEVE TË KULTURËS
"Gani Strazimiri"

LISTA E OBJEKTEVE NË MBROJTJE PARAPRAKE NË QYTETIN E TIRANËS

QENDRA HISTORIKE E TIRANËS

1.	Q-2	RRUGA "SERMEDIN SAID TOPTANI" – TEATRI KOMBËTAR
2.	Q-6	BULEVARDI "DËSHMORET E KOMBIT" – URA E MADHE
3.	Q-7	RRUGA "ELBASANIT" – URA E MADHE

ZONA NËN-STRUKTURORE 1

1.	I-2	RRUGA "DËSHMORËT E 4-SHKURTIT" – KISHA APOSTOLIKE
2.	I-3	RRUGA "PJETËR BOGDANI" – BANESË KOLEKTIVE, 5-KATE
3.	I-4	RRUGA "ISMAIL QEMALI" – BANESË, ZYRA, 3-KATE
4.	I-5	RRUGA "ISMAIL QEMALI" – BANESË KOLEKTIVE, 4-KATE
5.	I-10	RRUGA "SULEJMAN DELVINA" – BANESË KOLEKTIVE, 2-3 KATE
6.	I-11	RRUGA "SULEJMAN DELVINA" – BANESË KOLEKTIVE, 2-3 KATE
7.	I-12	RRUGA "SULEJMAN DELVINA" – BANESË KOLEKTIVE, 2-3 KATE
8.	I-13	RRUGA "SULEJMAN DELVINA" – BANESË KOLEKTIVE, 2-3 KATE
9.	I-14	RRUGA "PJETËR BOGDANI" – CERDHE, 2-KATE
10.	I-15	RRUGA "SAMI FRASHËRI" – BANESË KOLEKTIVE, 2-3 KATE
11.	I-16	RRUGA "SAMI FRASHËRI" – GODINË DISA FUNKSIONALE, 3 KATE
12.	I-23	RRUGA "KOMUNA E PARISIT" – BANESË KOLEKTIVE, 3-4-5 KATE
13.	I-24	RRUGA "KOMUNA E PARISIT" – BANESË KOLEKTIVE, 3-4-5 KATE
14.	I-25	RRUGA "KOMUNA E PARISIT" – BANESË KOLEKTIVE, 3-4-5 KATE
15.	I-26	RRUGA "KOMUNA E PARISIT" – BANESË KOLEKTIVE, 3-4-5 KATE
16.	I-27	RRUGA "KOMUNA E PARISIT" – BANESË KOLEKTIVE, 3-4-5 KATE
17.	I-28	RRUGA "KOMUNA E PARISIT" – BANESË KOLEKTIVE, 3-4-5 KATE
18.	I-29	RRUGA "KOMUNA E PARISIT" – BANESË KOLEKTIVE, 3-4-5 KATE
19.	I-30	RRUGA "KOMUNA E PARISIT" – BANESË KOLEKTIVE, 3-4-5 KATE
20.	I-31	RRUGA "KOMUNA E PARISIT" – BANESË KOLEKTIVE, 3-4-5 KATE
21.	I-32	BULEVARDI "BAJRAM CURRI" – BANESË KOLEKTIVE, 5 KATE
22.	I-33	BULEVARDI "BAJRAM CURRI" – BANESË KOLEKTIVE, 5 KATE
23.	I-34	BULEVARDI "BAJRAM CURRI" – BANESË KOLEKTIVE, 5 KATE
24.	I-35	BULEVARDI "BAJRAM CURRI" – BANESË KOLEKTIVE, 5 KATE
25.	I-36	BULEVARDI "BAJRAM CURRI" – BANESË KOLEKTIVE, 5 KATE
26.	I-38	BULEVARDI "BAJRAM CURRI" – URË TEK DREJTORIA E POLICISË
27.	I-39	RRUGA "PJETËR BOGDANI" – BANESË TIP VILË, 2 KATE
28.	I-40	RRUGA "BRIGADA VIII" – BANESË TIP VILË, 3 KATE
29.	I-41	RRUGA "BRIGADA VIII" – BANESË TIP VILË, 2 KATE
30.	I-42	RRUGA "BRIGADA VIII" – BANESË TIP HOTEL, 4 KATE
31.	I-43	RRUGA "BRIGADA VIII" – BANESË TIP VILË, 2 KATE
32.	I-46	RRUGA "PJETËR BOGDANI" – BANESË TIP VILË, 2 KATE
33.	I-47	RRUGA "PJETËR BOGDANI" – BANESË TIP VILË, 2 KATE
34.	I-48	RRUGA "NIKOLLA TUPE" – BANESË TIP VILË, 2 KATE
35.	I-49	RRUGA "NIKOLLA TUPE" – BANESË TIP VILË, 2 KATE
36.	I-52/53/54/55	RRUGA "ABDYL FRASHËRI", STADIUMI "SELMAN STËRMASI" – BANESË KOLEKTIVE 5 KATE

