



Gjirokastra CHwB

To restore a world heritage

CHwB – Royal College University of Fine Arts

Dep. Of Architectural Conservation 2008/2009 – Stockholm, Sweden

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Questions

For professionals from abroad it is not an easy task to evaluate how to handle internal questions in a foreign town. We don't know how our opinion differs from that of the inhabitants in Gjirokastra.

However, we have tried to find possible levels for our proposals, but also suggested things which may be regarded as unrealistic. Which consequences will arise for Gjiro-kastra being a World Heritage And what kind of knowledge is necessary for the local handling of it?

What is important to save and to what extent can buildings be demolished? What is most important for the town, revitalisation and modernization or preserving the cultural heritage? But of course, one must make this work together and create a well-functioning unity.

To Restore a World Heritage

This exhibition is the result of the 2008/2009 Course in Architectural Conservation at the Royal University College of Fine Arts in Stockholm, Sweden.

Royal University College of Fine Arts

The Royal University College of Fine Arts in Stockholm is one of the oldest architecture school in Europe, dating back to the XVIII century. It offers post-graduate courses in contemporary architecture and in building conservation.

The Department of Building Conservation provides a one-year, advanced course in building conservation. The students are all trained professionals within the conservation field, architects, art

historians, engineers etc, wanting to deepen their knowledge and broaden their experience.

Conservation Without Borders

This year we have chosen to work with the World Heritage town of Gjirokastra in the southern, part of Albania, a unique and beautiful place, struggling with a number of problems. Our Course started in September 2008, with a two week stay in Gjirokastra. This first phase of the course was performed in cooperation with the Swedish foundation Cultural Heritage without Borders (CHwB), with financial support from the Swedish International Development and Cooperation Agency (SIDA). In Gjirokastra our students worked together with a group of colleagues from Albania and neighbouring Balkan countries, invited by CHwB.

First, we made an inventory of the Old Town as a whole, then we documented - by thorough investigation and measuring - three typical, badly damaged Girokastran town houses, two of them residential and one commercial.

Back home in Sweden, our students have continued to work according to the established curriculum of the course, presenting and analysing the results of the field work in Gjirokastra, and preparing their own project proposals. The result of their efforts is to be seen in this exhibition. Quite naturally, a number of proposals are devoted to the individual buildings, suggesting ways to restore and reuse them. But in order to revitalize the town,



The Old Town of Gjirokastra – the World Heritage, in 2008

you also need to widen the perspective and to suggest broader solutions for the town and its surrounding region. Therefore, we also have proposals dealing with the old buildings in general, with the town and even with the region.

Gjirokastra and its friendly and hospitable citizens have for ever won a place in our hearts, and we sincerely wish it a bright future among the World's foremost Heritages. We are very happy to have got the opportunity to work here, and

we would like to thank everybody who has contributed to making our Course possible; the Swedish foundation Cultural Heritage without Borders (CHwB) our co-organizer and guide in Albania, the Swedish International Development and Cooperation Agency (SIDA) who has sponsored our visits to Gjirokastra, the Albanian Institute of Cultural Monuments and our collaborators in Gjirokastra, the Gjirokastra Conservation and Development Organisation (GCDO) and many other local organizations and individuals.



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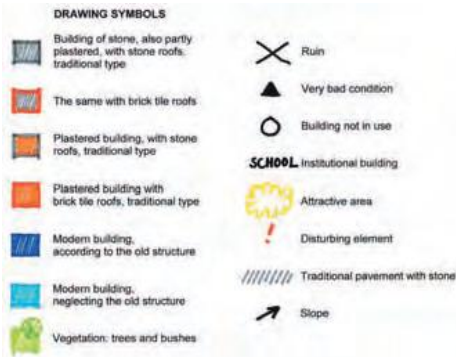
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Two of the Swedish architects at work



Inventory of the environment, regarding building materials, pavements, green areas as well as the decay of the buildings – a starting point for our work with Gjirokastra. The map was executed together with the restoration headed by Cultural Heritage without Borders.



The modern town of Gjirokastra, in 2008

Gjirokastra City Analysis

Lotta Günther
Monica Rydberg

World Heritage motivation: "... The historic town of Gjirokastra is a rare example of a well-preserved Ottoman town, built by farmers of large estates, around the 13th century citadel. The architecture is characterized by the construction of a type of tower house of which Gjirokastra represents a series of outstanding examples". Since the construction of the New City in the 60s and the transition of the 90s, the Historic City has fallen into deep decline.

Rich History

Ever since the Antique, the Gjirokastra region has been crossed by trade routes. The actual development of the town dates back to the latter half of the 13th century, with the building of the Kalaja Castle. In the 15th century Albania was incorporated in the Ottoman Empire and Gjirokastra became a regional Capital. The expansion of the Old Town of today and the bazaar was initiated during the 17th century, and its still prevailing building pattern was established.

The characteristics Gjirokastrian residential buildings were erected during the 18th and early 19th centuries, probably on much older foundations. Albania was declared independent in 1912. In 1946 Albania became a People's Republic led by Enver Hoxha. This was the start of the most genuine Communistic regime in history. Communism fell in the 1990s and the consequent transition has been dramatic, both to its citizens and its cultural heritage.

Qualities

The Albanian people historically consists

of various ethnic groups and cultures with different languages. The coexistence of these rich cultures has led to a very specific national, secular culture, and may be the ground reason for the hospital and generous Albanian mood that we, ourselves, have had the opportunity to experience on site in Gjirokastra. The surrounding landscape is dramatic, providing rich natural and cultural experiences, with many archaeological artefacts from the Antique era. The culture has made rich impressions in handicraft, literature, and music, where the particular Polyphonic music also is a part of the World Heritage.

The architectural cultural heritage in Gjirokastra emanates mainly from the Ottoman period, where Muslim culture still is fully discernable in the actual Bazaar quarters, and in their relation to the only remaining Mosque in the town centre. Gjirokastra's importance as an administrate, feudal centre under the Ottoman Empire is reflected by the monumental residential buildings along the mountain slopes on the very edge of the central city. Gjirokastra was declared a Museum City in 1961, and it was inscribed on the World Heritage List in 2005.

Decay

The Old Town of Gjirokastra suffers under heavy decay due to a range of structural adversities. In the 1960s the Old Town was declared a Museum City, is meant protection and restoration of the valuable houses. But in the prolongation, this has been devastating for the city which in

many ways has become an un-economic exhibit. Planning and heritage legislation restricts the use of the old building. This also has resulted in people, especially the young ones, abandoning the Old Town in favour of the New City. Under the communist era most of the private estates were nationalized and often expropriated. After the fall of Communism, the houses were resituated to its former owners, in some cases more than 60 persons, many of them not even living in Albania.

The consequences in Gjirokastra are that many of the most culturally valuable houses have fallen into decay due to this uncertain ownership. There are no functioning laws efficient to solve this. Expropriation is a very sensitive act due to historical reasons.

Communism and transition

Enver Hoxha and the Communist regime shaped the history of modern Albania. For almost 50 years the country was ruled by one of the harshest communist regimes in Eastern Europe. Albania was the most isolated country in Europe and, when the dictatorship was dissolving, also one of the most rural and poorest.

A great wave of refugees followed after 1990. Albanians moved from the countryside into the cities, or abroad in search for work and a better life. In 1997 Albania suffered a national collapse, when the so called pyramid schemes, investments funds built in the way of chain letters, collapsed. Most Albanians had been lured to invest their owning in such funds, and when everything fell, these already poor people were ruined.

Violent disturbances spread all over the country, weapon deposits were plundered in a state of complete lawlessness. Many of the houses in the Old Town were destroyed in the riots.

Note / In later years Gjirokastra has seen some economic development. This has generated a higher standard of living but also an increase in traffic and garbage that the town can't handle. Public transportation system and waste management system is poorly developed. Gjirokastra, as well as its infrastructure, has to be conserved and developed in a sustainable way to assure its future value both to its inhabitants and the potentially growing tourist sector.



Old Town of Gjirokastra from above, studied area marked with frame.



Gjirokastrian residential building



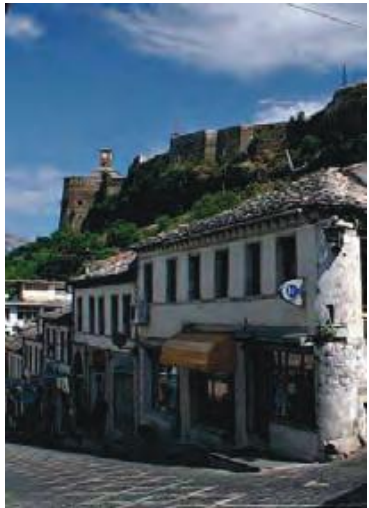
Gjirokastrian hospitality



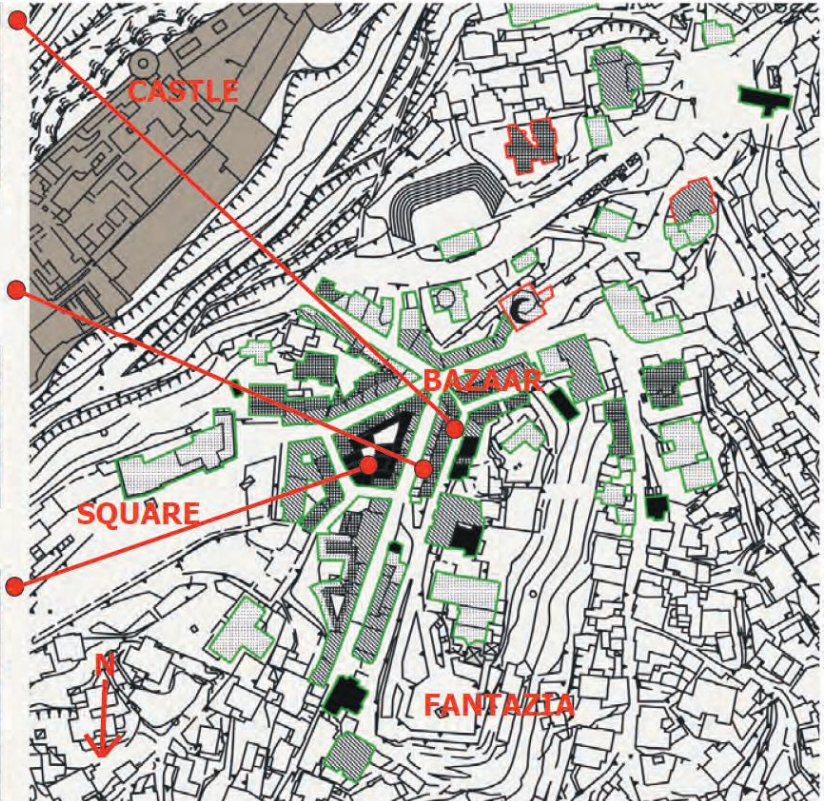
Stone roof of the Hamam



Stone roof detail



Bazaar and Castle



-  GOOD
-  MEDIocre
-  BAD
-  RUIN

Old Town of Gjirokastra

EXTERIOR & INTERIOR PROTECTION

EXTERIOR PROTECTION



More than 600 000 bunkers were built in Albania during the Communist era



Decayed Gjirokastrian residential building



Traffic jam in Bazaar area



Photo: Leif Engberg
Weapon store being plundered in 1997



Market street in the New City



Ruin filled with garbage

Gjirokastra City Revitalization

*Lotta Günther
Monica Rydberg*

The main objective for this project has been to emphasize Social, Cultural and Democratic Development. The proposal is based on certain concepts:

- * RECONCILIATION
- * EQUALITY
- * COMMUNITY
- * CONSERVATION AND DEVELOPMENT

All concepts have below been concretized to physical projects in the Old Town. By sustainable adjustments to the needs of today, the maintenance of the cultural heritage can hopefully be ensured in a better way by its local owners and users. They can also benefit economically from the existing and potential value of the heritage.

Reconciliation - Documentation Centre
Every society's assault on its people needs to be documented and analyzed in order to give its citizens an ability to Understand, Interpret and hopefully Reconcile with its own history.

The Bunker

Dug deep into the rock under the 13th century Castle, lies a gigantic bunker - built by the Communist rulers as late as in the 1980s. The accommodations consist of hundreds of rooms, planned for the evacuation of all party officials and to maintain their functions in case of crisis or invasion.

To Understand and Interpret 20th Century History

The Communist era and the violations

committed under its banners, still consist a collective trauma that is not preferably put under subject of discussion.

A Documentation Centre could be placed in the bunker, with the purpose of gathering, working at, and archiving testimonies, documents and pictures, regarding the entire contemporary history of Albania, i.e. the World Wars and its occupations, the Communist era, the Transition, and the close to Civil War situation of 1997. Further on the Centre may serve as a meeting place for education, exhibitions, seminars, showing of films and for research.

Democracy, Tolerance and Human Rights
The Centre could form a place for discussions concerning Democracy, Tolerance and Human Rights. An active and open work on those issues also consist a necessary step on Albania's long journey towards its desired membership of the European Union.

Equality - Centre for women

One basic qualification for a democratic society is that all citizens are able to take part in shaping their society on equal terms. Albania suffers from high unemployment rates, the economic gap between women and men is widening, female representation in higher education and politics is low and women are in large numbers engaged in domestic activities. One of the most vulnerable groups consists of Romani women.

The Centre

A centre could enhance the importance of women in Albanian society, and above all their possibility to engage themselves for the future of Gjirokastra. This particular building could usefully be adjusted for activities with the main purpose of strengthening women. Courses, studies and activities within different organizations would be ways to take care of the Gjirokastrian women's knowledge about local traditions of handicraft and to trade it to younger generations.

Combined with courses in economics, modern design and business knowledge, this could eventually result in successful entrepreneurship and the activity could become an important part of the continuous process towards social, political and economic equality.

Community – Public Parks

There is a lack of public places, especially for women and children in Gjirokastra. Common spheres are essential for creating local identity and affinity between people. An addition of a number of public places could vitalize the Old Town and make the city more attractive for inhabitants and tourists. We have identified two places in the central Old Town suitable for alteration.

Fantazia City Park

A City Park, with shading trees, outdoor furniture, and boulevards, could be arranged on the lower level of the Fantazia Area, reachable by a new flight of stairs. Restaurant Fantazia remains, with its outdoor facilities on the higher level, directly adjacent to the common park.

Youth Center and Park

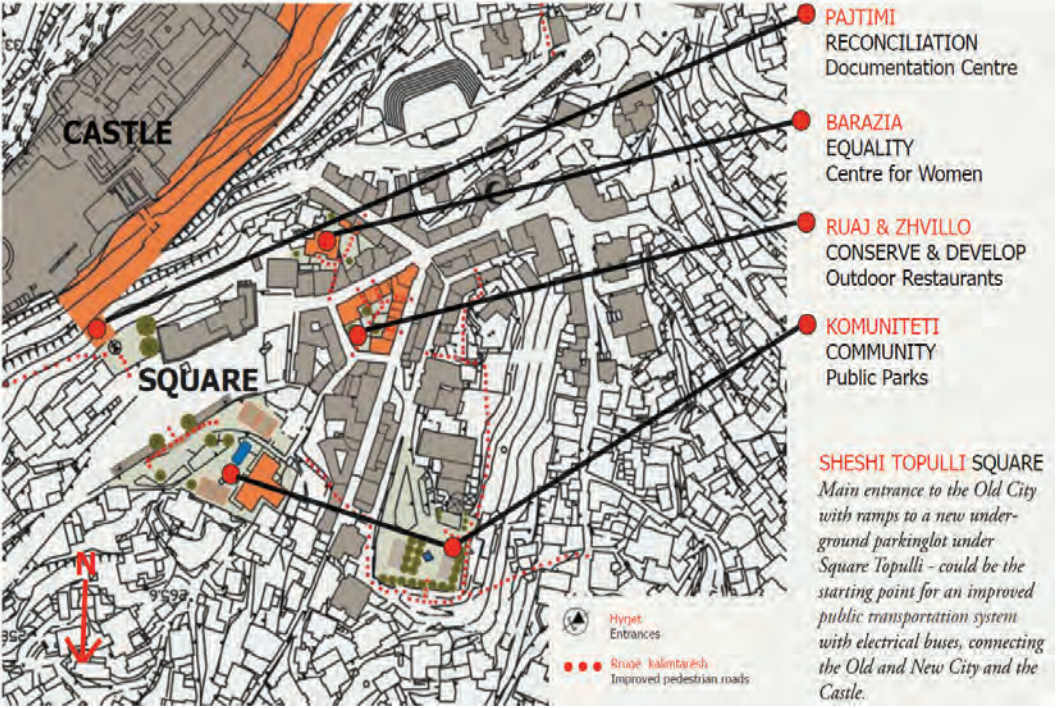
Below the central square of Cerciz Topulli is a green area with a worn out playground. The building in place houses a cultural school for youngsters. Due to the lack of places for children and young people it would be valuable to develop this site. The park could contain activities. To link the place with the town we suggest a new flight of stairs to the square above.

Conserve and Develop

A revitalization of the Bazaar and the Gjirokastrian houses is necessary for the city's survival. Legislative and attitudinal change is crucial in the efforts to revitalize the economy of the Old Town. Gentle development and adjustments to modern needs and payment capacities must be allowed in order to secure the buildings of high cultural value.

In respect to the heavy devastation in this Bazaar block, we propose a somewhat new shaping, and an adaptation of the buildings, to modern day requirements. By not reconstructing the building that only remains as ruins, we want to create an inner courtyard suitable as outdoor space for the surrounding restaurants.

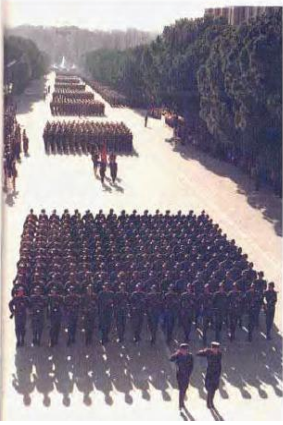
This could become a very attractive place, for tourists as well as Gjirokastrians, a peaceful oasis for relaxation, away from the car jammed streets of the Bazaar. The block is well visible from the Castle, so it is of a great importance for the roofs to be renovated in order to retain the characteristic roofline of Gjirokastra.



The bunker could be directly connected with the castle by an elevator. A pedagogic linking between the Centre's presentation of Albanian 20th century history and the Castle's exhibition of its older history would strengthen both projects, and also become a strong attraction for tourists, whose main reason to visit Albania could be their interest in and fascination with its 20th century History.



Exhibition at Documentation Centre of Cambodia



Military parade, Tirana 1984



Archiving testimonies in Cambodia



Photo: Merja Louka

In the backyard of one of the Bazaar quarters, this building stands empty and relatively worn down. The building has spacious rooms in two storeys. In front of the building is a courtyard, declined but with quite a potential to become a handsome and pleasant meeting place. The inner parts of the block, are that in a state of decay, could serve as a passage way between the building with its activities and a shop in the Bazaar



Photo: Merja Louka



The concrete deck of Fantazia Area can usefully be demolished.



Gjirokastrians playing domino



Painting by Birgitta Angleryd

City Park with boule in the future?



Poorly used area next to central square



Boys playing football in the streets



Skateboard park in the future?



A great part of the Old City of Gjirokastra was destroyed in the 1997 riots. Some of the buildings are next to totally ruined. Today this block houses weakly functioning activities, with a few shops and restaurants, but could be a beautiful yard with outdoor restaurants in the future.

Gjirokastra

Ottoman Town

Jörgen Renström

Gjirokastra has a well preserved ancient urban landscape. Its structure is mainly influenced by Ottoman intensions but also by local bourgeoisie and the regional ruler Ali Pasha under the years around 1800. Social common buildings as schools, mosques, monasteries and fountains are as important structures as the central bazaar buildings. Thought the central Istanbul government didn't take responsibility over more than military buildings and main infrastructure its influence is profound and still able to read in the town of today.

Center of a region

In Gjirokastra you most likely find the best preserved ancient urban landscape of the Balkan. The city structure that developed during the Ottoman period is still possible to trace in the environment of today. After the Ottoman conquest in 1417, a stringent strategy to build a military stronghold and an efficient administration followed. Its main task was to collect taxes for the government Gjirokastra was one of many small cities or fortified castles that developed into commercial and cultural centers during the relatively peaceful time that followed the Ottoman conquest. Among the around 200 cities in Balkan at that time, Gjirokastra was nominated as one of 30 region capitals

(a sanac). That function involved the court of the region —a mekheme, and the important Baillie of the judge. A mosque and a minaret were erected, signaling changed power structure and a remembrance of the Muslim sovereignty

over the Dropull valley. Later, with feudal families rolling the local administration, ending up in Ali Pasha regime, as anarchy and bloodfeuds came to influence town structure as well as the Ottoman administration.

