Florian Nepravishta, Gjergj Thomai

Austro-Hungarian Presence in Albania

architecture, planinng, infrastructure
1916 - 1935

La scuola di Pitagora
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La serie di pubblicazioni scientifiche Forum per l'architettura e l'urbanistica (FAU) ha l'obiettivo di diffondere i risultati delle ricerche e dei progetti realizzati dal Facoltà di Architettura e Urbanistica (FAU) del Politecnico di Tirana (UPT) in ambito nazionale e internazionale. Ogni volume è soggetto ad una procedura di accettazione e valutazione qualitativa basata sul giudizio tra pari affidata al Comitato Scientifico Editoriale. Tutte le pubblicazioni sono inoltre open access sul Web, per favorire non solo la diffusione ma anche una valutazione aperta a tutta la comunità scientifica internazionale. La Facoltà di Architettura e Urbanistica (FAU) del Politecnico di Tirana (UPT). promuove e sostiene questa collana per offrire un contributo alla ricerca internazionale sull'architettura, l'urbanistica e il patrimonio culturale, sia a livello teorico-critico che operativo.

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Foreword

Renate Bornberg

When thinking of Albania, associations with Austria do not immediately come to mind. The countries are too far apart geographically, have different historical developments behind them as well as different cultures. For example, while Austria has always been mainly determined by the Austrian Empire, the Ottomans played an essential role in Albania, as did the Italians, who had established bases for maritime trade here along Albania's Adriatic coast since ancient times.

But for a short time, there was also a connection between Albania and Austria, which still characterizes the Albanian country today. Between 1916 and 1935, the influence of the Austro-Hungarian monarchy extended far into the Balkans, even into Albania. Architects and engineers who had been trained in Austria were sent to the new regions to construct buildings, roads, bridges or railways. Thus, in a short time, towns and villages were shaped by Austro-Hungarian influences, such as the city layout of Tirana, or the many engineering constructions that can still be found throughout the country today. To this day, this chapter of history has received little attention, which is one of the reasons why there are hardly any publications about the architecture and engineering buildings of the Austro-Hungarian era. The few books and articles on the subject are then only available in Albanian, but not in English or German, which would be important to bring them closer to a broader audience. This publication is now one of the few that deals with this part of the history of architecture and urban development.

Numerous examples of residential houses and engineering buildings have been recorded and documented, and the urban planning of Tirana of this period are presented. These buildings and urban planning measures can still be seen today, and they even shape the appearance of the towns and villages.

Interestingly, the buildings designed by the architects sent to Albania were adapted to the place. Before the design, the architects looked at the region with its peculiarities of vernacular house forms and not merely transferred farm models from Austria to Albania. In Austrian villages, for example, square yards (Vierkanthof), stretched courtyards (Streckhof) or arcade houses (Arkadenhäuser) are common, which all have in common that they do not have outdoor spaces, such as terraces or balconies, which are intended for outdoor living. This is quite different in Albania, where spacious terraces or balconies are a central element of farmhouses. The Austrian architects, above all Wolfgang Köhler, have incorporated typical Albanian aspects into their designs. However, the architects could not wholly leave their origins behind, and so Austrian elements were also used, and this has led to a unique architecture in the region.

This publication is the result of research in this field and is, therefore, an essential step in the reappraisal of this urban planning and architectural history. However, more should follow, as only initial findings on the topic are now available. Further research should be done, including the extent to which Albanian influences have found their way into Austria. With this publication, a starting signal has been given, which encourages further thinking.

Some preliminary remarks on the presence of Austro-Hungary in Albania 1916-1935

Caroline Jäger-Klein

The Central Technical Archive of Tirana (AQTN) provided the small research community recently in the fields of architecture and urban planning with a slight extent plan collection from the period of 1916 to 1935, related to Austro-Hungarian (after 1918 Austrian) architects and engineers. Small texts in Albanian, and with this edition in English, comment on the plans. Nevertheless, the collection leaves significant question marks, which collaboration between the faculties of architecture and urban planning of Technical Universities of Vienna (TU-Wien) and Tirana (PUT) should answer next. Material from the Military-History Museum (*Archiv des Heeresgeschichtlichen Museum*) and the State Archive (*Österreichisches Staatsarchiv*) in Vienna should bring into light, what technical drawings cannot clarify. Why did those architects and engineers engage themselves in Albania? Where did they study? What brought them to the region? Which political forces were behind them? Who engaged them? - Three major complexes of (research-) questions seem to pop up on a first glimpse, like:1. What are the socio-political connections between Austria and Albania, both countries with precarious political and territorial conditions, during the period 1916-1935 that do lead to such a prominent official/semi-official collaboration? 2. Where did the planners and engineers gain their (academic) education? 3. Into which "aesthetically" (school of design) context can the planned and/or built results be put?

The first research task will be to clarify the socio-political connections between the Austro-Hungarian monarchy, since 1918 the republic of Austria, and Albania.

The Austrian monarchy hired the German-born Johann Georg von Hahn (1811-69), is generally considered as the founder of Albanian Studies[1], in 1847 for it's freshly installed diplomatic services in the still Ottoman-ruled, but Albanian speaking Balkan territories.

Austria at that time held three consulates in Albania: one in Janina (today Ioannina, Greece), one in Shkodër (at that time Scutari) and one in Durrës (at that time Durazzo; in former times the historically significant byzantine harbour of Dyrrhachion). Johann Georg von Hahn in 1850 received official command to explore the Albanian territories as vice-consul and consul for the Austrian monarchy. On his last exploration trip in the year, 1863 through the Valley of the Black Drin to Dibra and further via Veles and the Vardar river to Salonica (nowadays Saloniki, Greece), the Viennese chemist and photographer Josef Székely (1838-1901) accompanied him. It took the first-ever 51 photographs of the region in between Antivari (nowadays Bar in Montenegro) and Prizren in Kosovo.

In 1867, the Austrian monarchy re-defined itself as Austro-Hungarian or k.u.k. Monarchy. When the Congress of Berlin after the first "Oriental-Crisis" from 1875-1878 asked Austro-Hungary to administer the still Ottoman province of the Bosnia and Herzegovina, especially the Hungarian governor of that province from 1882 until 1903, Benjamin von Kállay (1839-1903), developed a specific system to push the development of a somewhat neglected Ottoman province into modern European standards.

[1]Introduction, p. 1-14 in: Robert Elsie (ed.), Johann Georg von Hahn. The Discovery of Albania. Travel Writing and Anthropology in the Nineteenth-Century Balkans, London / New York 2015.

His motto, "administration is our only politics"[2], might still have served as a role model for the so-called Austrian time-period in the freshly created state of Albania.

The technical plan drawings of the current publication seem to mirror that. Maybe even some people from the administrative and technical staff might have moved into the new state of Albania after the total collapse of the Austro-Hungarian monarchy in 1918, which wiped out its administration in Bosnia and the Herzegovina.

To trace them, it will be necessary to compare the Austro-Hungarian technicians from Bosnia and the Herzegovina with the signature-names from the technical plan drawings of the AQTN-archive in Tirana.

The administrative handbooks of the monarchy (*Haus-, Hof- und Staatshandbücher*) carefully listed the staff that served in Habsburg-Bosnia. Some names on the first glimpse do sound familiar. We do find a Civ.-geodesist named Dragutin Köhler in Mostar, who designed 1909 marvelous public toilets in a Noe-Moorish (Neo-Orientalizing) Style, which finally were implemented in 1913 or 1914[3].

In 1923, an architect with the same family name, Wolfgang Köhler, leaves first traces in Tirana by his design of the urban regulation plan for the new capital of Albania. His academic title "*Diplom-Ingenieur*" indicates that he is a successful alumnus of one of the Technical Universities of Austria (Vienna, Graz) or former Austro-Hungary (Prague or Brünn/Brno). Is he from the same family?

[2]Robert J. Donia, Islam under the Double Eagle: The Muslims of Bosnia and Hercegovina, 1878-1914, New York 1981, p. 14

[3] Jaroslav Vego, Das architektonische Erbe Mostars aus der Zeit der österreichisch-ungarischen Verwaltung. Das architektonische Programm im Dienste der Durchführung des politischen Programms der Habsburger Monarchie von 1878 bis 1918, Graz 2006; p. 124f.; Sanja Zadro, Architecture of Historicism and Art Nouveau in Mostar, 2014, reference 39 in part II

Where did he receive his profound academic education? If we look into his architectural oeuvre, we do find relations to Viennese Noe-Classicist, Art-Nouveau, National-Romantic (*Heimatstil)* and Modern Movement examples. Especially his architectural designs for the representative buildings for Ahmed Zogu (1895-1961), since September 1st of 1928 "King of the Albanians"[4], reflect a strong influence of Josef Hoffmann (1870-1956), co-founder of the Viennese Secession in 1897 and founder of the Austrian Werkbund in 1912. From 1899 to 1937 Hoffman is the most influential professor at the nowadays University for Applied Arts in Vienna (former Kunstgewerbeschule, today "Angewandte"). The presumed biographical data of Wolfgang Köhler would indicate that he was a pupil of Josef Hoffmann. Hence, his academic title diploma-engineer does not allow this, as the University of Applied Arts could never hand-out a technical title. So again, who is this "Austrian" architect Wolfgang Köhler?

His involvement in pure technical infrastructure projects like the bridges across the river Mat in 1929-30 or the bridge in Balldren from 1938, does not reflect an education in interior design and furniture building, which was the main interest of Josef Hoffmann and his school. Maybe Köhler just signs such projects in his function as government's architect (*"Regierungsbaumeister"*). Is he the only architect of the government? Does he hold an official administrative position? Questions over questions ....Totally different is the case of the various bridges documented in the AQTN archive, designed and signed by simple engineers (Ing.). They all are bearing instead Austrian sounding names like Lehman, Weiss, Hassl, Bauk and Skrobanek.

[4] Edgar Hösch, Geschichte des Balkans, München 2004, 2011 (3rd edition), p. 82

The plan for the oldest of all surviving projects, for the bridge across the river Buna (Bojana) in Shkodër, is dated into the year 1911. Its design comes from one of the two leading bridge-building companies of Austro-Hungary, Waager-Biro, still seated in Graz. Is this plan symbolically the first hint that Austro-Hungary physically crossed into Albanian territories by bridging the border-river between Montenegro and Albania? In 1911, Montenegro was still the political enemy of Austro-Hungary and rival in conquering the land of the region, and the other bank of the river Buna officially yet was ruled by Ottoman-Turkey. Was there an official agreement between Ottoman-Turkey and Austro-Hungary on specific building tasks?

There is evidence that Habsburg-Bosnian architects and engineers already before 1900 were involved in building activities on the territories of nowadays Albania. In 1897-98, Karl Pařik (1857-1942), a Bohemian-Austrian architect and pupil of Theophil Hansen in Vienna, who designed and supervised an enormously significant number of buildings in Bosnia and the Herzegovina for the Habsburg-Bosnian building department at Sarajevo, in official mission repaired and enlarged 1856 built cathedral at Shkodër[5]. Theodor Anton Max Ippen (1861-1935) reports about this mission of Pařik in 1907, publishes in Sarajevo but is a renowned Albanologist and Austro-Hungarian diplomat in still Ottoman administered Shkodër. He advised the ambassador of Austria-Hungary during the London Conference of 1909.

[5] Branka Dimitrijevic, Der Architekt Karl Pařik, p. 155-169 in: Österreichische Zeitschrift für Kunst und Denkmalpflege, XLIV. Jahrgang 1990, Wien, p. 160; Theodor A. Ippen, Skutari und die nordalbanische Küstenebene, Sarajevo 1907, p. 38f.

In 1912, Ippen prepared an ethnographic map of the Albanian-populated areas of the Ottoman Empire, which was submitted by the Austro-Hungarian ambassador during the London Conference as a basis for the border negotiations. After the London treaty had been signed, the ambassadors of six Great Powers decided, in July 1913, to constitute a new state, Albania, as a hereditary principality[6]. Here we do again get a glimpse into the strong relations between Austro-Hungary and Albania, which might have initiated the projects, documented by the technical drawings of the AQTN archive in Tirana.

Adolph Stiller is, in my knowledge, the first one to trace the connections between Austria and Albania recently. The catalogue on "*Tirana. Planen. Bauen. Leben*", the XXIIth architectural exhibition in Ringturm in Vienna in 2010, showed the first survey-plan of Tirana from April 1917, again published now in this volume.

Additionally, it put my attention on the probably first Austrian building erected around 1917 in Tirana, the Officer' Mess (*Offizierskasino*) of the Austro-Hungarian Garrison. Other sources date the building, today the Puppet Theater on Skanderbeg Square, already into 1913[7]. Which date is correct? Nevertheless, Stiller drew my attention on Friedrich Wallisch (1890-1969), another Austro-Hungarian marine officer and writer, who entered Albania for the first time in 1914. His 1931 publication "*Neuland Albanien*" holds historic photography taken on a car-trip through Albania in 1930-31, which do already document some of the infrastructure

[6] https://en.wikipedia.org/wiki/Theodor_Anton_Ippen; Status: 2020-02-24, 18:32 .

[7] Adolph Stiller, „Bezüge Österreich-Albanien", p. 11-20 in: Architektur im Ringturm XXII. Tirana. Planen. Bauen. Leben, Wien - Salzburg 2010.

buildings, which the current set of technical drawings from AQTN do reveal. Is this not already a small, but impressive glimpse into some of the fragments, which have to be puzzled together for a more encompassing picture during the upcoming collaboration between the Technical Universities of Vienna and Tirana? We all are looking forward already on the project. We like to thank my colleagues, Florian Nepravishta, for the restless initiative, and Gjergj Thomai, who had the splendid idea to digitalizes all the technical drawings of the AQTN archive to make them publicly available and in addition to that enhance the research in the fields of history and theory of architecture.

1. View of Royal Villa, (Source: www.oborrimbreterorshqiptar.al)

Introduction

This publication comes as a study in the framework of series of books on the impact of different design cultures in Albania, highlighting the influence of the Austro-Hungarian Empire on the development of the country in the early 20th century. The work was carried out under a cooperation project between the Faculty of Architecture and Urbanism (FAU) of the Polytechnic University of Tirana (PUT) and the Arkivi Qendror Teknik i Ndërtimit (AQTN).

This research puts light on the influence of Austria-Hungary in the period after the independence of Albania in the years 1916-1935, before the strong Italian influence in Albanian society, not only to record the technical projects realized at that time but also to present the contribution given during the period of Albanian identity. The publication identifies some of the most prominent design projects of Austro-Hungarian engineers and specialists in the field of urban planning, architecture and artworks in infrastructure, based on the documents provided by the AQTN fund and from the research of various publications that handle this period.

The book is structured in four main chapters that reflect in general the contribution of Austrian architects and engineers in the design field based mainly on the documentation that has been archived in AQTN.

The first chapter of the book deals with urban planning starting with a brief history of Tirana's development under the Ottoman influence and the first design of its plan in 1917, not as a regulatory plan, but as the first survey plan that was in support of military forces. In order to proceed further with the 1923 regulatory plan of Wolfgang Köhler, the study of the center of 1928 by Frashëri, Castellani and Weiss, regulatory plans of Köhler for the Ministerial Complex and New Tirana neighborhood in 1928, the regulatory plan of Tirana in 1929, as well as his contribution to the regulatory plan of Tirana of 1929 with co-authors Esheref Frashëri and Florestano Di Fausto.

In the second chapter are presented housing prototypes designed mainly by Wolfgang Köhler as residential modules, located in the area of New Tirana, where today some of them, results to be built near the river Lana. The third chapter is about the work and contribution of Austrian architects and engineers, where architect Wolfgang Köhler again distinguished. The interventions are related to some of the social facilities located in the major cities of Albania, such as Tirana, Shkodra, Durrës and Berat. However, the first appearance of this influence comes with the regulatory plan of Tirana in 1923. In addition to the proposal for the redevelopment of the southwestern part of the city, are some of the works of the regulatory plan, such as the project for the Albanian Parliament building, the project for reconstruction and additions to the Villa of Princess Sanije, in collaboration with Italian architects, etc.

The influence of Austrian architects and engineers was not well expressed in architecture but remained an aid to the newly formed Albanian state due to various political, economic, socio-cultural or religious factors. In architecture, the influence of the neoclassical style on the projects of the Austro-Hungarian architects in decoration and functionality was not evident except in the case

of the proposal by architect Köhler of the train station in Tirana (1927).

Many proposals remained in simple primary forms. This is most distinguished in the social building design that lack the emphasis on decorations as well as in the compositional schemes where the need for functional spaces and not high architectural quality is evident.

The fourth chapter of the book deals with the design of some of the infrastructure artworks such as bridges and inter-city joining routes. Beyond urban and architectural planning, Köhler and ing. D.V. Weiss have left the legacy and projects of some of the artworks on road infrastructure. An essential contribution to the design of some of the most famous bridges of Albania has given ing. D.V. Weiss, ing. Skrubanek, ing. Herbert R. Hassl, ing. Lehmann, ing. Berk, etc. The documentation found at the Arkivi Qendror Teknik i Ndërtimit (AQTN) consists mainly of project sheets realized and archived during this period by Austrian architects and engineers working in Albania. Biography of designers along with other works derived from them remains to be explored in the Austro-Hungarian archives.

Urban Planning

2. Aerial view of Tirana's Bazaar in the 1920's, before interventions

TECHNICAL PLANS FOR TIRANA

During the 20th century, the city of Tirana took the appearance of a commercial city based on the financial requirements of the area, presenting the example of the transition from a small inhabited centre to the genuine city. For its urban development, especially the wealthy families of the city have contributed.

The city stretched around its centre where the bazaar was built and the two most prominent mosques. The radial arteries connected the centre of the city with residential quarters. Tirana's urban structure was largely a product of feudal order, economic backwardness, and appeared irregular. It included two areas, the housing and the economic one.

Tirana's typical residences were mostly with one or two storeys built with ashlar and fenced with low walls. The commercial activities were situated at the old bazaar, located in the central part of the city. According to Degrand [8], the old bazaar was rebuilt in 1905. It was made up of galleries and wooden shelters. Both of these areas cross between them with different routes, such as chariots, caravans and pedestrians, which later turned into vehicles. By the 19th century, Tirana was formed and developed without any urban plan, both formal and legislative. The inherited structure of urban fabric had Ottoman-Oriental features where the city consisted of bazaars, cult objects and dwellings.

[8] *Degrand, A. (1901). Souvenirs de la Haute Albanie, Paris , 1901.*

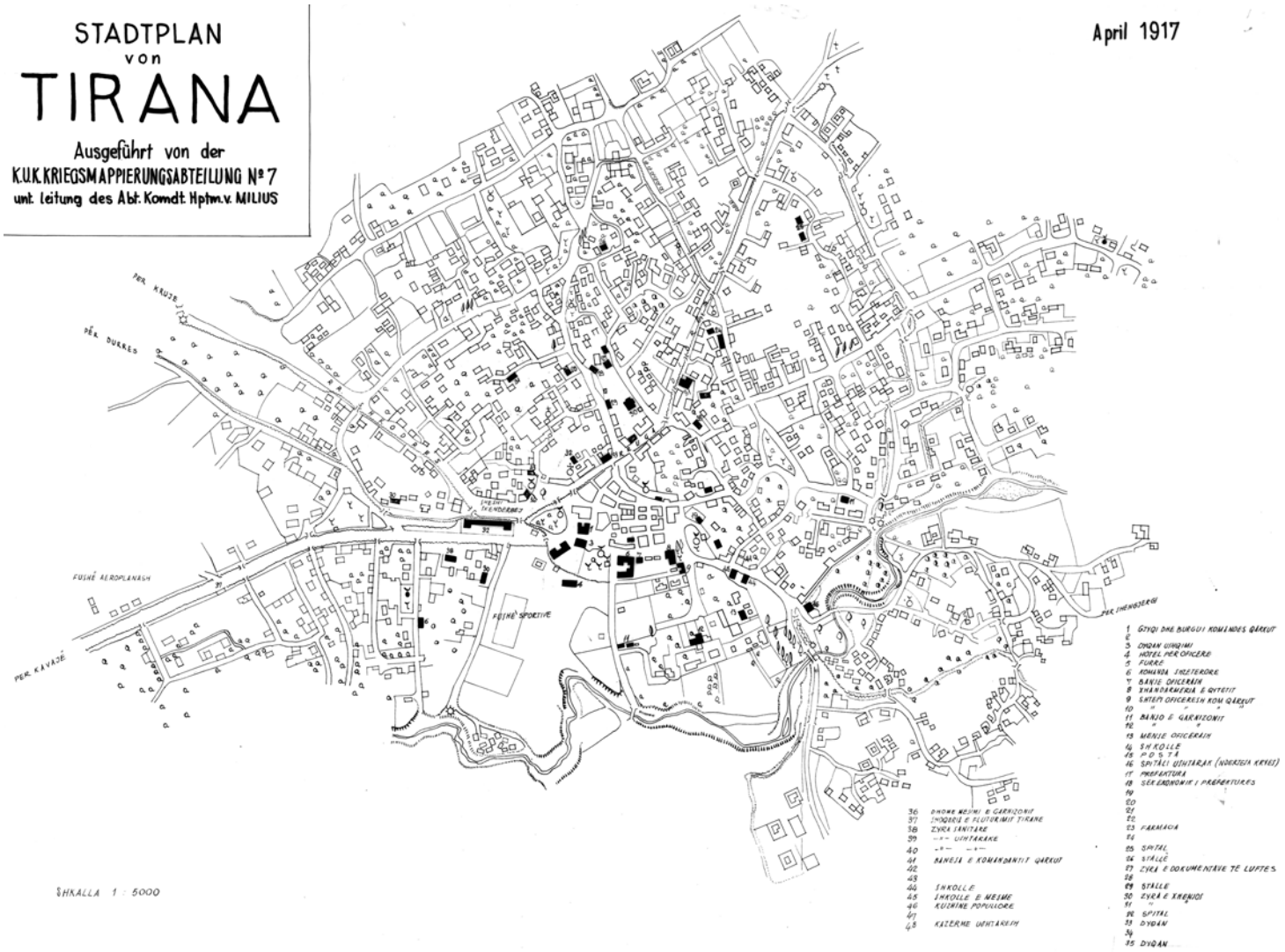
The inherited structure of urban fabric had Ottoman-Oriental features where the city consisted of bazaars, cult objects and dwellings. The bazaar was the social and economic centre of the city, where all services were organized there. The first planned intervention in the city was made in 1908 by Esad Pasha Toptani[9]. The project opened and modernized the bazaar, expanding the streets and reorganizing shops with a peristyle ensemble. The Toptan's plan was ambitious for Eastern Tirana. After eight years, for the first time, the survey plan of Tirana was drafted by the Hungarian Geographic Institute (Zentrum Militärischen Präsenz) of the Austro-Hungarian Empire. In 1917 and 1918, the architects documented the first maps that would throw the foundation stone of the transformation expected to take place in Tirana. During this period, within four years, engineers and specialists from the Austro-Hungarian Empire designed and built more than 900 km of roads[10]. They created institutions that for the first time in Albania, formed a legal framework for construction. In 1913, the first building designed by Austro-Hungarian engineers and specialists in Tirana[11] (Former House of Officials, which returned to the Parliament of Albania in 1924-1928) would define the center of Tirana, later called Skanderbeg Square.

In 1920 Tirana was declared the capital of Albania and the necessary infrastructure for this function such as government buildings, ministries, courts did not exist, and even the cemetery was still in the heart of the city. The city had an area of 305 ha with 15000 inhabitants. After a year, in 1921, the population grew by 15% to north-west and south-west.

[9] Aliaj, B., Lulo, K., Myftiu, G. (2003). Tirana-sfida e zhvillimit urban, Co-Plan& SEDA, Tirane, 2003.

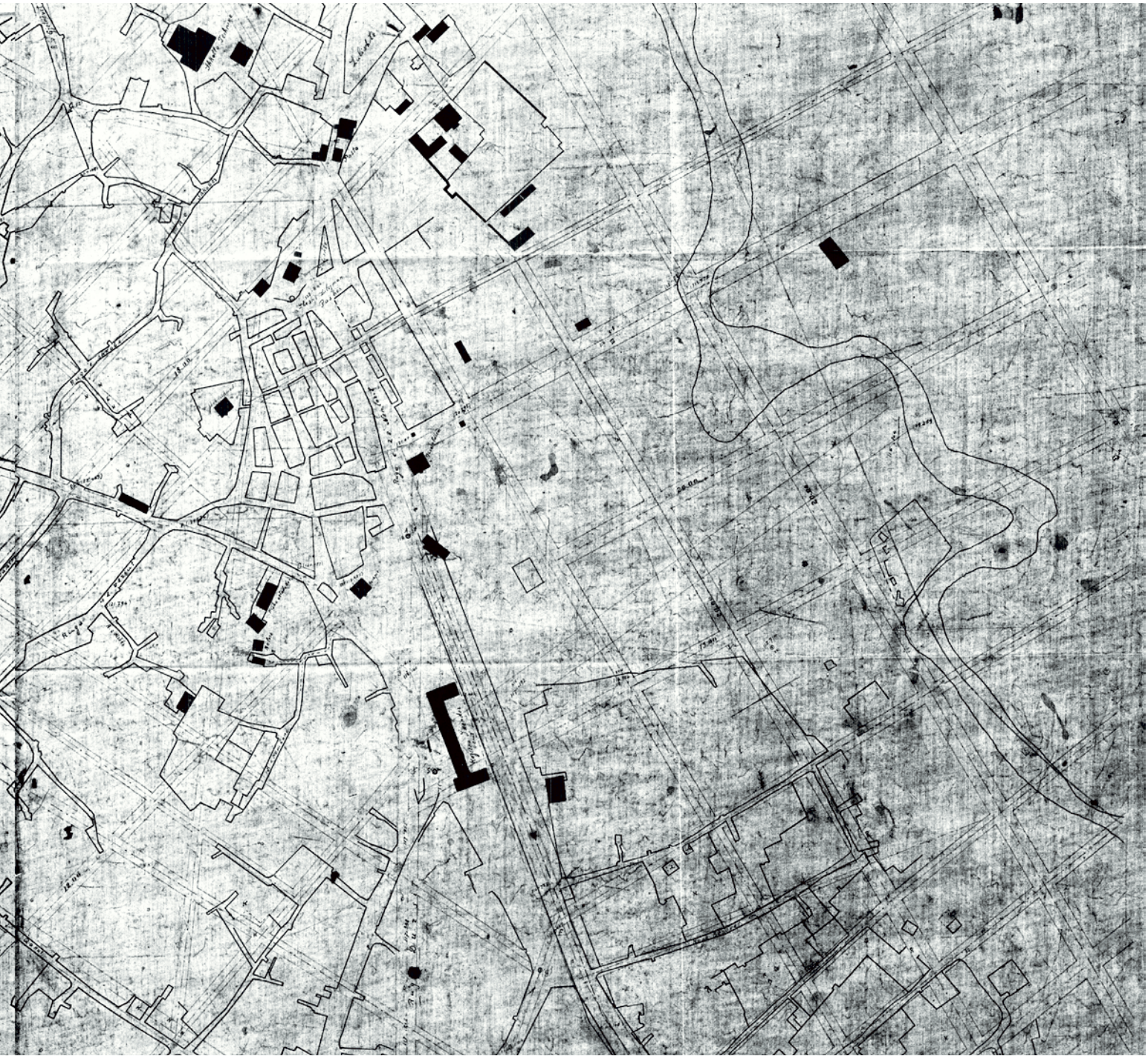
[10] Stiller, A. (2010). Tirana. Planen, Bauen, Leben. Architektur im Ringturm XXII. Mury Salzmann Verlag, Salsburg-Wien, Austria, 2010.

[11] Baratin, L., Acierno, M., Muratore, O. (2012). Instruments and Methodologies for Cultural Heritage Coservation and Valorization, Gabbiano Editoria Comunicazione, Ancona, 2012, f. 232.



3. The first survey plan of Tirana, 1917.

4. The first Regulatory Plan of Tirana, 1923

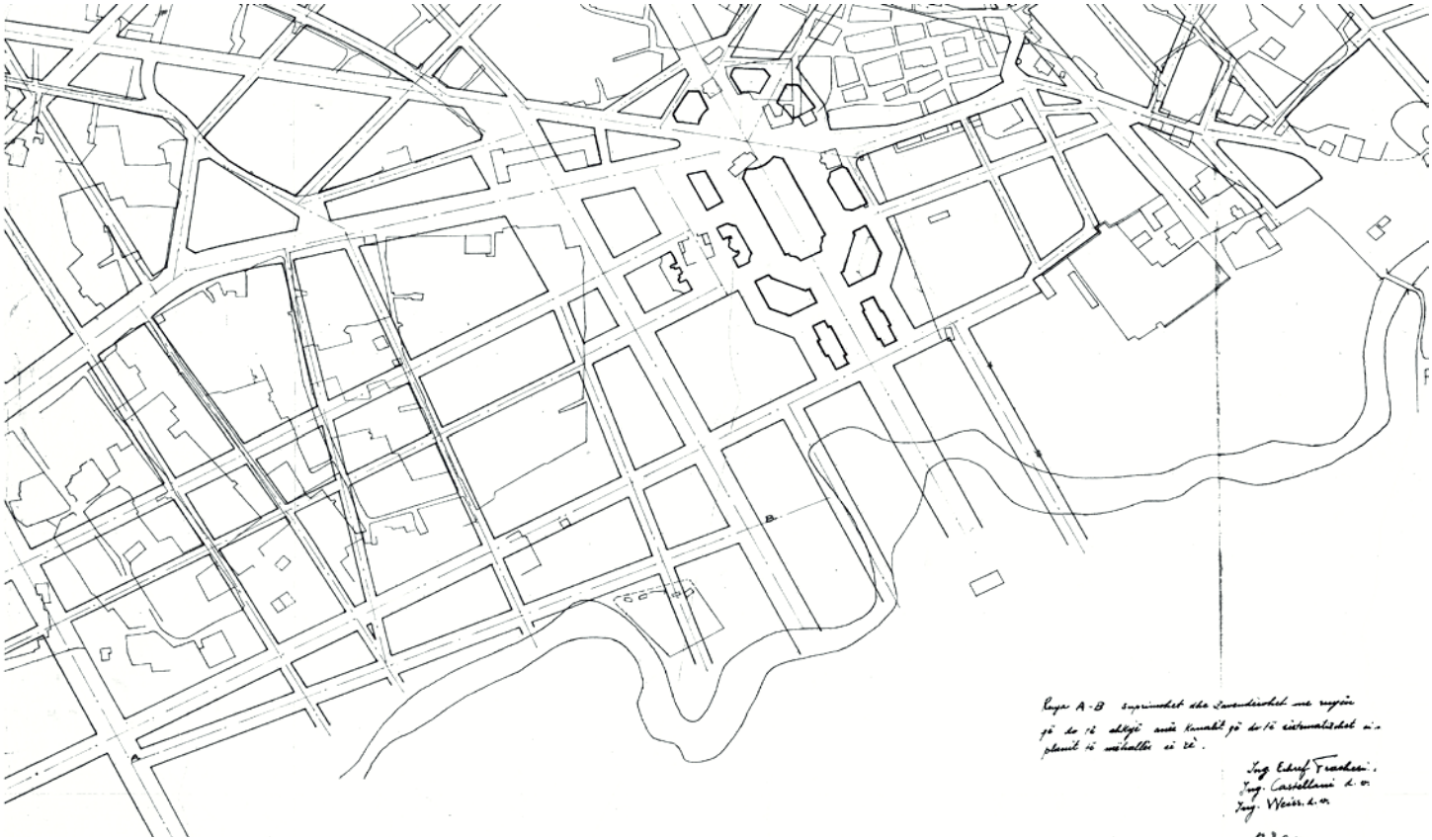


On 1923 was drafted by Köhler the Regulatory Plan of Tirana and hence is known as the Austrian Plan[12]. The primary purpose of the plan was to connect the medieval road network of the Oriental City with a new rectangular network that would extend the city to the south-west. This hypothetical system would be described by another radial system that would connect the two areas. In this way, the old town will not be touched. The main roads that were proposed were Kavaja Street, Dibra Street, Durrës Street and Royal Street. This moment marks the birth of the capital of Albania.

After the June 1924 Revolution, to ensure a peaceful political situation, the construction of the government corps was seen as a solution that would set up the Skanderbeg Square. In 1925 the Italian architect Armando Brassini would be charged with this design assignment. Though the choice of Brassini for Tirana was more political than strategic, his task was to plan a new European city. The proposal of Brassini went beyond that of the Austrian Plan of 1923 extending Tirana and defining the formation line of the city, the north-south axis[13]. In the center Skanderbeg Square, it would contain the government corps with the ministries and south of the axis, the Presidential Palace (today Mother Teresa Square).

The study of the center proposed by Frashëri, Castellani and Weiss strictly adheres to Brassini's idea of the administrative complex of Tirana's center with the buildings of the ministries (where the footprint of three of them are accurate) together with the spots of the municipality, museum and a ninth building in the north-eastern part of the square added by him.

[12] *Aliaj, B., Lulo, K., Myftiu, G. (2003). Tirana-sfida e zhvillimit urban, Co-Plan& SEDA, Tirane, 2003.*
[13] *Dhamo, S., Thomai, Gj., Aliaj, B. (2016). Tirana - Qyteti i Munguar. Tiranë: POLIS_PRESS, 2016.*

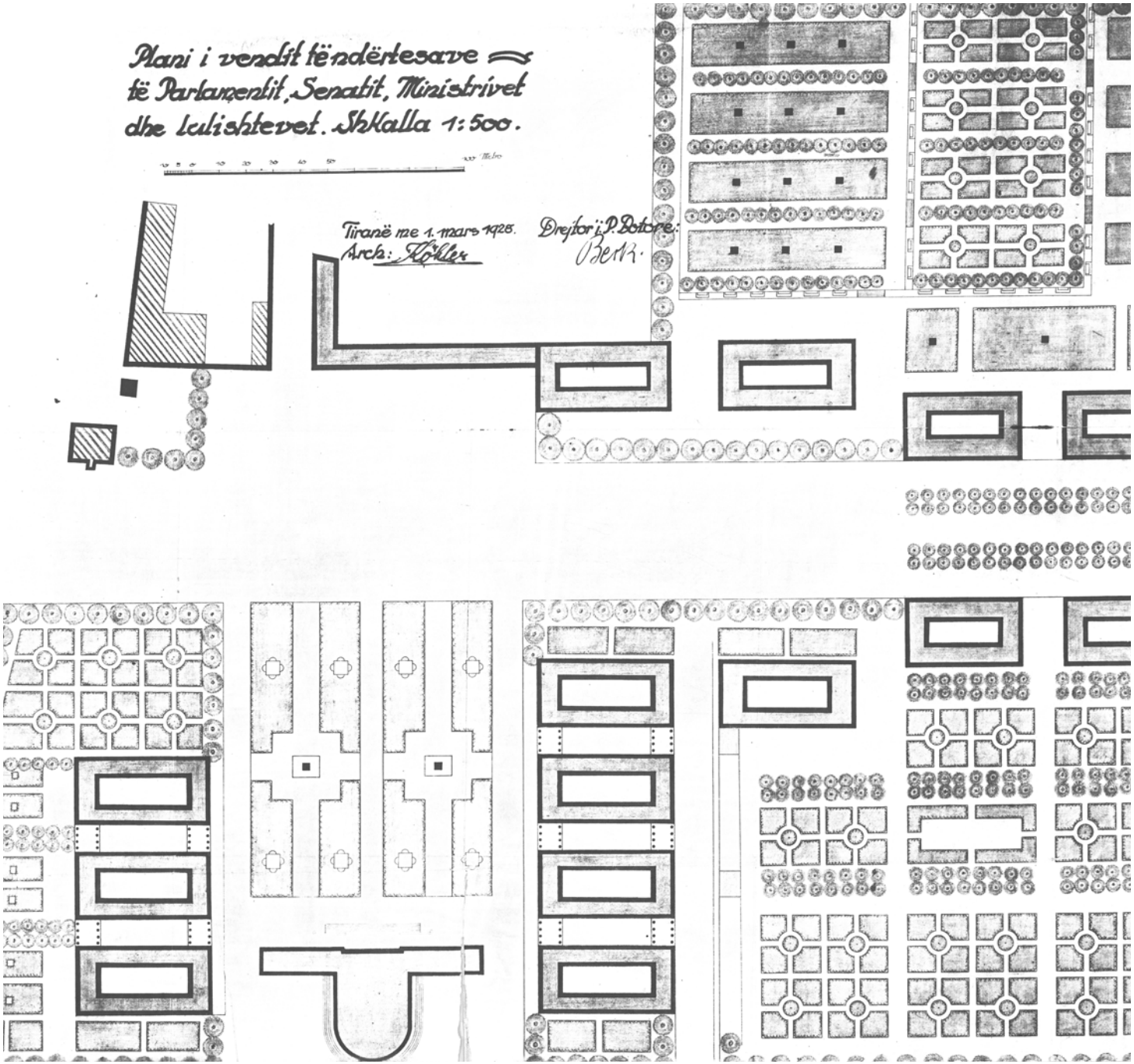


5. Study of Tirana center, Frashëri, Castellani, Weiss, 1928.

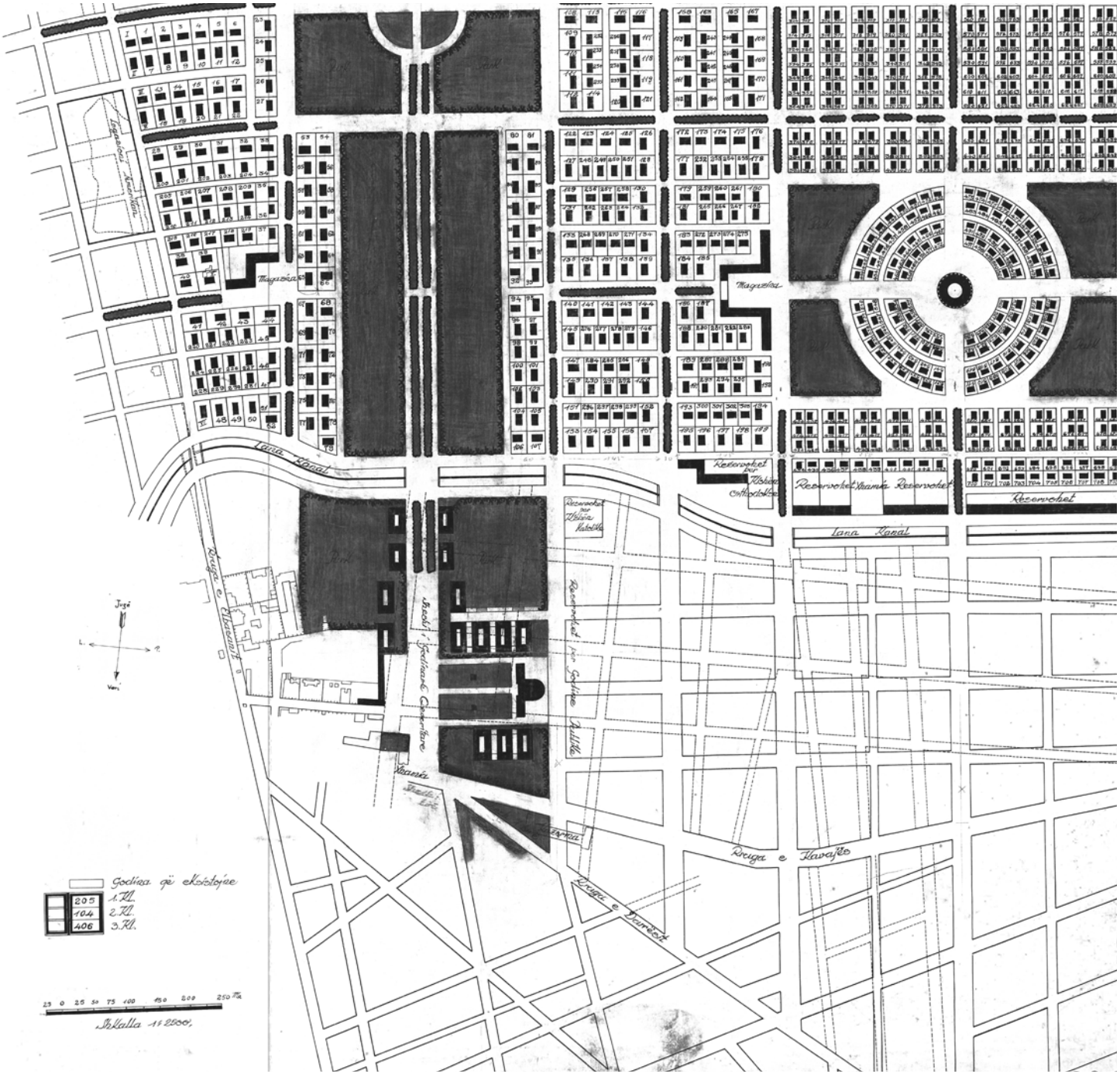
The authors in this plan propose the improvement of the road system that leads to the city center by creating large development plots.

This plan is proposed to be situated on the Sulejman Pasha Square (which was partly a cemetery) and a circular square that coincides with today's Avni Rustemi Square from which some radial routes[14] emerged.

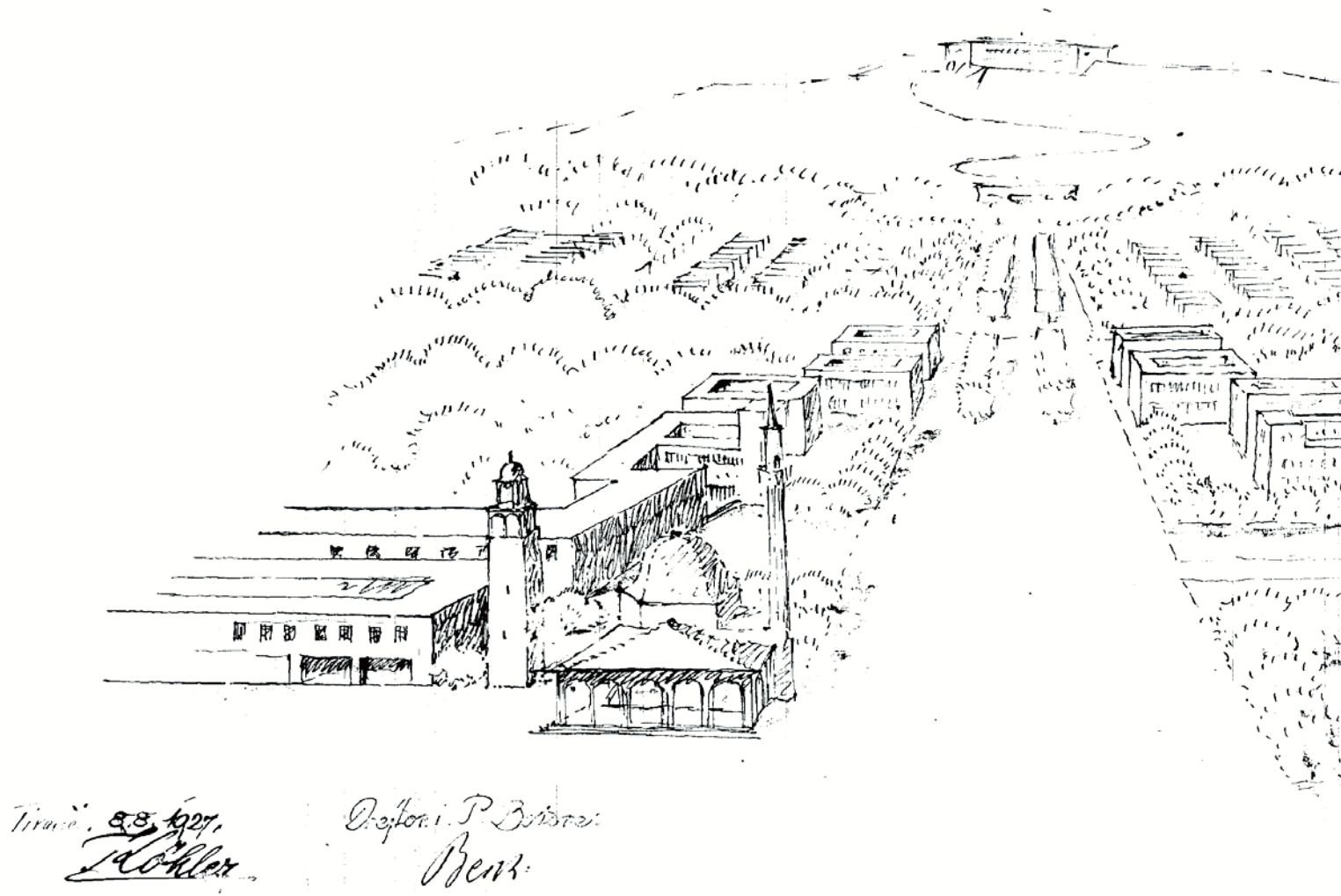
[14] *Dhamo, S., Thomai, Gj., Aliaj, B. (2016). Tirana - Qyteti i Munguar. Tiranë: POLIS_PRESS, 2016*



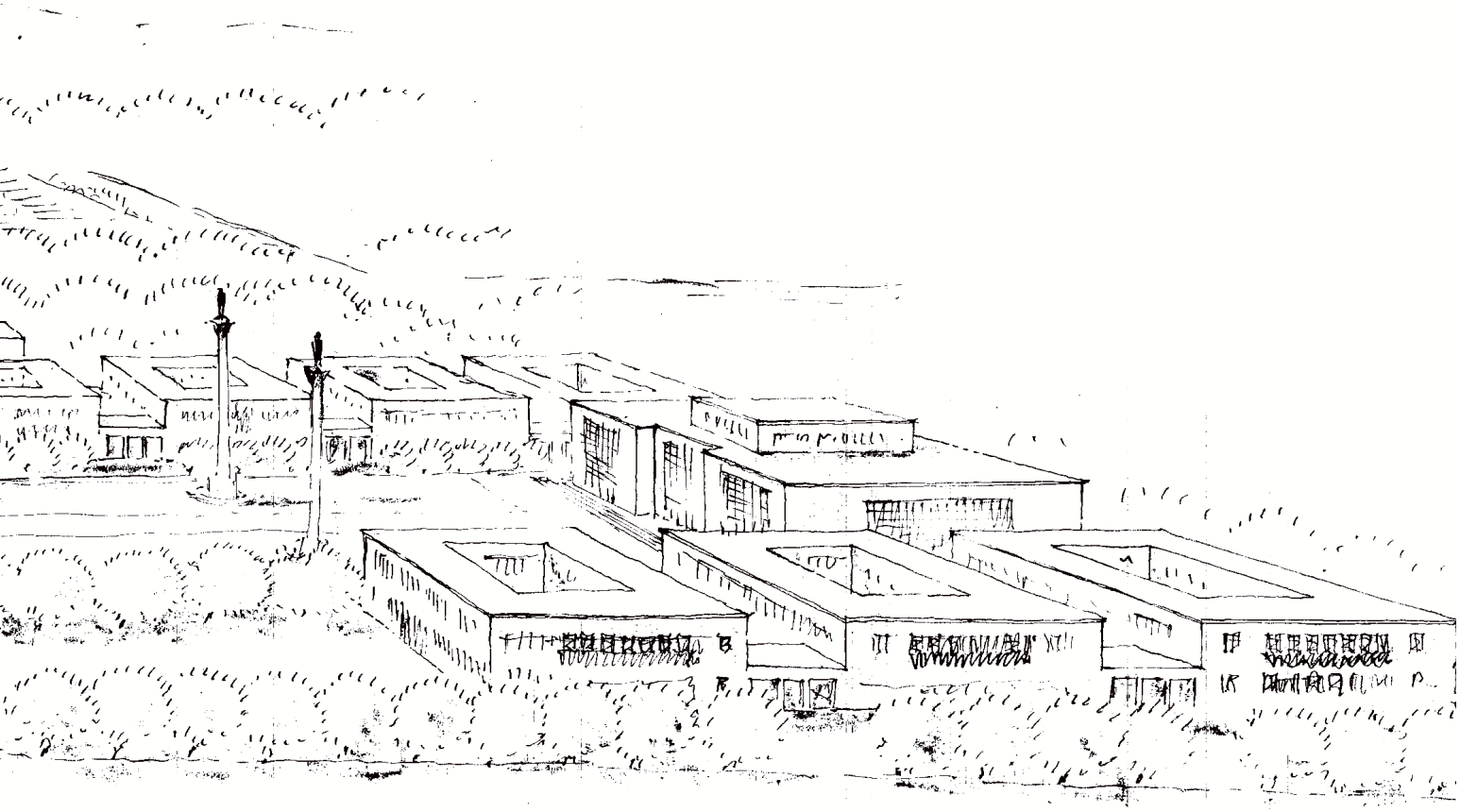
6. Ministerial Corpus Plan, Köhler, 1928.



7. New Tirana Master Plan 1928, Köhler.



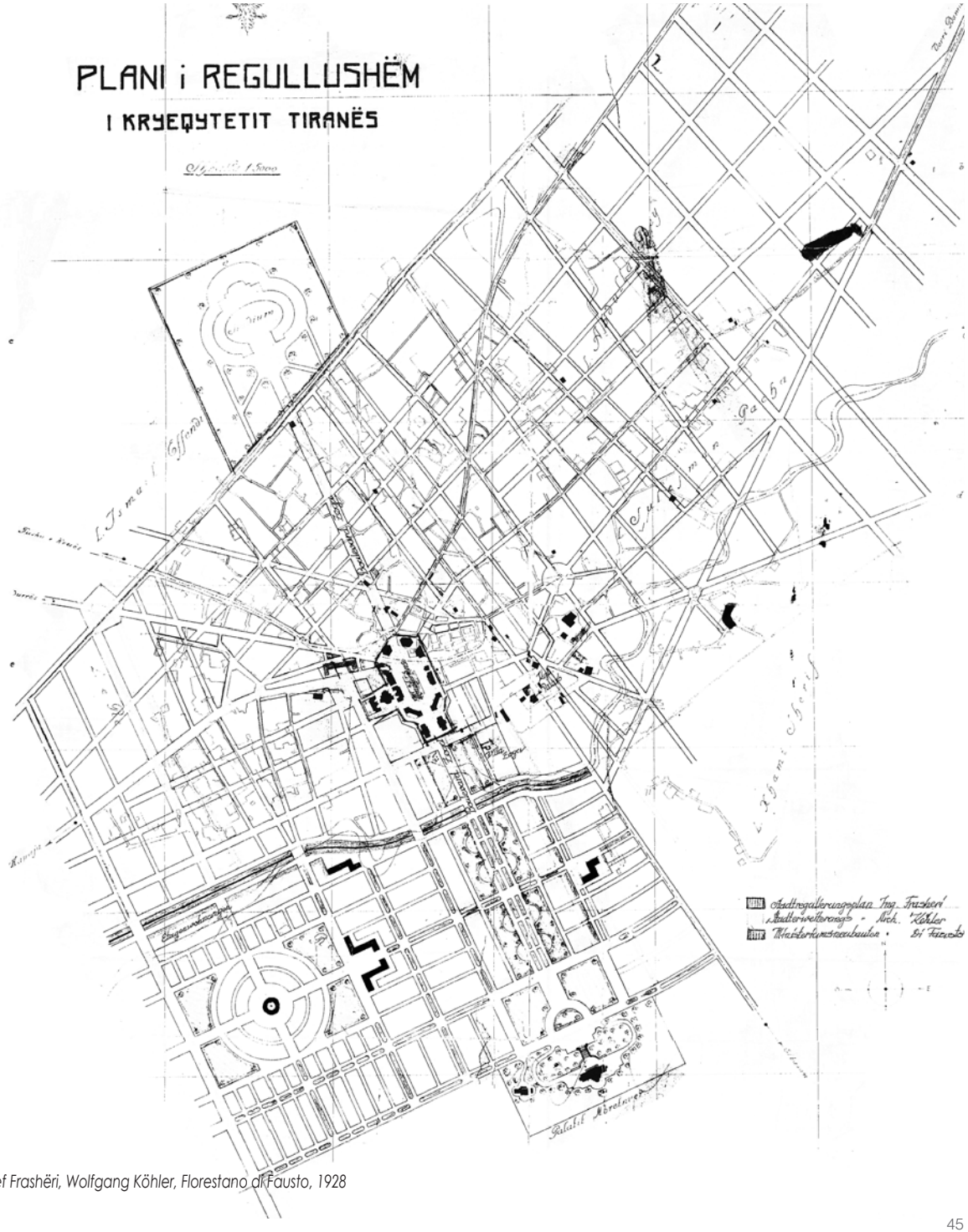
8. Drawing of the Tirana Boulevard, Köhler,1928



In the 1928 Regulatory Plan of Tirana, proposed by Köhler and Frashëri, were included the ideas of Brasini for Skanderbeg Square and the North-South axis of the boulevard, where the objects of an administrative character are placed, and the part from the bazaar to the hills in the south of The Royal Palace is improved. These ideas deepen in the 1929 regulatory plan with the authors Frasheri, Di Fausto and Köhler.

The third regulatory plan of Tirana is that of 1928, worked by Esheref Frashëri, Wolfgang Köhler and Florestano Di Fausto. It is the first genuine plan of Tirana. This plan clearly shows the quadratic system of the road's network in the area of New Tirana, where presidential villas create the nuclei. Next to the Boulevard axis, the residential area is developed, the area of New Tirana, which follows the longitudinal development of the Boulevard, but with a change in the textures. This change is noticed by the proposed park, along with the boulevard's long parks. The composition is created by a radial scheme, where the unique value villas are situated in the perimeter of the circle while being contoured by the park, which separates them from the other villas.

The rest of the city's proposed scheme follows the quadratic parcel network, where it is proposed that each nucleus will be composed of houses, as well as important objects of the city. In this plan, the North-South axis of the Boulevard is contoured with Skanderbeg Square in the northern part, where the administrative buildings are placed, and the shopping area starts up to the hills in the South of the Royal Palace. Both axes are designed with generous greenery. Lana riverside, perpendicular to the Boulevard Axe, was proposed for the first time to be rehabilitated. For the design of the regulatory plan of Tirana contributed various engineers such as E. Frashëri, Castellano and Weiss.



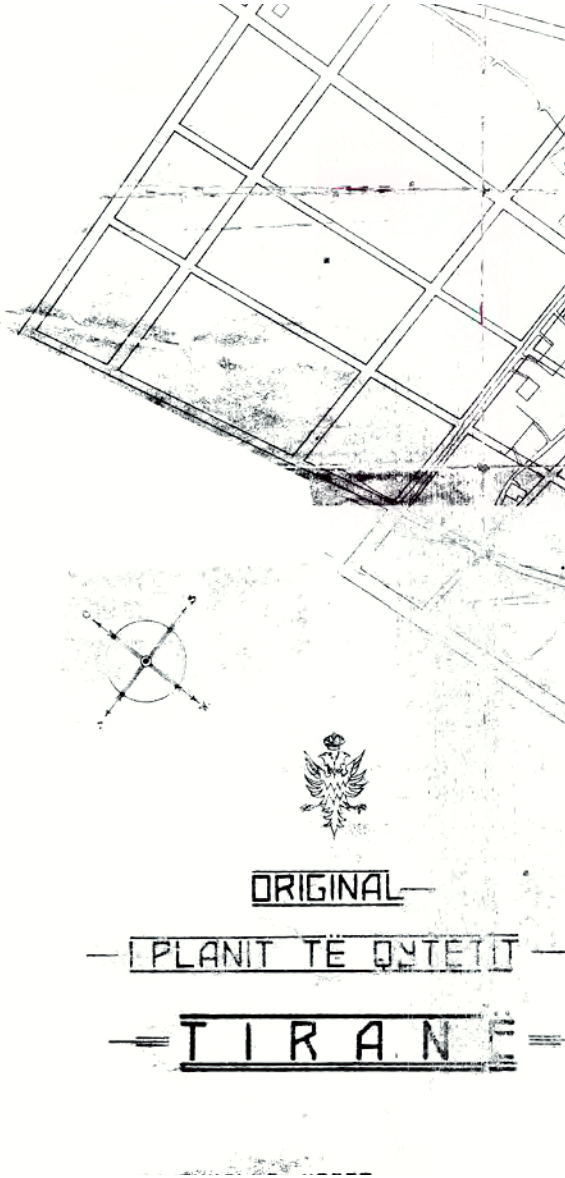
9. Regulatory Plan of Tirana, Esheref Frashëri, Wolfgang Köhler, Florestano di Fausto, 1928

The fourth regulatory plan is that of 1929 during Zogu 1st Kingdom. Here the Boulevard axis stretches and starts no longer from the bazaar but from the next stadium of the city, which coincides with the former train station, to the Royal Palace in the south. The boundaries of the city have been defined in this plan, within an area of 4.5 km². Roads such as Durrës, Kavaja and Elbasan were subjected to a complete reconstruction of contemporary architecture and near them were proposed buildings with this architecture under Law 2241 dated 21/9/1928 of the Kingdom.

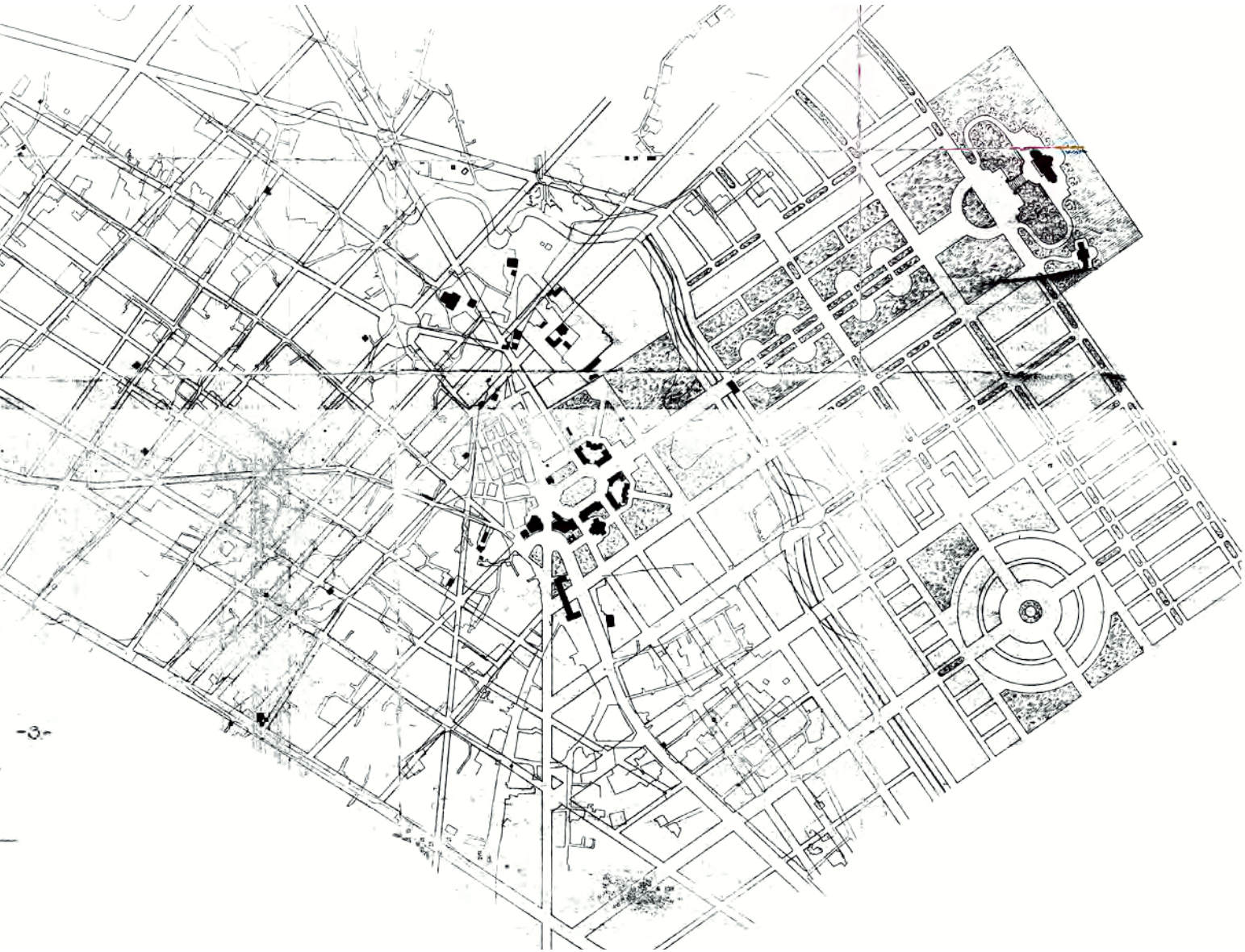
The plan emphasizes the central axis of the boulevard from the Skanderbeg Square in the direction of the Royal Palace. There are green areas on both sides of the boulevard. The center respects the project of Brasini but proposes a new concept of deployment of government buildings where the east-west axis is emphasized on the side of the bazaar.