1
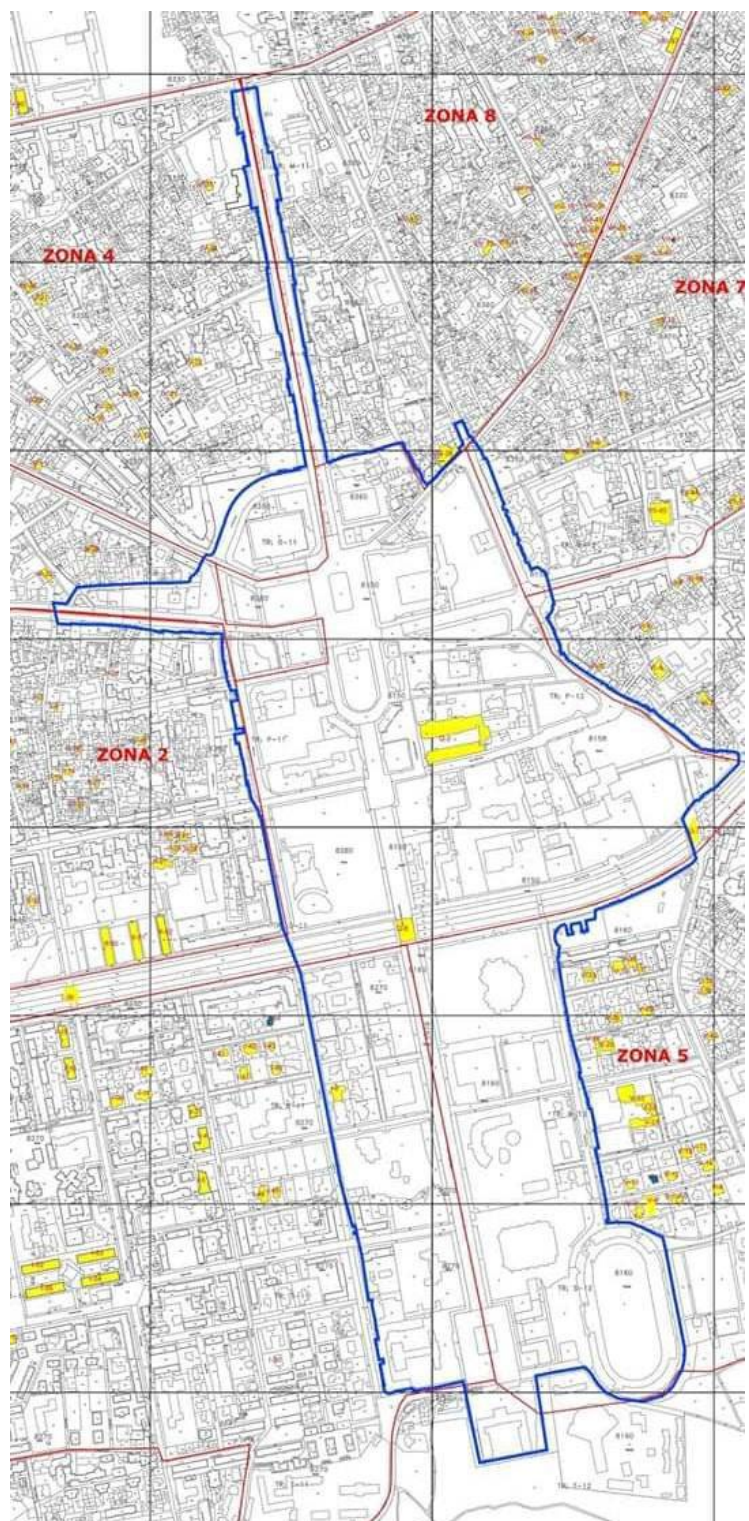
Annex 24: Map of 2015 with the preliminary protected monuments of culture. National Theatre, with the code Q-2, was proposed to be Monument of Culture of 2nd Category within the decision of Minister no.1068 dated 16.07.2015. Source: Alliance for the Protection of the Theater Facebook page

Protection	1	Connection in time	What is the story of the building in the city? Are there historical events that happened during its lifetime? What must the city know about this realm that in your opinion does not? Which are the odds for the building to still be part of the heritage of the city? How do you feel if someday the building will be demolished? How would you revive the building?
	2	Orientation	Which are the milestones of the district? Which paths can offer the whole spirit of the district? Where can I ask for more information of the neighbourhood?
	3	Accessibility	How do you access the heritage site? Is it easily identified to others? Is it visible from the main itineraries? Does it have a specific regime of the property?
	4	Neighbourhoods	Do you recognize the owner of the building? When was it built? What materials are used? What is conserved as an authentic piece? What is reframed and restored during time? What is lost that you recall to have been there and nowhere to be found again?
Comfort	5	Memory	Who lived in this building? Which are its testimonies? What happened during its life during communism? What happened after the 90s? Do you have personal memories connected to this realm?
	6	Landmark	Can we refer to the object as a landmark for the city? What about the neighbourhood? How does it identify in the area? How about its most distinguished characteristic?
	7	Diversity	Which building do you relate the most in the area? What about in the city? Why it is unique to you? Does it have a unique typology of architecture? What about its resistance in time?
	8	Harmony	Have you participated in the organization of activities within these facilities? At what occasions? Have you worked or lived in one of them? Have you engaged in protocols of care for the building? To which purpose and which was your contribution?
	9	Relationship	Have you taken care of an object of heritage? To which purpose? Which are the challenges of the maintenance? Which are the stakeholders involved?
Pleasure	10	Aesthetics	Does this object carry beauty to your opinion? Does it have the elegance, style, and finesse? Which element of the building can be defined as such? How would you describe it? Would you call it a "beautiful" to be conserved? Why? Does the object carry local artistic elements? What are these elements? Why are they unique? Do you know who designed them? Are there any local artistic craftsmen in the neighbourhood?
	11	Landscape	Does it aesthetically impact the environment where it is located? What about its green spaces? Have they been always the same as now? How did they change? Why?
	12	Atmosphere	What storytelling could the object tell to us on the city? How its environment did change during time? What changes improved the life of the object? Which did not? What is missing in the area?

Annex 25: The questions used in an interview with heritage community members. Source: The Author

Open Codes	Interview participants	Focused codes
Green area Architecture Lifestyle socializing owners right to property reclaiming restoration neglected abandoned land value development municipality permit to construct not protected outstanding	Question: *What is your connection with the building? What is your family's contribution to it?* Answer: It is a family heritage, my father constructed it before the second world war in 1943. It is an architecture influenced by the neoclassic Italian style, with decorations on the facade and the interior also. We used to live here until 1946, my family was relocated and the house was taken from us and seized by the state as all other villas. During that time my family didn't live here, and never returned to it. For more than a half-century, it was used for several purposes, and at some point, another family was located there. In 1994, the property was returned to us, after several lawsuits, but more than 2 generations were grown up, and suddenly it was an inheritance to several families. The house is designed for one family house, but after 1994, the family was enlarged, and suddenly nobody could live there, nor all of us. This process, of reclaiming the right to the properties, seized after 1946 by the regime, generated economical conflicts in terms of managing and investing in the house. The restoration has never been done by the state, they just put some lime or putty on it, before the 90s, but never restored its decoration on the facade, not the wooden craft ceilings and floors, staircase, and windows on the inside. The house was degraded over time, and the economical conditions of the family after 1990, the fact that several owners claim ownership, some of them want to invest in the land, just a few want to keep it and inherit it. The first thought is to restore it, but when there are several other owners the decision is not mine. The land value of the house, near the center, is very high, so several investors came over years, and at some point, we decided to develop the land and demolish the building. We already took the permit from the municipality, as even though it is part of the old villas of the city, and owned by the state for 50 years it never earned the title 'monument of culture'. It had a green garden with all sorts of fruit trees, some of which are still alive. It used to be an outstanding piece in its early period, as found along the road, at build inside the greenery, resembled Eden park. The front yard was a place for socializing, where family and friends gathered and we as children moved to the backyard to play. There was no coffee shop at the time, so the front porch and the green space in front of the house, was the place where the elders met and chat.	Architecture style Representative Community Reclaimed rights to property Privatization Cultural heritage

Annex 26: Coding data collected from interviews with inhabitants. Source: Author

LISTA E ISH MONUMENTEVE QE HIQEN NGA MBROJTJA E SHTETIT

(Denguar me shkresat e Ministrisë së Aresimit dhe Kulturës Nr.5/29 date 23/X/67, Nr.136/52 datë 17.VI.68 dhe Nr.68 date 23/I/69).

