

WWII-MONUMENTSEE

ASSESSMENT OF POST-WORLD WAR II MONUMENTS IN SOUTH EAST EUROPE IN ORDER
TO DEVELOP A NEW REGIONAL TOURISM PRODUCT/ CULTURAL ROUTE



**Assessment of post-World War II monuments in Albania for
developing new SEE regional tourism product/ cultural route**



The “Assessment of post-World War II monuments in Albania for developing new SEE regional tourism product/ cultural route” is realized within the project “WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/ cultural route”.

The “WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/ cultural route” implemented by the EXPEDITIO was financed through a grant provided by the Regional Cooperation Council’s Tourism Development and Promotion Project. The RCC’s project is funded by the European Union and implemented in an effort to contribute to the growth and competitiveness of the six Western Balkans economies by supporting development and promotion of joint regional cultural and adventure tourism offer. This assessment is one of the “WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/ cultural route” outputs.

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Authors of the “Assessment of post-World War II monuments in Albania for developing new SEE regional tourism product/ cultural route”:

Helidon Sokoli, Sabrina Kuçi, Petrit Bilali



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Introduction

The project “**WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/ cultural route**” (herein referred as **WWII-MONUMENTSEE**) implemented by EXPEDITIO was financed through a grant provided by the Regional Cooperation Council’s Tourism Development and Promotion Project. The RCC’s project is funded by the European Union and implemented in an effort to contribute to the growth and competitiveness of the six Western Balkans economies by supporting development and promotion of joint regional cultural and adventure tourism offer. This assessment is one of the WWII-MONUMENTSEE project’s outputs.

The project WWII-MONUMENTSEE was carried out from November 2018 to June 2019.

Locations of the project: Albania, Bosnia and Herzegovina, Kosovo*, Montenegro, Serbia and the Republic of North Macedonia.

Post-World War II monuments found in South East Europe area represent important potential for the development of a regional cultural tourism route. These monuments, mostly built after World War II on the whole territory of former Yugoslavia and Albania primarily represent memorials to fighting against fascism, but they are much more than that and some of them possess exceptional artistic value. Following the changes occurring during the 1990s in South East Europe these monuments have been disregarded, which has led to their neglect due to lack of maintenance and in some cases to their devastation or complete destruction. Revived interest for these monuments started at the beginning of 21st century, since 2006, stimulated by foreign artists and researchers, as well as those from the SEE region. Furthermore, the importance of post-WWII monuments has begun to be rediscovered in connection with tourism, as well. However, all these initiatives and activities are sporadic, more often launched from abroad than by countries where the monuments are situated, and they are not synchronized, so that these monuments are not offered as a unique tourism product, neither at the level of individual countries nor of the SEE region. In addition, there are no data about these monuments collected at one place, nor a detailed analysis of their value, state and potentials for the development of touristic routes.

Specific objective of the project WWII-MONUMENTSEE is: Completed the initial stage in developing new SEE regional tourism product/ cultural route - post-World War II monuments, through carrying out an assessment. The **overall objectives** are: Developed new SEE regional

* This designation is without prejudice to positions on status, and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo declaration of independence

tourism product/ cultural route - post-World War II monuments; Enhanced (employment and sustainability of the) SEE regional tourism through developing new tourism product/ cultural route; Contributing to economic growth in SEE region through strengthening regional tourism and cultural routes.

The **activities** realized during the WWII-MONUMENTSEE project include: Forming a regional team of experts and defining the concept and methodology of work; Research and data collecting in the six SEE economies and producing six individual “Assessments of post-World War II monuments in South East Europe for developing new SEE regional tourism product/ cultural route” by selected researchers; Organizing a one-day regional expert workshop; Producing a regional “Assessment of post-World War II monuments in South East Europe for developing new SEE regional tourism product/ cultural route”; and Distributing the results of the project to all the stakeholders.

The producing of **six individual “Assessments of post-World War II monuments in South East Europe for developing new SEE regional tourism product/ cultural route”** included the following activities and segments:

- **A review of the general state of the WWII heritage**, which was intended to provide a general picture of the treatment of this segment of cultural heritage in six economies, including: the legal framework regulating the protection, management and maintenance of the WWII monuments; institutions / key stakeholders responsible for the protection, management, maintenance, promotion of the WWII monuments; an official list / a database of WWII monuments; previous initiatives (artistic projects, researches, promotion, activism ...); an overview of stakeholders and a general review of the overall state of the WWII monuments: their protection, maintenance, use, management and touristic valorization.
- **Analysis of an expanded list of monuments** was carried out using the official lists of protected WWII monuments in individual economies, as well as a List of Proposed Sites for WWII Monument Route provided by the Regional Cooperation Council,

containing 40 pre-selected monuments that needed to be included.¹ The analysis of monuments was made using the established criteria².

¹ The list provided by the RCC included 40 monuments:

- *Albania*: Shkodër, Kamëz, Mother Albania (Tirana), Pezë e Vogël, Bërzhitë, Elbasan, Pishkash
- *Bosnia-Herzegovina*: Vraca Memorial Park (Sarajevo), Vogošća Monument, Battle of Neretva Memorial Museum (Jablanica), Mostar Partisan Cemetery, Sutjeska Monument (Tjentište), Zenica, Novi Travnik, Jajce, Sanski Most, Kozara (near Prijedor), Banja Luka
- *Kosovo**: Prishtinë/Prishtina (city centre), Brezovicë/Brezovica Monument, Mitrovicë North/Mitrovica, Partisan Martyrs Cemetery, Matićani Hill, Prishtina
- *Montenegro*: Dola Memorial Site, Nikšić Monument, Barutana Memorial (Podgorica), Kolašin Memorial Museum, Berane Monument
- *Serbia*: Jewish Cemetery (Belgrade), Memorial Park Jajinci, Kosmaj Monument, Čačak Memorial Site, Kadinjača Monument Site (near Užice), Bujanj Memorial Park (Niš), Šumarice Memorial Park (Kragujevac), Monument to the Revolution (Leskovac)
- *Republic of North Macedonia*: Skopje Earthquake Monument, Kičevo Ossuary, Makedonium (Krushevo), Prilep Monument, Veles Ossuary

² The following criteria were applied:

- **VISUAL AND AESTHETIC QUALITIES**: Abstract form; Forms that defies the convention of traditional monuments; Forms which hides deep symbolic and/or universal meaning behind its abstract shape; Created by famous, well-known or widely accomplished artists from the era
- **HISTORICAL & CULTURAL SIGNIFICANCE**: Tell universal histories of overcoming adversity and enemy defeat; Focus of human-level/civilian victory or tragedy; Relate compelling histories that are little known outside the region
- **NATURAL BEAUTY**: Favor monument sites located in remarkable natural sceneries; Favor monument sites in close proximity to national parks, scenic rivers, etc.; Favor monument sites in serene locations away from other touristic crowds
- **TOURISM**: Promoting Tourism in Under-served Areas
- **CONDITION**: In areas free of political/religious/ethnic tensions or violence; In areas not affected by landmines or other dangerous devices; Relatively intact and not dangerous or risky to traverse; Existing in a reasonable state of order and maintenance; Not excessively defaced or vandalized
- **ACCESSIBILITY**: Within a reasonable proximity to well traveled & maintained roads and highways, Within a reasonable proximity to touristic services (lodging, food, fuel, etc); Reasonable to locate by tourists unfamiliar with the area; Fully accessible for majority of the year, except in cases of extreme weather conditions

- **A proposal of potential routes** for each of the economies was made using the expanded list of monuments. Possibilities for different levels of routes have been recognized: regional route/s, routes within the countries, local routes. Furthermore, different topics have been considered, including: artistic value, designer(s), famous persons, the size, possibilities for filming, possibilities for mountaineering, antifascism, etc. Possibilities for including these monuments in the existing routes or the area's tourism offer have also been considered.
- **Detailed analysis of selected monuments** was based on the already made analysis of up to 10-12 monuments in each economy contained in the List provided by the RCC, as well as the expanded list of monuments selected by the researches. The detailed analysis was made using a questionnaire prepared by a regional expert team.
- **A list of references and annexes** has been provided for each assessment, including, among other things, an official list of protected WWII monuments; a list of stakeholders; additional material important for reviewing the general state of the WWII heritage

Based on individual Assessments in six economies a **joint regional “Assessment of post-World War II monuments in South East Europe for developing new SEE regional tourism product/ cultural route”** was produced.

The **“Assessment of post-World War II monuments in Albania for developing new SEE regional tourism product/ cultural route”** is one of the six individual assessments produced within the project. The authors of this assessment are Helidon Sokoli, Sabrina Kuçi, Petrit Bilali.