Building institutions

The Ottoman government took responsibility for city walls, defense constructions, bridges and roads and the courthouse, but left remaining town building facilities to local forces Many of the institutions were erected by the rich who by Quran were challenged to give doles.

By a fundation, free from taxes — a Vakf, it was possible to build and run schools, mosques, soup kitchen, monasteries or a fountain for the benefit of the inhabitants. Those private institutions, whose management often was connected to incomes from business of the bazaar, into a high degree contributed to the character of the cities.

The public bath was an important institution. The Hamam was always built close to praying grounds or mosques to facilitate the necessary ritual ablutions for washing. The steamy rooms and the private boxes, where the customers were placed on hot stones, was also a place for social interaction in a city with few public meeting places for the inhabitants. School education was given by different religious institutions and therefore not unifying by culture. This gave a diverging situation between social classes. In Gjirokastra a craftsmen union founded a school near

the bazaar 1756. In the Islamic Madrasas Islamic laws were explained and traditions and the Quran interpreted. This wasn't enough for the bourgeoisie merchants who sent their children to trading schools outside the country in e.g. Vienna and Venice.

Trade

Trade followed the Ottoman expansion and was an important element in the development of many cities. What products dominated in Gjirokastra is unclear, but the region as a whole produced mutton and wool and we know that the vineyards embodied the valley of Drina. Leather production for internal use and exportation to western countries, seem to have increased over time and by the end of 19th century the town had a leading position in leather, as well as in cheese production and trade, in the south of Albania.

The marketplaces always had central positions in the cities and in connection with the Friday mosque and other collective facilities. Besides the covered buildings as Bedestens (big enclosed shops often made by stone and limited to one or two in a city) and a lot of small shops, there were open air markets in the outskirts of the cities functioning as places for selling agricultural products. In the Bazaars there was no religious separation, and here socialization between different religious and ethnic groups was able to flourish.

Town structure

The dwelling blocks were ethnically divided, and sometimes segregated by

different professions. The inhabitants established congregations around a church or a mosque. The street grid wasn't kept in order by the authorities, why there grew a throng of intersecting roads and walkways to support transportation to the private buildings. In comparison with Western European cities the structure of the roads, the absence of city walls, the ethnic segregation, the physical closeness between trade and places of religious practice made distinct differences.

Generally trees in the streets were not accepted in Islamic cities. Still there was no lack of greenery, and visitors in Gjirokastra today are fascinated by the many small gardens covered with vine.

This is an old tradition and the walled gardens with greeneries could plausibly be interpreted as the symbol of the oasis in the Quran transformed to a paradise of flowing water, good smells and fruit trees for airy shadow. In the 1700th century the inhabitants of Gjirokastra assembled in a loggia in the castle to enjoy the sight of gorgeous gardens of the valley where the wineries spread wide.



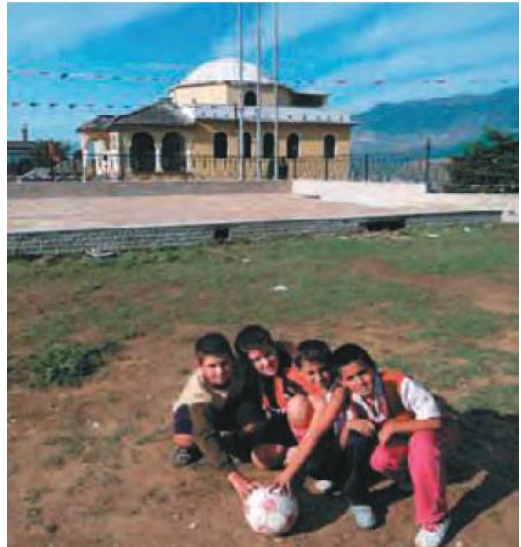
Immediately after the Ottoman conquest a mosque and a minaret were erected. This was the normal procedure and should signalling changed power structure as a remembrance of the Muslim sovereignty. The reconstruction shows the castle with the mosque and minaret could have looked.



Just as fountains could have their origin in the Vakf the mosques and madrasas could. To the left, a now disappeared, beautiful mosque in the Manal-at block.



In the middle of the 17th century there were 5 public fountains in Gjirokastra with good water. In the castle they kept a water tank in every house but also a big cistern at the foot of the minaret. The inhabitants also had the possibility to get water from Dropull with the help of Donkeys and horses. Later the water tank in the houses became a part of the siege protection family vendettas. To the left a water fountain in Gjirokastra.



To the right four young Gjirokastrian boys, playing on the ground of the amphitheatre, in front of a madrasa building.



Bazaars have been built in many different structures, selling more valuable goods the closer the Central mosque they stood. The picture to the left shows part of a caravanserai in Isfahan (Iran), from the middle of the 17th century with its foundation reminds of that of the buildings in the new bazaar in Gjirokastra built in the 1670 's. The model in the middle shows buildings according to the same pattern in the autumn 2008. The third photo shows a customer passing a shop in Gjirokastra evaluating fruit and vegetables.



Gjirokastra grow out of an outpost of an old roman trade route. Those routes had made great influence on the possibilities of advanced trade at least until the beginning of 17th century. On the map, to the right showing old roman routes, the position of Gjirokastra is pointed out as a red spot. The famous Via Ignitia connects Thessaloniki with Durrahachium north of the lake of Ohrid.



In the cities there was no specific social authority responsible for the order of the town. This gave the sultan's governor the choice to keep order considering fire wardens, waste management and other sanitation. Police work was done by irregulars hired by tradesmen and locals. The housekeeper paid to get the litter transported away and was responsible that the paving was in order in front of his house. Guilds often took responsibility for fire watch. A "Muhtesib" did weekly controls in the bazaars to check weights and measures. The picture, below to the right, show Albanian irregulars hired to keep order in Thessaloniki in end of 19th century.



Water was, and still is, essential for a towns possibilities to live and grow. The fountains have always been meeting points for its inhabitants. The picture below shows women fetching water at a fountain in Thessaloniki in the end of 19th century. Note the woman who turns away from the photographer.

Gjirokastra

A Walk in History

*Maria Sahlstrand
Staffan Read*

Seeking history

The history of the World Heritage city of Gjirokastra is yet not written. We have tried to visualize the history of the town and its development. We have been obliged to collect information from different sources, mostly from travellers of the past, travellers that have been visiting the city and shared their impressions in their journals. Our sources are mainly the famous Turkish traveller Evliya Celebi from 1667, two englishmen E. Lear and H. Holland and the french F. Pouqueville that travelled in Albania in the early 19-th century. We have also read interesting reports about the Albanien National Renaissance by Z. Shkodra and the Italian report called " Alla scoperta della citta di pietra".

Are the houses from 1667

When we arrived to Gjirokastra we were told that the old houses we saw mostly were houses built in the early 19-th century. Now, when we have studied our sources, we strongly believe that the old historic town we see today is older. In 1431 Gjirokastra had 121 houtholds, all Christians, in 1583 the number had risen to 434 and at the time when the famous traveller Celebi visits the town in 1667 it consits of 2000 houtholds.

An explosive development had happened in 80 years! The Italians writes that some houses of today have construction traces from the 17-th century, probably some of the buildings are even older. To quote Celebi: " The walls and the houses are all centuries old, dating from the time of the infidels".

The early settlements

The first indication of settlements in Gjirokastra is some fragments from the 5th-century BC inside the castle. Traces has also been found, in the quarters of Mecite, Dunavat and at the Nanxa bridge that tells us that the Romans inhabited the area. For example the place with the beautiful name the "Seven Fountains" in the area of Mecite and a trace in the Manalat-quarter shows us fragments of Roman baths. The explanation of why the place became the settlement for the town of Gjirokastra is that the major routs went here from the north and the Ionian sea in the west.

Protected by high hills was a perfect place for a fortress. In the 10-th centur the Albanian princedoms was found and the Gjirokastra was erected. The place called the" Bishops Palace" shows us traces of a church from this early time. In 1336 a Byzantine chronicle tells us that Gjirokastra was called Argyroprohline and the Prince Gjin Zenebishi used it s a center for his power. The town started to grow.

Gjirokastra in 1700-th century

At this time the town was a very lively place. It was under the Turkish dominion since 1417, and had extended in size and it was an important trading-place with its 200 shops. A bazaar was newly built by Memi Beg on the ground where the bazaar of today is situated. The bazaar had 80 modern two-story shops with strong gates at both ends. Close to the trading-places you could find the khans (guesthouses). Since the Muslims had taken over the town, the administration

of the Ottoman state and the religious activities took an important place in the town while the Christians were mostly merchants and craftsmen. You could also find public buildings as a courthouse, a tollhouse, schools and so on.

Gjirokastra had eight main "quarters" or districts with 2000 households, each quarter with their own mosques, churches and fountains. The Christians had their own district north of the center, called Pazari Vjeter. It had its own character with 3 churches and 200 households. The big public hamam was situated at the old place "Seven Fountains" (where traces of a Roman bath have been found) together with the mosque of Hadji Murad.

The fountain was known to have excellent water. Celebi writes that all Gjirokastras fountains have excellent water that makes the people look beautiful and healthy! One of the big public praying grounds were situated in the Tekke quarter. It had a big congregational mosque but with no minaret. This place was full of various kinds of tall trees. There was also a mosque courtyard, a tekke with many cells for monks around, graves for saints and notables. On this place we find today an open theatre.

The city of clan feuds

The traveller F Pouqueville describes Gjirokastra in 1799 as a city with an atmosphere of warfare. The people lived in a state of emergency, always ready to evacuate! To quote him; "If I had not known about the absence of laws, I would have asked myself how could people ever built their houses on burnt ground, stripped

of any vegetation, parched of the heat of the sun and exposed to the winds fury".....

" Solidly built of stone, the dwellings are pierced with loopholes, and, according to the wealth of the masters, inclosed within embattled walls flanked by towers. The more difficult of access, the more a house is valued". Thus the architecture of the city was influenced by the hostilities between people.

The neighbourhoods connected by high bridges, sometimes with guards protecting some of the buildings. The feudal aristocracy houses had large stone-towers, weighty portals and high walls around the courtyard and they were located a rifle-bullet away from other houses.

The courtyards had different doors where the host could "inspect" the guests before they were allowed to enter the inner yard. The groundfloors had almost no windows and it was only at the topfloor they could glaze out on the beautiful valley.

The Gjirokastra house

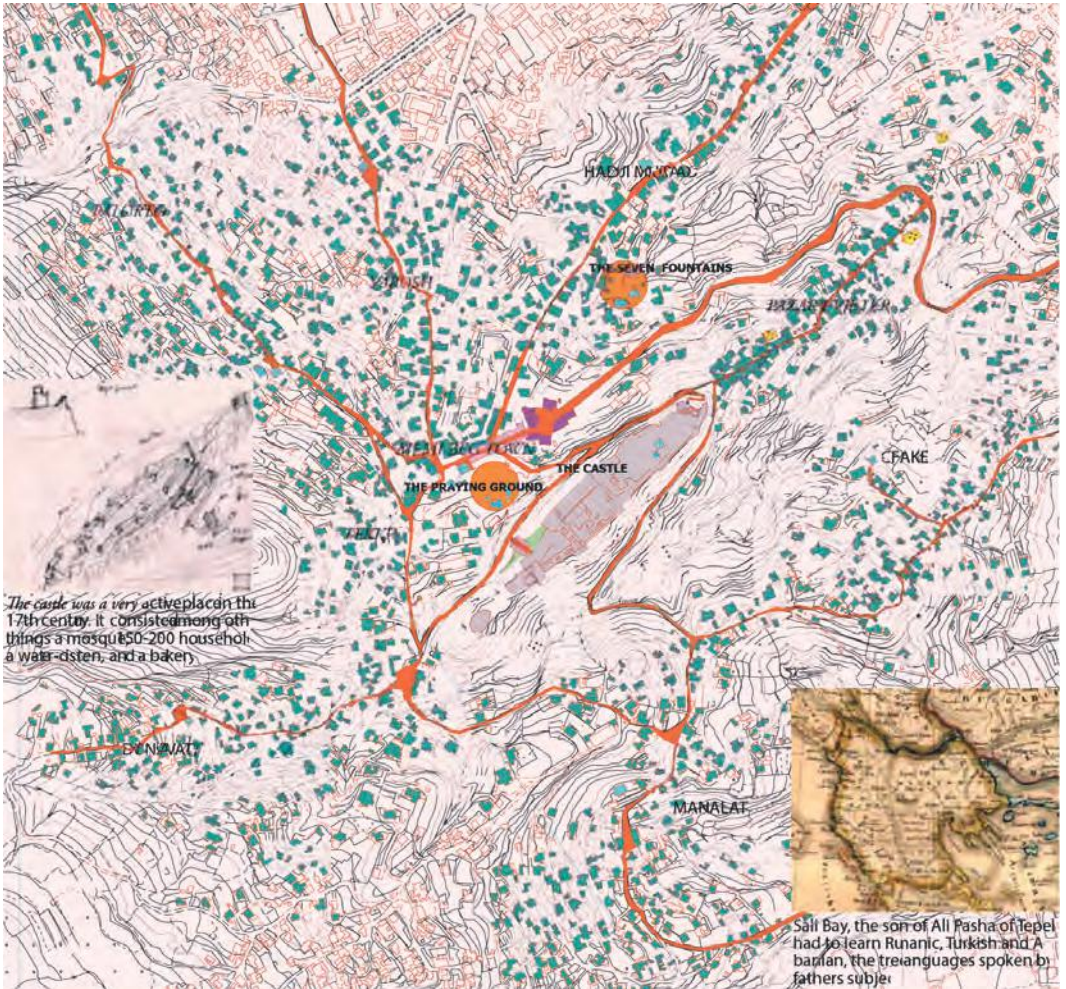
In 1667, Celebi writes that the outer walls of all the buildings were constructed in a way that had no parallel in all the world. The walls were 15 m high, made of red sandstone with no mud, lime or plaster. White stonewalls surrounded the house and the vineyards. He also says that they were hundreds of years. It sounds like he describes a kind of Kula-building and we believe that at least the lower parts of many of the buildings we see today have very old remains from that period.

It is likely that the houses then got their



very characteristic lightlooking upper floors with many widows and open spaces from the Ali Pasha period around 1800. We can also notice that Muslim houses were larger and surrounded by gardens while the Christians were located in more limited narrow spaces and located along a street.

The town of Gjirokastra when Celebi is visiting in the year of 1667. We have tried to visualise how the city looked like with its streets, quarters and different institutions. Under the map we have quote what Celebi tells us from that time.



The castle was a very active place in the 17th century. It consisted among other things a mosque, 50-200 households, a water cistern, and a bakery.

Sall Bay, the son of All Pasha of Tepel had to learn Rumanic, Turkish and Albanian, the three languages spoken by his fathers subjects.

Gjirokastra in 1667 reconstruction
 the castle with 150 households
 200 houses in the quarter of the infidels (Christians)
 2000 households in total
 1 seriat (courthouse)
 various administration buildings
 200 shops
 80 two-story shops in the new bazaar

8 quarters
 8 mosques
 3 churches
 3 tekkes (dervishes lodge)
 3 medreses (Muslim training schools)
 5 primary schools
 1 hamam (public bath)
 5 fountains (with excellent water)
 5 khans (merchant guesthouses)



The aqueduct and castle by W L Leitch in 1841



A view over the praying ground around 1970



A view over the praying ground after 1945



Seven Fountains and the Hadji Murad mosque. How the place "Seven Fountains" could have looked like in the 17-th century with the Mosque, Hamam, Medrese surrounded with houses and gardens. Still to day the beautiful place gives you a very special sense.



The praying-ground Celebi: The public praying ground. The Tekke mosque had a large congregation, but no minaret. This mosque was reached by a stairway. It is a place of worship built in old style. The courtyard is full of various kind of all trees and the sun cannot penetrate at all. It has a well with excellent tasting water. Around the courtyard are cells of the Halveti Tekke. The fortress Bazaar had wooden gates at both ends. Once the gates are closed there is no way of getting up to the fortress on this side.



The Map shows what E. Lear wrote in 1848: "The whole town is built on three distinct ridges, or spurs of rock, springing from the hill at a considerable height, and widening - separated by deep ravines or channels of torrents - as they stretch out into the plain".

The history of the castle

The castle has early traces that tells us that Gjirokastra has been fortified since the 5-th century BC and we know for sure that it was fortified in the 10-th century. In that time the fortress functioned as a military centre, a residence, a trade and religious centre but not as a town. It says that the initial founder was the son of Philip, a greek king. In 1336 the castle was furnished with residences, a church in the north east, a market and a tunnel in the southwest and with a bakery in the middle. Later under the Turks domain we can read from Celebi in 1667, that the castle had a length of 450 meter and a width of 75 and it was still an important settlement in Gjirokastra. Inside there was one main street, from east to west, with 200 two-story stoneworks houses situated on top of a rampart. They had alcoves and baywindows overlooking the town, entirely roofed with slate. At this time the church was replaced with a large mosque of the sultan Bayezid II the Saint. Water were collected in a huge cistern at the foot of the minaret like each house had its own cistern. The fortress had two strong gates each with three strong iron doorways. The eastern gate was approached by a stone staircase. From here you could reach a loggia pavilion where you could look out over the whole district. Here came all important citizens and landlords when they wanted to feast their eyes on the vineyards and the wide plane below. The north gate, in front of the public praying grounds, had a shallow moat to protect the castle. Outside this moat, on the path into the castle, the old bazar was located. Celebi writes that it had the shape of a bedestan, a basilika. In the year of 1812 when the Ottoman regional ruler Ali Pasha of Tepelena ruled in Gjirokastra, the traveller H. Holland tells us that building activities had an extreme rapidity when he built a new castle over the old one. He extended the castle to the southwest, highens the walls and also connected the castle with a majestic aqueduct, supported on high arches. 2000 labourers were working with the project. In the castle he builds a big "Seraglio" for himself and his harem, to visit when he visited Gjirokastra.



Celebi writes that many buildings in Gjirokastra appear to have been built by the Venetian infidels because you can see portraits of Saint Mark on them. Today we can see lions on some buildings. Are they portraits of St Mark or Ali Pasha - the lion of Ioaninna.

Kikino, drawing by E Riza. The Italians writes that some houses of today have construction-traces from the 17-th century

The Ottoman Interiors of Gjirokastra

Karin Aringer

Ottoman dwellings are built for seasonal living and the rooms are slightly different furnished according to summer or winter use. Traditional Islamic faith separates men and women, even in the home, which has affected the use of space. The area of the rooms in an ottoman house is divided by horizontal and vertical imaginary lines, such as shelves and pillars. The entrance of the room is separated from the actual domicile part; this is made by a floor elevation. The Ottoman interior style is characterized by a quest for light and air. All furniture is built-in or wall fixed. Textiles have always been of a great importance in these interiors, and they still are. The classic Islamic patterns are abstract and geometrical and take its inspiration from the Koran. These patterns can be seen on wooden decorations and ornamented ceilings in Gjirokastra.

Seasonal living and social life

In regions where the temperature differs a lot over the year, it's often necessary to separate the use of the rooms. In addition to the utility areas and other rooms used continuously, there are also special rooms for summer and winter use. The winter room is usually located in the southern part of the house. It has smaller windows, better insulation, lower ceiling and a more efficient fi-replace. The summer room has larger windows and thinner walls. It has often been given a prominent corner location, so that it can be likened to an enclosed balcony or a glass veranda. Traditional islamic faith separates men and women, even in the home, which has affected the layout of the dwellings. All

houses, even those which only consisted of two rooms, where divided into the selamlık (men's rooms) and the harem (women's spaces). Men and women received visits and socialized in their own separate rooms. The interior was the same in all rooms, flexible and arranged in such a way that the usage of the rooms could vary between living room, dining room and bedroom. The finest and most lavish room in the house was usually the room where the family's male members received their visits.