RRETHI I BERATIT.

— 1.- Xhamija e sheh Qerimit në Berat

2.- Xhamija e Telelksve ne Berat

3.- Kisha e Ungjilizimit ne Berat

4.- Tyrbja pranë varreve te deshmorve ne Berat

5.- Tyrbja në të hyrë te parkut "Stalin" Berat

6.- Kisha e Shen Mitrit Vakëf Berat

7.- Teqja e Rufaive

— 8.- Xhamija e Velabishtit

9.- Kisha e sheh Kostandinit dhe Elena ne Kondas

10.- Kisha e shen Janit Kala-Berat

11.- Kisha e shen Kostandinit dhe Elenes Kala Berat do te riper-
scritet dokumentacioni.

12.- Kisha e shen Spirodonit Kala - Berat

13.- Xhamia Mbret në Berat

14.- Manastiri i shen Merise Vodice

15.- Medreseja

RRETHI I ELBASANIT

— 1.- Xhamija e Ballijes në Elbasan

2.- Teqja e madhe pranë parkut automobilistikné qytetin e Elbasani

3.- Kisha e shen Kollit Qytet

4.- Manastiri i shen Gjon Theollogut - Elbasan.

— 5.- Xhamia e Agait

6.- Xhamia Mbret.

— 7.- Xhamia e Peqinit

8.- Kisha e shen Kollit Valesh -riperseritet dokumentacioni

9.- Kisha e shen Kozmait dhe Damjanoit Shestan -Riperseritet do-
kumentacioni.

10.- Kisha e shen Merisë Dragot.

./.

Annex 27 List of monuments to be removed from state protection. Sent with the letters of the Ministry of Education and Culture number 5/29 dated 23,10,67; No. 136/52 dated 17,6,68, and No. 68, dated January 13, 1969. Source IKTK Archive.

REPUBLIKA E SHQIPËRISË
REPUBLIC OF ALBANIA
MINISTRIA E KULTURËS
MINISTRY OF CULTURE
QENDRA KOMBËTARE E INVENTARIZIMIT TË PASURIVE KULTURORE
NATIONAL INVENTORY CENTER OF CULTURAL PROPERTIES

Pronari *(Owner)*   SHTETI   ID: 0001
Poseduesi/*Possessor*) INSTITUTI I MONUMENTEVE   ID: 006
                        KULTURORE

Drejtori i QKIPK/*Director of NCSCP*)
Tel: +355(4) 22 269 03
Web: www.qkipk.gov.al   Vula *(Seal)*

PASAPORTË OBJEKTI
(PASSPORT OF OBJECT)
NUMËR *(NUMBER)*: 21217

VENDNDODHJA *(LOCATION)*:

Shteti *(State)*: Shqipëri   Qarku *(Region)*: Qark   Rrethi *(District)*: Qytet

Qytet/Fshat/*City/Country)*: Tirane   Rruga *(Street)*: -

FUSHA *(DOMAIN)*: ARKITEKTURE
KATEGORIA *(CATEGORY)*: Ndertim kat.II
TIPI *(TYPE)*: Pallat Kulture
TITULLI *(TITLE)*: Pallati i Kultures, Tiranë
MATERIALI *(MATERIAL)*:Tullë+Llaç+Beton

FOTOGRAFIA E OBJEKTIT 6 me 9 (cm)
(PHOTOGRAPHT OF OBJECT 6 by 9 cm)

II-66

Nr. i Regjistri *(No. of Register)*:
Nr. i Inventarit *(No. of Inventory)*:
KATALOGU (CATALOGUE)

TË DHËNAT KRYESORE TË OBJEKTIT
MAJOR DATA OF THE OBJECT.

TEKNIKA *(TECHNIQUE)*:E perzier

KULTURA *(CULTURE)*:Shqiptare

PERIUDHA *(PERIOD)*: Socializëm '45-'90 (-)

AUTORI *(AUTHOR)*: ANONIM ANONIM

PËRMASAT*(DIMENSIONS)*:
Gjatësia *(Length)*: -   Gjërësia *(Width)*: -   Lartësia *(Height)*: -
Njësia *(Unit)*:

PESHA *(WEIGHT)*:

VLERA *(VALUE)*: 0 Lek

DORËZUESI *(DELIVERER)*: INSTITUTI I MONUMENTEVE KULTURORE

TË DHËNA TË TJERA *(OTHER DATA)*:

Hartoi kartelen: Silva Breshani
Dt: 30.04.2007 - 25.05.2007
REPUBLIKA E SHQIPERISE
MINISTRIA E TURIZMIT, KULTURES,RINISE DHE SPORTEVE
        URDHER
        Nr.122 date 05.03.2007
Për
SHPALLJEN MONUMENT KULTURE TE KATEGORISE SE DYTE TE NDERTESAVE NE AKSIN
KRYESOR TE QENDRES HISTORIKE TE QYTETIT TE TIRANES.

