

**THE INFLUENCE OF THE ITALIAN FASCIST ARCHITECTURE IN ALBANIA
IN THE FIRST HALF OF THE 20TH C.**

By
Klaudia Veizaj

Submitted to
Central European University, Romani Studies Program

*In partial fulfillment of the requirements for the International Interdisciplinary
Romani Studies Postgraduate Specialization Program*

Supervisor: Iurii Rudnev
Budapest, Hungary

2020

I, the undersigned Klaudia Veizaj hereby declare that I am the sole author of this thesis. To the best of my knowledge, this thesis contains no material previously published by any other person except where proper acknowledgement has been made. This thesis contains no material which has been accepted as part of the requirements of any other academic degree or non-degree program, in English or in any other language.

This is a true copy of the thesis, including final revisions

Date: _____

Name (printed): _____

Signature: _____

ABSTRACT

The idea for this thesis came out of the current situation in Tirana, the capital of Albania, where a great number of Italian buildings built by the fascist architects in the first half of the 20th c. is planned to be demolished. To prevent the permanent damage of this element of the national cultural heritage, I want to explain its role in the historical development of the country and overall cultural importance. The thesis, therefore, concentrates on the Albanian architecture and urban planning of the 1920s-40s, when Italian fascist architects intervened to construct the city center and public space of the capital, Tirana. The general focus of my study is to understand how great this intervention was and which specificity it brought to the architecture of the capital. By analyzing the scholarly articles about the influence of Italian fascist ideology on architecture and urban planning in other countries such as Libya, Ethiopia, and Italy itself, I compare the process of planning in those countries with the construction of Tirana administrative's center. At the same time, I bring a new interpretation of the decision-making process behind the fascist construction in Albania. I conclude that these buildings inherited from the work of Italian architects must be preserved because they mark an important beginning in the history of modern Albanian architecture.

ACKNOWLEDGMENTS

Foremost I would like to express my gratitude to my tutor Iurii Rudnev for his invaluable guidance, support, patience, comments, critics and feedback, which improved my skills in Humanities. I am especially grateful for the inspiration and motivation in choosing my thesis topic and the trust placed in my work to complete it.

Wholeheartedly, I would like to show appreciation to the Romani Studies Program for this tremendous opportunity and its team for supporting me during my studies in Roma Graduate Preparation Program and especially the particularly challenging situation caused by the outbreak of the Covid-19 pandemic. Particular thanks goes to my English teacher, Viktoria Vajnai, not only for improving my English academic skills but also for being more than a teacher.

Furthermore, I would like to thank my friends Behije Kodra and Sara Dungaj for all the cheerful, challenging and stressful moments we had together during this year in Budapest. New memories are yet to come. Also, I would like to express my gratitude to Irisa Veizaj and Ardita Çela for being my unpaid therapist and for encouraging me in my moments of weakness.

Finally yet importantly, I express my profound gratitude to my partner in life, for listening to all my fears and making me believe that I am stronger than them. Thank you, László Milutinovits, for believing in me and helping me to grow to be a better person. You have shown me the best example to be followed.

Table of Contents

ABSTRACT	iii
ACKNOWLEDGMENTS	iv
List of figures	vi
<i>Chapter 1:</i>	
1.1 Introduction	1
1.1 Hypothesis	5
1.2 Methodology	5
<i>Chapter 2: The History of Urban Planning in Albania</i>	6
<i>Chapter 3: The Fascist Urban Planning</i>	9
Conclusions	13
BIBLIOGRAPHY	14
Appendix 1/ Photography	15

List of Figures

Figure: 1 Palace of Italian Civilization icon of rationalist architecture

Figure: 2 Palazzo dell'Arengario currently the Museo del Novecento

Figure: 3 Tirana city contexts before being a capital

Figure: 4 Tirana with the new boulevard and the administrative buildings

Figure: 5 One of the boulevard extension schemes done by Bosio

Figure: 6 The texture of the Boulevard Zogu I, Tirane, Albania

Figure: 7 The Albanian Tower in Diber

Figure: 8 Casa del Fascio today the Polytechnic Faculty

1.1.Introduction

Among the fascist states that emerged in Europe during the first half of the twentieth century, Italy used architecture to spread its ideology to countries that were colonies or otherwise dependent on Italy. Together with Egypt and Libya, Albania had been a focus of Italy's economic and political influence even before World War I. Functioning as an anti-Austrian buffer zone, Albania's role in Italian politics became consolidated during the 1921 Conference of Ambassadors, at which time Italy's special position in Albania was officially recognized. After World War I, Italy was responsible for maintaining an independent Albanian state in the 1913 borders; this circumstance associated with the "Italian protectorate," would bring considerable political, military and economic order to the supremacy.¹ By analyzing the time frame from 1912 with the Proclamation of Albania Independence until 1943 after the fall of the fascist regime, the focus of this paper is the architecture of Albania that could not avoid the strong and influential fascist ideology and became saturated with it.²