This document contains **an excerpt from the Assessment of post-World War II monuments in Albania**, including the key data, analyses and proposals, while the complete material with the accompanying documentation has been delivered to RCC.

Brief summary

Attending this project was a unique experience for us because it opened a new window of communication with the world and with art and its interpretation during the period of socialist realism, seen from the point of view of integration of three disciplines (art, architecture and history) which fit with our specialties as a working group³.

The current project enabled such space and outlook which was new to us both in historic and urban context as well as in the urban aspect. This, because we aimed at building this project on healthy principles by getting in touch with people who had historic contributions in preserving the texts from the museum that spoke about the NALW such as Mr Mit'hat Dibra, former director of the Historic Museum in Shkodra, Mr Zamir Llazani (chairman of the NALW association) and other belonging members, as well as the urban experts of the time who were in charge of the placement of the monumental works such as Mr Ruzhdi Dibra (Head of the Urban Planning Office at the former Executive Committee of the time).

An important place in this project took the people who made such works with their own hands, authors such as Mr Thoma Thomai and Mr Hektor Dule who we dedicated the touristic trails that are integral part of the project through providing information on the maximal commitment of the authors as well as of the local or central government mechanisms of the time. Their works reflect the high cultural and educational level of the sculptors and offer a full view of the characteristic elements of the sculptures. We can notice the contrast between the dynamics of the mobility and of the plasticity of the works, the way they are composed and the preservation of true ratio as much as possible.

Encountering with historical characters of the time, which have real contributions to the construction of these works, provided us with a more accurate idea of what the art of Socialist Realism aimed at in general and what the memorials of the Second World War martyrs aimed at in particular. We would say that the values produced based on the World War II events are inalienable national values, so much that we as part of this reality, have remained impressed by the high quality of work, volume and commitment to build these monuments. In this context, the impact on foreigners who have visited our country will be indisputable, turning Albania into a tourist-historical attraction as being one of the reasons why our country should be visited.

When we say "value" we refer to the first steps of Albanian sculpture and monumental art and for authors who are already in the history of Albanian art and beyond. We are happy to have had the opportunity to introduce the dimensions of Albanian authors and monumental art,

³ Grupi i punes Helidon Sokoli (historian/ arkeolog), Sabrina Kuçi (arkitekthe/urbaniste) dhe Petrit Bilali (skulptor)

who, when acquainted with the project, have introduced us to the language of artistic expressions and diverse techniques and materials.

What has always been a disadvantage for the monuments of this period was the lack of or a legal gap with regard to their protection and inalienability. Over the years, they have been part of various political attacks, what has caused for a good part of them to disappear, alienate or lose identity. The artistic ignorance of the people in this regard is reflected in their failure to react when a piece of history has disappeared. This was an encountered fact in almost all the monuments visited⁴ making us realize that after the 90s there was no at all interest shown by the state for these works.

At the end of this phase, all we have to do is to walk on this road to further promote these monuments and works of art, to strongly lobby on drafting a law for their protection and restoration, and to encourage all the people to look at these works of art as part of the culture, history and cultural heritage of our country.

⁴ Falenderojme z.Rubin Mandija, z.Fadil Fyshku, z.Gent Faja per asistencen e ofruar pergjate projektit.

Description of the general state of WWII monuments

Monumentes are part of the collective memory and as such transmit not only artistic values of the time but also historic values.

In the present days they convey events or happenings of a certain period providing a logical flow of the events indirectly. The history of our people is rich in distinguished figures who have made their sign by not only writing the history...

They make us feel proud of the culture, heritage, art and the history we have.

We have done a general research of the lapidaries, memorials or reliefs of this period as part of the history since the focus is World War II and the monuments constructed are closely related to the history. It looks like the technological development, economic standard or the vocational training related to this period provides us with works of same structural and historical characteristics at first view.

But through a closer look we notice changes, worth highlighting, that make it special with regards to style, genuity or history. The lapidaries of the post World War II experienced their path from their establishment till nowadays. The first moment was a moment of glory not only for their creators but also for the community because the war events were still fresh.

It was a cultural revolution for different areas in Albania because these works at certain moments had so much ideological weight that they could be compared to major party acts such as bridges, plants, factories, etc.

This is because the urban landscape of the city and the villages lacked the language of the figurative arts, or in the best case it had just started to be tackled by sculptor pioneers such as Odise Paskali, Janaq Paço, and Andrea Mano etc. Some of the lapidars were built with a lower artistic level than the local state institutions.

They were simply constructed with linear concrete, without integrated art concepts, or artwork of various languages such as reliefs, mosaic sculptures, and so on. Today these memorials may sometimes even appear to be worthless objects, but for the time they were built, the community was a great achievement for the community.

The pursuing period was a testament to the transformation of war memorials into work memorials and the construction of socialization. The latter shaded a little glimpse and glory to the memorial of the National Liberation War. Sculptures and works of public art were not the

most sensational news that exalted the public and the masses. However, the cases of the construction of memorials and public works related to NLW continued, despite the reduced number until the end of the 1990s.

Qualitative developments and new genres of public figurative art brought the second pleyad of educated artists in eastern schools like Moscow, Prage etc. The innovation of this pleyad was the genre of relief brought to the Albanian school by sculptors like Thoma Thomai, Kristaq Rama, Shaban Haderi, Hektor Dule and so on. After the 90s with the fall of the Berlin Wall, the public works of the National Liberation War passed through their hardest period.

They were conceived by the masses and communities as a product of the propaganda machine of communism, often becoming victims of the crowd and the object of the anti-communist rage. There were those monuments that were partially damaged; others submitted a higher degree of damage and some others that crumbled down.

It is worth mentioning the fact that the communities have looked up to them as values and have preserved them in years. During the 2000s it was noticed a sharp indifference towards these works, while the period we are currently living can be named a period of reinterest, because a large part of the communities because of the age do not consider them as objects of ideological mechanism, but as cultural tiers.

There are two other reasons for the reinterest towards NLW:

1. The poor level of some public works placed after the 1990s, which makes the artistic level of these works to be re-evaluated.
2. Particular interest from tourists, especially those coming from the West, as this language of art and expression for them is something new because of the change of sculpture school, between the West and the East, as well as a product of an ideological line that is often almost unknown to them.

Albania in the historic context of the World War II

The Antifascist National Liberation War of the Albanian people which took place under the circumstances of the World War II was against two main aggressive powers of the time, the fascist Italy and the German Nazis.

During the years, a lot has been written about this great event of the history of Albania. In fact, the discussion on the significance of the ANLW and on the place it takes in the history of the Albanian people is very wide. This discussion took place in front of the Albanian public opinion since the war years. At that time it was comprehensive and justified not to have a public assessment from the international and national opinion. Back at the time the world was divided into two opposite camps: on one side there was the fascist camp headed by Germany, Italy and

Japan and on the other side the Antifascist Coalition headed by Great Britain, Soviet Union and the USA. In general there were political specters at home during this time. First there were the liberal nationalists, part of who were intellectuals that were educated and graduated in the western countries along with distinguished antifascist fighters. The second political grouping is composed by the zog partisans who refused to be at the service of the quisling administration. The third antifascist political force was made up by the communists. Albania was among the first victims of the fascist aggression and among the first that rose to arms against this aggression by testifying that Albanians were a freedom loving people. Regardless of the political, ideological and tactic divergences among them, the communists attracted quickly the attention of the public opinion and entered the political stage as a considerable antifascist force. The expansion of the antifascist resistance and aggravation of the political situation at home threw light on the weakness and incapability of the other political specters. Under these circumstances the initiative was taken by the communists the biggest number of which were at a young age and strongly connected with eastern organizations and similar parties, and who left aside the disagreements and in November of 1941 founded the Communist party of Albania. Other nationalist parties remained limited in their territory and peoples' support. Since the conference of Peza in September 1942, the burden of leading the war passed on to the National Liberation Front and as a result of this war in December 1942 the three Great Ally Powers England, Soviet Union and the United States of America made official declarations by which appreciated the war fought by the albanian people. The main reason for the National Liberation Movement being so successful in this war is in the energetic war that the National Liberation Front fought. Even before starting with the fighting actions, it is sufficient to remembers the two big operations during the winter of 1943-1944 and the one in June 1944. Precisely it was the heroic war carried out by the National Liberation Front and achieved the strategic essential objectives: the liberation of the country and re establishment of the national independance. The Antifascist National Liberatin War was a test that showed the political and moral values of the cause.

Albania in the urban context

The key urban features in the Albanian State date back in the beginning of the XV-XIX century, with the creation of the medieval Albanian cities. During this time it is noticed a growth and development of the urban concepts by shaping the urban lines of the cities.