Drejtuar: Insitutit te Monumenteve te Kultures,IMK,Tirane
            Qendres Kombetare te Inventarizimit te Pasurive Kulturore,(QKIPK),Tirane

Për dijeni: Prefekturës Tirane
            Keshillit te Qarkut,Tirane
            Bashkise,Tirane

PËRSHKRIMI *(DESCRIPTION)*:

Viti i ndertimit - Vitet 1960
Perdorimi fillestar - Pallati i Kultures
Perdorimi i sotshem - Pallati i Kultures
Pallati i Kultures ne Tirane filloi te ndertohej ne fillim te viteve 1960,pas prishjes se pazarit te vjeter vendin e te cilit,ne qender te kryeqytetit,ai e zuri thuajse teresisht.
Punimet e ndertimit filluan ne fillim te vitit 1960. Objekti me planimetri te pergjithshme ne formen e germes U shtrihet ne pjesen lindore te Sheshit "Skenderbej".Me gjatesine e tij prej rreth 100 metrash,ai formulon gjithe kete ane te sheshit dhe eshte nje nga elementet kryesor te ansamblit urbanistiko-arkitekturor te qendres se kryeqytetit.Ne te u vendosen disa institucione te rendesishme siç jane:
- Teatri i Operas dhe Baletit me salle per 1000 vende, skene me permasa 24 x 22 m dhe lartesi 24m qe eshte skena me e madhe e vendit tone e paisur me emkanizem rroyullues dhe me te gjitha elementet e tjera te nje skene plotesisht bashkekohore,salla e shumta provash e mjedise te artisteve,holl kryesor ne tri nivele si dhe holle anesore, etj.
- Biblioteka Kombetare me dy salla te medha leximi e disa te vogla per bashkepuntoret shkencore,shtypin periodik etj,me mjedise te mjaftueshme per klasifikimin dhe perpunimin e librit sipas teknologjise se perparuar dhe depot e librave,edhe ato me ajer te kondicionuar dhe me te gjitha kushtet per ruajtjen sa me mire te tyre.
Ne formulimin e jashtem Pallati i Kultures eshte i permbajtur, me forma dhe elemente te thjeshta ,pa ngarkese te tepert por njeheresh me perpjestime te bukura dhe madheshtore.Te gjitha faqet e tij jane te thjeshta pa thyerje te shumta ne planimietri, ndersa faqa perendimore qe del pergjate Sheshit"Skenderbej" eshte e zgjidhur me nje rresht kollonash me forme drejtkendeshe qe shkojne perpjete ne gjithe lartesine e godines dhe krijojne edhe nje hajt.
Te gjitha anet e Pallatit jane te veshura me pllaka guri te bardhe te te Qafe-Shtames dhe te Karaburunit,ne xokol dhe ne faqetn perendimore eshte perdorur guri i Jergucatit te Gjirokastres,ndersa per shtresat pllaka te plota e mozaiku me gure te Priskes etj.
nga ana e Sheshit "Skenderbej" objekti eshte i vendosur mbi nje piedestal 1.8m te larte organizuar me shkallare e tribune qe sherben edhe per per mitingje e manifestime te ndryshme dhe e thekson edhe me teper karakterin monumental dhe rendesine shoqerpore te Pallatit te Kultures.

RESTAURIMI: Çdo lloj ndërhyrje; kush e ka bërë, si dhe rilevimi topologjik i objekteve të paluajtshme.

(RESTORATION): *Any kind of restoration work; the person(s) that have carried it out, as well as the topographic survey of immovable objects.*

Duke marre parasysh shkresen me nr/prot 142/1,dt.26.02.2007, te Insitutit te Monumenteve te Kultures (IMK),me ane te se ciles na propozohet projektlista e plote e ndertesave ne Aksin kryesor dhe ne Qendren Historike te qytetit te Tiranes, per vlerat qe mbartin duhet te shpallen monument kulture te kategorise se dyte;

KONSTATOVA:
Se eshte kompetence e Ministrit te Kultures,Rinise dhe Sporteve,shpallja e monumenteve te kultures se kategorise se II-te, per ndertesat ne brendi te Qendres Historike te pacilesuara monumente te kategorise se I-re;

Per sa me siper,ne mbeshtetje te nenit 102,pika 4 e Kushtetutes; nenit 27 dhe nenit 32 te Ligjit nr.9048,date 07.04.2003 " Per trashegimine kulturore", i ndryshuar;
VKM,Nr.180,dt 13.04.2000, Per shpalljen Ansambel Monument- Kulture te Aksit Kryesor dhe Qendres Historike te qytetit te Tiranes;

URDHEROJ:
1. Shpalljen monument kulture te kategorise se II-te te ndertesave te meposhteme:

1. Universiteti i Tiranes   në Sheshin "Nënë Tereza"
2. Stadiumi Kombetar "Qemal Stafa"   në Sheshin "Nënë Tereza"
3. Biblioteka e Universitetit   në Sheshin "Nënë Tereza"
4. Muzeu Arkeologjik   në Sheshin "Nënë Tereza"
5. Pallati i Kongreseve   në Bulevardin "Deshmoret e Kombit"
6. Akademia e Arteve   në Sheshin "Nënë Tereza"
7. Selia e Presidences   në Bulevardin "Deshmoret e Kombit"
8. Klinika Mjeksore Qeveritare   në Bulevardin "Deshmoret e Kombit"
9. Banesa Kolektive - 5 kat   në Rrugen "Deshmoret e 4 Shkurtit"
10. Hotel " Rogner"   në Bulevardin "Deshmoret e Kombit"
11. Vila Bardha   në Rrugen "Lekë Dukagjini"
12. Ambasada Italiane   në Rrugen "Lekë Dukagjini"
13. Banese tip Vile   në Rrugen "Ismail Qemali"
14. Banese tip Vile   në Rrugen "Lekë Dukagjini"
                                        ne krah te Stadiumit Kombetar "Qemal Stafa"
15. Radiotelevizioni Shqiptar   në Rrugen "Lekë Dukagjini"
16. Banesë tip Vilë (Kadarja)   në Rrugen "Lekë Dukagjini"
17. Banesë tip Vilë   në Rrugen "Lekë Dukagjini" pranë RTSH-së
18. Banesë tip Vilë   në Rrugen "Deshmoret e 4 Shkurtit", ECRAM
19. Banesë tip Vilë   në Rrugen "Deshmoret e 4 Shkurtit", ish vila 31
20. Banesë tip Vilë   në Rrugen "Lekë Dukagjini",Ambasada e
Maqedonise
21. Banesë tip Vilë   në Rrugen "Lekë Dukagjini",restorant Dukagjini
22. Banesë tip Vilë   në Rrugen "Lekë Dukagjini", Vila Logoreci
23. Parku i Lodrave   në Rrugen e Elbasanit
24. Qendra Nderkombetare e Kultures   në Bulevardin "Deshmoret e Kombit"
       "Pjeter Arbnori"
25. INIMA   në Rrugen "Lekë Dukagjini"
26. Kryeministria   në Bulevardin "Deshmoret e Kombit"
27. Ndertesa e Kuvendit te Shqiperise   në Bulevardin "Deshmoret e Kombit"
28. Banka Arabe   në Rrugen "Donika Kastrioti"
29. Banesë tip Vilë   në Rrugen "Donika Kastrioti",pas Agjensise Odisea
30. Banesë tip Vilë   në Rrugen "Donika Kastrioti",OSCE
31. Banesë tip Vilë   në Rrugen "Deshmoret e 4 Shkurtit", Banka
Boterore
32. Banesë tip Vilë   në Rrugen "Donika Kastrioti", Rezidenca e Ambasades
Zviceriane   33. Banesë tip Vilë   në Rrugen "Donika Kastrioti", Ambasada e
Komunitetit Evropian
34. Banesë tip Vilë   në Rrugen "Deshmoret e 4 Shkurtit", Delegacion i
Komisionit Evropian
35. Banesë tip Vilë (PNUDI)   në Rrugen "Deshmoret e 4 Shkurtit"
36. Banesë tip Vilë   në Rrugen "Ismail Qemali",ne lulishten perbri
Presidences
37. Pallati i Shallvares,nr.1   në Rrugen "Deshmoret e 4 Shkurtit"
38. Pallati i Shallvares,nr.2   në Rrugen "Deshmoret e 4 Shkurtit"
39. Pallati i Shallvares,nr.3   në Rrugen "Deshmoret e 4 Shkurtit"
40. Parku "Rinia"   në Bulevardin "Deshmoret e Kombit"
41. Katedralja e Shen palit   në Bulevardin "M.Kashen"