Within this context, for me, it is interesting to understand how the fascist ideology influenced the urban planning of Albania. The case of Albania is specific because it was almost a new country with the "fresh" capital, Tirana. In need of prominent architectural monuments and public spaces that would simultaneously highlight its connection to Italy's culture and ideology while downplaying its inherited Ottoman physiognomy, the capital was rebuilt to reflect fascist ideals. In particular, I am interested in the details of this process of "ideologizing" Tirana's architecture therefore I will ask these research questions: How was

¹Shuka, Xhilda Xhilda Shuka, "Italian Attitude Towards the Albanian Issue: Albania's Southern Border at the Conference of Ambassadors in London 1912-1913," *Mediterranean Journal of Social Sciences* 6 (May 1, 2015), <https://doi.org/10.5901/mjss.2015.v6n3p325>.

² "Fascist Italy (1922–1943)," in *Wikipedia*, June 5, 2020.
[https://en.wikipedia.org/wiki/Fascist_Italy_\(1922%E2%80%931943\)](https://en.wikipedia.org/wiki/Fascist_Italy_(1922%E2%80%931943))

Tirana rebuilt to reflect Italian fascist culture and ideology? How did Albania play an active role in this process? Were there any similar or parallel projects that dictated the program which Italians wanted to realize in Albania?

Firstly I will describe the historical background and political situation between Albania and Italy from 1912 until the end of WWII. Specifically, I will focus on how fascist ideology influenced architecture and urban planning. Secondly, I will explain why urban planning and construction were important at the time for Tirana, the capital of Albania. Thirdly, I will answer the question of how Tirana's architecture reflected the relation of Albania and Italy, and how it can also be related to similar projects in new towns located in Pontine Marshes, Ethiopia, and Libya.

The Italians came as occupiers of Albania in 1939 but did not behave as enemies. To implement his ambitious plan to spread fascist ideology, Benito Mussolini brought to Albania the best architects of Rome. It might seem strange that friends were also "occupiers" but as Sussana Caccia describes in her article, *Tutela e Valorizzazione dell'architettura del Novecento in Albania: Un percorso di musealizzazione nella città di Tirana*, the establishment of the Central Office in the five years of activity played an important role as a propaganda tool. From the review of the press of that time, Sussana Caccia has found another reason to support my argument: beyond military interests and ideas, there was a friendship treaty for reasons of political and, above all, economic development.³

³ As it reads in the Yearbook of the Kingdom of Albania 1940 "of that mindful and fraternal solidarity not of words but of work, money and care" carried out by the Italian government in Albania. Precisely on these indications until the early 1940s, large-scale urban projects and initiatives were developed, the Yearbook continues "aimed at promoting those indispensable living conditions" so that the nation can "fulfill its new political and economic functions and shape itself in the imperial fascist team". My translation from Italian, quoted in Caccia Sussana "Tutela e Valorizzazione dell'architettura del Novecento in Albania: Un percorso di musealizzazione nella città di Tirana" in *Architetti e Ingegneri Italiani in Albani* by Edifir Edizioni Firenze s.r.l. 2012 Firenze

Several important projects were carried out in all the territories of the largest cities in Albania. Mussolini himself had a special interest in the architecture of Italy and demanded it to be extended to satellite countries, as was true in the cases of Albania, Ethiopia, Libya etc. Thus, the same architecture that had been developed in Albania can be found in several other countries; it has many common features and sometimes looks almost identical, since it had been, erected by the same architects who worked in both North Africa and Albania. Therefore these buildings connect Albania to an international movement.