Space development of the cities changed according to the geographic location, relief, social and economic development and precisely at this time we notice cities that go beyond the walls of the castles hitting towards the open cities concepts. The tradional settlements obviously became the main constructions of the time in the vicinity of which would be built the religious objects and in some cases also of the constructions with social character. Under this rhythm, the development of the cities goes beyond the main neighbourhoods and the suburban ones.

Declaration of independence in 1912 is followed by the diverse attempts to create the state and its policies and in this frame after the 1920 the cities started to have urban development plans and determined the key elements like: roads, key buildings such as hospitals, state enterprises or government buildings.

After 1944 it is noticed a new specter of art which was closely connected with urban planning in support to the new ideological line that the people's power would build. This type of art takes place right after the liberation and establishes the basis of a new flow in the history of Albanian art otherwise known as "socialist realism".

The new artistic developments were in the context of general urban plans which would play a key role in placing the monuments, portraits, lapidaries and mosaics in a few words in the development of Albanian public works. Referring to the urban plans of the time for the cities we see that projecting common parks, recreational premises or environments took an important place. The latter would serve as monument houses or works of art in addition to their primary function. These works were used to create a special design or unique character in the area. For visual and aesthetic effects the decorative objects in the parks were kept a certain low height being conform to the urban planning and the park dimensions so that they would be nearer to the viewers.

Selection for their placement was not at all accidental, as everything was well thought and conform to the legislation in power.

We can not say that there was a specific relevant law or decree to this issue but in each of the objects there was a specific decision from the executive committee of the time.

The journey for the placement of a monument or art work started with selection made by the central power to the figure or the event, based on the moral weight that it had during the National Liberation War through a big competition with participation of a big number of artists.

The proposed drafts were exposed and evaluated by a professional jury which evaluated some criteria among the most important of which were:

Ideological line interpreted through art

Artistic values that should be in compliance with the rules of socialist realism

The more exact description of the event with expressive tools of art of the competition.

The selectors were focused in the context of the work as well as the methodology and the treatment of the work.

In conclusion of the competition the power to vote was passed over to representatives of the local authorities, executive committee and to the urban planning office to decide on the location of the work.

The latter decided the positioning of the work in the city based on the feasibility study of the potential squares, the monument dimensions, as well as the historic context in which the fighter, the brigade, the poet or the distinguished figure.

What is worth mentioning, is the way how the central and local power was also comprised of specialized commissions with experts of diverse fields starting with artists, architects, urban planners, historians, cultural and sportive heritage, etc.

These art works served as a reference point for the square or the location in addition to their accessibility and visibility. Their positioning in the park or the flower area would improve public environment and increase the flux of the visitors in that area. This was the urban situation in the big urban cities and areas while regarding villages and national axes, the issue was a bit different since it pretty often the event of placement of a lapidary or a monument took bigger dimensions due to the limited artistic and cultural life in those areas.

While the national axes started to be projected after the liberation and pretty often these events were so important that impacted the priority for development of life, in terms of constructing roads, and primary urban development, of the areas and villages that had a bright past during the National Liberation War. As a result these road axes that were built pretty often on the war squares could not be imagined without lapidaries and the respective war memorials. It is worth mentioning the involvement of the central and the local power as well of the local entities in the process of the realization of the work volunteerism in working in the surrounding landscape.

Classification of the monuments or art works

The public monuments of the post world war two are divided into two big artistic genres:

SCULPTURE

The sculpture as a basic language of expression has priority in the urban frame since it can be viewed in 360 grades and can be adopted in diverse genres that fit in the urban context. From the functional side it has priority because it is time resistant regarding the solid materials and the atmospheric agents. The sculpture is comprised of two plastic big genres that are the round sculpture otherwise named as 3 D or the two dimensional relief (bas-relief and alto-relief)

These two big plastic genres of sculpture are translated into types and sub types of expressions based on the diverse experiences of World Art successfully adopted by the pioneers of the

Albanian Art and Sculpture which were used professionally and successfully to reflect figuratively the memoir of the World War II and further.

Types and sub types of Sculpture as basis of expression:

Portrait (bust)

The portrait is among the most dispersed types of sculpture used in the memorials of the post World War II period. This type of sculpture is built in three dimensional sculptures and usually with cutting up to the shoulders. It usually reflects the diverse figures of the fallen martyrs during the war. As a type of sculpture it was installed more in the parks and urban areas also in the role of the park sculpture. Usually they are placed on a basement of 2 meters in a parallelepiped or cylindric shape. There are also cases when the portraits were treated in relief but rarely in the three dimensional shape.

The portraits were usually worked by distinguished names of the time sculpture. The portraits in the most cases were realized in concrete (more precisely the low cost and atmosphere resistance), but there are also portraits moulded in bronze.

Statuette or (figure)

The statuette as by name has the main human theme, the war heroes described above who were pretty often treated as integral figures either seated or standing. The cases of statuettes of war heroes of the World War II are frequently prevailing in main squares of the cities playing key roles in the city urban planning, very differently from the portraits that used to be placed in the parks. Such statuettes we also find in the martyrs graveyards in diverse cities. There are many cases when these figures besides the weapons (as a war symbol) have been accompanied with other symbolic elements of communist period such as starred flags, starred caps, some with picks, some with hammers, reaping hook or shovels. In the majority of cases such figures have a composed lapidary in the background made mostly with bronze or concrete.

Sculpture Group

The sculptural group contains two or more figures, be them people, or even from the animal world, built in two sculpture genres (three dimensional sculpture and relief)

Often the reliefs and three dimensional sculptures are mixed with the sculptural groups.

As a very important part of the sculptural group, is the equestrian (figure on the horse) not much used in thematic works from the Second World War. We find more frequent sculptural groups among the monuments of the Second World War, and the ones worth mentioning is in the form of bas-relief. As the two above mentioned genres, even the most of sculptural groups are built with concrete and many of them are made of bronze.

SUMMARY

The three types of sculpture that are mentioned above are found as an integral part of town urban planning, or more often in the form of lapidars, as sculptural complexes along national roads. Often they are treated through the genre of park sculpture.

But there is also the case that lapidars are not intertwined with the sculptural genres, but come as elements on their own, in the form of vertical concrete structures, with a few stairs (from three up) with a resting place forward. Usually, the structures are in a simplified geometric shape, and the top front part is dominated by a five-pointed star, or the Albanian flag with a star. Also in the central part, the lapidars used to have placards with engraved stone figures, with the description of the event and the names of the heroes.

PAINTING

Painting was more frequent in indoor environments, both in the premises of different institutions as well as in the Art Galleries and cultural centers of cities and villages, but this is not a subject of our study, because they are not public works.

Mosaic

From the genre of painting the mosaic is preserved the most, because of its resistance to damages and atmospheric agents, it was less in exteriors, and much more frequent in indoor environments, nowadays many mosaics are well preserved.

The murals

The wall paintings as well as mosaics were more frequent in the interior part of institutions, but differently from the mosaic, for physical reasons, many of the objects of this genre have been eliminated.

Placards


In the painted public works of the time the plaque took a special place. The plaque is more in the genre of design, and does not contain artistic level, but just artisanal. It was located at the crossroads and in the yards of factories and plants and they were built on canvas, but in many cases were also in the form of murals. Many plaques spoke a lot about World War II and its symbols, while most of them were about achievements in work (the building of socialism) and the ideological line of time.

We do not have anything from the plaques since they were undesirable for the public after the 90s and could easily be removed.

There are also some objects that were quite visible before the 90's, as they were installed on the side of the mountains such as the writings of very large dimensions, such as: PARTI ENVER, Glory to PLA, etc., which were conceived as a cross-section of genre than "LAND-ART" and Plaque.

These objects do not exist anymore, in very rare cases they are altered, or some details about them have been kept.



An expanded list of monuments

N O	NAME	DESIGNER	YEAR OF CONSTRUCTION	CITY/ PLACE	EVENT IT MARKS	COORDINATES (Google Maps)	SHORT EXPLANATI ON	PHOTOGRAPH
1	Mother Albania (Tirana)	Kristaq Rama, Mumtaz Dhrami, Shaban Haderi	1971	Tirane	Glorifies the victories	41.308655, 19.840061	Symbolic work dedicated to the motherland and the martyrs at a moment of triumph.	