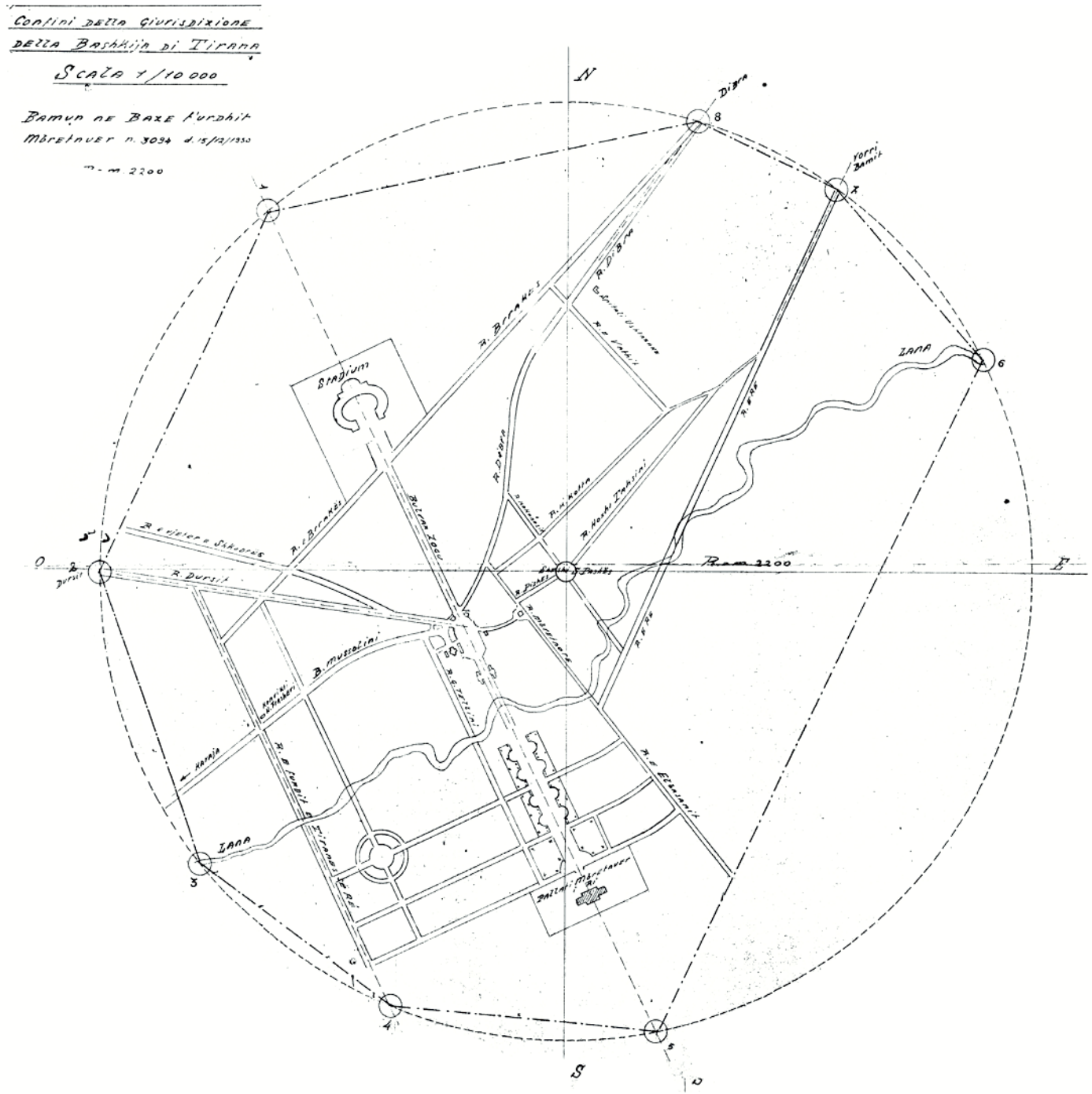
In the plan, it is proposed the rehabilitation of the Lana riverbed which was accompanied by the parallel roads that follow the direction of the river becoming part of the development of the western area of the city. In the perpendicular direction to the course of Lana River, a series of extensive roads system connects the Durrës Street and Kavaja Street with the proposed area of "New Tirana". The area of "New Tirana" is characterized by a regular rectangular plan with parcels for the development of individual dwellings. This areas are foreseen with greenery, giving the character of the garden city. In the north and north-eastern part, a quadratic network is proposed, which in general does not consider the existing urban paternity of the city. At its northern end, it forms large quarters stretching on the outskirts of the city.

The definition of the boundaries of the jurisdiction of the Municipality of Tirana was made based on the Order of the Royal Court,



10. Regulatory Plan of Tirana, Köhler, 1929

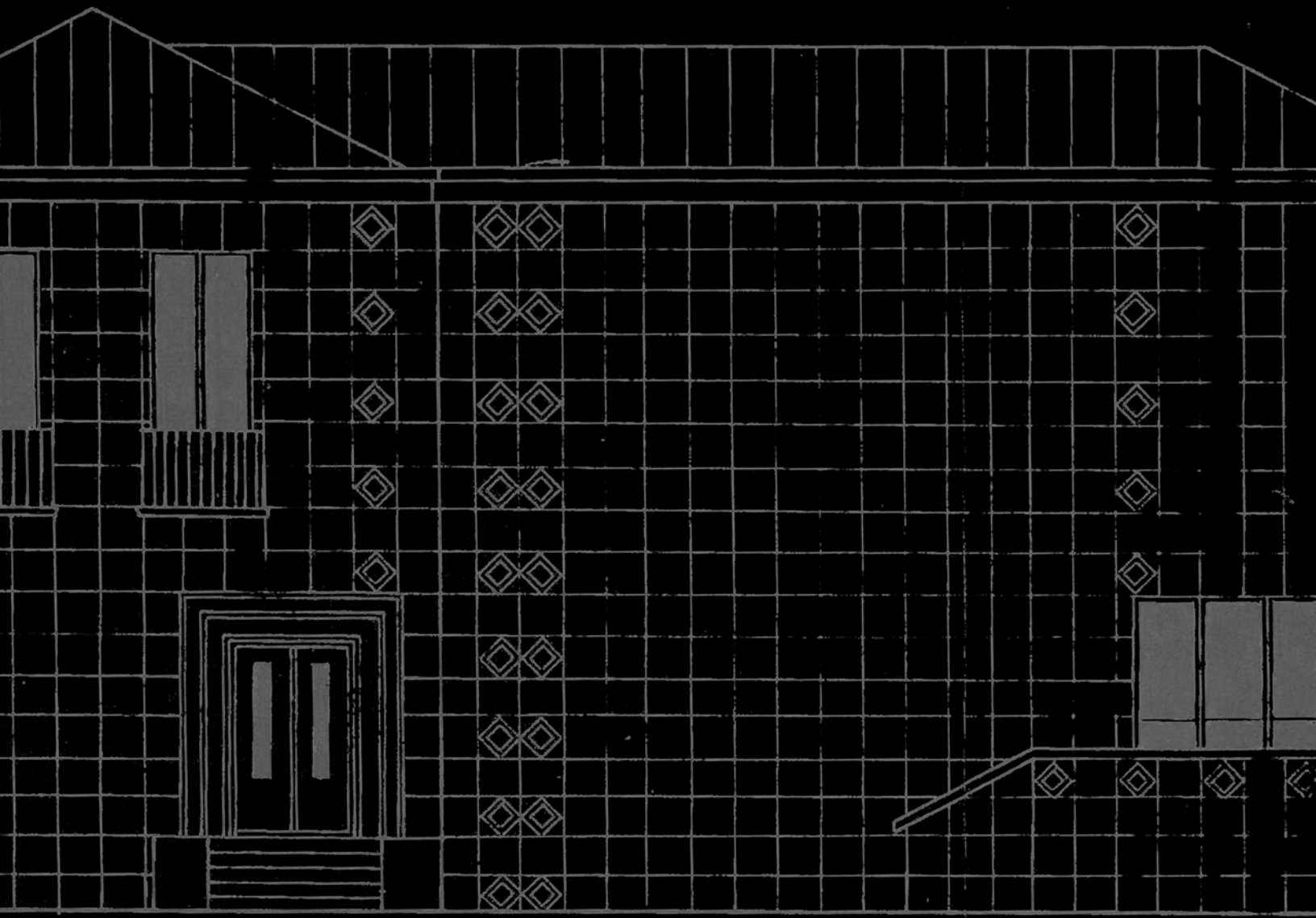




11. Borders under the jurisdiction of the Municipality of Tirana, Köhler, F. Pullavacini, 1930

Military Department, no. 3094, dated December 15, 1930[15]. The polygon edges points were defined at the ends of the distinct points of the territory defined in the proposed plan as the north-south axis of the main boulevard, the axes of the crossroads and the river Lana. It is seen in the plan that this definition of boundaries using the assumed polygon is a method which does not take into account the geographical, environmental and economic aspects of the city.

[15] *Dhamo, S., Thomai, Gj., Aliaj, B. (2016). Tirana - Qyteti i Munguar. Tiranë: POLIS_PRESS, 2016*



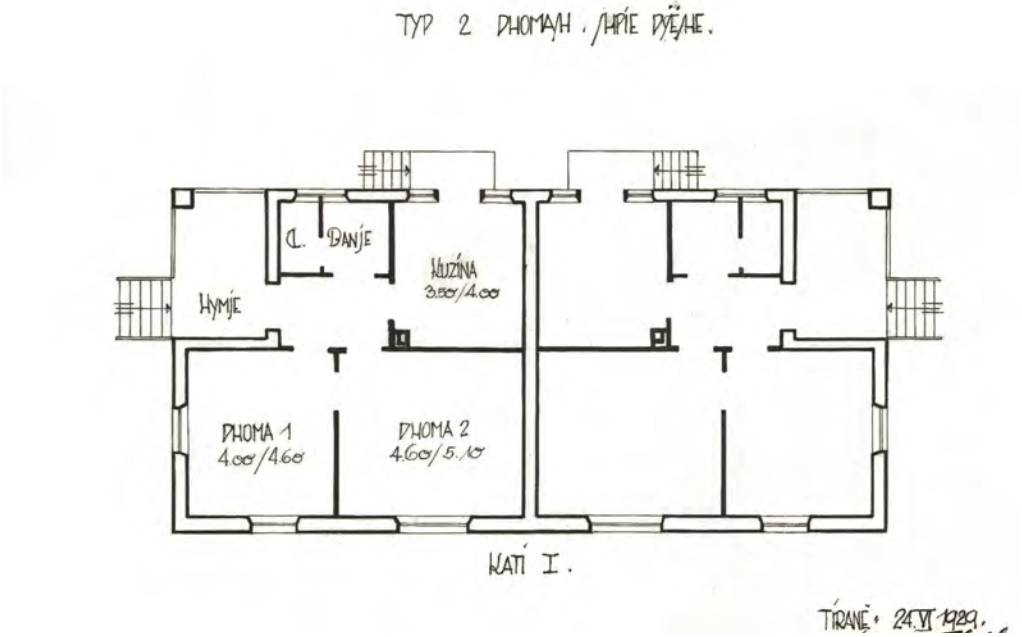
Dwellings

1929

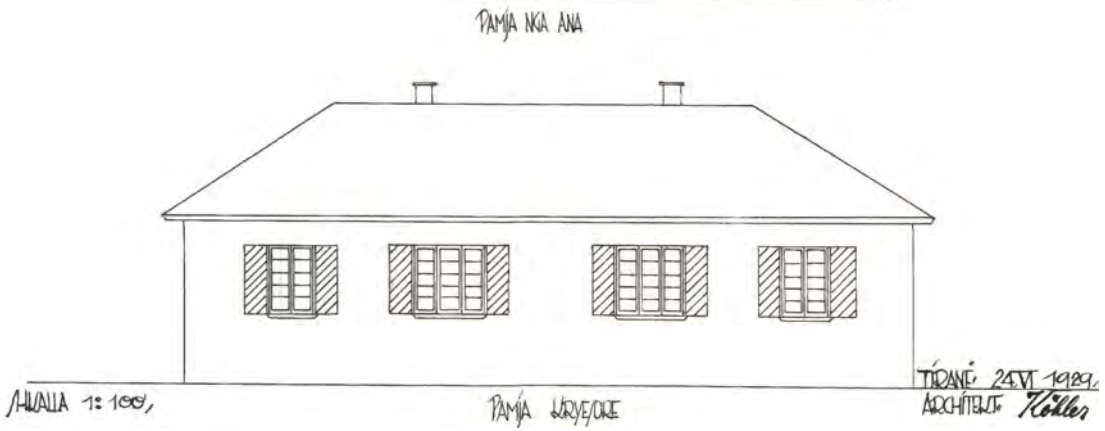
One storey two-family house - typology with 2 rooms

Wolfgang Köhler

One of the simplest typologies proposed by Köhler is the two-family house with two rooms. This scheme extends to a single level, where its path is created by joining two clean square modules. Unlike other typologies, the entry has a deviation versus the permanent axis of the building. It is evidenced by a slight lift and a hollow that serves as a porch. The plan layout is simple, where the hall distributes in the rooms of the house like the kitchen, the bathroom and the two rooms. This module is repeated symmetrically, where the axis serves as a common separator wall. The volume remains clean, creating a game between the windows and the upper contour that is formed by the roof.



12. Ground floor plan.



13. The main façade.

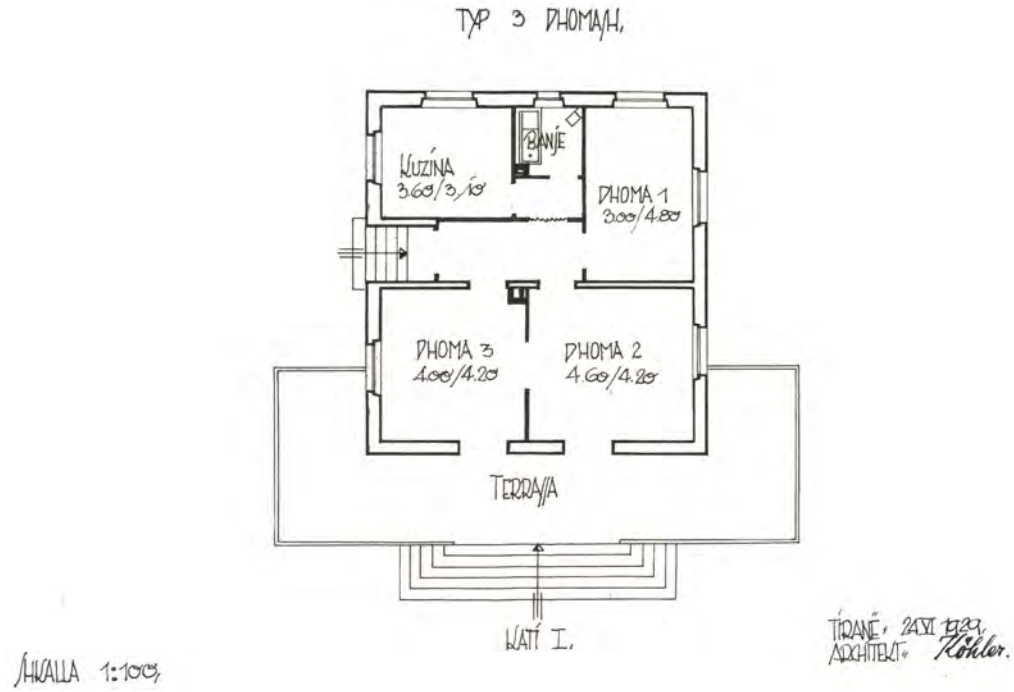
14. The side façade.

1929

One storey family house - typology with 3 rooms and a basement

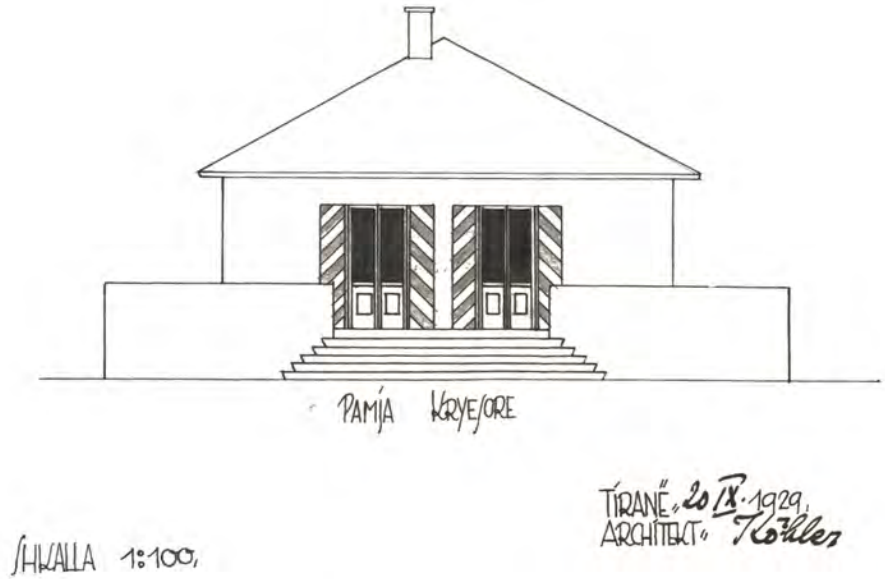
Wolfgang Köhler

Another typology proposed by Köhler is the one-family house with three rooms. This scheme extends to a level above ground and an underground where the latter is accessed from the outer stairs and serves as a warehouse. The path of this object is realized by the combination of two regular geometric shapes squares and rectangles. The square shape corresponds to the division of the four areas grouped into the living room and the sleeping area positioned on the two sides of the corridor axis. The veranda intersects the volume, thus evidencing another entry to the apartment. It is worth mentioning the aesthetic value given to the façade from the entrance stairs to the veranda. The volume remains clean, creating a game between the windows and the upper contour that is formed by the roof.



15. Ground floor plan.

16. Side façade.



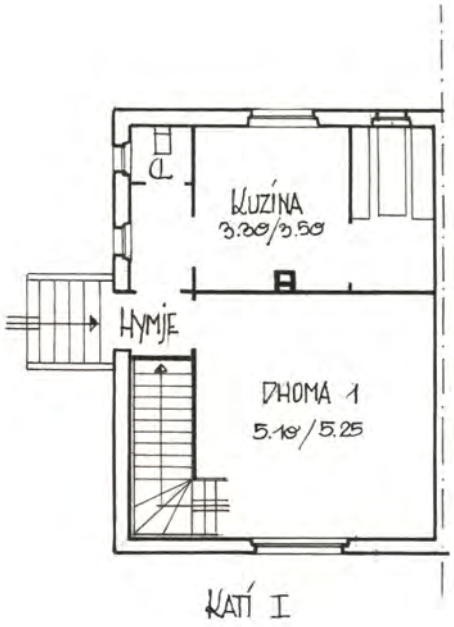
17. Main façade.

1929

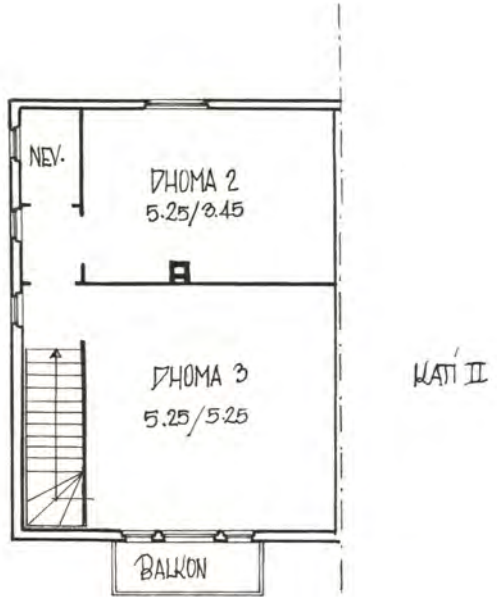
Two storeys two-family house – typology with 3 rooms and a basement

Wolfgang Köhler

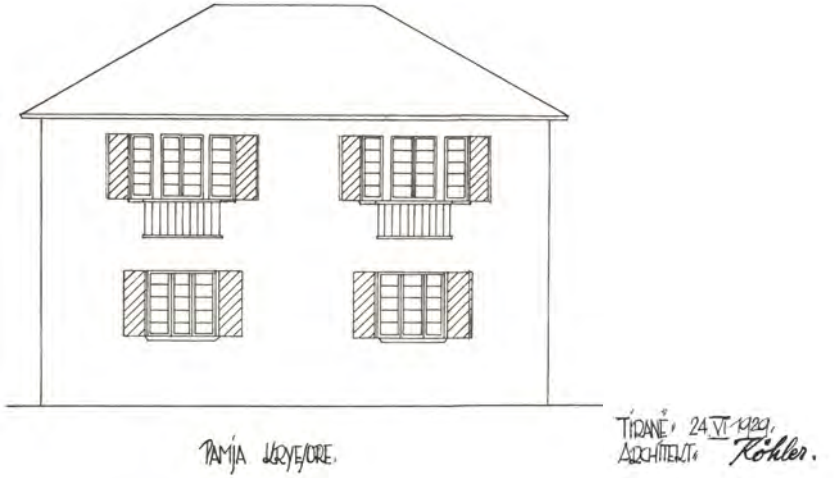
This house is characterized by an light symmetry both in plan and altimetry. For modulation, it is thought to select one part of the plan, with the group of L-shaped stairs and spatial separation in four living areas: on the ground floor there is a kitchen, a toilet near the entrance and the first living room, meanwhile on the upper plan is the sleeping area with two bedrooms. The presence of a balcony highlights the matrimonial room. This scheme is repeated symmetrically where the axis serves as a joint wall. The volume stays clear creating a game between the windows and the upper contour that the roof forms. Attached to these modules is an underground floor that serves as a storeroom accessible from the internal stairs.



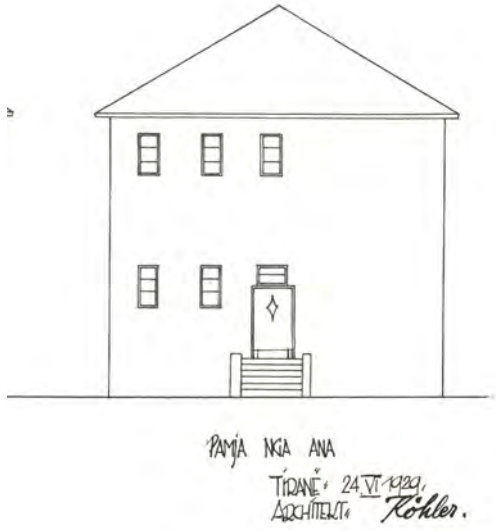
18. Ground floor plan.



19. First-floor plan.



20. Mail façade.



21. Side façade.

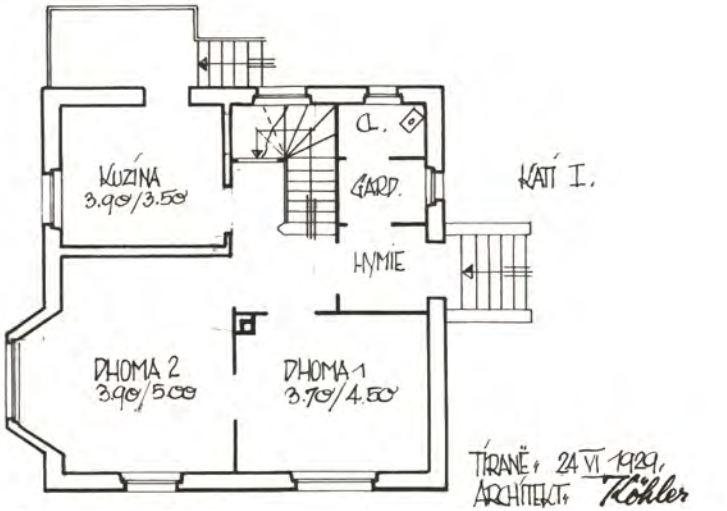
1929

Two storey house – typology with 4 rooms and a basement

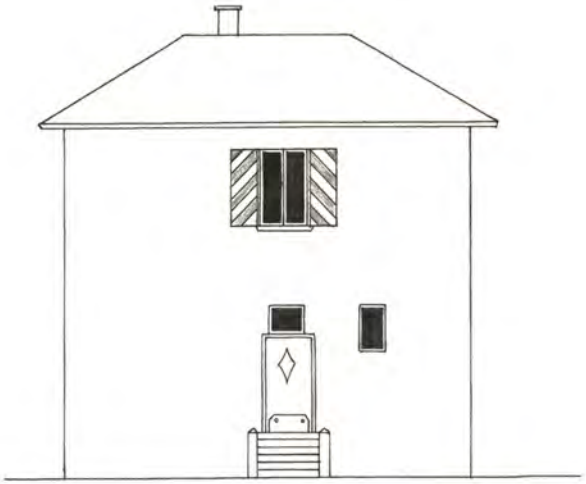
Wolfgang Köhler

Another type of module, a four-room house is proposed by Köhler. There is a similarity in the organization of the spaces and the functional distribution. The planar footprint of the house undergoes deformation from the regular geometric shape of the square. An volume increase of six stairs evidences the house entrance. The hall distributes to the auxiliary facilities, such as the kitchen and toilet, and the two-floor rooms, which also have communication between them. The kitchen has a separate entrance, which is made through a small veranda. The U-shaped stairs are used for the movement to the sleeping area, where the two bedrooms and the bathroom of the floor are. A volume removal on the first floor makes it possible to create a balcony. Attached to this typology is an underground floor, which serves as a storage room, accessible from the internal stairs. Façades are simple, where cracks are dictated by the need for light in the spaces. The windows are associated with the *Persian* shutters which become a decorative part of the house.

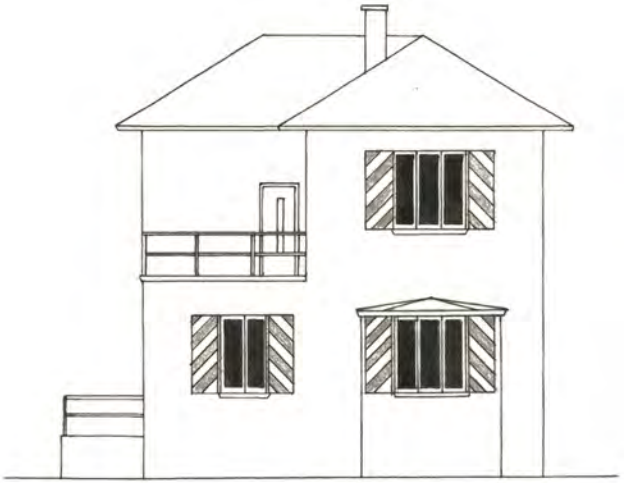
22. Ground floor plan.



23. First floor plan.



24. Side façade.



25. Main façade.

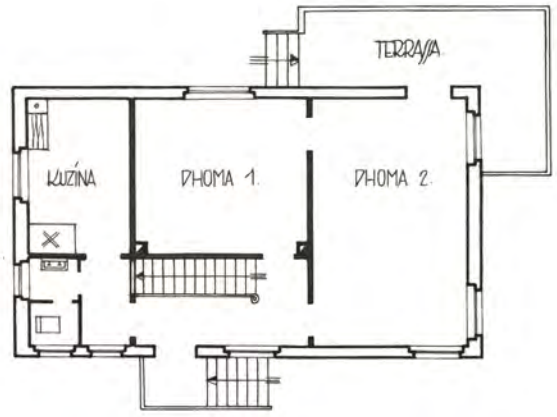
1929

Two storey house– typology with 4-5 rooms and a basement

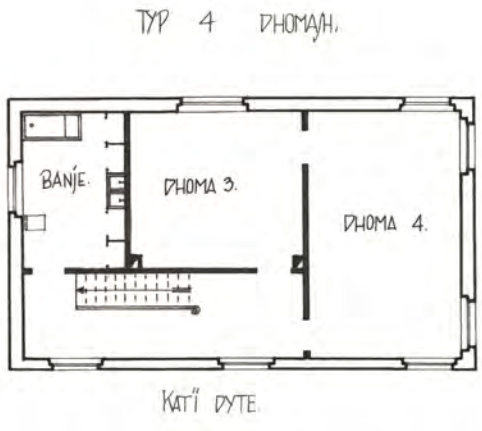
Wolfgang Köhler

Another type of module, proposed Köhler in support of the master-plan, is the house with 4-5 rooms. It depends according to the family type (number of members). The first type consists of four rooms, and the entrance is evidenced by several stairs. The hall distributes to the auxiliary facilities such as the kitchen, the toilet and the two-floor rooms that have communication between them. The larger room has a porch exit from where we have a secondary entrance. Through the linear stairs positioned in front of the entrance, is made the passage to the sleeping area where the two bedrooms and the bathroom of the floor are. The other variant creates a new division in the sleeping area where one room is added, leaving the rest of the apartment the same.

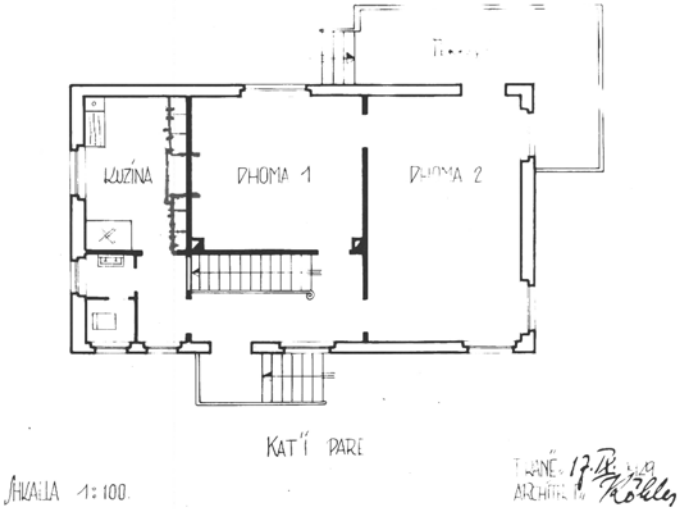
Façades are simple where openings are dictated by the need for spaces with light. The windows are associated with the Persian shutters which have a decorative function in the house. Unlike the other typologies of the proposed dwellings, the underground floor has windows, which become part of the facade.



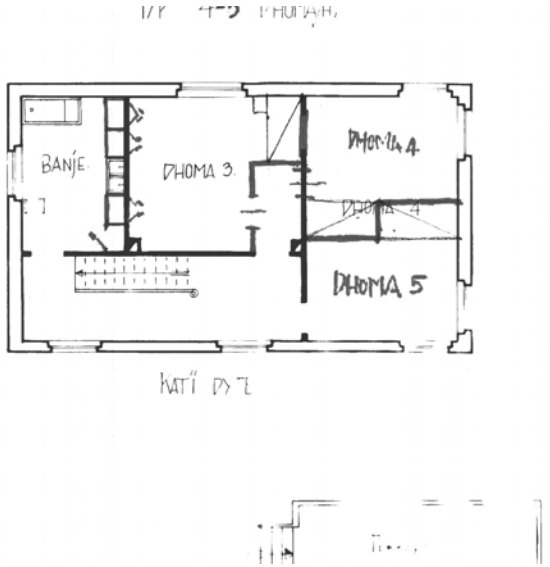
26. Ground floor plan, 4 rooms typology.



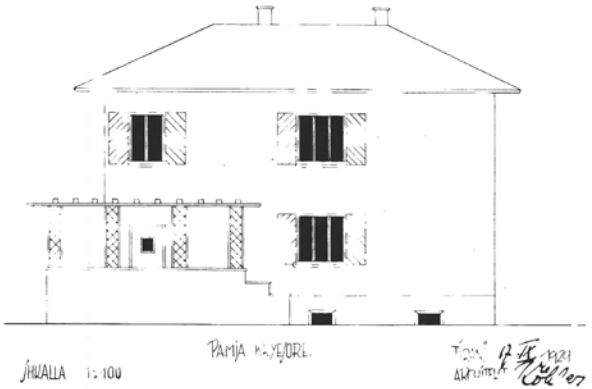
27. First floor plan, 4 rooms typology.



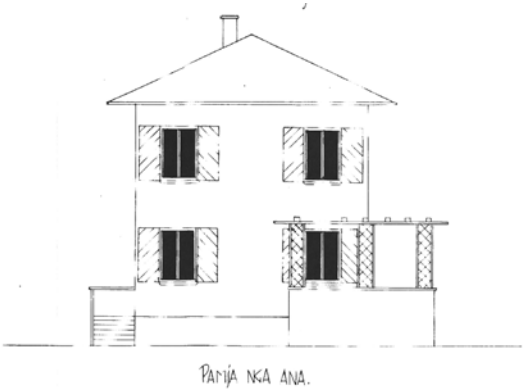
28. Ground floor plan, 4-5 rooms typology.



29. First floor plan, 4-5 rooms typology.



30. Main façade.



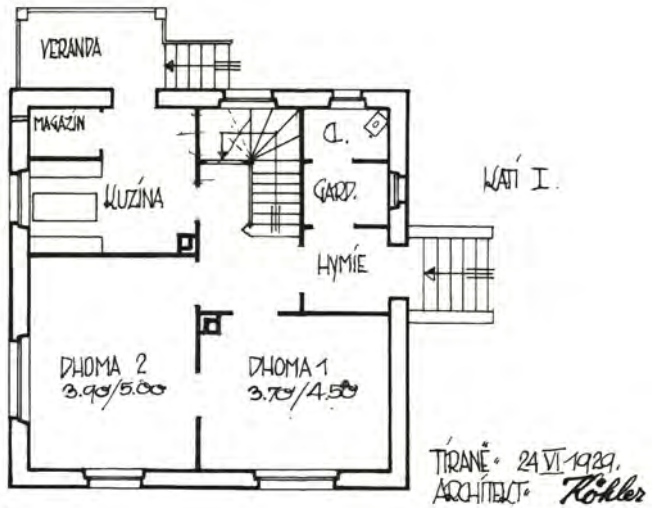
31. Side façade.

1929 | Two storey house - typology with 5 rooms

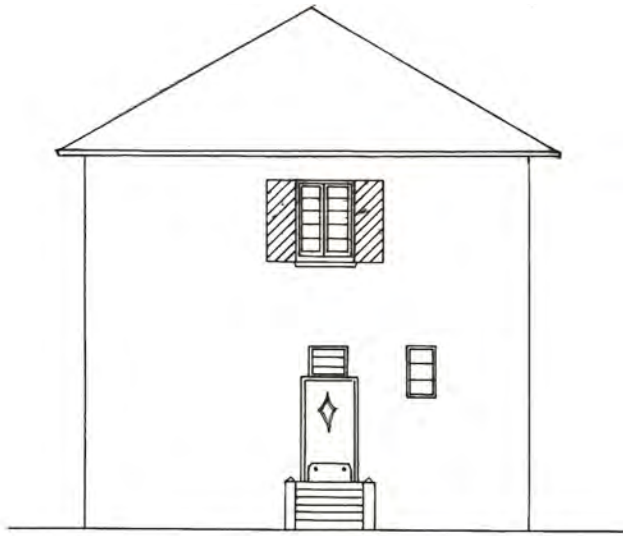
Wolfgang Köhler

Another type of module proposed by Köhler in support of the master-plan, is that of a very cheap five-room house. The layout is square-shaped and straightforward. The entrance in the object is oriented towards the lobby, through a volume rise, where the distribution is carried out to the functional areas of the house, respectively, two rooms, kitchen and toilet. The layout of the first floor is the same, where the kitchen is transformed into a sleeping room. An underground floor is attached to these modules and serves as a storeroom, which is accessible from the internal stairs. The façades are formal and straightforward, where the openings do not follow a compositional logic but are placed according to the house's need for light. The windows are simple and covered with Persian shutters.

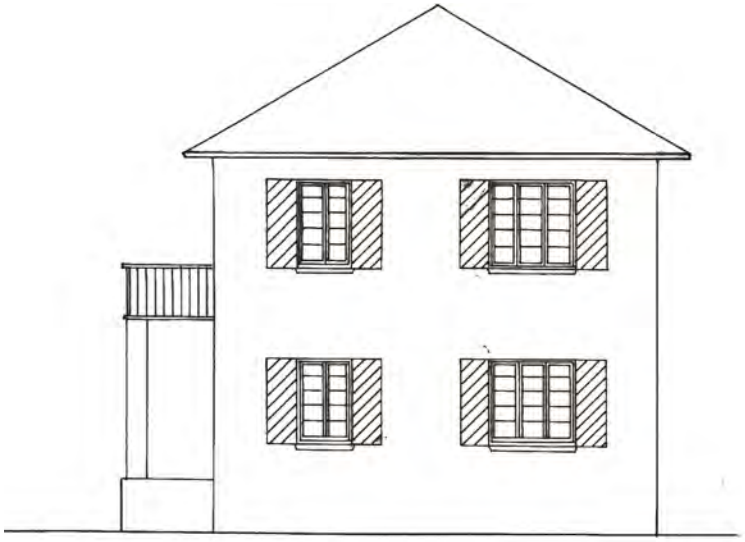
32. Ground floor plan.



33. First-floor plan.



34. Main façade.

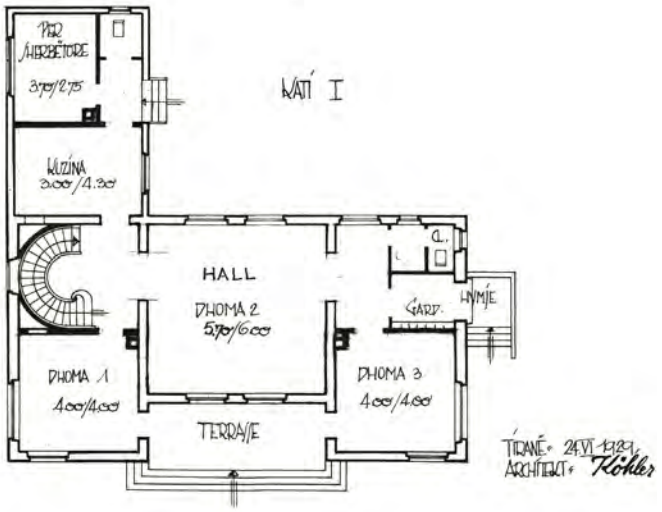


35. Side façade.

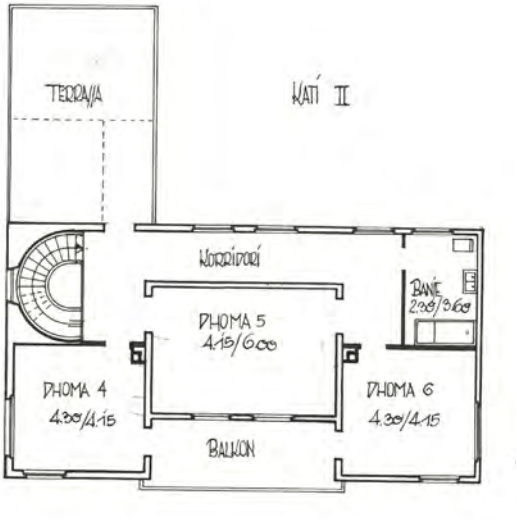
1929 | Two storey house – typology with 6-8 rooms

Wolfgang Köhler

Another typical module, proposed in support of the Köhler master plan, is the house with 6-8-rooms. The plan depends on the number of rooms needed based on the number of family members. The first type consists of six rooms. The layout of this house comes in the form of L. The development of the dwelling plans was more complicated due to the large number of rooms, with three different exterior entrances. It is the semi-circular staircase that joins the three nuclei created by the presence of the three entrances to the ground floor. A slight elevation leads to the main entrance to the home from where you are led to a small lobby that distributes the rooms in which the portmanteau is located. The second entrance is through the porch, where access is made to two of the floor rooms. The servant area, positioned next to the kitchen, comes as an innovation in this typology and has its entrance. On the first floor, there are three rooms, which are connected by a U-shaped corridor. The additional part of the L-shaped plan is transformed into a shared terrace for the floor.



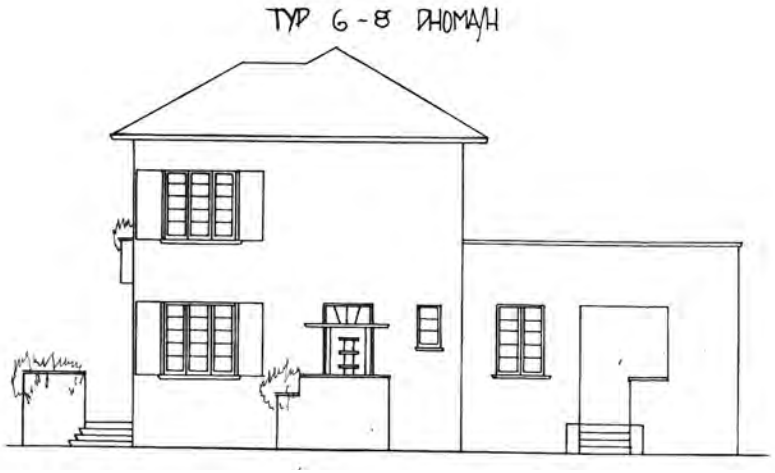
36. Ground floor plan.



37. First floor plan.

In the second variant, the terrace is closed, and two more rooms are created. The main volume is symmetrical to a large number of openings. Meanwhile, next to the main volume is placed the volume with the side entrance, which serves as an auxiliary area for the object.

38. Main facade.

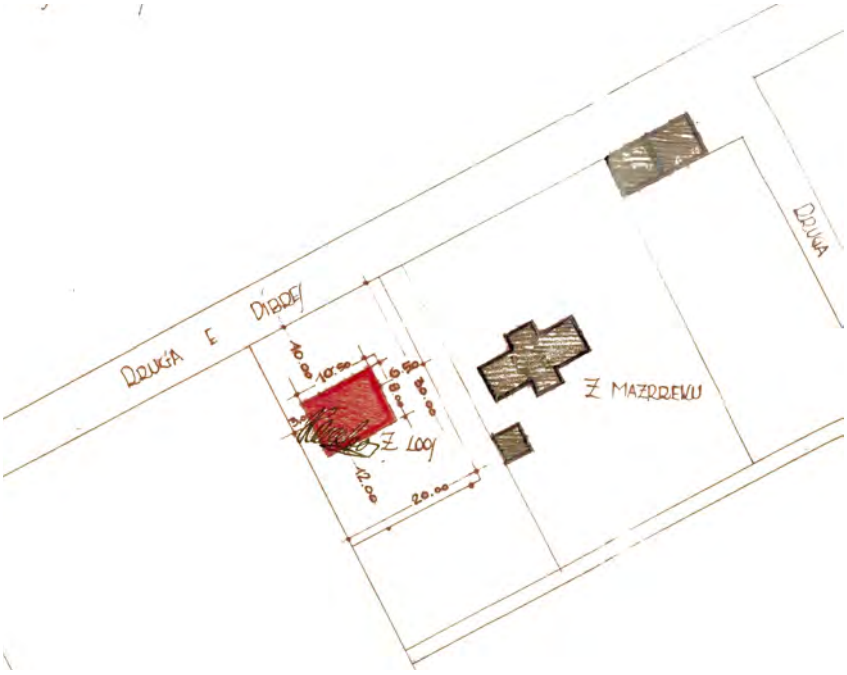


39. Side façade.

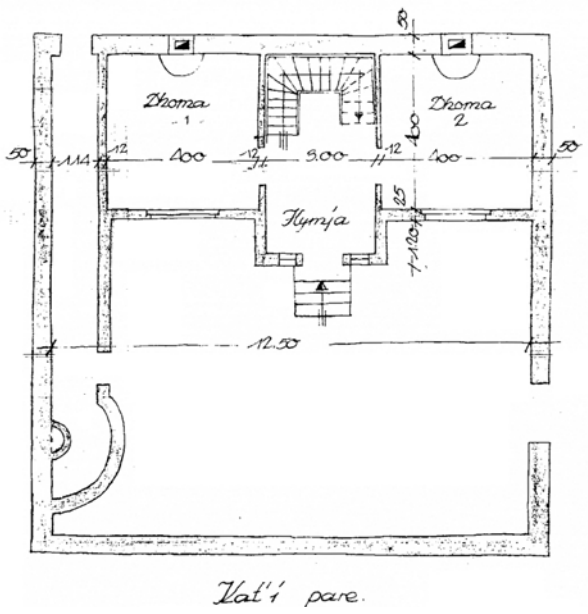
1930 | Two storey villa – typology with 5 rooms

Wolfgang Köhler

In addition to the typically designed dwellings, in 1930 the addition of Mr Loos' house is proposed as one of the only villas to be built in Tirana by Köhler. It is located south of "Dibra" Street, close to the police station. The entrance of the building directs the movement to the lobby, where there are two rooms on both sides and the stairs that allow access to the proposed addition. On the first floor, there are three rooms and a toilet. The proposed addition overlaps with the same size on the existing floor, addressing a continuum in the form and the architectural language. The narrow planar layout offers only one façade from where it is possible the access to the villa entrance. The other three façades are left without openings. The openings of the main façade are formally placed according to the villa's need for light.

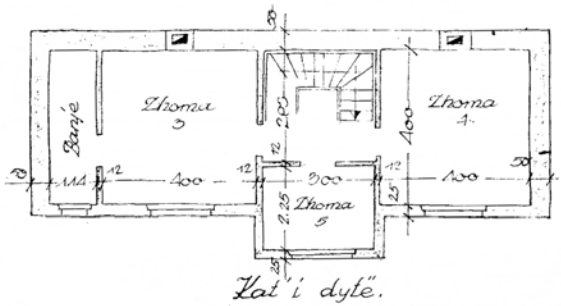


40. Site-plan of one dwelling built by Köhler in Tirana.



41. Ground floor plan.

42. Main façade.



43. First floor plan.

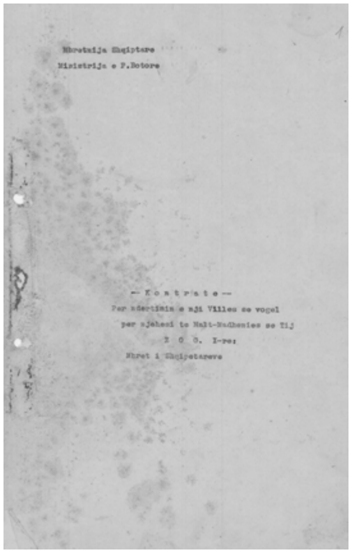
Tiranë me 22. III. 1930.

Arkit. Köller

44. Photo of Princesses Villa, Tirana, 1930.

1930 | The Princesses' Villa

Wolfgang Köhler

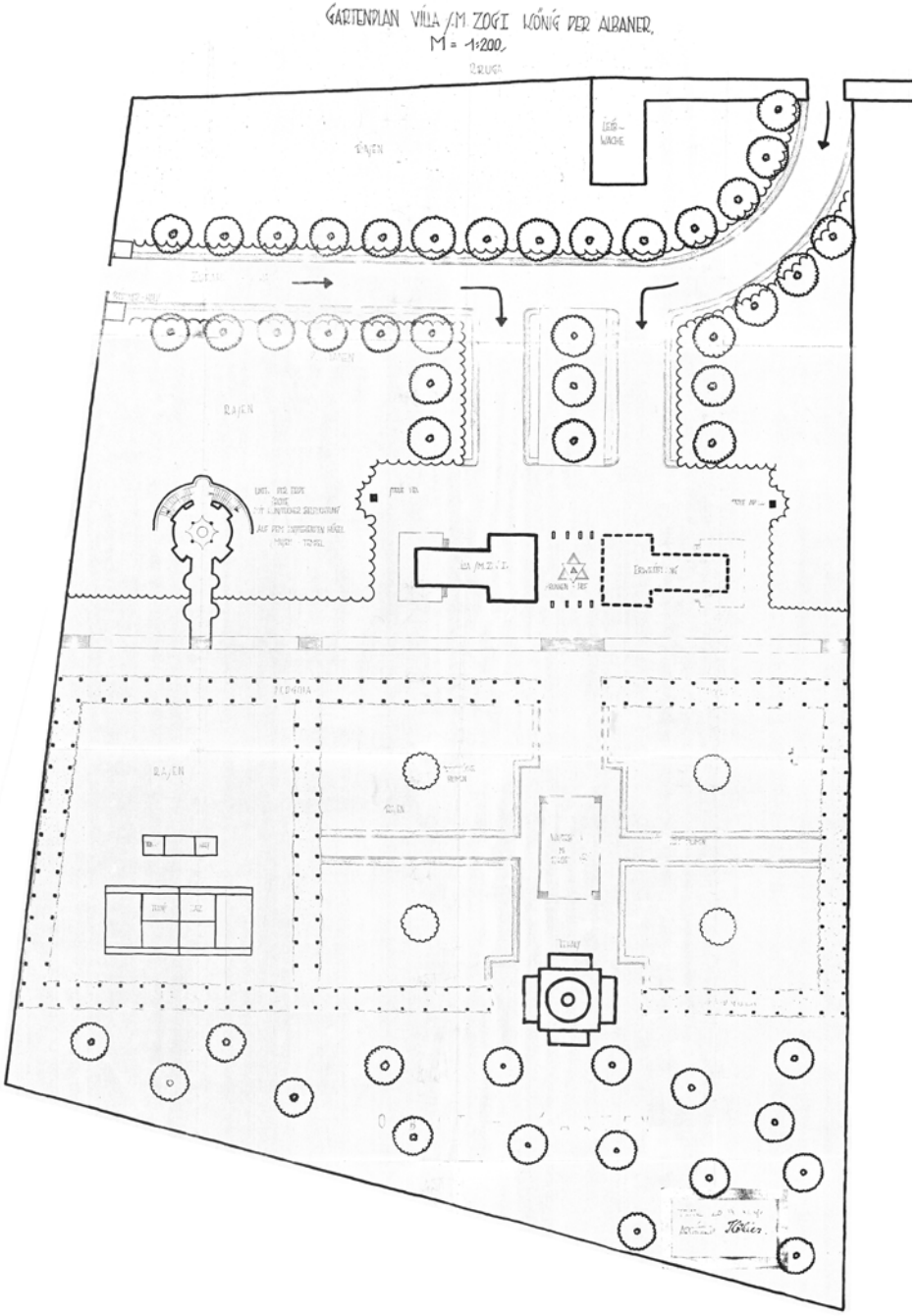


Mbretnija Shqiptare
Ministrija e P.Botore

— K o n t r a t e —
Per ndertimin e nji Villes se vogel
per njehesi te Nalt-Madhenies se Tij
Z O G. I-re:
Mbret i Shqipetareve

45. The contract for the design of the Princess Villa by the Ministry of Public Works, 1929.

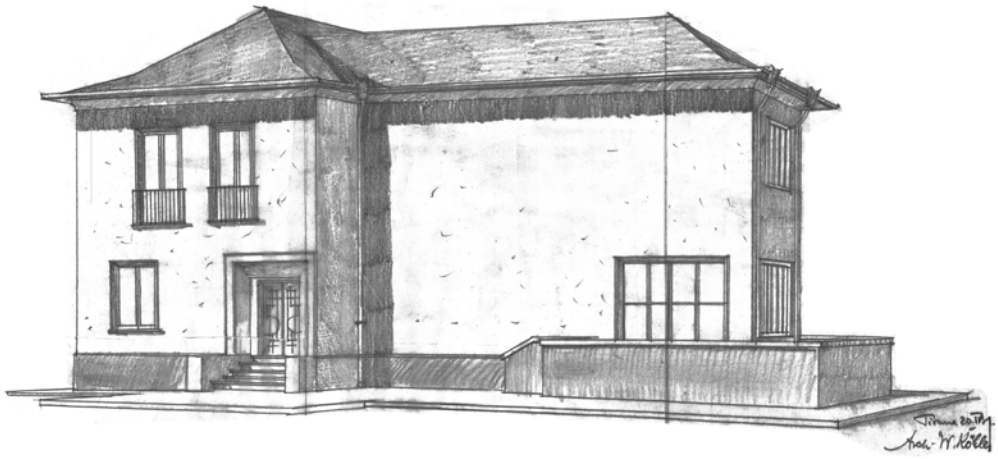
The current residence of the royal family was designed by architect Köhler in 1929. The project consists of building the royal villa dedicated to King Zog 1st sister. Köhler's first proposal of 1929 and its advance to 1930 have the same layout but with changes to the scheme around it. The project envisions the construction of the villa in the first phase, and its expansion symmetrically, both in height and in the plan. The connection between the proposed object and subsequent expansion is established utilizing a courtyard under a colonnade with a fountain as a compositional centre. The large courtyard surrounding the villa is proposed with various forms of green spaces, with alleys covered with a pergola. The journey to this garden ends with the tea lodge, in the form of a residential structure covered by a dome.
The villa has undergone several design phases from June 1929 to January 1930.



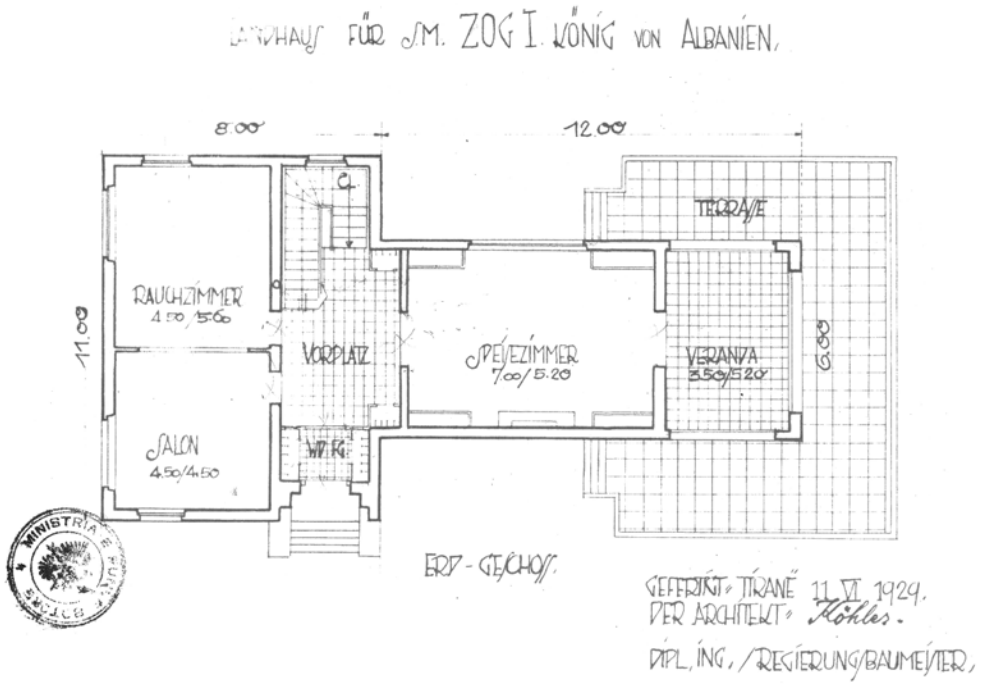
46. Site plan of the courtyard of the royal villa. The second phase appears with a dotted line.

In the first phase of June 1929, the villa is designed with two floors and consists of two volumes.

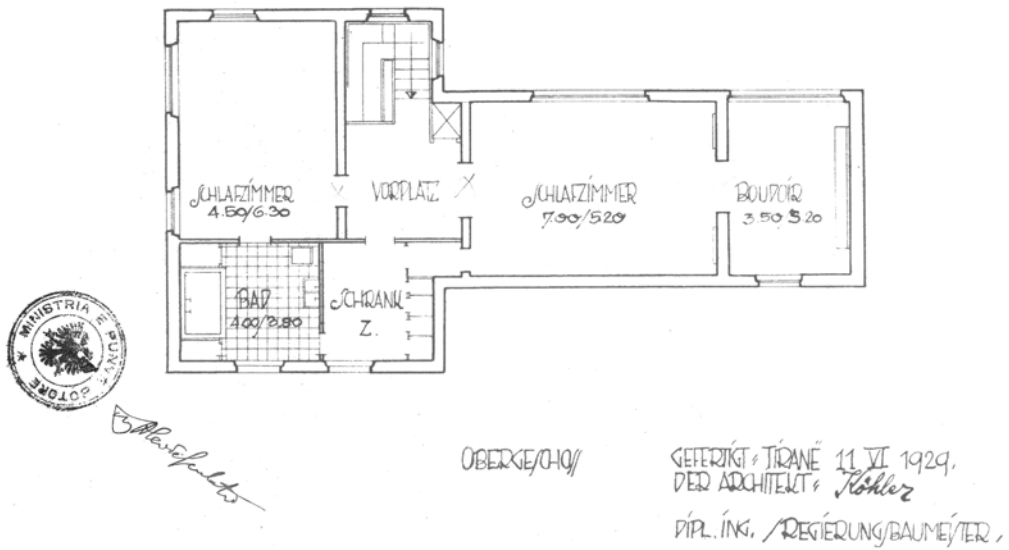
Five steps of stairs lead to the main entrance located on the perpendicular volume of the main facade of the villa from where it crosses a hallway to exit the lobby. In front of the entrance are positioned the stairs with two parallel ramps leading to the first floor. On the left side is situated the living room with the smoking room, while on the right side is the dining room, which has access to the villa's veranda. The veranda stands above the volume, which encloses the composition on the ground floor of the villa. The ground floor has an area of 160 m^2. On the first floor the staircase leads to the hallway. On both sides, there are the bedrooms, which are connected to the wardrobe and the single bathroom of the first floor. The façade is composed of a quadratic grid, which modulates the openings and their placement. The only decorative elements are the quadrangular grid tiles adorned with rhombus. The cover is proposed with a roof, which is contoured within the perimeter walls without sheltering.



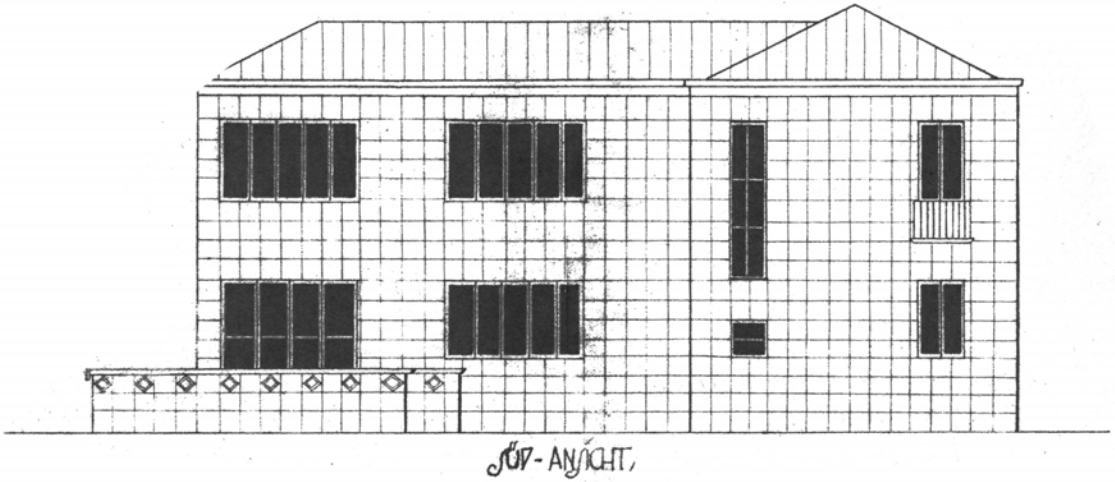
47. Drawing of the royal villa, 1929, Köhler.



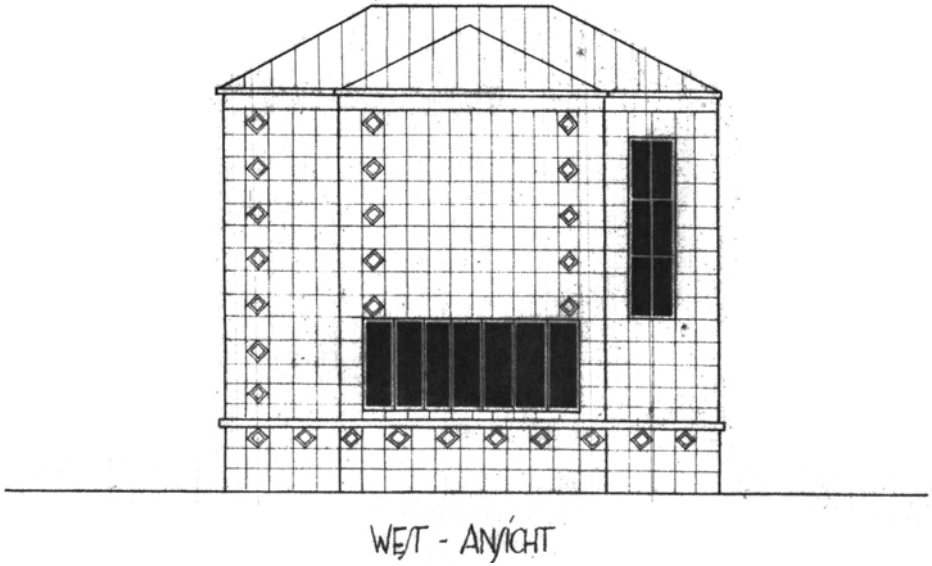
48. Ground floor plan.



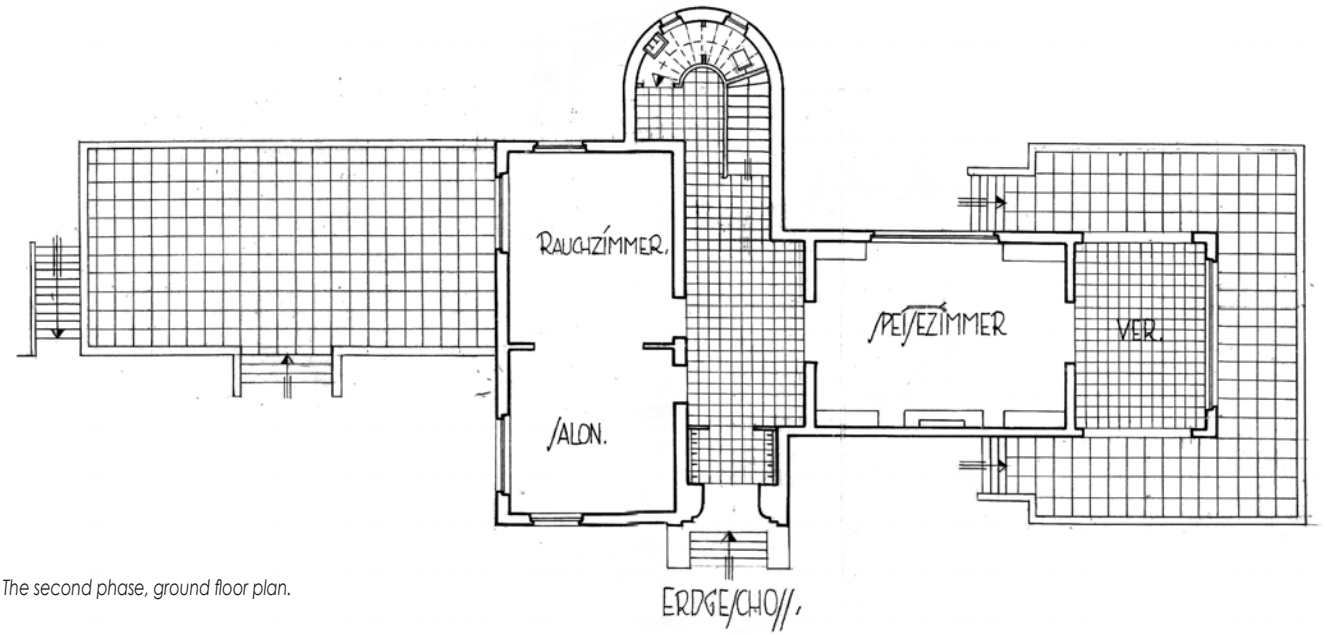
49. First-floor plan.