Horizontal and vertical lines

The walls of the room are divided by horizontal lines between floor and ceiling, which is underscored by the various materials and workmanship on the interior. Finer rooms are characterized by its lowered decorative wooden ceiling. Its ornamentation shows that the roof is a replacement for the open sky and have thus a religious significance. The floor level in some parts of the room has often been raised, such an elevation is called sedir. Divan and sedir together functions as seating furniture. The rooms can also be divided by using vertical lines which comprise trellis, gallery balustrade or similar arrangement of wood. The room is horizontally divided into two parts - an upper and a lower part, which also could be called a useful and a no useful space. The imaginary horizontal lines which divide the room in this way consist of wall shelving, wood paneling and cupboards. The usable space has a fairly simple design, unlike the upper part of the room, which has no other function than decorative eyecatchers.

The windows also follow this horizontal structure. In the Ottoman rooms the entrance location affects the decor of the room. The room is divided into two areas, the entrance and the actual abode room, where the latter is marked by an elevated floor level.

Built-in furniture

The Ottoman style is characterized by a quest for light and air. All furniture is built-in or wall fixed. The floor and ceiling can be decorated and becomes a kind of horizontal framework for the room, the volume in between is perceived to be spacious and kept clean of disruptive elements. The Western way of furnishing did not affect the Ottoman Empire until the end of the 1800s, and then primarily in the major cities. Tables has traditionally not been used in the interior, instead candleholders and decorative objects have been placed on solid niches in the walls. When the room served as a dining-room a large pot or plate of metal was placed on the floor or on a low folding table. Everyone sat on cushions on the floor and ate from the same tray or pot.

Decorating with textiles

For a people who lives a nomadic life textile are very important when creating a home, since they can't bring solid furniture. Nomad women wove textiles and carpets in wool, which they used to cover the ground and as tent walls. When they became settled, they continued to use textiles when furnishing their homes. Textiles were used both to isolate against the cold but also to give the

room a softer impression. Textiles were used on both floors and walls in the form of rugs, cushions, pillows and curtains. Cushions were used to provide comfort on the divan as well as seating furniture at meals. Carpets were woven on narrow looms and sewn together to the desired width. Tie rugs was put out on the floor in an asymmetric criss-cross pattern. more carpets the richer family. Tie carpets importance for the Islamic culture can still be seen in the mosques.

Textile designs as well as Islamic art in general are abstract and geometric. Symmetry, arabesques (stylized organic ornament), calligraphic ornaments and bright colours represent its characteristics. These patterns are usually inspired by the Koran where the worldly and spiritual life is reflected in the abstract decorations, for example geometric stellar forms symbolizes God's creation. There were large regional differences in the Ottoman art, in terms of material and expression. Since Albania was a province on the outskirts of the vast Ottoman Empire the craftsmanship is of a more provincial character. In the area where Albania is located, wood and textile were dominant in terms of arts and crafts. The geometric patterns are therefore primarily seen on interior fittings of wood.

Contemporary interiors

The insights that we got from today's way of furnishing in Gjirokastra mainly comes from the few visits we made in private homes. It is important to emphasize that the houses we visited were older buildings

located in the old town. These homes were still furnished in the ottoman way, but some western furniture, such as coffee tables, storage furniture and separate chairs and couches, had been added to the fixed fittings. Textiles are still a big and important part of the interior, but today it

is also made in modern artificial materials. Furnishing is affected by technological developments and the rapid change of a country's social structure and culture. Thus, interior design is a field that will evolve and change due to a more stable economy in Albania.



Dual windows were common features in ottoman dwellings. The lower half do not have a glass pane, but instead a kind of wooden shutter, wholly or partially covered. The upper half, which can not be opened, have small bar panes. It is said that the windows are designed so that the women can be completely protected from view when they stay in rooms facing the street. They are able to look out from the window but not being seen.



The fireplace is the only permanent interior element that is allowed to steal space in the room – other interior fittings such as cupboards and shelves are embedded in the walls.



Skenduli House, a traditionally furnished ottoman palace, 2008.

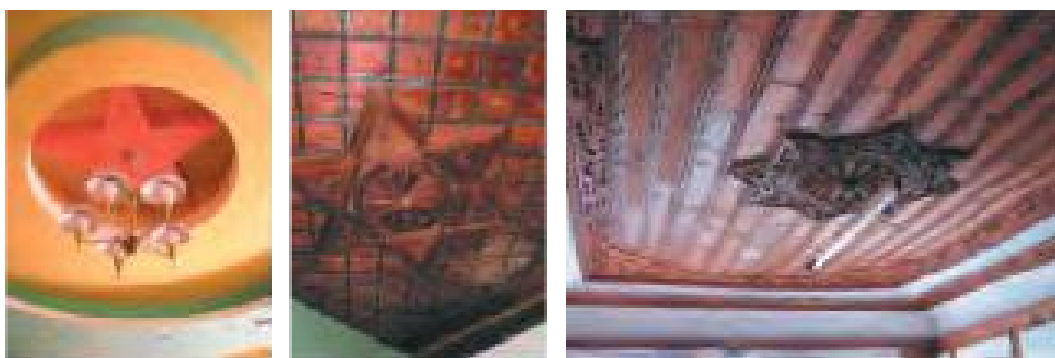


Interior, 1960's or 70's taken from the book Gjirokastra – museum city.



Dwelling in the eastern part of the old town.

Three last pictures showing traditional Ottoman dwellings in Gjirokastra. As you can see some western furniture, such as a table, storage furniture and a separate bed has been added to the fixed fittings. Textiles are still a big and important part of the interior, but today it is also made in modern artificial materials, which for example shows in the bedspread and curtains.



Square or star patterns appears to have been extra popular in Gjirokastra. You find this in ceilings, cupboard doors and windows. Traditional ornamented ceilingings can also be seen in modern buildings such as the hotel where we stayed during our visit in Gjirokastra. Those ceilings are made in different materials and different colours but in a similar style.



The entrance is usually located on the short side of the room, near a corner, and connected with built-in lockers and sometimes also space for latrines. You left your shoes at the entrance hall, given that the floor of the domicile room was covered with carpets. The custom of switching from shoes to slippers in the mosque was also practiced in the home. Usually, the women were not allowed in the men's guestroom at all but sometimes they had access to the gallery on top of the wall cabinets by the entrance, from which they could look down on the men.

Gjirokastra

The Everyday Heritage

Linda Lovise Veiby

Everyday cultural heritage means any cultural heritage that is associated with daily life and has become a part of the society. The protection of cultural heritage has a tradition of focusing on the story of the beautiful. The abundance, the special. Although the heritage that represents the everyday are just as important maybe even more so. The Babameto house represent an example.

The story of the walls

The family groupings in Albania are referred to as strong. In Gjirokastra we see an obvious division between public and private spaces, something that perhaps occur to an even greater degree than in many other world heritage towns. Albanian houses are often described as Kullas fortified stone houses without windows looking onto the road. It is said that the design originally was a result of fortification purposes.

In Gjirokastra the dwelling houses of the 19th century have the same height and structure, but always a significant front facade, where large windows, and often decorations, show off the erector's wealth and status. Each house is surrounded by walls, often by two metres high, preventing passers-by from observing family life in the court-yards behind. The windows on the ground floor are not more than small openings in the wall, often with iron bars and the rooms within contain stables and economy rooms. The upper floors contain living rooms and guestroom.

Private space

The buildings tell a story on many levels:

About access to building materials, craftsmen, cultural influences, changes in fashions and social structure. The Babameto house was a house for a large family where each nuclear unit, husband, wife and children, contribute to the common welfare. The employment of servants was rare, and it is likely to believe that the women of the house shared

the housework between them on unequal terms. The book "Living architecture: Ottoman" says that one of the main factors of the design of the Turkish house was the distinction between men and women. Berit Backer is implying the same in her book "Behind stone walls". Literature tells that women could move all over the house, but when guests arrived, they stayed in the kitchen area or in their room.

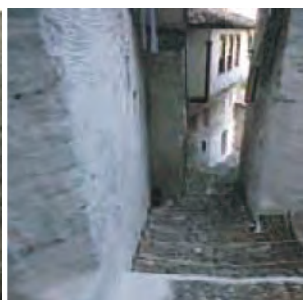
The guestroom was mainly a place for men and the separation of the sexes seems to have been an important tool for keeping the system of the household work as a unit. At the same time there is a description of a custom of providing separate entrances, staircases and quarters for men and women.

This strongly indicates that the two entrances that we see in Babameto were intended for the female and male part of the household.

The book "Behind stone walls" describes how "new houses" often were symmetrically built with one half being a mirror reflection of the other. This is said to be done in order to facilitate a future spilt in the family.



Gjirokastra sweeps out the tourist by its majestic towering buildings in a dramatic landscape and narrow picturesque streets with a rich and expressive architecture. From a cultural heritage point of view Gjirokastra's centre is particularly special because it remains, to a large extent, unchanged. It tells us not only about the city itself but about Albanian and Ottoman values as a whole.



The buildings tell a story on many levels: Access to building materials, crafts-men, cultural influences, changes in fashions and social structure.

Division between public and private spaces. Around the houses there were high walls protecting from insight.

BABAMETO HOUSE



The Babameto house, north façade. The two entrances in Babameto, similar in shape can be a result of family precautions in case of future family needs, but it can also have functioned as a separation between staircases to avoid any outsider's intrusion in the daily life.

Gjirokastra Babameto House in the Tekke Area

*Carl Von Essen,
Martin Mirelius,
Linda Veiby,
Ida Westergren,
Linda Wangdahl.*

The house is named "Babameto house" after its owners, the wealthy Babameto family. Above the two entrance vaults of the house stone slabs are placed with the dates 1885 and 1887 engraved. This is said to be the time of the construction, but possibly the house is a great deal older. It is visible that both the facades and the interior have gone through several changes. The house shows the typical features of a residential dwelling of the city even if the building has the character of a semidetached house. The house is adapted to the terrain in the traditional manner with three floors where each floor is larger than the one beneath.

The building is mainly of stone but with some parts of the upper floor in wood (laths) and plaster. The tent-like roof is covered with stone slabs, as most of the buildings of the historic town. The building has for many years been empty, but is still owned by the Babameto family. As an A-class building it is rebuilt several times, still the interior of the house is above all to be reckoned as a ruin.

Privacy within the walls

The facades of the building give a closed impression towards West, South and East, but open up with large windows towards the city. On the west and east walls, we see small arched windows piercing the rather massive walls. Like other Gjirokastra dwelling houses, the Babameto house is little elaborated. Care is mainly taken of the front façade. This has large windows, carved stone entrances and a plastered façade that once seemed to have been

painted light blue. The house has once been surrounded by a high wall. Today only some traces are still preserved. The wall was important for the safety of the family as well as the visual access to the privacy within the walls. Nowadays the entrance to the yard is through a gate in the west wall of the building.

This was originally an arched loggia at the height of two floors. The gate to the property must at this time have been in the outer wall. The arches have later been transformed to walls and included the extension of the room above. From the yard there are two separate entrance doors.

Groundfloor, dim and dark

In the ground floor light flows into the halls from two small grid windows on the northern side. Still the rooms must have been fairly dark, and the niches above the stairs, for placing candles, much needed. The halls seem to have mirrored one another and where the one on the east side is almost intact the one to the west is in ruin.

Samples of paint on the plastered wall shows reminiscences of light blue with a reddish - brown colour on the lower part framed by a black line. The floor is made of large, square cut stone slabs and the ceiling of wooden beams. The other rooms on the ground floor do not share the halls richness. They were mainly used as storage rooms and stables.

Kitchen - where was it?

From the stories of the life in the 19th century Gjirokastra there is often described

that the cooking took place in the lower floors and for outdoors. But there are also descriptions of Albanian houses where a summer kitchen was placed on the second floor. These drawings newer shows a kitchen in the lower part of the house. The food was distributed and coffee prepared in the guestroom. In the Babameto house there are few traces of a place to prepare the food apart from traces of a stove in the back of the building on the second floor.

There are however many questions about this particularly area of the building. The room has a particular shape and the stone pillar in the middle of the room stands out in relation to the building tradition of the area. Is it possible that this was the place for the summer kitchen? Connected with a yard or the back?

Sofa, often a covered veranda

When guests entered the house and went up to the "oda e mire" they first passed an area called sofa/divani. This is often described as a covered veranda and something between a room and an extended open stairway. The room is open towards the stairway, but its outlining is defined by the level of the floor. On the front facade of the house there is a row of windows with lattices which makes it possible to see out, but impossible to see in.

Guest rooms, the finest parts

In the litterateur of the Gjirokastra dwelling houses the first and second floors are often referred to as winter and summer rooms. The finest of these rooms

were reserved for guests and are referred to as "oda e mire". The Babameto house seems to have had two "ode e mire". One in the west and one in the east wing on the second floor.

However, the structure on the west side has been changed and since the west part of the house also is the most destroyed one, there are no traces of how this side of the house looked before the rebuilding. In the guest room on the east side there are beautifully carved ceiling panels, where the main ornaments are painted in bright red, yellow and blue. There are traces of the same bright paint or the boards framing the windows.

The back of the shutters and the door there are more freely painted with rough strokes in the same bright colours on a white base. The walls are covered with white washed plaster, but traces of different shades of blue and some green paint in one of the niches indicates that the walls also has been coloured. The biggest change in the room is that a fireplace on the east wall now is gone.

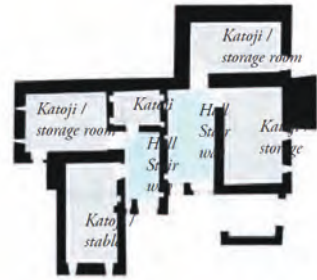
The room is bright and dominated by a row of windows in the northern part. On the opposite wall there is finely carpented closet that consists of several cupboards framed by heart-shaped niches of plaster. The closet in the lower part of the south wall can only be reached from the backside of the wall. Here there is a little room, where people could prepare the serving without being seen. From this small room there is a ladder up to the "musandara", a ledge for storing bedding.



Photo of the historical town of Gjirokastra and The Babameto house.



North elevation Scale 1:200



Ground floor plan Scale 1:200



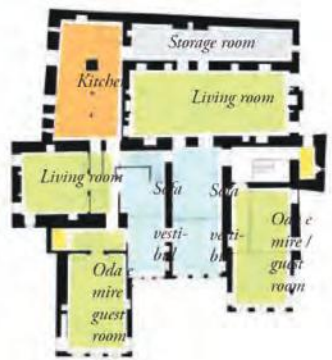
West elevation Scale 1:200



First floor plan Scale 1:200



East elevation Scale 1:200



Second floor plan Scale 1:200

- | | |
|----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|
|  New stone wall |  Küche |
|  New plastered wall |  Toilets |
|  Old plaster |  Living spaces |
|  Ivy and other plants |  Entrance and stairs |
|  General splice |  Economy spaces |

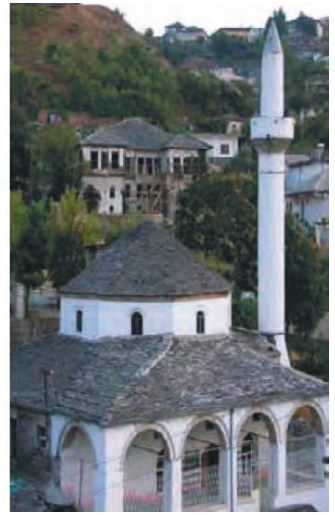
Season rooms

The division between summer and winter rooms is not very visible. Both floors have large windows facing north and windowless rooms on the south side. It might be so that parts of the facades have

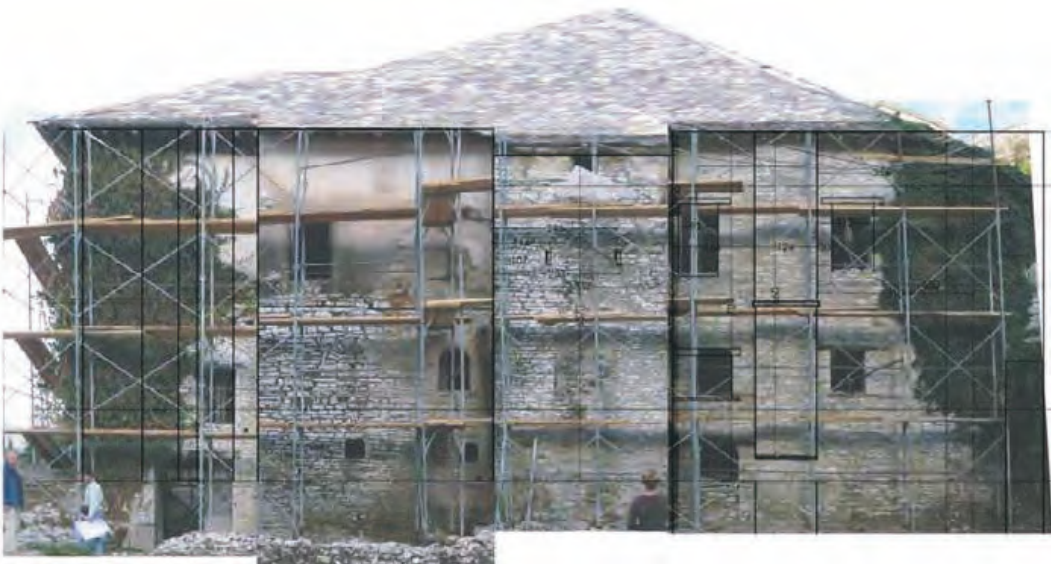
been rebuilt later, and then been given larger windows. So maybe it was a clearer division between the two floors than what is visible today?



Reconstruction of Babameto house



Mosque with Babameto house in the background



The western wall which shows that the building has passed many alternations during the years with windows and vaults that have been closed



If we open a window for the future - what will the coming years bring to this heritage?



An "Oda e mire" / guest room. With typical carved wooden roof and wall cabinets

Participants at the second restoration camp:

Elena Nasto, Aleksander Pesha, architects, Albania Todor Mihaylov, architect, Bulgaria Svetlana Asiku, Nevena Jovanovic, students of architecture, Serbia Linda Veiby, art historian, Norway Carl von Essen, project manager, Linda Wångdahl, antiquarian, Martin Mirelius, Sta-an Read, Ida Westergren, architects, Sweden

Gjirokastra Accommodating Knowledge – Babameto

Linda Wångdahl

Throughout the years, the rooms of the Babameto building have been animated by the lives of its inhabitants, from the modest rooms where everyday activities were carried out to the beautiful reception rooms used for special occasions. Today, the Historic town of Gjirokastra, a World Heritage site, has been depopulated. The once bustling city life has almost disappeared and the Babameto house is left deserted. The aim of my proposal is to restore the living function of the building by turning it into a residence for researchers. It is my belief that a University and student life would be the best way of bringing life back in to the city.

Ottoman lifestyle in the beautiful rooms of Babameto

My proposal aims are to preserve the material elements of the Ottoman heritage, through the conservation of carpentry, wall surfaces and room structure, as well as to revive some features of the Ottoman lifestyle related to the functions of the different rooms. The most beautiful room of the house was the "Oda", furnished with wall-mounted divans and primarily used for receptions. Here food was served on tray-tables and pillows and mattresses were stored in cabinets built into the walls.

The "Oda" traditionally decorated with red textile, can be used by the researchers for literary seminars and as a conversation area. Still furnished with wall mounted couches and decorated with red textiles adhering to the Ottoman tradition. In the adjoining room there is a small loft

called "Musandra", a nest-like space from where the activities of the "Oda" could be observed through a discreet aperture in the back wall, where the women of the house used to sit and observe the discussions of the men in "Oda".

These tiny lofts will now function as cosy little hideaways where you can lie down and read a book or overhear the discussions going on in the "new Oda". Next to these rooms are two large hallways where there will be books and couches and where you can sit and read or just enjoy the beautiful view of the city. These rooms were called "Chardak".

Everyday life now and then

I also wish to revive some of the more basic features of everyday life in the building, since believe they have an equally important story to tell. The ground floor was used as stables the "Katoji", (stable for domestic animals) and the food was prepared in the modest back rooms. I seek to maintain the traditional character of the rooms as well as some of their original functions, in an updated version.

The former stables will be equipped with a punching bag and dumbbells to serve as a gym Which will preserve the simplicity and coarseness of the space, while substituting horse-power for manpower.

The kitchen will be equipped to modern standards, still located in the same part of the building. In order to avoid interfering with the original body of the building I have chosen to place the kitchen and the wet rooms in the back section that was reconstructed in 2005.