105. Sheshi "Avni Rustemi"
106. Blloku i Vilave   Sheshi "Avni Rustemi"
107. Posta e vjeter tek ish "Vefa"   Sheshi "Avni Rustemi"
108. Medreseja   në Rrugen e " Dibres"

2. Ngarkohet IMK per ruajtjen,mbrojtjen dhe rijetezimin e ketyre monumenteve te kultures se kategorise se II-te, ne vellime dhe perberje arkitektonike te pamjeve te tyre te jashtme.
3. Ngarkohet Drejtoria Rajonale e Monumenteve te Kultures,Tirane per vendosjen e tabelave " Monument kulture qe mbrohet nga shteti"
4. Ngarkohet Qendra Kombetare e Inventarizimit te Pasurive Kulturore per rregjistrimin e listes se ketyre monumenteve se bashku me urdherin e shpalljes se tyre.
5. Ngarkohet Qendra Kombetare e Inventarizimit te Pasurive Kulturore dhe Insituti i Monumenteve te Kultures qe te pergatise kartelat e objekteve te monumenteve te kultures te kategorise se dyte.
6. Ngarkohet IMK qe brenda 3 muajve nga hyrja ne fuqi e Urdherit, te kryeje studimin per permasat e zonave te mbrojtura per secilin monument.
7. Ngarkohet Drejtoria e Pergjithshme e Turizmit dhe Kultures ne MTKRS per njoftimin dhe komunikimin e ketij urdheri prane Prefekturës Tirane, Keshillit te QarkutTirane, BashkiseTirane

 Ky urdher hyn ne fuqi menjehere.
                    MINISTRI
              BUJAR LESKAJ
Plotesoi kartelen:Ferdinant Yzeiri
Dt: 10.04.2015.
REPUBLIKA E SHQIPERISE
MINISTRIA E KULTURES,
KESHILLI KOMBETARE I RESTAURIMEVE
          VENDIM
Nr.28 dt.15.07.2014
Ne mbeshtetje te nenit 17, pika 6, te ligjit nr. 9048, dt.07.04.2003, "Per trashegimine Kulturore", i ndryshuar, Keshilli Kombetare i Restaurimeve, ne mbledhjen e dates 15.07.2014, pasi shqyrtoi projektin e diskutuar ne Keshillin Shkencore te Institutit te Monumenteve te Kultures,
       VENDOSI:
1. Miratimin e projektit "Rampe ne sherbim te P.M.A.T.K. ne hyrje te Biblotrkes Kombetare" Tirane.
2. Miratimin e projektit "Rampe ne sherbim te P.M.A.T.K. ne hyrje te Teatrit te Operas dhe Baletit" Tirane.
3. Ngarkohet Qendra Kombetare e Inventarizimit te Pasurive Kulturore per regjistrimin e ketij vendimi.
3. Ngarkohet Sekretaria Teknike per njoftimin e tij.
Ky vendim hyn ne fuqi menjehere.
KRYETAR
MIRELA KUMBARO FURXHI

SHKALLA E DËMTIMIT *(SCALE OF DAMAGE):* 1

1. Shumë Mirë; ... 10. Shumë Keq *(1. Very Good; ... 10. Very Bad)*

ORIGJINALE/KOPJE *(ORIGINAL/COPY):* Origjinal

VEND ORIGJINA *(ORIGIN PLACE):*

VENDI I RUAJTJES *(STORAGE LOCATION):*

TRASHËGIMI *(HERITAGE):*   **Po**

LËVIZJET E OBJEKTIT *(MOVEMENTS OF OBJECT):*

HISTORIKU: Ku dhe kur është zbuluar; kur ka marrë statusin e trashëgimisë kulturore.

(HISTORIC INFORMATION): *Place and date of discovery, date of gaining the status of cultural heritage.*

VKM,Nr.180,dt 13.04.2000, për shpalljen Ansambël Monument- Kulture të Aksit Kryesor dhe Qëndrës Historike të qytetit të Tiranës.
Urdhër Nr.122,datë 05.03.2007 për shpalljen monument kulture të kategorisë së dytë të ndërtesave në Aksin kryesor te Qëndres Historike të qytetit të Tiranës.

BIBLIOGRAFIA *(BIBLIOGRAPHY):*

Sokrat Mosko- Isuf Sukaj " Ndertesa per veprimtari shoqerore -kulturore"