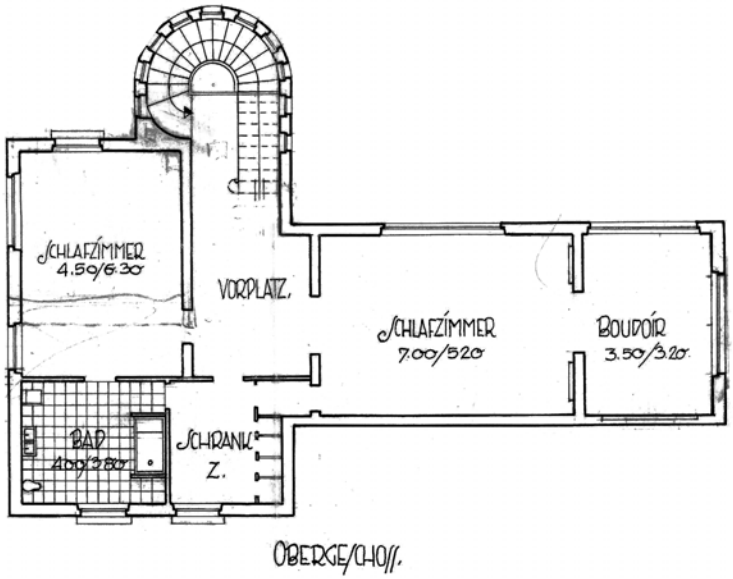
50. Main façade.



51. Side façade.



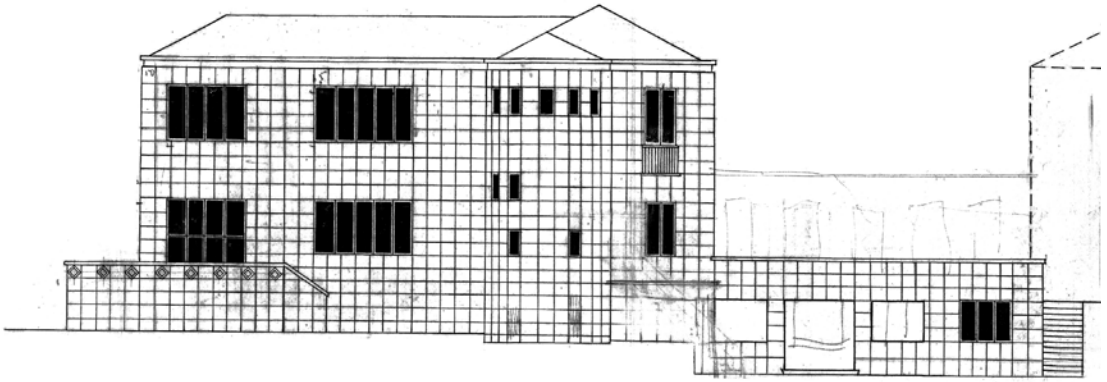
52. The second phase, ground floor plan.



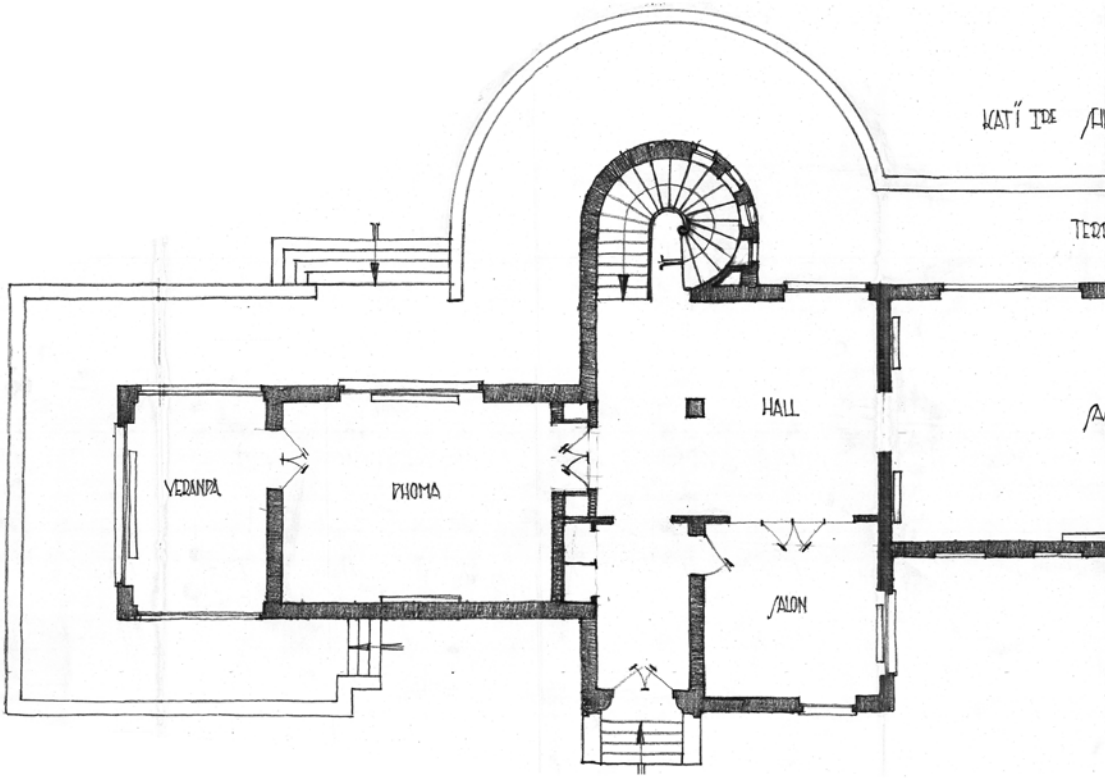
53. First-floor plan.

In the second phase, in the project of September 1929, another volume was added to the villa, that corresponds to the service area with dimensions 13 m and 5.45 m. The volume is divided into four functional spaces. The kitchen is located on the eastern end with two servants' bedrooms on the side and toilets on the bottom. The service floor quota is 12 stair-steps below the ground floor of the villa. The second phase, facade is unchanged for the object while the service addition is treated without decorative elements.

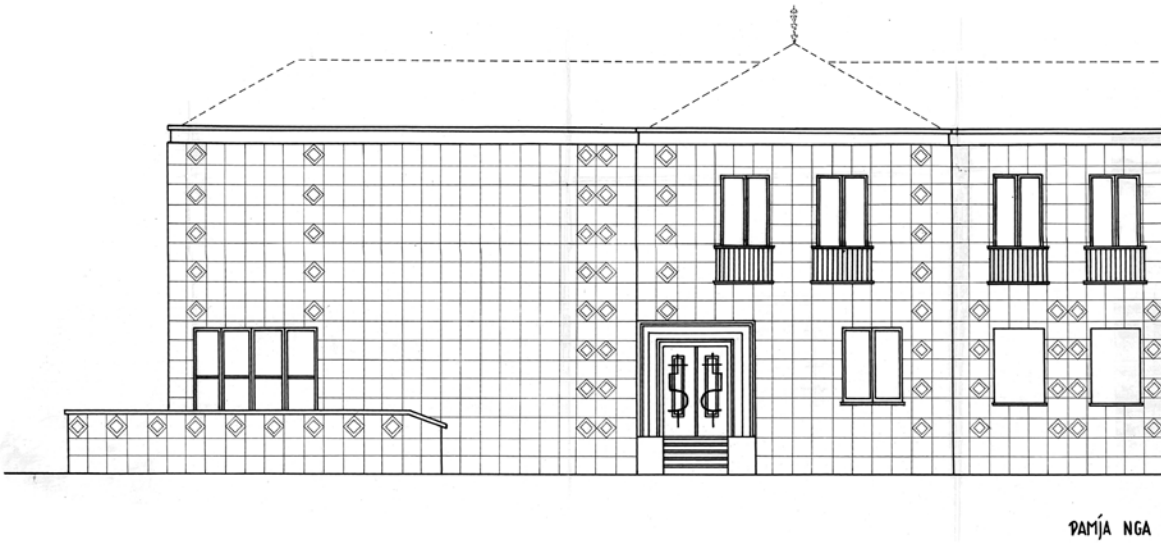
The third phase consists of changing the location of services from the southern to the eastern side of the villa. The composition and organization of the rooms is the same except for the boiler room, which is below the volume of the villa. The dimensions of the service area in this variant are 6 m by 11.5 m. The terrace are now used by the smoking room. The façade in this variant is unified by covering the whole villa with a quadratic grid.



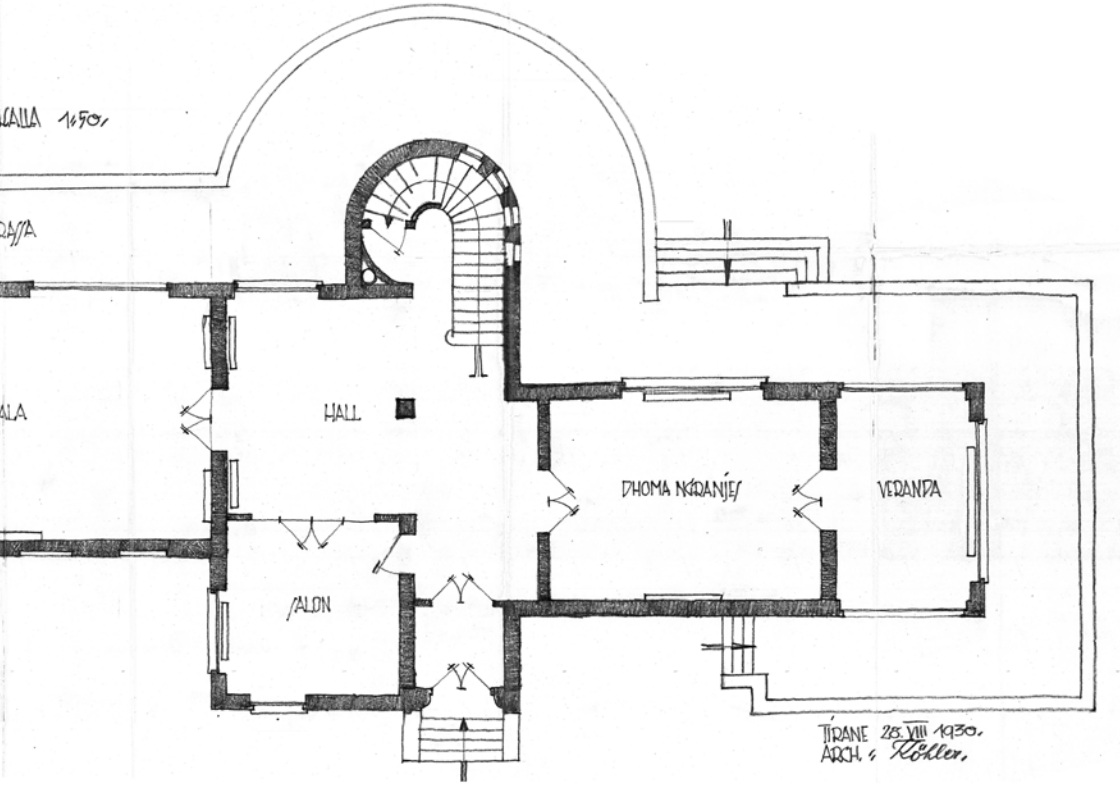
54. Main façade.



55. Ground floor plan of the final



56. Main façade.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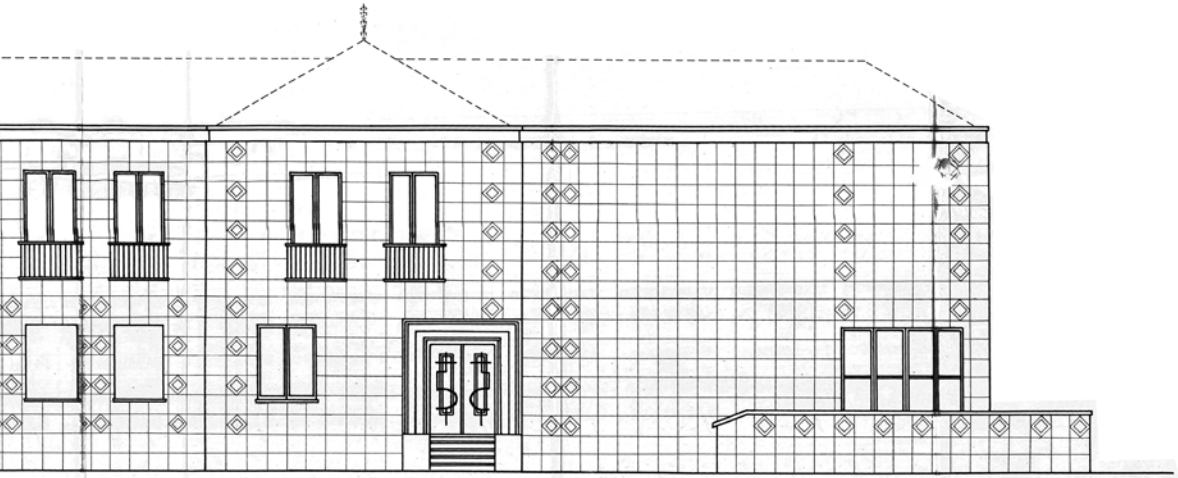
ARCH. Roller.



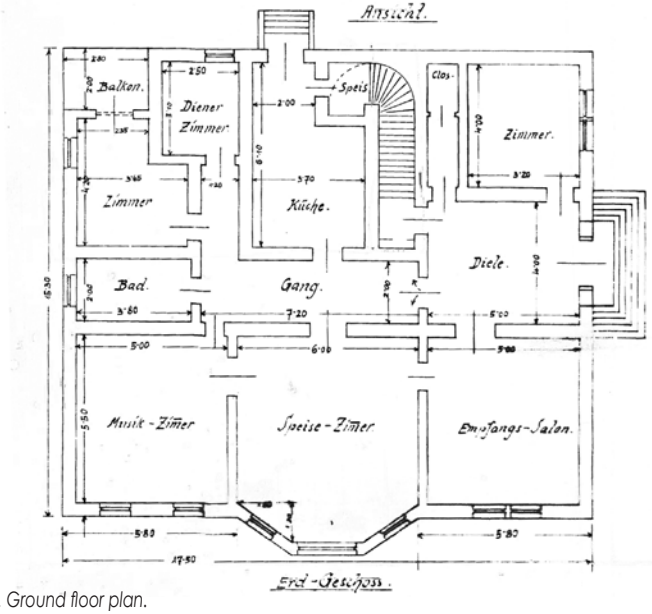
VERI.

1930 | Austrian house model

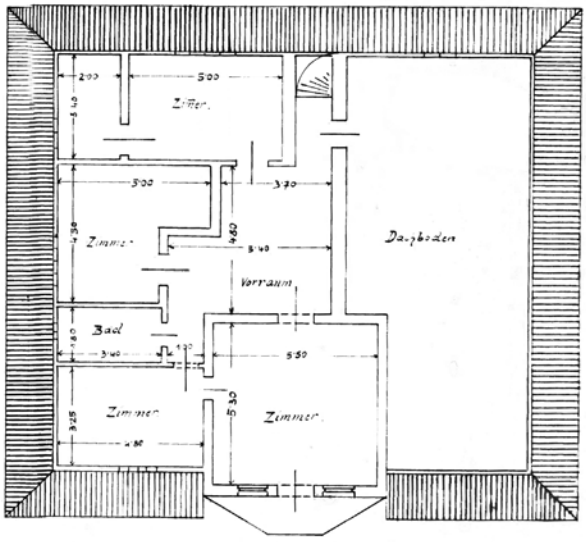
Wolfgang Köhler

Köhler, in this typology of housing, has attempted to bring the Austrian spirit to Albania, presented as one of the only cases in the proposed schemes. With this proposal, in addition to designing the basic functions of a family, it is attempted to present exterior coatings, doors, windows and roof. The building's layout approximates the square shape with some additions. The main entrance is evidenced by an increase in the volume from the stairs. In this dwelling, there is a division of the living area with that of the sleeping area on two levels, where the first one is on the ground floor, while the other is organized on the upper floor.

On the ground floor, in addition to basic functions such as the kitchen, the living room and the toilets found in the type of dwellings studied above, other facilities such as the music room and the servants' room are placed.

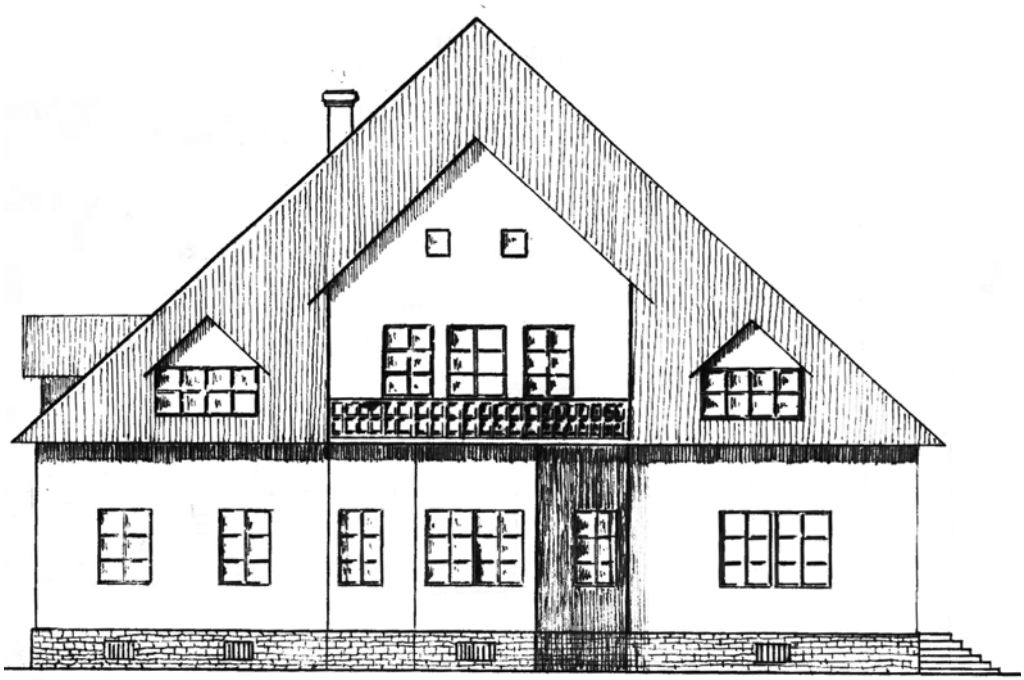


57. Ground floor plan.



58. The attic plan.

The staircase leads to the first floor, where the four bedrooms are located on one side of the building. On the other side is a room that plays the role of the attic. The steep slope of the roof participates in the formulation of the architectural volume language. Façades are simple, where openings are dictated by the spaces' need for light. Highlighted is the formation of three strips, which are evidenced by the change of material such as the plinth, the ground floor and the roof strip.



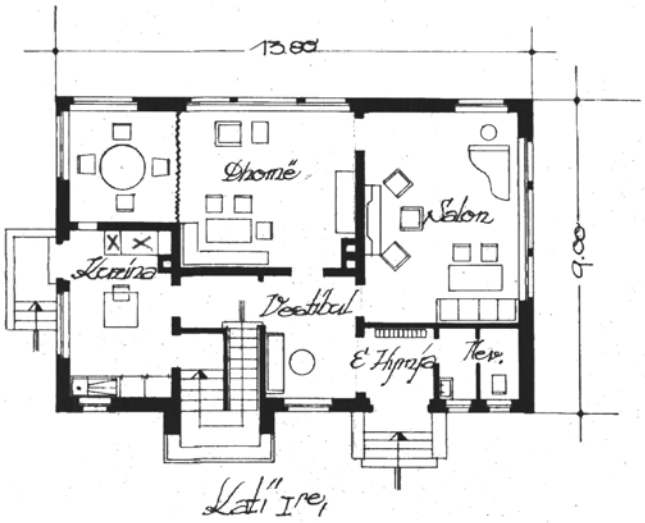
59. Main façade.

1932

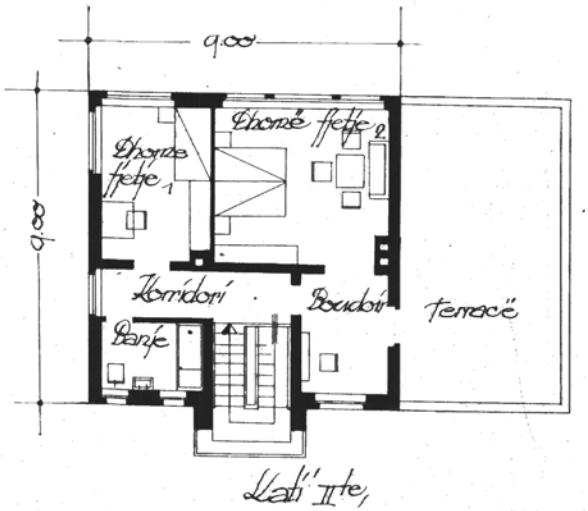
Two storey family house – typology with a basement

Wolfgang Köhler

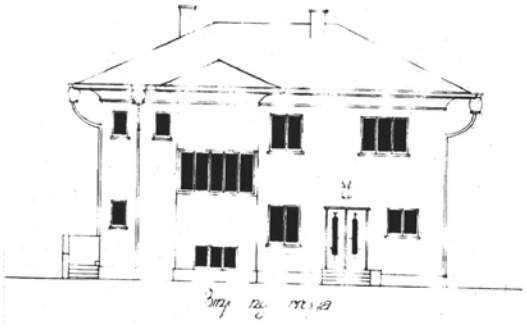
This house typology takes place on two levels above ground and one underground. Characteristic of this house is the vast spaces compared to the typologies previously studied. The living area is divided by the sleeping area into two different floors. On the ground floor, several stair-steps lead to the hallway which distributes to the auxiliary spaces, such as the kitchen, the toilet, and the two rooms of the floor, which have communication between them and serve as a living room. The communication with the ground floor is made by two-ramps of stairs, where there are two bedrooms and a shared bathroom. On this floor, there is a volume displacement, forming a terrace, accessed from the hallway. In this typology the basement has the size and layout of the ground floor, making it a ample and liveable space. The volume in the altimetry is composed of two levels, the highest being characterized by a large number of openings, while the other volume is contoured by a glass surface.



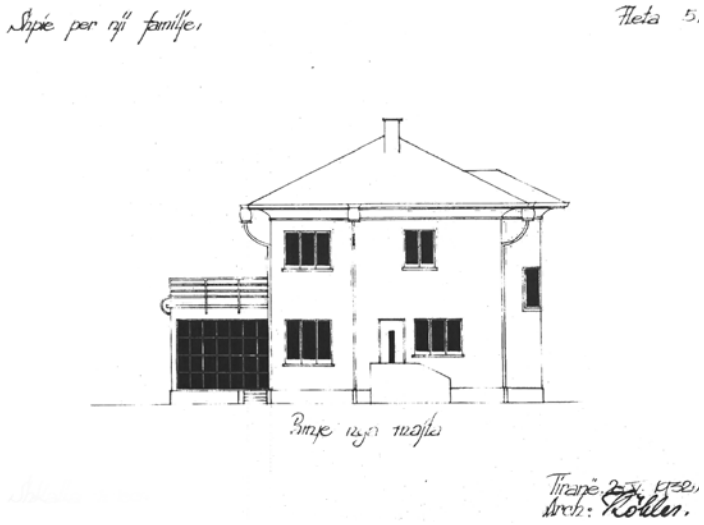
60. Ground floor plan.



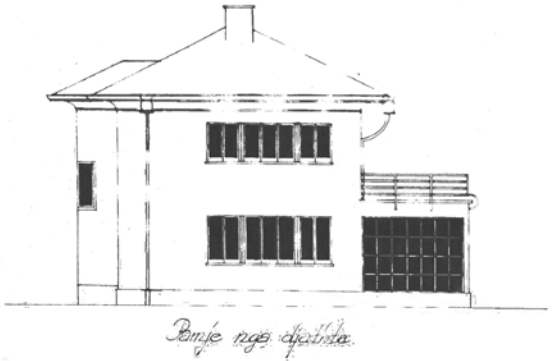
61. First floor plan.



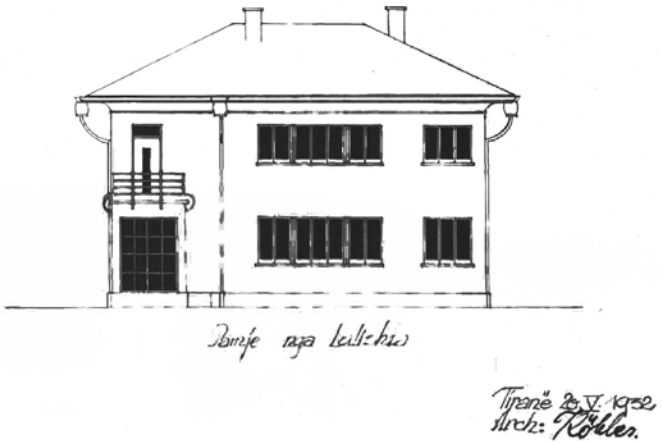
62. Side façade.



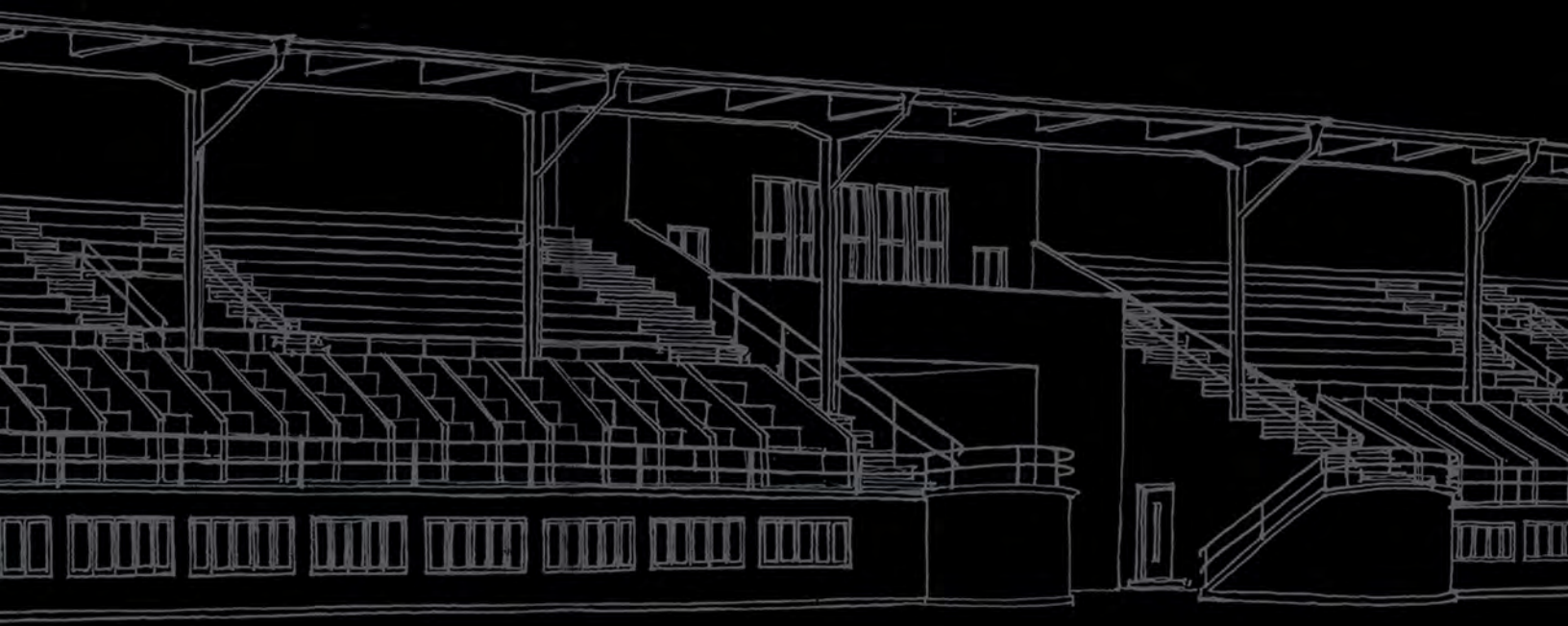
63. Side façade.



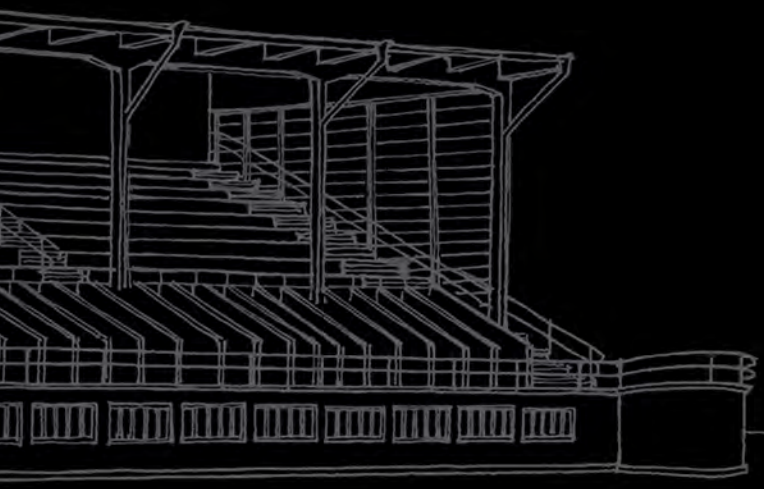
64. Rear façade.



65. Main façade.



Social Buildings



1923 | School building typology

Wolfgang Köhler

The project idea for a typical school building comes in two variants:
In the first variant, the volume extends to two levels, where the principal and single entry in the building is positioned at the centre of the longest side of the plan layout. It is evidenced by the door decorated with a frame and slightly increased from the ground due to the plinth. In the planar development, the entrance is connected to the main lobby, which makes the distribution to the two classes symmetrically positioned on both sides of the lobby. At the end of it is the L-shaped staircase, which leads to the first floor.
On the ground floor with the same layout, two more classrooms are created, and at the bottom of the building, overlooking the main facade, is the director's room.
In the back, with a narrower section than the front, there are the auxiliary functions of the school, toilets and kitchens, with their lobby.
The facade is characterized by a compositional logic that uses the frame to articulate the openings. The identification of the entrance is formulated by a volume movement that ends with a double-sided roof. The division into levels is emphasized by an entirely decorative element, the frame. The openings are symmetrically composed on the facade, dictated by the need for light.
In the second variant, the change is emphasised in the plan, on the first floor, where there is also a room from the rear facade created. The volume thus rises at the same height as the planar layout. In the facade of this variant is identified the entrance by a circular opening, the windows, which receive a slight curvature at the top, and the roof of the straight plans created as in the first variant turns into curved plans. The decorative detail here underlies the facade composing language, where the part of the frame that emphasizes height separation is worked with floral elements.

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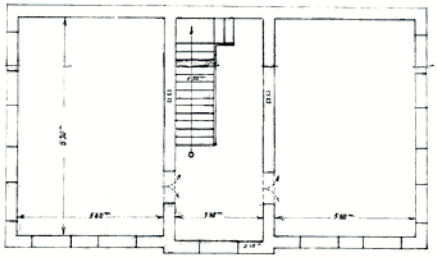
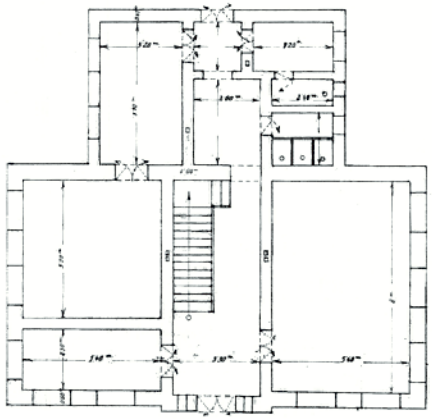


GRUNDRISS des I. Stockes



GRUNDRISS des Parteres

66. *First variant.*

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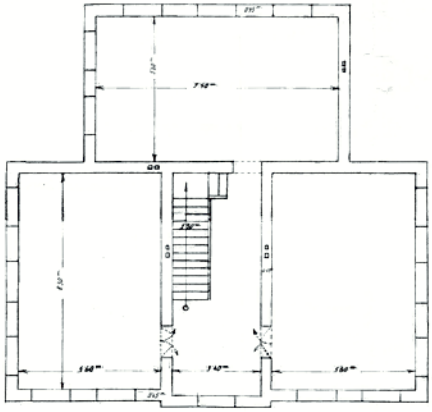
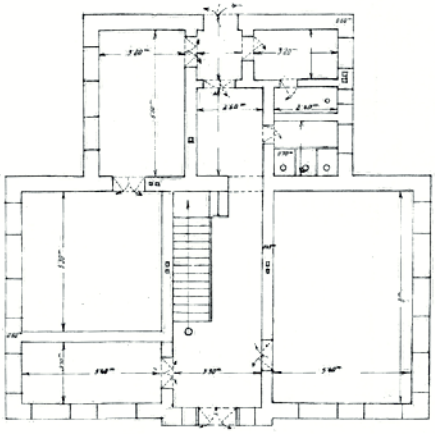


GRUNDRISS des I. Stockes



GRUNDRISS des Parteres.

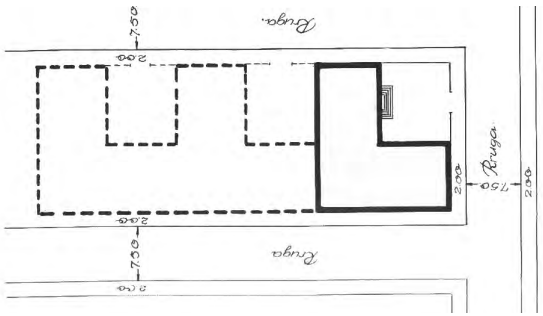
67. *Second variant.*

1928 | Library and the Museum of Tirana

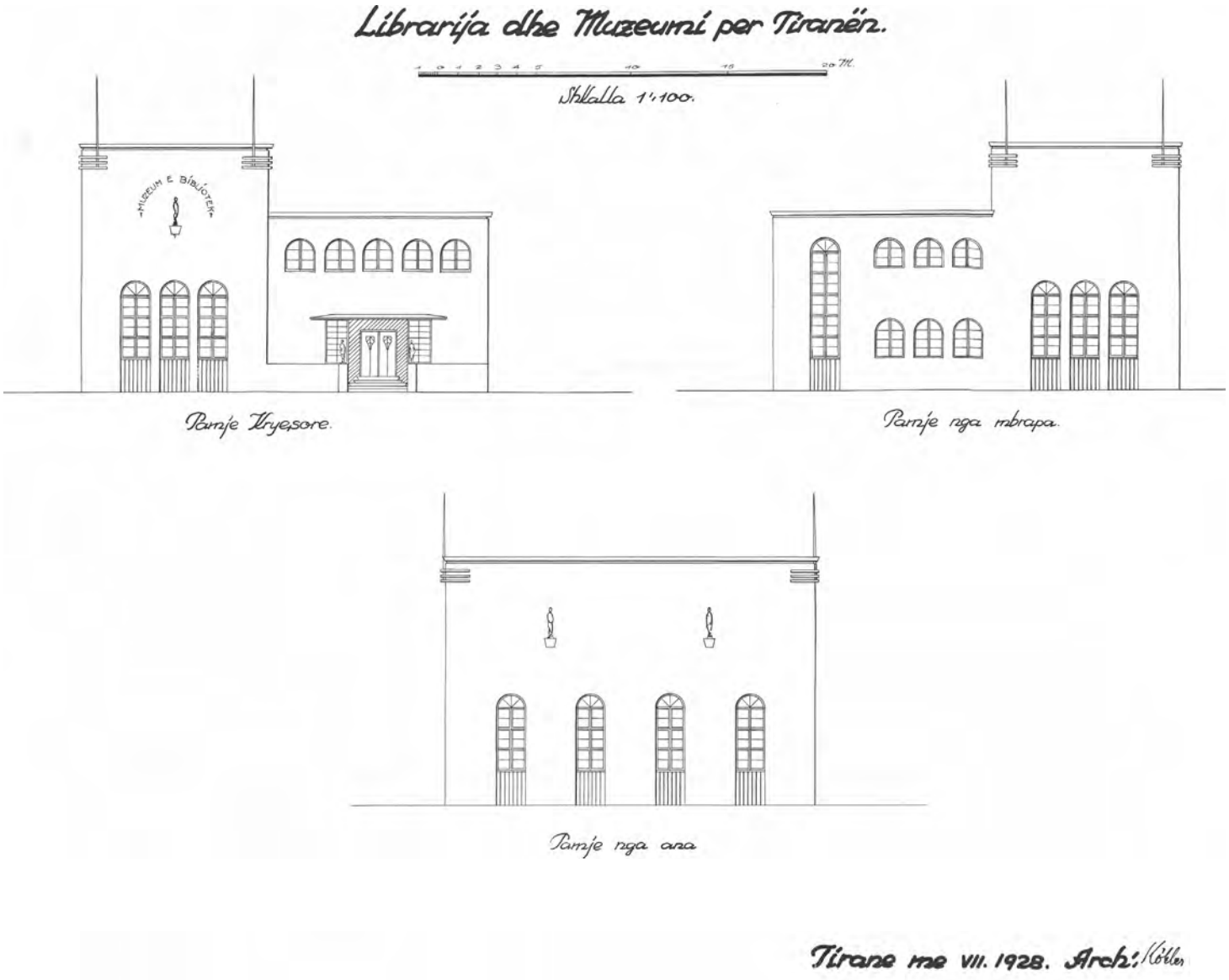
Wolfgang Köhler

The social building with the library and museum function proposed by the architect Köhler for the city of Tirana is organized on two levels. The L-shaped planar layout is part of a linear block of buildings surrounded by three streets. The block module in the plan forms a rectangle that in the case of the library and museum divides the space program into four parts. The entrance to the building is preceded by a yard of ¼ of the module area, located to the south-east. A slight increase from the ground of sixth stair-steps highlights the entrance and leads to the main corridor which distributes movement to the bookstore and directs to the staircase. The half of the module of ground floor, in the west, is organized with the bookstore and the reading room. To the north-east is the director's office with toilets and the stairs. On the first floor just like in the ground floor, on the west, there is a museum with a slight increase from the corridor level. The museum receives the lighting from above through openings in the cover structure.

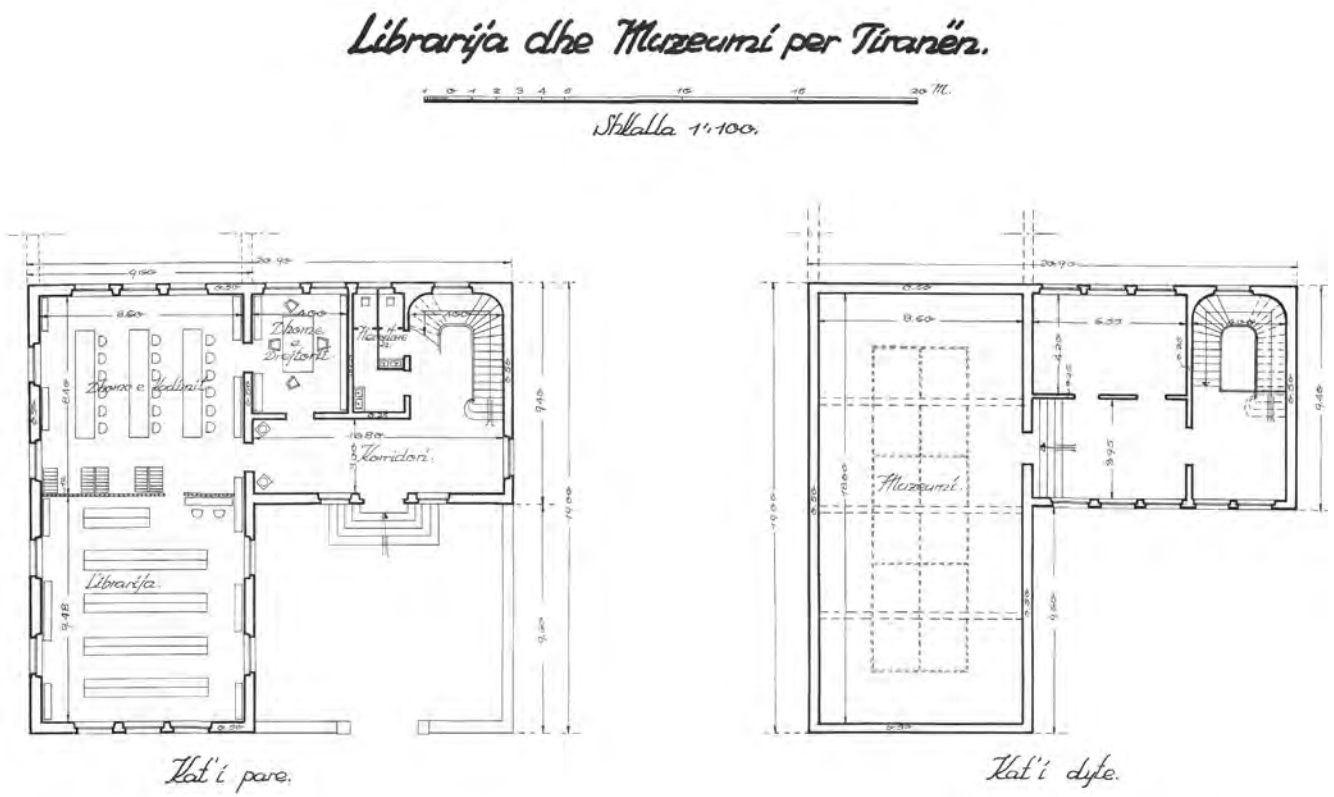
The façades are treated with flat elements with no ornaments. The windows are arched, longer in the library and shorter in the service areas. The only decorative elements visible on the facade are the statues podiums. The entrance is accentuated by a shelter coming out of the building's volume.



68. Site plan.

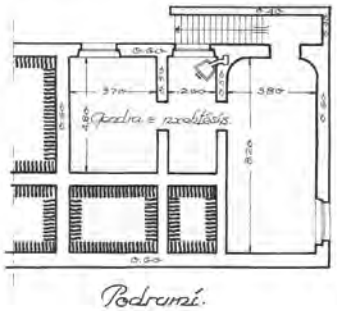


69. The façades of the library and the museum.



70. Ground floor plan.

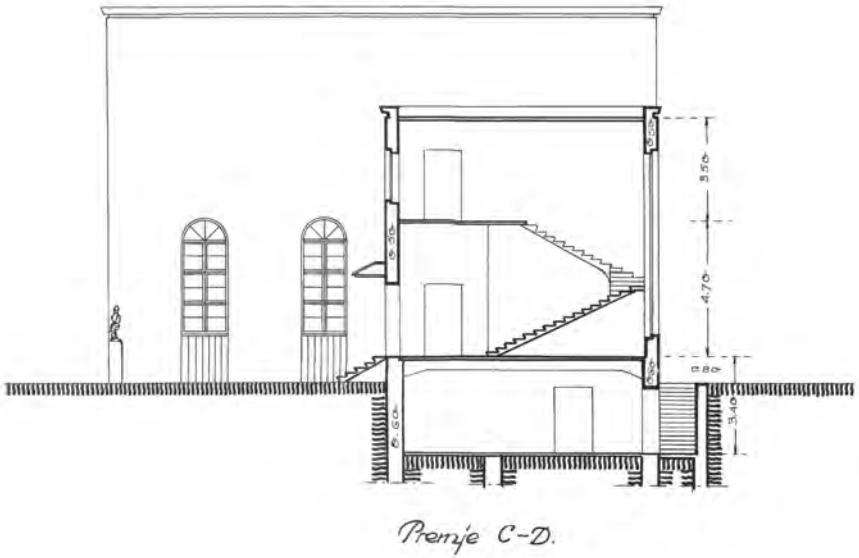
71. First floor plan.



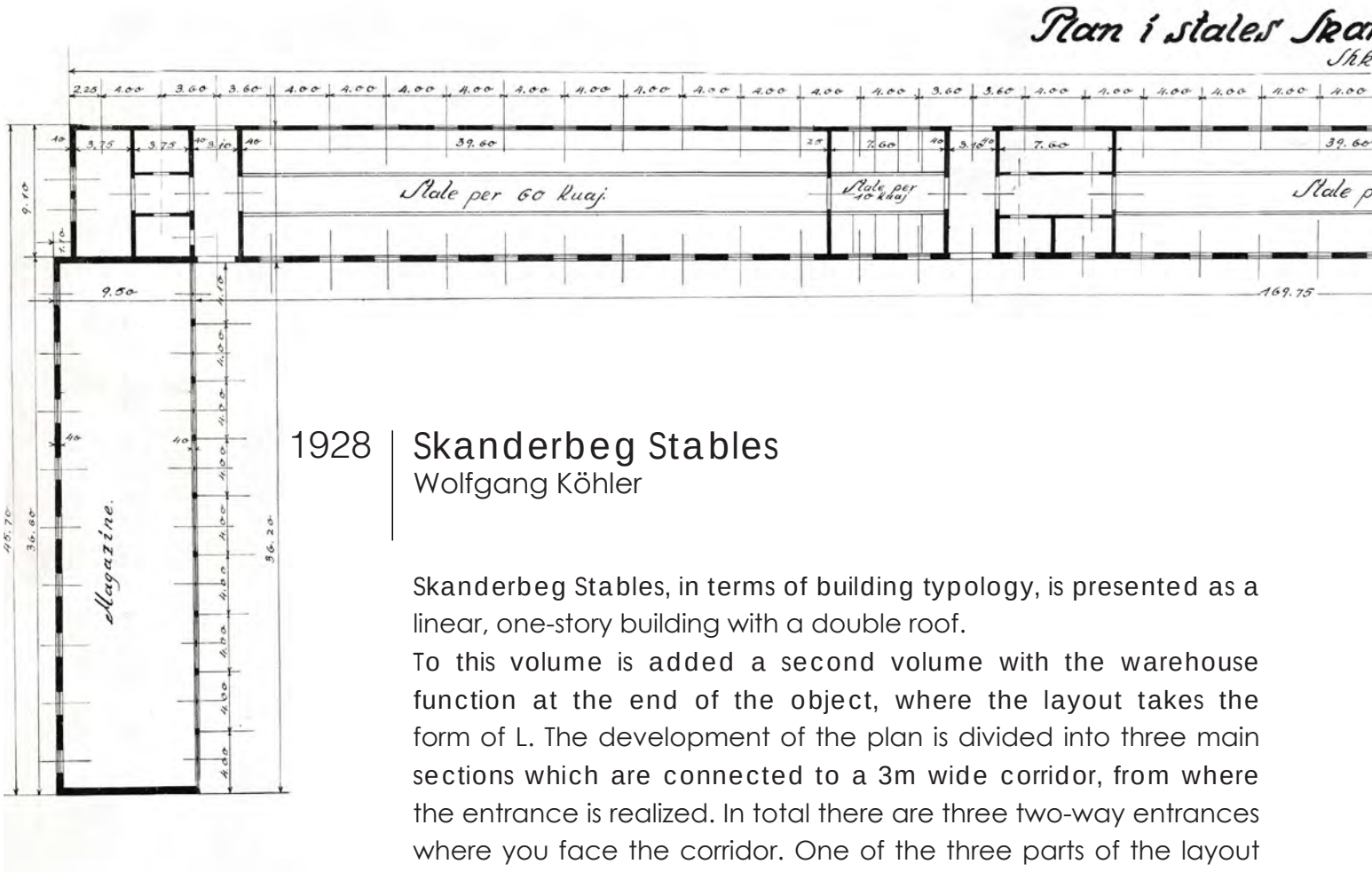
Tirane me VII. 1928.

72. Basement plan.

73. Section-elevation of the library.



74. Section of the library.



1928 | Skanderbeg Stables

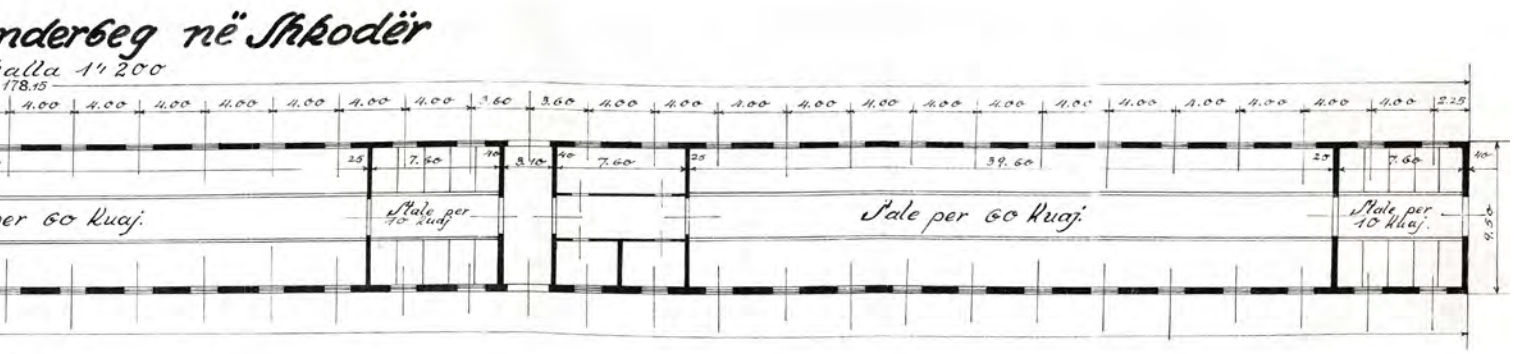
Wolfgang Köhler

Skanderbeg Stables, in terms of building typology, is presented as a linear, one-story building with a double roof.

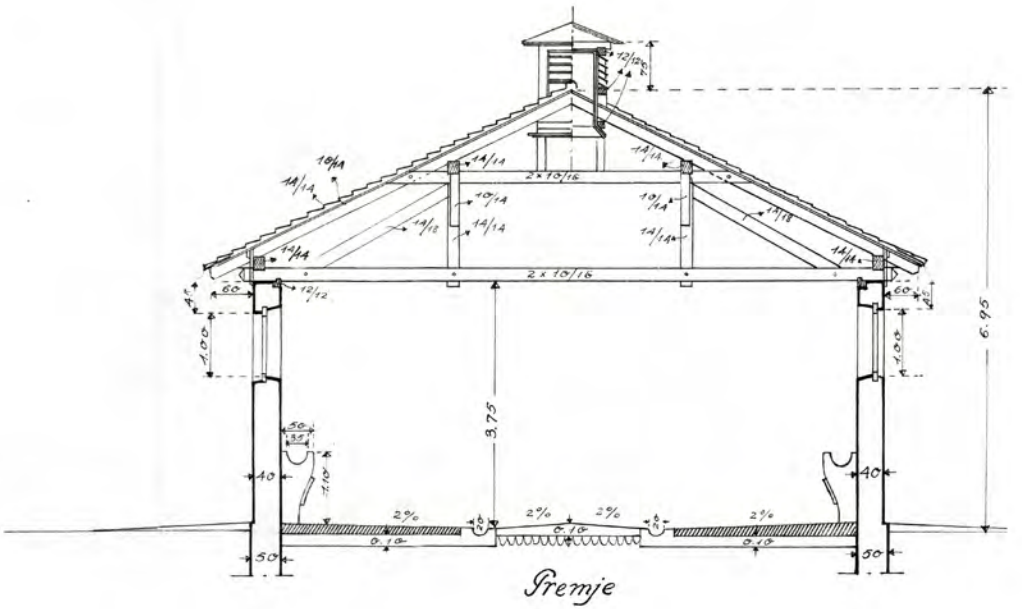
To this volume is added a second volume with the warehouse function at the end of the object, where the layout takes the form of L. The development of the plan is divided into three main sections which are connected to a 3m wide corridor, from where the entrance is realized. In total there are three two-way entrances where you face the corridor. One of the three parts of the layout consists of a large hall with a capacity of 60 horses and the two side halls which have a smaller capacity of 10 horses.

The warehouse layout is an open plan with no partitions inside.

The façade follows a simple development where the same rhythm throughout its length emphasizes its horizontal shape. Because of the three double-sided entrances, it is divided into three nuclei where small windows are located at the top of the façade, which is fully functional for the building. Part of this façade also includes aeration chimneys that stand firm along the entire length of the stall.



75. Plan of the stable.



76. Section of the stable.

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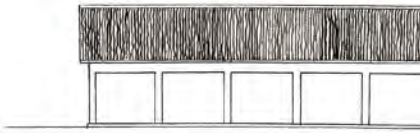
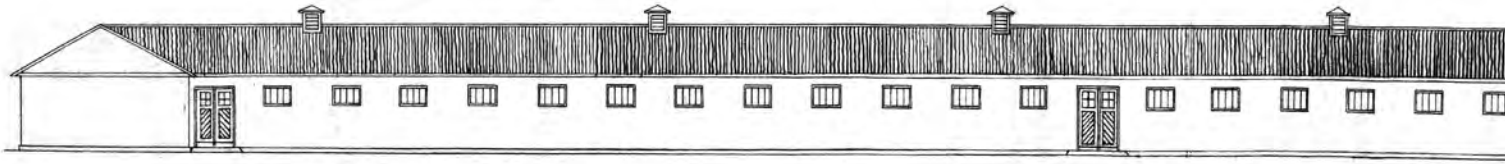


Pan



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Tiranë, me 8. Fruer 1928.

Arqitekt: Köller

(gjs. Karabinaku)

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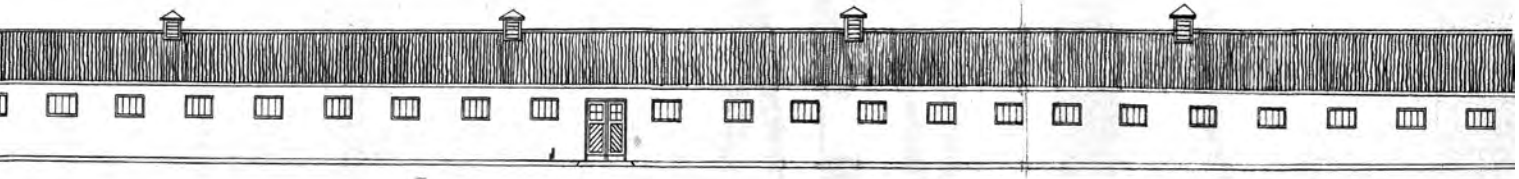

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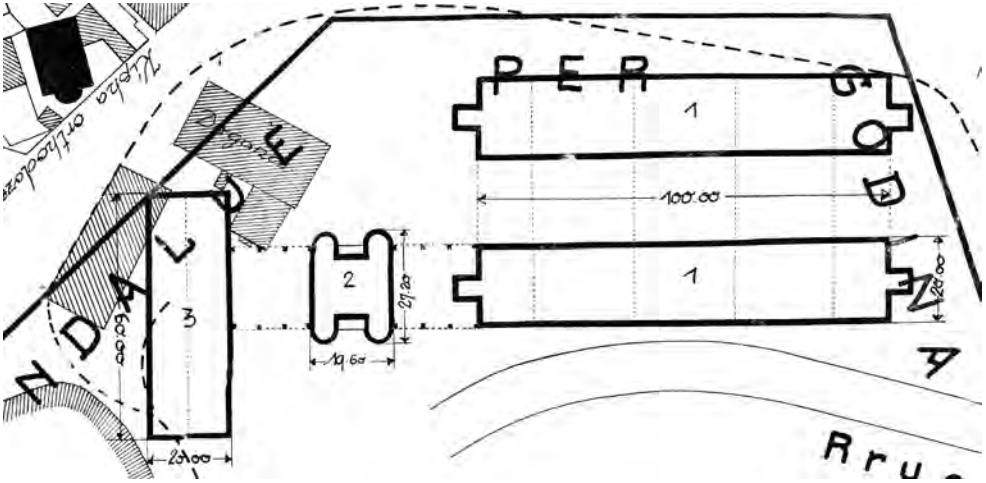
1929 | Customs Complex in Durrës

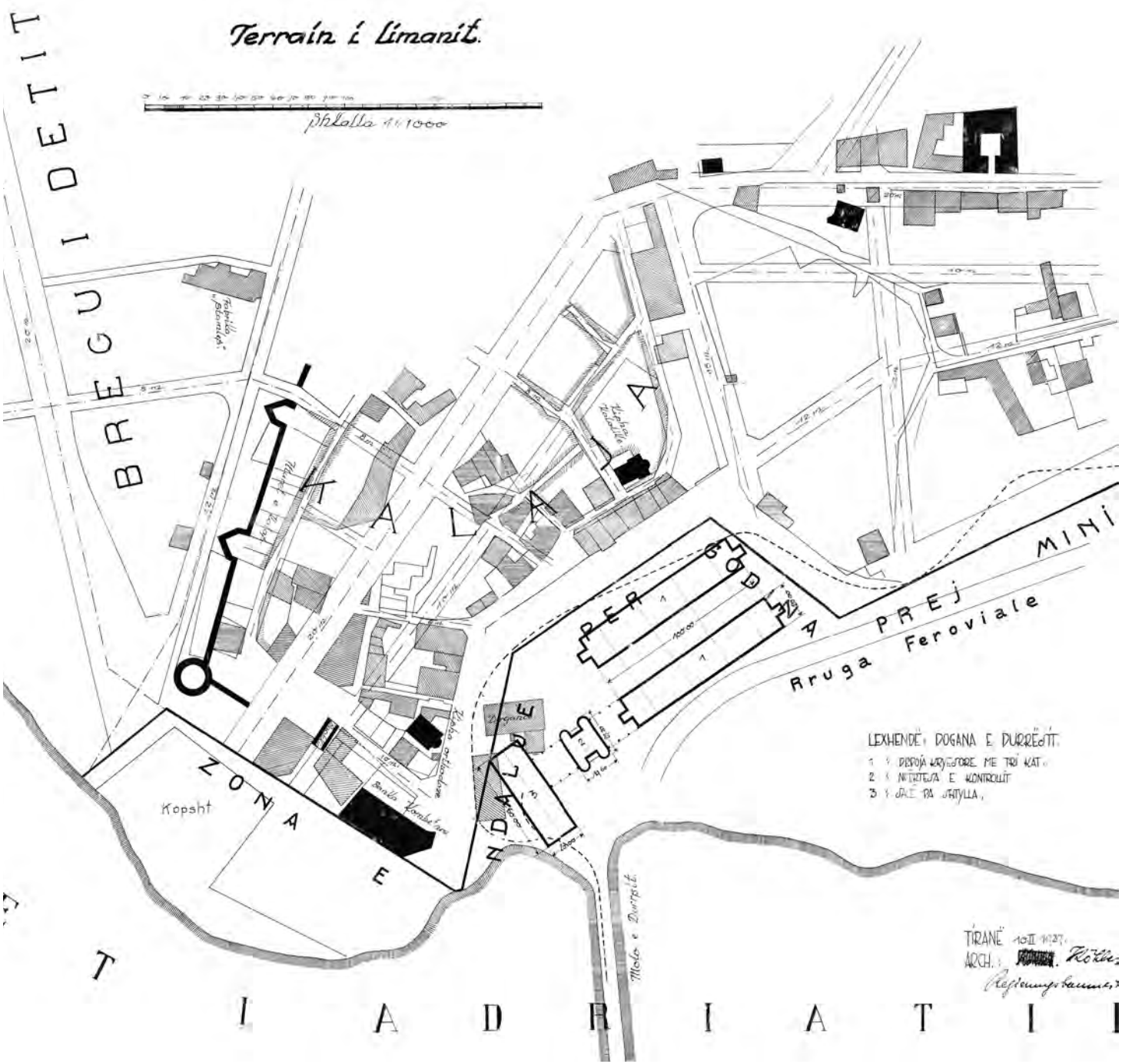
Wolfgang Köhler

In addition to building design proposals in other cities, the intervention in Durrës as in Tirana city has a planning purpose. For the first time, the Durrës port area is treated as a complex urban plan, where besides the proposal of important buildings, the connection to the railway system and the movement scheme near the area are also treated.

The Durrës customs case is made up of three buildings: the main storehouse (3 floors), the control building (2 floors), the column-less hall (1 floor). All three buildings have regular rectangular layouts that are not interconnected and stand independently. They are placed side by side, oriented in a linear direction. The entrance to each building is unique.



79. Site plan.



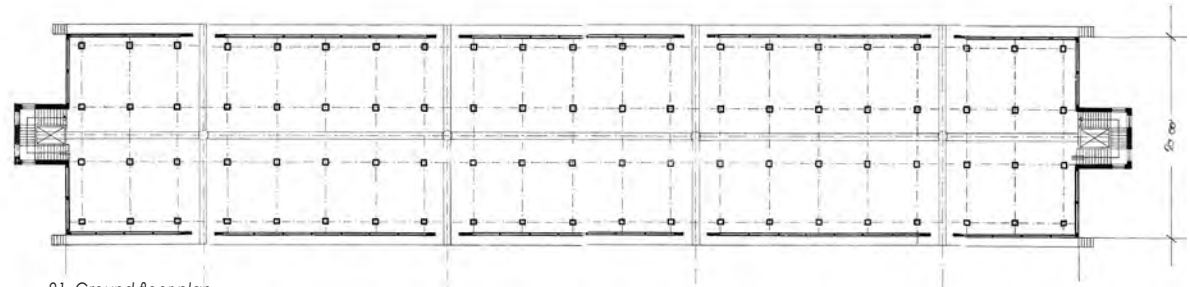
80. The proposed port plan in Durrës, Köhler.

The main storehouse

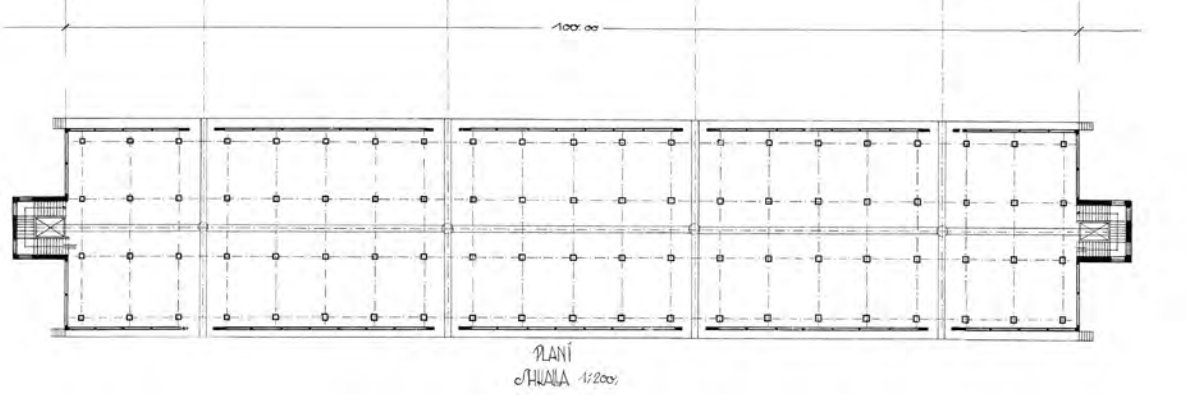
The main storehouse, due to its longitudinal extension, has four evenly spaced entrances. The corridors, whose location is dictated by the entrances, make the connection to the functional spaces of the storehouse.