Siteplan: Babameto with garden for herbs and a pergola to provide shade. The ground will be paved with stones and equipped with suitable outdoor furniture. There is also room for a possible new construction on the premises.

Ground floor: The ground floor is fitted with two spacious bedrooms equipped with study areas and closets. On this floor there is also a simple gym in the old stables, as well as toilets, showers, storage space for clothes, and a cleaning cabinet.

First floor: Here there are three bedrooms and a large family bedroom with one double and one single bed, each room equipped with a study area and a private bathroom. This floor also contains the communal launch, room and two large hallways furnished with bookshelves.

Second floor: The top floor, which is also the largest, contains three bedrooms, each equipped with study areas and closets. Two wide hallways functioning as libraries. A large kitchen with pantry and a dining hall for all the residents of the house. Also located on this floor is the "red room" furnished with divans according to tradition and functioning as a communal seminary room, with the adjoining loft furnished as a cosy reading space.

Accommodating knowledge

The house will hold ten bedrooms to provide accommodation for ten to nineteen young researchers. It will be equipped with a library, a conversation room, kitchen, dining hall, laundry room, toilets, showers and a private gym in the basement. Showers and toilets will be

placed in the back section of the house to allow for the water installations to run vertically through the building. The floors will be tiled and the walls will be replastered. The ceiling will be insulated with wool to prevent heat loss and absorb sound. So that the researchers will have a nice place to stay.



Cross-section illustrates Gym: Seeking to maintain the rough character of the room that was once the stables, I furnish it with a punching bag, a bench and some dumbbells. Bedroom: Here we see the back wall with a desk and closets. On the first floor we see two of the bedrooms. On the top floor, the "red room" furnished with divans, pillows and carpets with oriental patterns. Ceiling and wall-mounted furniture has been restored. Next to the "red room" is the loft-space called the "Musandra" that has been turned into a cosy reading space with pillows on the floor. On the top floor we also see the back wall of a bedroom and the refurbished kitchen on its original location.



Interior from one of the bedrooms. Detail of the roof. Detail of the wall. Traytable.



Interior from one of the bedrooms



View from Babameto's.

Gjirokastra

Room for Hospitality

Ida Westergren

In a prominent position overlooking the beautiful landscape of the Drino valley the Babameto house stands empty. The building is left in a state of transition between its past and its future, simply waiting to be discovered as the treasure it is and to once again become a part of Gjirokastra, filled with people, movement, sounds, and smells.

Having been abandoned for years, only traces of the life the building once entailed are left. In trying to understand these traces what I found most important to preserve in a future use was the spatial relationships and the use of multifunctional rooms, the flexibility and movement. Adapting a once perfectly adapted house to new conditions and enabling it to once again be a place where the famous Albanian hospitality can thrive.

Understanding Babameto

Trying to understand the building's past was essential to me in developing an idea for its future. When I discovered the strong traditions of hospitality in the Albanian culture, it became clear how this played an important part in the layout of and relationship between spaces in the Babameto house. In this home the interaction between the family and their guests played a central role.

Two main types of spaces were derived through this way of living; the decorated multifunctional living / eating / sleeping spaces and the more modest spaces used for cooking, storage and animals. These served the functions of the main spaces and were mainly located on the ground floor. Two central circulation halls connect

all the rooms with each other. The living spaces are designed to maximize their flexibility, using built-in storage in the walls to easily facilitate switching between activities. The location and use of spaces create two main circulation routes in the building, one public in the front part of the first and second floor and a private one in the back of the building and on the ground floor. On the ground floor the only rooms accessed by guests are the entrance halls, from where they are taken straight up to the upper floors

Traces of the past

The condition of the rooms varies greatly, from being relatively well preserved or having been altered many times throughout the years, to being simply a shell without either floor or ceiling. As the multifunctional rooms were the most decorated rooms, they have more traces of interiors preserved and their function is easier to understand. The servant spaces on the other hand consists of bare stone walls with none or very few traces of any interiors.

Adapting to the future

To revitalize the building and move on from being a monument of the past to a part of the future, I believe the focus should be on finding a function for the house through which the flexible use of space and the relationship between served and servant spaces can be preserved, reintroducing movement and life in the building. As the essence of the house is its flexibility, I have looked at a general plan of what is needed to adapt the building to a modern

function, where the plans are based on the building serving a public function and being used during the day/evening. Avoiding nighttime use as this would require too great alterations of the rooms.

The proposal includes both reconstruction and new additions, depending on the condition of the rooms. Where enough traces are left, a reconstruction is recommended, while in the back rooms, whose walls were recently reconstructed, I propose a modern interior based on the traditional interiors of the multifunctional rooms. In the part of the building that has undergone most changes throughout the years, some reconstruction and new additions are needed to enable the addition of a lift, making the building accessible for everyone.

Other additions are toilets on both the first and the second floor and a kitchen on the second floor. In the kitchen I also propose that part of the recently reconstructed wall could be opened up to let more light into this dark room and give this otherwise north facing house a link to the south with a space for a private terrace.

With the aim to adapt the building to modern needs with as few intrusions as possible, all new additions are placed according to the Albanian tradition of walls with functions. The toilets are simply an extended wall, replacing a wall of closets that can be seen on earlier drawings but is missing today. The rooms next to the toilets on both floors have no original interiors and here I suggest a new

approach to the multifunctional room: instead of divans traditionally fixed to the walls, they are here divided into smaller segments, that can be moved around the room and combined in different ways according to the desired function.

A sustainable future

In adapting to the future, the building also needs to prepare for a world in need of rapid change to address global environmental problems. I suggest that here too the Babameto house can look to the past and how these buildings adapted to and used their local resources efficiently. An updated version of the water cistern for the collection of rainwater, using composting toilets to reduce water consumption, and improving the buildings insulation are a few things that would reduce the building's impact on the environment.



- Good condition. Restore/reconstruct to a traditional Albanian multifunctional room.
- Fair condition. Combine new additions with restoring traces of original interiors.
- Bad condition (living spaces). Modern version of Albanian interiors, preserve sizes of rooms.
- Bad condition (serving spaces). Keep the rooms serving function through new additions.
- Serving spaces, a private circulation route is formed through the movement between rooms on the ground floor and the back rooms of the upper floors.
- Served spaces, a public circulation route is formed between the front rooms on the upper floors where guests are entertained.



Highly decorated multifunctional guest room.



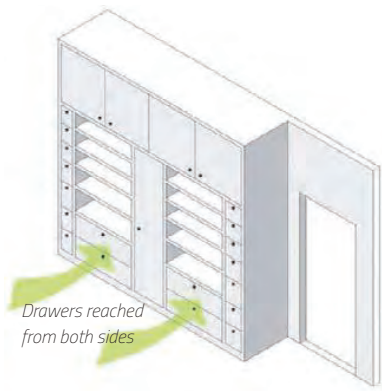
Plain decorations in a private multifunctional room.



Undecorated room with a serving function.



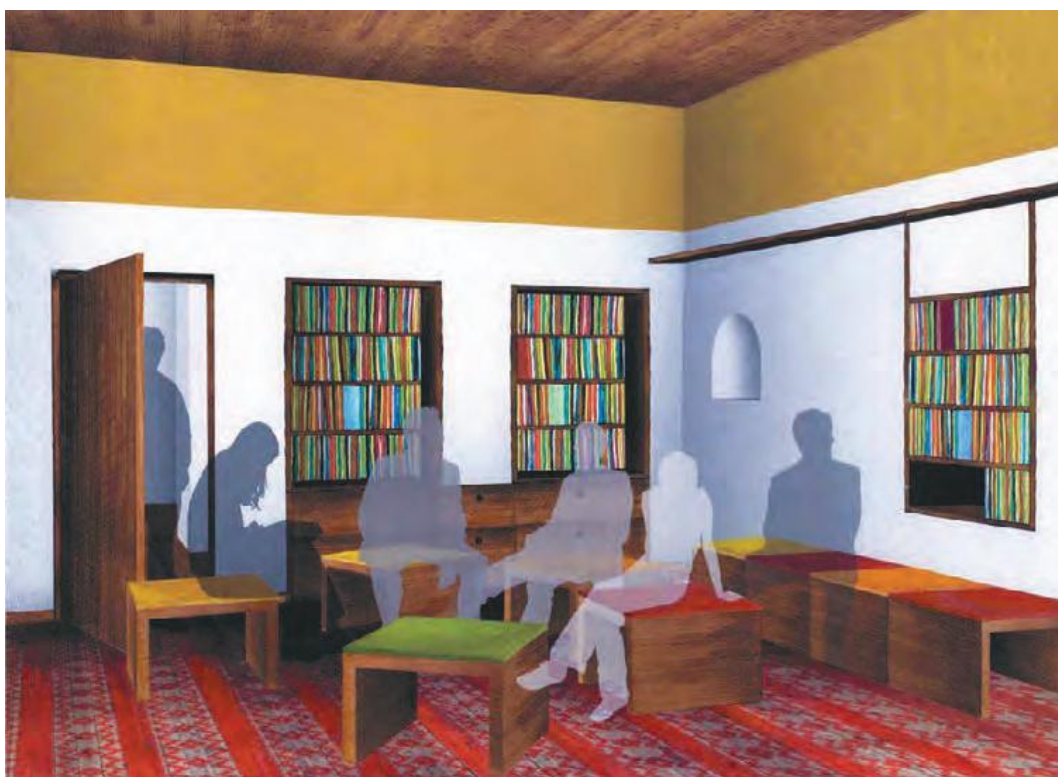
Reference for the reconstruction of the rooms in good condition, photo from the book "Gjirokastra museum city".



An updated wall of storage, shelves and drawers of varying size, some can be reached from both the hallway and from inside the room.



View of the restored house seen from the street



An updated version of the traditional Albanian interiors proposed for the multifunctional rooms without any existing interiors, by dividing the divan into smaller segments that can be moved around the room and used both as tables and chairs, this becomes a flexible space easily adapted to different functions.

Gjirokastra Additions for Access

Martin Mirelius

The aim of this project is to show how additional functions can develop with respect for the historical values and specific characteristics in the World Heritage City of Gjirokastra. The idea is to facilitate transport to the Old Town to make it easier accessible for both local people and visitors. By a new monorail transport, it will be possible to reach the Castle and the old centre quickly and quietly. In the nearby area a hamam and ice-skating arena will adjoin to a new hostelry in the restored Babameto dwelling house. The program for the restorations, constructions and new transportation system is designed with regards to future demands for resource effectiveness and an environmental friendly approach.

Access to the Old Town

Pict. 1 — This is what a future Epoch of Change can be like in the World Heritage! Demand for new environmental friendly transportation Possibilities to integrate/connect the modern and the historic town
Pict. 2 New accessibility will help the historic part to survive and develop the new way of transport is designed with respect for the World Heritage by reaching the Old Town from the south.

Pict. 3 A new means of transport in a historic context — the Stone Town. The proposed solution is to make the monorail discretely pass through the green valley in the south and reach the Old Town from two Stops inside the Castle hill. Small cabins are moving fast and quietly on the monorail up and down the hills. Adjustment to the existing town and dramatic landscape is

made by varying heights of thin vaulted steel beams.

Alternative systems that have been considered are:

Aerialway, mountain railway, electrical vehicles, biogas buses, PRT - Personal Rapid Transit, small cabins that moves fast on a monorail to the Stops requested from its passengers.

The project with the proposed monorail is aiming to: A transport system that can connect many different parts of the town A flexible transport system with small units that come/go on demand A transport system that can easily be extended

The image of the monorail transport in the Gjirokastra context:

An environmental friendly way of transport that makes the Old Town easier accessible for both local inhabitants and tourists. From the route you can enjoy the beautiful green valley in the south and meet the breathtaking view of the Old Town by surprise from the two underground Castle Stops.

The monorail stops Most important positions of the stops is the connection point to the future European high speed rail network station, situated in Gjirokastra modern town. From here the monorail continues to the Castle where it turns and goes back to the modern town. It is also possible to have intermediate stops in the southern part of the town.

Pict. 4

The trip to the Castle Stops from the southern part through the mountain provides an astonishing view of the Old

Town from above. At the same place the view is beautiful to the south part of Gjirokastra.

Pict. 5 This is to where we Easily can go to from the Stops. The First Castle Stop is connected to the Topulli Main Square. By elevator it is easy to directly reach the Castle Musuem. The Second Castle Stop is near the main entrance of the Castle. From here it is close to visit sites in the Historic Stone Town with a partly modernized content. A new recreational area to visit close by the Second castlestop is the Babameto house with surroundings.

Access to the Babameto house

Possibilities for modern life to fit in to the historical, ottoman context.

Pict. 6 The Babameto house — An Example of How to Revitalize a Place: These new functions can make Tie Babameto building survive and develop while respecting the World Heritage regulations.

The Program and the design of Babameto House: To present what will be restored, reconstructed, modernized and new additions to the building and its surroundings. To show how the slope and the wall to the street can be developed in an innovative way.

Pict. 7-9 Program for the Building and its Surroundings.

Excavating of a new basement (street level) to serve as a Hamam and a hostelry reception. Turning the ground floor to restaurant, the first and second floor to hostelry guest rooms and public spaces. A direct connection from the

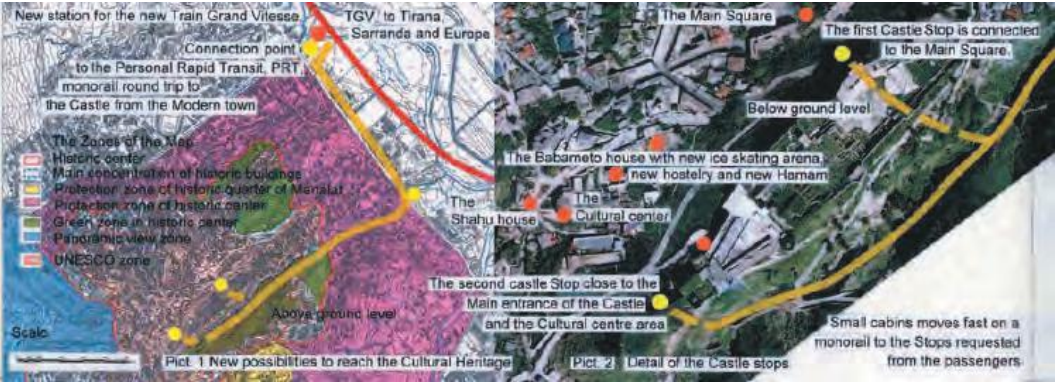
hostelry reception area to the existing amphitheatre which can provide among other things sports activities like ice-skating on artificial ice.

Pict. 15 The contributions of this proposal for the Babameto House and its Surroundings are, the building can regain its existing and inherent qualities and also improve its surroundings with the new additions. The new entrance from the street level will leave the Babameto House in a more peaceful atmosphere, still like a private villa.

Pict. 10-12 Tie Design of the Proposal The specific Ottoman characteristics of the Babameto House will be preserved in the first and second story rooms that are public. Historical reconstructions will be made of the specific details in this part. The new additions are designed with regards to raise the quality of the characteristic values of The Babameto House.

Resource Effectiveness in Planning and Construction:

Pict. 8-9 New installations are limited to the back, south part; sanitary, bathrooms, heat/ventilation system. Reduction of construction transports by using local material and suppliers as much as possible. Reduction of transports for garbage and wastewater by local use as a source of energy for electricity and heating systems. For example, by locally produced biogas.



Pict. 1 New possibilities to reach the Cultural Heritage

Pict. 2 Detail of the Castle stops

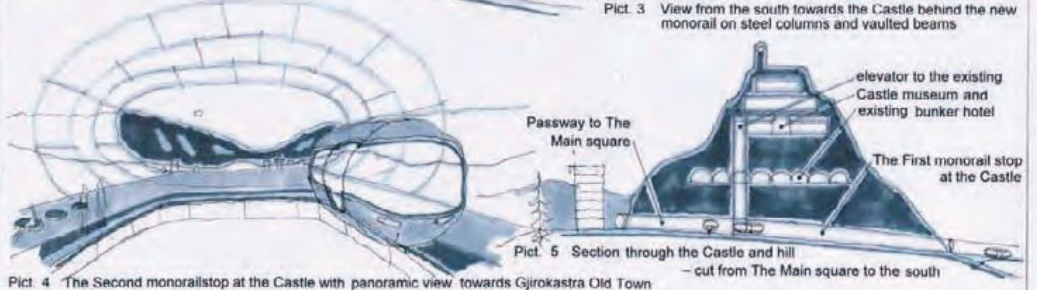
Small cabins moves fast on a monorail to the Stops requested from the passengers



To the left: Concrete tube to the Second Castle stop

To the right: Concrete tube to the First Castle stop, The Main square

Pict. 3 View from the south towards the Castle behind the new monorail on steel columns and vaulted beams



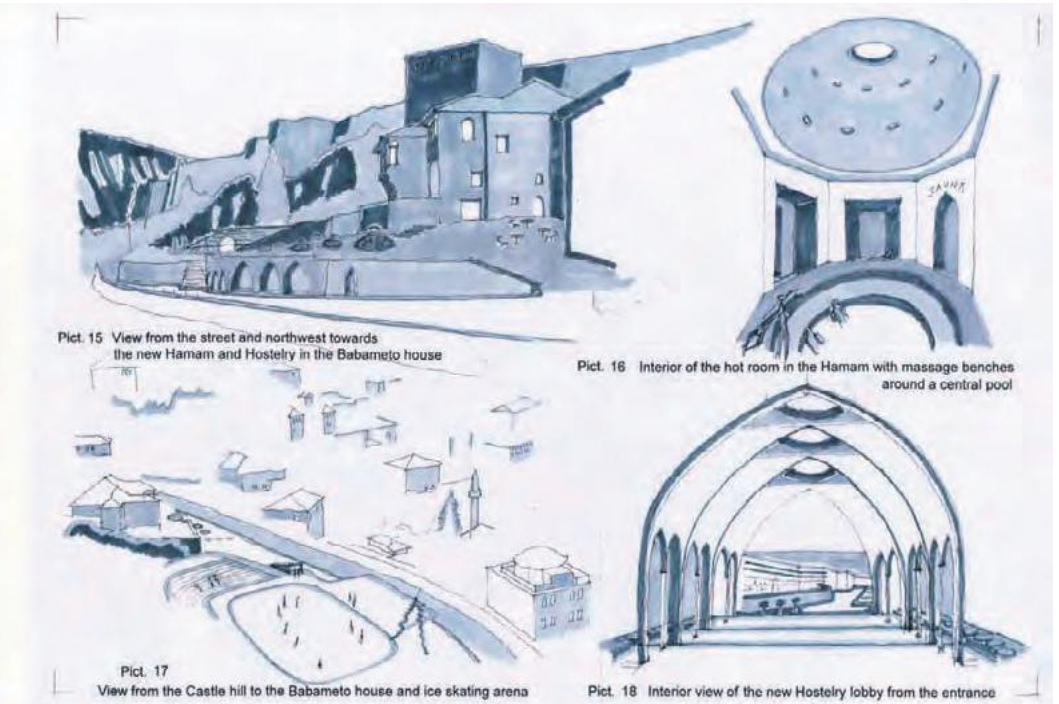
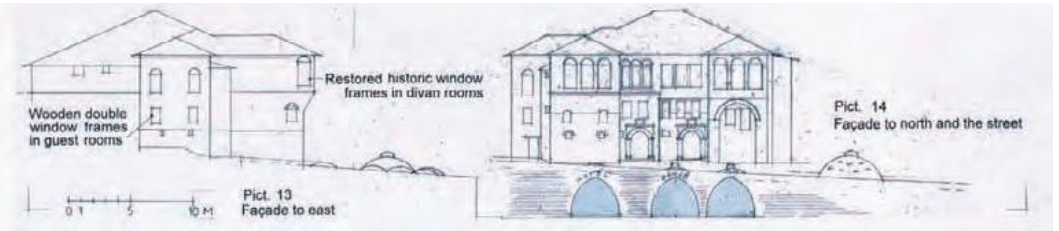
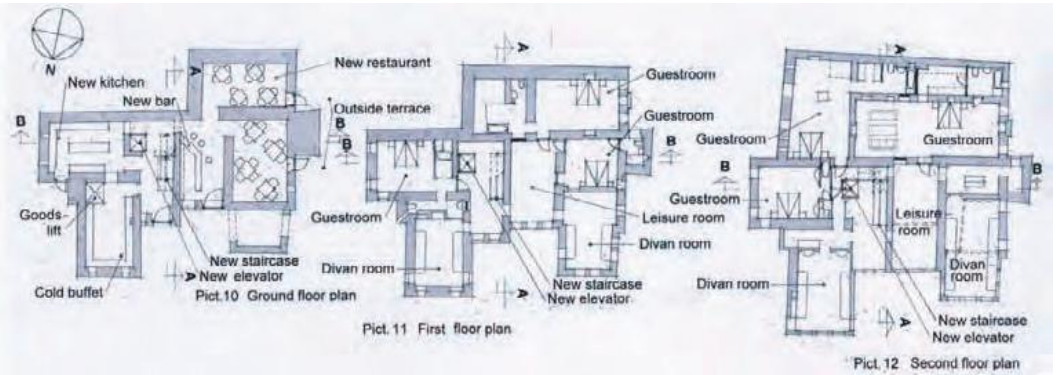
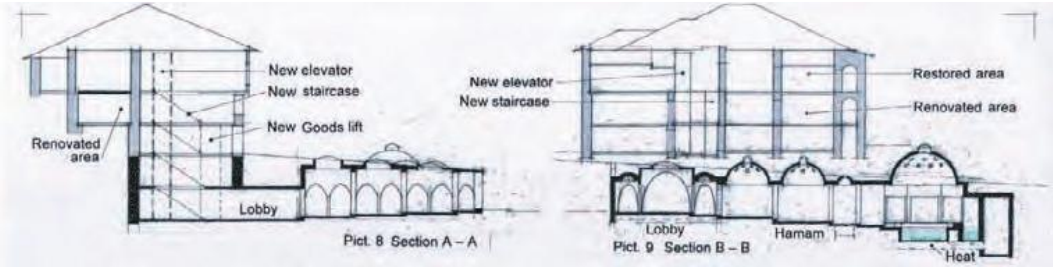
Pict. 4 The Second monorailstop at the Castle with panoramic view towards Gjirokastra Old Town

Pict. 5 Section through the Castle and hill - cut from The Main square to the south



Pict. 6 Site plan

Pict. 7 Plan of the newly excavated basement at the street level for Hamam and Hostelry



Gjirokastra

Babameto Bazaar Building – Today

*Michelle Culjat Longo
Gustaf Wiren*

This Bazaar building was originally used for trade and crafts activities. Today it is vacant and in very bad condition. Protection from rain and humidity is urgently needed to prevent further decay. It is possible to reconstruct its original appearance with a new roof, windows and doors. A strategy for the revitalization of the whole block is also needed to fill the building and its surroundings with people and activities again.