Annex 28: "PASSPORT OF OBJECT"- Monument of Culture Source: Ministry of Culture

		Decision making					
		Stakeholders	Normative	Authorities involved	Decision-making	Public participation	Experts involved
CIRCUIT-LAW date 21.06.1922	PËR MONUMENTET KOMBËTARE	Ministry of Education	Law	Governmental authorities	Top-down	N/A	international and national experts
DECREE-LAW Nr.586 date 28.05.1929	"MUSEUM KOMBËTAR"	Ministry of Education- General Comission/ Regional Comission	Decree of the Presidium	Governmental authorities	Top-down	N/A	N/A
DECREE-LAW Nr.586 date 17.03.1948	MBI MBROJTJEN E MONUMENTEVE TË KULTURËS DHE TË SENDEVE NATYRALE TË RRALLA	Ministry of Education- Council of ministers	Decree of the Presidium	Governmental authorities	Top-down	N/A	National expert
LAW No. 4927 date 24.12.1971	MBI MBROJTJEN E MONUMENTEVE KULTURORE E HISTORIKE DHE PASURIVE NATYRORE TE RRALLA	Ministry of Education and Culture- Council of ministers	Decree of the Presidium	Governmental authorities	Top-down	N/A	National expert
LAW No. 7867, date 12.10.1994	PËR MBROJTJEN E PASURISË KULTURORE TË LUAJTSHME DHE TË PALUAJTSHME	Ministry of Culture, Youth and Sports/ Academy of Sciences and	scientific institutions	Governmental authorities	Top-down	N/A	National expert
LAW No. 9048, date 7.4.2003	PËR TRASHËGIMINË KULTURORE	Ministry of Culture, Youth and Sports/ Academy of Sciences/	Law	Governmental authorities	Top-down	N/A	National expert
LAW No. 27/2018	PËR TRASHËGIMINË KULTURORE DHE MUZETË	Ministry of Culture -Council of ministers	Law	Governmental authorities	Top-down	N/A	international and national experts

|		Evaluation and Assesment					
		Property	**Clasification of cultural heritage**	**Value recognized**	**Assesment**	**Management**	**Investment**
CIRCUIT-LAW date 21.06.1922	**PËR MONUMENTET KOMBËTARE**	Private	castles, walls, grounds, gates of castles, churches, mosques, tombs	historic	administrative local entities	state	N/A
DECREE-LAW Nr.586 date 28.05.1929	**"MUSEUM KOMBËTAR"**	Private/ State	urban landscape	Scientific / estetic	central governmental entities/ Regional entities	state	state
DECREE-LAW Nr.586 date 17.03.1948	**MBI MBROJTJEN E MONUMENTEVE TË KULTURËS DHE TË SENDEVE NATYRALE TË RRALLA**	Private/ State	cultural, historical, artistic and ethnographic	Scientific / estetic	central governmental entities	State	state
LAW No. 4927 date 24.12.1971	**MBI MBROJTJEN E MONUMENTEVE KULTURORE E HISTORIKE DHE PASURIVE NATYRORE TE RRALLA**	N/A	Cultural and historical	historic/ cultural /	central governmental entities	State	state
LAW No. 7867, date 12.10.1994	**PËR MBROJTJEN E PASURISË KULTURORE TË LUAJTSHME DHE TË PALUAJTSHME**	State	urban rural landscape	historic/ architectonicl/artistic/ cultural / landscape	central governmental entities / scientific council	State	state budget/ foundations/ organizations of foreign state and private institutions/, from private persons, / revenue for the use of monuments
LAW No. 9048, date 7.4.2003	**PËR TRASHËGIMINË KULTURORE**	Private/ State	Monumental ensembles, museum cities and monuments with a complex character	with historical, documentary, artistic, urbanistic values of different genders and eras in a state of ruin or useable	central governmental entities / National Restoration Council	State	state budget/ foundations/ organizations of foreign state and private institutions/, from private persons, / revenue for the use of monuments
LAW No. 27/2018	**PËR TRASHËGIMINË KULTURORE DHE MUZETË**	Private/ State	archaeological, historical, architectural, artistic, urban, cultural landscape, art in an ethnographic park, cultural paths	artistic, literary, scientific, historical, urban, archaeological, ethnographic	central governmental entities / scientific council	state/ private/ third parties	state/ private/ third parties

|		Identification and Recognition			
		The age of the heritage	Concept used to identify	Institution that identify and propose	Form of document/information archiving
CIRCUIT-LAW date 21.06.1922	PËR MONUMENTET KOMBËTARE	N/A	National Antique	Institute of Studies	Physical documents
DECREE-LAW Nr.586 date 28.05.1929	"MUSEUM KOMBËTAR"	N/A	"Monument of culture" / "rare natural items" –	Institute of Studies	Physical documents
DECREE-LAW Nr.586 date 17.03.1948	MBI MBROJTJEN E MONUMENTEVE TË KULTURËS DHE TË SENDEVE NATYRALE TË RRALLA	N/A	"Monument of culture" / "rare natural items" –	Institute of Studies	N/A
LAW No. 4927 date 24.12.1971	MBI MBROJTJEN E MONUMENTEVE KULTURORE E HISTORIKE DHE PASURIVE NATYRORE TE RRALLA	N/A	Monument of culture and history/ "rare natural items"	Government institutions/ Ministry of Education	N/A
LAW No. 7867, date 12.10.1994	PËR MBROJTJEN E PASURISË KULTURORE TË LUAJTSHME DHE TË PALUAJTSHME	N/A	"Monument of culture and history"/ "rare natural items"	Institute of Studies/ Institute of culture	Physical documents
LAW No. 9048, date 7.4.2003	PËR TRASHËGIMINË KULTURORE	over 100 years old	Immovable cultural assets	Specialized state institutions	"Monuments Passport"Identification card of an object cultural heritage,
LAW No. 27/2018	PËR TRASHËGIMINË KULTURORE DHE MUZETË	over 70 years old	Monuments of culture/ complex/ architectural and urban ensemble/ historical center	owners/ government institutions	electronic, hard copy, audio, video, photo

		Protocols of care			
		Stakeholders obliged to protect	Protection instruments and mechanism	Damage to cultural heritage	Removal from protection list
CIRCUIT-LAW date 21.06.1922	PËR MONUMENTET KOMBËTARE	education inspectors	N/A	N/A	N/A
DECREE-LAW Nr.586 date 28.05.1929	"MUSEUM KOMBËTAR"	Ministry of Education/ General Commission of National Monuments	N/A	Penal act	N/A
DECREE-LAW Nr.586 date 17.03.1948	MBI MBROJTJEN E MONUMENTEVE TË KULTURËS DHE TË SENDEVE NATYRALE TË RRALLA	Institute of studies	list of monuments/ protective zone	N/A	N/A
LAW No. 4927 date 24.12.1971	MBI MBROJTJEN E MONUMENTEVE KULTURORE E HISTORIKE DHE PASURIVE NATYRORE TE RRALLA	Ministry of Education / governmental institutions/ executive committees	list of monuments/ protective zone	N/A	N/A
LAW No. 7867, date 12.10.1994	PËR MBROJTJEN E PASURISË KULTURORE TË LUAJTSHME DHE TË PALUAJTSHME	Institute of studies/Institute of Cultural Monuments/ Ministry of education	list of monuments/ protective zone	Penal act/misdemeanor	The complete or partial removal of the cultural monument from state protection is the exclusive right of the body that declared it
LAW No. 9048, date 7.4.2003	PËR TRASHËGIMINË KULTURORE	Local government units/ specialized state institutions,	list of monuments/ protective zone/category of cultural monument.	Penal act	The complete or partial removal of the cultural monument from state protection is the exclusive right of the body that declared it
LAW No. 27/2018	PËR TRASHËGIMINË KULTURORE DHE MUZETË	Institute of Cultural Monuments/ Ministry of Culture	list of monuments/ protective zone/category of cultural monument.	Penal act/misdemeanor administrative	The removal of a cultural asset from the database is carried out at the request of public institutions or following the voluntary surrender, by the entities that own assets included in the database.