The facade of the storehouse is simple and is characterized by three levels of window openings, which are relatively small, positioned mid-floor and next to each other, thus creating a linear strip.

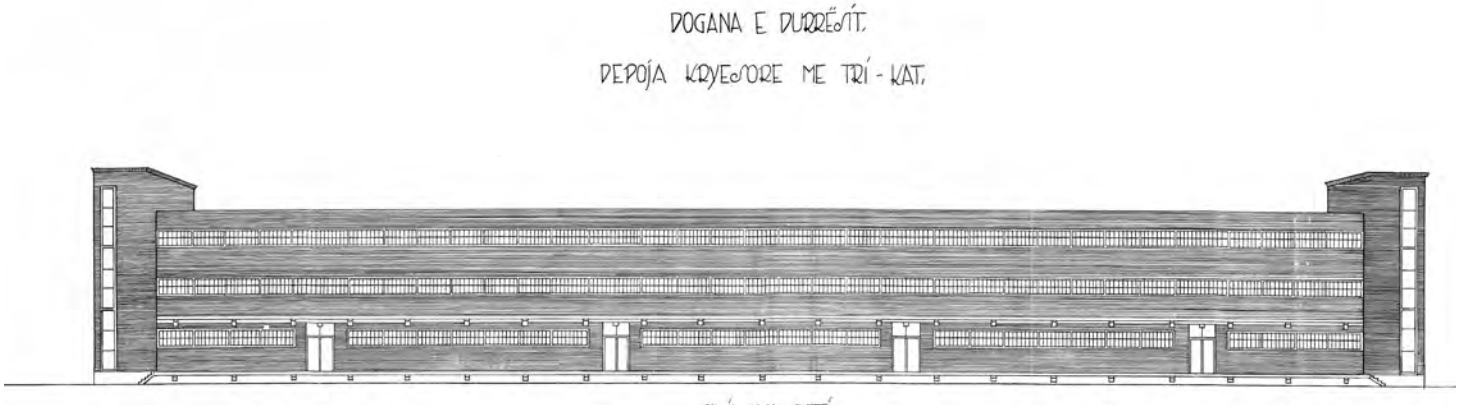
At the ground floor level, there are four entrances located between the linear strip of windows. On the sea-facing facade, window openings are larger than those placed on the secondary entrances. These make a fragmentation of windows that created the linear strips, thus bringing a rhythm to the facade.



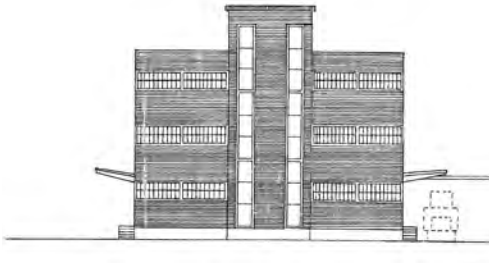
81. Ground floor plan.



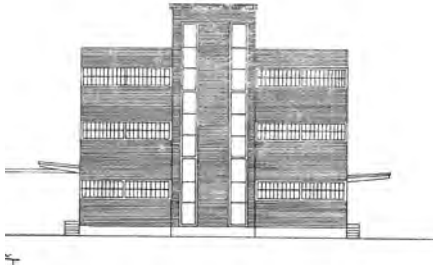
82. First-floor plan.



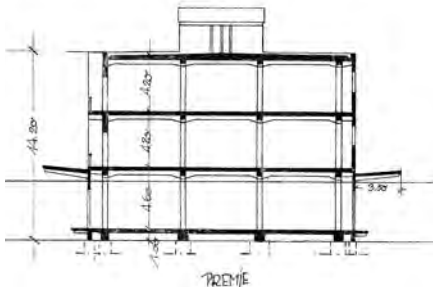
83. Main façade.



84. Side façade.



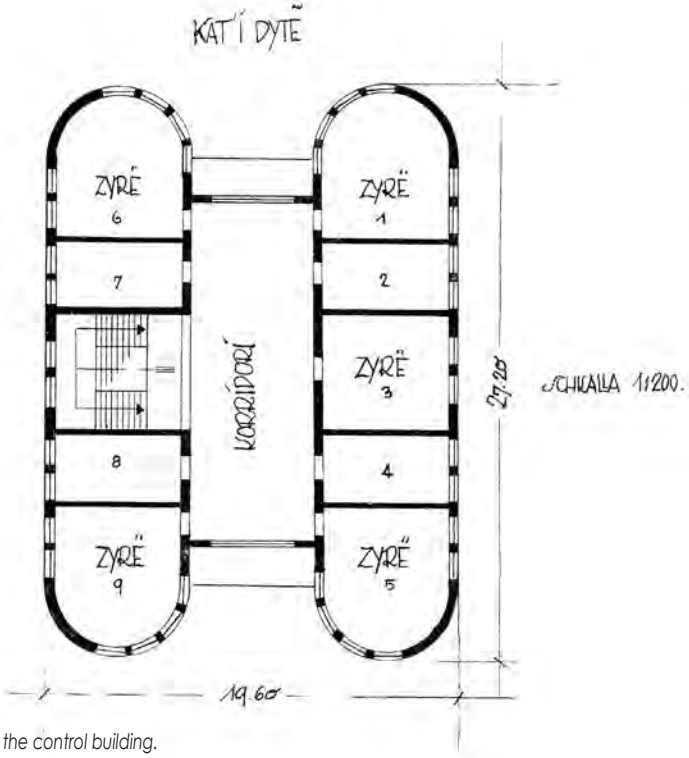
85. Side façade.



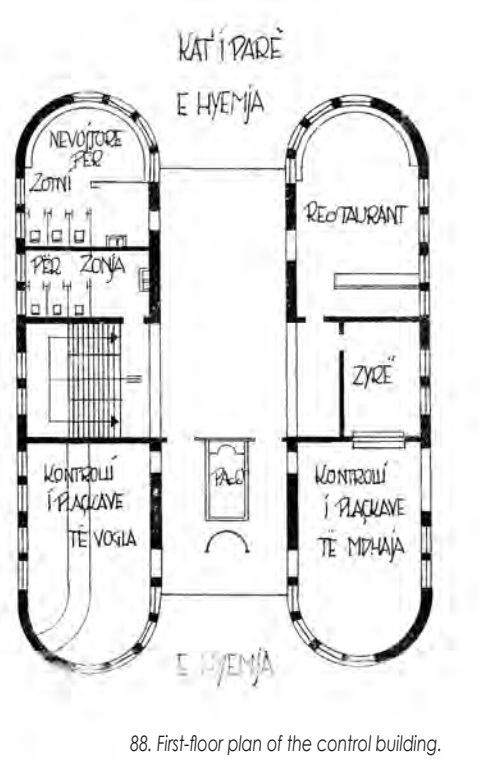
86. Cross- section.

The control building

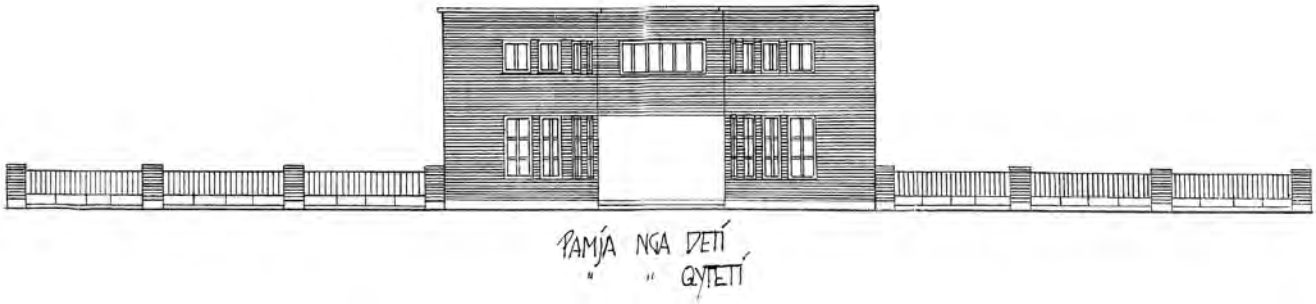
The control building has the main entrance, which stands between two objects with linear, planar alignment. It also has a secondary entrance symmetrical to the main entrance facing it. Between the two entrances lies the corridor which separates the two buildings and connects the functional spaces.
The main facade of the control building is sea-oriented. The main entrance of the building stands between the ground floor level and extends to the height of the floor. The left and right sides along the entrance are symmetrically developed, with narrow, tall windows that correspond to the restaurant and the toilets. The side façades follow the same compositional appearance, but a difference is visible due to the partly appearance of the interior scale in the facade.



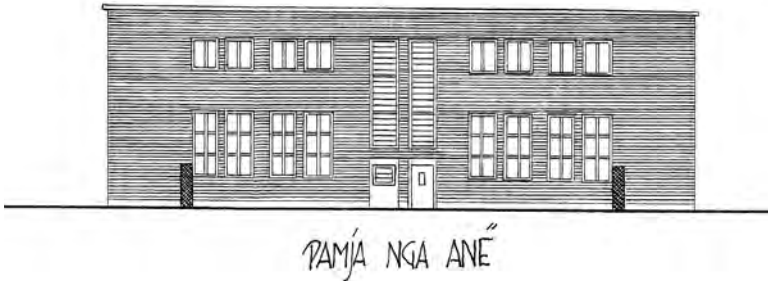
87. Ground floor plan of the control building.



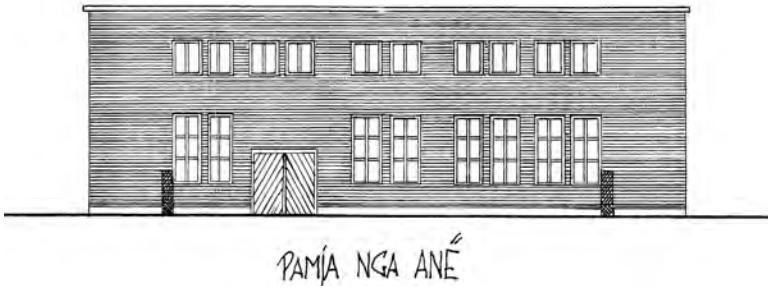
88. First-floor plan of the control building.



89. Main façade.



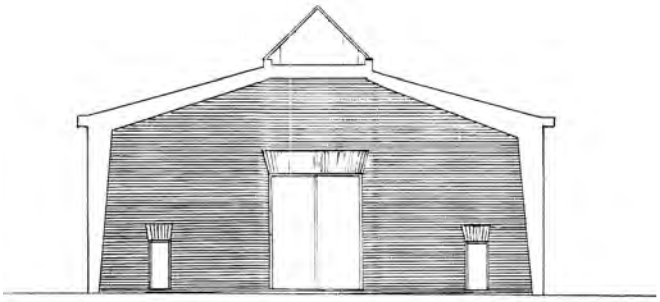
90. Side façade.



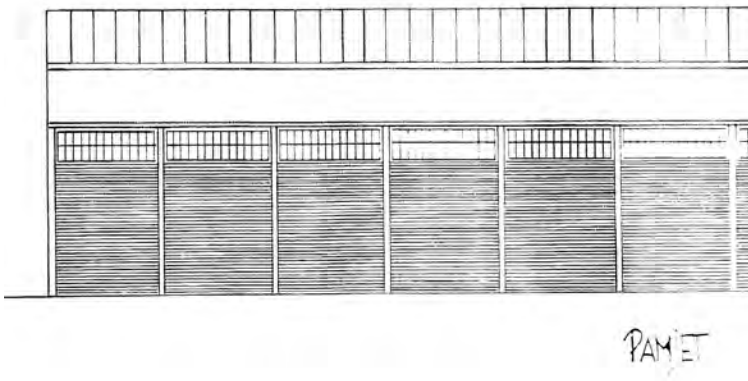
91. Side façade.

The hall building

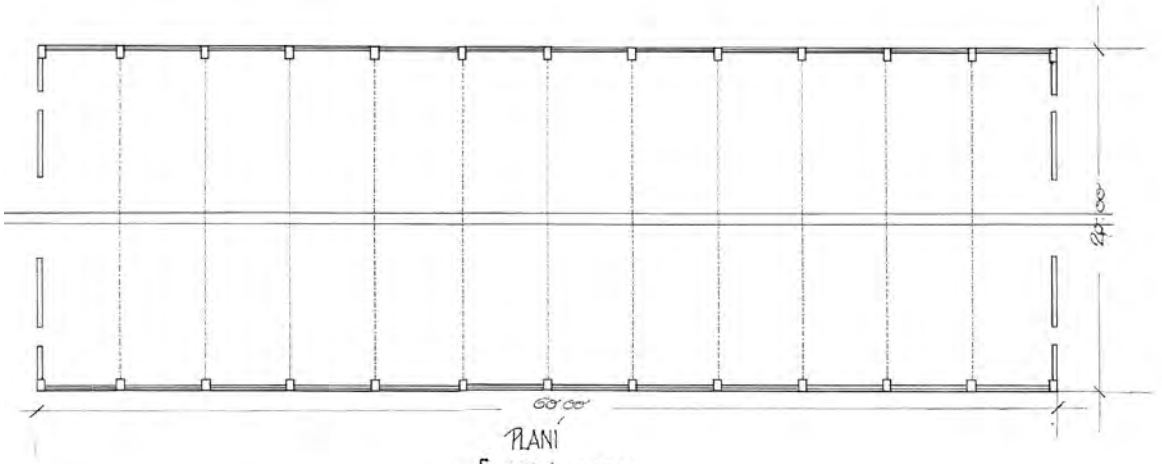
The hall building has a simple facade, where part of it is the entrance and two windows symmetrically placed beside it.
The side façade has a longitudinal extension and is composed of small windows placed side one another to form a linear strip. The roof silhouette contours it.



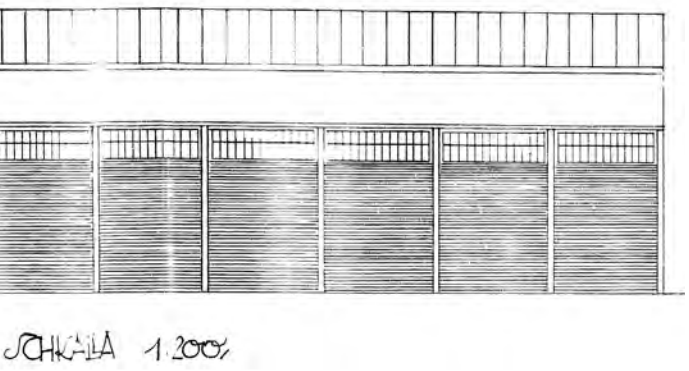
92. Side façade.

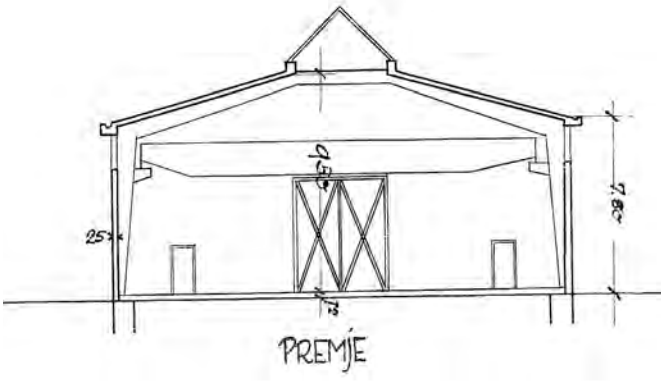


93. Main façade.

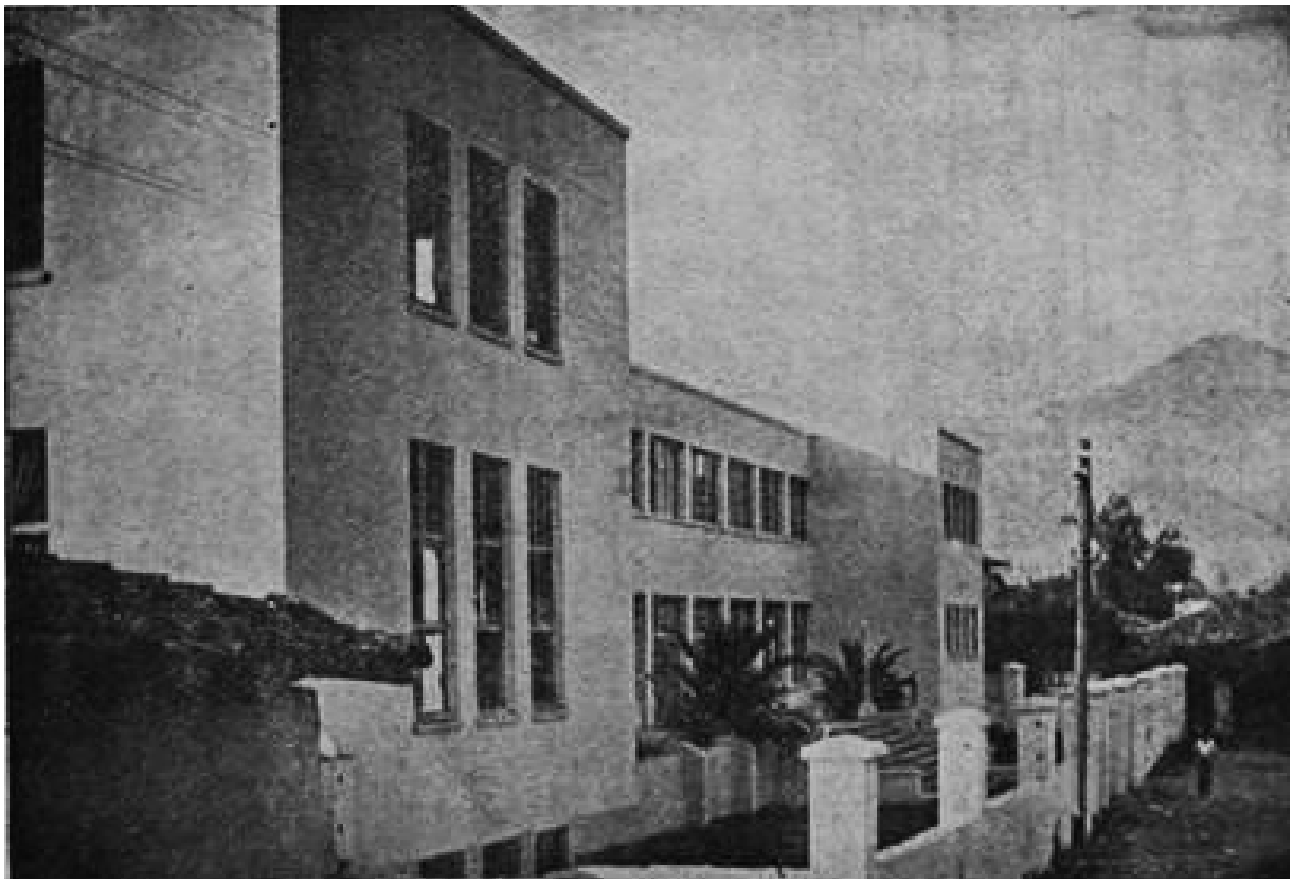


94. The plan of the hall without columns.





95. Cross-section.



96. Photo of the American Technical School of Tirana, 1934 (Source: Photo taken from the newspaper "Minerva").

1929-1933 | American Technical School

Wolfgang Köhler

It all started in 1921, when the American Red Cross founded the Albanian Vocational School, the first and only one of its kind for a long time, according to the community's wishes and needs. For many years it was known as the Technical School of Tirana and today as the Harry Fultz Institute.

The building takes place on two floors above ground and one floor below ground. The school is composed of L-shaped planes where the functions are divided into two major zones. The entrance is from the southeast facade. The vestibule is organized in the form of the peristyle, giving monumentality to the entrance. From the peristyle, it is possible to proceed to the hallway through two doors. Starting from east to west on the ground floor there are dormitories, toilets, the main staircase, the access to the other side of the building and the waiting room. On the west side, there is the dining hall with dimensions of 10 m by 29 m, service area with kitchen, storage room and service stair.

On the eastern side of the ground floor, there are the auxiliary service rooms, while on the western side there are the workers' living spaces. The first-floor layout is arranged the same as that of the ground floor.

On the underground floor are situated all the service and technical facilities such as boilers, storerooms, storage, laundry and toilets.

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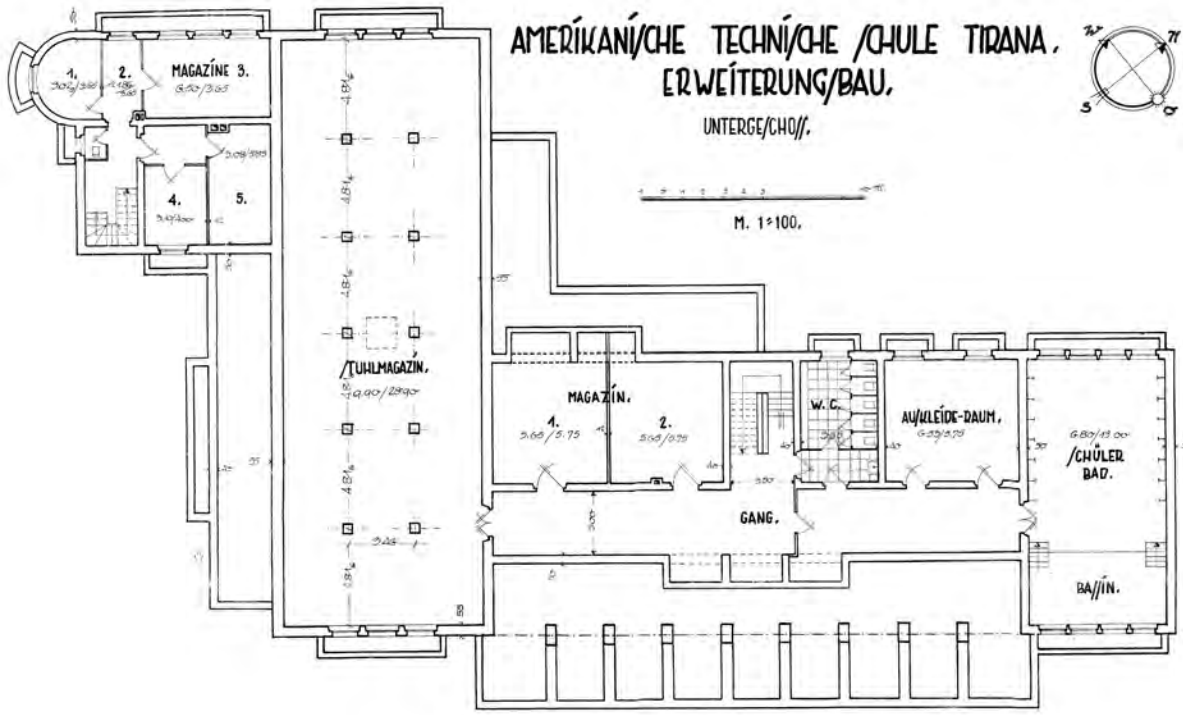
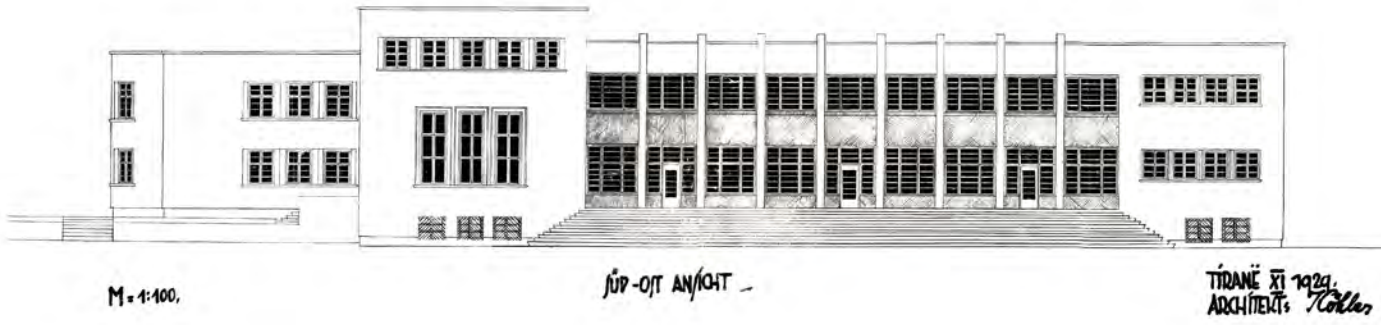
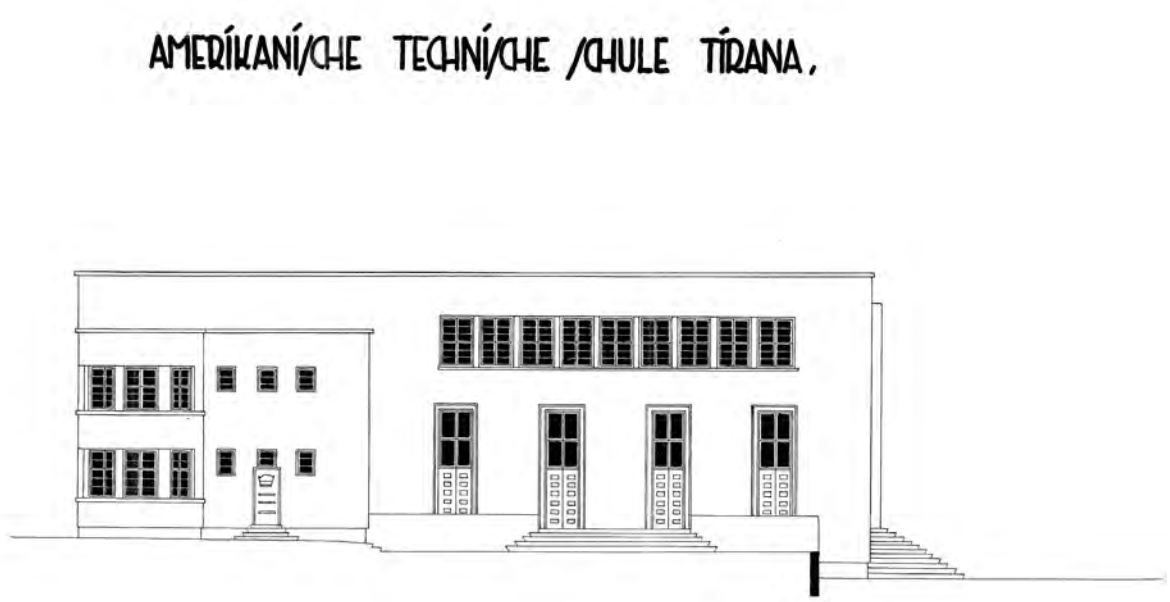


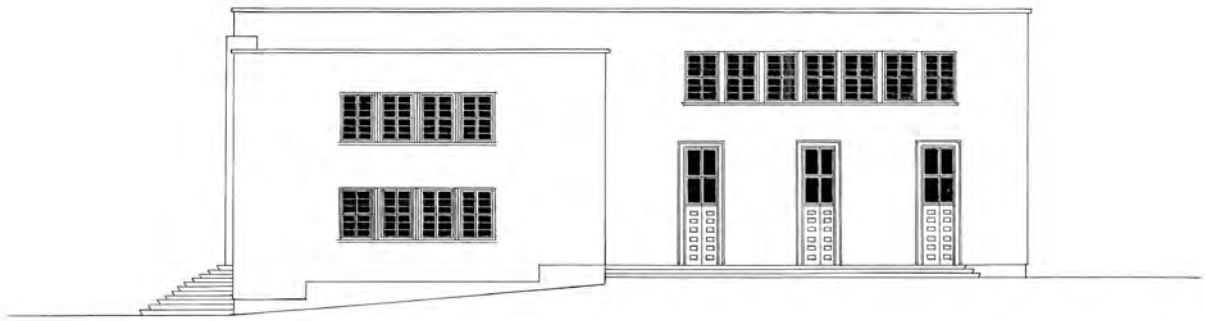
97. Ground floor plan of the school, 1929.



98. Main façade of the school, 1929.



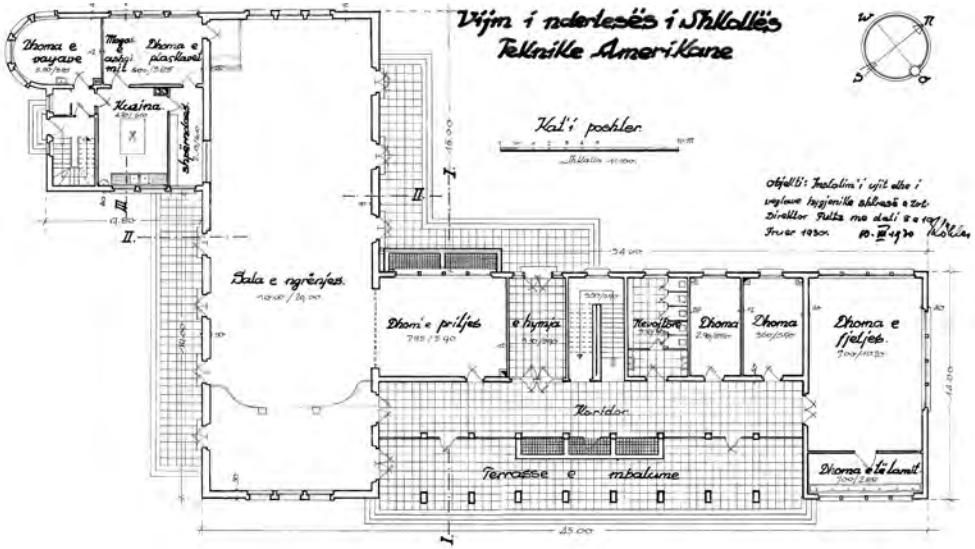
99. Side façade.



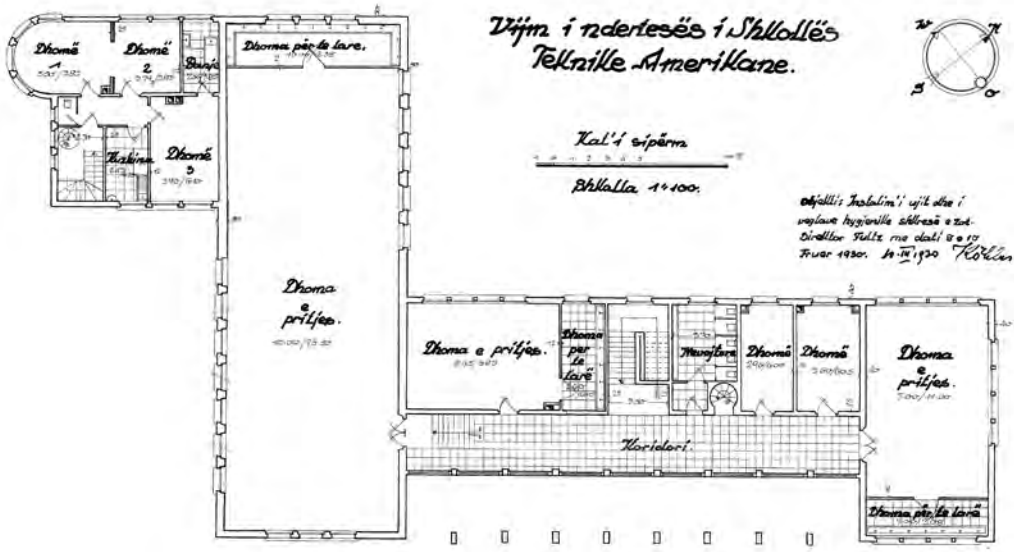
100. Side façade.

The 1930 project

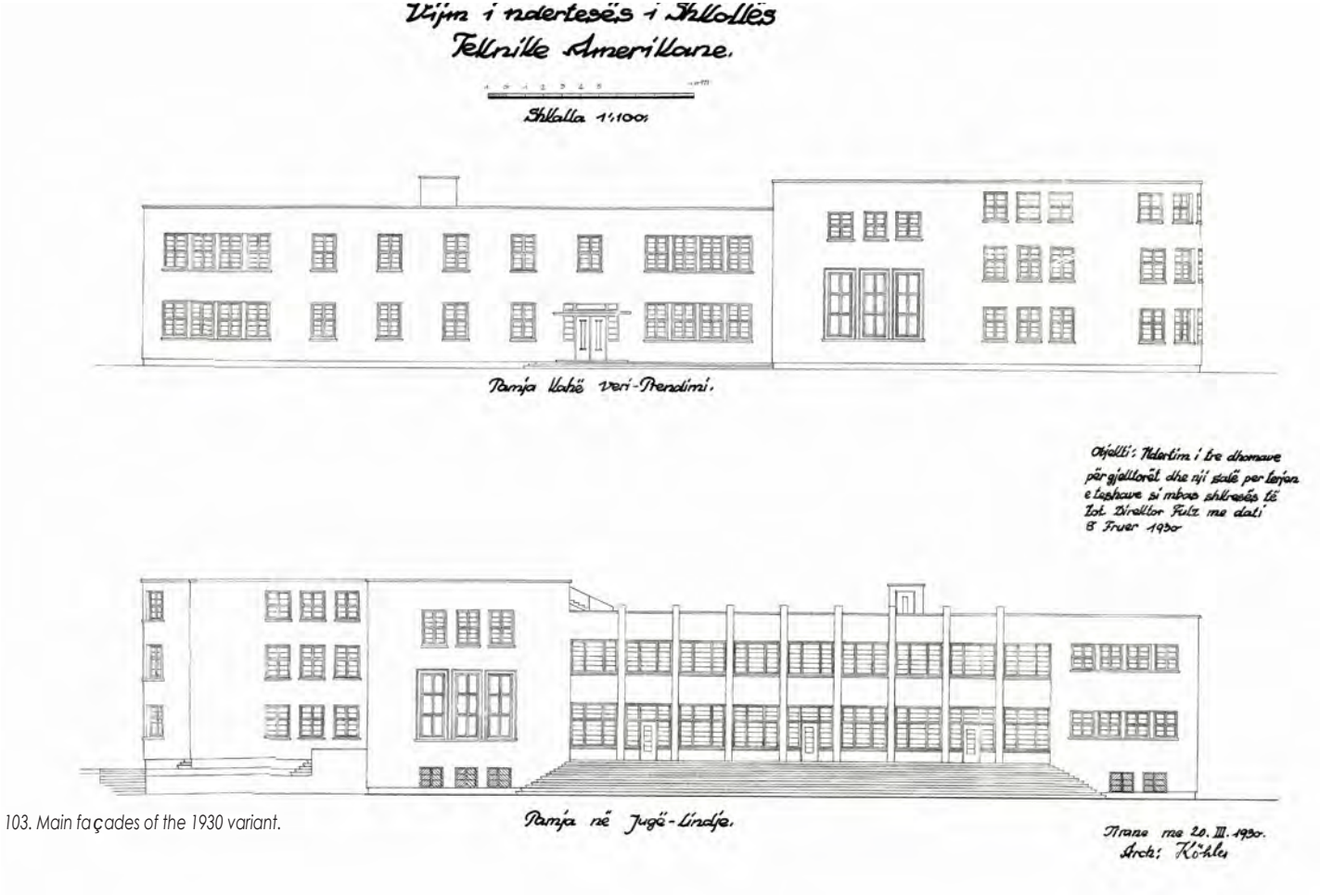
In 1930 a staircase was added to the project connecting the dormitories with the dining room to the north of the building. A total of three proposals were made for the stair; a spiral staircase, a staircase with two parallel ramps, and a staircase with four ramps with light well in the middle. It was also proposed that a floor will be added to the south-western corner to accommodate the staff rooms.



101. Ground floor plan.



102. First-floor plan.

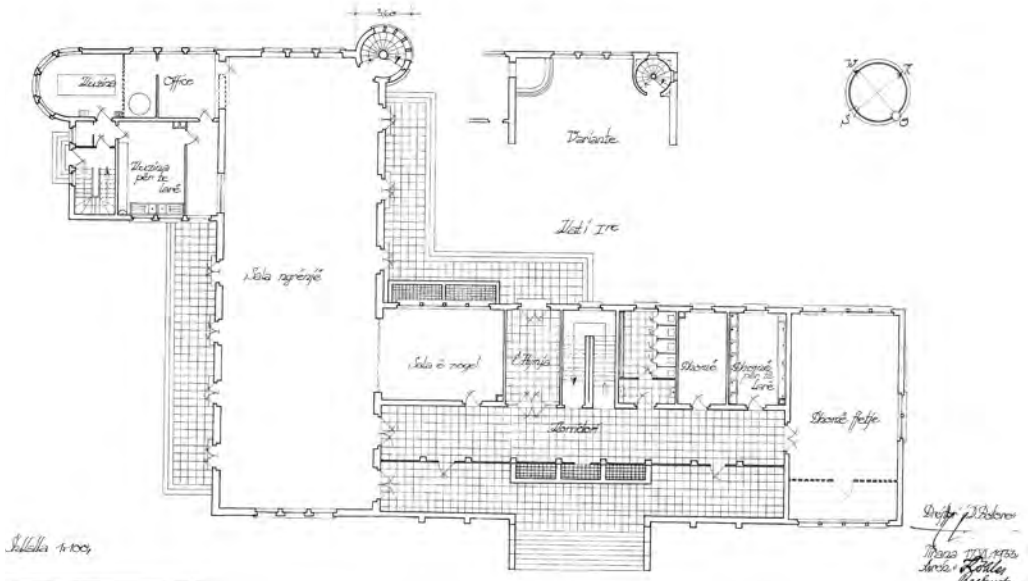


103. Main façades of the 1930 variant.

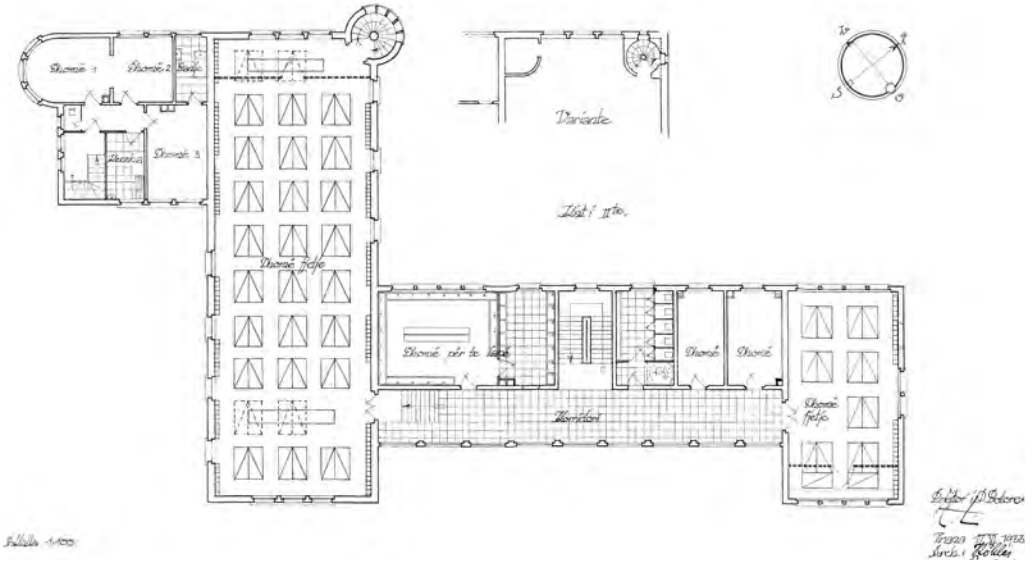
104. Side façade of the 1930 variant.

The 1933 project

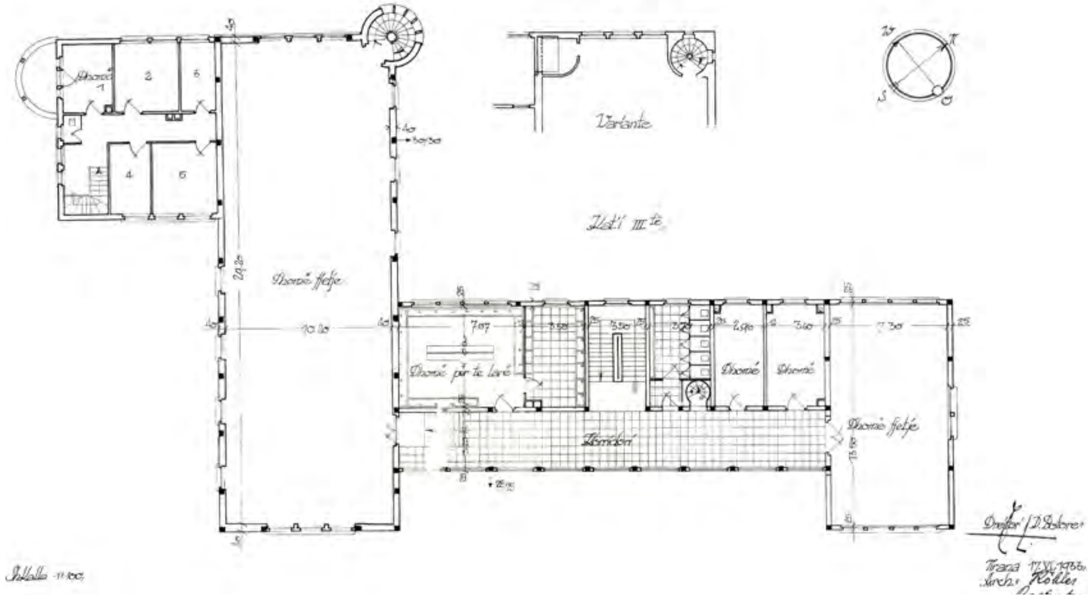
In the 1933 variant of the project, it was proposed to add a third floor above the ground and a wooden roof. The main facade of the entrance is altered by shortening the width of the staircase and removing the peristyle. The decorative elements are removed from the façade.



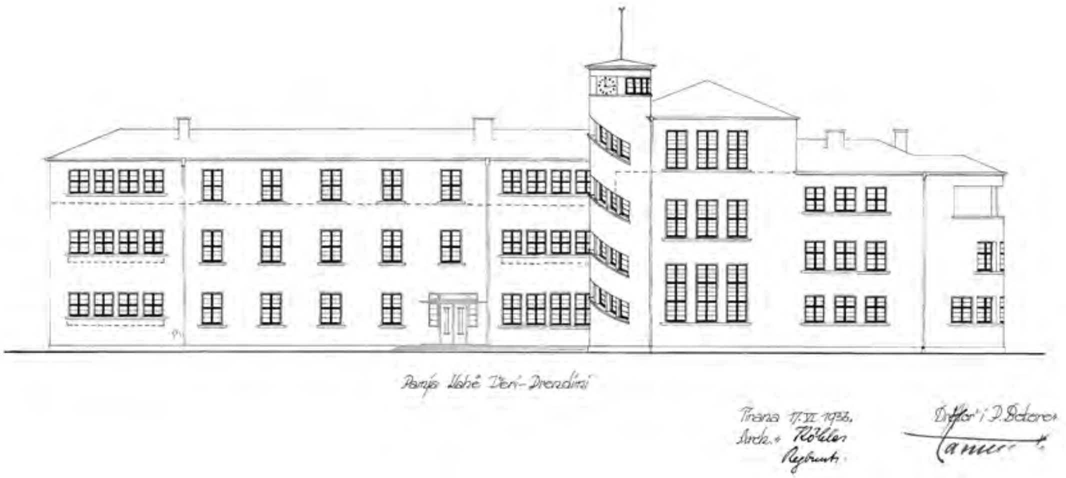
105. Ground floor plan.



106. First-floor plan.



107. Second-floor plan.



108. Main façade.

109. Photo of the Franciscan Church, 1930.

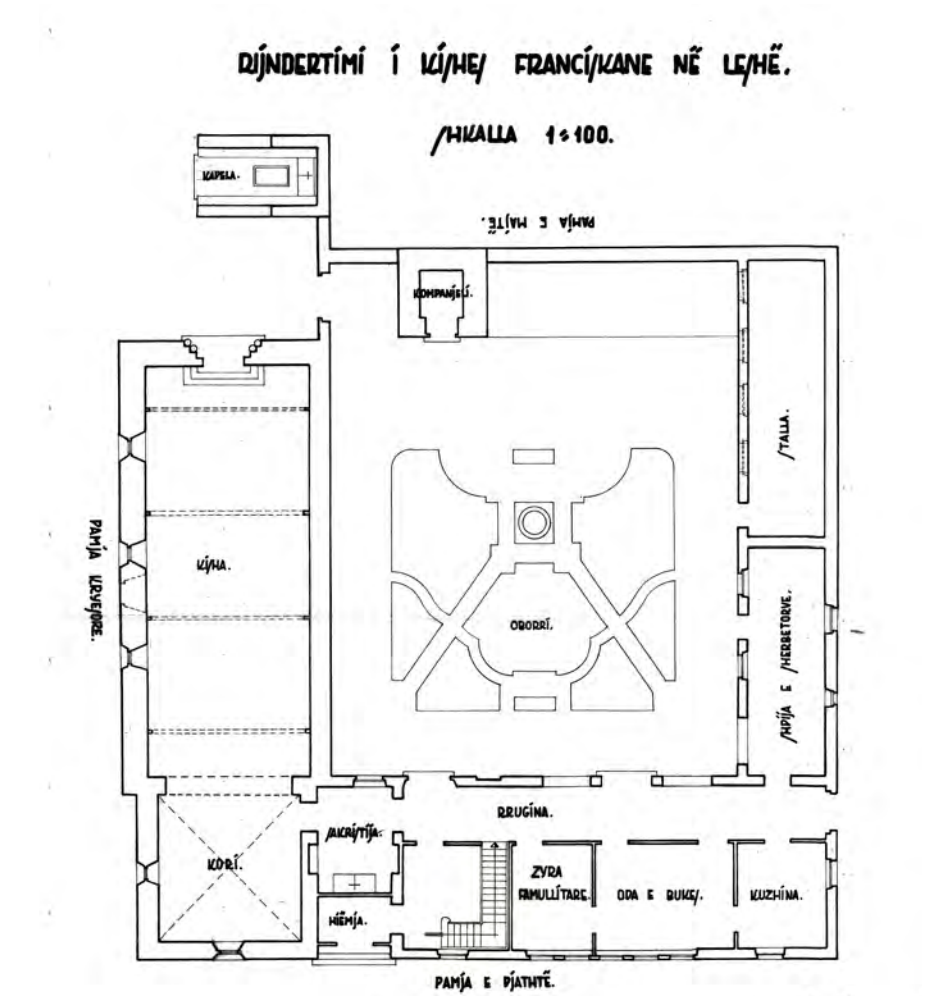
1929 | Reconstruction of the Franciscan Church

Wolfgang Köhler

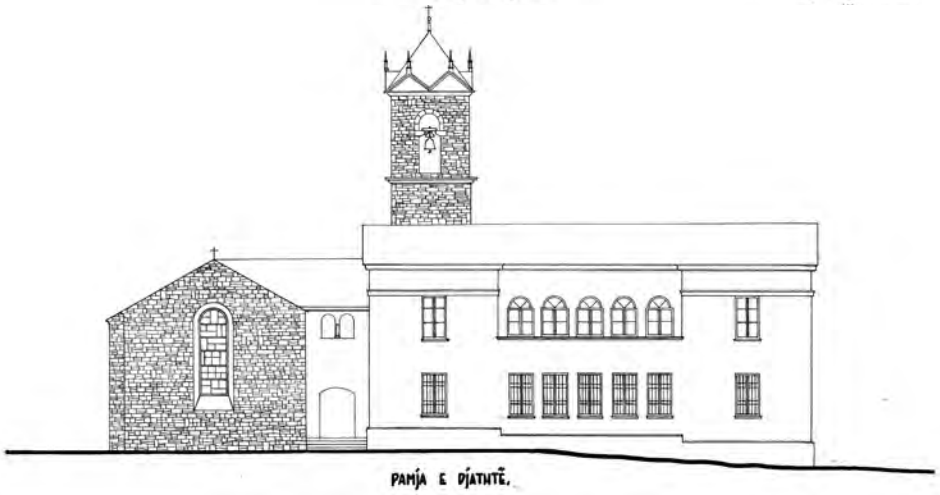
Köhler designed the Franciscan Church in the city of Lezha in 1929. The entrance displaced on the left corner dictates the access path to the building. The chapel, which stands independent of the rest of the building, is to the left of it, while on the right side is the church space (prayer), the entrance of which is located in the narrowest part of its plan. Complementary function areas along with the church are organized around the inner courtyard according to a central scheme. At the end of the church's plan is an entrance that leads to a hallway, which connects the spaces where parish offices, dining room, the kitchen and the choir room are located. Next to the choir room is the stair, which leads to the upper level. In front of the church are positioned the stables and the house of servants. The stone masonry, which is easily detected by the thickness in the plan and by highlighting the stone material, makes us realize that the construction scheme used is with stone retaining walls.

The second floor of the building consists of part of the extended church and other facilities with a gable roof, as well as the high volume of the bell tower with decorative cover with an opening in height from where the bell is seen.

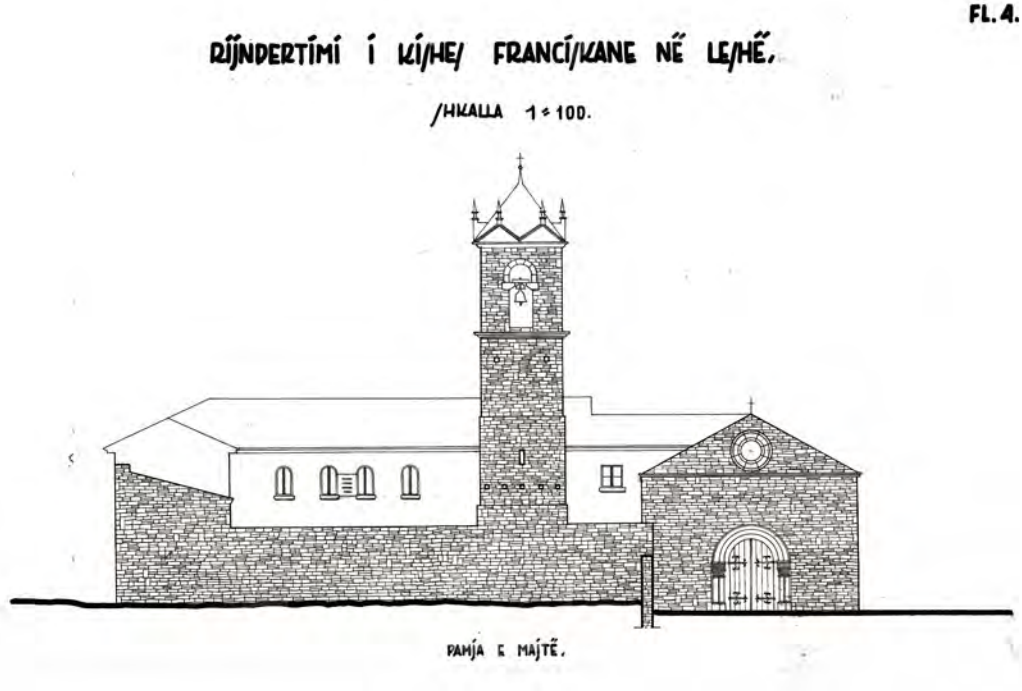
The main façade of the church and choir rooms are evidenced by rhythmic windows raised in height from the ground level. The right façade shows the change in altitude and material of the church's building and services. The volume of it is characterized by rich architectural language with façade decoration, where we can distinguish the frame at the top and the two types of windows on the ground floor that end with an arch. Also, due to the slope, the scaled basement is evidenced. In the left façade, distinguishable is the stone material, thus emphasizing once again the difference between services and church space. The chapel consisting of a two-sided roof with a circular opening in it and a wooden door decorated with chapiters and iron-clad elements, elegantly concludes the formal aspect of the building.



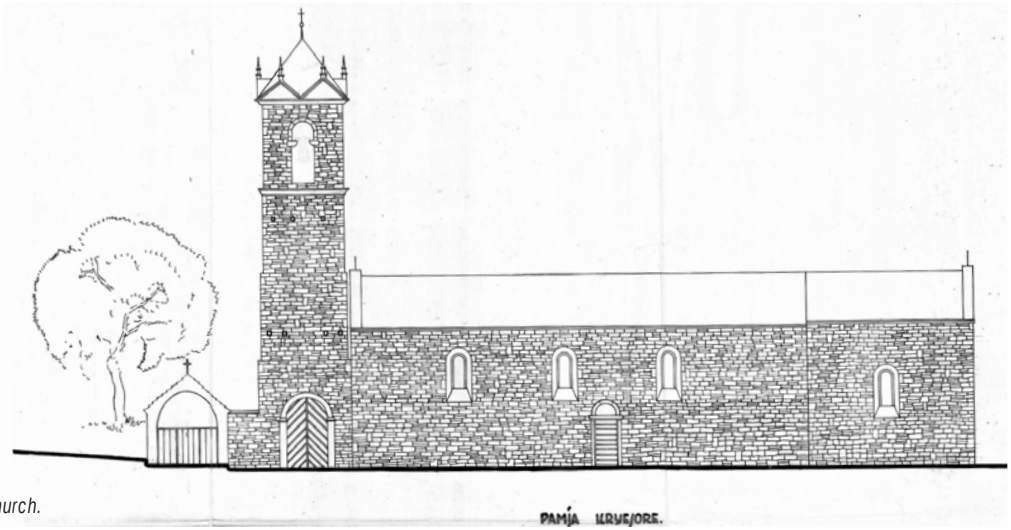
110. Ground floor of the church.



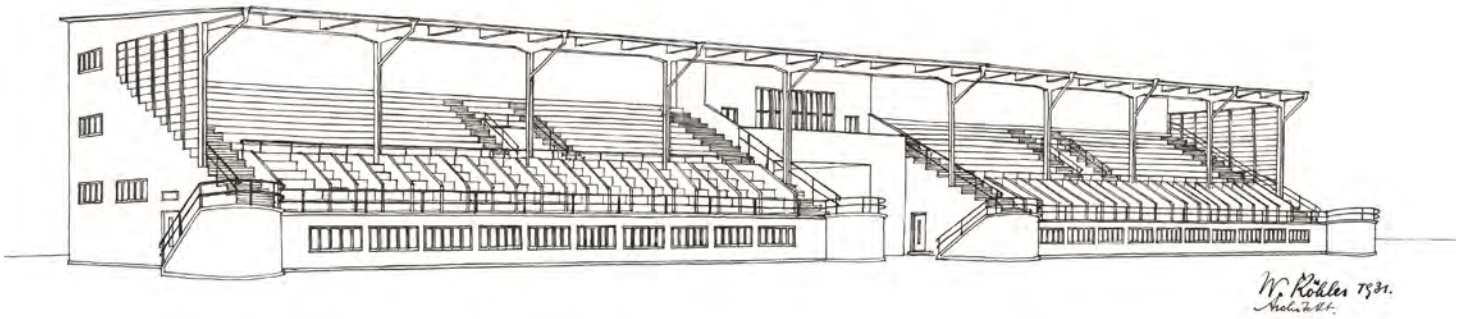
111. Main façade.



112. Rear façade.



113. Side façade of the church.



114. Perspective drawing of the main tribune of Tirana's stadium, Köhler, 1931.

1931

Stadium of Tirana

Wolfgang Köhler

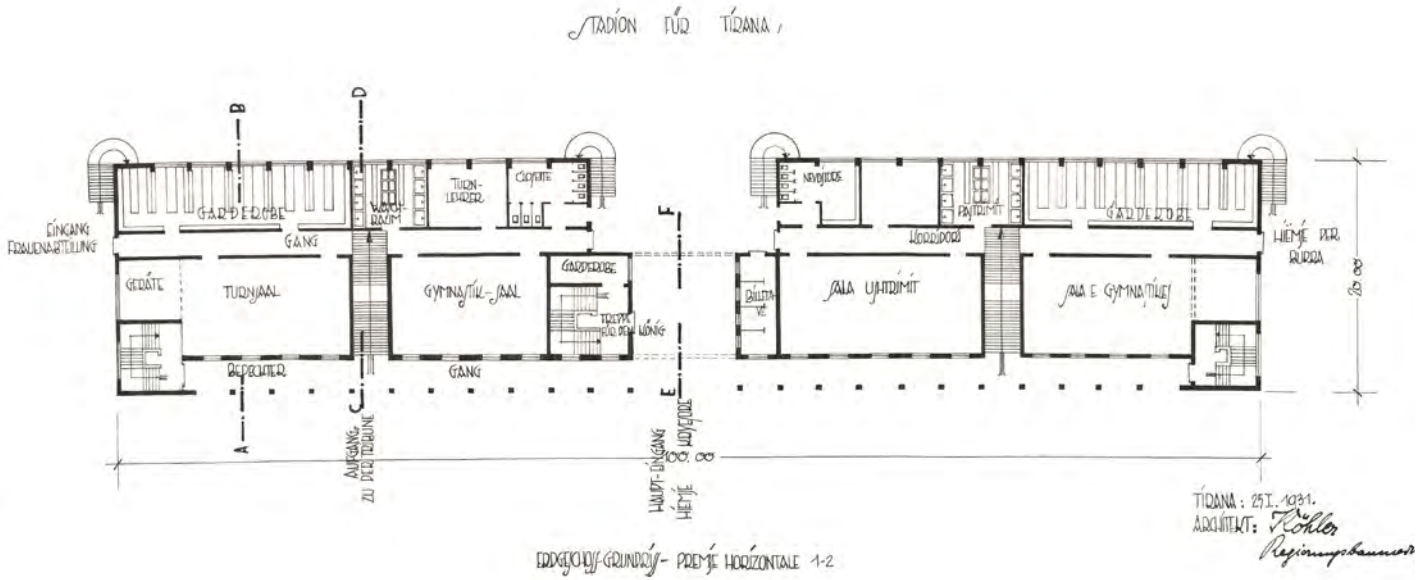
Architect Köhler's proposal for the Tirana Stadium only concerns the design of the covered stadium grandstand structure, where the main entrance is located. For this structure, the proposal is realized in two variants which differ only in the facade, and slightly in the planar solution.

The first variant was proposed in 1930. The main entrance from the main square is located in the centre of the building. By removing the facade from the planning scheme, a ground floor colonnade is created in the form of an open porch-type corridor. From this corridor, accessible even from the exterior is made the distribution to the two main stairways that lead to the tribune, in the mid-height of it. At the edges of the volume, other scales are found. After the main entrance, a lobby is created, which ends with the exit to the soaker field. At the end of the lobby, there is a corridor similar to the one at the beginning of the building, which distributes linear functions such as toilets, wardrobes, gymnastics and exercise halls.

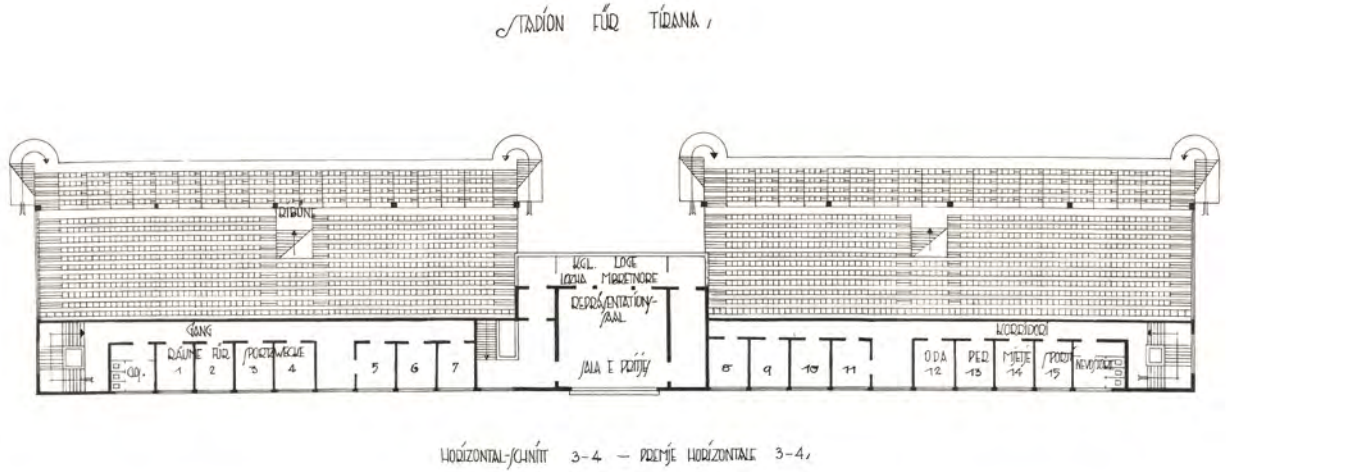
In the plan, the object is divided into two symmetrical parts, where the left part serves for women, while the right part for men. Reaching the rest of the tribune is made possible by four stairs, two by the female's side, located one outside the building and the other at the end of the lobby. The same scheme is implemented in the male part. The entrance to the first floor is made by stairs at the two ends of the volume. In the lateral sections, longitudinal corridors are created, which distribute to the sport utility rooms. In the centre, where the entrance is on the ground floor, a reception hall is proposed. Opposite the hall, overlooking the football field, a royal lodge is created, which is reached by special stairs.

The second floor, accessible by side stairs, features a spectator stand and the air chamber in the centre. The tribune is made of 14 seating stairs. Also, from the main entrance, where the passage to the field is possible, the tribune is divided into two symmetrical parts. The façade follows a simple rhythm due to the symmetry of the plan. In the centre is the main entrance, which is formed by an arch and on its two sides, due to the created porch, the colonnade is translated into a series of arches. At the edges, where the stairs are, horizontal openings are created. The second and third floors are evidenced by the change in the size of the openings, passing from the functional ones of the first floor to those of the second floor only for rhythm effect, because the tribune in that part is open. The side view of the volume is characterized by the steep shelter covering the tribune and stairs. Also, a trapezoidal opening is created due to the stairs.