The Building

The building is located on a parallel street to the main Bazaar street, in the middle of a block of five houses. The building is one of the few 3-storey buildings in the area, which gives it a certain prominence. It is a second category monument (of a total of 560), which means that conservation and restoration works are allowed for the exterior and that the interior may be altered as long as it does not affect the exterior. The ground floor served as shops, the first floor as storage space, and the second floor was probably a workshop, showroom, or office. Today the house is owned by several members of the Babameto family.

History of the Bazaar

In the middle of the 17th century a new Bazaar was established at the current location, in the neighbourhood of the Bazaar mosque, where four main streets connect the different parts of the old town. Its structure is much denser than the rest of old Gjirokastra. The buildings were originally of stone with vaulted constructions, which still can be seen in

some buildings. However, we know that the building methods and the design changed at the middle of the 19th century, after a violent fire. When rebuilt, the Bazaar got its classicistic, more westernized facade patterns. These characteristics were strengthened by renovations around the turn of the century 1900, when the shop windows were enlarged with the use of steel girders. The Bazaar of today consists of white plastered houses of two and three stories, where the ground floor is clad with stone. The area has a very coherent look, with similar facades and detailing. Inscriptions on nearby buildings show construction years between 1897 and 1902 (Islamic year 1317 and 1321), suggesting that all facade renovations were done during a brief period of time. Today most craftsmen, trade and production have left the Bazaar and most buildings are vacant and some of them are in a state of severe decay. Revitalizing the area will be a great challenge.

Our Investigations

During two weeks, eight people of three nationalities documented the building and some of its surroundings. Although there was no available documentation of the building, we could, from our investigations at the site, infer that the building had had at least two different designs: Initially the building had two storeys with a timber floor construction and a ceiling height of c. 2.7 metres at the ground level. The shop had a mezzanine level under the barrelled vaults, used for storage.

The building was probably covered with a gable roof, which structurally would

have been the simplest solution. The neighbouring houses are built in this way and the roof levels would match well. The houses along this street used to have an internal communication with doors in between. Today these are closed off.

The second design was achieved when the current top floor was added. Most likely this coincided with the addition of the current façade in the early 20th century. The top floor was connected with the first floor through an internal staircase which today is closed off. The top floor area is 63 square metres in a single room. We could not see remains or traces of partition walls neither on the floor nor on the walls. Whether the first floor was connected to the street entrance is not clear, and if there ever was a staircase, it must have been very steep.

We also know that the surroundings — including the yard — have changed radically since the 1930's. On an old photo there is a thin building parallel and very close to the Babameto building, where the backyard is today. The yard probably got its current look in 1978 when the Obelisk was erected. There are doorways in the back, closed off today, suggesting that the yard was earlier at a lower level.

Another significant change occurred when the original wooden floor beams were replaced by a reinforced concrete slab. This happened in the 1970's, according to a local source, when the whole Bazaar area was refurbished for fire protection reasons. The cement plaster on the walls on the ground floor was probably added to secure the walls when the concrete was cast. Since the concrete most likely was

cast in situ on the existing floor, the room heights changed and gave the house its peculiar design with a room height of 3.5 metres at the ground level, and windows directly above the floor on the first floor.

Technical Assessment

The building is severely damaged, due to lack of maintenance as well as lack of a roof, windows and doors. When it rains water enters on all floors. All surfaces are in bad condition. There are visible damages to walls and ceilings: for example, loose plaster and cracks in the vaults. Most plaster, mortar and cement are severely damaged.

How to Reconstruct

To reconstruct the outer appearance is possible. Even if drawings are missing there are photos showing the original roof and fenestration of the street facade. To reproduce windows after the original design is possible since demounted sashes and frames were found on the first floor. Structurally it may be a bit trickier. To be able to use the first floor, its level has to be lowered back to its original position. The concrete slab could be replaced by a wooden floor beam construction with necessary modifications to secure the building from earthquakes. Indoor structures can be added without changing the facade. There is a problem with humidity, how much is contributed from the yard needs to be assessed after having constructed a roof. Technical installations have to be added: heating, electricity, sewage and water supply. All surfaces have to be remade.

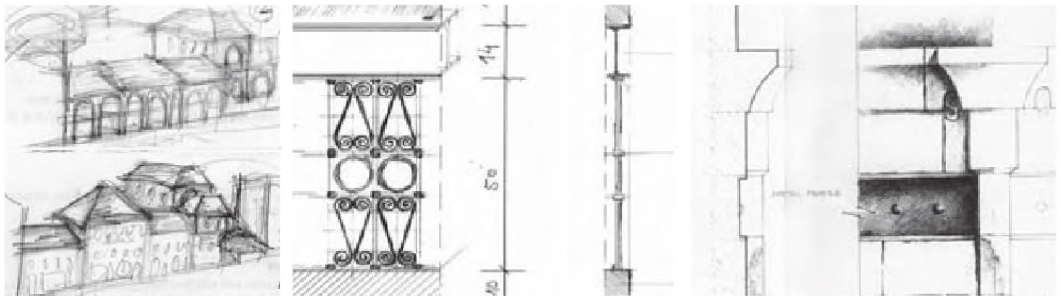


Photo collage used for documentation of the street facades.

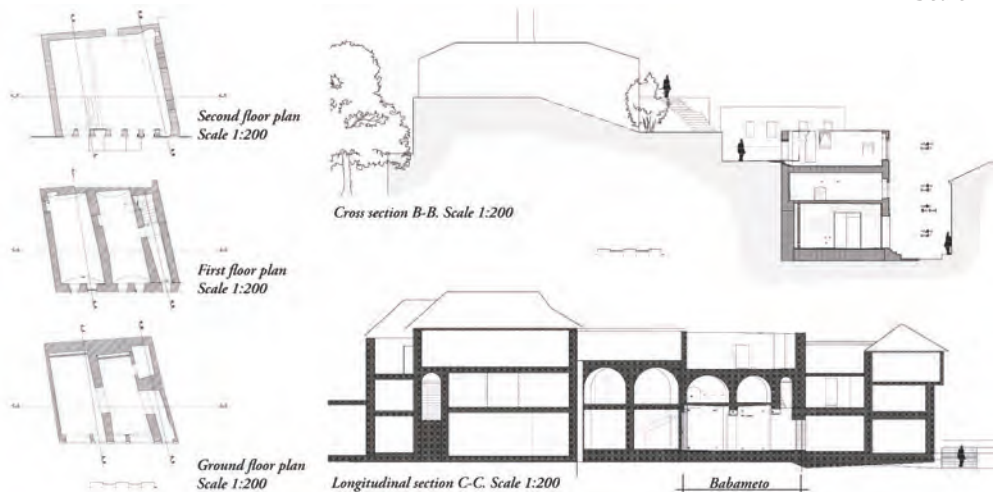


Site plan. Scale 1:500

The ground floor consists of two large shops connected with a large opening, a narrow hall, and a storage space. The ground floor is not connected to the first floor. The first floor has two vaulted storage rooms, which are separated by the middle wall and are currently not connected. The hall has a staircase leading up to the second floor. The second floor consists of one single out-door space, since there is no longer a roof. The second floor is connected with the backyard through a door opening.



Reconstruction sketches Façade details from the Babameto building – typical for all of the Bazaar. Scale 1:10



Second floor plan
Scale 1:200

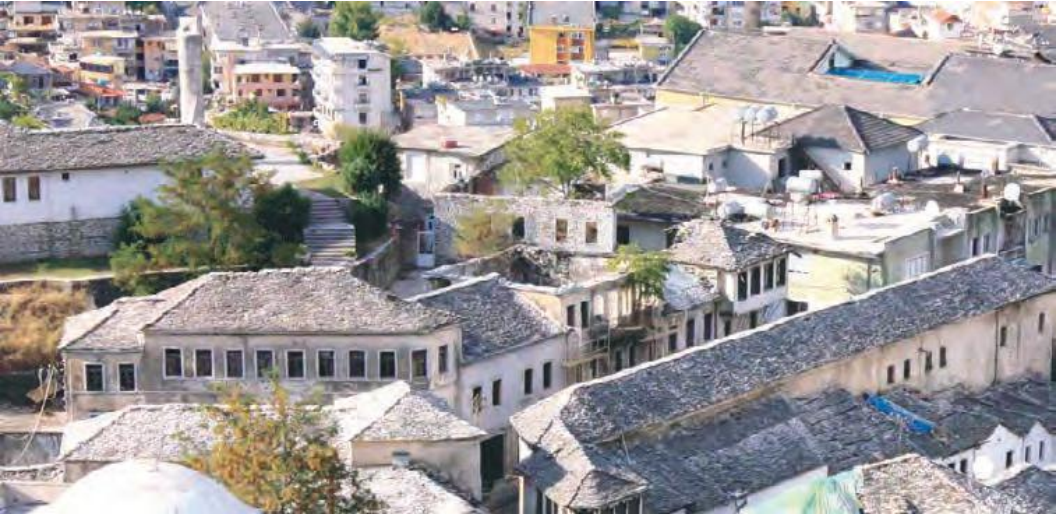
First floor plan
Scale 1:200

Ground floor plan
Scale 1:200

Cross section B-B. Scale 1:200

Longitudinal section C-C. Scale 1:200

Babameto



The site: Photograph taken in September 2008



The site: Undated photograph prior to the decay of the Babamenti building (The Obelisk was erected in 1978)



The site: Photograph taken by Italian soldiers in the 1930's

Participants from the Second Restoration Camp:
 Lamija Abdijevi ,Bosnia, Architect
 Michelle Culjat Longo, Sweden, Interior architect
 Damir Hadzic ,Bosnia, Architect

Edvin Lamfe, Albania, Archeologist
 Kristina Lindstrom, Sweden, Architect
 Kreshnik Merxhani, Albania, Architect
 Robert Stergar, Bosnia, Architect
 GustafWiren, Sweden, Architect

Gjirokastra

New Uses in the Bazaar

Michelle Culjat Longo

The Bazaar area, with its small shops, was once the economic centre and heart of Gjirokastra. Today, the merchants have moved elsewhere and the buildings are partly abandoned. This characteristic and culturally significant environment is a great asset to Gjirokastra. Conservation and development are both necessary for this area to be revitalized. It is possible to adapt the Bazaar buildings to new uses in a way that is respectful to the buildings, to the streetscape, and to the urban structure. This proposal illustrates one way to convert the buildings so that new uses can be facilitated within the old city structure. Hopefully it will give inspiration and ideas for how to address issues regarding the restoration, development, and future use of the buildings in the Bazaar.

Restore and Maintain

The overall goal of this proposal is to produce ideas about how the Bazaar area can be revitalized, thus making it attractive to local businesses and institutions as well as to tourists. The intention is to restore and maintain the character of the Bazaar while introducing those amenities that modern city life requires.

Integrate the Location

The location of the Babameto building in the Bazaar is very attractive, which should be taken advantage of. The mound behind the Babameto building, with its beautiful views of the town of Gjirokastra and with its obelisk, needs to integrate better with the city. In this proposal the entire row of buildings, of which Babameto is a part, and

the back yard and mound behind them, have been studied as a whole.

For Whom?

The Babameto building in the Bazaar has been chosen to undergo a restoration and has been documented and analyzed, as a part of this study. Some of the questions that have come up during this work are: Why this building? Who will use the restored building and what will it be used for? Who will take care of it? There are so many buildings in the Bazaar of the same size and shape and many are abandoned. There is little demand for this building type today. What will make this particular building attractive to use? What will give it life again, and can this restoration help infuse life in the entire area?

Conservation and Development

The city needs development in order to flourish. But what happens when a large business, a school, or institution wishes to find accommodation to Gjirokastra? Many spaces in the old city center are too small for larger offices, hotels etc. instead of directing these potential businesses to the new part of the town, or proposing new buildings in or around the old city centre, the existing Bazaar should be utilized whenever possible.

This means that the Bazaar area needs to transform itself in order to accommodate new businesses. Small spaces need to become larger spaces. Old buildings need to be modernized. This should be an attractive option for businesses that recognize the economic potential of

being associate this this World Heritage location. However, it is important that the development and modernization is carried out with great care and understanding of what constitutes the value of the built heritage.

Future Use - Flexibility

This proposal investigates the potential for various uses, all of them possible with minor modification to the proposed scheme. By showing both what the possibilities and consequences are, the proposal will hopefully inspire owners, local decision makers and businesses to see new possibilities for the area. Possible uses of new trade/retail, office and public administration, education / conference, hospitality (hostel/ student residence, restaurant / café) and handicrafts workshops and exhibition.

The flexibility of the proposal enables combinations of the uses, as well as a mix of large and small businesses. It means that the row of the buildings can be used as one connected space or can be divided into smaller units opening or demand. Anyway, the future use of these buildings should be used of a public nature, if possible, as this would benefit the entire area.

Suggestions

Restore the buildings, the street and "square" in order to maintain the character and the world heritage values. Important elements to maintain are:

The characteristic roofscape with its stone cladding.

The Babameto roof should be reconstructed in its old style and traditional manner.

Elements in the Babameto building, most likely from the mid-17th century, should be shown.

The internal doors that have once connected the space can be utilized again. The "square" at the north end of the block and the streetscape should be restored by replacing the destroyed buildings in their original location and to their original size.

Make a way for modern uses by gaining flexibility and larger spaces to encourage a revitalization of the Bazaar.

This should be done maintaining above mentioned elements kept as intact as possible. This means that all new additions should be done within the existing structure of the built environment.



Distribution of space Estimated useable area in existing buildings: Largest building in the block is approximately 175 sq.m. (net area) including circulation space. Total net area today (damaged buildings included) is approximately 500 sq. m. Estimated area distribution in proposal: Total net area: 880 sq. m (including circulation and technical areas).



Perspective view: Street façade and small square with new built elements



Longitudinal section A-A: scale 1:200

Cross section / elevation B-B scale 1:200



Site plan: Scale 1:500



Cross section C-C

The Proposal

New additions are proposed here in order to gain flexibility and efficient circulation spaces, to connect small spaces into larger ones, to replace what has been there, and to give all the buildings in the row access to the back yard and the mound. The mound is made more accessible by the addition of a passage in the new building. Possible sites for new buildings are hatched. The new additions are placed within an existing structure but use modern detailing to clearly show what is new and what is old.

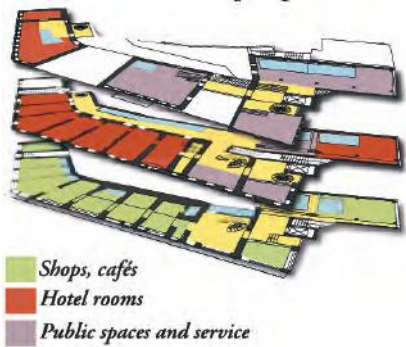
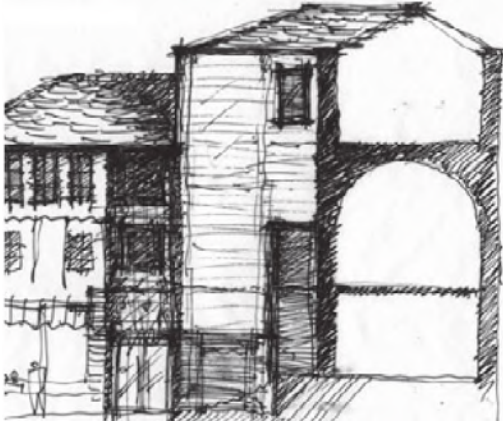
The additions are inserted into the site in places where large interventions are necessary and where they will not appear un-natural in the context. Such as under the back yard where digging will be required to dry out the buildings and around the "square" where existing buildings have recently become ruins.

The new "corridor" under the yard provides a way to connect spaces and to create greater access between the yard, the buildings, and the street.

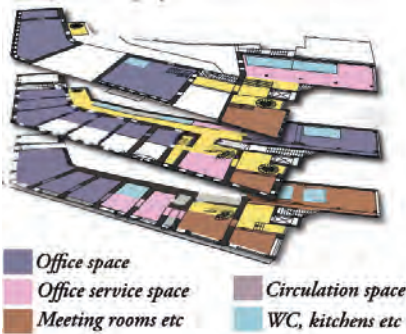
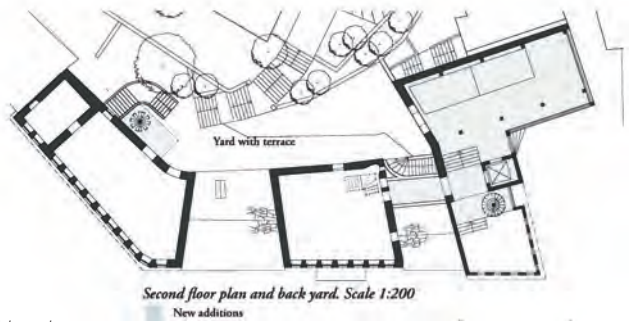
Required technical installations are concentrated in the "corridor" and in the new built additions.



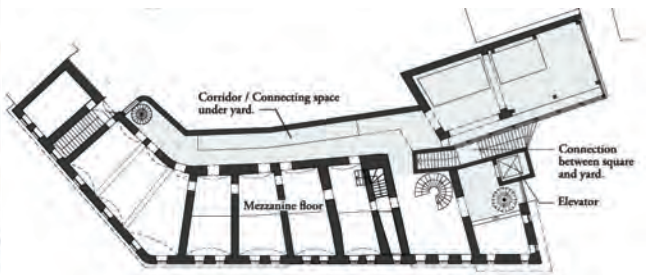
Perspective views of back yard showing the reconstructed roof of the Babameto building, the view of the castle, and the new addition linking Babameto with the elevator.