These buildings built during the twenty years of the fascist government have left deep marks in all the Italian colonies/satellites/protectorates where they were built. As a result of this common (political, economic) history between Italy and Albania, fascist ideology influenced the latter's urban planning. The relationship described above (decisions, treaties) is not just something that can be read about in history books: it is quite visible every day during any walk through Tirana's boulevard. Between simplified neoclassicism, Roman art, and functionalism, fascism has redesigned the administrative center and public palaces of Tirana's architectural history, formerly described as a city without history, mostly as a meeting point to trade. "I have seen cities without boulevards, but I never saw a boulevard without a city," was the remark of a French architect, who visited Tirana when the Boulevard was still being built.⁴

To provide a description of what this kind of architecture entails, in his article, *The Italian Way: Urban Planning Heritage in Albania*, Giuseppe Resta describes the fascist type of architecture as a module design by four main tools, "pure volumes, colors and materials, rhythms and scales, named by fascist architects as Cartesian spaces" (pure geometric volumes

⁴ Pojani Dorina, "Urban Design, Ideology, and Power: Use of the Central Square in Tirana during One Century of Political Transformations," *Planning Perspectives* 30 (December 6, 2014): 67–94, <https://doi.org/10.1080/02665433.2014.896747>.

and shapes).⁵ Here it is necessary to explain the ideas of the new movements emerged in Italy that would become the main concept of Italian architects and their urban design and projects that I will describe later on.

Rationalism is a movement aimed at counteracting the negative effect of industrial development; it emerged as rejection of the Baroque movement. A style developed in Italy in the 1920s – 1930s, this approach is based on the Vitruvius concepts of *Firmitas* (Durability), *Utilitas* (Utility), *Venustas* (Beauty) and focused on basic geometric shapes, functional space and a logical aesthetic. This style led to the development of the International Style known as modernism. “The style is characterized by an emphasis on volume over mass, the use of lightweight, mass-produced, industrial materials, rejection of all ornament and color, repetitive modular forms, and the use of flat surfaces, typically alternating with areas of glass⁶” (fig.4). In the same years as Rationalism another movement developed in Italy named *Novecento*, which means “the 1900s,” and was a tribute to the great Italian art of *Quattrocento* and *Cinquecento* the “1400s and 1500s”. The architects of this movement felt the need to return to a sense of order reestablished Italian tradition through the simplification of the classic style and the purity of the forms (fig.5). Between these two styles, the administrative center and the boulevard of Tirana would be designed.

Architecture is one of the most important elements of a country's identity. These buildings should be preserved and their history must be known instead of being something to be ashamed of or to get rid of. For me, it is important to study this epoch and its architectural type because with these buildings mark the beginning of the history of modern Albanian

⁵ Giuseppe Resta, “The Italian Way: Urban Planning Heritage in Albania” 11 (September 18, 2016), <https://doi.org/10.1515/aup-2016-0003>.

⁶ “International Style (Architecture),” in *Wikipedia*, May 30, 2020, [https://en.wikipedia.org/w/index.php?title=International_Style_\(architecture\)&oldid=959833568](https://en.wikipedia.org/w/index.php?title=International_Style_(architecture)&oldid=959833568).

architecture and it can come later to some research on how to protect/preserve this architectural type as part of Cultural Heritage.

1.2.Hypothesis

Italy built the city centers of capitals in Libya, Ethiopia as well as in Tirana. Unlike Tirana, the other colonial capitals were imagined as uncivilized, therefore Italians were building anything they wanted regardless of the local traditions. For Albania, the aim of Mussolini was the same as in other colonies (to create a new identity, European nations), however the urban planning and the design of the main boulevard of Tirana did not follow the same process. Mia Fuller compares architectural experiments of Italians in Libya and Ethiopia with working in a “laboratory,” but, as I will argue further in my thesis, the case of Albania was different. It was more like a ‘fraternal relationship’ as the contemporary Albanian king who aimed the modernizing of Albania to Western standards, rejected three architectural plans and made Italians consider the original structure of Tirana⁷.

1.3.Methodology

This paper is based on the comparison of the “paradigmatic” cases of fascist urban planning in Pontine Marshes, Libya and Ethiopia with the case of Albania. Furthermore, I support this comparison with the interpretation of the Albanian specificity in respect to fascist urban planning. There is an array of studies devoted to the work of Italian architects in Albania; in addition, I use other literature to reconstruct the contexts of politics and cultural development of the territory.

⁷ Fuller Mia, “Building Power: Italy’s Colonial Architecture and Urbanism, 1923-1940,” *Cultural Anthropology* 3, no. 4 (n.d.): 455–87.