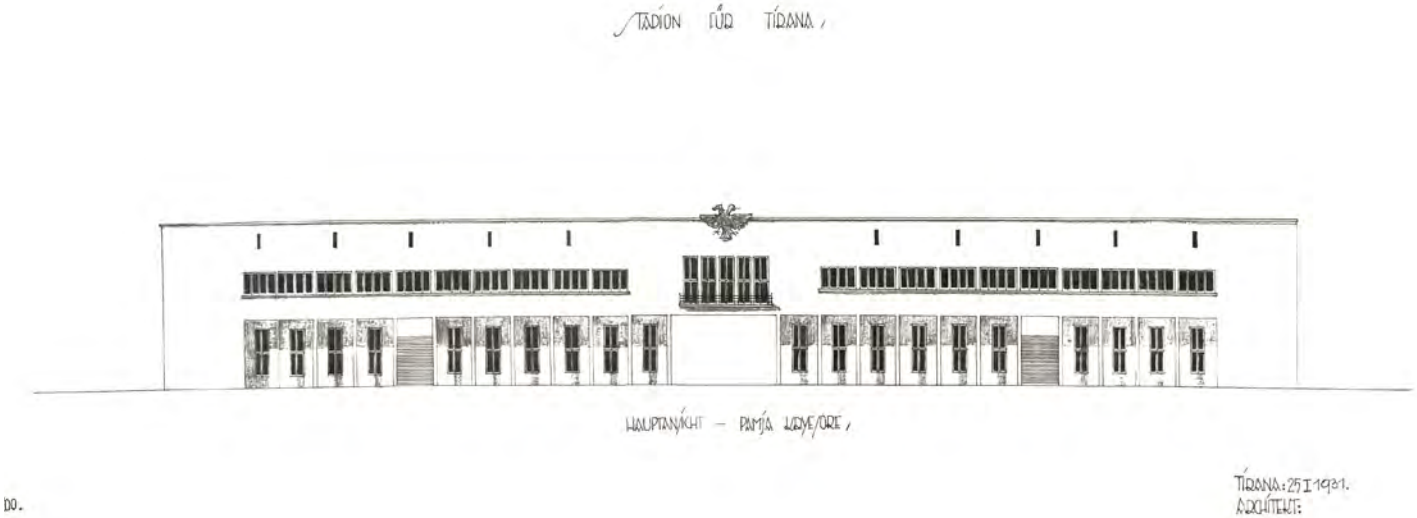
First variant



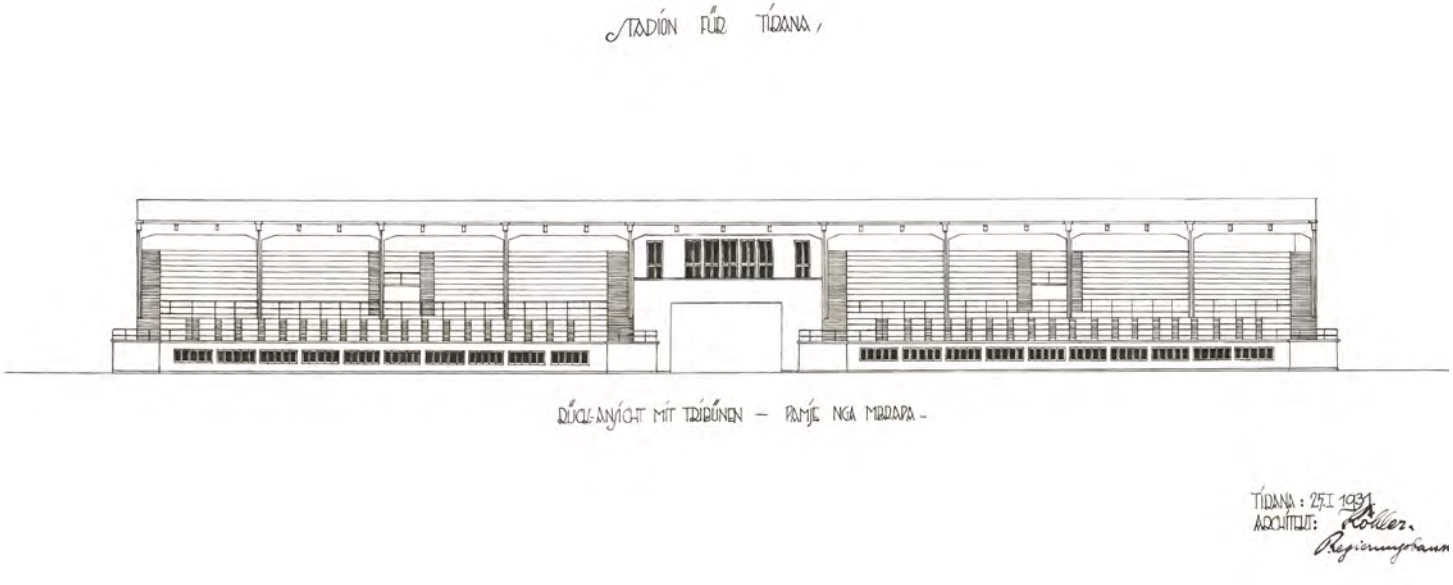
115. Ground floor plan, under the tribune.



116. Upper floor plan, above the seating stairs.

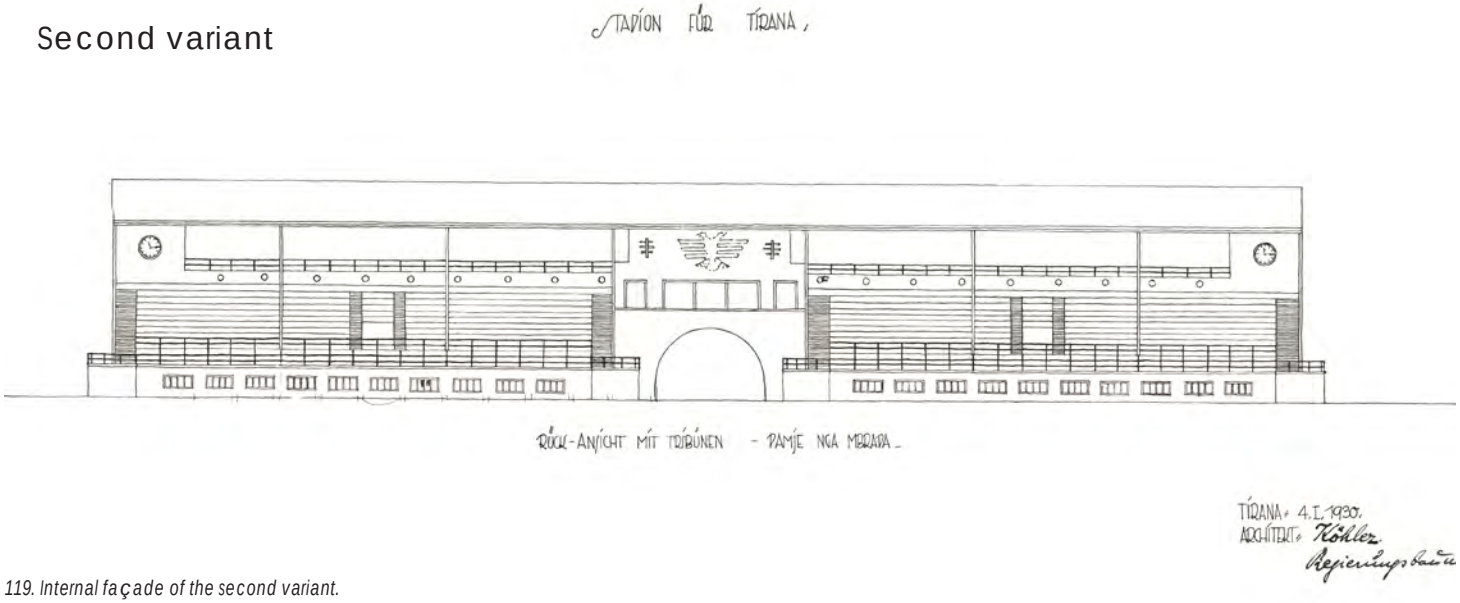


117. Main façade of the first variant.

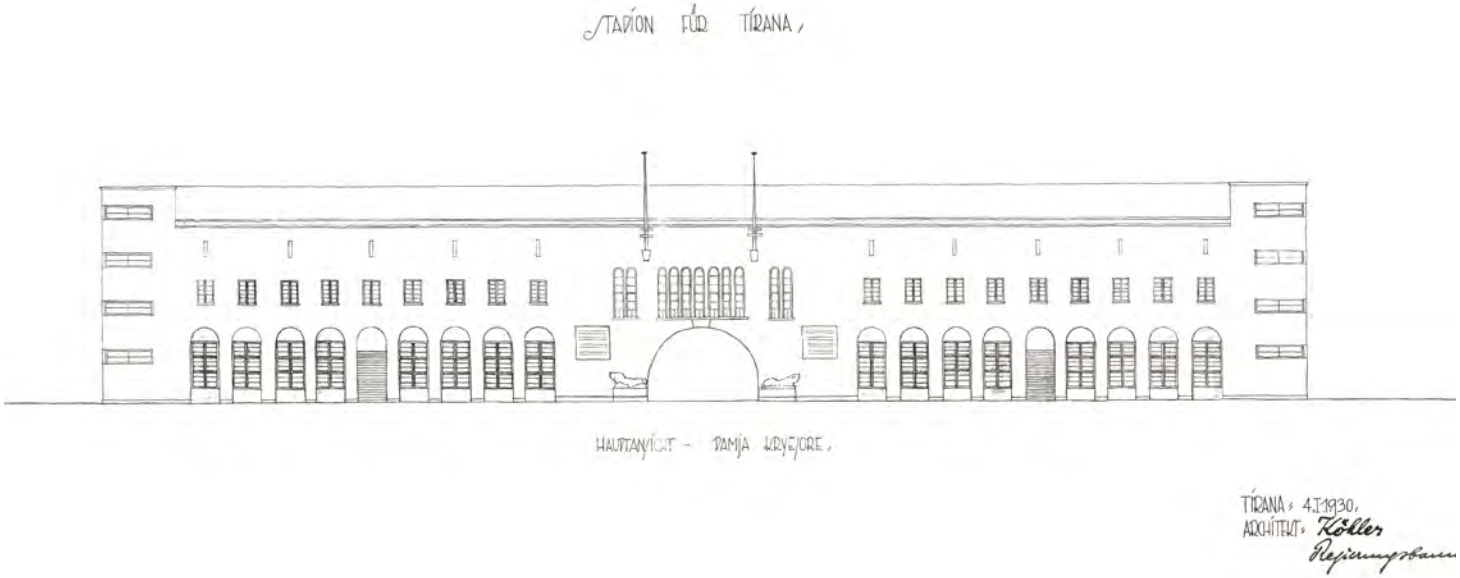


118. Internal façade from the seating stairs of the first variant.

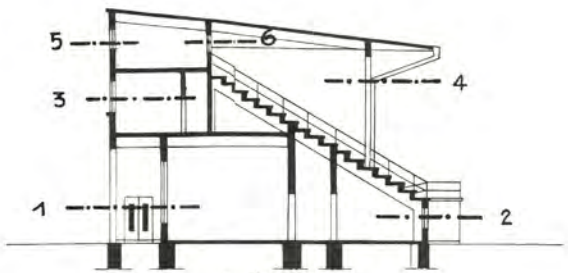
Second variant

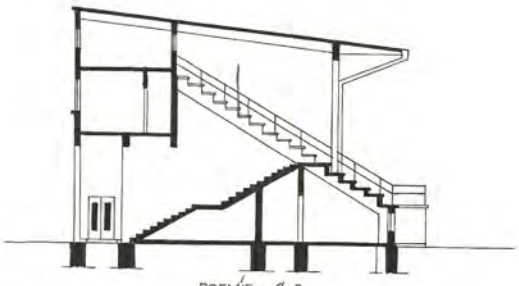


119. Internal façade of the second variant.

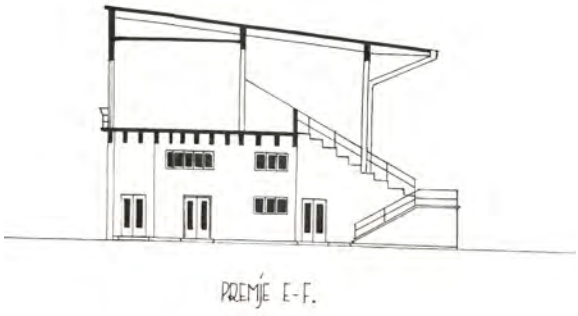


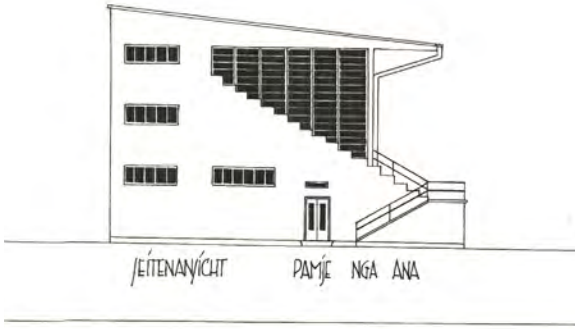
120. Main façade of the second variant.





121. Section and side elevation of the tribune.





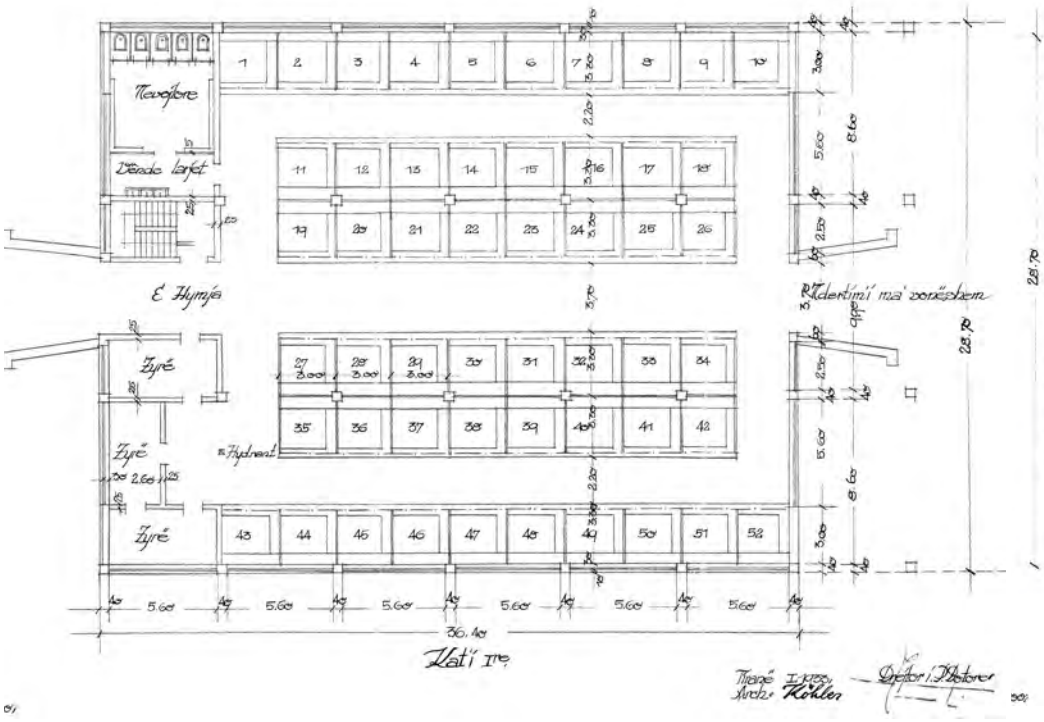
122. Section of the tribune.

123. Side tribune

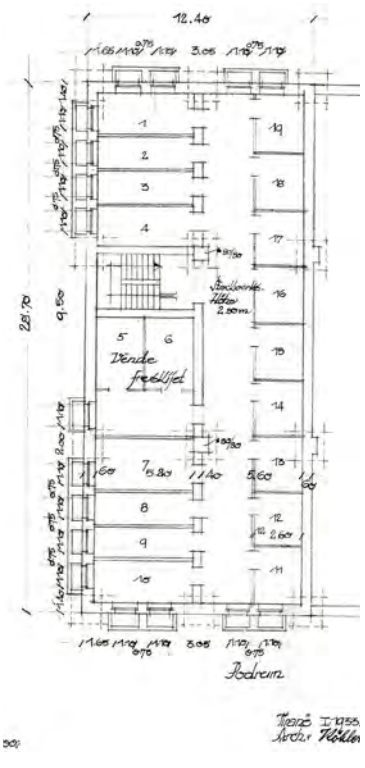
1933 | Market of Berat

Wolfgang Köhler

Köhler proposes the Market in the city of Berat as a one-storey building with a two-sided roof. The plan layout is rectangular and extends in two levels, one of which is underground. The large step of column axes creates the possibility of placing small shops on both sides of the corridor located in the centre of the three spaces created between the Market columns. The main entrance is made by a cobblestone elevation on the narrowest side of the façade. The corridor connects the offices and toilets located on both sides of the entrance. There is also a secondary entrance, which belongs to the later construction. The staircase, to the right of the entrance, makes the connection to the basement possible. The basement is composed of regular quadratic divisions that are connected through the corridor.

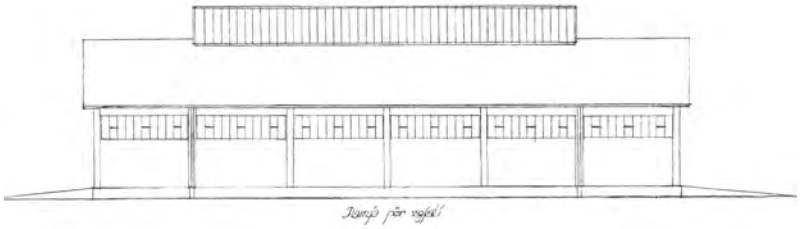


124. Ground floor plan of the Market.

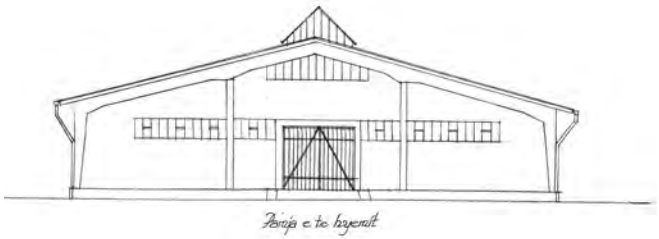


125. First floor plan of the Market.

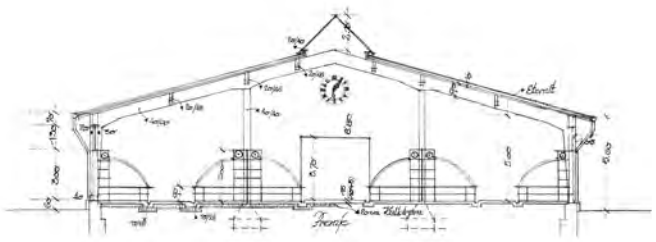
The main façade is simple and is characterized by windows placed in row one after the other, with the main entrance door in the centre. On the side façade, the rhythm and size of the window openings are preserved again. Its central part also features the roof, which is lined with ether on its outer surface. This architectural language is repeated on the other side façade.



126. Side façade.



127. Main façade of the Market.



128. Main façade of the Market.

1933 | World Affairs Group Building, Lezha

Wolfgang Köhler

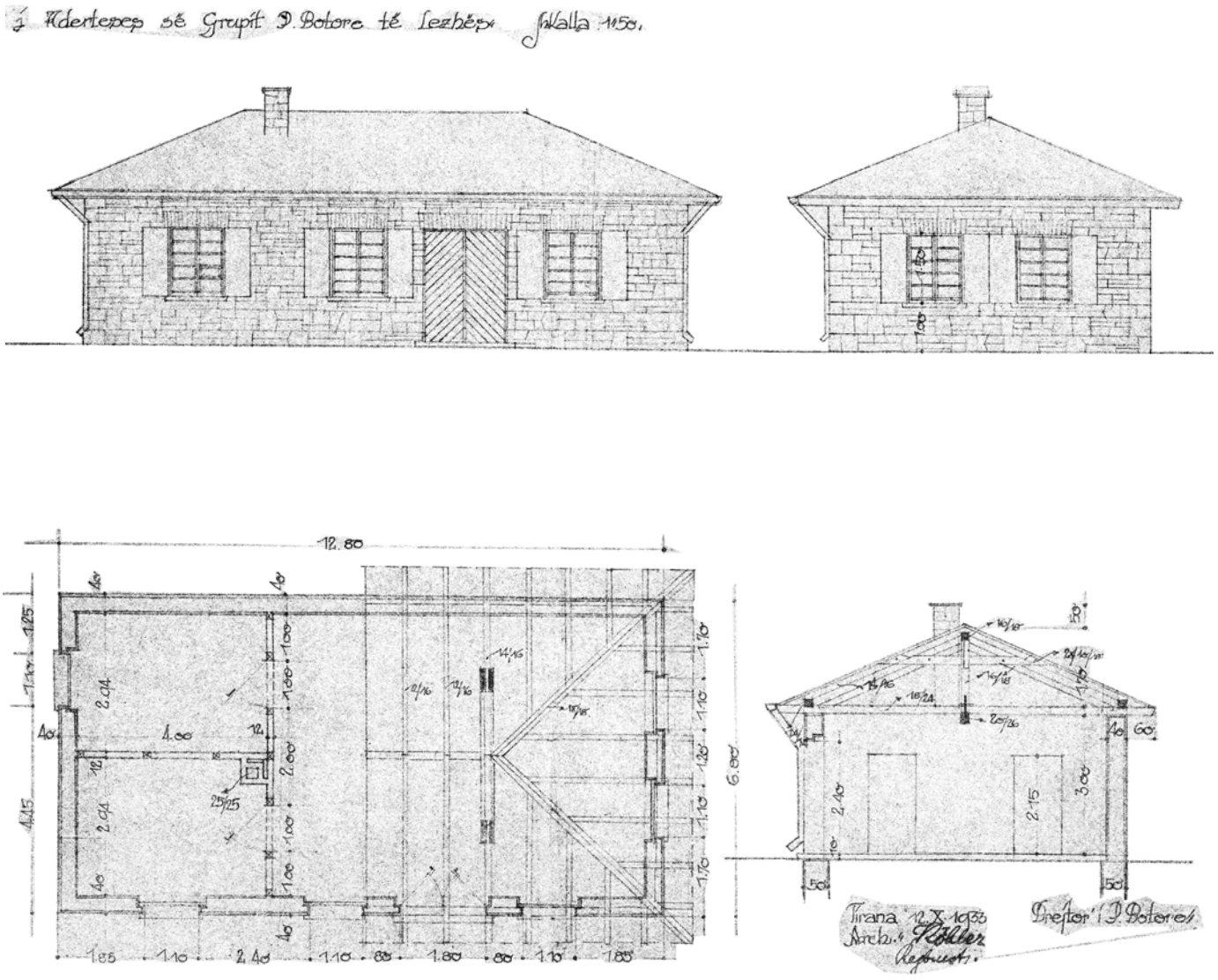
The building is located in the city of Lezha. In addition to the project-idea of the warehouse designed by Köhler, in the archive is also found a letter sent to the Directorate-General for World Affairs, specifying the building idea with the relevant materials, as well as an estimate of the materials used. The project differs from the first one, including a 20% reduction in cost, according to the estimate presented.

The morphology of the object is simple. Movement and all functions take place at one level. The layout is non-symmetrical, so the storage is placed on the side with a larger surface area, while the two offices that can be used for office or auxiliary facilities are placed on the other side and heated with wood, making the chimney part of the volume.

The stone masonry and the four-sided wooden roof formulate the architectural language of the facade. Part of the facade is also the vertical elements of roof drainage pipes, as well as Persian wooden shutters located on the three windows of the tallest facade. The entrance is evidenced by the slight rise from the ground and the double gate wooden door.

The building construction is proposed to be traditional. The retaining stone walls, extracted from the quarry, form the building's retaining system. The timbered roof is made using wooden shafts arranged in the shortest direction, supported on three longitudinal beams, two placed on the perimeter masonry, and one in the middle of the object.

129. Contract for the construction of the World Work's Warehouse in Laç,1933.

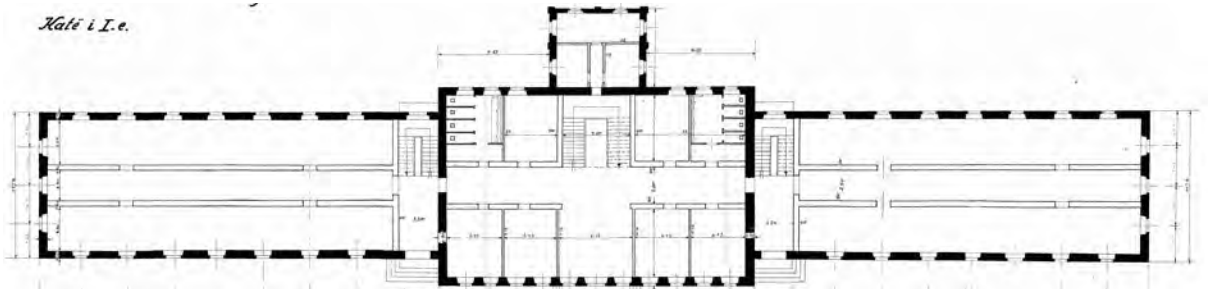


130. Plan and elevation of the building.

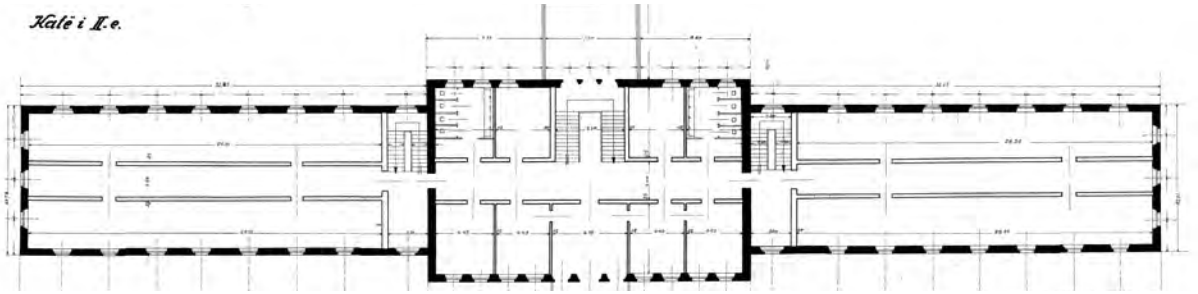
1928 | Skanderbeg Barrack, Shkodra

Wolfgang Köhler

The barrack object is composed of a two-storey building, which has a linear extension and perfect symmetry. It consists of the central volume and two other volumes on both sides, thus creating two units separated from each other. Each of the three volumes has a separate scale through which the two levels are distributed. A long linear corridor connects the spaces directly and also organizes the separation of the side volumes by serving as axes of symmetry for them. There are three entries. At the point of their union lies a planar-shaped space of a regular quadrilateral. At the centre of the building is the main entrance accompanied by a slight rise from the ground, while the other two belong to the lateral volumes and are also symmetrically aligned with each other. The second floor follows the same division and organization of spaces on the first floor. Changes to the project have been proposed for this barrack. According to the proposal, the capacity of each room is reduced, as is their volume expressed in m^3. As a result of these changes, the quality of conditions for each person increases.



131. Ground floor plan.

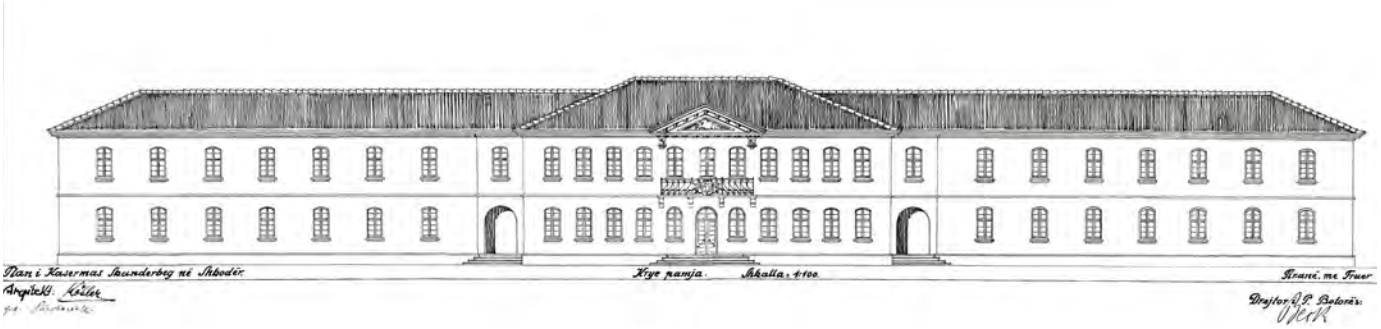


132. First-floor plan.

The facade is simple, with parallel development and axial symmetry. The arched-finished windows extend along its entire length. In the central volume, the dimensions of the windows are preserved, but the distance between them decreases, thus becoming denser and as a result of which the separation between the constituent volumes can be read clearly in altimetry.

At the rear of the stairs at the level of the vestibule, there is a balcony, which serves to the character of the building by being used as a podium for various parades. Above the balcony stands a decorative architectural element, on the surface of which Skanderbeg's war tools are carved, thus giving a stylistic weight to the object's image.

While the facade of the second variant proposed is characterized by three rows of windows arranged linearly throughout the building, the windows follow the same rhythm at all three levels. Here the main entrance is not differentiated by elevation, but it differs from the other two entrances by its size. Above it stands a balcony on the third level of windows, which is not accompanied by additional architectural elements. The roof of the central space stands apart from that of linear spaces, as they have different heights.



133. Main façade of the Skanderbeg barrack.

1925 | Parliament of Albania

Wolfgang Köhler

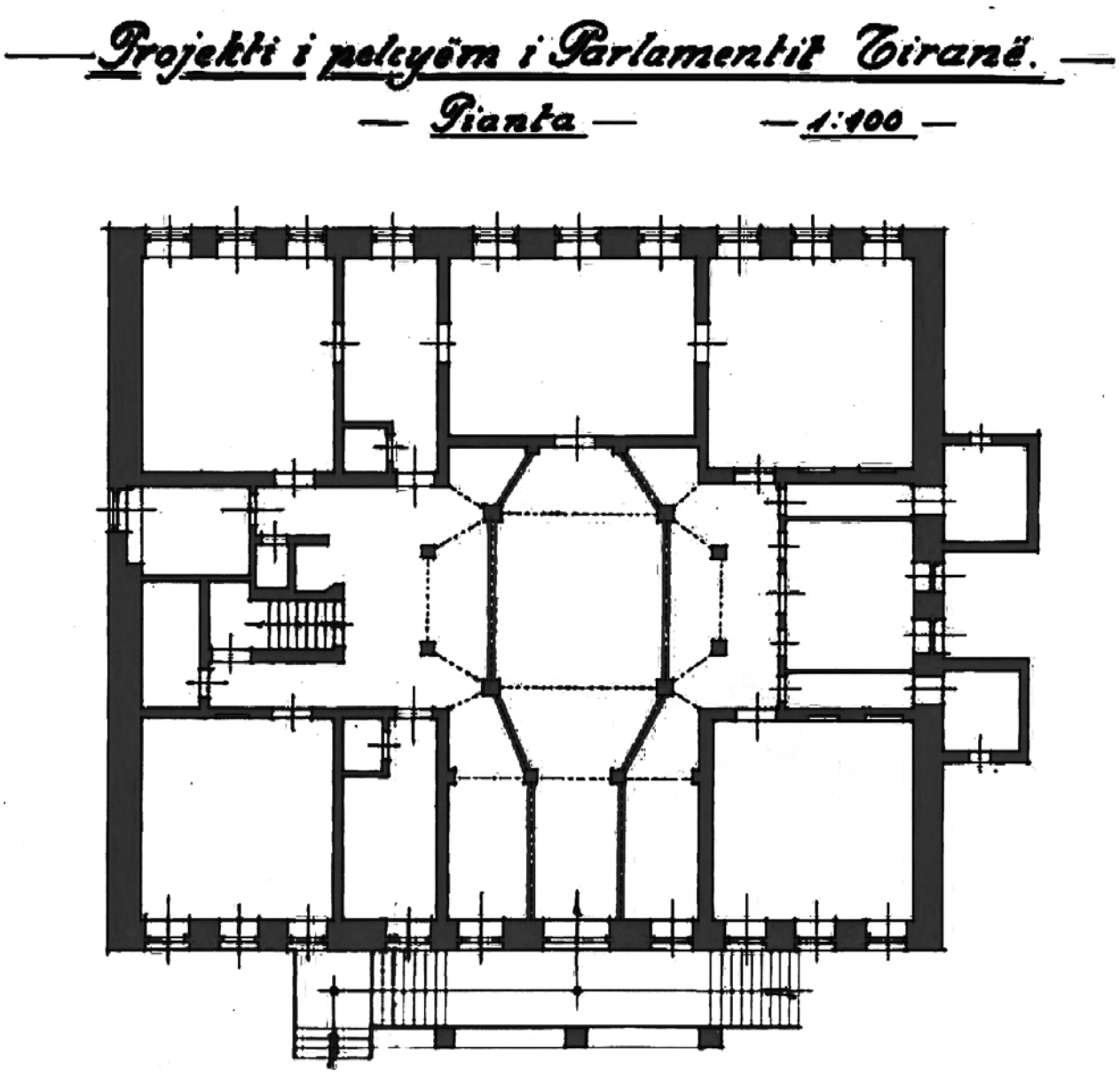
In addition to the various social objects designed in Tirana in the first half of the 20th century, the Albanian state needed the parliament building as a state-forming symbol. From 1920 to 1924, this function was performed by today's Academy of Sciences, which was not suitable for the spaces it provided.

After much effort for a genuine project, it was decided that the army officers' club that was under construction to be used as a parliament. The graphical material found in the archive contains a plan of 1917 signed by A. Hairlar (Director of Construction - Der Baudirektor). In this variant, the building measures 28.4 m by 18.8 m. The object is positioned on the foundations of a church, and as such, despite modifications, the composition has similarities to it, especially in the central space where the cross is reflected[9]. This space would serve as the main chamber of the senate. Depending on the central position it occupies, other functions such as the secretary or diplomatic space are placed around it.

The second project for the Albanian Parliament, signed by A. Hairlar (Director of Construction - Der Baudirektor), meets the conditions necessary to perform the appropriate functions, such as meetings. The object lies on a level with a linear and symmetrical scheme according to the longest edge. The plan separates the auxiliary facilities with the main senate chamber through the gallery. Next to the Senate chamber are lodges for ladies as well as diplomats. At the top of the hall is the seat of ministers, followed by the secretaries and the speaker of parliament in a hierarchical scheme.

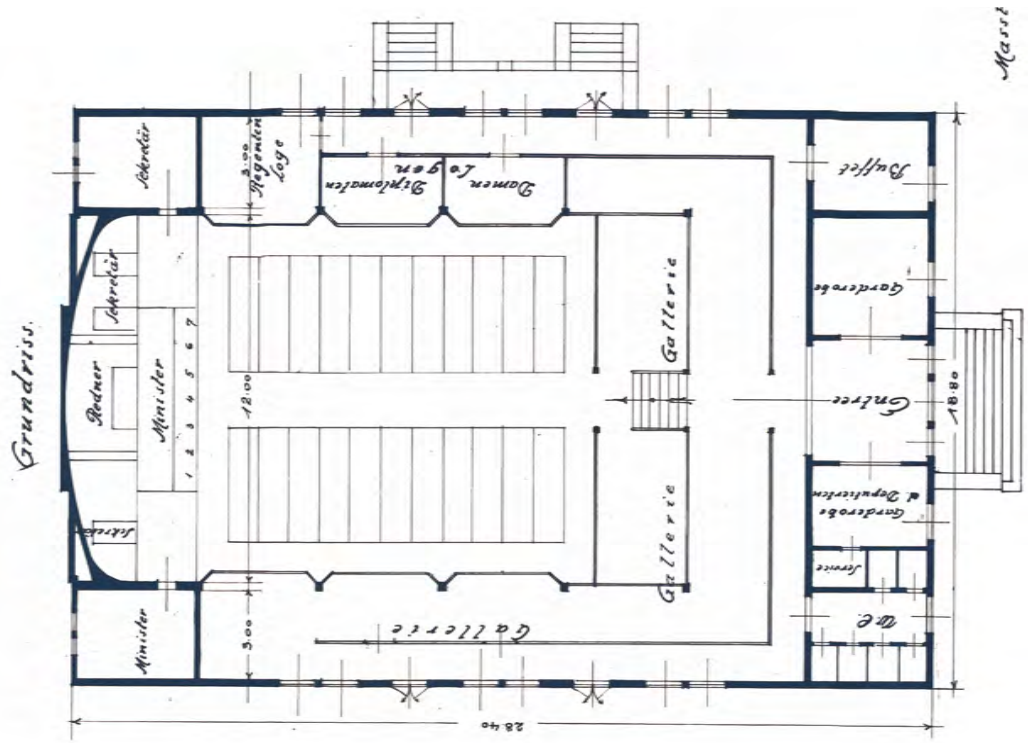
Photo on the left : 134. The Abanian Parlament, Tirana,1930.

[9] Baratin, L., Acierno, M., Muratore, O. (2012). Instruments and Methodologies for Cultural Heritage Coservation and Valorization, Gabbiano Editoria Comunicazione, Ancona, 2012, f. 232.

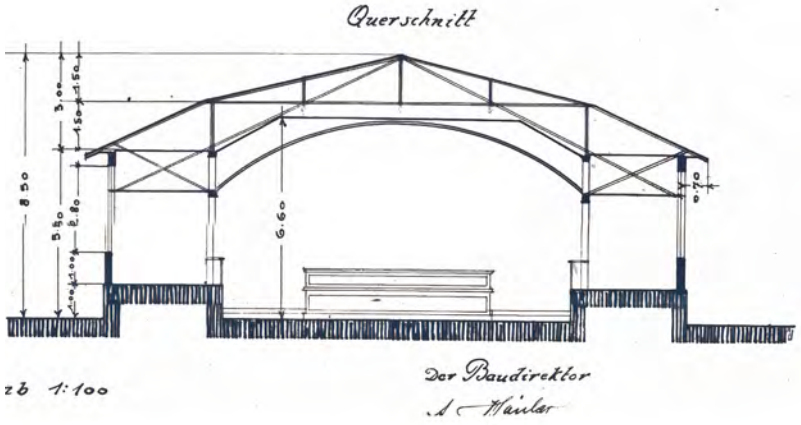


135. Köhler's proposal to adopt the Officers' House for the Parliament in Tirana.

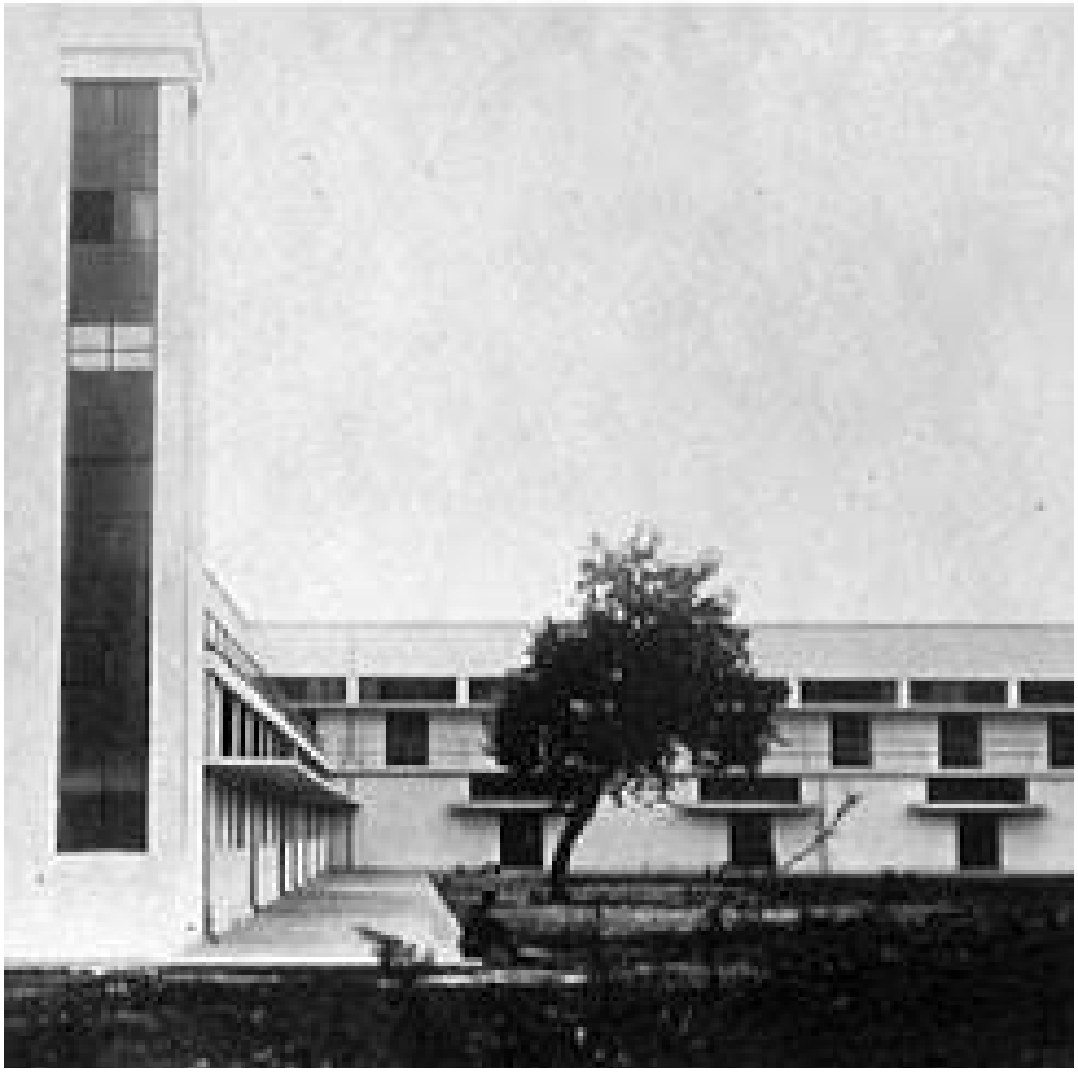
The first proposal by the Austro-Hungarians to build a new parliament in Tirana



136. Ground floor plan.



137. Section of the building.



138. Photo of Tirana Hospital (Source: Restituiamo la Storia – dagli archivi ai territori: Architetture e modelli).

1929

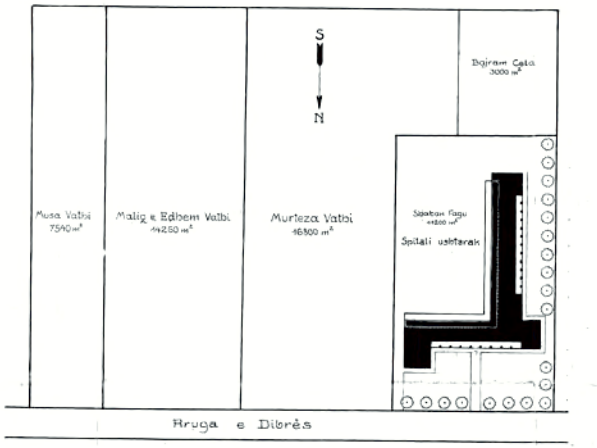
Hospital of Tirana

Wolfgang Köhler

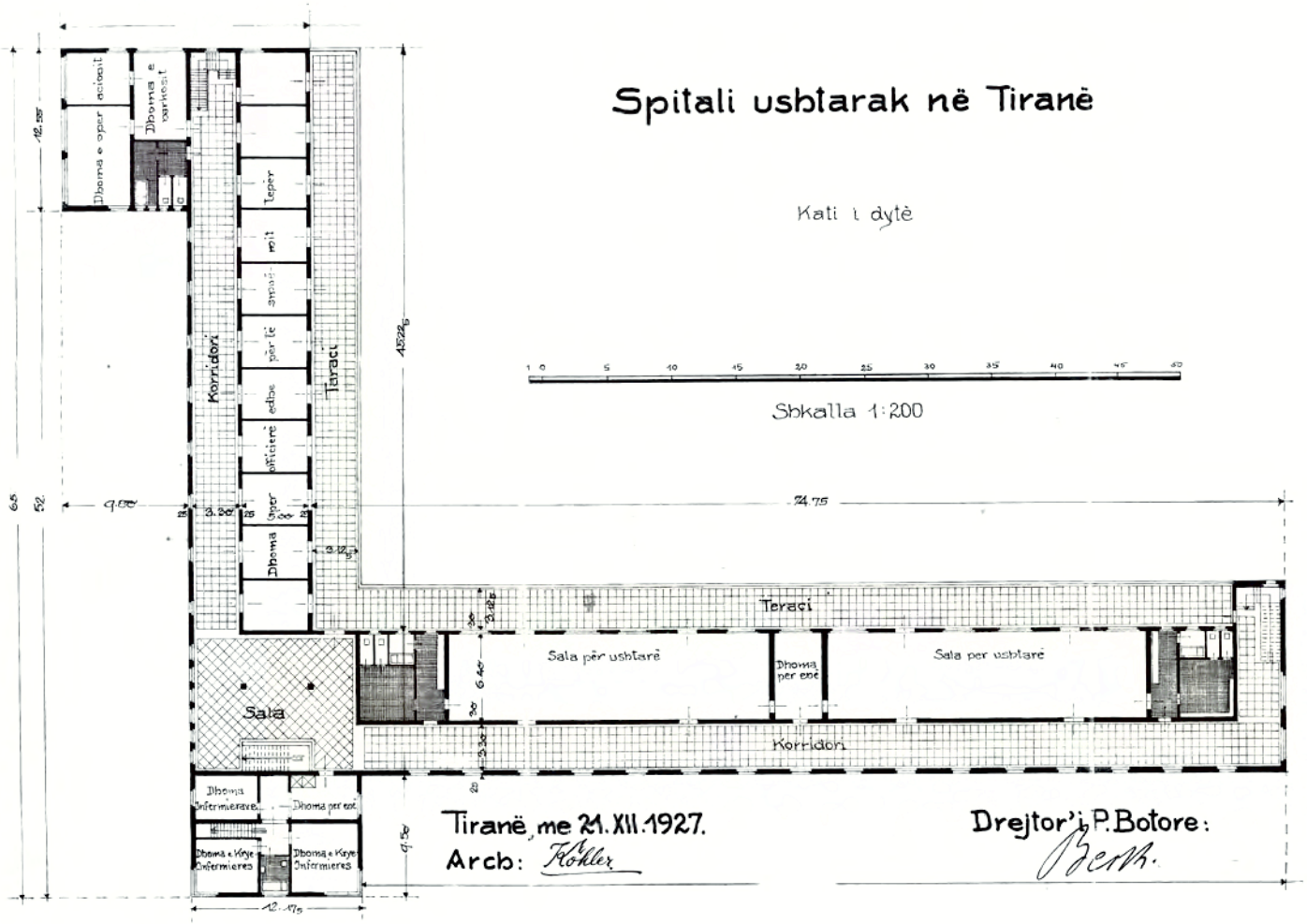
The hospital of Tirana project is another typology associated with the name of architect Köhler. The building is located on Dibra Street, near Dajti's Mountain, one of the quietest areas of Tirana. The layout has a simple L-shape, which outlines an inner courtyard in the space where it was built. The building respects the urban laws of distances by creating the space suitable for a front yard.

The ground floor plan is developed on the extension of the L wing, on the right side of the entrance. The functional spaces are organized around the stairs according to a central scheme, among them the heat accumulator and the storehouse.

The layout of the second floor is simple. It follows the shape of the object layout and has a linear organization. In the centre it has divisions of the rooms and the two main rooms for the soldiers. On the right side there is an open terrace facing the inner courtyard and on the left is placed the corridor, which makes the connection between the spaces. At the edges of the plan stand the stair and elevator block and the toilets. In the two-volume parts that emerge from the regular L-shaped are positioned the nurses' rooms and the operating room. These are organized around an internal staircase, which is directly connected to the underground floor.



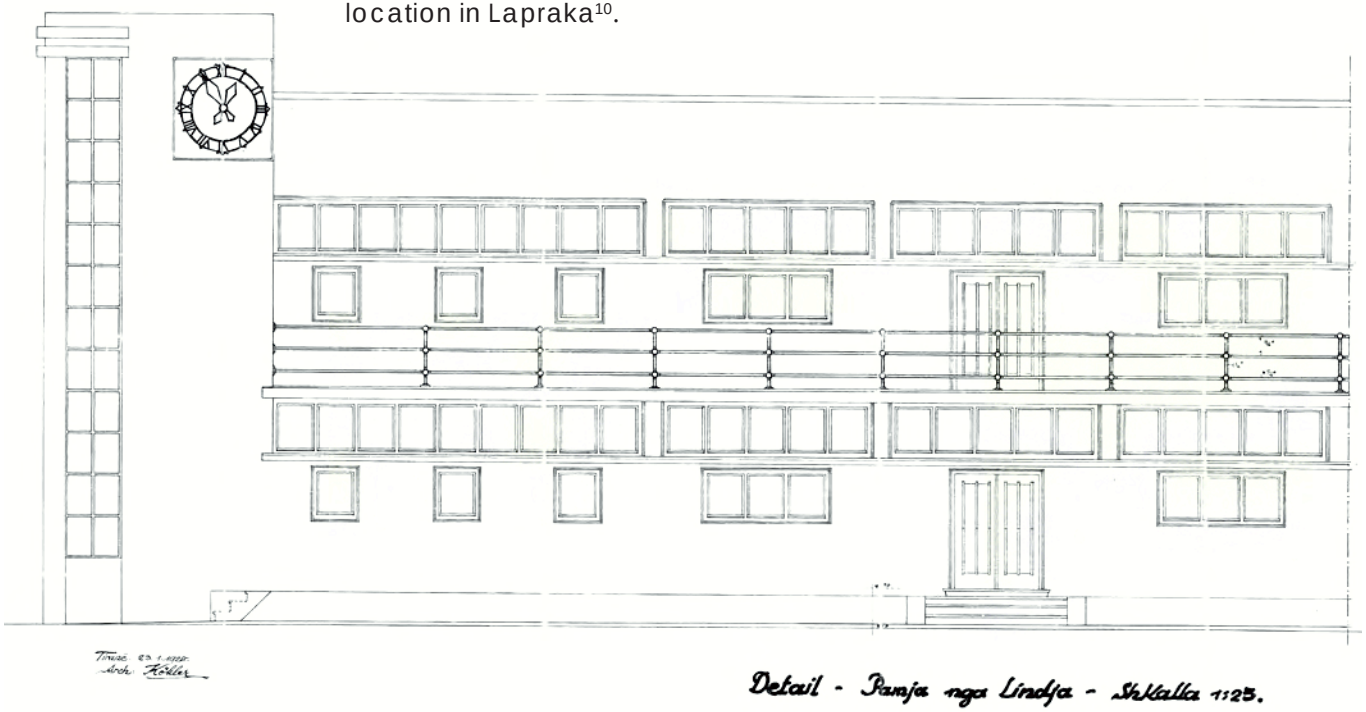
138. Site plan.



139. Ground floor plan.

The façade is simple with parallel development, where the modulation of the openings follows the planar layout. The used window module approximates the rectangular shape and is repeatedly displayed. Articulation of the secondary entrance with a slight rise from the ground is evidenced. The volume on that stands outside the regular layout of the plan has vertical development, which is also emphasized by the openings of the windows belonging to the corridor. Up and next to the windows, there is a wall clock, which in addition to its function assumes a decorative role.

At the functional level, the hospital served as such until 1957, in harmony with the General Civil Hospital. In 1957, the Military Hospital was moved to its current location in Lapraka[10].



141 Partial view of the hospital.

[10]*AQTN; Anna Bruna Menghini*

F.P.7
11.06
F.P.8
17.27
Steil austeigendes Gebirge
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v am 2. 2. 23
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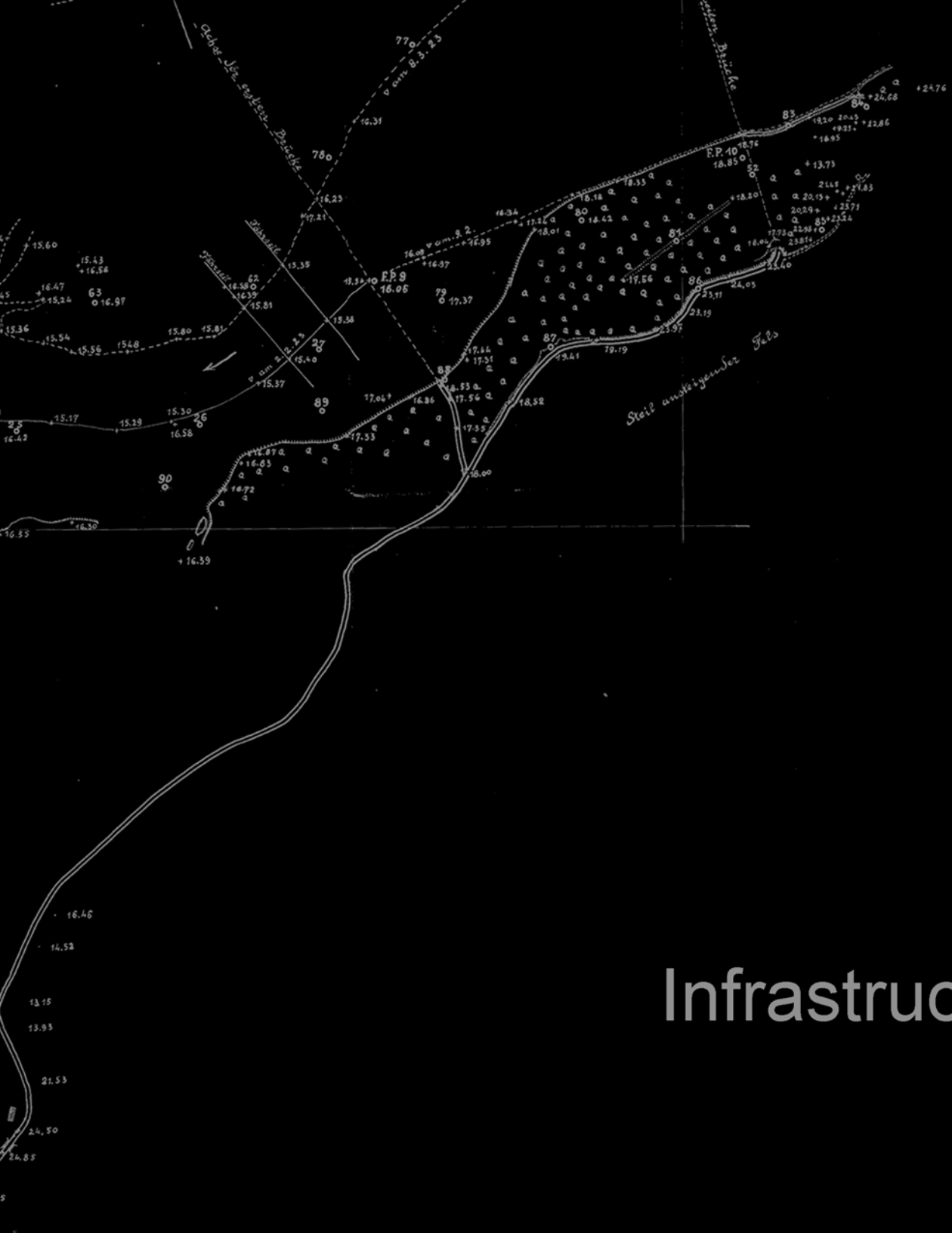


Infrastructure

1911 | Buna River Bridge

WAAGNER-BIRO A.G

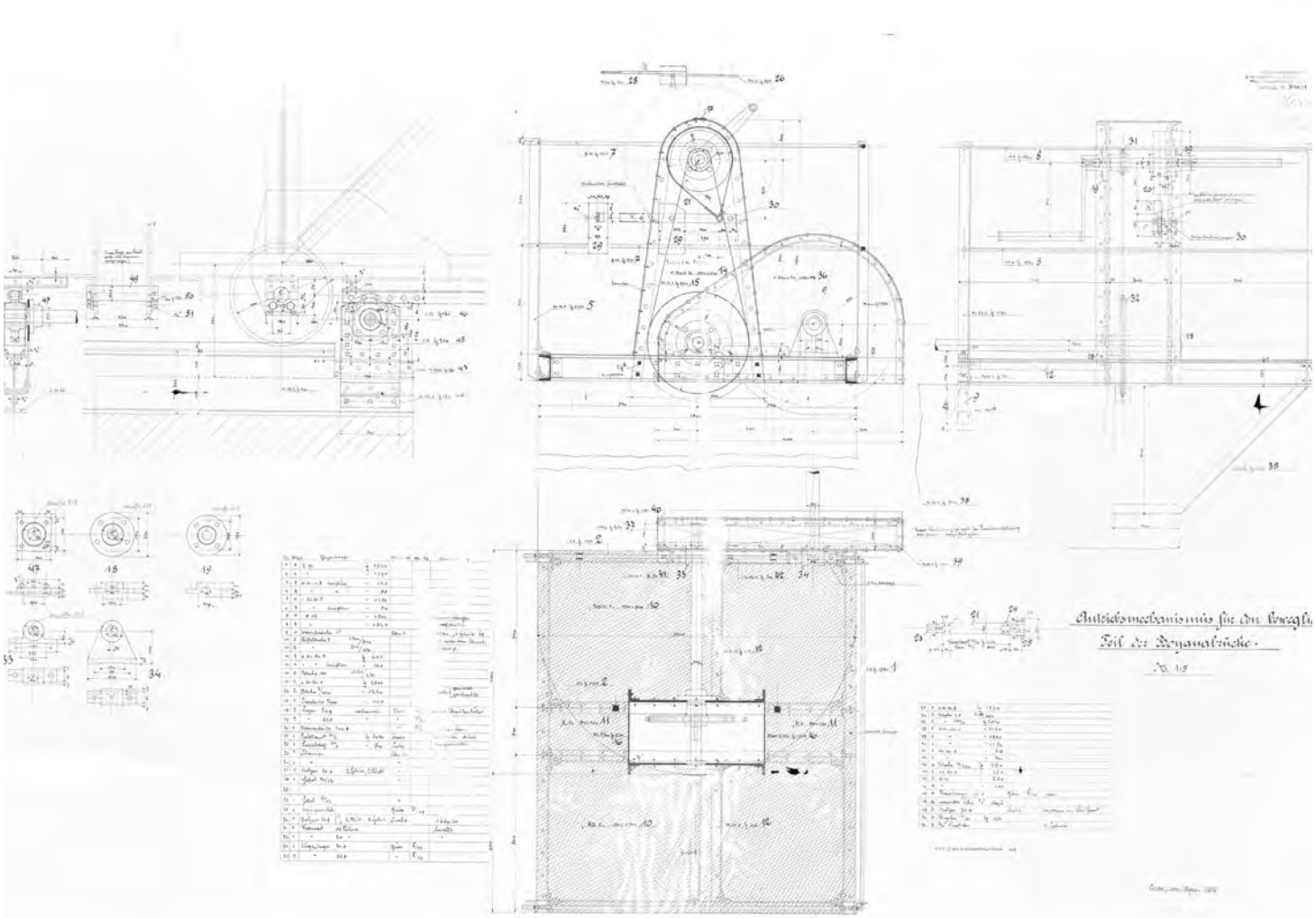
The Buna River Bridge Project of 1911-1912 is the first project to be archived at AQTN in the Infrastructure Archive Fund. The Buna River Bridge is located on the Bazaar at the foot of the Rozafa castle and is a connecting point for the Shkodra-Shiroka road. The project was implemented by WAAGNER-BIRO A.G. Studio headquartered in Vienna, Austria. In the project sheets made available by AQTN, unfortunately, there are no elevations or sections, but only it is metal construction with trusses schemes.

There is also at disposal the sketch and the mechanism of lifting the middle space of the bridge for the passage of ships. The total length of the bridge is 168.8m and width 6m. The layer above the metal structure for the car passage is made of oak wood.

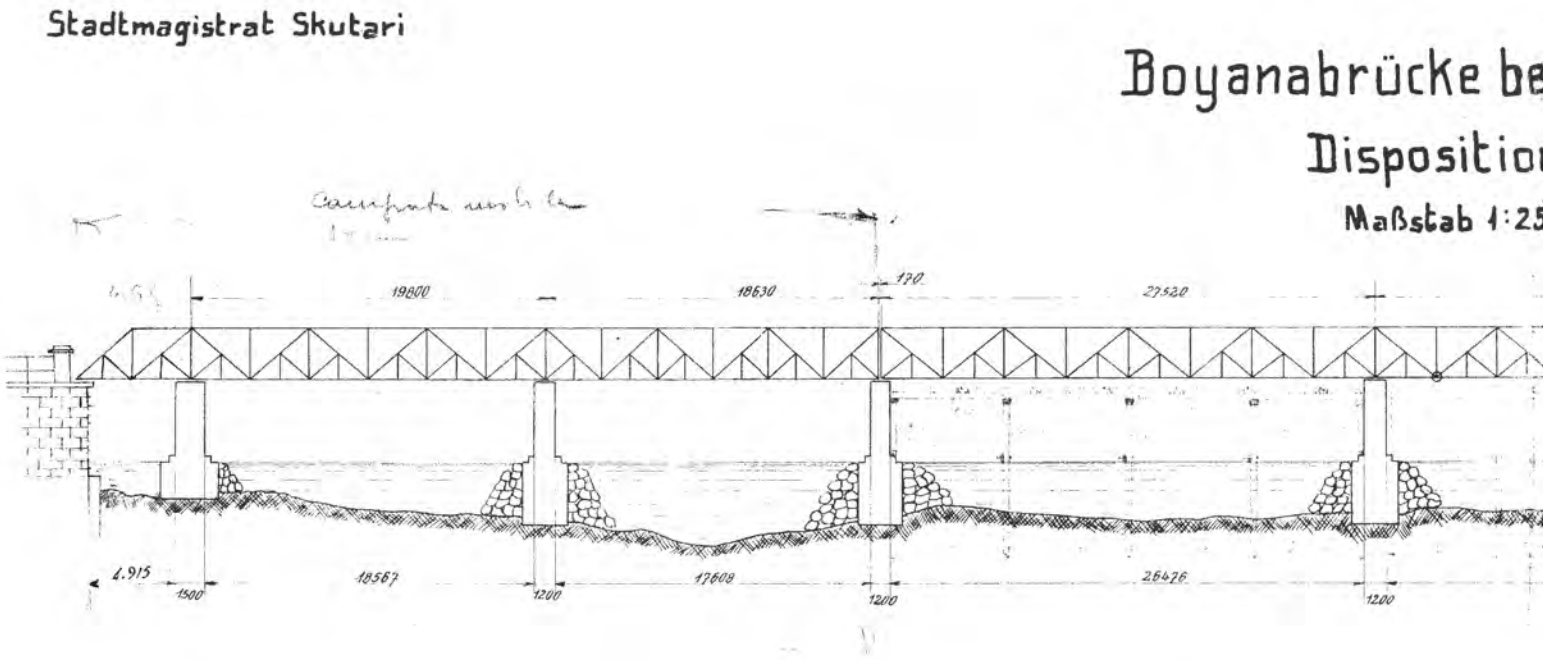
In the second design of 1922, Buna Bridge was also designed by the WAAGNER-BIRO A.G. Studio. The structure of the bridge was calculated with iron beam and the layer of above the metal structure with 4 cm thick oak wood. It had eight light spaces of various dimensions (from 10.94m to 27.75m) and the total length of 168.8 m. This bridge was designed with one moving part (lifting) and another stationary part (static). The moving part located in the centre of the bridge has the opening function, which would be used for the transport by boat to the Buna River. From the project calculations, the opening time of the bridge for the boats to pass was 10 minutes and that of closing it 20 minutes.