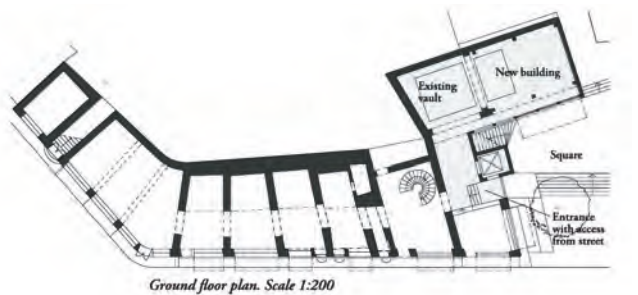
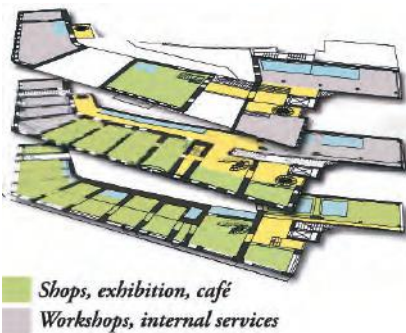
Hotel w. 10-12 rooms + shops at ground level



Office for 55-60 people



First floor plan. Scale 1:200



Ground floor plan. Scale 1:200

Gjirokastra

A University in the Bazaar

Gustaf Wirén

160

In order to revitalize this Bazaar block, including the Babameto building, it will be converted into a university department dedicated to teaching and research. Hence the empty buildings will be refilled with new activities and new people. The student facilities are located around the yard, converting this space into an important public space. The aim is to conserve and restore as much as possible of the existing buildings and at the same time to improve their energy efficiency.

Vacancy

The whole block, where the Babameto building is located, is vacant today. The buildings have the disadvantage of having low technical standard and small, inflexible floor plans. It also takes some effort to reach the area through a steep climb of 100 metres from the modern city centre in the valley. Hence the trade and crafts activities have moved elsewhere.

Today the buildings are in urgent need of new content and new users to prevent them from turning into ruins. Restoring the Bazaar buildings is not enough — an idea of usage is equally important. A nearby block was restored recently but even if the facades shine, it is still vacant.

The concept of this proposal is to convert this Bazaar block into a university department, dedicated to teaching and research. Today the University of Gjirokastra is situated in the new part of the city. There are plans to relocate parts of it to the old town.

A department is a sovereign unit in a university organization. Its staff consists of professors, assistant professors, doctoral candidates and administrative personnel. These want good workspaces, closeness to colleagues and service functions. Their students on the other hand want well-functioning lecture halls, group rooms, spaces for reading and spaces for social interaction. Geographical proximity to other departments is an advantage but not a necessity, thus it is possible to relocate a single department. I suggest a department for the subject of History.

To place a university department in the Bazaar area is an excellent solution from an urban perspective. The picturesque and central — but still a bit off-location is a perfect match. Most importantly students bring life to the streets the whole day, something which all citizens benefit from. The students are not big spenders but can generate a need for various local businesses in the Bazaar.

The tricky accessibility is of less importance for a university department than for a business.

From a conservation perspective, compromises have to be made to achieve flexibility when the buildings are refurbished. Ownership issues have not been taken into consideration in this proposal.

If the concept should turn out well, there are several more blocks to convert nearby.

The Concept

The concept for the layout is to locate all

student activities on the second-floor level around the yard: lecture halls, library and meeting rooms. Together with the Obelisk plaza — where the old school is transformed into a Student Council building- this will create a large important public space.

The first floor is rebuilt for administrative functions with a corridor in the back and office spaces facing the street. The ground floor level is kept mainly for shops and businesses.

It is fairly simple to convert the existing storage spaces into office spaces. The challenges are the larger lecture halls that are required, since such spaces don't exist. However, we can see on photos and maps that the block is less dense today than 70 years ago. Hence, I have chosen to insert a new building in the south, where large lecture halls are created.

The Exterior

The existing exterior is restored; the new functions only manifest themselves in the new buildings. The northern and southern extensions are clad with local stone while

the detailing and fenestration is modern. Their roofs however are traditional stone hip roofs, since the plastic monolithic roofscape is such an important feature of the city.

Improved Technology

Energy efficiency in buildings is becoming more crucial since the world's reserves of oil, natural gas and coal are being depleted rapidly. This will mean higher energy prices in a near future and making reduced energy needs of buildings a top priority.

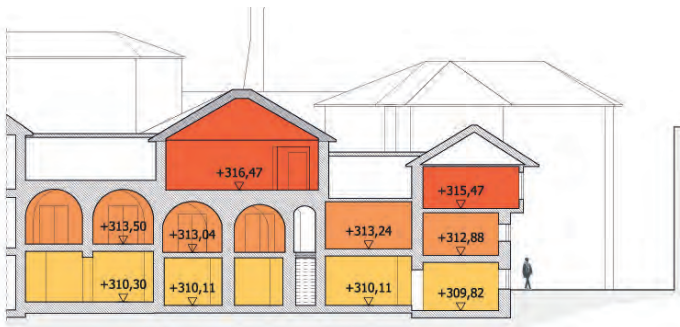
Since the appearance of the buildings also is a top priority there are conflicts between the two. Putting photovoltaic panels - to produce environmentally friendly solar electricity - on a stone roof in Gjirokastra, for example, would totally ruin the character of the building.

Other techniques do not cause such problems:

- New double sash wooden frame windows, which lose less energy
- Geothermal heat pumps
- Roof constructions with more insulation
- Usage of natural ventilation



Photo collage of the block



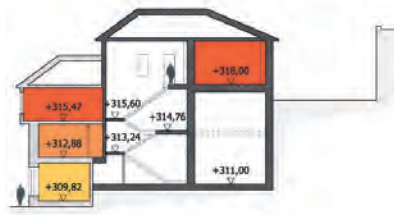
Cross section B-B scale 1:200



Façade East- Elevation C-C
Scale 1:200



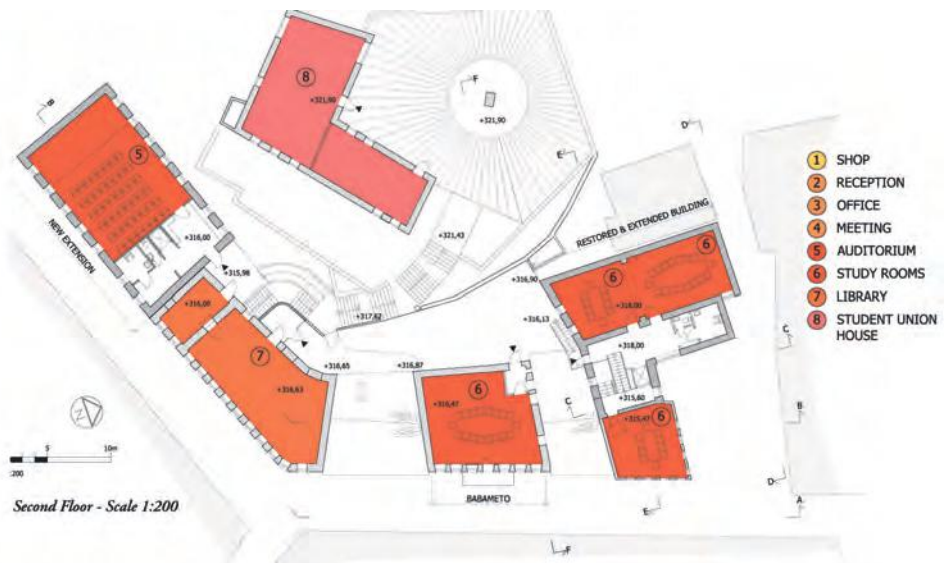
Façade North Elevation D-D



Cross section E-E



Street façade South East Elevation A-A – scale 1:200



- ① SHOP
- ② RECEPTION
- ③ OFFICE
- ④ MEETING
- ⑤ AUDITORIUM
- ⑥ STUDY ROOMS
- ⑦ LIBRARY
- ⑧ STUDENT UNION HOUSE

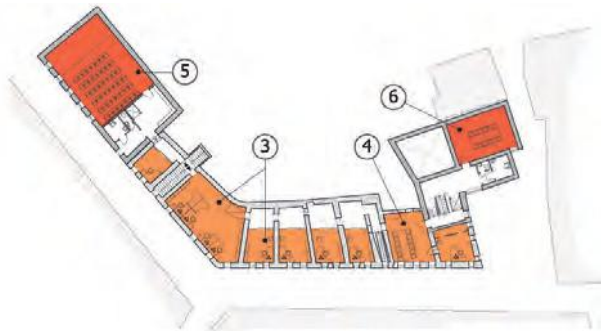
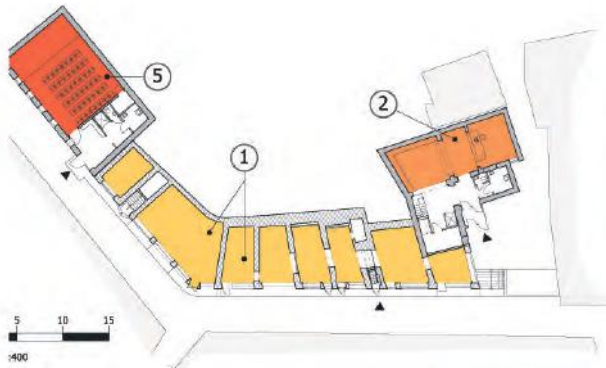


Photo collage of the yard and the ruin - view from the south



Panorama photo collage of Babameto Building and the yard - view from the north

Gjirokastra Shahu House the Ruin

*Elsa Notstrand
Cecilia Strömer*

164 What to do with the ruins? Many of the stone houses in Gjirokastra are in a precarious state. The old palaces are the first to be taken care of but what should be done about the humbler houses? Gjirokastra is "the city of stones". Even the smallest stone house is a part of the massive impression of stone. If we give up the houses that do not seem to have a great aspect there will, after many such decisions, only be a few ancient palaces left. The rest will be mere empty sites or new, modern houses. Gjirokastra will be drained of its treasure. We would like to show that the Shahu house has an interesting history, is a good representative of the Gjirokastrian stonehouse, has a strategic location and a very good potential to become useful as well as attractive again.

Our meeting with the ruin

-What an interesting ruin! is our first reaction. How old is it? Who lived here? What did it look like? The Shahu house has recently been abandoned (sometime during the 1990's). It has quickly fallen into a miserable state. Half the house is in ruin and the rest is full of fallen stone and garbage. Moulding walls and broken stairs add to the picture of destruction. It is easy to find this a hopeless case. Pull it down and be rid of the problem! Little by little we answer some of the questions by measuring the walls, paying attention to straight joints and filled openings. Layers of paint, niches and stoves give a picture of the former life. We look at old photos and we meet a former inhabitant, Mr Lohan Shahu, who can tell us much about the period before world war II. Our

enthusiasms come back. There must be a future for this interesting house!

History and reconstruction

The Shahu house was very probably built in the year 1785 as was painted in arabic scripture on the portico. We do not know much about the house from 1785 to 1930 but it has been owned by the shahufamily for long. Our reconstruction is based on traces in the walls like the different types of stone walls and straight joints that show that one of the walls is a later addition. Layers of plaster and paint have given clues as to which part is the oldest. Of course, the reconstruction is only an educated guess. Our group consisted of Goran Pachev and Vesna Kocankovska from Macedonia, Adi Ćorović from Bosnia, Cecilia Boman, Elsa Notstrand, Maria Sahlstrand, Lisa Skanser, Cecilia Strömer and Torkel Wächter from Sweden.

1785-1800

The house has the typical form of the two-winged Gjirokastrian house. These walls have no straight joints in the walls here and must have been built as a whole. We make a guess that the vaults had another vault on each side making a sheltered patio (there are only very uncertain signs of this on one side). There were round stained-glass windows in the guestroom on the second floor. This room had mural paintings. The garden was bigger than today with cultivation of vegetables and grapes. A portal leads from the street to the house. The portal is not next to the street but has a path leading up to it. This manner is quite common in Gjirokastra. As

the house is situated close to the castle, the mosque and the bazaar the site must have been considered most advantageous.

1930-1945

This period is described by Mr Lohan Shahu who was born in the house 1930. He grew up with three sisters and a brother, mother and father. They all lived in one room while the uncle's family of four lived in another. The aunt lived in two rooms under the guestroom. Two rooms on the second floor were let to another family.

The Shahu family lived on the production of raki and olive oil. There was a veranda (a cerdat) between the wings. The water cistern was in operation as such until world war two, when it was emptied and used as a bomb shelter. Mr Shahu tells us that a bomb hit the house while the families hid in the cistern, but this bomb did not explode. Later in the war another bomb hit the house and caused great damage to the east wing.

1950-1996

The house was reconstructed after being hit by a bomb during the war. The reconstruction was done with a new type of roof-rack and a concrete beam over the windows in the east wing, but apart from that traditional methods and materials were used. The Shahu family moved to Tirana in 1946 and the house was rented or taken over by other families. The house was divided into four apartments with new stairs, kitchens and toilets. Some small extensions were made with brick walls and concrete roofs.



Shahu house today. Photo today from the small piazza between the house and the cinema. The other houses up the hill provide a beautiful background of traditional Gjirokastrian houses. The parts near the street is in ruin. About half the house is still standing but the roof is greatly damaged. Some work to clean out fallen stone and wood has started. What should be done?



Photo from "Gjirokastra Museum City" by Emin Riza. The foto is taken when the house has been rebuilt after being hit by a bomb in the end of the second world war. Both wings of the house are visible and we can see the portal that led from the street to the house and garden.



Mr Lohan Shahu was born in the house in 1930. He tells us what the house and garden looked like when he was a boy. There was a guestroom on the se-cond fl oor. It had mural paintings and round stained glass windows. In front of the house there was a portal with a sign where the year 1785 was painted in blue arabic scripture.



For what purpose? The niche looks rather like an old fashioned coffee grinder. Why was it put in the wall and covered?

What is this? This stone niche in the wall was partly covered by many layers of plaster.

Photo today from the west hill in the Partisani quarter, showing the back of the house, the ravine, the cinema, and further on the castle. The Shahu house is very strategically situated at one of the roads from the bazaar to the castle.



The site in 2008



Reconstruction of the site in 1785

Reconstruction of the original building 1785



	1785-1885
	1885-1930
	1930-1950
	SHAH FAMILY LIVING AREA
	SHAH FAMILY STORAGE AREA
	OTHER FAMILY
	OTHER FAMILY
	OTHER FAMILY
	OTHER FAMILY

The home of Mr Loban Shahu 1930 - 1945



After the war 1946 -1990



Layers of plaster and paint give clues to which part of the house is the oldest. A light blue color appears on many walls.



We know very little about the families that lived here recently. Only some furniture and an amount of shoes are left of them. Did they leave in a hurry?



Stained glass windows. Example from another house.



Reconstruction of the first aspect of the house in 1785. The windows, the portal and the extension of the garden as you can see in the picture are details from Mr Shahu's description.

These details are common in old part of Gjirokastra and therefore we believe they are original. The vaults in front of the east wing might have been open to the outside and flanked with side vaults.

Gjirokastra

Shahu House Businesscenter

*Elsa Notstrand
Cecilia Strömer*

168 The Shahu house could become a family house again, but we have chosen to give the Shahu house a public use as a part of an analysis of the local needs. If the Shahu house becomes a little of all that we think Gjirokastra needs it would at the same time be: - A local business centre for local businesses and associations. - A summer café to attract visitors and tourists. - A showroom for stone products as we believe there is a great potential in the local stone - A place to meet and to have a party. - A public area where people can sit and have a rest. - A nice and tidy area where people can sort their garbage. - A place available for the handicapped. We would like to show that the ruin can become useful again.

A possible future

There are a number of possible uses for the house: family house, small hotel, shop etc. Much depends on the economy and the wishes of the owner. We have tried to find a middle way economically where the ruined half of the house is only partly reconstructed as walls of garden. This makes it possible to see the former appearance of the house without making a total reconstruction. The roof of the rest is mended and reconstructed. The later additions after the war are removed to recreate a multi-purpose structure. Floors and inner walls are mended.

Small business centre and café

It is most important to involve the Gjirokastrians in the revitalisation of the town. The local people need a place to meet, develop business ideas and

associations. In the ground floor we suggest an information office and cafe, maybe a secretary working for all the different firms, a meeting room, a kitchen and a party room that can be rented by various associations. The old water cistern is turned into a wine cellar. In the ruin garden there can be a summer cafe that attracts other people to the house. The public area in front of the Shahu house is turned into stairs for sitting and walking people. A problem that also must be solved most urgently is the management of garbage. In many countries the garbage is a big business that generates work and income for many people. The north part of the site is suggested to become a garbage sorting area with a keeper in his/her own cabin at certain opening hours.

Turn stone into money

The world heritage city of Gjirokastra is made of limestone that has kept the inhabitants dry and sheltered for many generations. The roofs, the walls and the streets form a very striking aspect of solidity and secluded beauty. Stone gives an impression of durability that holds a special attraction in these times of rapid changes.

The yellowish limestone of Gjirokastra has a high quality. It is dense and hard and does not seem to be easily weathered. As products from other countries in the European market (Italy, Portugal etc.) become too expensive there might be a great opportunity for Albanian stone. Apart from wall and roofing material for the renovation of its own houses Gjirokastra

could produce garden products, floor tiles, kitchen worktops, stairs etc. for the European market. The stone is available but modern methods and machines have to be acquired and investments have to be made.

We suggest that a stone firm has its showroom for tiles and out-door furniture in the ruin garden of the Shahu house. It is an advantage to be close to a business center and a frequented road for local tourists and foreigners.

Obstacles

A general problem for some of the Gjirokastrian houses is the uncertain ownership and sometimes the large number of owners. Even if one owner wants to renovate there might be a large number of passive owners that have no interest in the investments that are so urgently needed. Gjirokastrian society cannot provide tax funds for all the necessary renovation. There is also a lack of laws connecting responsibility for the up-keep of the house is connected to the ownership.

These two obstacles make projects hard to start and make nobody responsible for the danger of the ruins where children might play and some poor people even live.

We hope that this legislative gap can be remedied in the not-too-distant future. This would benefit the safety of the local people and the owners that must be able to act, to renovate, to make their beautiful Gjirokastrian houses useful again.



Shahu house with the public area in the front. The arrangement of today that is hard to make any use of is changed into a number of stairs for both passing and sitting people. As this is just outside the cinema and one of the roads from the bazaar to the castle this will be a good place to take a rest. A tree is planted at the top of the stairs to give some shade. The ruined part of the house is only partly reconstructed and turned into a garden with a summer café. Levels are added to make the house reachable for the handicapped. A new part is added with entrance, stairs, elevator and wc.



All the suggested activities going on at the same time! (outside the wc, small office, small tailor business, party, heating, wine cellar, kitchen and meeting)



Proposed plan
Proposed plan





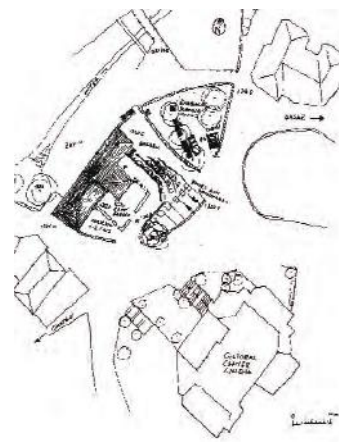
Tomorrow. A gypsum model of the ruin garden, the stairs and the garbage sorting area



The stonemasonry tradition must be kept alive to be able to take care of the houses of Gjirokastra.



View from above, gypsum model



Suggestion 2009. The e public area is turned into stairs that o-er an easier path to the castle and some rest in the shade of a big fig tree.



Limestone floor tiles in two colours. Photo Cecilia Strömer.



Stone-cutting workshop near Permet, Albania



Wooden table with limestone plate. Design Kerstin Olby Sweden

Gjirokastra

Armour of Stone

Lisa Skanser

Walls of steep, barren mountains surround the town and create a visual balance from the townscape point of view. It is from the local stratified calcareous rock that the building material has been taken. Limestone roofs are fundamental to the distinctive character of the vernacular buildings in Gjirokastra. With the building itself constructed of limestone, a roof of limestone adds the crowning touch of harmony in colour and texture.

A peculiar roofscape of stone seem to have grown organically from one house to another. The same roof changes it's direction several times and in the bazaar area the roofs completely besiege the whole block. Even if the form of the roof is given by the circumstances, it's stretched, projecting, tent-like shapes also are the expressions of the craftsman's artistry.