2. The History of Urban Planning in Albania

Before it is possible to analyze the buildings in question, a brief overview of the history of modern urban planning in Albania is necessary. Albanian architecture of the 1920s had a medieval/Ottoman physiognomy. After the recognition of Albania's Independence in 1913, the entire state system (including the system of administration, culture and education) with all relevant institutions had to be established from the ground level. In 1920, in the Congress of Lushnja the government that came to power prepared and approved a series of laws related to the urban systematization of cities and Albanian urbanism began to undergo studies which tried to give Albanian cities the appearance of European cities. The biggest changes from the urban and architectural point of view compared to other cities, occurred in Tirana, which was assigned as the new capital of Albania at the Congress of Lushnja. The designation as the country's capital found Tirana completely unprepared from an urban point of view. Works on rehabilitating roads and buildings had been started. It was a requalification of the city to turn Tirana into a real urban center, and not only Tirana, but also other main cities of Albania.

The connections that were established with Italy, after Ahmet Zogu took power, were very favorable in terms of architectural and engineering changes that took place in Albania during those years. Albania sought economic aid from Mussolini's Italy, who thought of a possibility of colonial expansion, considering Tirana a bridge for the geopolitical interests of the West and East. Using the 'Friendship Treaty' signed in 1926, Italian representatives aimed to take advantage of the loan guarantees so that they could achieve commercial and then administrative control of the country. Mussolini saw architecture not only as a governing tool but also as an ideology in the process of making the society totalitarian. The regime worked to build the new Italian nation, following the project of transforming and remodeling the identity of Albanian people.

There was a request from the Albanian government that the Italians take over Tirana's regulatory plan. The fascist government would send one of the most active exponents of Italian urbanism of the time, the architect Armando Brasini. He came to Albania in 1925, with the desire to design a monumental city. He proposed changing Tirana, inspired by the Baroque style. After the analysis that Brasini made of the capital, in which oriental physiognomy predominated, he thought of intervening radically in relation to the urban design of the city by; creating a strong division from the context found in the Oriental (medieval) city (fig.3) by, building a monumental boulevard. The orientation of the boulevard would be according to the north-south axis, a move that was characteristic of urban interventions performed by ancient Romans in their colonies. Along the boulevard, from both sides, perpendicular streets were designed, which thereby were provided for the construction of villas for the administration staff, an intellectual elite of that time who responded to the call of the king Zog from all over the countries, especially from America, to build the first Albanian administration.

The realization of the plan was entrusted to Florestano Di Fausto, who had to reduce and simplify Brasini's plan. Di Fausto had a respect for the culture of the country where he worked and for this reason considered those few urban constructions that existed, such as the Mosque, as worthy of preserving as an identifying element of old Tirana (fig.4). He decided to leave untouched the neighborhood where the Tirana Bazaar was, and slightly shifted the axis to put it on the same line with an existing road, because he aimed to preserve the features of the place where he worked. Di Fausto was entrusted with the tasks of designing ministerial buildings in Tirana, Durrës and other cities.

Mussolini specifically ordered Gherardo Bosio to take this project over in 1939, as Di Fausto left the plan in the middle because he left for another assignment. The most urgent problem that needed to be solved was the determination and organization of new areas where new

residential neighborhoods were intended for the Italian population. Bosio began by revising the old plan and in 1940 completed the new regulatory plan. He was responsible also for the continuation of the southern construction of the boulevard, known as the *Viale dell'Impero* (fig.5). Designing with the same principles as Di Fausto; (i.e., aiming to preserve the features of the places where they work), Bosio managed to preserve the elements of Albanian tower (if we refer to the Polytechnic building). In this way the new architecture was adapted to the context of local architecture.⁸

⁸ For the historical background and the description of the three architects I relied on lectures of Besnik Aliaj on his class titled "Urban Design", lessons published later on his book: Besnik Aliaj, Keida Lulo, and Genc Myftiu, *TIRANA, the Challenge of Urban Development*, 2003.

3. Fascist Urban Planning

Architecture played a crucial role in the progress of fascist ideologies. The main goal of fascism was the control over the minds of people via economic development and an improvement of living standards. Italian fascist ideology, by means of racism, produced “the others.” Scholars have examined in general Italian colonialism in recent years. In her article, *Building Power: Italy's Colonial Architecture and Urbanism, 1923-1940*, Mia Fuller examines the different ideology that Italy applied in the colonization of Libya and Ethiopia, even though they were states of the same continent and of the same race. State propaganda aimed to create a network of small rural towns in Italian colonies, and as in Libya Roman ruins were found, the country was perceived as a part of Italy to extend the *L'Imperio Romano*.