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2	Partizani I panjohur (Tirana)	Andrea Mano	1949	Tirane	End of the war against fascism	41.328242, 19.821318	End of the war against fascism	
3	Partizaniçlirimtar(Permet)	Odise Paskali	1964	Permet	In the honor of the Congress held in Permet	40.233446, 20.353979	In the honor of the Congress held in Permet	



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4	Shtatorja e MujoUlqinakut (Durres)	Kristaq Rama		Durres	The warrior Mujo Ulqinaku	41.309795, 19.446710	In honor of the figure of Mujo Ulqinaku who fell on <u>7th April 1939</u> during the fascist invasion of Albania.	
5	Grushti I Mushqetase (Berzhite)	Hektor Dule	1968	Berzhite	War ambush	41.252872, 19.892674	The ambush organized by the partisan forces for the Germans	


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6	Kamëz			Kamez	Labor lapidary	41.361174, 19.771637	Socialist labor lapidary	
7	Pezë e Vogël	Mumtaz Dhrami, Kico Krisiko		Peze e vogel	Fight of Peza	41.259302, 19.690401	Antifascist resistance	
8	Elbasan	Sigfrid Mullisi, Kujtim Kprencka Dhimiter Telezi Ark.Illir Shuteriqi	1982	Elbasan	15 th Offensive Brigade	41.112809, 20.073775	The fight of the 15 th Offensive Brigade against the Nazi Germans	



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9	Lapidary (Shkoder)	HashimKruja	1964	Shkode r	Day of creation of the 27 th Offensive Brigade	42.067957, 19.514253	Creation of the 27 th Offensive Brigade	
10	Pishkash	Perikli Culi		Pishkas h	In the honor of the offensive brigade	41.0737532, 20.4997571	Combative Marching of the First Offensive Brigade during the Winter Enemy Operation in 1944	



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11	5 Heronjte e Vigut (Shkoder)	Shaban Haderi	1985	Shkoder	Heroism of the 5 Vig Heroes	42.089269, 19.507358	<p>The Monument of "5 Heronjvetë Vigut" in the memory of the People's Martyrs Ahmet Haxhia, Naim Gjylbegu, Ndoc Mazi, Hydajet Lezha and Ndoc Deda</p>	
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WWII-MONUMENTSEE

12	Nenudhet e luftes (Tirana)	Hektor Dule	1974	Tirane	Author`s memoirs	41.313715, 19.817975	Memories from the age of 6 during the entrance of the 8 th offensive brigade in the town	
13	Monumenti I rezistences (Durres)	HektorDule FuatDushku	1970 - 1988	Durres	In the memory of the heroic fights of the partisans during the war	41.309381, 19.444582	In the memory of the heroic fights of the partisans during the war	



WWII-MONUMENTSEE

14	Busti I VaSilLacit (Tirana)	ThomaThomai	1975	Tirane	In honor of the contribution for the war	41.329635, 19.813656	In honor of the contribution for the war	
15	Prita e Barmoses (Barmash)	ThomaThomai	1984	Barmash	The ambush in Barmash	40,273347 20,608123	Heroic deeds of the partisans in defense of their homeland	

WWII-MONUMENTSEE

16	Relievi (Permet)	ThomaThomai	1970	Permet	The partisan of Permet	40.234824, 20.355360		
17	Memoriali I Boroves (Borove)	ThomaThomai	1988	Borove	The Ambush in Borove	40.310127, 20.652050	Murder of the 109 people in 2 minutes when they were driving to the airport in Janina	
18	Varrezat e deshmoreve (Lezhe)	Pushtetilokal		Lezhe	National Liberation War	41.777671, 19.652045	The resting place for the martyrs of the war in Lezha	

WWII-MONUMENTSEE

19	Lapidari I luftes se Recit (M.Madhe)	Pushtetilokal	1967	Malesi e Madhe	Fight in Rec	42.234033, 19.534547	Commemorat es the fight in Rec	
20	Mozaiku u MuzeutHistorik (Tirane)	VilsonKilica, JosifDobroniku, AgimNebiu, AnastasKostand ini, AleksandërFilipi	1982	Tirane	History of Albania from Antiquity to the Liberation day	41.329338, 19.817456	History of Albania from Antiquity to the Liberation day	

The description of potential WWII monument routes

The works of Thoma Thomai Dhamo

The name of ThomaThomai Dhamo, is closely related to great Albanian sculptors and sculpture since his early youth.

After being a student in the arts lyceum under the care of Odise Paskali, and graduated from Prague, Czech Republic in 1969, he founded the applied arts atelier at the former Tirana Institute of Higher Education. The education of several generations was a priority field since 1968. The first Dean of the Faculty of Fine Arts, since 1995, the year he was awarded the title of professor he was also Rector of Polis University since its establishment. Thoma's sculpture displays a conformity theme – shape- dynamic- dimension with an admirable co-ordination.

His works are distinguished by a high plastic sensitivity. Another feature of the sculptor is the careful selection of the elements used in his work.

Silhouettes are characterized by a deep geometric study, and the author stops precisely at cutting through the composite study.

His works are widely known outside the Albanian borders, with bas-reliefs, monuments from Tirana to Skopje, from Borova and Kolonna to Zidoll of Kruja, from Scanderbeg to Mother Teresa. Specifically we propose:

1. Ambush of Barmos Barmash, Municipality of Kolonja

Ambush of Barmashi, realized in 1984, the sculptor just selects a scene of fighting, and translates it into a dynamic two-figure with a spectacular shapes and plastic that adapts wonderfully to the subject.

The combination of work with relief is masterful; the work turns into an integral part of the natural relief, enriching it in a considerable way. Relief Permet, Municipality of Permet.

The work is dedicated to the Partisans of the 6th Brigade Brigade, for the fightings carried out in 1944.

The lapidary was completed in 1970; it is developed on two levels, the first one rises on a seven-step platform, accompanied by flower gardens and decorative plants on both sides, while the lapidary itself rises over another seven-step walk platform.

The lapidary itself develops in two dimensions, the horizontal, with a length of about 15 m, and a height above 3 m, on which is located and the bas-relief and the vertical dimension, which is raised in the shape of three parallelepiped columns, at a height of about 10 m from the base worked by sculptor Thoma Thomai.

The Bas-relief has a single partisan figure walking carrying a rifle in his hand, and is worked on the bronze. The figure is worked with a simplified plastic language, and one can tell from a distance that is the work of the aforementioned author, by the plastic and compositional characteristics.

2. The Memorial of Boroves (Borove), Municipality of Kolonje.

The work is dedicated to the massacre of Borovce on July 6, 1943, where 107 children, young people and elderly people were massacred and burned.

The work was conceived by the architect Vladimir Bregu, in the form of a memorial with quite significant dimensions, on a hill, where the important part of the complex, besides the tombs of the martyrs, there are also three bas-reliefs, and two figures of our author Thoma Thomai Dhamo. The most important and virtuous bas-relief of the complex is that of the burning scene, and the firing of 8 of the carefully chosen figures of the author, one of which is a baby. The plastic is trembling as much as the compositional piece. There is a horizontal development that accompanies the plastic flames of the fire which is distinguished for its dynamism and adds to the dramacity of the work.

The second basrelief presents the act of rifle firing by Nazi troops, towards the innocent population. This scene is more static than the first, the rhythm of the helmet reminds us a little of Vasil Laci bas-relief, but the plastic is deeper and more aggressive, just like the accompanying act itself. The plastic flask part seems to make the chronological-plastic connection with the other bas-relelief, and adds to the dramacity of the act. Despite the fact that the two bas-reliefs are at a distance from each other, they seem to be an integral part of a whole work.

The third bas-relief has a more traditional shape since it is inscribed in a regular rectangle, containing six figures, depicting the scene before the act of barbaric execution. The figures are standing and convey the anxiety of waiting, which is followed later in the aforementioned works.

The three works are well-integrated in the cameo stone-built surface of the perimeter walls, the first two are in the interior of the tomb, while the third relief is at the entrance. If the above three bas-reliefs bear a great sadness for the very content of the event, the two figure piece content is a static triumph scene and represents a partisan with a little girl.

Both figures are standing with a glance thrown somewhere else. The partisan has laid his left hand on the girl's shoulder, with a gesture of protection and care, while his right foot steps over a German helmet. The shapes are quite simplified, and the plastic is compressed and accurate. Two figures piece close the sculpture complex of the Borova Memorial.

3. Bas-relief of Vasil Laçi Tirane, Municipality of Tirana

The bass-relief is dedicated to the assassination attempt of young Vasil Laci on 17 May 1941 in Tirana, against the emperor of fascist Italy Victor Emmanuel III. The work was completed in 1975.

The compositional choice that the author makes is simple and smart, as he puts the hero's figure in the center with impulsive plastic movements. While the background covers the rhythm of helmets and bayonets, which, despite being quiet and replicating as plastic, bear the same aggressive impression.

The works of Hektor Dule.

One of the most famous sculptors in Albania was born in Permet, on January 3, 1939.

He is known for a number of important works, including diverse genres ranging from naked to busts, statues and historic monuments. His works are known in all Albanian-speaking lands.

We propose a cultural journey of his works, as he is one of the initiators for the development of relief disciplines as one of the core professional subjects in the former High School of Arts, Sculpture branch.