Craftmanship

Both the water resistance and the aesthetical result on the roof are dependent on the methods to quarry the limestone and the skill of the craftsmen, who have to check each stone to judge were and how it should be laid. It is important to select stones carefully and choose the best side for upper side. A low pitch makes it easier for water to be led sideways into the roof by the unevenness on the upper side of the stones. In general, when it comes to stone roofing, the pitch of the roof decides the overlap. Head lap needs to be larger for lower pitch roofs.

One starts with larger slabs at the eave, reducing to smaller ones towards the ridge. Smaller flakes of stone are used as

wedges and to fill up gaps. It is important to prevent uneven slabs from rocking and to ensure that every slab has enough support in the front.

Visible change

Judging from looking at photos and comparing old roofs to recently reconstructed ones, the appearance has changed. Older roofs show a more distinct system, despite larger variation in sizes of the stones. The length of the visible part of the slabs differed more previously. Traditionally they preferred larger and more irregular stones for their economy of labor and superior weather-proofing ability.

This was also a way to maximize the output from the quarried rock. Quarrying and taking out slabs from a block of stone was made by hand earlier. Today it seems that all slabs have more or less the same size. The visible parts of the stones are seen as straight rows. This might be explained by changing working conditions in the quarries. Stone blocks quarried mechanically, give standard sized slabs.

Stone

Limestone suitable for roofing has to be even and without large fossils, which can easily shatter. The limestone slabs are randomsized and the thickness varies, but is generally 2,5 – 4 cm. As a consequence of the stone's sizes and thickness, every slab lay with much less inclination than the pitch of the roof.

A stone roof weight approximately 200 kilo/m². If it's timber construction and the weights of snow are added, the weight

can be doubled. It's the sheer weight of the stone and the low pitch in which they are laid out, that keep them in place. No nails, hooks or wooden pegs are used.

Roof construction

In general, the timber consists of straight bark stripped spruce trunks. Details of the wood construction are carried out with simple joints and nailed bindings. Over purlins rafters are placed with a distance depending on the roof angle. Due to thin timber dimension, the bearing capacity is low on long distances. If the distance between the supporting walls is larger than 5 meters, angled braces and a vertical king post, in the center, support the purlins. In that way the weight is transferred through the braces and the post to the tie beam and down to inner supporting walls. If there is no such bearing wall this is compensated by vertical stanchions to the floor in the room underneath.

Braces from the roof construction can also be fixed into an inner wall. Roughly generalized - bearing elements are supported, or 'stacked' upon each other. With support the roof can be made broad and long. Eaves can project 1,5 meters and the primary idea with such broad eaves is to protect the facade from rain, snow and sun. The outer walls of the upper floors often consist of a timber frame construction with several windows and plastered walls, in some cases even decorated with paintings.

Roof leakage

The roofs of the residential houses recently reconstructed, but they leak

water on rainy days. Possible causes for leakage might be:

- With passing time, the tradition, knowledge and skills of laying these roofs have been reduced, and craftsmen without these skills may be unable to "read" the stone slab with its uneven surface and to calculate the consequences.

- Wedges, made of smaller pieces, can cause problems when the craftsman walks on the slabs causing them to lift in the back end and move slabs around.

- Limestone weathers unevenly and old slabs get furrowed on the surface and can lead water in wrong direction.

- Unsuitable stone might be used. A variety of colours, which range from white, pale yellow to red and grey appear and confirm different geology of limestone. Maybe the types traditionally used have been replaced with stones that don't qualify as roof material. The best thing to do is to only use stone from old quarries where the stone is suitable and long lasting.

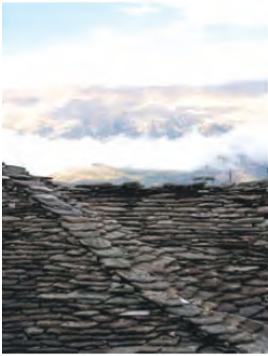
Insulation?

It is important to preserve the traditional craftsmanship, and not only the buildings. Lack of confidence in traditional techniques can lead to application of modern insulation materials. One problem is solved but others arise.

An open construction makes maintenance possible, which is an important aspect since the lifespan of the stone and the underlayment differs very much. Insulation can cause problems in old buildings, since they were built on the expectation that there would be a lot of ventilation through

the roof. Apart from rain and snow, the roof also has to cope with moisture coming from the inside. An open construction can air out and dry up some moisture. The

use of a building is a factor one has to take into consideration when deciding if modern techniques and materials should be applied.

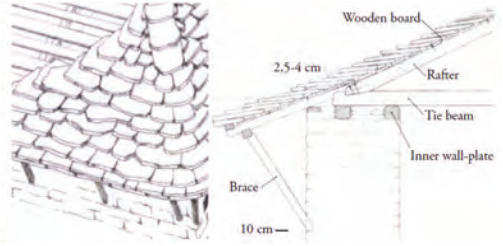
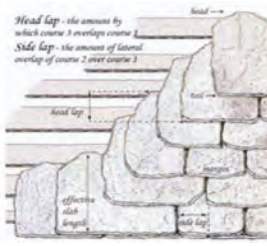


The roofs in Gjirokastra are unique compared to stone roofs in many other countries because of the shaping of hips, ridges, valleys and eaves. Ridges and hips are covered with piled up slabs. In the valleys of the roof slabs are laid out creating a curved shape. Eaves can be differently shaped on different sides of the same building. They can be divided in two varieties - open and closed. Long or short wooden braces support the open ones. For longer braces naturally curved timber were traditionally used. The tension helps to hold up the broad eave. Closed eaves are supported by cantilevers in the upper part of the stone walls and they occur foremost in the bazaar area. With time many of the formerly open eaves have been replaced by closed.

Randomly sized stone slabs give a lively and beautiful roof surface. The projecting shadowing eaves are held up by thin braces, which make the heavy roof seem light. Roofs used to have an important function in gathering rainwater, which was led by pipes to the cisterns in the cellars. The appearance of the roof depends on the plan layout. Depending on the size of the building, large spans sometimes have to be over-bridged. The result, of these often-irregular layouts, is that the roofs have numerous levels of ridges and hips, with in itself creates an eye-catching effect and a distinctive architectural expression.

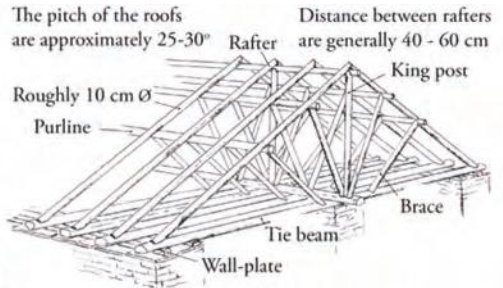
Advantages of Stone Roofs:

- An essential part of the cultural heritage and craft traditions in Gjirokastra and Albania
- Aesthetically pleasing - a rustic and rural look Individual pieces are heavy - so the roof is suitable for areas of high winds
- A thick stone roof has the ability to store heat and regulate the interior temperature differences between days and nights
- Environmentally friendly roofing material Can be reused - long term economic benefit
- Long lasting
- Naturally waterproof surface and good fire protection
- Material in itself is not given to rot or insect problems
- Disadvantages of Stone Roofs: Expensive - in terms of today's labour costs
- Regular maintenance is needed
- Due to the weight, extra support is sometimes needed
- The lifespan of the stone is longer than that of the substructure



The roofing technique shows resemblances to dry-wall masonry. Approximately each stone overlap the two below and have an exposed margin of 10-15 cm. Water resistance is achieved by having a large enough head lap and choosing wide slates and positioning them to have enough side lap. The aim is to make sure the vertical joint is roughly central on the stone below. If the side lap is too small the roof will leak.

Slabs are laid in courses from the eave to the ridge on wooden boards, which is nailed to the rafters. At the eave the edges of the stones are cut straight to fit closely together. If the roof has projecting, curved eaves at the corners of the house, stones are also laid with a curved shape. Braces are generally placed every 50 cm.



Well-preserved 100-150 years old timber roof constructions have been recorded in Gjirokastra. In spite of the heavy stone covering the timber construction is weak. To compensate this weakness a tight grid of rafters, tie beams, braces and purlins together to carry the load and transfer it to the bearing walls. Timber consists of bark stripped spruce trunks. The distance between the rafters depend on the roof angle.



Pictures from the roof on Zekate house. Many slabs seem to break in to a lot of smaller pieces and are scattered all over the roof surface. The breaking up could be caused by frost but could also be because the stone is put on the roof too soon after it was quarried. In England they have had problems with stones that cracked when they were put on the roof immediately after being quarried. The best thing is to let the stone stand for one year under cover. There are also stone slabs missing.

The picture with red markers shows where the stones have been badly positioned even though they are wide enough to provide good side lap.



Roof archaeology Each of the many features of the roofs must be carefully recorded before restoration work begins. The stone should be analyzed geologically. The different stone sizes and the methods used must be documented. The traditional techniques and styles should be applied in the restoration. Modern techniques and materials should only be substituted where there is a sound technical reason.

Roofscape in the bazaar area. The roofs are joined together and form a wide and rough relief against the milky sky.

Gjirokastra

Improved Insulation for Better Comfort

Carl Von Essen

If the 2000 old beautiful buildings in Gjirokastra shall survive in the future they need some adaptation for moderns' standards, but with respect for original details. Houses built with thick solid stone walls can last for many hundred years if maintained well. Stone walls are also good in thermal aspects as they can store energy, which means that they can reduce differences between day and night temperatures but also store heat from summer to winter and opposite store cold from winter to summer.

But many of the old buildings in Gjirokastra have weaknesses in letting the outside air easily passing into the houses through windows, doors, floors and ceilings. Beside from giving a bad indoor climate — cold in winter and warm in summer — it also increases the cost of energy for the inhabitants as well as adding to the global green-house effects by unnecessary energy losses.

Here are some suggestions for reducing energy losses and improving indoor climate. They can be done more or less costly, depending on the economical means of the owners but all house-owners in Gjirokastra can do something.

Historical and aesthetical values

It is important to be aware of the values of old buildings - both the historical and aesthetical and therefore reduce the interventions as much as possible and also to make them reversible. Not only in the main structure, but especially in details like doors, windows etc, as they are very visible. Traditional crafts use a

lot of efforts on making things beautiful, even for small details. In fact, most of the traditional materials, which usually were taken locally, are also more ecological and environmentally friendly than modern materials. They are often also easier to repair and maintain, especially compared to modern materials which are claimed to be "maintenance free" as PVC and other plastic materials. Some of the modern materials can even destroy the old ones. Therefore, is it preferable to use traditional materials where possible.

Technical aspects

Heat or cold can be transported by convection (movements in the air), radiation (emission) and thermal conductivity. In a homogenous stone or brick wall transport of heat/cold is performed only by thermal conductivity. The thicker the stone wall, the better is its resistance to thermal conductivity.

Energy losses by thermal conductivity are not a problem for the Gjirokastra buildings with their thick stone walls and they need no actions for improving the insulation. The greatest losses are through convection when air passes through slots round doors and windows allowing energy easily to pass. The same problem is for many of the framing of joists/raftered ceilings. Other big losses are in radiation through the single glassed windows. By improving thermal insulation usually also the sound insulation gets better.

Reducing draft

The easiest and cheapest is to fill out

gaps in the frames around windows and doors. Bigger gaps should be filled with wooden fillets. For smaller gaps you can use traditional strings made from hemp, wool or other natural fibres or modern ones made by silicone or plastic.

The modern ones made from silicone have the advantage that they can cover bigger differences in the gaps. It is important that there are thresholds under the entrance doors and even on interior doors to prevent unwanted movements of the air. If they are missing new should be made to reduce draft.

Improving window insulation

There are solutions that make old wooden windows as energy efficient as new ones made by plastic or aluminium. Besides being more beautiful and saving the history, this can also be cheaper.

One way is to make a double-glazed window thus creating a hermetic space with air, which is a good thermal insulator. You can put a new thin framed glass behind the original or on the inner wall, thus creating a very large volume with still standing air.

Another way is to replace the ordinary glass in the window sash by a modern energy saving glass. But this glass is quite expensive and it gives a more glossy and "dead" impression than old glass.

Improving door insulation

The entrance doors are very solid, made of thick wooden boards and with great

esthetical values. They can be improved thermally by putting a layer of an insulation material on the back, preferably a natural material like wool or modern ones like polystyrene or Rockwool, covered by a new layer of thin boards. A disadvantage is that the historical appearance will be changed and that there might be problems with the original lock.

A better solution if there is space enough in the hall is to put a new door behind the original to create an air sluice. Even interior doors could be insulated to separate warm rooms from cold ones, but with a thinner layer of insulation.

Improving floor insulation

Some of the floors only have a single layer of thin floorboards, not even tongued, easily allowing heat/cold to pass through. Beneath these floor beams a ceiling can be mounted. Either directly on the existing beams or if there is height enough on a new lower row of beams to enable a thicker layer for insulation. In this case the old upper row of beams can also be stabilized with supporting beams of bigger dimensions as the traditional ones are quite thin.

The framing of joists up to the attic is important for keeping the temperature in the floors below and gives very good effect in energy saving if the insulation is improved. The thickness should be at least 30-40cm and it should be protected from water leakages. Natural insulation materials that are available are cheap and easy to spread but perhaps need some fire-resisting additives.



The solid stone structure of the Gjirokastra houses gives good protection for weather conditions as well as for enemies. But they have weak parts regarding climate control. Windows and doors often let the outside air easily pass into the building and the floors also often let unwanted cold or hot air pass through the building.



Old wooden window with nice details.



Old window and iron grid in Gjirokastra



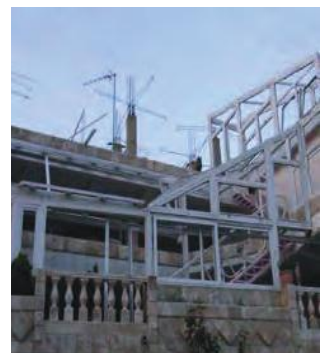
Modern windows are simpler executed



Old handmade windowglass gives life to images

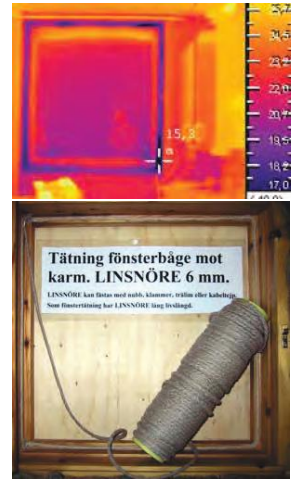


Poor wood quality makes the windows bend



Veranda with modern glass construction with no regard to aesthetics in Ohrid, Macedonia.

Modern building components like windows and doors, are usually just made in regard of technical aspects being as simple as possible to produce. Aestetical values are often forgotten, contrary to old building traditions. For instance, profiles and other details were carefully designed in wood- and ironworks. Old hand made glass is now rare, but giving very special images when reflected or being looked through. Therefore, is it important to retain as much as possible of the old parts when restoring and/or improving the insulation in a building. They are not only more beautiful but should be treated as antiquities which will become rarer and more valuable the older, they get.



The advantage with traditional materials like this old wooden door is that they are possible to repair.

Gaps that allow air to pass freely are easy and cheap to fix. On the thermal photo to the right the dark colour shows where cold air is passing round a window in winter time. Simply by using a string in natural fibres or modern silicone you can reduce the draft a lot. Many of the windows that have replaced the old ones since the 1950's and later in Gjirokastra are poor in craftsman-ship and wood quality and made with very simple profiles. If they are in such a bad condition as the sash to the left (where the whole sash is bending!) is it better to replace them with new ones made by wood of good quality and with old profiles.



Replacing the old glass in the original sash with a new low energy glass might be expensive and will change the image



Putting a new sash with standard glass on the interior wall doesn't change the exterior or original position of the shutters.



Putting a new sash with standard glass on the previous position of the shutters reduces the energy losses without changing the exterior.



For entrance doors a wooden frame with bolts can be made of the same thickness as the original bolts on the backside of the door (for instance 40mm). The empty space should be filled with some insulation material, perhaps local natural one like lamb wool. It has good protection against fire but should perhaps be completed with something against vermin. Traditional lavender or a modern harmless chemical as ammoniumpolyphosphat could be used. The backside can be covered with planed tongued boards. For interior doors, which should be thinner, it will probably be easier to use modern insulation materials as Polystyrene and then to cover them with planed boards. If it is a simpler door the backside can be covered with plywood if it is painted. This will make the construction lighter. If there are no thresholds new should be made to reduce the draft.



Saw dust is a simple and good insulation material but some chemical can be added for fire resistance.



In UK now ecological insulation is made by sheep wool, even used for modern buildings.



Some of the framing objects of joists in Gjirokastra only have a single floor without any insulation.



Vernacular and traditional building techniques usually used local materials with good qualities regarding durability and maintenance. For example, in Gjirokastra the natural abundance of slate limestone has led to its use for both walls and roofs. Today many new ecological insulation products are made using natural materials like sheep wool, hemp fibres, re-used newspapers etc. You can also use wooden leftovers from a sawmill or a carpentry workshop (sawdust or dust from a planer).



Materials that can be used for improving an interior door insulation.

Gjirokastra

Education of Craftsmen

Cecilia Boman

The World Heritage city of Gjirokastra has a massive limestone architecture which is characterised by heavy stone slab roofs with elegant eaves, rendered facades combined with visible dry-stone walls and beautiful wooden details. The buildings have high historical values, that are important to preserve! In order to repair and maintain the buildings special knowledge is needed. Modern material and methods are not compatible with old buildings. Instead, repair is best done with the same traditional techniques and materials used when the houses once were built. Specially trained craftsmen are required for this work, who master the traditional building crafts, conservation repairs and also have an understanding for the aims of preservation. Here we present three examples from countries that have been struggling with the problem how to maintain knowledge and pass it on to new generations.

Possibilities for Gjirokastra

To maintain and secure the great cultural values of the town of Gjirokastra for future generations, dedicated craftsmen with special skills and knowledge in both conservation and traditional craft techniques are required. Three different ways of training and development of knowledge are described below, which could function as inspiration for initiatives in Gjirokastra. The Swedish model; craftsman training project, might be the most inexpensive and easily organised way of training, with instant effects on local conservation practices; all training efforts invested will show immediate results in

all following conservation activities in the municipality, when working craftsmen participate. A project like Transylvania Trust or Scottish Lime Centre Trust will have a more widespread and long term effect in the region and the nation, but demands a solid financial base and a long-term commitment from the funders.

Scotland; Scottish Lime Centre Trust

The Scottish Lime Centre Trust was established in 1994 as a non-profit organization, registered as a charity in Scotland. Its aim is to promote the appropriate repair of lime mortars on outside renders and inside plasters of Scotland's traditional and historic buildings. The main business is to do research, to do advanced examinations, offer consultancy services and to give professionals training in the use and repair of historic lime mortars.

The centre gives up to six courses each, two or three days long every month, focusing on the craftsmanship for use of lime. The participants are craftsmen working in large or small companies, who want to specialize on historic buildings. Each course has a specialized subject; like repairs in traditional masonry, making and using traditional mortars, internal and external plasterworks et cetera. The instructors have a great knowledge and skills in the use of lime and take on consultant assignments besides teaching. The Scottish Lime Centre Trust also contributes to a distribution of knowledge within Scotland by producing Technical Advice Notes for the Historic Scotland, helping architects and other

professionals to define the proper repair and use of lime mortars. (Artis-Young, R. 2009. www.scotlime.org)

Romania; Transylvania Trust

The Transylvania Trust is a charity, which was set up by professionals and volunteers in conservation in 1996. Its principal aim is to conserve and promote the rich cultural heritage of Transylvania and to encourage the local society to be receptive towards the built environment. The Trust is active in many fields of conservation: one of them is training in building conservation called "Built Heritage Conservation Training Project". The aim of the training is to promote high-quality in-built heritage conservation and to teach traditional building craft skills needed for historic building conservation. The training is given as courses for two weeks. Building companies that need skills in certain areas of conservation and traditional crafts, can send their employees on a course.