Libya was an apt location for testing planning models that were applied in the Pontine Marshes and a potential place where Italian emigrants could be located. The city center was designed around a rectangular piazza and embodied all the administrative/social buildings including the symbol of fascist architecture the Casa del Fascio. In Ethiopia a different ideology based on racial discrimination and power was applied. In order to “civilize” the native population, the whole city and its urban space and planning did not consider/respect any historical background, and were designed with political meanings.

I do not know if it was a coincidence or a deliberate choice, but all the cities where Italian architects worked to build the administrative / social center were cities without historical precedent that defines its urban form, therefore the construction process was carried out according to the principles of rational urban planning, proposing the pure form of the interconnected system of social and administrative functions, connected by great north/south axis (called Via dell'Impero). This axis propagated the sense of domination, it was designed to accommodate most politically important buildings, such as major ministries and would

later serve for military parades, public ceremonies or gathering of the citizens. At its northern end, the axis was designed to embody the “Casa del Fascio” the most representative building of Italian fascism.

In his paper *Destructive creation: fascist urban planning, architecture and New Towns in the Pontine Marshes*, Federico Caprotti describes the architectural and urban planning aspects of fascist ideology in the construction process of the New Towns in Pontine Marshes. Land reclamation, ruralization and demographic policy were the focus of Mussolini’s regime. The Pontine Marshes became an important key feature to propaganda as a means of demonstrating the power and the ambition of the regime for creating life where it could not exist before and in this way extending Italy to create a bigger Italy. The transformation of the Pontine Marshes landscape, however, through reclaiming swamp as modern nature, created a problematic relation with traditional rural values.⁹

Occupied in 1939, Albania was considered as the “fifth shore.”¹⁰ As it is examined in Stephanie Malia Hom’s paper *Empires of tourism: travel and rhetoric in Italian colonial Libya and Albania, 1911-1943*, after the success in Libya in the field of tourism, Italy headed to Albania to turn it into a new tourist attraction for the Italians. Given that the touristic system in Albania did not exist in 1939-1943, the Italians thought that tourism was essential in transforming Albania into a modern and, above all, influential Italian territory, as the most distinctive feature of Albanians was hospitality. According to Italian articles in the 1920s, Albanians were “born to be the host of foreign guests.” Using “hospitality” as the key, the Italian occupation was expressed through tourism, and the Italy-Albania relationship was seen as the host and the guest rather than the conqueror and the conquered.

⁹ Federico Caprotti, “Destructive Creation: Fascist Urban Planning, Architecture and New Towns in the Pontine Marshes,” *Journal of Historical Geography* 33 (July 1, 2007): 651–79, <https://doi.org/10.1016/j.jhg.2006.08.002>.

¹⁰ Stephanie Malia Hom, “Empires of Tourism: Travel and Rhetoric in Italian Colonial Libya and Albania, 1911–1943,” *Journal of Tourism History* 4, no. 3 (November 1, 2012): 281–300, <https://doi.org/10.1080/1755182X.2012.711374>.

It can therefore be stated that the case of Albania's urban planning was different as it was not based on racial ideology and was not part of reclamation propaganda, but instead emerged out of a 'friendly' relationship. With its inherited Ottoman physiognomy, Tirana was in conflict between the city and the capital. In its beginnings it was an organic city that had developed spontaneously around a market node; Tirana was therefore a good place to show fascism's effort to express its ideology through the built environment.

Although Italian influence was very strong the presence and participation of King Zog in the discussions of urban plans were of great importance. He rejected three urban plans because he did not want Albania to have an oriental perception or be considered a poor country. Furthermore, King Zog "sacrificed" to create a western image about Albania and this is why he married a Hungarian countess. In addition, Albania was viewed by Italians not as a colony, but as a "part of L'Imperio Romano", part of the Roman Empire, because Albania (Illyria) was part of Byzantium. Since Albania was held as a part of the Roman Empire of the East, Italians most likely wanted to express this unification by maintaining the same architectural style as in Italy. This aim can be found in the part of the boulevard that is made of volcanic stone, with the arch decor that is like pine needles that are commonly found as the pattern taken from Italy (fig.6). It must also be mentioned, that following WWI, many Italians had come to Albania as part of the "New Empire" because Albania began to be considered the part of the Roman Empire. Despite this, the first railways in Albania had been constructed by the Austro-Hungarian Empire, so the influence of it is present as well. Thus there has been a tendency to incorporate Albania politically, architecturally in the Western Bloc since the beginning of the century, but at the same time, this tendency was embraced and welcomed by Albanians to finally make the divide from the Ottoman Empire.