Annex 29: Framework of the decision-making on recognition and evaluation of the cultural heritage/ timeline of the legislative framework. Source: Table prepared by Author
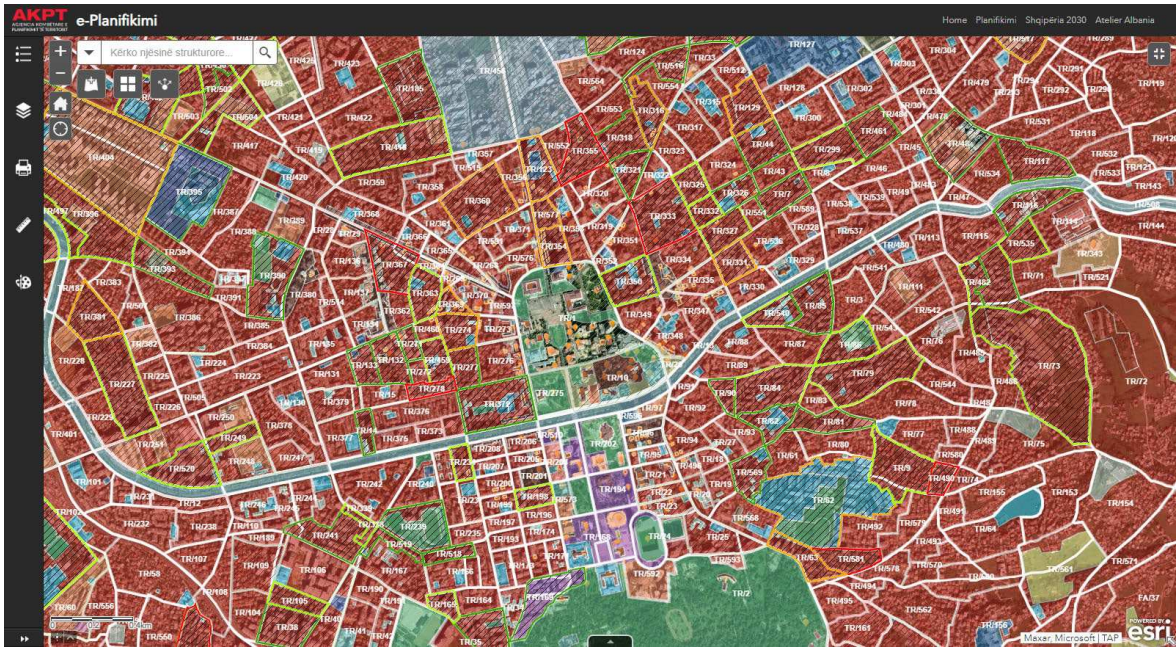
Annex 30: The general Plan of Tirana. Source: AKTP website e-Planifikimi
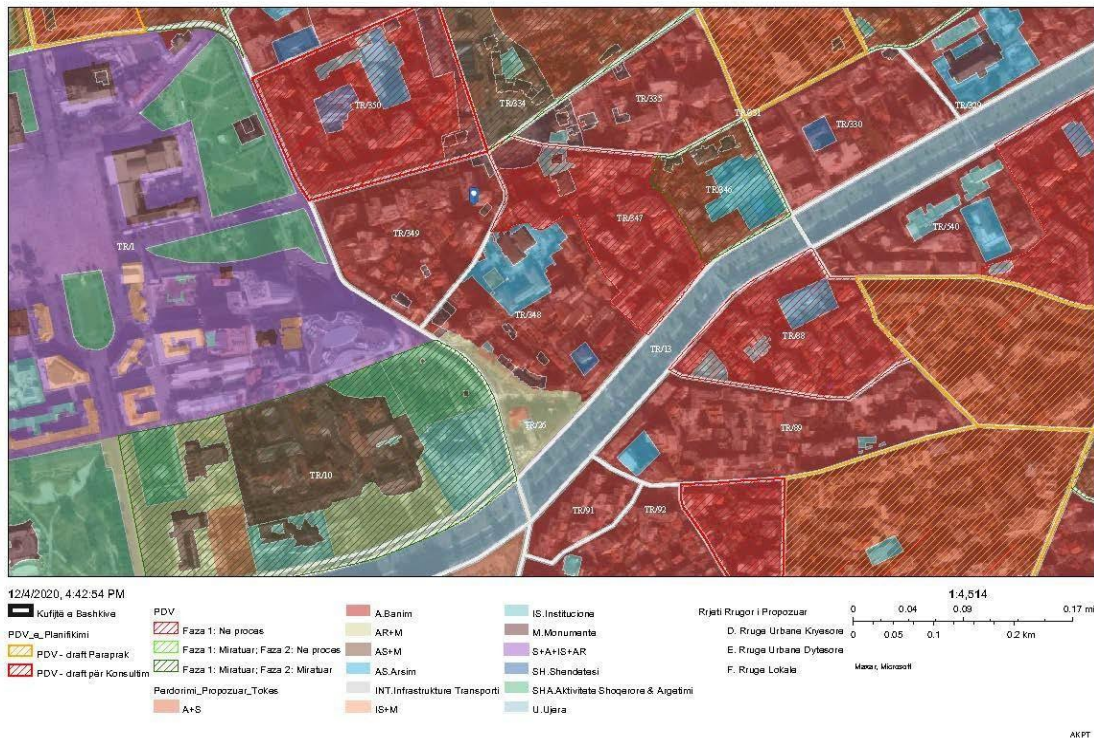
Annex 31: The structural sub-zones of under-study cluster 2- defined borders by the Plan of Tirana 2030. Source: AKTP website e-Planifikimi