In 1927-1928 the project of the Buna bridge by Ing. Husband was made. In the archive is found the reinforced concrete bridge project, which has not been implemented. The bridge was designed with 7 light spaces of various dimensions, with a total length of 164m.

In later years, projects for the maintenance of the Buna Bridge were implemented. One of these archived projects is that of 1937 authored by Ing. L. Strazimiri, which changed the wooden superstructure layer, for a load of 6 tons/m. Changes are also proposed for the iron reinforcement in the middle bridge beam and the beam in the middle of the support plate.



142. Mechanism of lifting the metal gate opening, the first project, 1912.



143. Longitudinal section of the bridge.

Z.№ 46

ei Skutari.

n.

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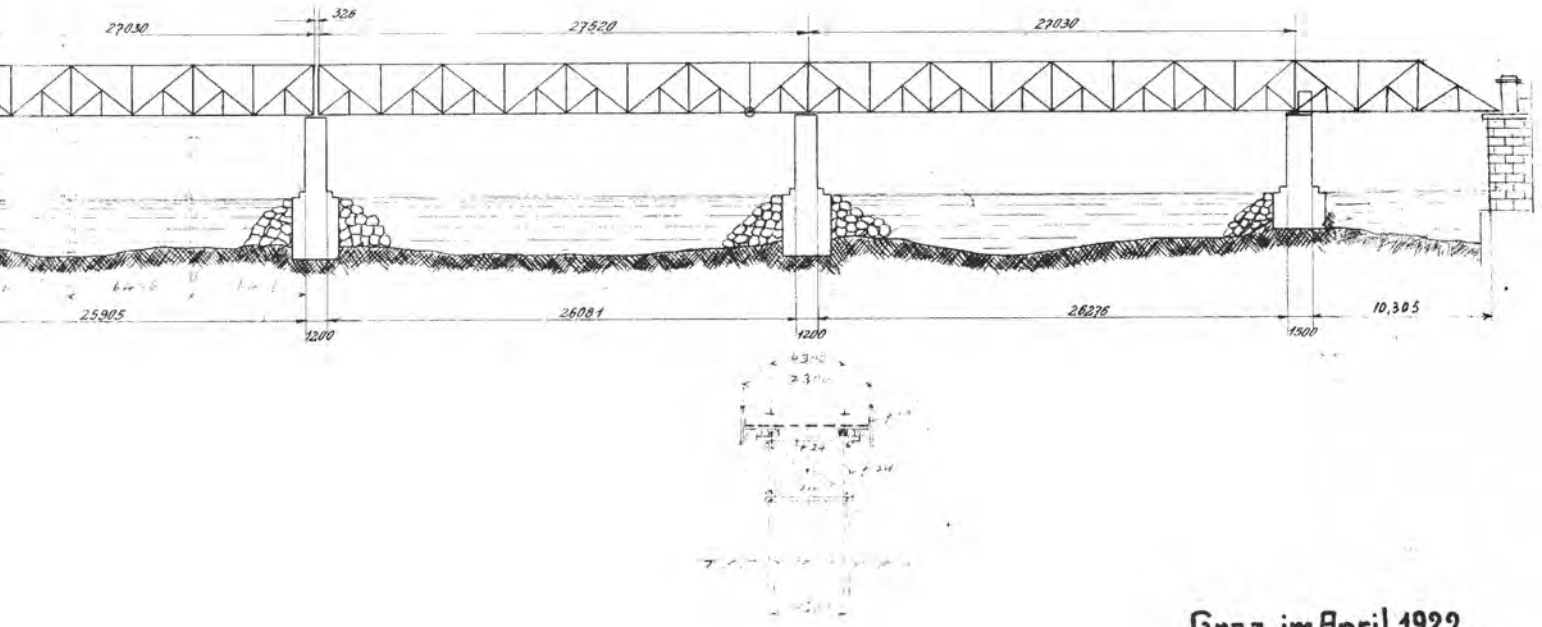


Graz, im April 1922.

1922-1928 | Topojan Bridge over the Drin River

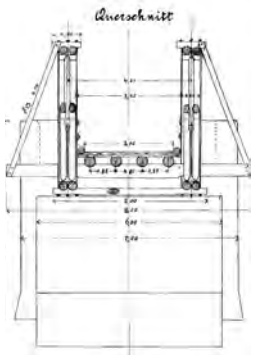
Karo-D. V. Weiss

Topojan Bridge over the Drin River is located on an important axis connecting Peshkopia with Tirana. Two projects have been implemented for this bridge, one in 1922 and the other in 1928.

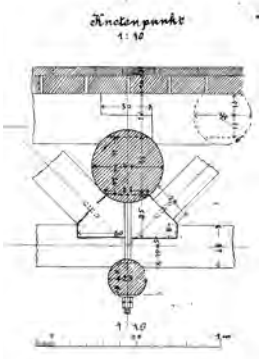
The first bridge was designed by the Austrian Ing. Karo in 1922. It is 25m long and 3.4m wide. The proposed construction is metallic with truss elements, which are part of the bridge's appearance.

The bridge consists of 6 light spaces of 4.3m. The truss elements have a different diameter ranging from ø16- ø25 and 4.3 m long.

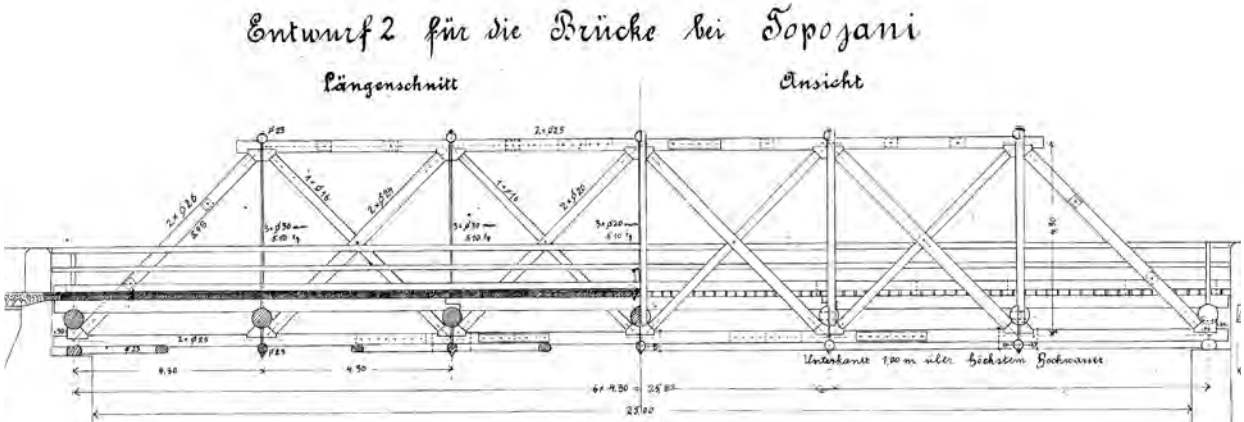
The second Topojan Bridge was designed by Ing. D. V. Weiss in 1928, and it was the one that was built and continues to be functional today. The bridge is 40m long and 7m wide. Vehicle crossing width is 6m with sidewalks 0.75m and 1m wide. The bridge is designed with a 40m light space. The concrete arch has a variable width ranging from 1m to 2m. The height of the concrete arch from the riverbed is 7m. The superstructure is supported by a concrete arch. The connection of the arch with the supports is made with hinges which after the completion of the bridge will be dismantled. The arch part is expected to be covered with lead tiles (65x15x1,5).



144. Cross-section of the bridge.



145. Detail of the connection of joints.



146. Side elevation.

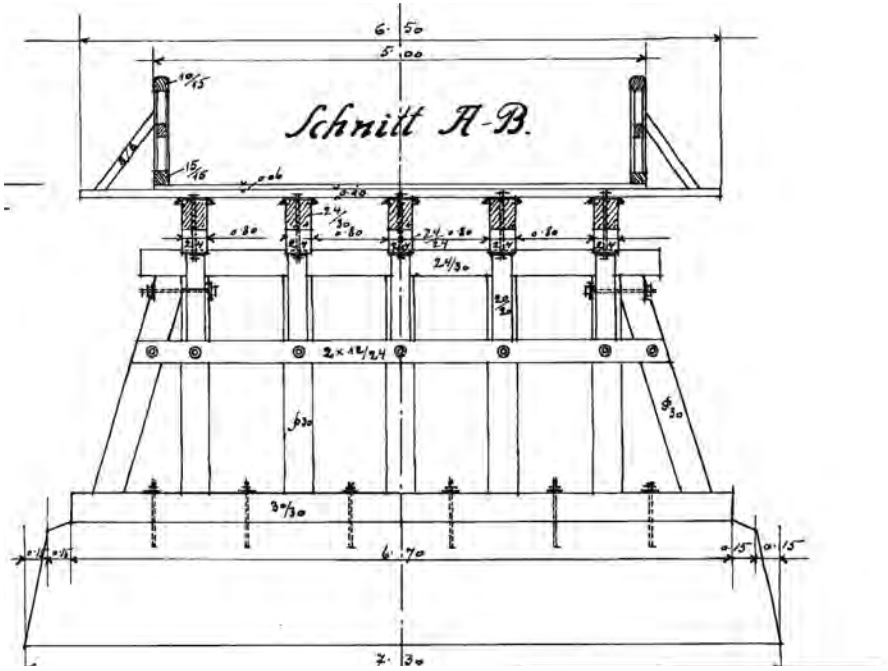
147. Plan of the truss.

1923 | Bridge on the road Peqin - Elbasan

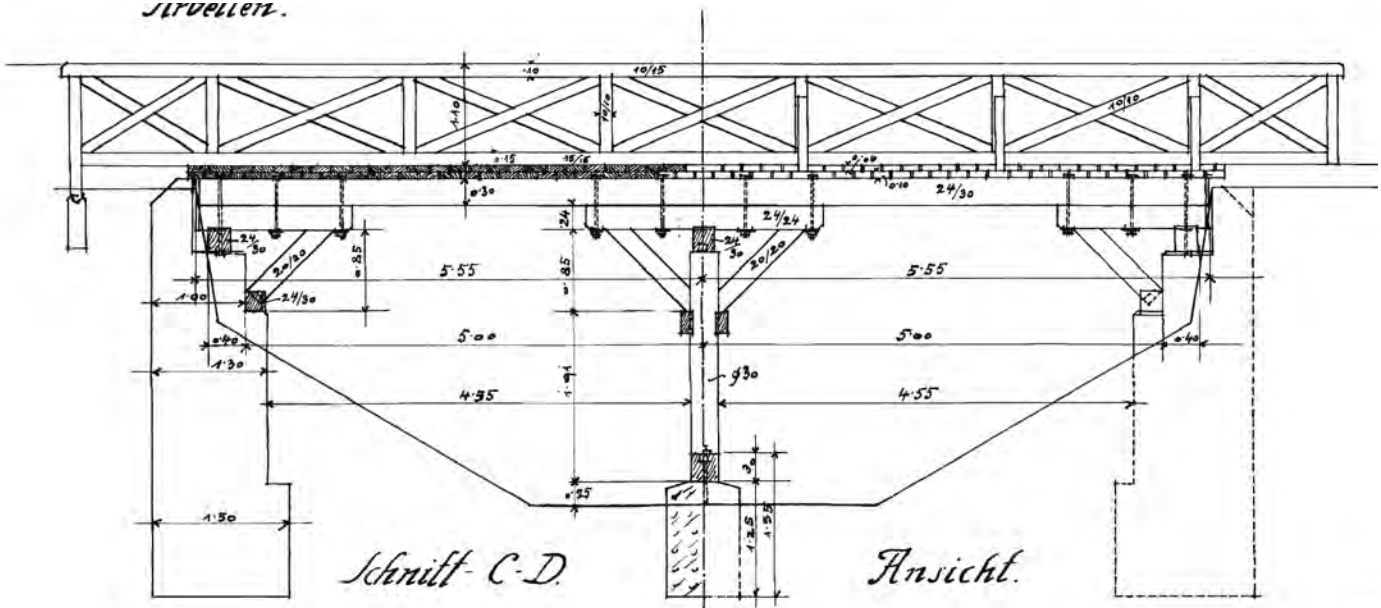
Lehmann

This bridge was designed by Ing. Lehmann in 1923.

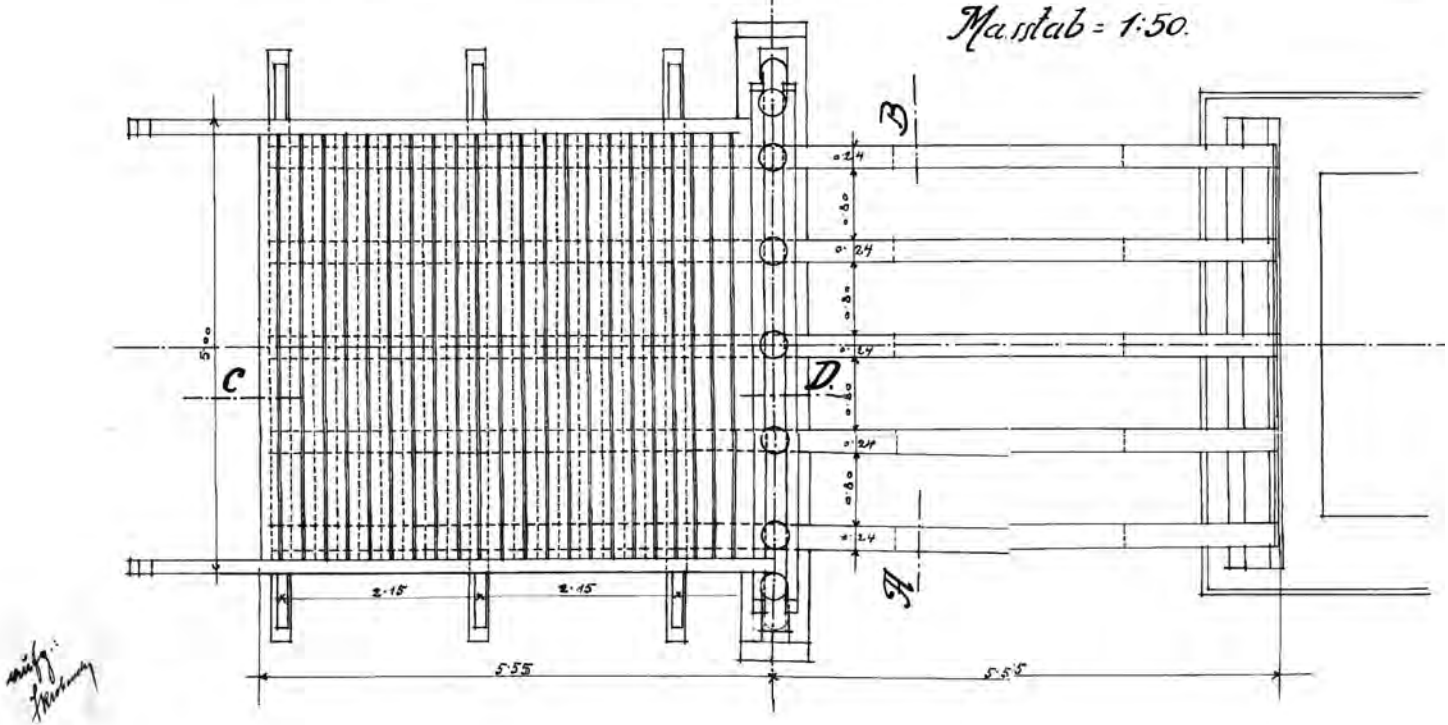
The bridge is 11m long and 6.5m wide. The crossing area is 4.6m. The construction of the bridge is made of wood. The bridge has two light spaces of 5.5m. A concrete longitudinal foundation with the width of the bridge serves to support the middle columns.



148. Detail of the connections.



149. Section of the bridge.



150. Plan of the bridge.

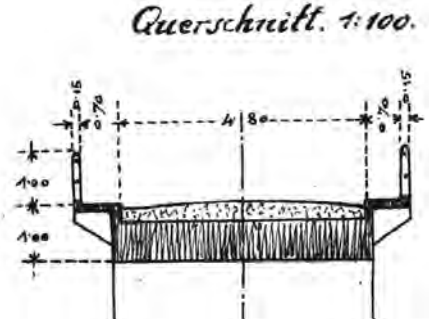
1923-1924 | Zogu's Bridge over the Mat River

KAYO - Berk

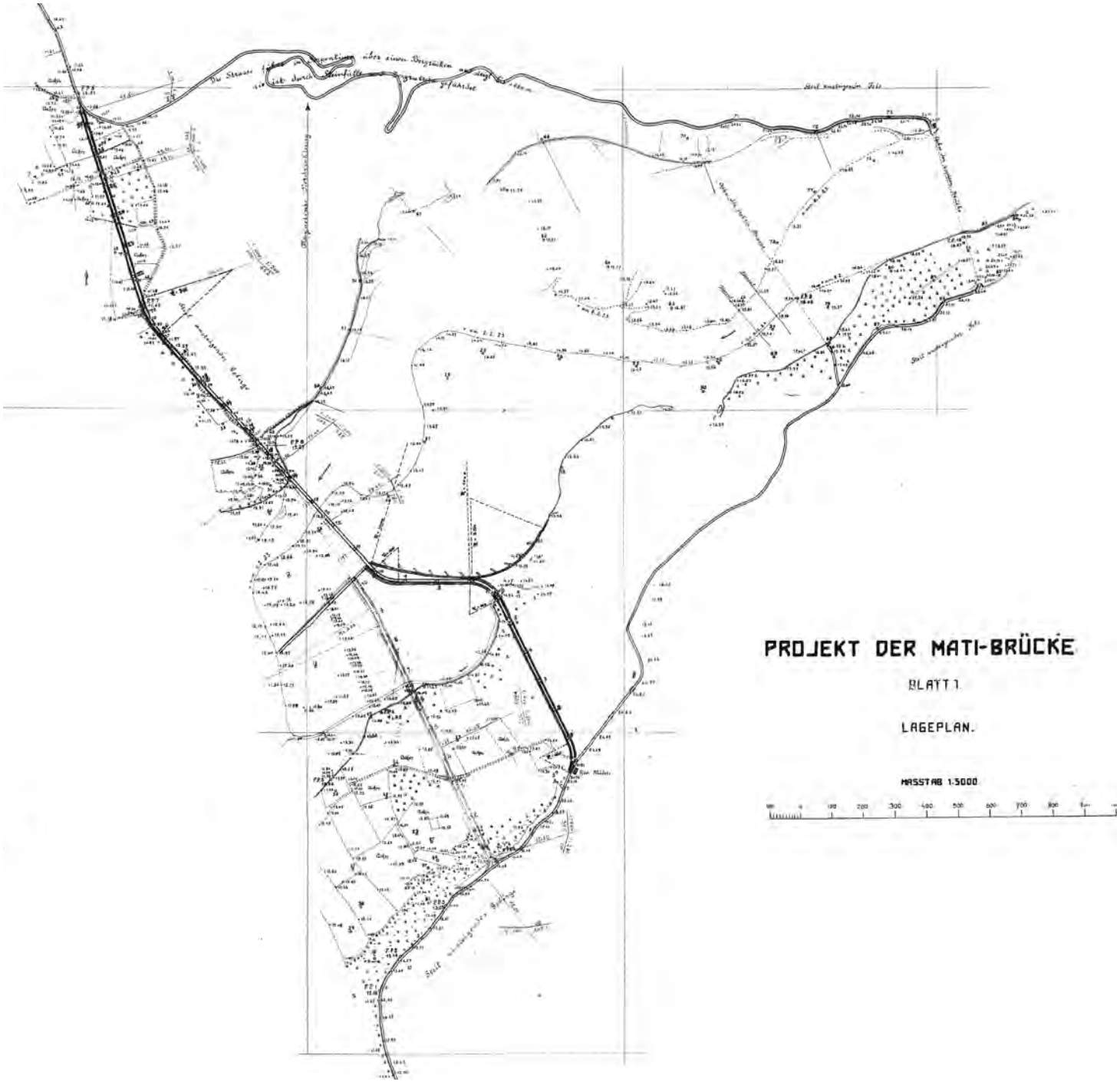
The bridge is located on the Mat River (exactly where the Mat River joins the Fan River) and is part of the Vora-Shkodra road at a distance of 58,430 km from Shkodra and 62 km from Durrës. The Mati Bridge is a unique work both architecturally and constructively.

The first project for the construction of the bridge was designed by the Austrian engineer Kayo in 1923. In this project, we have the survey of the bridge construction area, the river profile and the project of a reinforced concrete arch with its length l = 50m and width 4.8m. The superstructure is proposed with arches above the street level, replacing the cord held by the vertical tie rods in reinforced concrete, the so-called "eliminated thrust" which is supported on its feet. The connection of the superstructure and the substructure is made through movable and immovable bearings.

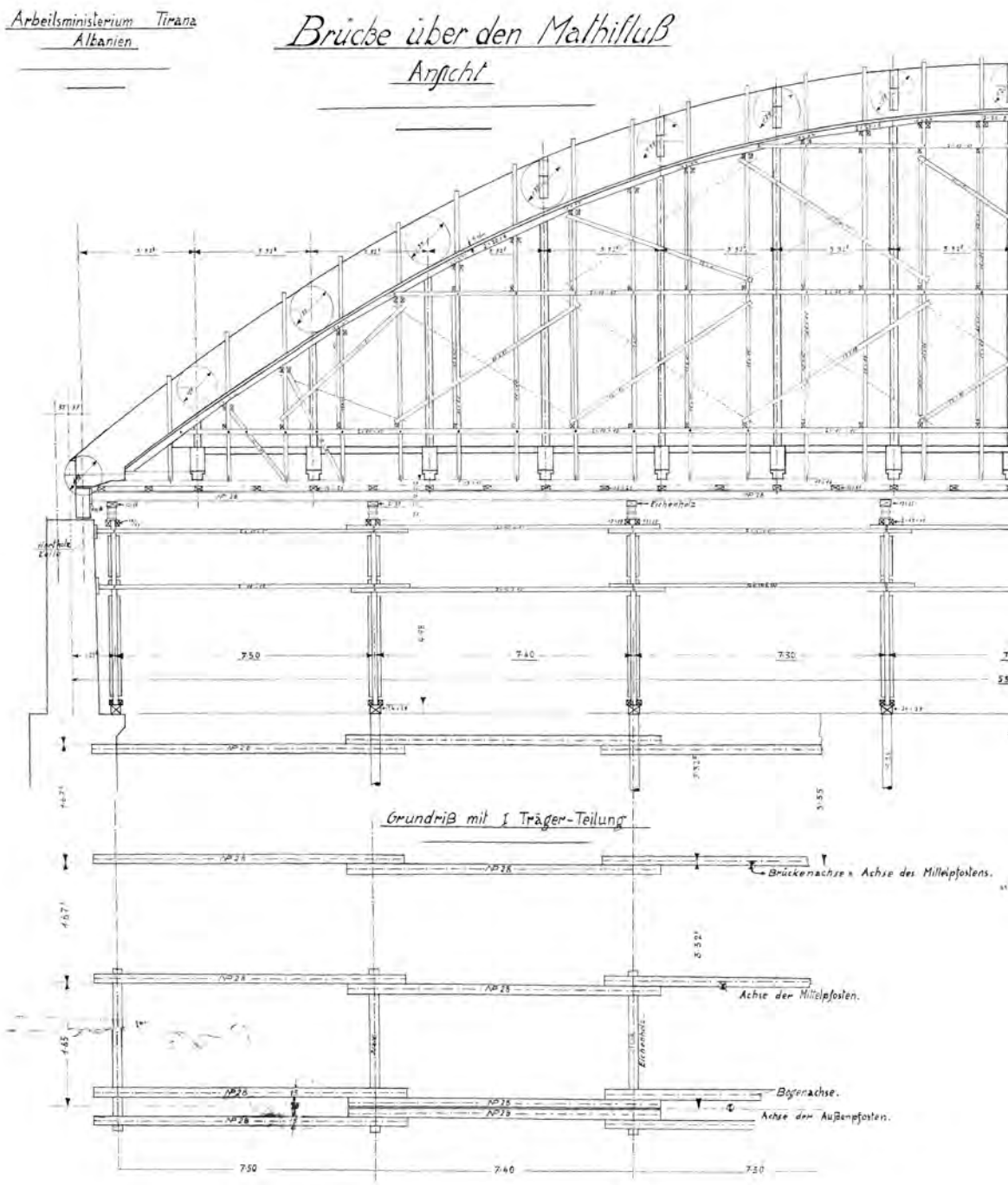
In 1924 were done several different variants of the bridge construction project. One of these variants is from the Austrian engineer Berk, where the bridge is designed with six light spaces of 52m, with concrete arch (vertical tie rods in reinforced concrete) with a length of 318m and a length of 6.2m (with a vehicle crossing width of 4.8m and sidewalks 0.7m). In this project is noticed the filling of the riverbed for a length of 160ml.



151. The section of Zogu's Bridge.

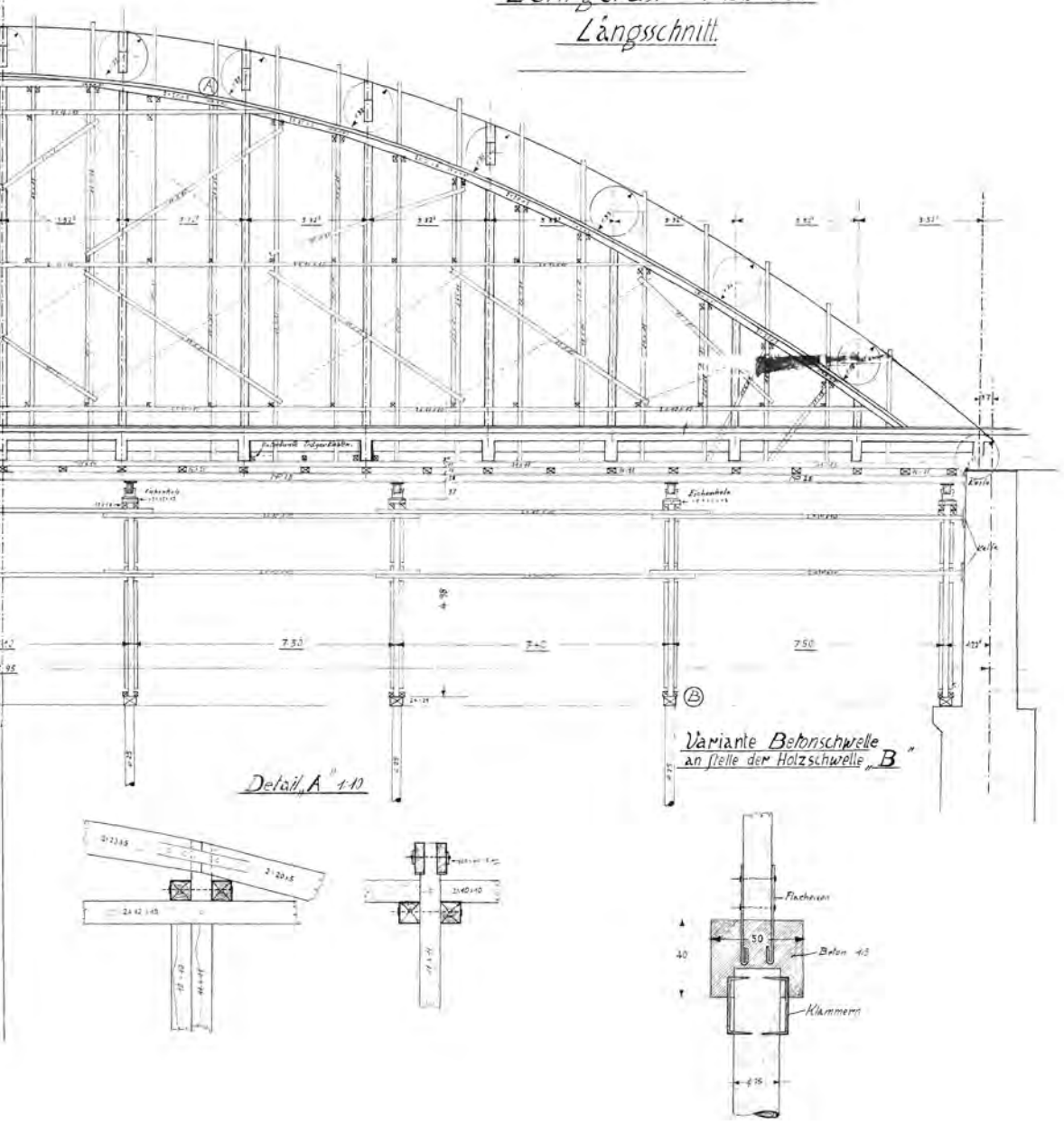


152. The plan of the area for the construction of Zog bridge.



153. View of the bridge and joints details.

Lehrgerüst Mst. 1:50
Längsschnitt



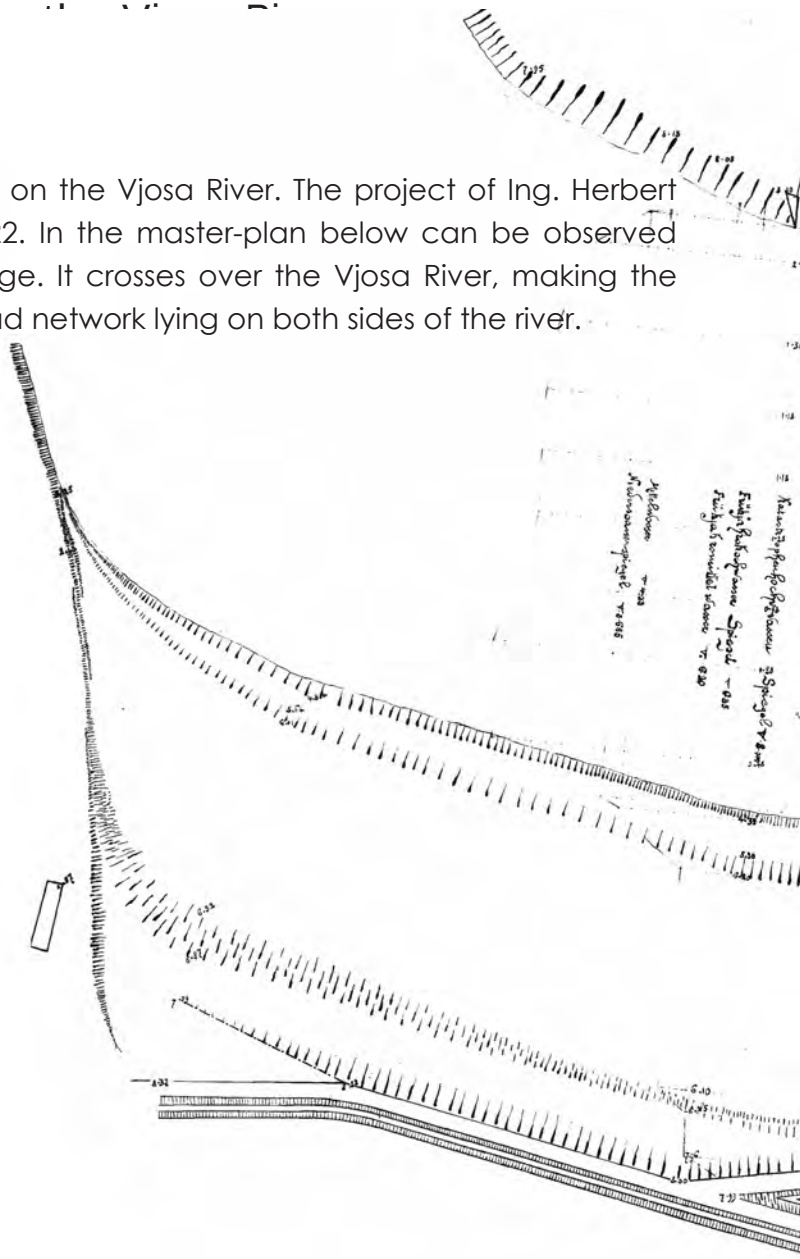
Variante Betonschwelle
an Stelle der Holzschwelle „B"

Detail „A" 1:10

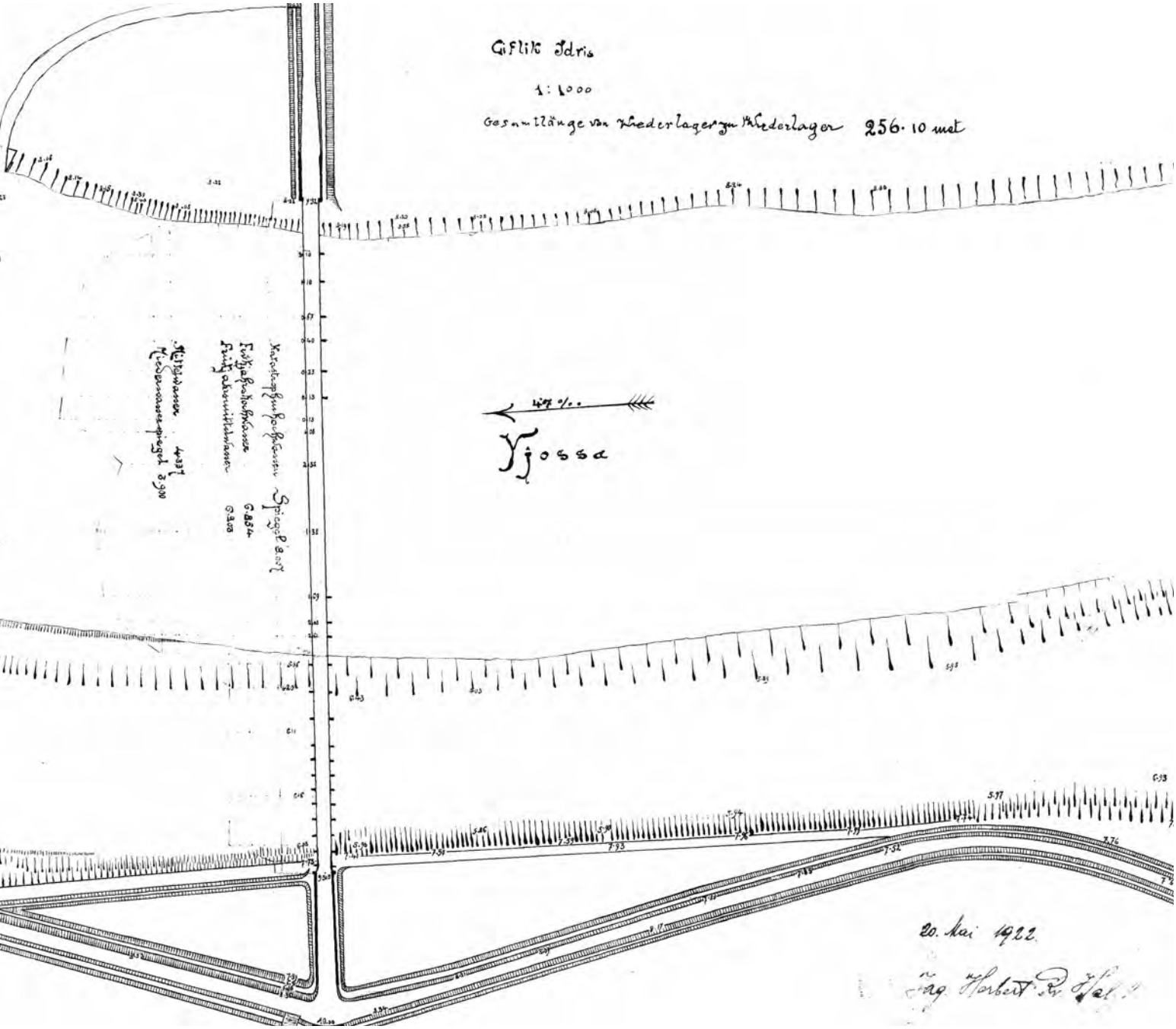
1922 | Ferras Brid

Herbert R. Has

Ferras Bridge is located on the Vjosa River. The project of Ing. Herbert R. Hassl dates from 1922. In the master-plan below can be observed the linearity of the bridge. It crosses over the Vjosa River, making the connection with the road network lying on both sides of the river.



154. Masterplan of the bridge.


Giflik Idris
1:1000
Gesammtlänge von Niederlager zum Niederlager 256.10 met
4.7 %.
Vjosa
20. Mai 1922.

155. Photo of Limuth Bridge, 1924

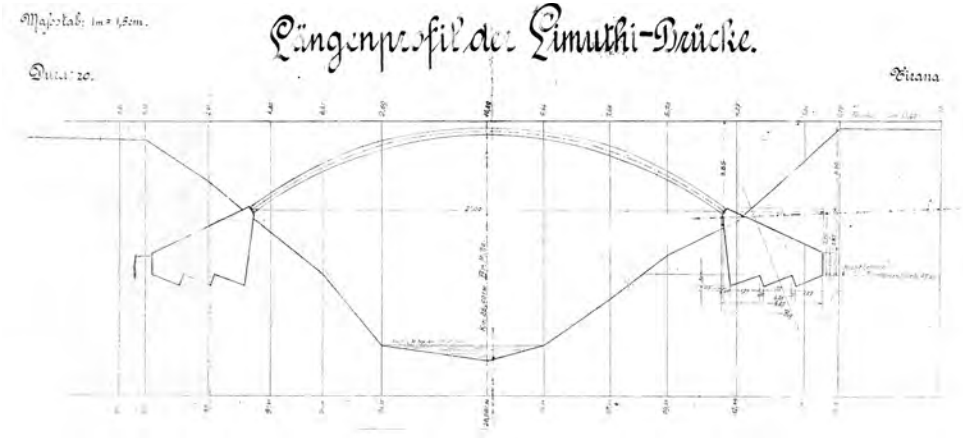
1924 | Bridge over the Limuth River

Weiss

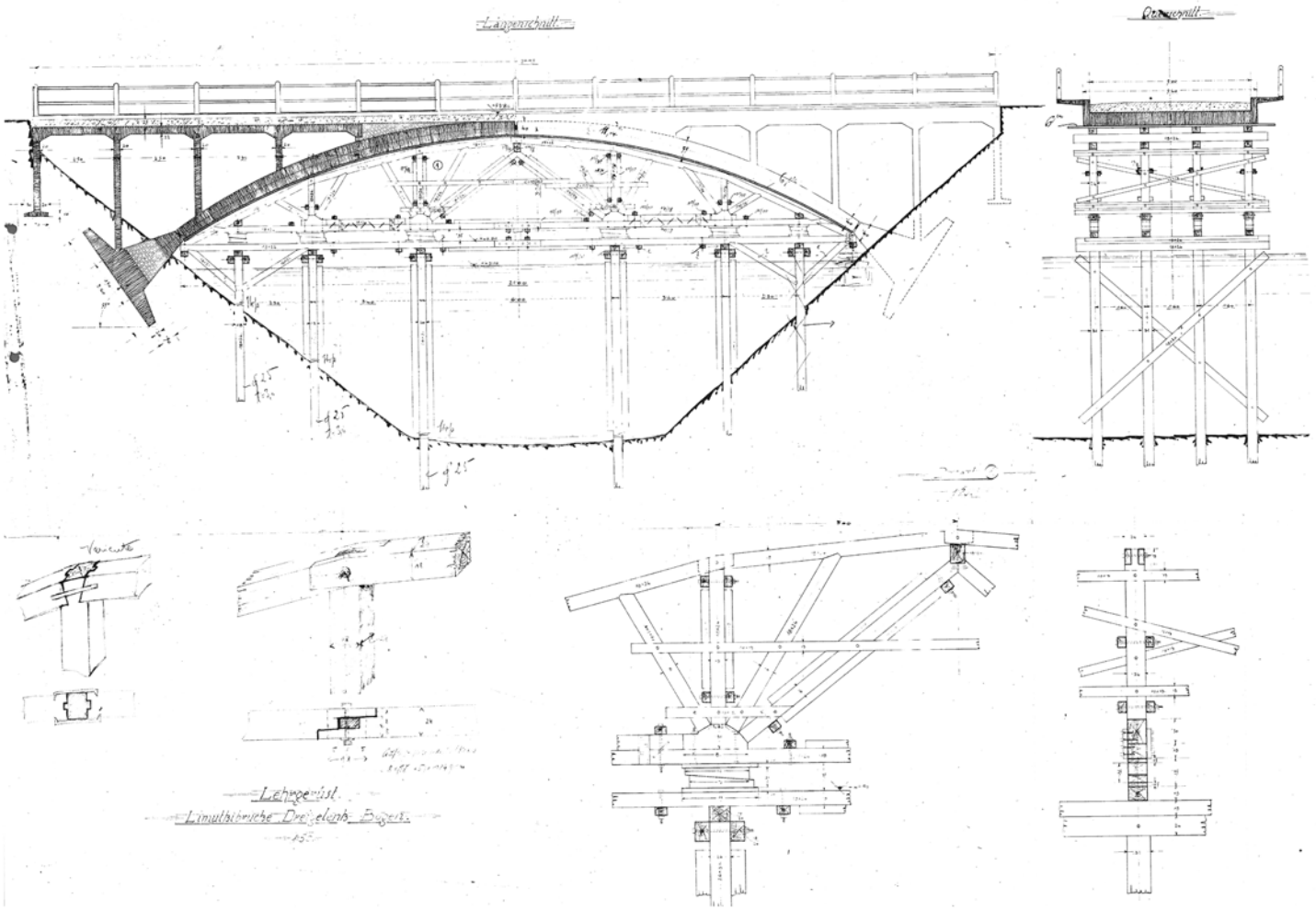
The bridge is located on Limuth River, on the 21 km of the road and it represents a key artwork on the Tirana - Durrës national road. The first project to build the bridge, but not implemented, was designed in 1924 by the Italian design studio MAZORANA & CO. This project is very ambitious from the engineering point of view, but for the time and difficulties, it presents it has not been realized. The project is represented by a bridge that consists of a concrete arch with a 21m light span with three hinges. The length of the bridge is 29.95m with a width of 7m (5m road for the vehicles with 1m sidewalk).

In 1927 Ing. D. V. Weiss came up first with the idea of a two-function bridge (automotive and rail), giving the first idea of the rail. The bridge is conceived by reinforced concrete with 37m length and 9m width (5.5m width for vehicle crossing and 3.3m rail). The bridge has three light spaces, two measuring 7.25m and a central one measuring 8.5m).

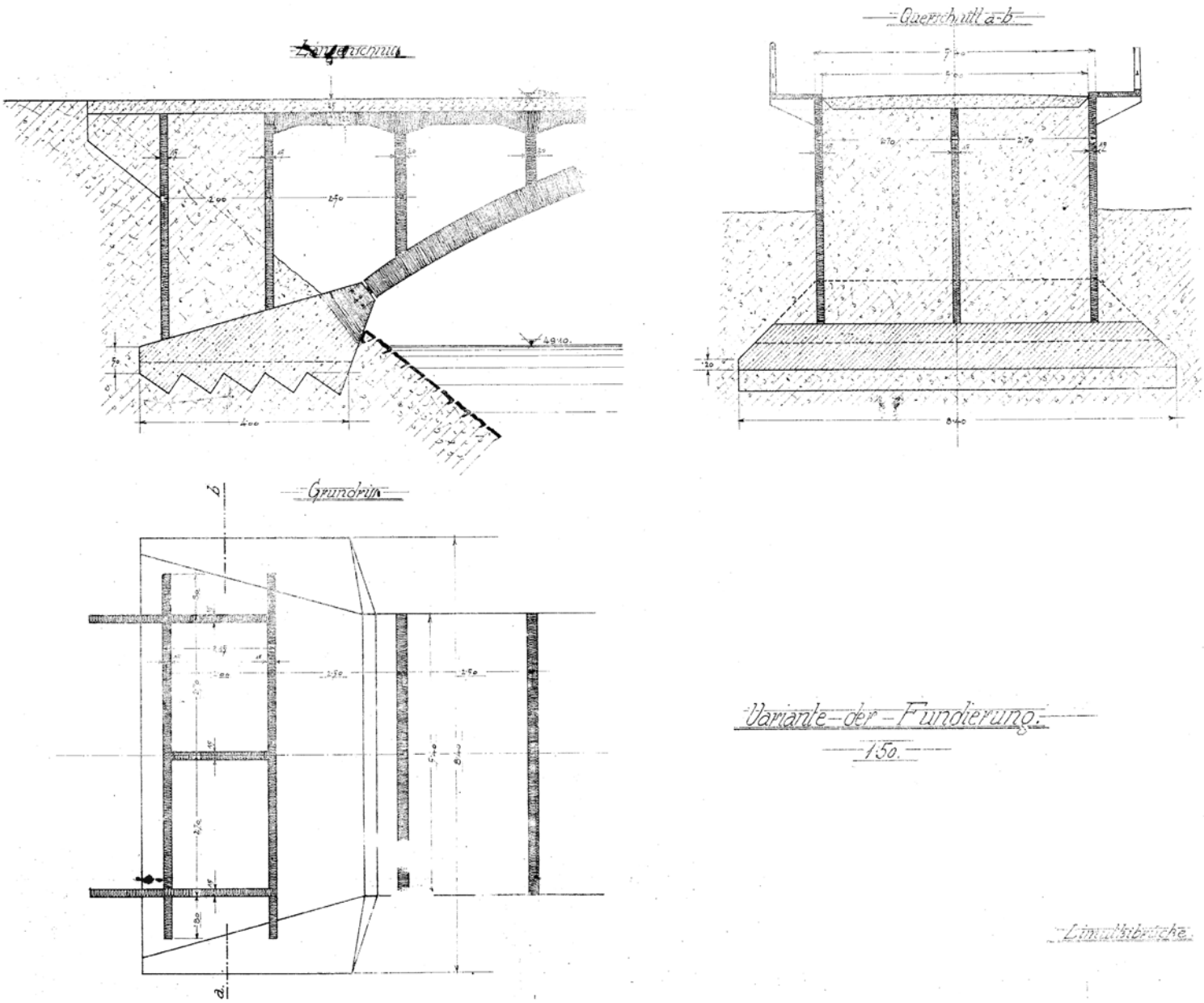
In 1933 Ing. Th. Philip, by using the same axis of the old bridge, proposed an automobile bridge with three light-spaces (two 7m in size and a 21m central one). The bridge consists of a reinforced concrete arch with three hinges. The scaled foundations are 7m deep and the pile height is 5m. The bridge has a length of 37m and a width of 6.4m (width of vehicles crossing 4.5m and sidewalks 0.75m).



156. Longitudinal profile of the bridge.



157. Longitudinal section and details of the truss.

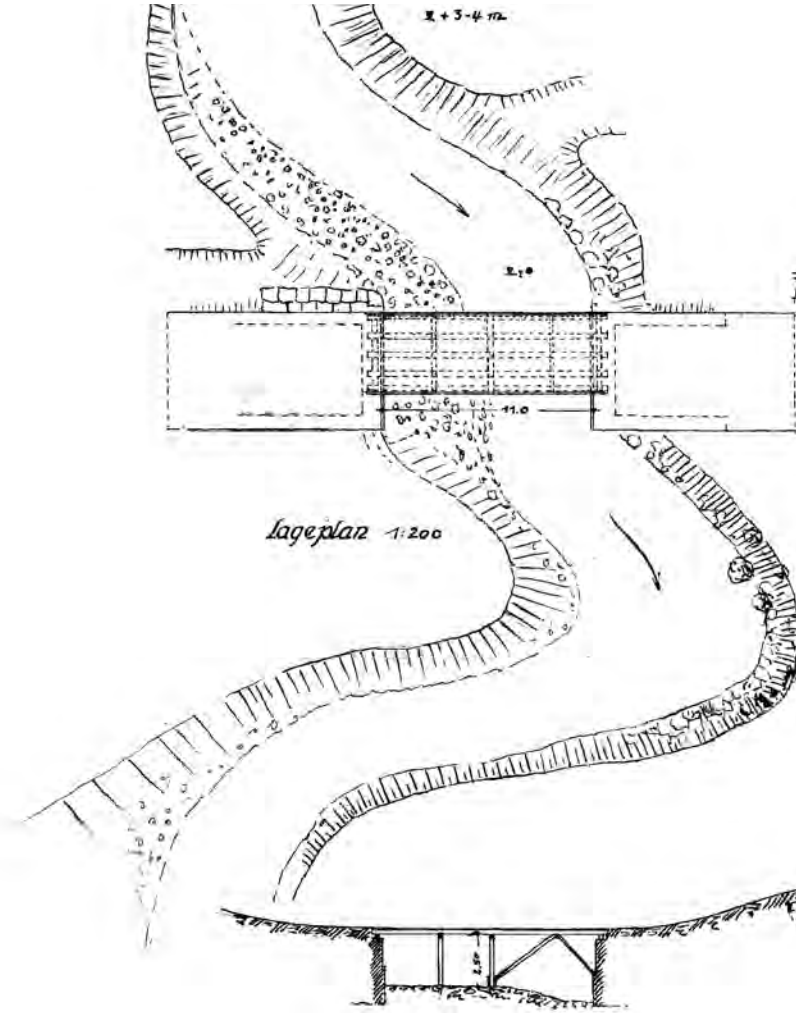


158 . Partial sections and details.

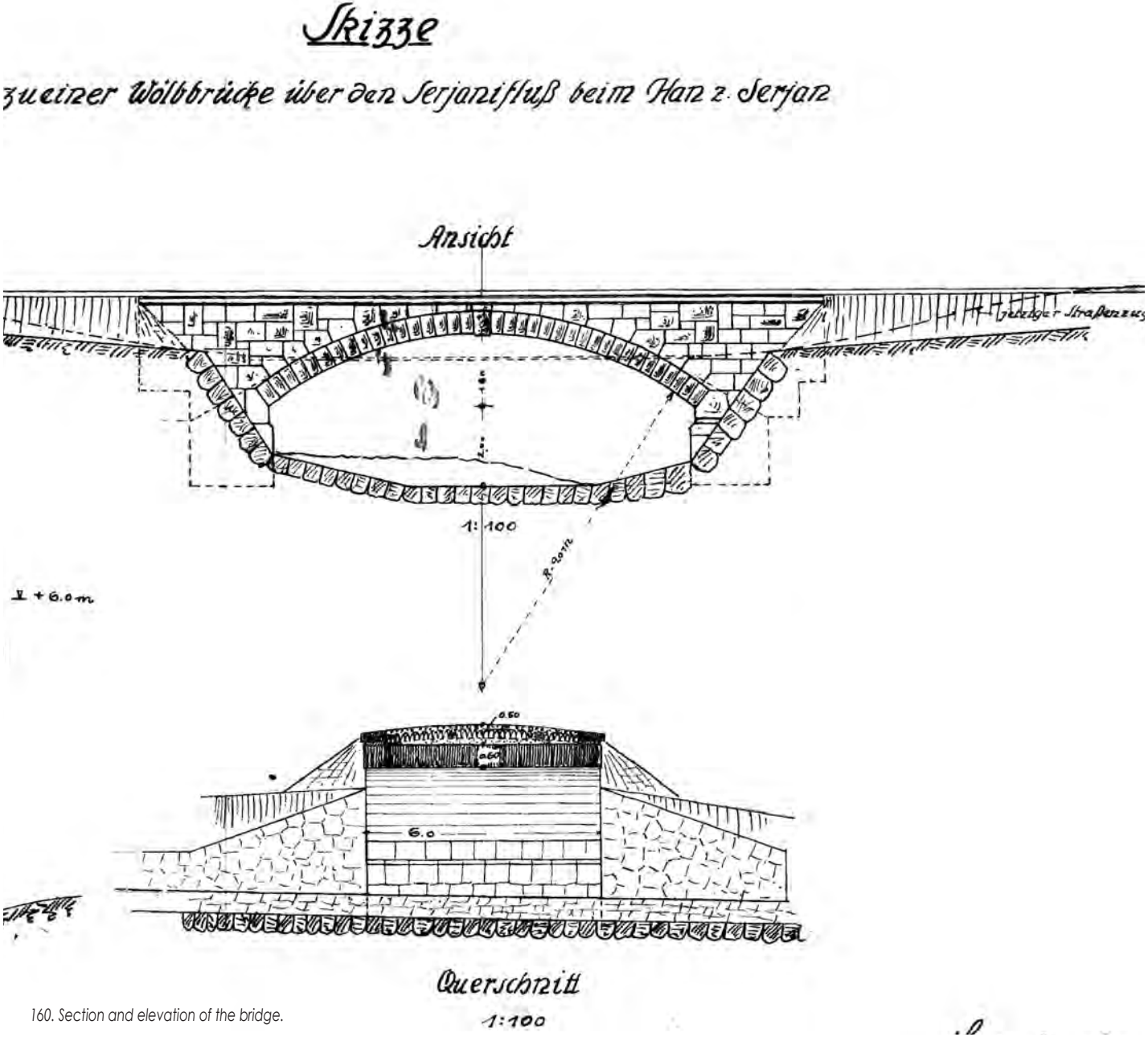
1924 | Serjani Bridge

Bauk

The Serjani Bridge was designed in 1924 by Ing. Bauk. It is a small bridge, 11m long and 6m wide. There is a single space of light. The construction of this bridge is made of stone. A vault holds it with an arch with radius 9m. In the appearance of this bridge takes part the stone cladding. It is noted that the parapet is missing.



159. Plan of the bridge.



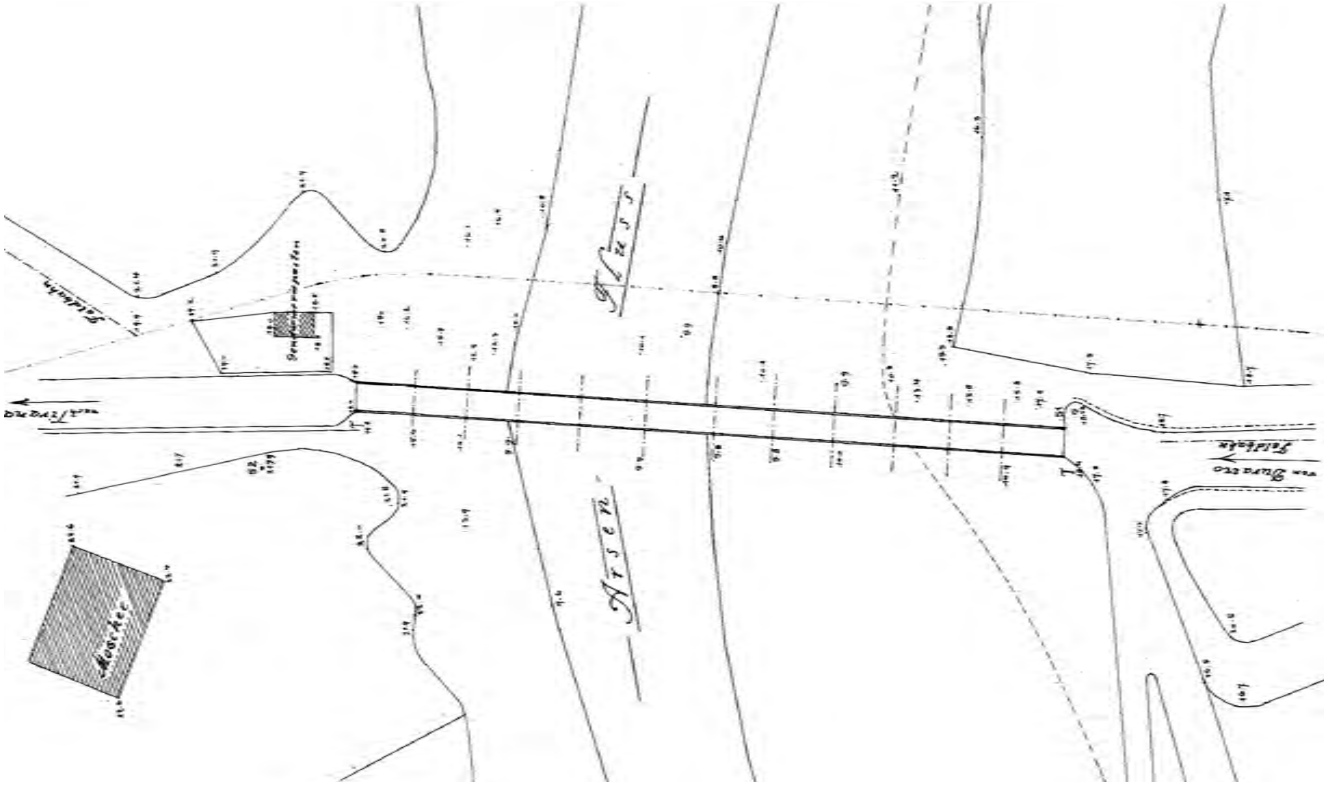
160. Section and elevation of the bridge.

1924 | Shijaku Bridge over the Erzen River

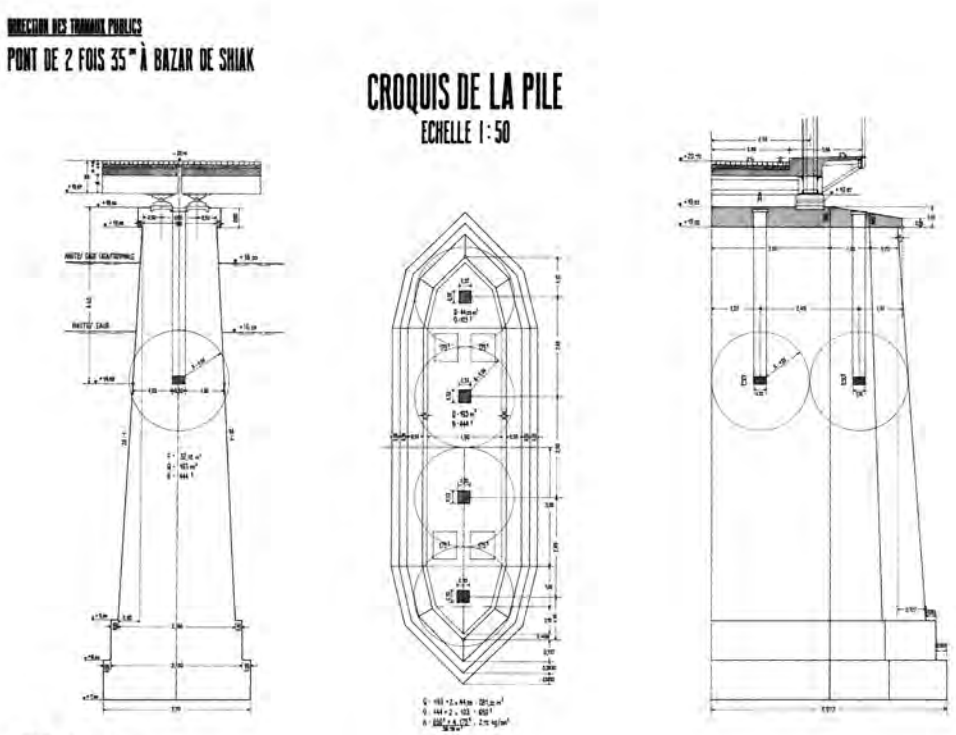
Lehmann

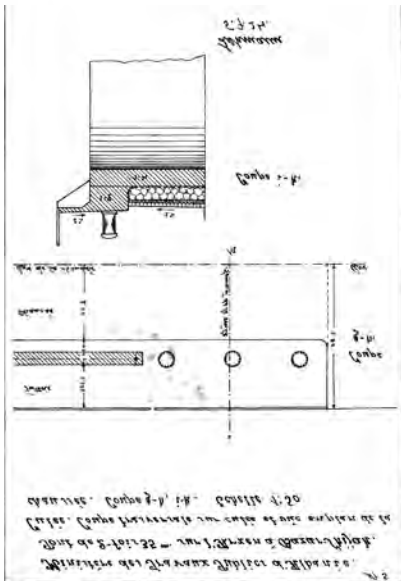
Shijaku bridge is located between Tirana - Durrës road, on the River Erzen. The bridge was designed in 1924 by Ing. Lehmann.

The architectural form of the bridge is simple, linear. Part of the architectural form also becomes the curved metal construction truss. The bridge is compounded by two light spaces, and the height of the bridge is 19.32m from the ground level. According to the cross-section, the width of vehicles crossing is 4m and that of pedestrians crossing 1.35m. The bearing construction is made of concrete.