He possesses very good knowledge of the dynamics of monumental sculpture with the urban development-Architectural Context, thanks to his studies in Prague, and his work experience at the former Executive Committee of Tirana (municipality nowadays) in the sector of urban development, maquet builder in collaboration with well known architects and urban developers.

His sculptures are distinguished for the dynamics of mobility and plastic.

The energy they carry is quite unique, and in most cases is transformed into a vibrating expressionism.

The silhouettes of his figures move upwards, and the sculpture shows interest from all viewpoints. The objects we propose are:

1. In the paths of war, Tirane.

Tirana Municipality, the work is located at the hills of Tirana artificial lake, and was completed in 1974. This two figure sculpture, apart from special aesthetic-plastic values, is also distinguished for its special story, which is narrated by the author, since it is driven by the author's early childhood event (from the age of 6) during which one of the attacking brigades entered triumphantly in the city of Permet.

The scenario of offering water is so lifelike and felt that it mixes the end of the suffering war with an idyll of love and triumph. The idyll of love is read through the interaction of figures and their gestures, their silhouettes fit nicely and sweetly with each other that the two figure sculpture stands at a conceptual border like the one in the end of the war (that plants death) to the triumph of life and love. The two figure piece mixes quite naturally with the landscape not so much as a war memorial than a genuine park sculpture.

2. The monument of resistance Durres. Municipality of Durres.

The monument was accomplished in 1988 and is a fruitful collaboration of the author with the other sculptor Fuat Dushku. The total dimensions including the basement exceed 11 m. The base is quite impressive and rises up to 10 levels of progressive concrete screed.

It is distinguished not only for its dynamic silhouette, but also for its masterly placement in the square, as well as the completion of the shapes with details. The figure in total is very well constructed, and the anatomical reports are well read, and are well coordinated with the sculptural language. For those who know the genre of sculpture, this work despite having the theme of war, has deep traces of lyrical sculpture.

3. The Fist of Mushqeta (Berzhite) Municipality of Tirane.

This monumental work was realized by Hektor Dule in 1968, is dedicated to the battle of Mushqeta, on 14th November 1944 which is known as one of the biggest losses of the German Nazis in Albania.

The work is realized in concrete and is characterized by the combination of two sculptural genres, with bas-relief and round sculpture, intertwined both with plenty of mastery by the author. The three dimensional sculpture of the giant fist that holds the rifle and the flag is quite static and strongly constructed with compressed plastic. The details are carefully crafted, and segmented by each other.

-It is well complemented by the smooth surface of the bas relief so nicely and masterly crafted by the author.

If we look further, the scenes of war in bas-relief are characterized by a silhouette dynamism and a vibration of forms that contrast with the statism of the fist. The figures, in relief as well, astonish you by the pace of deployment, reminding us of some ancient Egyptian art.

4. The Relief at the Prime Ministry in Tirane, Monument of Culture.

The work is co-authored by Hektor Dule with the sculptors: Shaban Haderi, Kristaq Rama, Muntaz Dhrami, and belongs to the subgenre of the alto relief, i.e the high relief.

The work is divided into three levels; the high part is dedicated to NALW, while the two others below have the theme of work and the construction of socialism.

The work is developed in a vertical symmetry with a central axis, and it is eye catching that the figures of the central segment develop into a dimension larger than the other two segments.

One can tell it is co-authored because it is enriched with other plastic languages, and contains artistic elements that are not found in other works of the sculptor.

Examples of detailed analysis of selected monuments

Out of **20 monuments** contained in an expanded list of monuments in Albania, **10** were selected for which a detailed analysis was made using a previously prepared questionnaire. The detailed analysis was performed for the following monuments:

1. **Mother Albania**, Tirana; authors: Kristaq Rama, Mumtaz Dhrami, Shaban Haderi
2. **Partizani I panjohur**, Tirane; author: Andrea Mano
3. **Grushti I Mushqetase**, Berzhite; author: Hektor Dule
4. **Kamëz**, Kamez
5. **Pezë e Vogël**; authors: Mumtaz Dhrami, KicoKrisiko
6. **Elbasan**; authors: Sigfrid Mullisi, Kujtim Kprencka, Dhimiter Telezi, Ilir Shuteriqi
7. **Lapidari**, Shkoder; author: HashimKruja
8. **Pishkash**; author: Perikli Culi
9. **5 Heroes of Vigut**, Shkoder; author: Shaban Haderi
10. **Memoriali I Boroves**, Borove; author: ThomaThomai

This document presents two out of 10 monuments that were analyzed in detail:

- **Mother Albania**, Tirana; authors: Kristaq Rama, Mumtaz Dhrami, Shaban Haderi
- **5 Heroes of Vigut**, Shkoder; author: Shaban Haderi

Detailed analyses of other selected monuments have been delivered to RRC.

Mother Albania



BASIC DATA ABOUT THE MONUMENT

Official and/or common name of the monument

Mother Albania

The name and surname of the designer

Kristaq Rama, Mumtaz Dhrami, Shaban Haderi

The basic dimensions of the monument (width, length, height)

12 high, based on a pedestal of 8 m

Description of the visual characteristics of the monument / memorial complex

The statue is a feminine figure standing in a triumphal posture with a slight movement of her feet (half step ahead with her right foot). Her right hand rises up vertically and carries a leaf of laurel well known as a symbol of peace and a five tip star which is known as a symbol of communist internationalism. The intertwining of these two elements is very interesting since the star in the communist symbolic is mainly found between a hammer and sickle, with pickaxe and rifle or above the two headed eagle on the flag. Thus the intertwining of these two elements

by the authors was very brave act aiming to give their work more time space moreover when thinking that the laurel leaf is the highest peak of the martyrs' graveyard. The statue's left hand is raised horizontally with her shoulder and continues as an integral part of the sickle that follows the whole statue.

LOCATION OF THE MONUMENT

Country

Tirana

Municipality

Tirana

City

Tirana

Geographic information (latitude and longitude)

41.308655, 19.840061

CONSTRUCTION OF THE MONUMENT

The date when the construction of the monument began

1971

The date when the construction of the monument was finished

1972

What historical event / person(s) is the monument dedicated to? Please provide the basic information about the event /person(s).

Symbolic piece of art dedicated to the motherland and the martyrs at a moment of triumph

Is there information why the monument was built at the particular time (for example, to mark an anniversary or some other occasion)?

We have not managed to find such information

CURRENT STATE, MODES OF USE AND INTERPRETATION OF THE MONUMENT

CURRENT STATE

What is the current physical state of the monument

The monument is well maintained

Has the monument undergone any subsequent physical interventions, alterations, additions, etc? If yes, please describe which ones and state whether they, in your opinion, have contributed to or degraded its value.

An identified intervention is the rehabilitation of this monument in 2017 by Tirana municipality and the Agency for Parks and Recreation. This rehabilitation consisted in cleaning from the vegetation, washing and cleaning of the marble elements as well as little restorations at the basement part. This intervention has impacted the surrounding urban landscape of the monument turning it into a touristic attraction.

USE

In what ways has the monument been used since it was built? What kinds of activities took place within the monument's complex and which stakeholders organized them?

Homage is paid in honor of the heroes who have sacrificed for the good of the country. Annual events held on May 5th, the day of the martyrs, speak of concrete cases of commemoration and homage organized by various politicians such as Enver Hoxha, Sali Berisha, Edi Rama and others.

What are the present-day dominant activities related to the monument? (Please specify the types of activities and stakeholders who carry them out – excursions, tourist visits, commemorations of its anniversary or some other gatherings/events, etc.).

Activities that continue to be organized are in honor of the nation's martyrs on May 5 and are organized by both central and local government representatives.

INTERPRETATION AND PRESENTATION OF THE MONUMENT

Is there any PR and educational material related to the monument (printed and digital) – brochures, souvenirs, films, video spots, commercials, etc? Has the monument been used as scenography for an event? Please specify which materials, who creates them and in which way they represent the monument.

Monuments of historical value are promoted through websites that are easily accessible. Concretely, we find data about the monument at the website of Park and Recreation Agency, which provides full information about the monument as a whole.

In what ways the information boards, official maps and infographics found at the site represent the monument? What are the key data and narrative they present?

There are different data, such as maps; geographic coordinates, photographic images, etc., which provide a complete overview of the information needed for tourists, both for the history of the monument and for its accessibility.