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KODI I NJESISE	TR/347	TR/348	TR/349
NJESIA ADMINISTRATIVE	TIRANA	TIRANA	TIRANA
SIPERFAQJA E NJESISE (ha)	3.32	4.09	3.24
SIPERFAQE E GJURMES SE NDERTIMIT EKZISTUES (m²)	12537	17371	14289
SIPERFAQE NDERTIMI TOTAL EKZISTUESE (m²)	64828	68801	65353
INTENSITETI I NDERTIMIT EKZISTUES (I)	1.95	1.68	2.02
KATEGORIA PRIMARE	A	A	A
PERQINDJA E KATEGORIVE TE LEJUARA TE PERDORIMIT TE TOKES	A:87% / M:7% / IN:3% / IS:3%	A:66% / AS:18% / AR+M:8% / M:8%	A:91% / IN:7% / M:3%
SIPERFAQE TOTALE E NDERTIMIT BANIM (KATEGORIA A) (m²)	71930.15	63327.75	95531.90
PERDORIMET E NDALUARA DHE TE KUSHTEZUARA	Referuar nenit perkates te Rregullores se PPV	Referuar nenit perkates te Rregullores se PPV	Referuar nenit perkates te Rregullores se PPV
TIPOLOGJIA E NDERTIMIT	Struktura individuale/ te bashkelidhura/ lineare/ kulle	Struktura individuale/ te bashkelidhura/ lineare/ kulle	Struktura individuale/ te bashkelidhura/ lineare/ kulle
MENYRA E NDERHYRJES	Rizhvillim / Ristrukturim	Rizhvillim / Ristrukturim	Rizhvillim / Konsolidim / Ristrukturim
SUBJEKT PDV	P0	P0	P0
INTENSITETI I NDERTIMIT (I)	2.5	2.5	3.25
INSTRUMENTAT E ZHVILLIMIT	Intensitet i ndertimit me kushte	Intensitet i ndertimit me kushte	Intensitet i ndertimit me kushte
PERQINDJA E BONUSIT (ne %)	70	100	100
KOEFICIENTI I SHFRYTEZIMIT TE TOKES PER NDERTIM (ksht)	45	45	45
KOEFICIENTI I SHFRYTEZIMIT TE TOKES PER RRUGE DHE HAPESIRA PUBLIKE (kshr & kshp)	Referuar nenit perkates te Rregullores se PPV	Referuar nenit perkates te Rregullores se PPV	Referuar nenit perkates te Rregullores se PPV
NUMRI I KATEVE	8	8	10
LARTESIA E STRUKTURAVE (m)	26	26	32
DISTANCAT E LEJUARA	Referuar nenit perkates te Rregullores se PPV	Referuar nenit perkates te Rregullores se PPV	Referuar nenit perkates te Rregullores se PPV
KAPACITETI MBAJTES I POPULLESISE	2055	1809	2729
SIPERFAQE E GJEBERIMI/BANORE (m²)	5138	4522	6822
PARKIME PER BANORE	1028	904	1364
KATEGORITE E ZONAVE TE MBROJTURA NATYRORE	Nuk eshte Zone e Mbrojtur Natyrore	Nuk eshte Zone e Mbrojtur Natyrore	Nuk eshte Zone e Mbrojtur Natyrore

Annex 32: The Annex Tables of the General Plan of Tirana. Source: Planifikimi.gov.al Link page 101
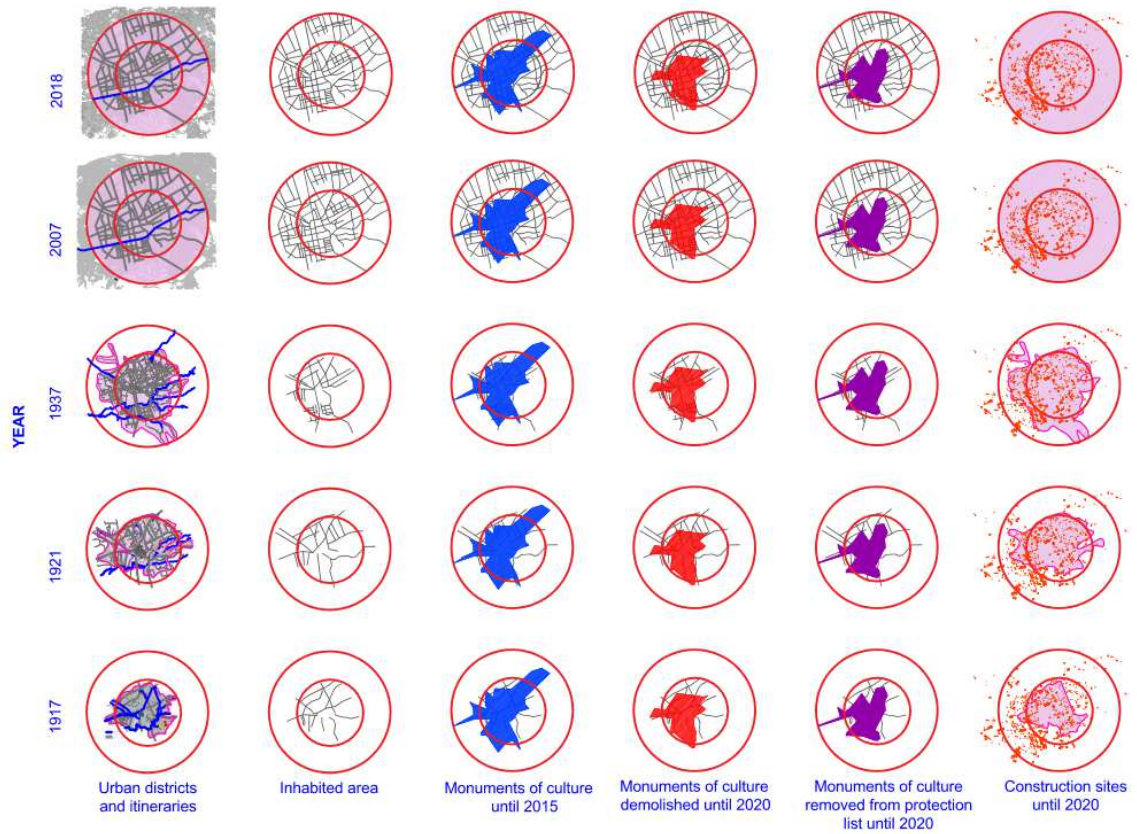
Annex 33: The Cluster of the monuments part of the lists of Monument of Cultures Source: Author