161. Masterplan of the bridge.



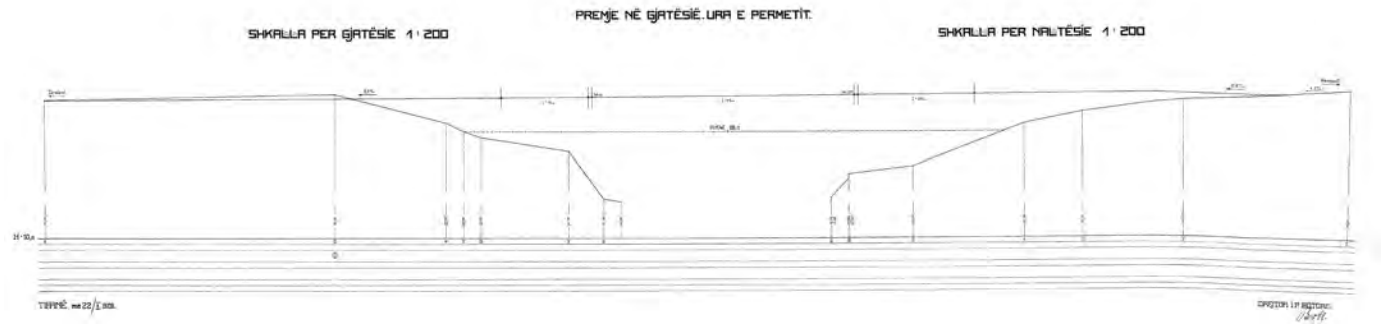


162. Details of the truss.

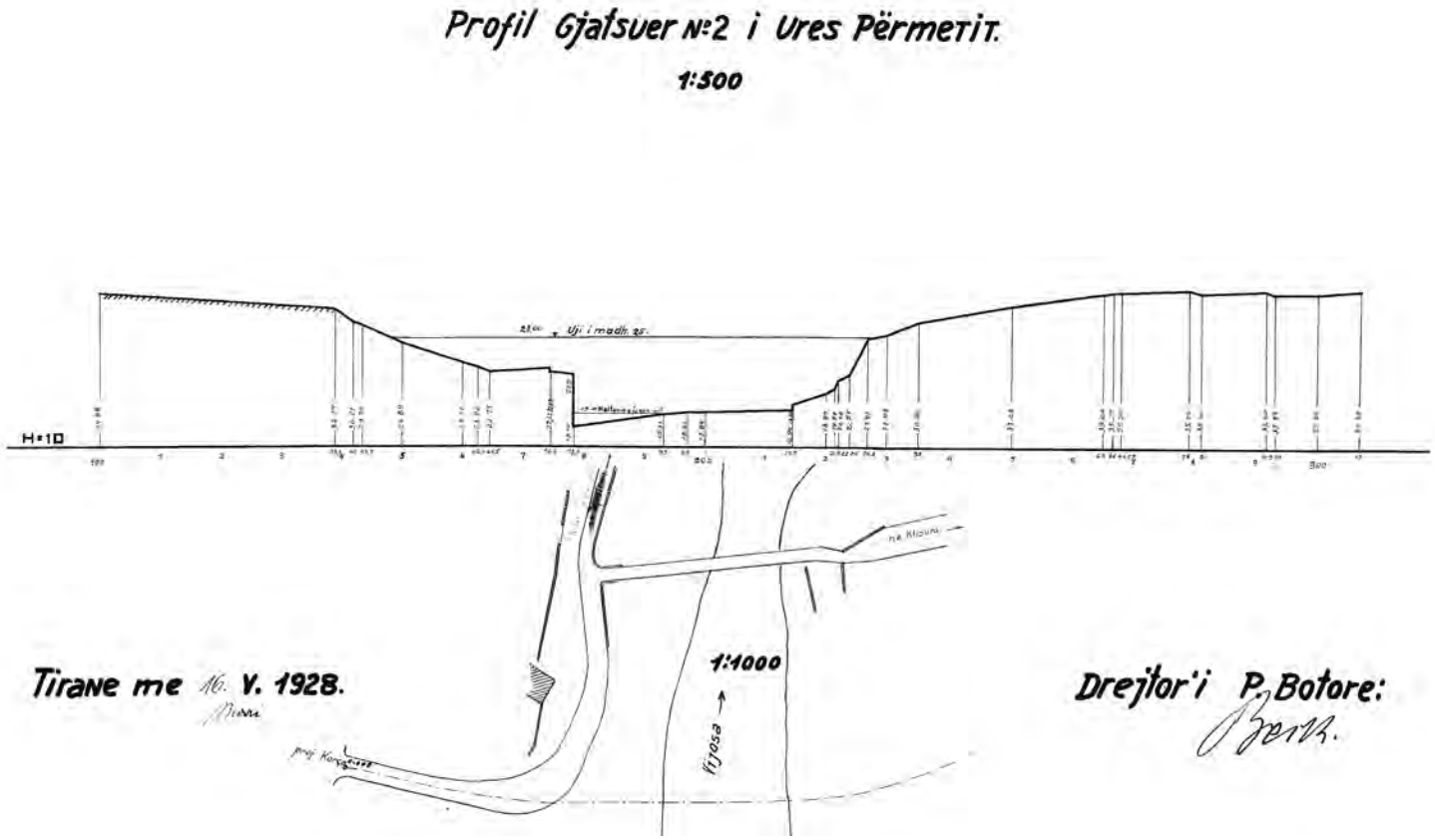
1928 | Përmet Bridge over the Vjosa River

Burri

The Përmet Bridge stands on the Vjosa River, on the Përmet - Tepelena Road. According to the initial design of 1924, the bridge is constructed of wood. It has a simple linear shape. Part of the architectural form is the wood truss together with steel cables of the bearing construction. In 1928 was realized the project of reconstruction of the bridge by Ing. Burri.



163. Longitudinal section of the bridge

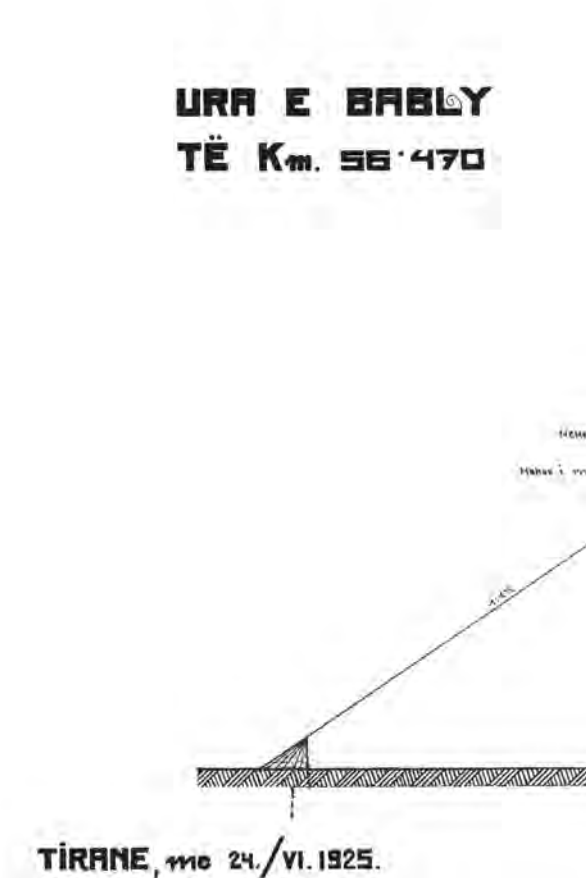


164. Longitudinal profile of the bridge.

1925 | Babli Bridge

Skrobanek

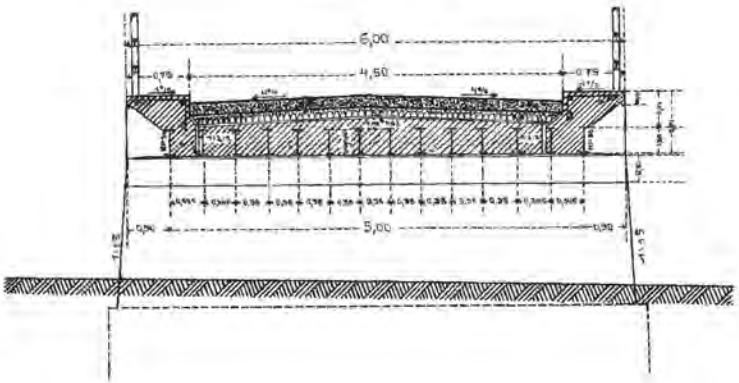
The Babli Bridge is located on the 56th kilometer of the Peqin-Elbasan Road. The project was implemented in 1925 by Ing. Skrobanek. The bridge has a concrete structure with four light spaces. Its geometrical shape is simple in that it distinguishes the connecting line of the passage and its bearing structure. The dimensions are 23.8m long and 6m wide of which 4.5m is the width for passing vehicles and 2 x 0.75m for sidewalks. In the cross-section can be noticed that the bridge has a 4% slope on both sides of the road which ends at the edge of the sidewalk.



165.Longitudinal section of the bridge.

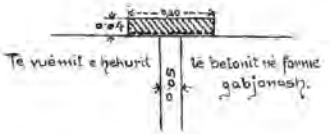
PJESA E RRUGËS PEQIN – ELBASAN.

PREMJE A-A



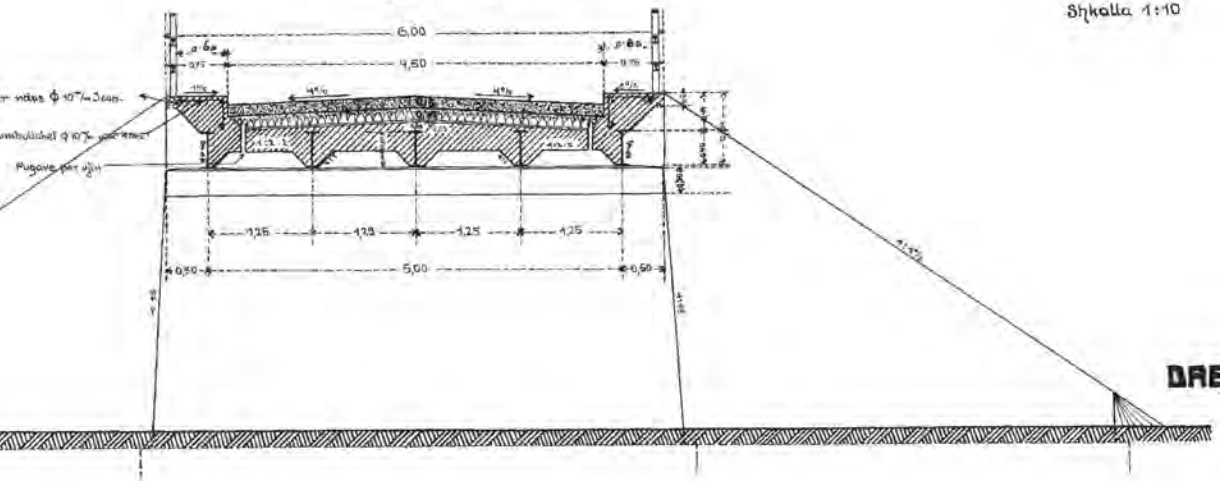
SHKALLA 1:50

Plaka per të mbulvëmit e fugave



Shkalla 1:10

PREMJE B-B



DREJTOR i P. BOTORE

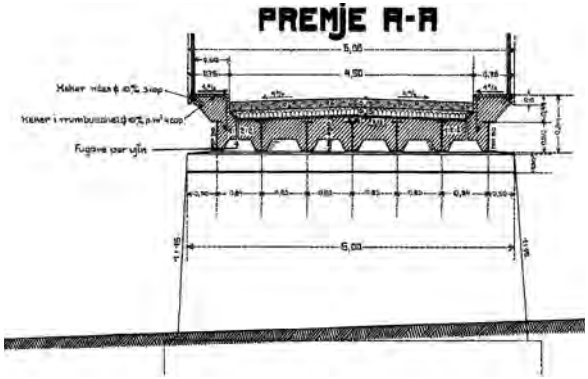
1925 | Lazaraj Bridge

Barkuan

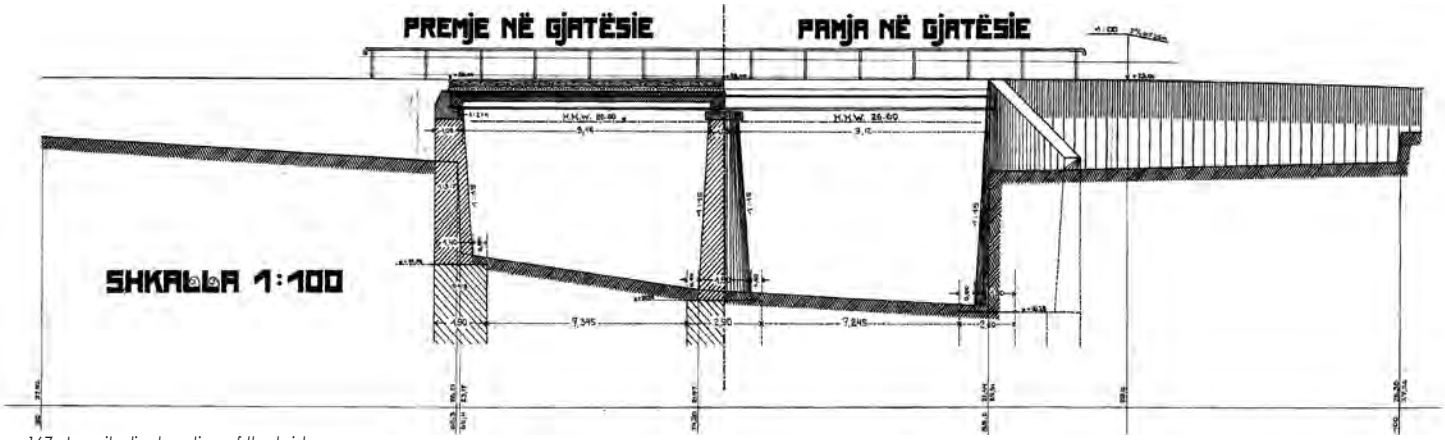
The bridge in Lazaraj was designed in September 1925, on the 39th kilometre of the Durrës-Peqin road. This project was implemented by the Austrian Ing. Barkuan.

The bridge is simple linear with a space of light. The bridge is 33m long and 9.12m wide, while the light space is 18m. The cross-section clearly states that the width of the bridge is 5m, with vehicle crossing width of 4.5m and sidewalks of 0.75m, symmetrically located on both sides of the bridge.

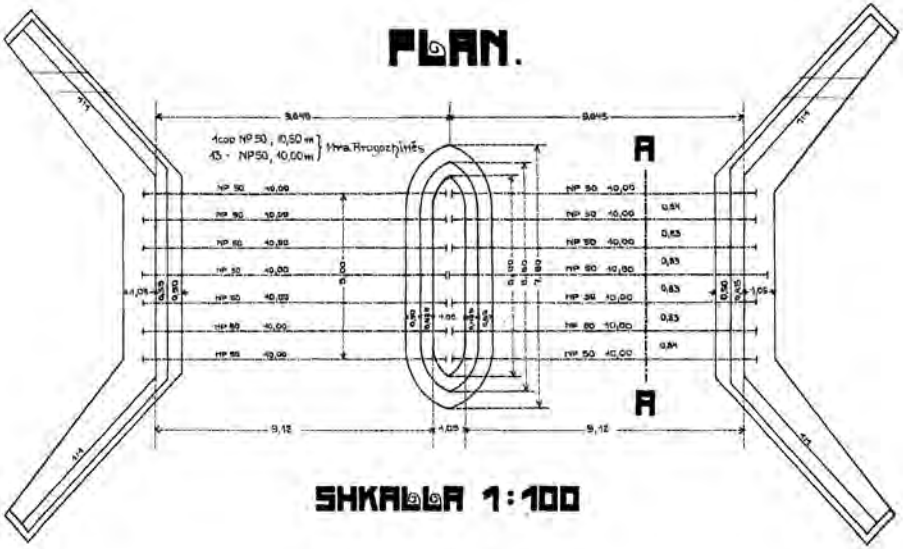
Another project for the Lazaraj bridge was designed by Ing. Skrobanek in 1927 to be built on the 35th kilometre of the Durrës - Peqin road. The bridge was designed with a length of 22m and a width of 7.2m. The bridge has three light spaces where the largest space is 10.35m. Vehicle crossing width are 5m and sidewalks 1.1m. The bridge is designed with concrete structure. T-shaped reinforced concrete beams are supported lengthwise on both legs of the bridge with are 1.25m width and 8.3m length and on the pillows located on both sides of the river. The elevation of the bridge is simple, with a metal parapet for the sidewalk.



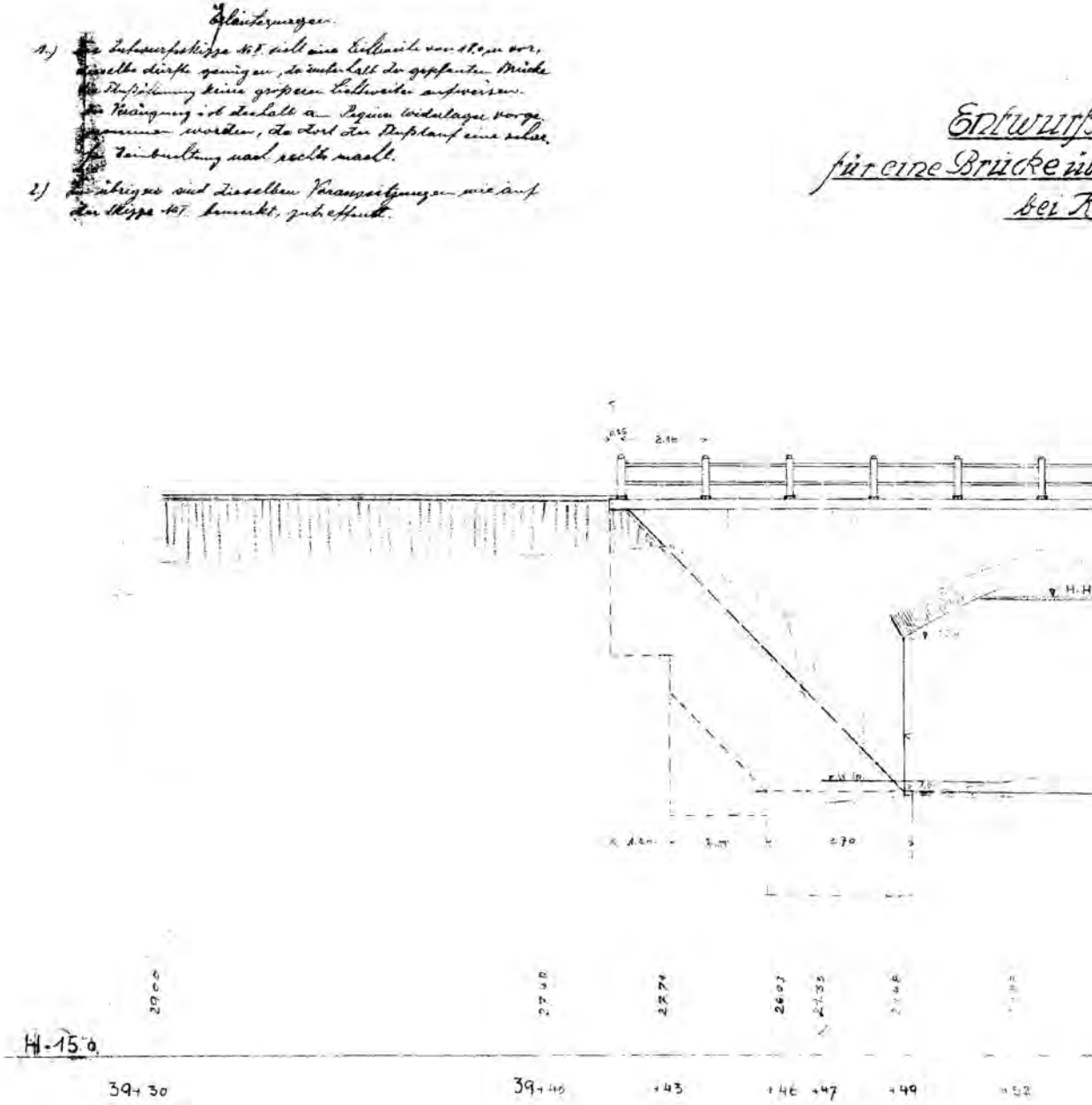
166. Plan of the bridge.



167. Longitudinal section of the bridge.

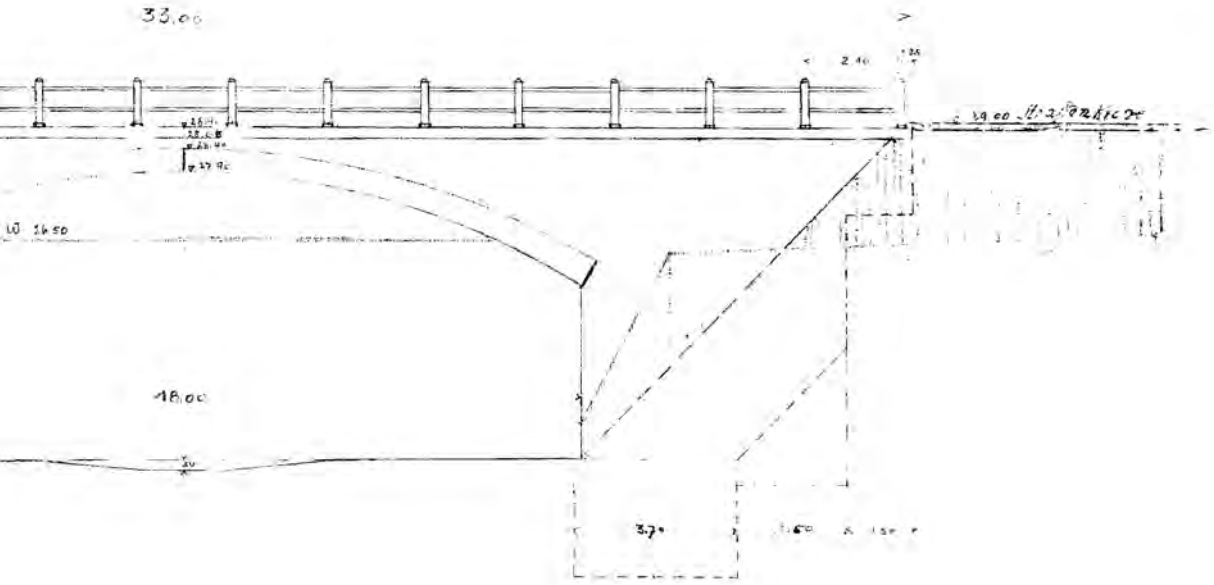


168. Cross section of the bridge.



169. Longitudinal section of the bridge.

Skizze N°1
über d. Lazarajafluß
km 39 + 57



+67 -69 +80

Illenau 23.IV.35
Ing. Schumann

1925-1927

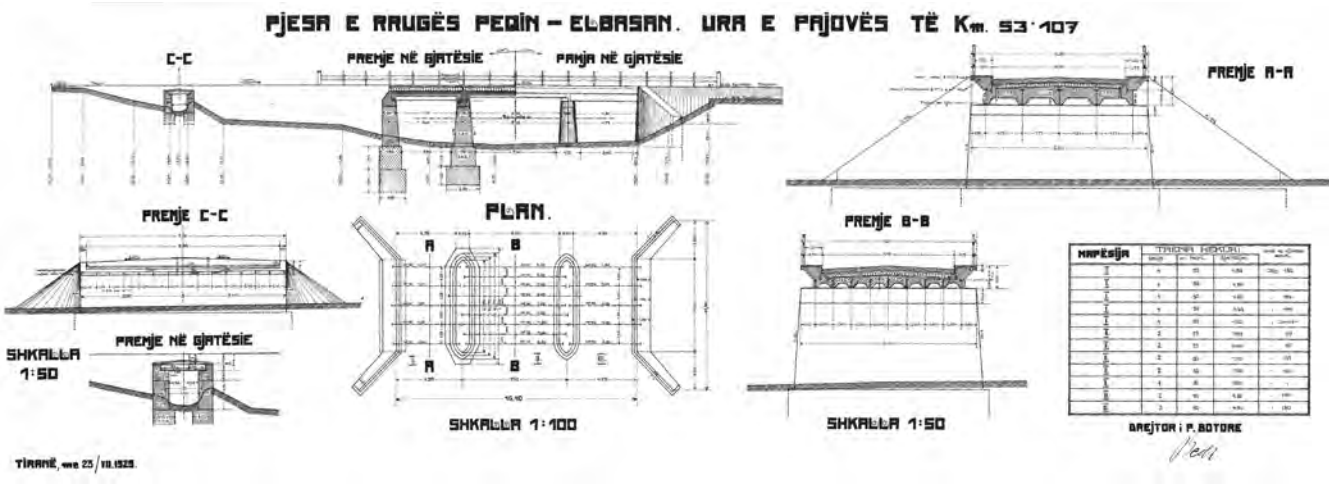
Pajova Bridge over the Shkumbin River

Skrobanek - S. Pluska

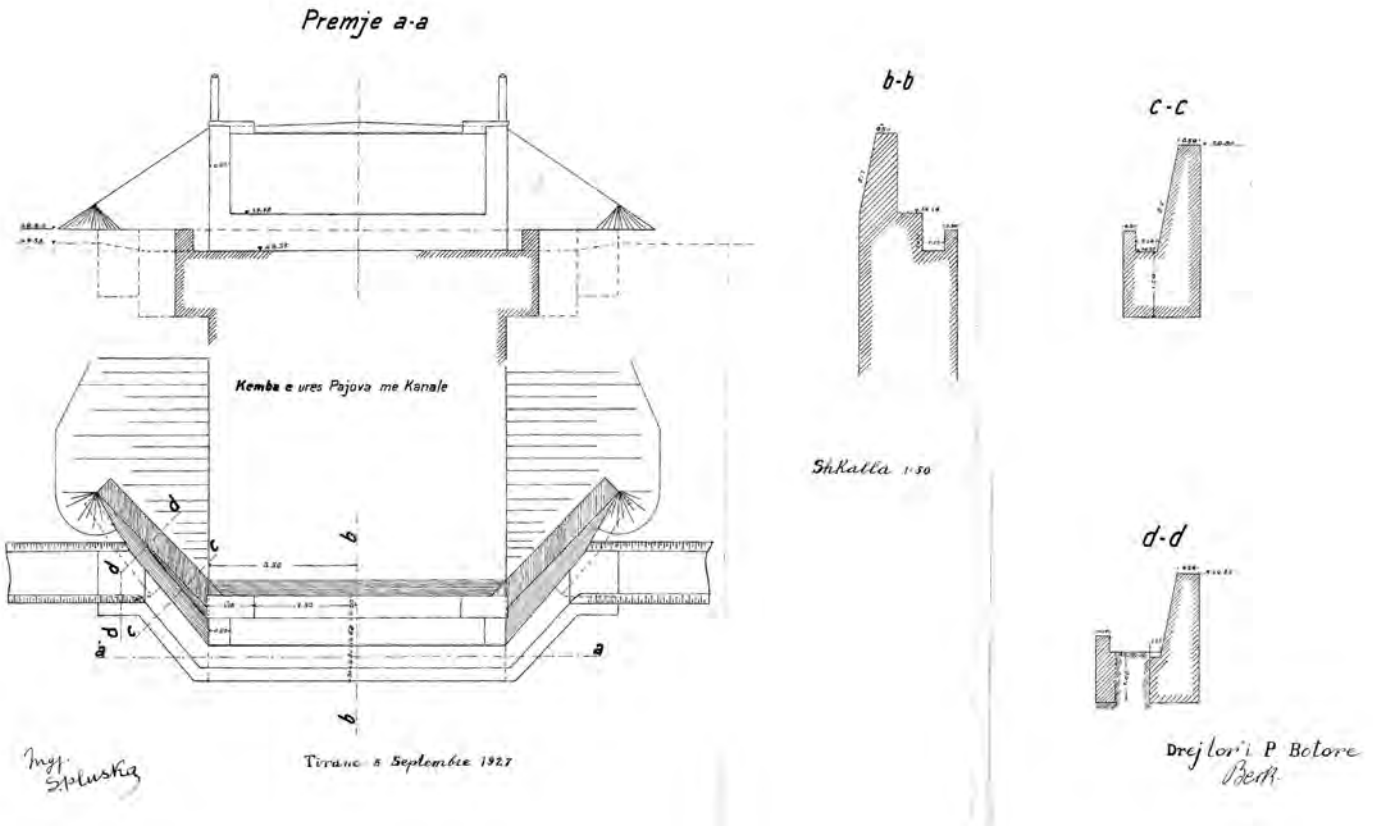
The Pajova Bridge is located on the Peqin-Elbasan Road, over the Shkumbin River. There are two different projects in the archive of the years 1925 and 1927.

The first version of 1925 was designed by Ing. Skrobanek. The bridge is 30m long and 7m wide. There are four non-symmetrical light spaces and the columns they rely on are not the same. At different lengths, the bridge changes the scenery. At different lengths, the bridge changes appearance. In the area where the depth of the river is greater, the parapet is set, while when the river's depth is reduced the parapet disappears.

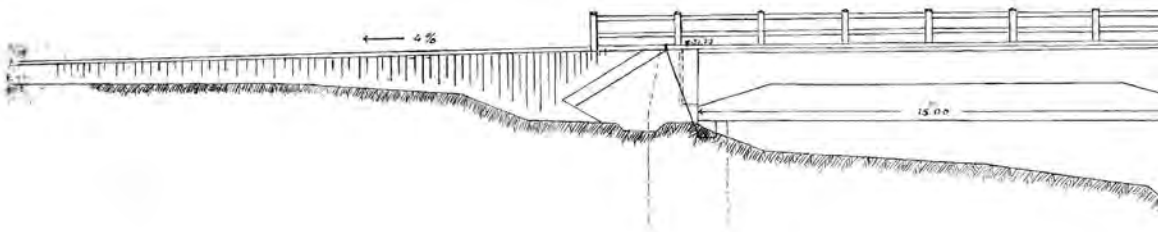
The second version was designed in the year 1927 by Ing. S. Pluska. It has the same length and width as that of the year 1925 version. Unlike the first bridge, this version has two 15m light spaces. The bridge base has a semi-trapezoidal shape. The appearance of the bridge is simple and uniform throughout its length, with a metallic parapet.



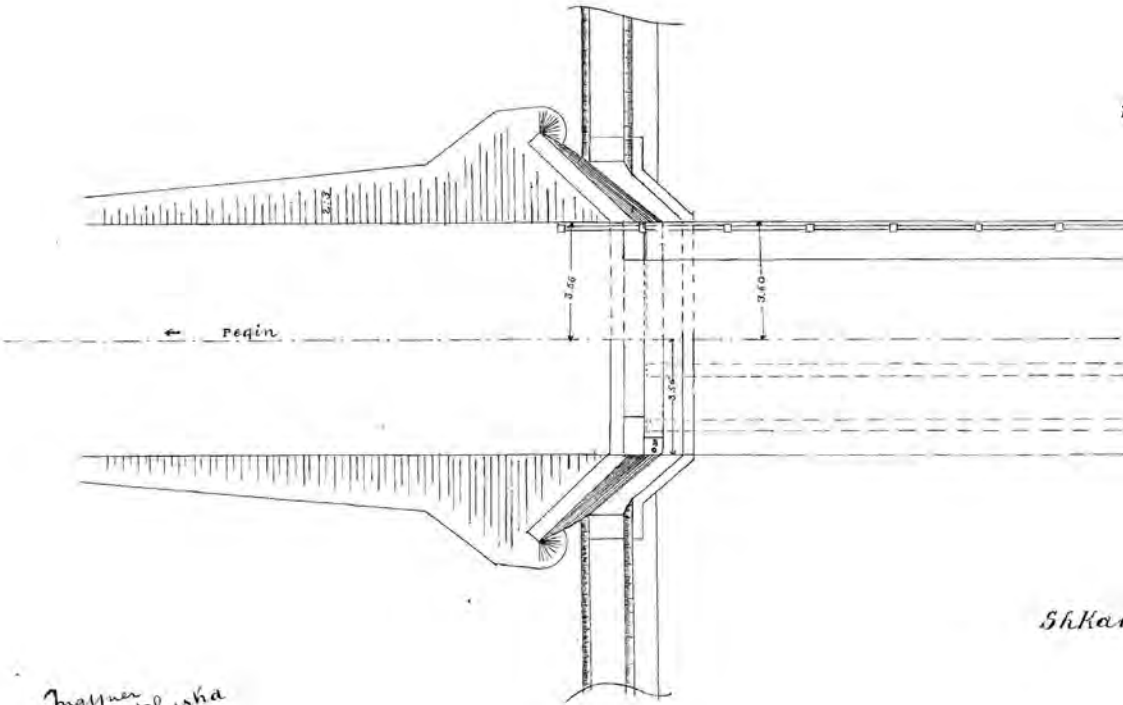
170. Section and elevation of the bridge.



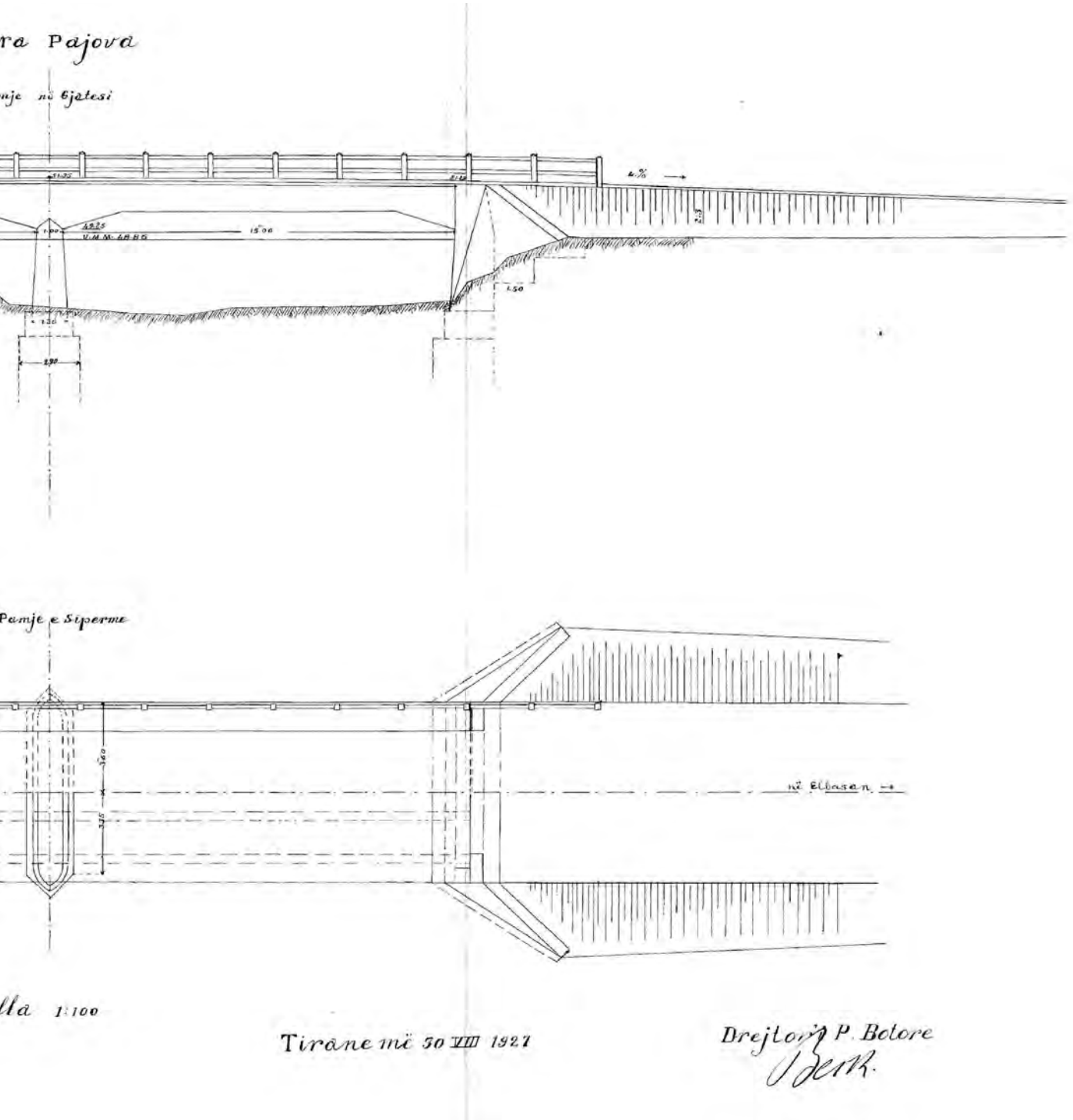
171. Cross section and details



172. Elevation of the bridge



173. Plan of the bridge.



lla 1:100

Tirane më 30 VIII 1927

Drejtori P. Belore

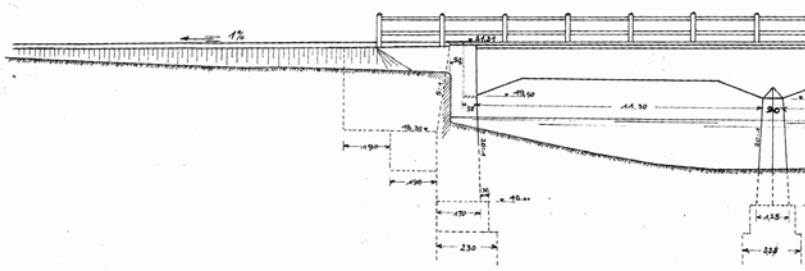
1927 | Borshi Bridge

Weiss

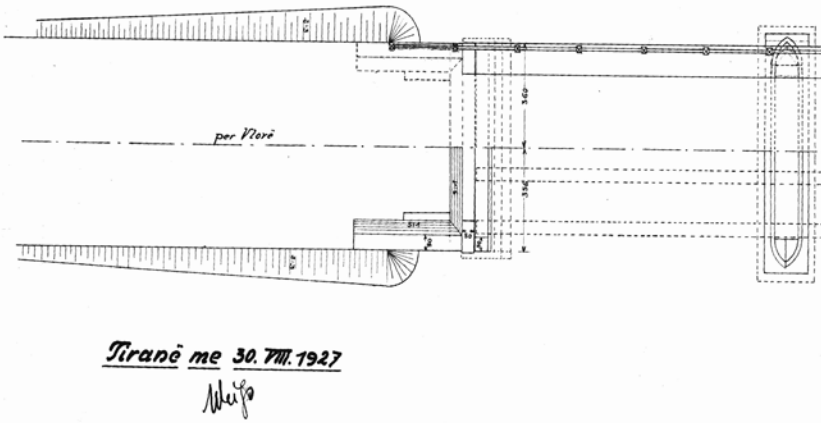
The bridge is located on the Vlora-Saranda road from where it got its name. The project dated back to 1927 and was implemented by Ing. D. V. Weiss.

The bridge appearance is simple and construction of reinforced concrete. Its three holding legs form four light spaces of different sizes. The central spaces have a dimension of 14.7m, and the two sides are 11.3m and 12.3m respectively. The maximum width of the bridge reaches 7.16m.

The water level quota is 18.7m, and the vehicle crossing quota is 21.31m.



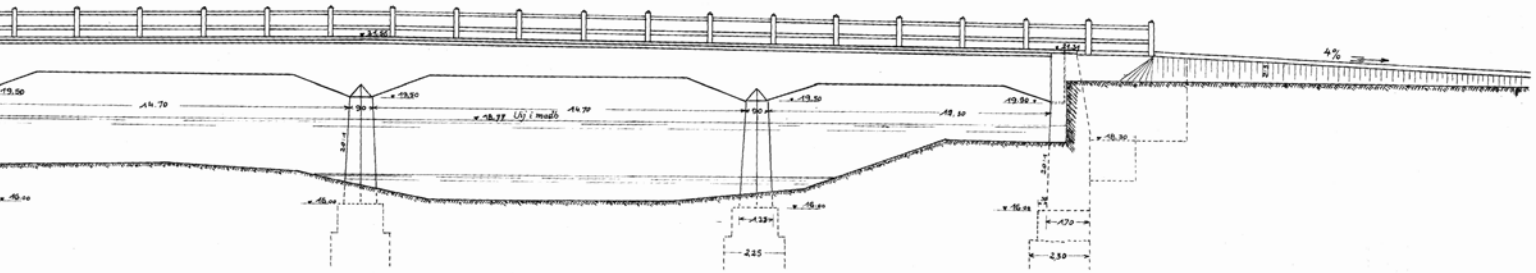
174. Longitudinal section of the brid



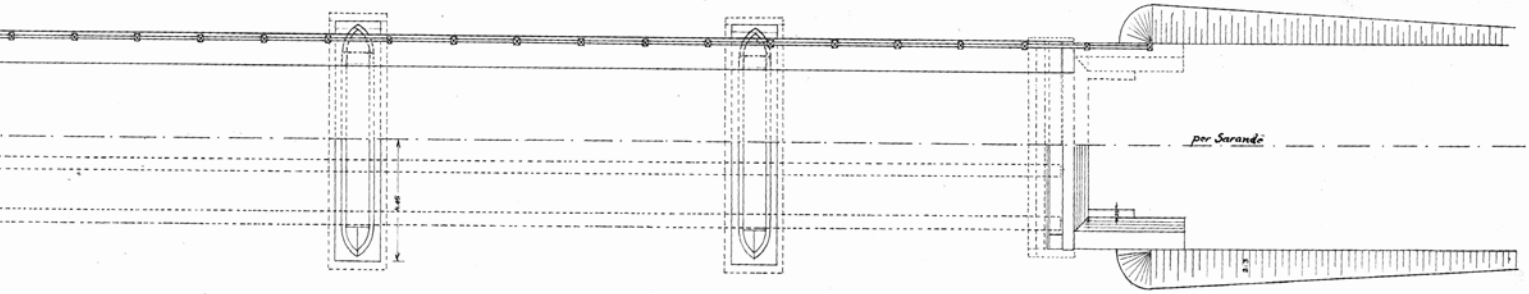
175. Plan of the bridge.

Ura Borshit

Pamje



Pamje e sypermë.



Shkalla 1:100

Drejtor'i P. Botore

176. Photo of Gjola Bridge.

1929 | Gjola River Bridge

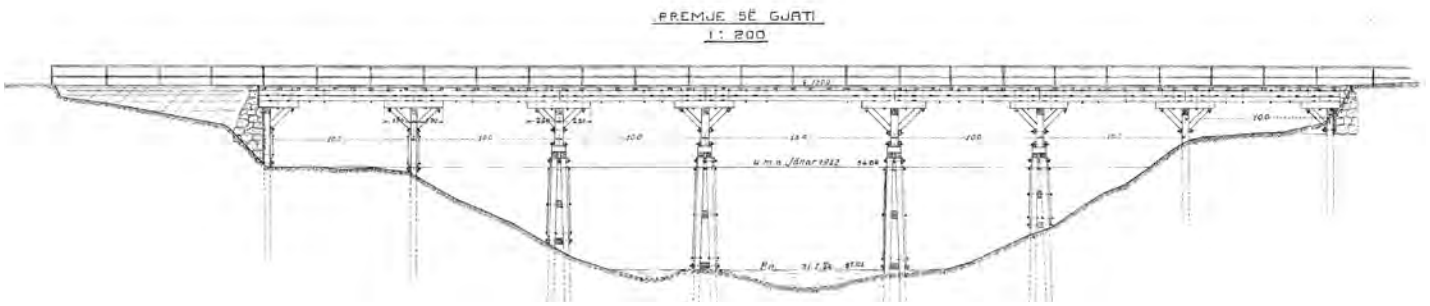
Weiss

Gjola Bridge is built on the river of the same name. It is a significant work of art on the national road Durrës - Vora - Shkodra. Until 1922, there was an 87-meter-long wooden bridge over this river with seven light spaces, which could hardly make the connection with the old road.

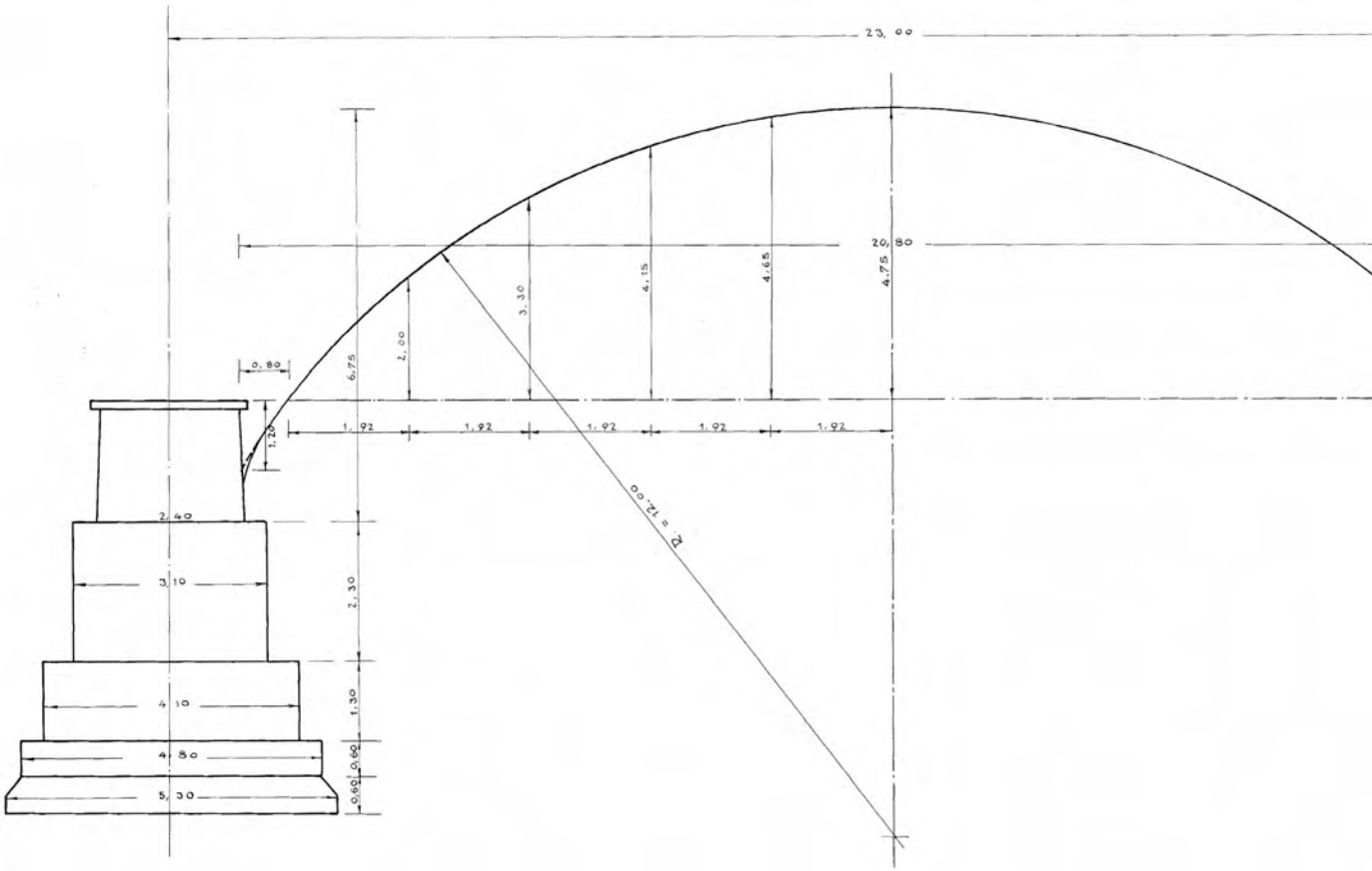
In 1927 Köhler designed a bridge project with a particular construction structure. The bridge is presented with a concrete arch 68m long and 7m wide (crossing width 4.2m and pavements 1.1m). This project was not implemented.

In 1928 the design studio of Ing. M. M. Ragazzi designed the bridge project that existed until World War II. The 72m long bridge was designed with a reinforced concrete structure with three light spaces where the middle space is 42m, and the two side spaces are 15m. The supporting beams are GERBER beams, reaching a distance of more than 30m between the two supports. The over-structure connection to the sub-structure is made by moving bearings.

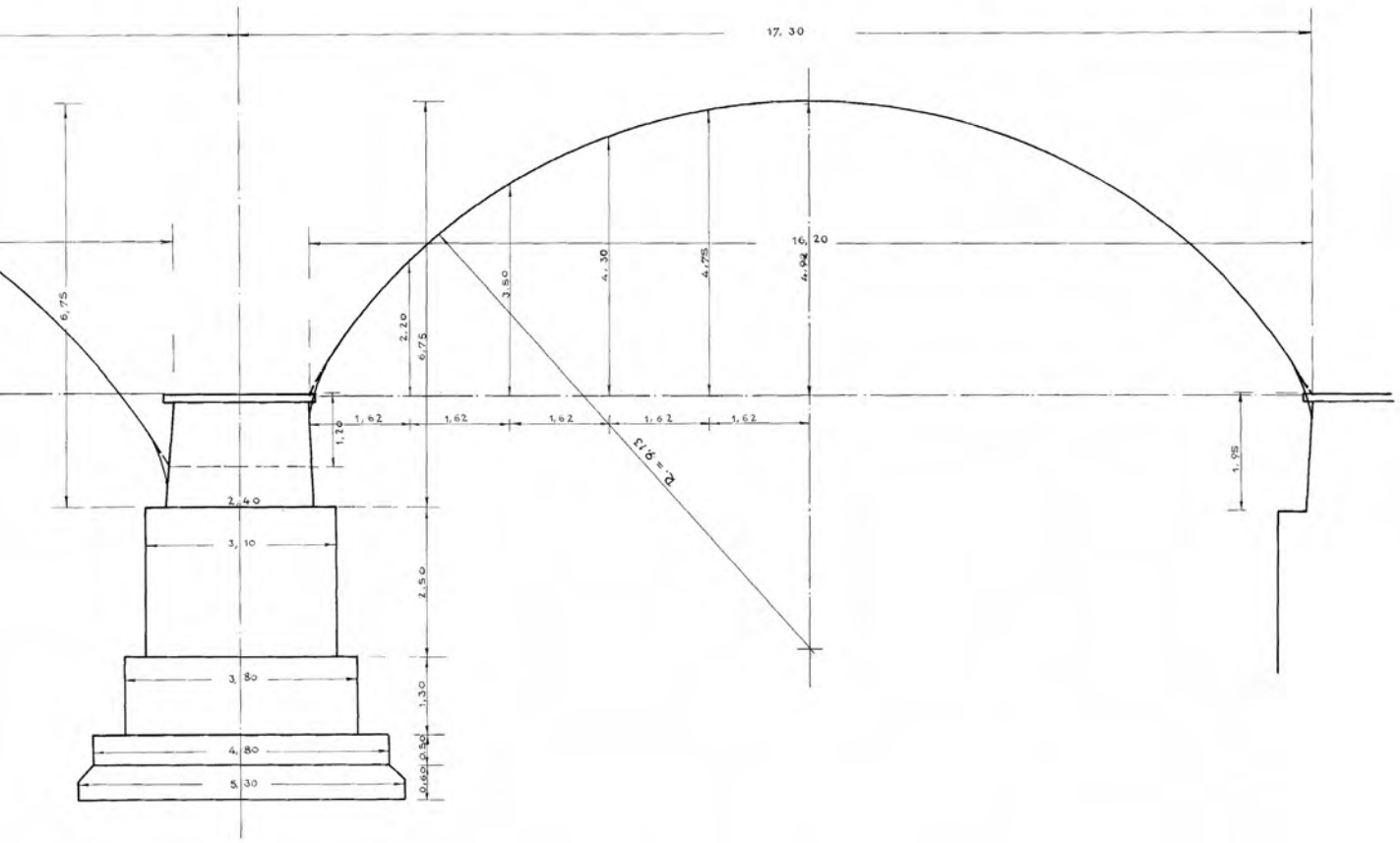
In 1929 a project to improve the movable bearings was designed by Ing. D. V. Weiss.



177. Longitudinal section of the bridge.



178. Schematic longitudinal section.


17, 30
16, 20
6, 75
2, 20
6, 75
3, 50
4, 30
4, 75
4, 94
1, 62
1, 62
1, 62
1, 62
1, 62
1, 20
R = 9, 13
1, 95
2, 40
3, 10
2, 50
3, 80
1, 30
4, 80
0, 50
0, 50
5, 30

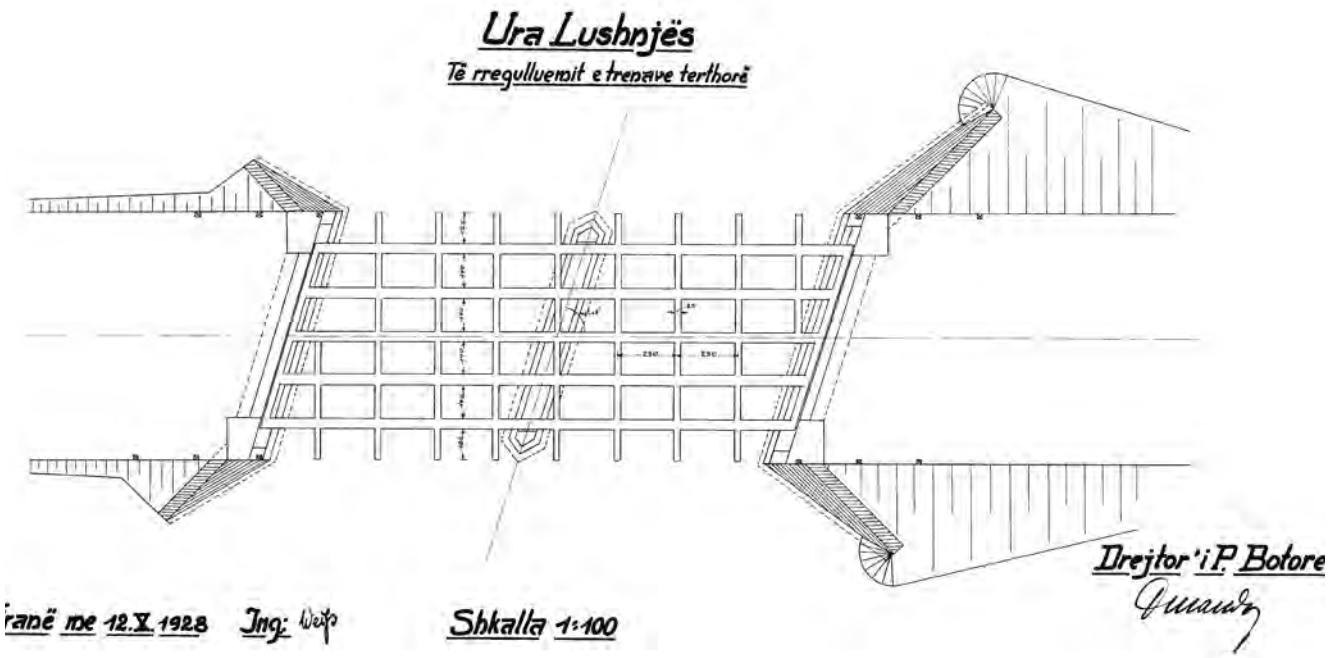
SCALA 1:50

1927 -1928 | Lushnja Bridge

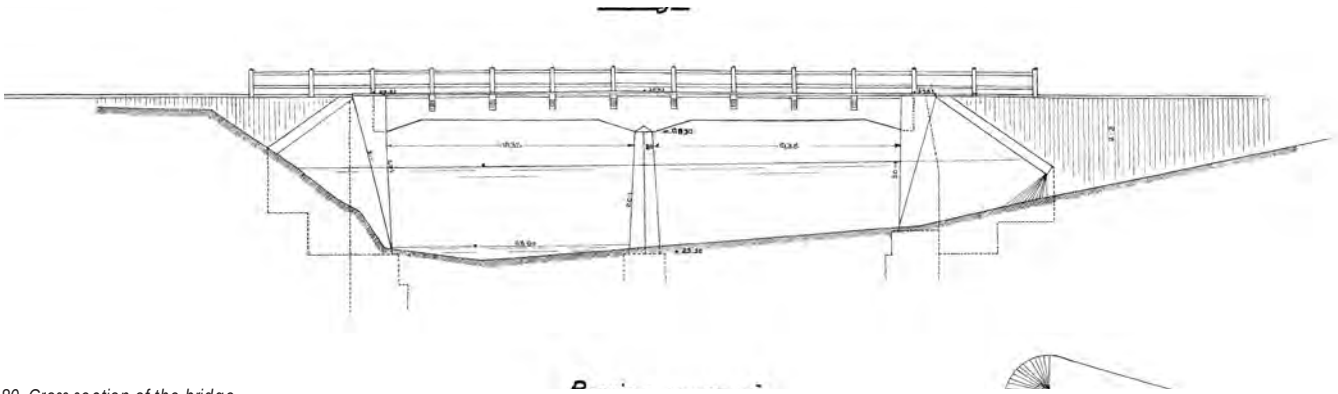
Weiss

In 1927 - 1928 the Lushnja Bridge was designed by Ing. D. V. Weiss. The bridge stands over the stream in Lushnja and makes the connection between the cities of Durrës and Berat.

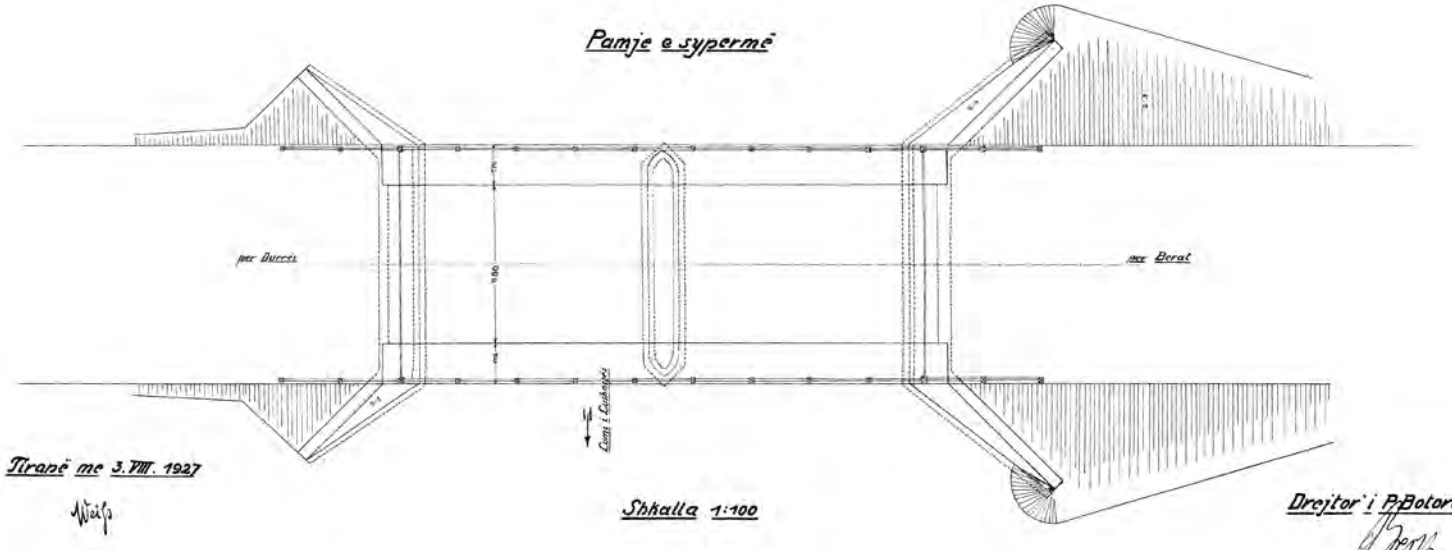
It has a simple linear appearance with two light spaces of 10.35m each. In the picture above, we can see the width of the vehicles crossing 6.8m and the width of the sidewalks 1.72m. The bridge construction is made of reinforced concrete.



179. Plan of transverse beams.



180. Cross-section of the bridge



181. Plan of the bridge.

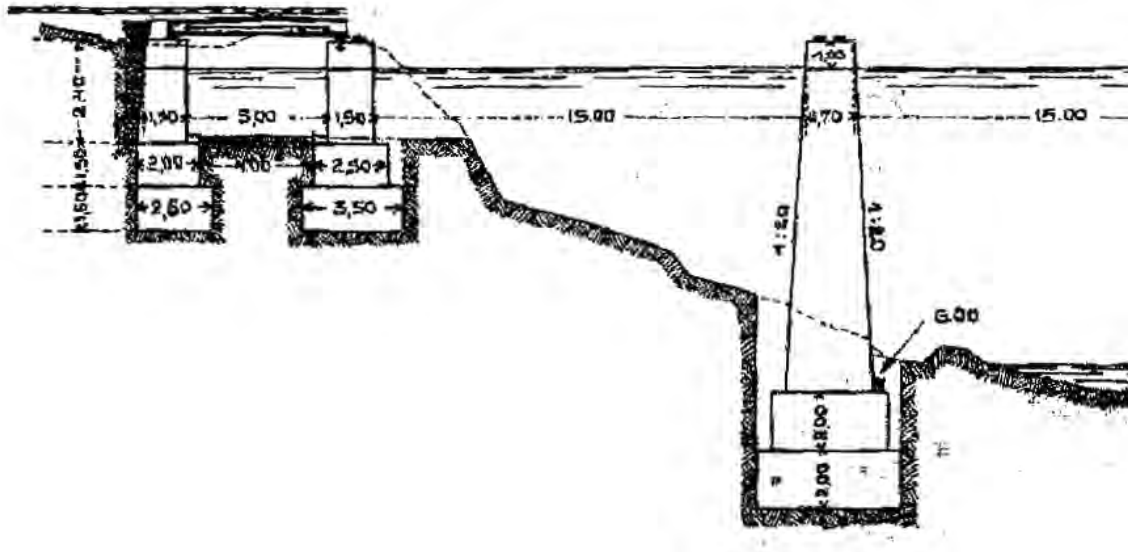
1927 | Sallamanaj Bridge

Skrobanek

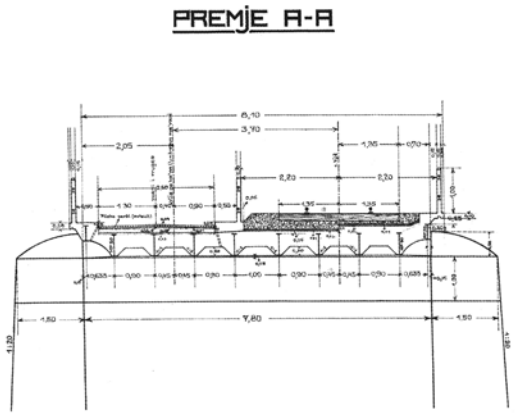
TIng. Skrobanek designed the bridge in 1927.

A feature of the bridge is that it has two access roads, one motorway and one railway. Vehicle crossing width is 5.2m with sidewalks 0.5m symmetrically positioned on both sides. The width of the railway road is 4.4m where the width for the railway is 2.7m.

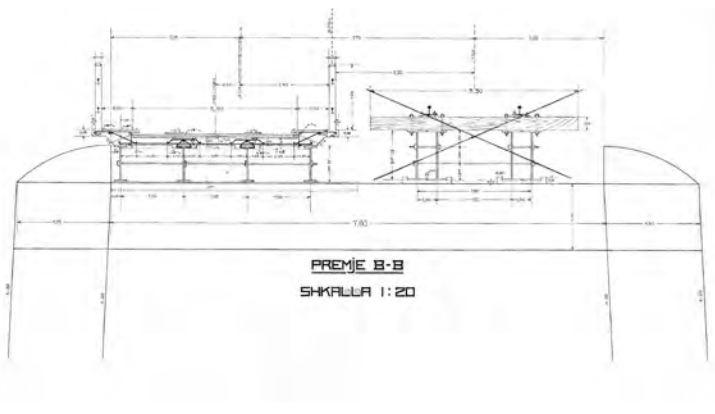
The bridge has four light spaces with dimensions of 16.7m. The height of the bridge construction is 17m above ground level. The maximum water level corresponds to the height of the bridge, while the minimum water level reaches 7m above the ground level. The design is mostly metallic. On the part of the railway road, it is also combined with wooden construction.