Additional comments

<http://www.arkivalajmeve.com/5-maji-Rama-zhvillon-homazhe-tek-monumenti-Nene-Shqiperi.1047031167/#>

<https://www.voal.ch/tag/nene-shqiperi/>

<https://www.youtube.com/watch?v=fjV11qk8ZPs>

<https://www.gazetaexpress.com/lajme-nga-shqiperia-festat-e-nentorit-bashkia-e-tiranes-rehabiliton-memorialin-nene-shqiperi-457432/>

<https://aprtirana.al/parqe-dhe-objekte-memoriale/parku-i-varrezave-te-deshmoreve-tirane/>

NATURAL SURROUNDINGS

Is the monument situated in or near a protected natural area (a national park, etc.). If yes, please specify which one.

The monument is located on a hill in the vicinity of Tirana, at the Martyrs' graveyard. The National Park of Tirana is close to the graveyard.

What are the specific features and values of the monument's natural surroundings/landscape?

The monument is positioned on a hill, which is also the "home" to our heroes. The Martyrs' Graveyard is an integral part of the hill.

NATURAL SURROUNDINGS

Is the monument situated in or near a protected natural area (a national park, etc.). If yes, please specify which one.

Yes, the monument is located in the vicinity of Lake Hill Park and is located near the Artificial Lake Park of Farka.

What are the specific features and values of the monument's natural surroundings/landscape?

The two parks are a recreational area for residents, who have holiday parks, recreational facilities for children and young people, bar-cafes for all ages.

SPATIAL-PLANNING AND STRATEGIC DOCUMENTS

Is the site recognized in national or local strategic documents (those related to development, tourism, business plans, etc.)? If yes, please specify in which way.

The site is easily accessible and visited, thanks to the promotion through activities that have been organized over the years. The Martyrs' Graveyard is also a tourist attraction, recognized and appreciated by tourists.

INSTITUTIONAL FRAMEWORK: PROTECTION STATUS, MANAGEMENT AND FUNDING

PROTECTION STATUS

Does the monument have any status of protection? If yes, please specify which one.

All the monuments are part of the maintenance of the respective municipalities, but there is no specific order or guideline regarding the order of protection.

If the monument is protected, please indicate from which year it has been protected.

Given the fact that there is no specific order of protection, there is no year we can refer to.

Which institution is responsible for its protection?

Both the respective municipality and administrative unit are responsible for protection and for maintenance.

MANAGEMENT AND FUNDING

Which institution is responsible for managing the monument or the site?

All obelisks are under the responsibility of the respective municipalities and administrative units.

Is there a management plan for the monument? If yes, please provide the basic information (validity period, etc.).

There is no management plan regarding protection or maintenance

Are there Monitoring reports related to protection or management of the monument? If yes, please indicate who prepares them, to whom they are submitted and for what period of time they are produced?

Restoration interventions at the monument are at the level of scrubbing or cleaning from vegetation, and in such conditions there are no reports regarding these maintenance services.

Does the institution responsible for the management or care of the monument have a budget allocated for its protection or management? If yes, what is the budget amount?

In our knowledge and from the information collected at the relevant institutions, there is no specific funding or budget allocated for the protection of the monument.

Is there information about the current costs of maintenance, protection or restoration of the monument?

Small restoration interventions are made by the staff of the institution that responsible for the surveillance and as such there is no draft budgeting with regard to these works.

Is there information about the amount of total revenues deriving from the use of monument (including donations, etc.)?

We have not managed to find information about this question.

TOURIST VISITS, OFFER AND PERCEPTION

Is there information about the annual number of visitors to the site? If yes, please provide the information and the sources of information.

The lack of a ticket office makes it impossible to correctly determine the number of tourists.

Is there information about the structure of visitors? If yes, please provide the information and the sources of information.

Knowing the monument's history, we can say that only a part of tourists who are interested in the monuments in particular or in the history of Albania (Tirana) are generally interested.

Is the admission to the site charged? If yes, please state how much?

There is no fee charged to visit the monument.

Does the current tourist season have a distinct seasonal character? If yes, please specify what periods it covers.

The monument is visited by tourists throughout the year and more specifically during the Martyrs' Day. During this time representatives of government, the city band and different organizers of activities and homage that are organized in the framework of commemorating the nation's Martyrs.

Is there currently a defined tourist offer for the mentioned monument? If yes, please describe it, specifying what it includes, who provides it, for which target groups and provide a link to additional information.

The monument is part of several cultural tours. The target group is mainly the third ages, who are passionate about the works of Socialist Realism. One of the private agencies that include the monument as part of its tour guide is Albanian Trip. As well, the Albanian Tourist, a private tourist guide which offers the tourist information service about our history and culture.

<https://www.facebook.com/albaniantriptravel/>

https://www.facebook.com/turistishqiptar/?ref=search&_tn_=%2Cd%2CP-R&eid=ARChiAUMjyns61S0z9F2sm7Q3gusYxnCwyFyhkBlpIAWHU8Wf4rJrOwkSXquiPjENz9EQmlPzXoFPxEs

Based on the conducted analysis of online platforms and social networks (Foursquare, TripAdvisor, Airbnb, Facebook, Instagram, etc.) what is the impression of visitors about the monument? (Please state the key words they mentioned, the key positive and negative comments, how they use hashtags, etc.).

There are some tourists who have mentioned the online monumental platform, but since the key words are different, it is impossible to identify the majority of them as posts. The most used hashtags are: #NeneShqiperi #VarrezatEDeshmoreve #MotherAlbania #NationalMartyr'sCemetery etc.

In your opinion, what kind of tourism would be optimal for this monument? Please describe briefly.

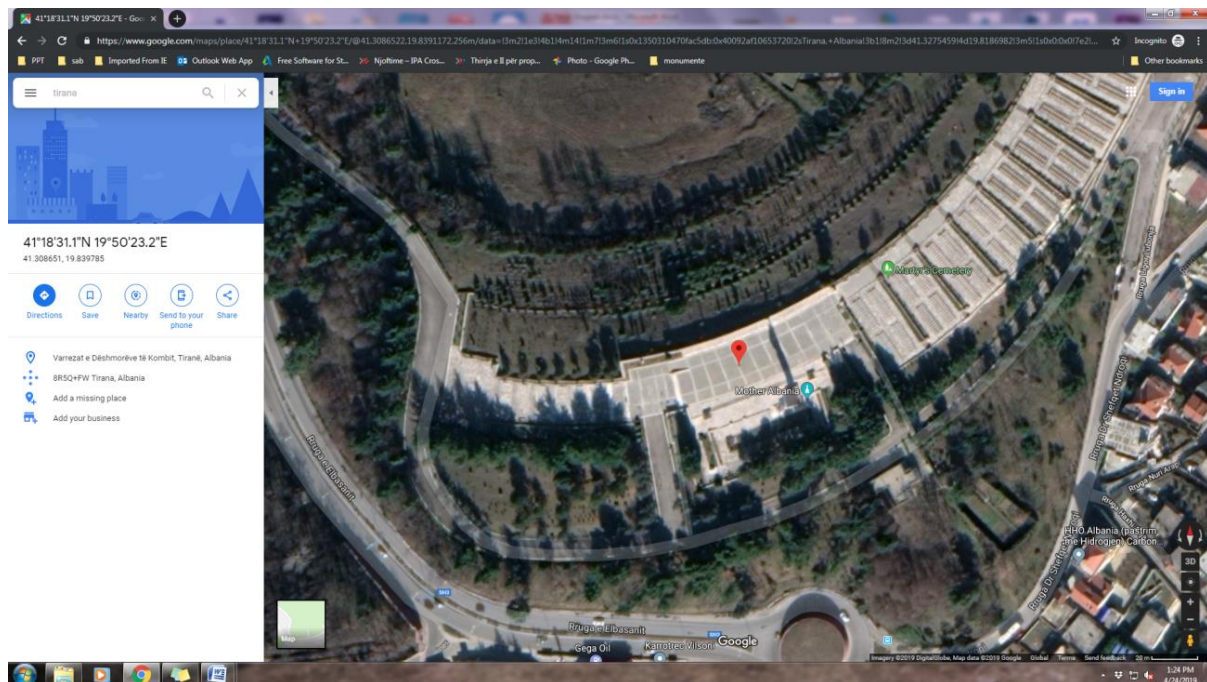
Generally, those groups of tourists who are attracted to culture show more interest. They are mainly middle aged people who want to know more specifically about the history and culture of our people.

TOURISM INFRASTRUCTURE

Is there a parking lot near the monument for private cars, bicycles and buses? Please describe it. Please specify its distance from the site.

There are several parking spaces, which are mainly for the delegations that come in cases when homage is organized in honor of the nation's martyrs.

<https://www.google.com/maps/place/41%C2%B018'31.2%22N+19%C2%B050'23.1%22E/@41.3086722,19.8390852,256m/data=!3m2!1e3!4b1!4m14!1m7!3m6!1s0x1350310470fac5db:0x40092af10653720!2sTirana,+Albania!3b1!8m2!3d41.3275459!4d19.8186982!3m5!1s0x0:0x0!7e2!8m2!3d41.308671!4d19.8397529>



Is access to the monument well-designed and safe? Please describe.