The students participate in both theoretical and practical training. Transylvania Trust offers training in masonry consolidation, rendering, carpentry, stonemasonry. The theory is taught by teachers from British and Romanian universities and other experts and the practical workshops are implemented under the guidance of Romanian and British craftsmen. During the workshops the students participate in practical conservation works directly on the buildings of the Banffy castle in the village of Bontida. The project has been running since 1996 and is now established as a permanent centre of built

heritage conservation training in Romania. (Baxter, D. Hegedus, C. 2003. www.herita-getraining-banffycasdeso, www.transylvaniatrust.ro)

Sweden; Craftsmen Training Program

In the 1980-ies Sweden, like many other industrial countries, faced a lack of craftsmen, skilled in traditional crafts. This caused a problem in conservation of historical buildings. There was no-body who had knowledge about traditional methods and materials. To improve the situation many different activities were initiated. Craftsmen training schools were established, but also simpler forms of supplementary training of craftsmen was organised on a local basis. One of these were at Gotland, a small island in Sweden. The County Administrative Board arranged short courses for craftsmen, with a great interest in traditional techniques and building conservation. The main thing was to secure the personal interest among the participants. All panes involved had to contribute. The courses were arranged on Fridays - Saturdays.

The company where the craftsmen worked had to pay salary for the Friday. The craftsman had to contribute with his time on Saturday and the County Administrative Board paid for the teachers and other expences. The courses were given during one year, with one meeting every month, two days each. Each occasion focused on a subject relevant for the conservation work in the region; for example, repair of stone slab roofs, window restoration, traditional lime plaster, traditional paints, conservation of

wooden constructions et cetera. For each course, a specialized craftsman was invited as a instructor. The instructor introduced the course with a short theoretical part and then the craftsmen worked together under supervision on a building with real damages. By working practically, they achieved hands-on experience. After

having completed the training program, in a short time these specially trained craftsmen were available in the region. Now the County Administrative Board could demand special competence for work on listed buildings or on buildings with high cultural values.



A common view in Gjirokastra, the impressive walls of cut limestone with symmetrical windows and heavy stone roof. Photographer: Elsa Notstrand



Scottish craftsmen mixing mortar together in the Scottish Lime Centre. Photographer: Roz Artis Young



Romanian craftsmen working at the Built Heritage Conservation Training Centre at Ban-y castle, Bontida. director@heritagetraining-ban-ycastle.org



Swedish craftsmen working together with a timber construction; learning the special technique and sharing experiences. Photographer: Henrik Larsson

Gjirokastra

The Drino Wine Region of the Future

Torkel Svärdson Wächter

This narrative takes us to a juncture in time when the patrimony of the region has been restored, the world heritage buildings as well as the cultural landscape. Gjirokastra has the historical facts and the background supporting a development that can place it as the centre of a flourishing wine region. Here is the Drino Valley of vineyards that could be welcoming a future visitor.

Kantina Labova

is considered to be the first winery in the region of the modern era and the catalyst to the re-establishment of the wine industry in the Drino Valley. It all started in the autumn of 2009 when the city of Gjirokastra had invited a group of prominent Albanian expatriates to discuss the future of the city. Among the invited were Agim Tabaku, a well-known restaurateur in New York. Touring the old castle, the group looked across the Drino Valley and somebody suggested that grapes should be planted on the hillside. Fortified by a good lunch Mr Tabaku thought: "why not?" In 2010 he acquired some land and planted the first cuttings around Labova, a small picturesque village dating back to the time of the Despots of Epirus. The initial planting comprised the principal autochthonous varieties Shesh, Vlosh and Serine that are now inscribed in Albania's national cultural heritage. It was not long after this that some other 21st century pioneers, each with their own passion, began planting vine on the slopes of the Drino Valley.

Partizani Raki

has a history that goes back to the late

18th century when the Shahu family started commercial production of raki at their town house located in the Partizani area in the old town of Gjirokastra. The trade was passed on from father to son for generations. The best barrels of each vintage were always put aside for family use and stored in two caves on the Shahu premises.

This practice was continued up until 1939 when the caves were sealed and the raki hidden behind a brick wall so that it would not fall into the hands of the Italian occupiers. Luan Shahu was in line to take over the business when he joined the partisans. After the war he was sent to Tirana and then to Moscow to study at the university.

The family business fell into neglect and the caves were forgotten until the early years of this millennia when Luan Shahu told a group of visiting architects that he remembered playing in the caves as a child. The brick walls were taken down and the now almost mythical collection of vintage raki was found by Luan's grandchild who restored the town house and recommenced the family business that had been lying dormant for more than seventy years.

Pyrrhic Estate

was established in 2012 on a property in the heart of what in ancient times used to be the kingdom of Epirus ruled by king Pyrrhus (319-272 BCE), from whom the phrase a Pyrrhic victory derives. The vineyard is set in a natural amphitheatre,

over-looking the archaeological remains of the city of Antigoneia, with south and southeast facing slopes providing excellent drainage and exposure to sunlight. The focus in the vineyard is to produce the highest quality fruit. This is achieved through low yields, hand picking and strict canopy management. Pyrrhic Estate is considered one of the world's leading producers of the red grape varieties Debine and Serine, both protected by Albanian law as part of the national patrimony. Pyrrhic Estate is also the main sponsor and host of the annual opera festival taking place in the Gjirokastra Castle and other locations in the Drino Valley, including the Pyrrhic Estate premises where each summer the opera Antigone is staged in the vineyard.

The Emperor's Vineyard

In 2015, emboldened by boundless enthusiasm, and conviction that Albania could produce wines that would belong in the company of the world's finest, a group of young Albanian businessmen and -women established The Emperor's Vineyard in the Drino valley, adjacent to the remains of the ancient roman city of Hadrianopolis. With the release of The Emperor's New Clothes — Merlot in 2019 the world's eyes were opened to the potential of the Drino Valley as a producer of premium wines. Numerous gold medals have since then further supported this revelation. The Emperor's Vineyard is dedicated to organic winegrowing, working in harmony with nature to protect the health of people and the earth while producing the finest quality wine. Environmentally friendly practices

include conserving soils and water, managing pests, and recycling water and materials. Great care is taken to assure the protection of the rich archaeological heritage surrounding the vineyards. The olive grove Hadrian's Backyard is part of The Emperor's Vine-yard.

Kantina Doina

The Koto family has a long tradition of wine making. When the communist regime was established in 1945, the family enterprise ceased to exist. Fortunately, the tradition was kept alive through stories told by the elders of the Koto clan. When democracy and civil liberties were re-established in the early 1990's Liukan Koto resumed wine production and started Kantina Doina, named after his daughter.

Already in the beginning of this millennium Kantina Doina exported wine to a handful of countries in the European Union. In 2019 Doina Koto returned from studies in Paris and Bordeaux, she succeeded her father as manager of the family winery. Ms Koto has undertaken the modernization of the production facilities and introduced the wine range Old Europe made of grapes grown on un-grafted vitis vinifera vines found in a remote vineyard on the slopes of the Vjose Valley.

Tepelene

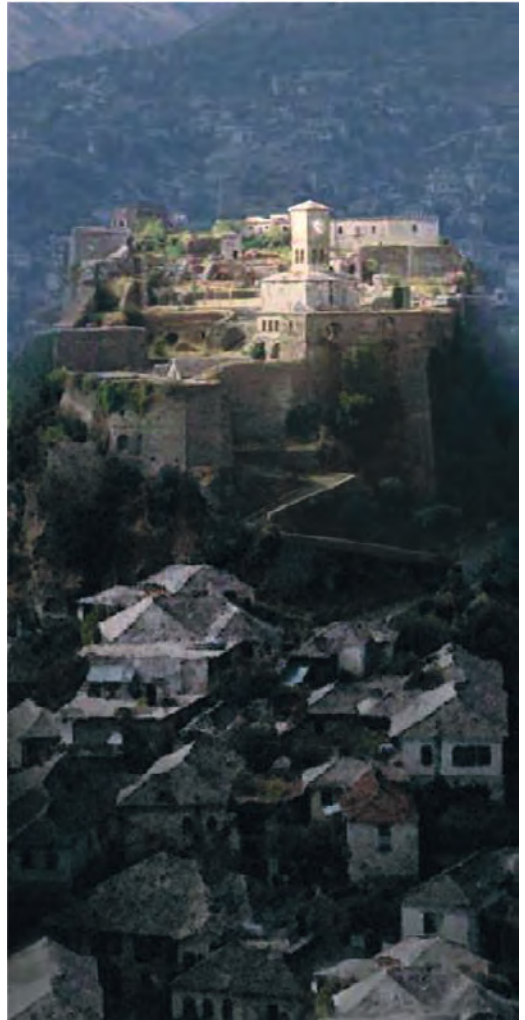
The Tepelene spring has been in existence for three centuries, it is located in a nature reserve in the mountains of the district of Tepelene. Lord Byron drank this outstanding water already in 1809 when he visited Ali Pasha in Tepelene.



It is impossible to mention the Drino Valley without mentioning Gjirokastra and its castle. And to speak for the castle is to speak of wine, since the castle literally is standing on a wine cellar. During the communist era the regime enlarged the already existing catacomb system and built an extensive underground complex to protect important party members against nuclear attack. This unique underground heritage is today a gigantic wine cellar and storage place for the wineries for the Drino region.



The Gjirokastra Castle Wine Cellar is accessible to visitors during the harvest festival. A good place to sample the wine of the Drino region is at the internationally renowned hotel inside the walled castle, where also the "Written in Stone"-prize is awarded bi-annually in honour of Albania's first Nobel laureate in literature, Ismail Kadare.



Gjirokastra Castle, the crown jewel of the Drino Valley



The Drino wine-jury hold their meetings at their Gjirokastra Castle.

BABAMETO I



Gjirokastra's Gastronomic Academy, is internationally known as "The bad" since it is located in a mansion that was formerly owned by the Babameto Family. The academy offers world-class education in gastronomy, oenology and hospitality. Great emphasis is put on practical skills and hands on experience in close cooperation with local enterprise, aiming to combine these skills with a rigorous focus. Each year 40 young men and women graduate from the Gjirokastra Gastronomic Academy and start a career in the world's fastest growing industry. Graduates are found in well run establishments all over the world.



Saint Mary's Church Labova.



Kantina Labova



Oak barrels at Kantina Doina.



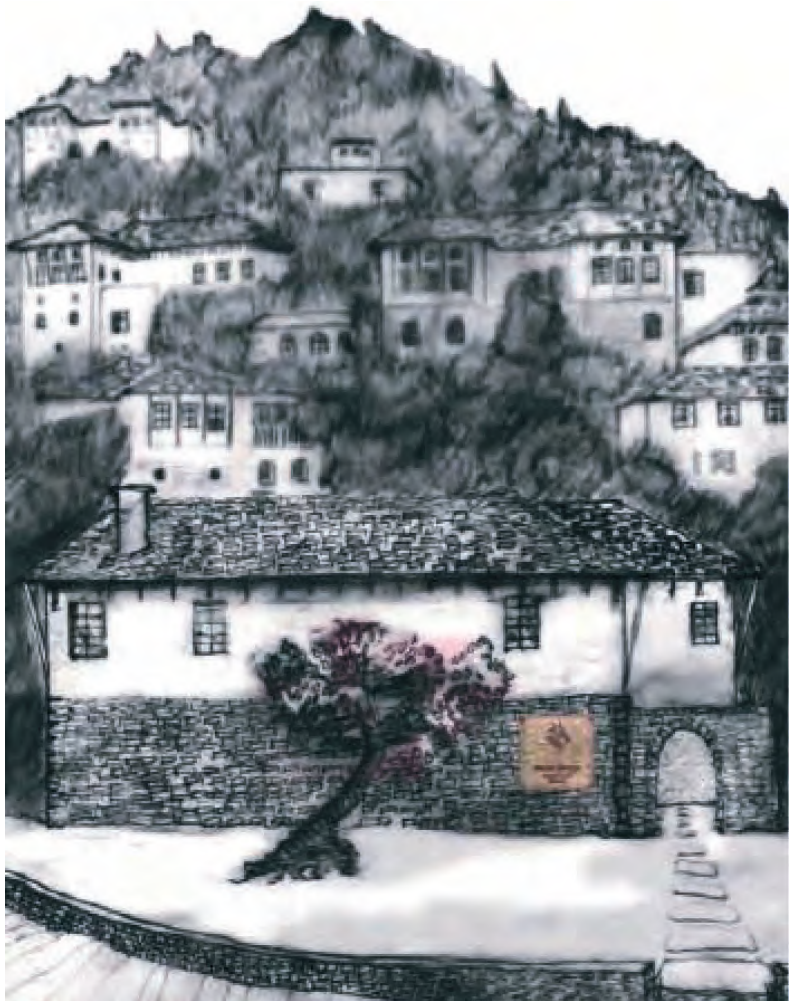
The stuff dreams are made of.



Tending the reboiler at Partizani Raki.



The emperors Amphitheatre



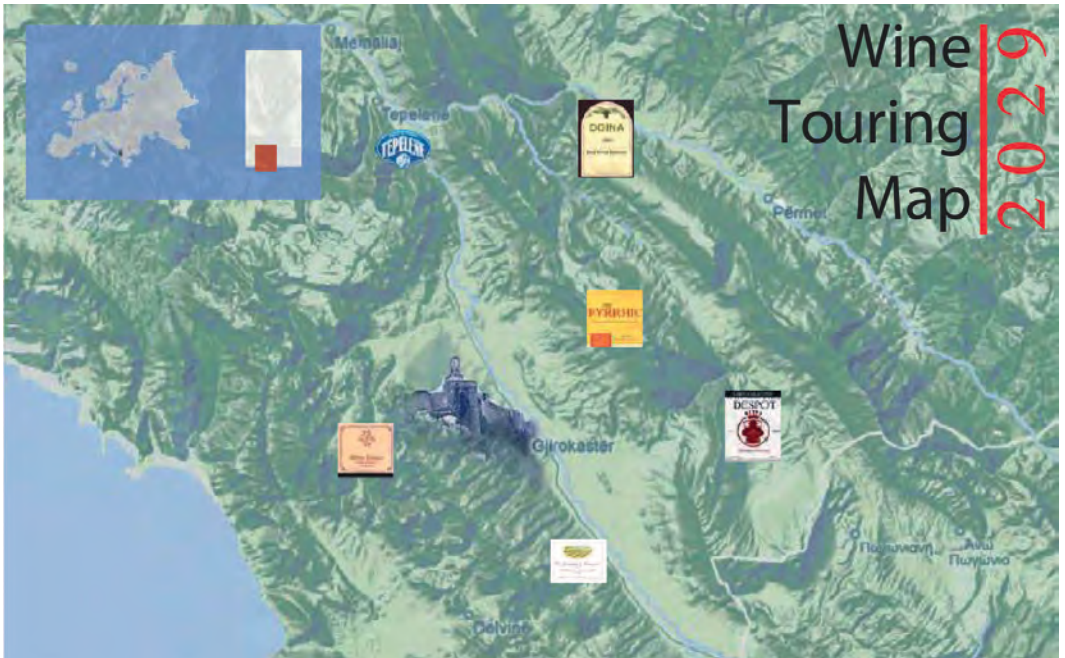
The hand crafted raki "Enver 1908-Bitter drops" is distilled at the Partizani town house owned by the Shahu family.



The opera Antigone staged in the vineyards of Pyrrhic Estate.



Coin found at Pyrrhic Estate.



Gjirokastra Regional Restoration Camps

Lejla Hadzic

A bit of the Background

Cultural Heritage without Borders (CHwB) is an independent organization, currently working in Western Balkans towards rescuing and preserving tangible and intangible cultural heritage touched by conflict, neglect or human and natural disasters. We see our work as a vital contribution to building democracy and supporting human rights. In view of the above, CHwB has started its work in Albania in 2007, by launching its first regional restoration camp in Gjirokastra. Smelling, touching and feeling the authentic wood, mortar or stone is necessary for understanding cultural heritage in order to familiarize oneself with the tangible value of a building. When elaborating on those values and when sensitivity for authentic material is fully integrated into professional hands and minds, only then can the need to safeguard what remains be recognized and work towards restoring what has crumbled and collapsed begin.

A bit about the Regional Restoration Camps

While working with cultural heritage across the Western Balkan region, CHwB have recognized the need not only to work with preservation of physical assets but as well to work with preservation of historical techniques and crafts. Following the successful model of working camps implemented by NGO Expeditio and a Swedish Association for Building Preservation in Montenegro, a regional restoration camp model was created. Combined curriculum with theoretical lectures and practical exercises

that develops through 14 days is a good opportunity to practice the traditional techniques as well as to get the introduction into conservation ethics and principles. Further to this by bringing together female and male young professionals from the Western Balkan region in an environment in which they expose themselves, their knowledge and beliefs, their minds will become critical and observant. Different interpretations/ understandings raise discussions that seek solutions, and the result is an environment where cultural or national differences are put aside. CHwB has experienced this at the regional restoration camps in Gjirokastra. Here participants from all of the countries of the Western Balkans get to know each other's' cultural backgrounds as well as work together to get through everyday obstacles. Discussions on culture, gender roles and politics are also part of the camps. In this way CHwB tries to inspire young generations to unite and challenge prejudice and political propaganda and not to be divided by cultural differences.

A good cooperation with Universities.

Looking into the 9th edition of Regional restoration camp, which is taking place in between 1st and 14th of September in Gjirokastra, rewarding result of the camps is an ongoing engagement of Universities. Polis –International School of Architecture and Urban Policies and lately also with State University, Faculty of History and Philology, master course in "Cultural Heritage Management" are two of our main educational partners in Albania. Both Universities are accrediting the camps for their students and are working

towards strengthened capacities of young professionals as well towards raising awareness on traditional techniques and crafts.

A small hint on Lectures

Throughout five years that regional restoration camps are developing we are proud to have lecturers coming from different European Universities and distinguished institutions. To name few of them, Architectural Association, School of Architecture in London, UK; Swedish Royal Academy of Art; National Technical University of Athens; Faculty of Geology, Tirana Albania; University of Gothenburg, and many others. We believe that the strength of the camp is that many of lectures are held by experiences specialists that come from Institutions for Cultural Heritage protection from Albania and across Western Balkan.

Exercises and works on sites

The exercises are delivered as a part of the ongoing repair works on historical monuments in Gjirokastra. They range from works with timber, traditional lime plasters and mortars as well as works with consolidation of painted plaster surfaces. Beside the hands-on practical works, additional exercises on surveying and techniques on surveying, mortar segregation analysis, analytical studying of historical structures and lately we leave the trace Free hand drawing class Experienced craftsmen introducing the tools and works Practical and team work on the site 35 XRF studies, are developed. The exercises are led by experienced craftsmen, while specialists are also taking

part in exercises related to additional exercises.

Work with a community

Since the beginning the regional restoration camps have tried to engage the local residents in Gjirokastra. However, the most suitable model was developed only in 2010, when CHwB has launched a campaign "Repair Your Monument" inviting all the owners of historical monuments in Gjirokastra to apply and seek the help with small repairs of their monuments. Since 2010, those repairs are educational models for hands-on exercises and are as well a proper link in between the monument owners and students who together learn about importance of proper maintenance and proper techniques of repair.

Interpretation

Besideworking with crafts, regional restoration camps have embraced the work with interpretational concepts. Who is the monument for? What does it mean for a community? What are the stories it can tell? Are some of the questions for which we are trying to find the best possible answer, as a way to bring the monuments closer to community and not to treat it only from the secluded professional point of view. Monuments are of and for community! Who is behind Regional Camps? The successfulness of camps lies in devoted and passionate work of CHwB staff in Gjirokastra. However, this would never be enough without our excellent craftsmen from Kosova and Gjirokastra, and without the support of Albanian institutions, such as Ministry

of Tourism Culture, Youth and Sports; Institute of Monuments of Culture and National Directorate of National

Culture in Gjirokastra.

Added value. A specific segment of the camps, is a class on freehand drawing. A well-known local painter and sculptor developed the class. He has created a class of joy for the one to attend it. The classes are held in one of the best-preserved monuments of culture of Gjirokastra, Skenduli House. As to reach more than just a pure class, the drawings of participants has been recently turned into set of postcards that are sold and a profit is turned to the budget for the maintenance of a Skenduli House.

Something for the end

Following the path of the best model and trying to present and practice the traditional techniques as far as possible, regional restoration camps have so far trained 380 young professionals and students from Albania, Bosnia and Herzegovina, Bulgaria, Romania, Hungary, Serbia, Macedonia, Kosova, Greece, Italy, UK. This would never be possible without continuous support of our donor, Swedish International Cooperation and Development agency (Sida), and Headley Trust, European Commission and Adventures in Preservation.



Experienced craftsmen introducing the tools and works



We leave the trace





Practical and team work on the site



Free hand drawing class



Gjirokastra Restoration Camp