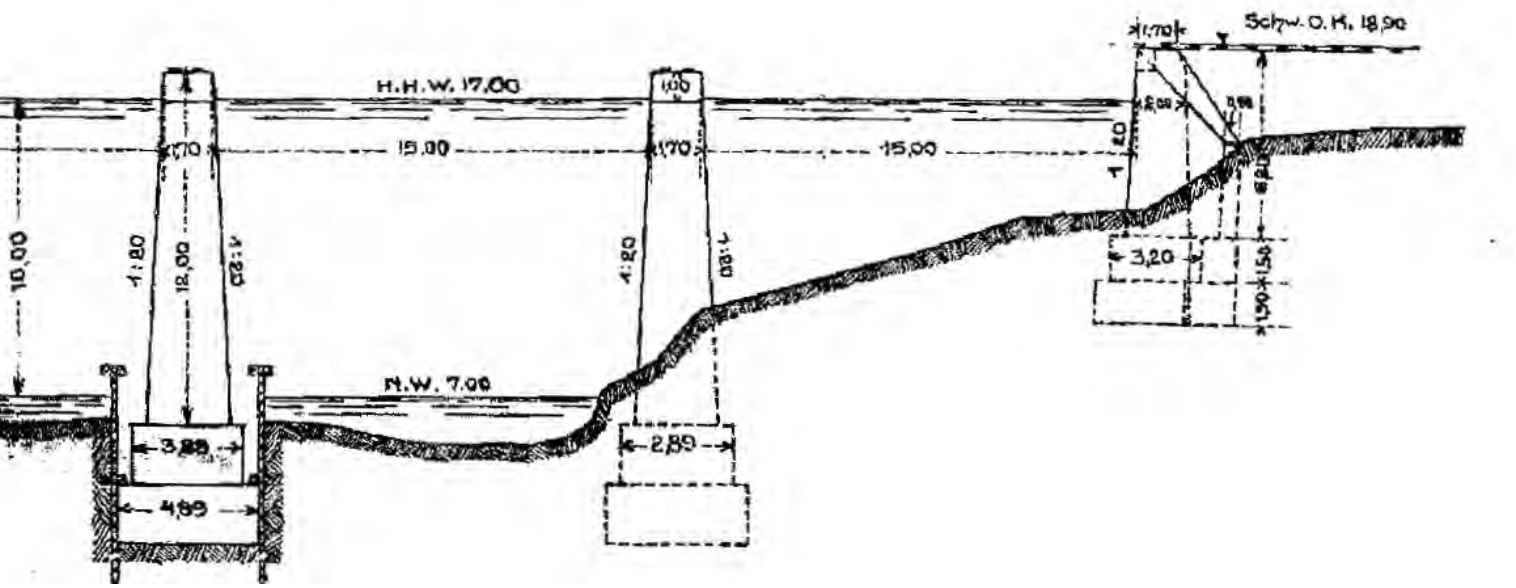
182. Longitudinal section of the bridge.

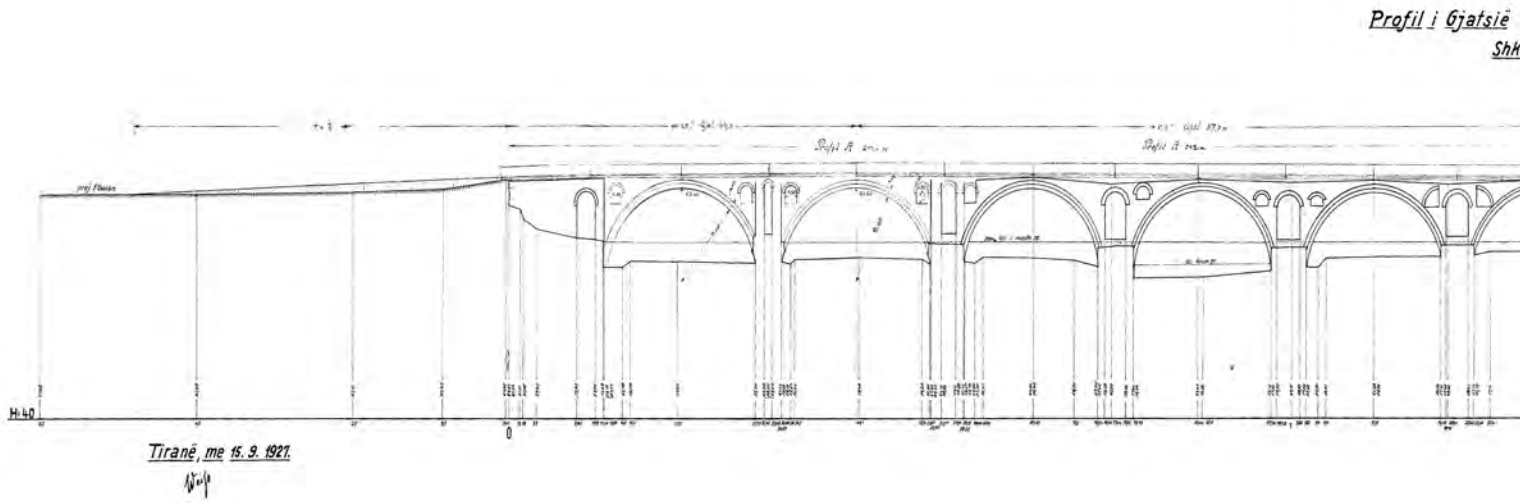


183. Cross section

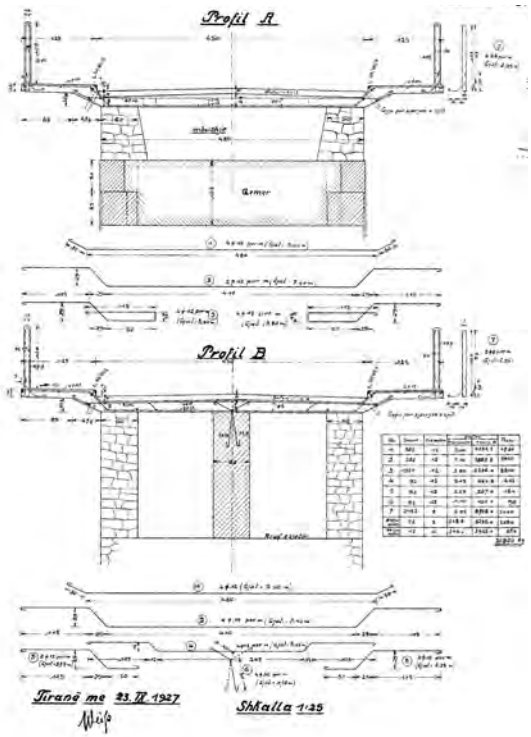


184. Cross section

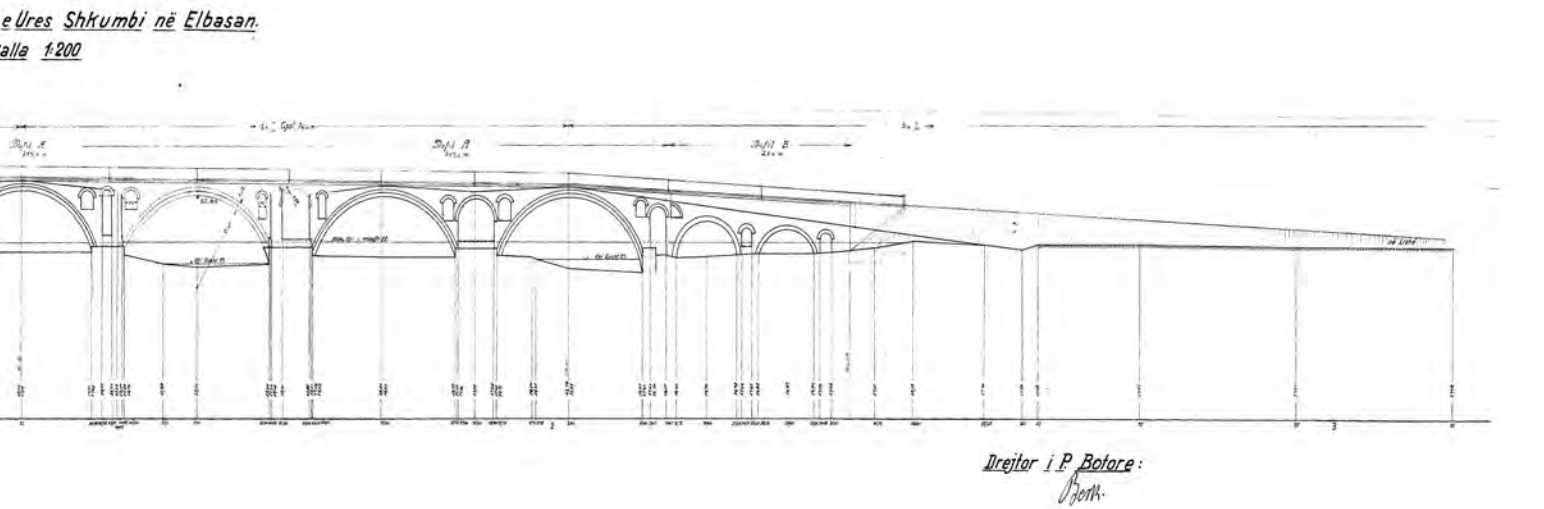


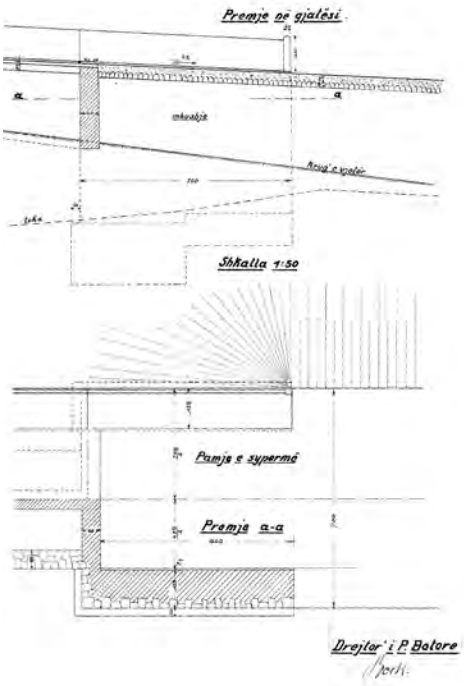


185. Longitudinal section of the bridge



186. Different details.





187. Partial section.

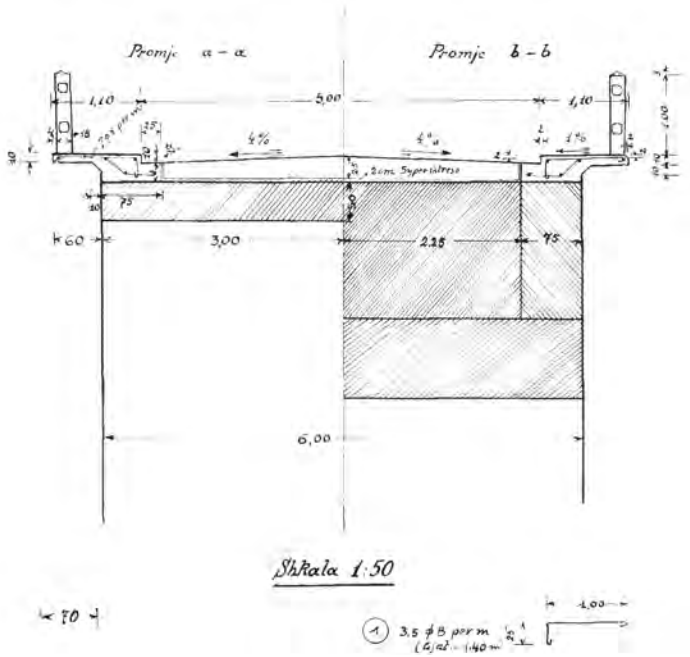
1928 | Babije Bridge

Weiss

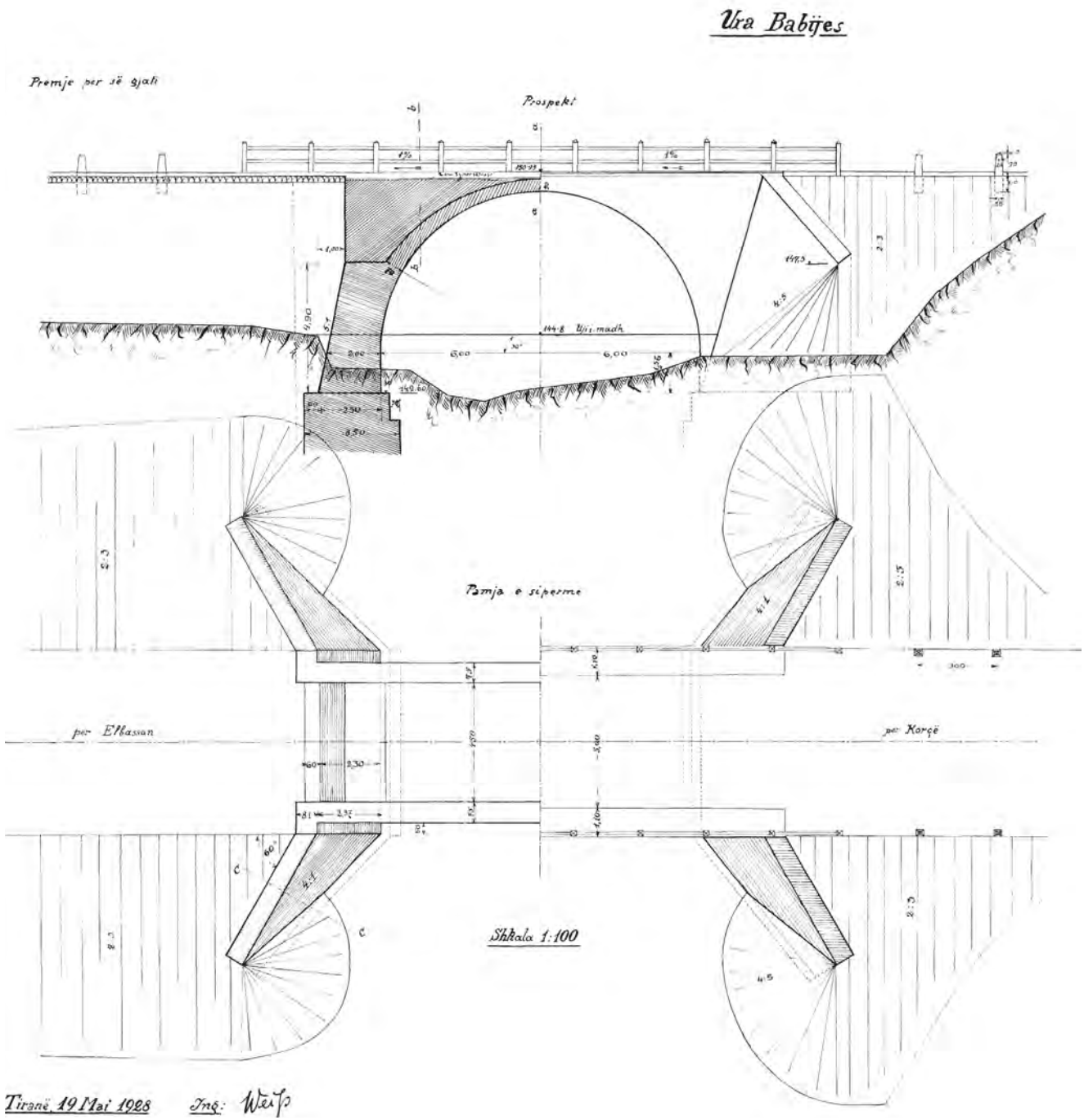
The bridge project belongs to the Elbasan-Korça road. It was accomplished by Ing. D. V. Weiss in 1928.

From the profile of the bridge in length can be noticed that it features a 6m arc-shaped light space. It is a relatively small bridge, 12m long. In terms of width, the bridge undergoes a value change among it. In the first half, there is 4.5m width for vehicles crossing and two sidewalks are 0.75m wide. In the second half of the bridge the width of vehicles crossing are respectively 5m and of two sidewalks 1.1m. So the bridge widens towards Korça.

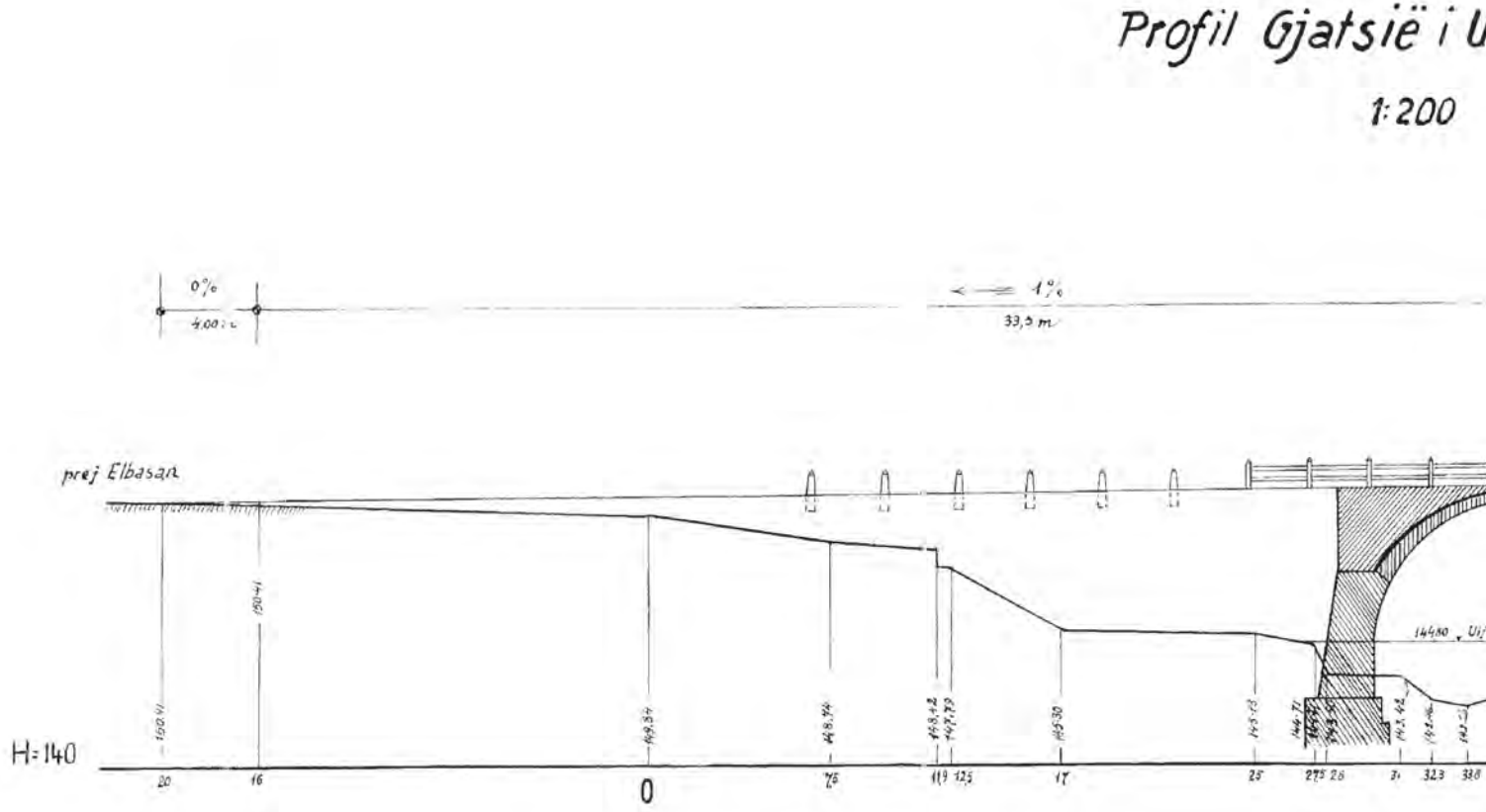
The construction is of reinforced concrete calculated for a load of 185 kg/m.



188. Cross-section of the bridge.

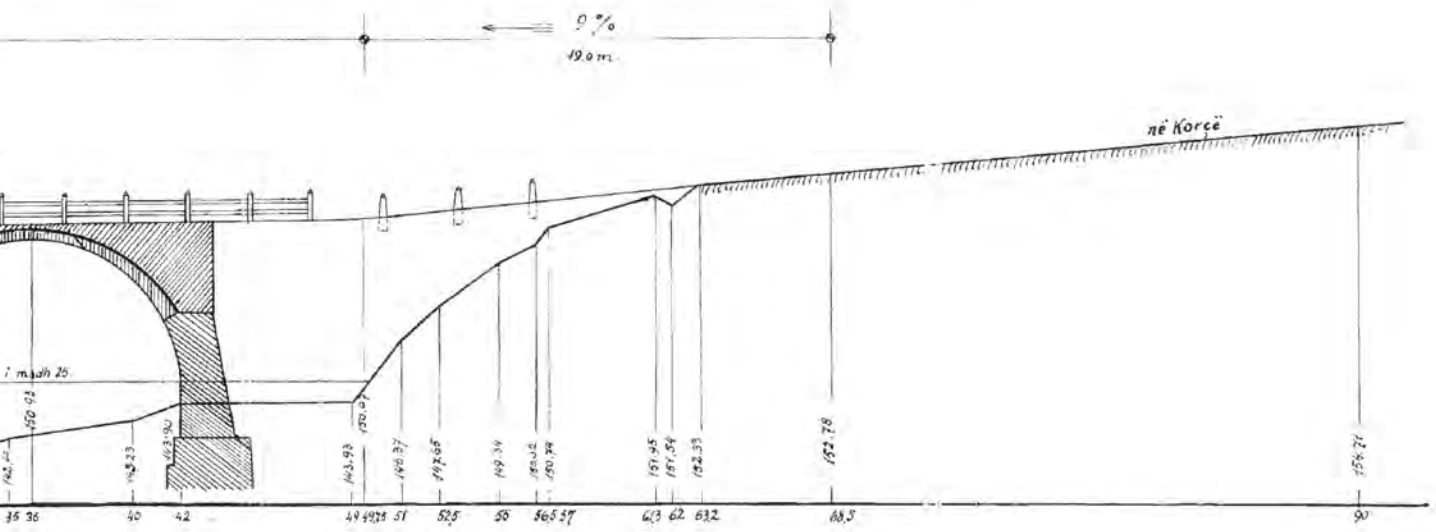


189. Plan and section of the bridge.



190. Longitudinal section of the bridge.

...ra Babijes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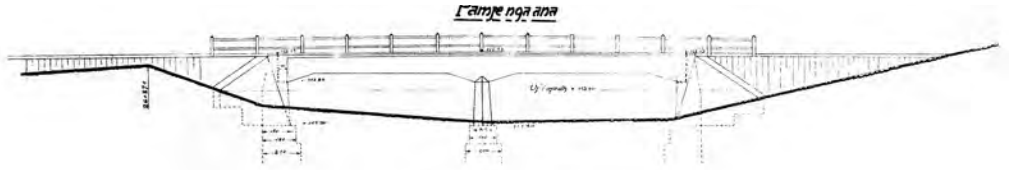
1930 | Bridge over the Mati River

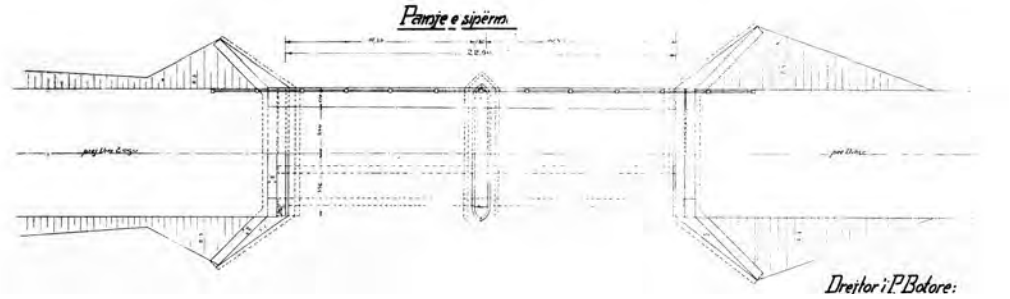
Wolfgang Köhler

Mati Bridge at twenty-six kilometres above the Mat River appears to be simple. It relies on a central column of the lateral bases and has two light spaces. It is 22.50m long with 6m vehicle crossing width and 1.1m pedestrian crossing width. The height of the bridge reaches the quota 115.53m above the water level. The construction is made of reinforced concrete and in terms of architectural language the bridge through vertical elements, part of its contouring construction, emphasizes linearity.

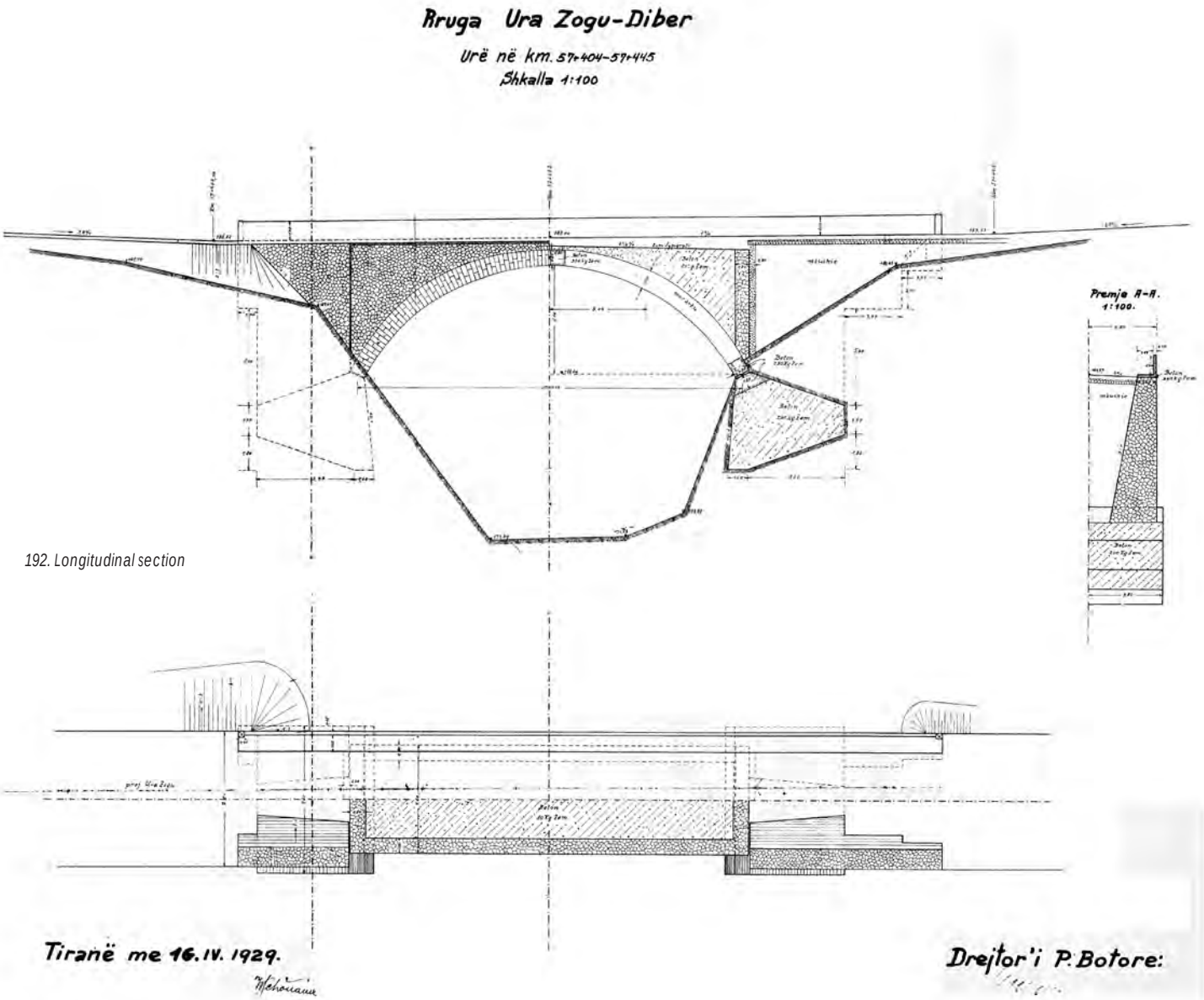
The bridges corresponding to kilometres 44, 56, 76, 59, 61, 71, 77, located on the Mat River, are treated equally in both engineering and architectural terms. The bridges are made of stone material, with an arched light space, where the arc radius and height of the bridge above the water level vary depending on the slope of the terrain. Vehicle crossing width varies from 5.6m - 7m and the pedestrian crossing width is positioned only on one side of the bridge up to 0.8m wide. Their main architectural and constructive element is the arch which is also their main distinguishable element.



180. Profil gjatësor

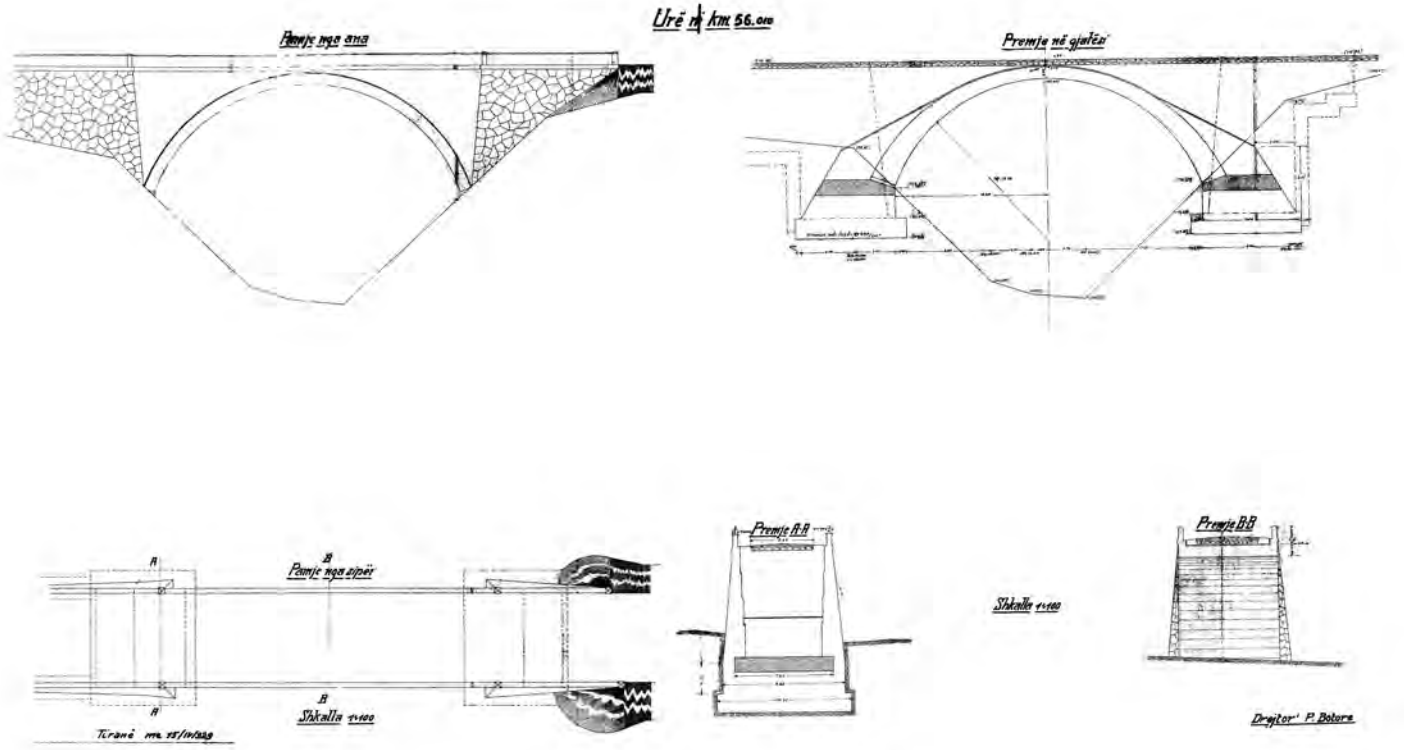


191. Plan of the bridge

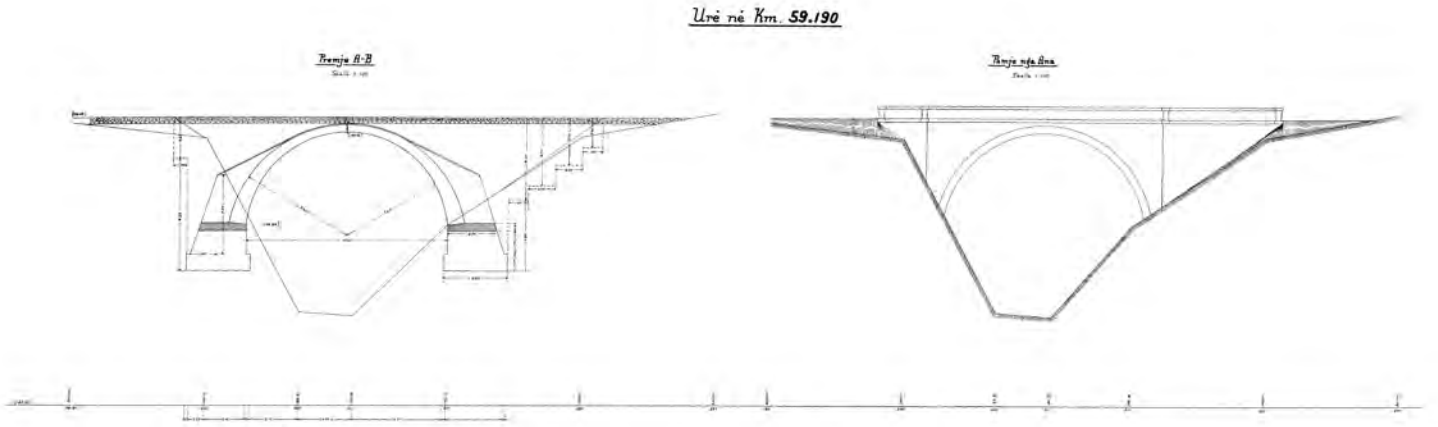


192. Longitudinal section

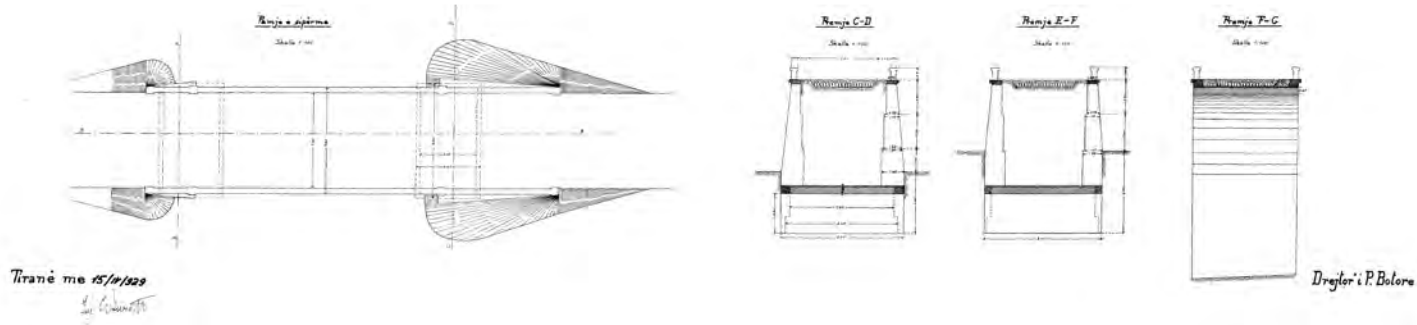
193. Plan of the bridge



194. Elevation, section, plan of the bridge in the 56 kilometre.



195. Section of the bridge in the 59 kilometer



196. Elevation of the bridge in the 59 kilometre.

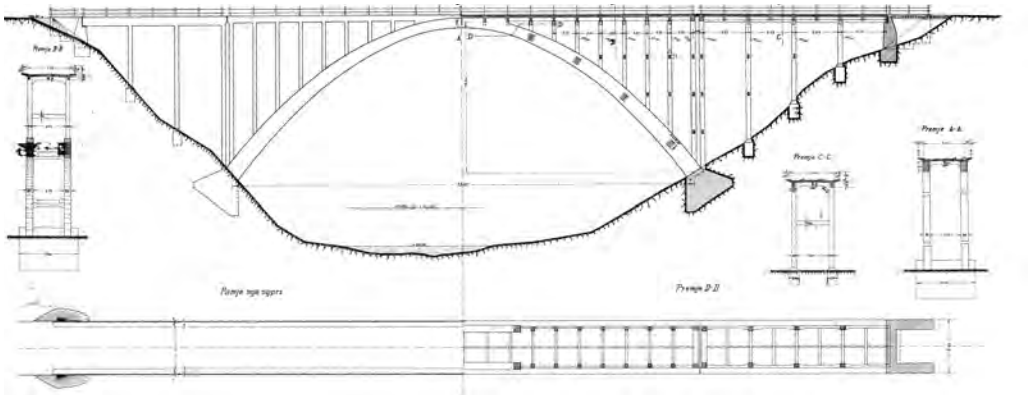
197. Photo of the Gomiqe Bridge.

1929 | Gomsiqe River Bridge

Wolfgang Kohler

This bridge is aesthetically very elegant, adapting to the landscape and situated on the River Gomsiqe, on the part of Shkodra - Puka road, 40.32km from Shkodra.

In July 1929 the project for the construction of the bridge with a concrete arch with a 54m light span was designed. The height of the concrete arch from the riverbed is 19.3m. The total length of the bridge is 101m and has a width of 7m (vehicle crossing width is 5m, and the width of the two sidewalks is 1m). Over-structure is based on the arc of concrete with a 'rame' system that forms a mesh with 16 spaces each with a width of 5.4m. The arc connection to the supports is made with removable bearings.In 1933 it was realised by Ing. D. V. Weiss the bridge project that survived until the end of World War II, which is similar to the previous project, adding some changes. The concrete arch has a space of 55m with a height of 20.3m from the riverbed. Its total length is 104.4m and width 6.2m (where the vehicle crossing width is 5m and sidewalks 0.5m). The over-structure is supported on a concrete arch with a ram system, forming a network of 23 spaces of varying widths. The connection between the arch and the supports is also accomplished with movable bearings.

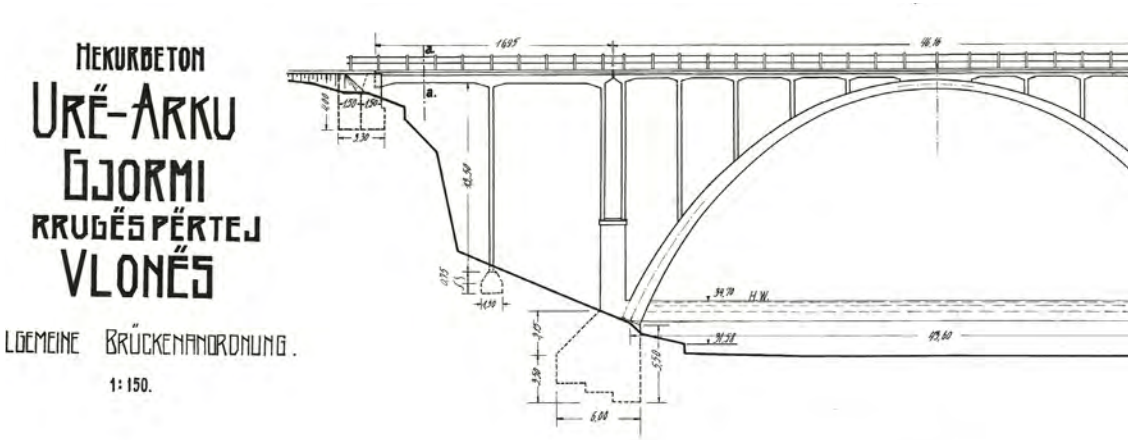


198. Section and plan of the bridge.

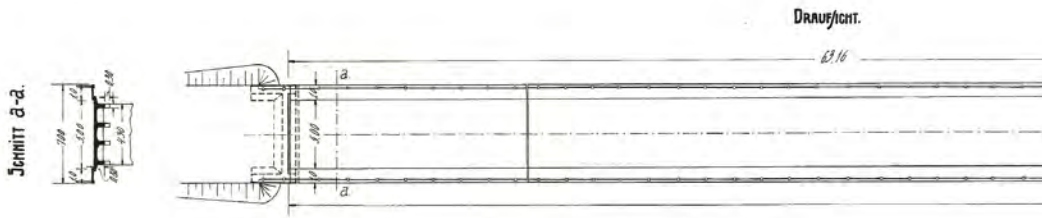
1931 | Gjormi Bridge over the Shushica River

Gjovalin Gjadri

Gjormi Bridge was built over the Shushica River on the Vlora-Saranda street. This bridge was designed in 1931 by Ing. Gjovalin Gjadri[11]. The construction is made of reinforced concrete. In its length, the bridge consists of two arched light spaces. The bridge has a length of 126.27m and a vehicle crossing width of 5m with two sidewalks of 1m width each. The maximum height of the arch is up to 16.65m above ground level where the Shushica River crosses. The exterior of the bridge is simple and fits well the terrain where it was built.

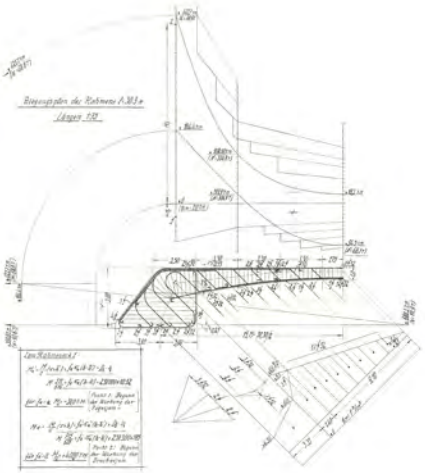


199. Longitudinal section of the bridge.

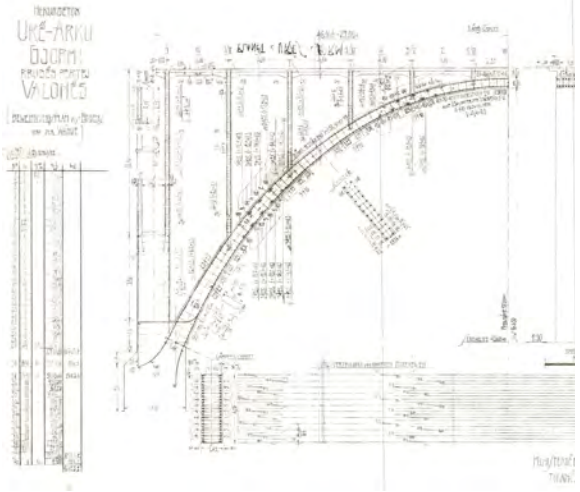


200. Plan of bridge beams.

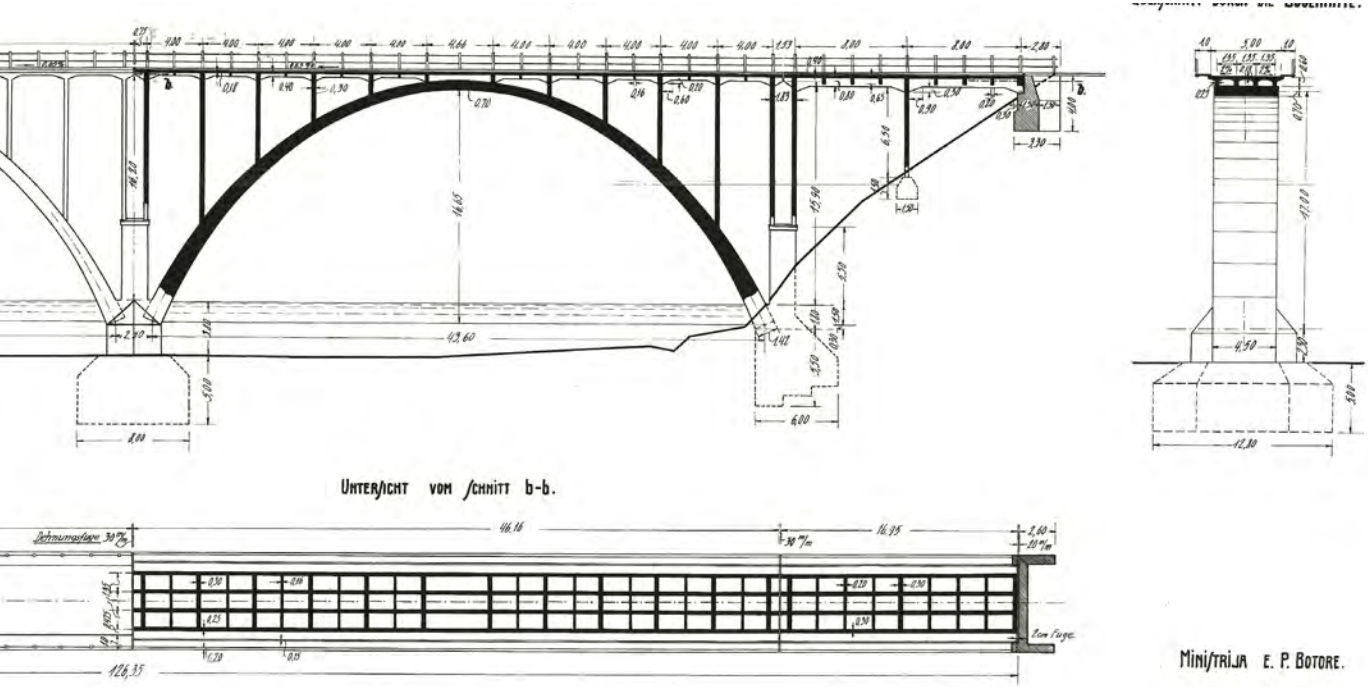
[11] Gjovalin Gjadri- Engineer. He was born in the city tro-Hungarian administration for Albanians. After c In 1927-31 he lived in the Soviet Union, where he w War II, he participated in the reconstruction and a



201. Plan and calculation of bridge construction.



202. Detail of the arch construction.



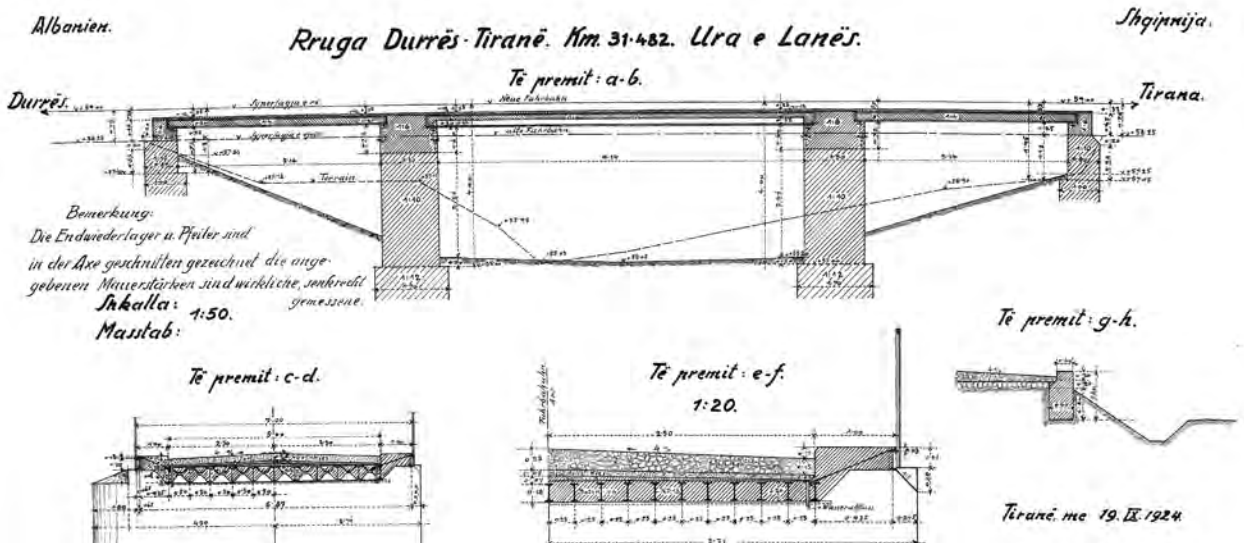
203. Photo of Lana Bridge.

1932 | Lana River Bridge

Skrobanek

Lana Bridge was designed at Viale del Impero (Boulevard of Dëshmorët e Kombit), in Tirana on the river Lana in 1932 by Ing. Skrobanek. Its peculiarity is that the width is greater than the length, 35m and 30.3m, respectively. Vehicle crossing width is 25m and sidewalks 5m.

The bridge construction is made of reinforced concrete. The system chosen is very elegant, both architecturally and statically. This bridge features a 30.3m ram span, with broken rails and steep supports. The reinforcement of the 'rigel' and supports is at times with continuous reinforcement, elegantly combining the reinforcement of the joint of the 'rigel' with the support. This support plays the role of the ram column, but also of the bridgehead, which serves to reconcile the road track. From the outside, the bridge has the shape of an arch, adapting to the conditions of the terrain where it is located.



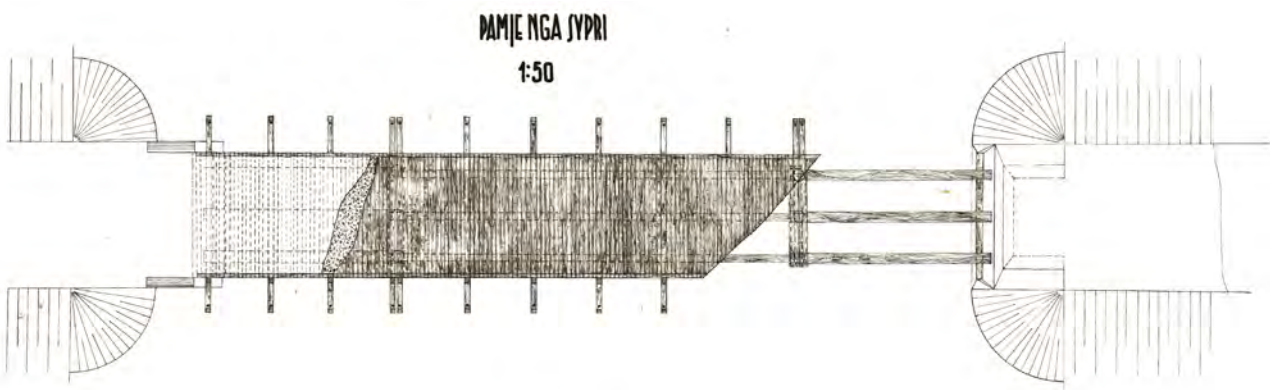
204. Section and detail of the bridge.

1936 | Tabak Bridge

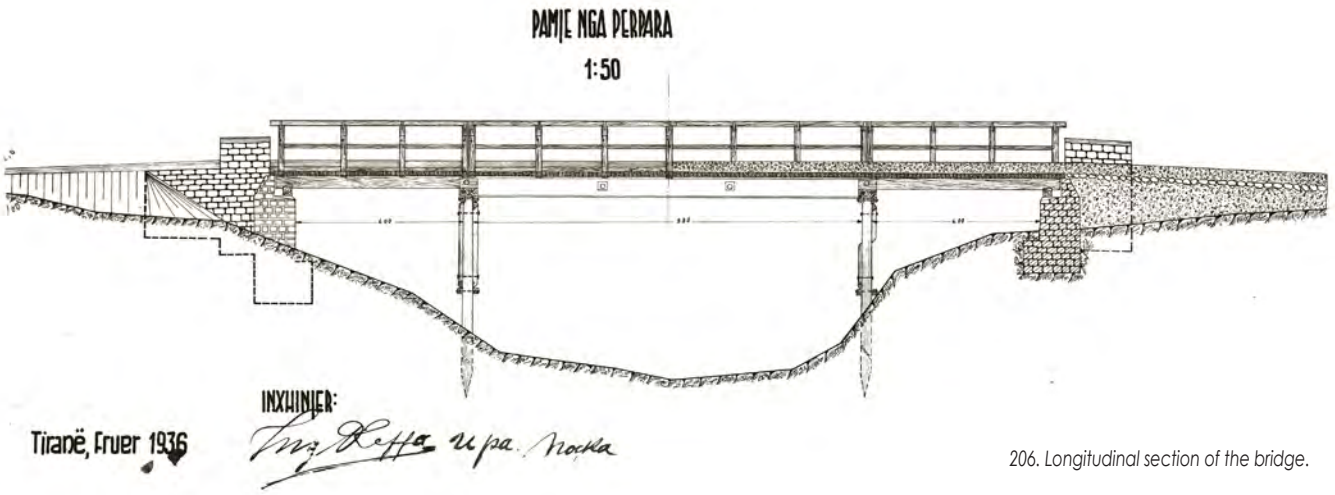
Herbert R. Hassl

The project of Tabak Bridge was implemented by Ing. Herbert R. Hassl in 1936. The bridge has a simple architectural appearance. Its shape is linear and is characterized by three light spaces, where the two side spaces are 4m in size and the central space is 9.30m.

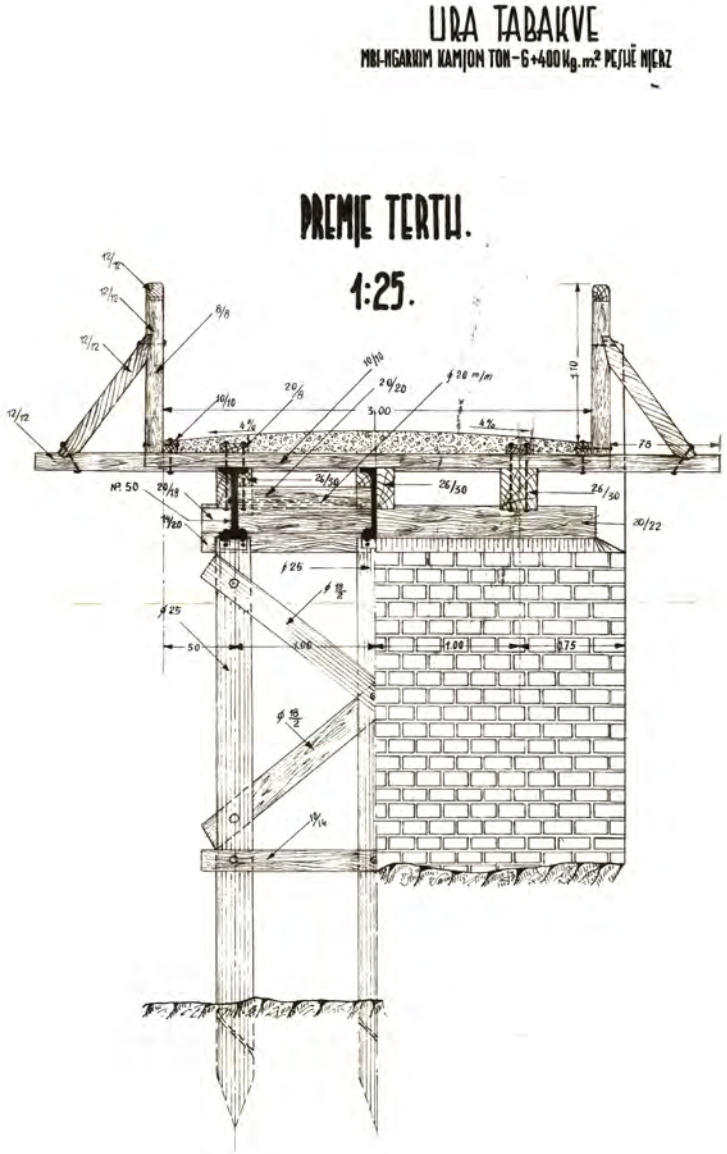
According to the cross-section, the bridge has a crossing width of 3m. The construction is made of wood, which is part of its architectural appearance.



205. Plan i urës



206. Longitudinal section of the bridge.



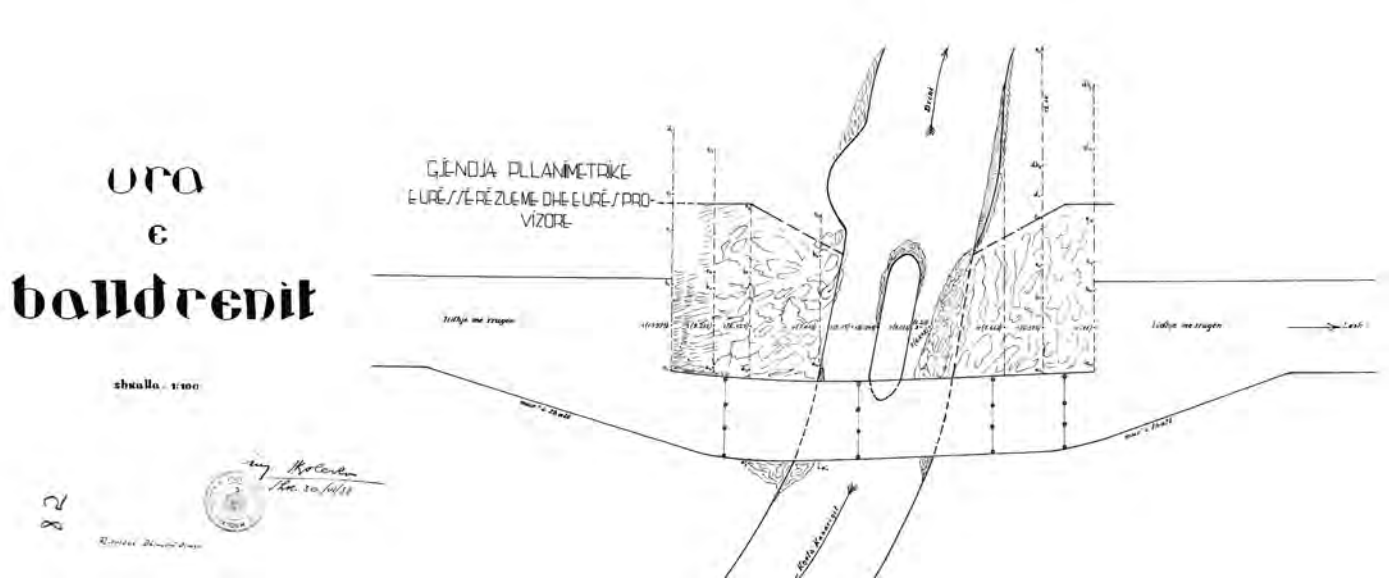
207. Cross section.

1938 | Balldreni Bridge over the Drin River

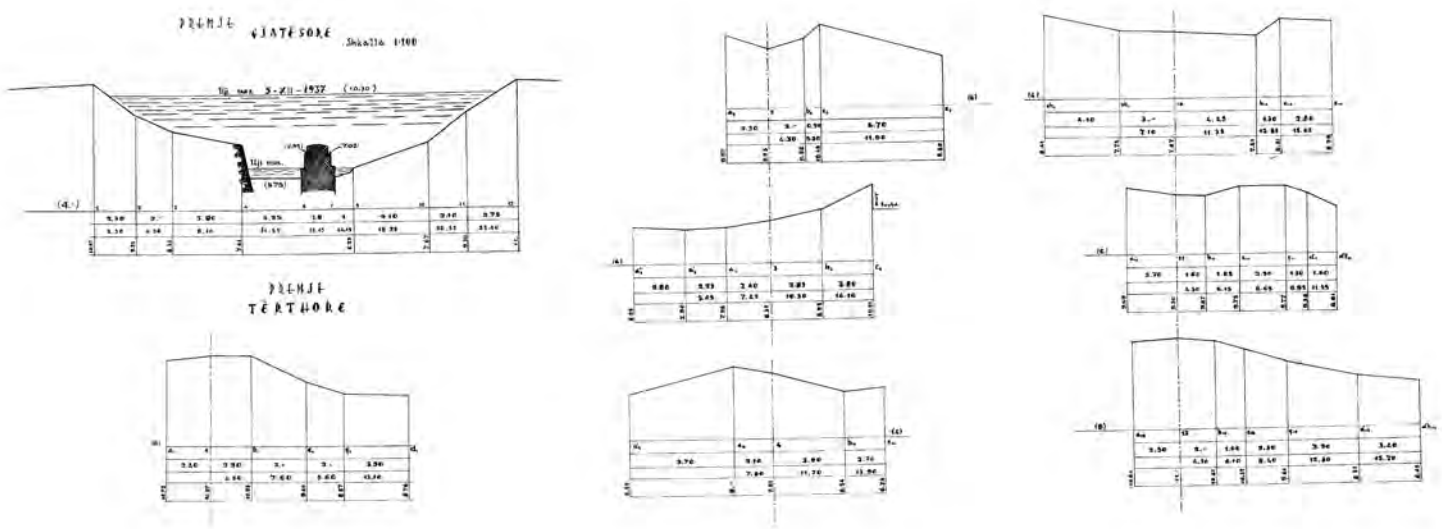
Wolfgang Köhler

Balldreni Bridge is located on the Drin River at the source of the Kakarriq Marsh. The peculiarity of this bridge is that it makes the connection not only in the direction of the flow of the Drin River, but it also makes the connection to the road to Lezha. In the segment where the road connection is made, the bridge is surrounded by drywall.

Köhler implemented the project in 1938. The graphic material attached to the proposal also gives the layout of the collapsed bridge along with that of the temporary bridge.



208. Masterplan of the bridge.



209. Profiles of the bridge.

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Picture Index

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This publication comes as a study in the framework of series of books on the impact of different design cultures in Albania, highlighting the influence of the Austro-Hungarian Empire on the development of the country in the early 20th century. The work was carried out under a cooperation project between the Faculty of Architecture and Urbanism (FAU) of the Polytechnic University of Tirana (PUT) and the Arkivi Qendror Teknik i Ndërtimit (AQTN).

This research puts light on the influence of Austria-Hungary in the period after the independence of Albania in the years 1916-1935, before the strong Italian influence in Albanian society, not only to record the technical projects realized at that time but also to present the contribution given during the period of Albanian identity. The publication identifies some of the most prominent design projects of Austro-Hungarian engineers and specialists in the field of urban planning, architecture and artworks in infrastructure, based on the documents provided by the AQTN fund and from the research of various publications that handle this period.

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