Access to the monument is realized by two entrances. One is from the main road, easily accessible to all categories of tourists. While the secondary entrance is on the other side and climbing is done through stairs, thus making it unavailable by any tourist.

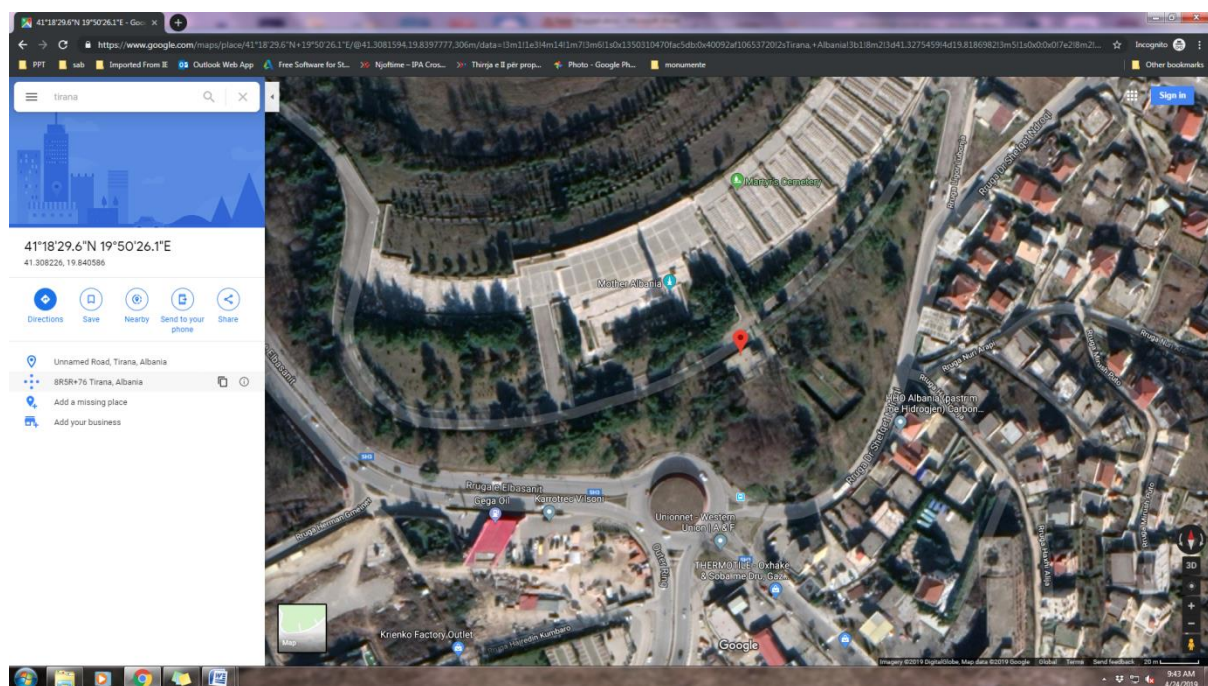
Is there access for disabled visitors to the monument, i.e. to all the areas accessible for other tourists? Please describe.

Access for people with disabilities can be made from the main entrance which is paved with asphalt and is in good condition.

Are there toilets on the site? Please specify their distance from the monument and if their condition is satisfactory or unsatisfactory (physical condition, maintenance...).

- Yes there is a hygiene sanitary knot within the fencing of the monument. The toilets were not in a very good physical condition and were not restored even nowadays.

<https://www.google.com/maps/place/41%C2%B018'29.6%22N+19%C2%B050'26.1%22E/@41.3082275,19.8397897,305m/data=!3m2!1e3!4b1!4m14!1m7!3m6!1s0x1350310470fac5db:0x40092af10653720!2sTirana,+Albania!3b1!8m2!3d41.3275459!4d19.8186982!3m5!1s0x0:0x0!7e2!8m2!3d41.3082265!4d19.8405859>



Is the site equipped with urban furniture, benches, litter bins, etc. Please describe.

Yes, in the area where the monument is established there is an urban system equipped with urban furnishing such as benches, bins, lighting.

Is the site equipped with infographics, signs, inscriptions, etc. in different languages? Please describe.

No, we do not have any information boards

Is there a source of drinking water on the site or in its vicinity (please state where)? Please describe whether it is a natural source of water, whether it is situated within a building, etc.

The only opportunity of using water for diverse needs is at the hygiene sanitary knots

Is there lighting at the site? Please describe.

Yes, there is lighting overnight.

Is the site covered by a mobile network, WI-FI, etc?

Yes, there is mobile network that operate in Albania

STAKEHOLDERS

Tirana Municipality

Presidence

Prime Ministry

5 Heronjte e Vigut



BASIC DATA ABOUT THE MONUMENT

Official and/or common name of the monument

5 Heroes of Vig

The name and surname of the designer

Shaban Haderi

The basic dimensions of the monument (width, length, height)

The bronze casted monument is 6 m high.

LOCATION OF THE MONUMENT

Country

Shkoder

Municipality

Shkoder

City

Shkoder

Geographic information (latitude and longitude)

42.089269, 19.507358

CONSTRUCTION OF THE MONUMENT

The date when the construction of the monument began

1985

The date when the construction of the monument was finished

1985

What historical event / person(s) is the monument dedicated to? Please provide the basic information about the event /person(s).

The monument of "5 Heroes of Vig" in memory of the heroes of the people, Ahmet Haxhia, Naim Gjylbegu, Ndoc Mazi, Hydajet Lezha and Ndoc Deda

CURRENT STATE, MODES OF USE AND INTERPRETATION OF THE MONUMENT

CURRENT STATE**What is the current physical state of the monument**

The monument is partially damaged as a result of relocations from time to time and non restoration.

Has the monument undergone any subsequent physical interventions, alterations, additions, etc? If yes, please describe which ones and state whether they, in your opinion, have contributed to or degraded its value.

Yes, the monument has undergone interventions and change. The base of the monument has changed because it is adapted to the spaces in which it is located.

USE

In what ways has the monument been used since it was built? What kinds of activities took place within the monument's complex and which stakeholders organized them?

At first it was positioned in a roundabout in the center of the city and as such played a decorative role for the city in addition to historical values in the memory of a significant event for the country. During the first time it was moved to the Cemetery of the Martyrs and in this frame it turned into a monument that reflected only a historical moment as the story of 5 Vig's Heroes. The second movement was done to place it in a suburb area of the city.

What are the present-day dominant activities related to the monument? (Please specify the types of activities and stakeholders who carry them out – excursions, tourist visits, commemorations of its anniversary or some other gatherings/events, etc.).

The activities that continue to be organized are in honor of the nation's Martyrs on May 5th and on November 29th, the liberation day. The people who go there are the war veterans and the members of the NALW Organization, who take flowers or wreaths in their honour.

INTERPRETATION AND PRESENTATION OF THE MONUMENT

Is there any PR and educational material related to the monument (printed and digital) – brochures, souvenirs, films, video spots, commercials, etc? Has the monument been used as scenography for an event? Please specify which materials, who creates them and in which way they represent the monument.

In their honor and in the memory of the history of 5 Heroes of Vig, the film studio "Shqipëria e Re" produced a film titled "Red Faith" in 1982 in cooperation with the screenwriter Dhimiter Anagnosti and filmmaker Pirro Milkani. In 1977 a documentary entitled "The Heroes of Vig" was produced. There are also poems dedicated to these 5 heroes, written by author Kole Jakova in 1953.

In what ways the information boards, official maps and infographics found at the site represent the monument? What are the key data and narrative they present?

The monument of the 5 heroes is easily accessed on the website, since it takes only the key word "Heroes of Vig" to reveal a series of information about their images over the years, location on maps, stories and works dedicated to this monument.

Additional comments

<https://www.forumishqiptar.com/threads/7316-Kol%C3%AB-Jakova>

<http://evasotiri-poezi.blogspot.com/2011/08/heronjte-e-vigut.html>

<https://www.imdb.com/title/tt0351050/>

https://aktoretshqiptare.info/2018/03/14/filmi-besa-e-kuqe/?fbclid=IwAR1AXE0tK-xPelgyx16E-s_fUlKnhvZsy3CkBUMVBq21471HhY4T6U2cCYk

NATURAL SURROUNDINGS

Is the monument situated in or near a protected natural area (a national park, etc.). If yes, please specify which one.

None of the monument's placements were located in the vicinity of any national park.

What are the specific features and values of the monument's natural surroundings/landscape?

In today's position, it is in a roundabout at the crossroads. Its position is favorable as it serves as a landmark for the area.

SPATIAL-PLANNING AND STRATEGIC DOCUMENTS

Is the site recognized in national or local strategic documents (those related to development, tourism, business plans, etc.)? If yes, please specify in which way.

The site is easily accessible and this is due to the fact that it is positioned on a crossroads that is at a national axis where the traffic flow is quite large.

INSTITUTIONAL FRAMEWORK: PROTECTION STATUS, MANAGEMENT AND FUNDING

PROTECTION STATUS

Does the monument have any status of protection? If yes, please specify which one.

All monuments are part of the maintenance service of the respective municipalities, but there is no specific order regarding the order of protection.

If the monument is protected, please indicate from which year it has been protected.

Given the fact that there is no specific protection order, there is no year to refer to.

Which institution is responsible for its protection?

The Municipality of Shkodra and the Rrethina Administrative Unit are responsible both for protection and maintenance.

MANAGEMENT AND FUNDING

Which institution is responsible for managing the monument or the site?

All lapidaries are under the responsibility of the respective municipalities and administrative units

Is there a management plan for the monument? If yes, please provide the basic information (validity period, etc.).

There is no management plan regarding protection or maintenance.

Are there Monitoring reports related to protection or management of the monument? If yes, please indicate who prepares them, to whom they are submitted and for what period of time they are produced?

Having no restoration interventions at the object there were no monitoring reports regarding the protection or maintenance

Does the institution responsible for the management or care of the monument have a budget allocated for its protection or management? If yes, what is the budget amount?

In our knowledge, what we learnt from the relevant institutions, there is no specific funding or budget for the monument's protection

Is there information about the current costs of maintenance, protection or restoration of the monument?

After the recent placement in the current position, the restoration interventions consist of cleaning from the vegetation or the cleaning of the surrounding environment by the staff of the supervising institution and as such there is no draft budgeting relevant to these works

Is there information about the amount of total revenues deriving from the use of monument (including donations, etc.)?

We have not managed to find information about this point since it is a national axis that is very much frequented by tourists and locals.

TOURIST VISITS, OFFER AND PERCEPTION

Is there information about the annual number of visitors to the site? If yes, please provide the information and the sources of information.

It is impossible to correctly determine the number of tourists because of the lack of a ticket office.

Is there information about the structure of visitors? If yes, please provide the information and the sources of information.

Tourists are of all kinds because this monument is visited not only by those who are interested to see it, but also by many tourists who travel to other places through the national road Shkoder-Hani i Hotit

Is the admission to the site charged? If yes, please state how much?

There is no admission fee charged to visit the monument.

Does the current tourist season have a distinct seasonal character? If yes, please specify what periods it covers.

Specifically the monument is visited by interested people, war veterans or members of the NALW organization during the commemorative days.

Is there currently a defined tourist offer for the mentioned monument? If yes, please describe it, specifying what it includes, who provides it, for which target groups and provide a link to additional information.

To our knowledge there is no present guide that is part of the tourist guide and of the destination

Based on the conducted analysis of online platforms and social networks (Foursquare, TripAdvisor, Airbnb, Facebook, Instagram, etc.) what is the impression of visitors about the monument? (Please state the key words they mentioned, the key positive and negative comments, how they use hashtags, etc.).

The number of tourists who mention the monument in the current location on the online platforms or social media is not very big. From internet research it results that this monument has had more visibility impact when it was located in the city center.

In your opinion, what kind of tourism would be optimal for this monument? Please describe briefly.

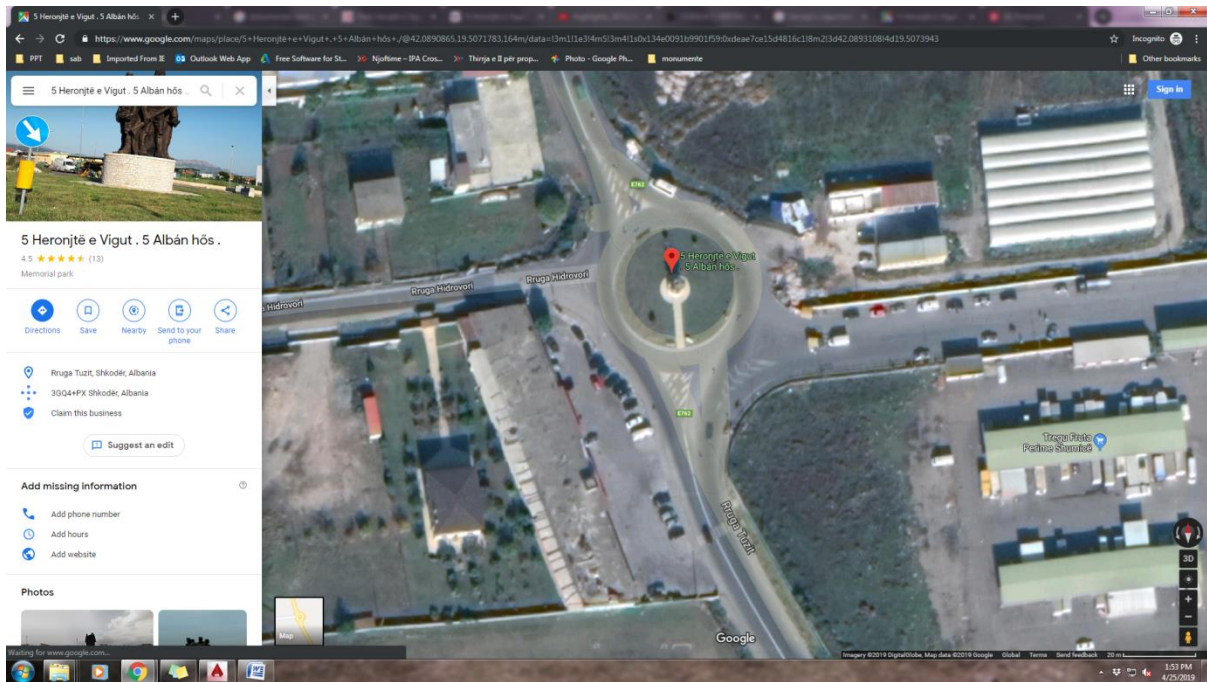
Starting from the story of the 5 heroes all those tourists who are passionate of history, sacrifice and self sacrifice are interested to have a closer look. But specifically for this monument we think that the target group is artists and more specifically the sculptors. This monument is the first in its kind in the north of Albania in relation with the National Liberation War, in terms of height and volume casted in bronze. As well it is special for the fact that there are 5 figures use at the same time.

TOURISM INFRASTRUCTURE

Is there a parking lot near the monument for private cars, bicycles and buses? Please describe it. Please specify its distance from the site.

For the fact that it is placed at a crossroads there are no specific parking places from the monument. Within a distance of 15 m from the monument there is a parking lot belonging to the closest business related to the monument.

<https://www.google.com/maps/place/5+Heronjt%C3%AB+e+Vigut+.+5+Alb%C3%A1n+h%C5%91s+./@42.0890395,19.5074509,164m/data=!3m1!1e3!4m5!3m4!1s0x134e0091b9901f59:0xdeae7ce15d4816c1!8m2!3d42.0893108!4d19.5073943>



Is access to the monument well-designed and safe? Please describe.

It is difficult to be precise about safe access because in order to reach to the monument one has to pass through the main road and moreover there is no place of stay at the monument that you can visit.

Is there access for disabled visitors to the monument, i.e. to all the areas accessible for other tourists? Please describe.

Access for disabled people is not appropriate because the monument is located on the road.

Are there toilets on the site? Please specify their distance from the monument and if their condition is satisfactory or unsatisfactory (physical condition, maintenance...).

There is no hygiene and sanitation knot in the surrounding area. Such needs can be covered by the nearby businesses.

Is the site equipped with urban furniture, benches, litter bins, etc. Please describe.

There is only greenness in the location of the monument with no other elements of urban arrangements.

Is the site equipped with infographics, signs, inscriptions, etc. in different languages? Please describe.

No, we have not noticed any information boards.

Is there a source of drinking water on the site or in its vicinity (please state where)? Please describe whether it is a natural source of water, whether it is situated within a building, etc.

There is no water natural resource in the vicinity of the monument but there are businesses that provide drinkable water.

Is there lighting at the site? Please describe.

Lighting of the monument during the night is done from the road lighting

Is the site covered by a mobile network, WI-FI, etc?

Yes, there is coverage for mobile networks that operate in Albania

At what distance from the site there can be found a coffee bar, a restaurant and accommodation facilities?

At a range of 500m from the object one can find restaurants, bars, coffee shops, hotels depending on the needs of the tourists.

STAKEHOLDERS

Municipality of Shkoder

Rrethina Administrative Unit

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