Tirana was lucky that the construction of the administrative center of Tirana was entrusted to Florestano Di Fausto, a revered architect, whose projects in Italy and in the colonies showed a strong concern for the city and its context. As Armando Vokshi notes in his paper *Gherardo Bosio: le opere in Albania* Di Fausto wrote: “non una pietra è stato da me posta senza che io prima mi sta riempito dello spirit del luogo si da farlo mio.”¹¹ (“I would not lay even a single stone without being replenished with the spirit of the place”). The continuation of the southern construction of the boulevard, known as the *Viale dell’ Impero*, was conceived as a broad road connecting the old core of the city with the constructions of the new political order. At the end of it, several buildings with different administrative functions were erected. These constructions were Casa della Gioventù Littoria Albanese, (today the Rectorate and the Archaeological Museum), opposite the Casa del Opera del Dopolavoro Albanese (today the University of the Arts) and the Casa del Fascio Center or the Palazzo Littorio – (today the Polytechnic Faculty) and all of which would surround the Piazza Littoria (today Mother Teresa square). The last element of the boulevard, Casa del Fascio, is characterized by its heavy structural monumentality and clear lines. One can notice here the use of columns at the main entrance, and the exterior façade covered with white marble slabs, positioned in horizontal frame.

I will step away for a moment to describe the design process of *Casa del Fascio* in Tirana, because it is the main symbol of fascist architecture and I would like to clarify how it was adapted to the traditional Albanian context. After several proposals, Gherardo Bosio found the solution by combining the fascist institutional building with the traditional Albanian house called “Kulla”¹² (fig.7 and 8).

¹¹ Vokshi Armand, "Gherardo Bosio: le opere in Albania" in *ARCHITETTI E INGEGNERI ITALIANI IN ALBANIA* by Edifir Edizioni Firenze s.r.l. 2012 March 28, 2015.

¹² Two white parallelepipeds, where the main advanced volume, with narrow and long openings, with massive facades of stone, it would give the idea of the house of the northern Albanian called "kulla". However, the ashlar treated in that way is certainly also a distinctive feature of the Florentine palaces of the fifteenth and sixteenth centuries, obviously revisited and interpreted with modernity by Bosio translate by me Vokshi

Conclusions

This thesis explored the Albanian architecture and urban planning of the 1920s-40s, when the Italian fascist architects intervened to construct the city center and public space of the capital, Tirana. Based on the comparison of the “paradigmatic” cases of fascist urban planning in Pontine Marshes, Libya, and Ethiopia, I found that the case of Albanian urban planning can be considered unique.

Firstly, for the historical and cultural reasons the status “Protectorate of the Kingdom of Italy”, made Albanian privileged comparing it to the Italian colonies. Modern Tirana in general terms is more similar to the new cities established in Italy during the fascist occupation and less similar to the plans that were implemented in other Italian colonies. Another reason why Albania was treated differently from other colonies was that Italy saw Albania as part of it because Albania (Illyria) was part of the Roman Empire of Byzantium.

Secondly, the vision of King Zog to made Tirana the capital of the Western and the rejection of three urban plans, made Italian architects to reconsider the Ottoman physiognomy of the city and to intervene so that Tirana and Albania as well, does not have any more an oriental perception.

Thirdly, the hospitality of Albania and the friendly approach of Italy not only belong to the past but are still present today. The Italian architecture in Albania was implemented thanks to the work of young technicians who aimed to preserve traditional elements of Albania architecture. This brief, but so intense phase was of particular importance to all areas of construction - from urban planning to all major sites, through architectural sketches, to concrete realization - and ended with the Italian capitulation. For further research, I would suggest that this topic explores in a wider period of time and other social spheres.

Armand, "Gherardo Bosio: le opere in Albania" in *ARCHITETTI E INGEGNERI ITALIANI IN ALBANIA* by Edifir Edizioni Firenze s.r.l. 2012 March 28, 2015.

BIBLIOGRAPHY:

- Aliaj Besnik, Lulo Keida, and Myftiu Genc. *TIRANA, the Challenge of Urban Development*, 2003.
- Caccia, Sussana. "Tutela e Valorizzazione dell'architettura del Novecento in Albania: Un percorso di musealizzazione nella città di Tirana." *Architetti e Ingegneri Italiani in Albani* by Edifir Edizioni Firenze s.r.l. 2012 Firenze
- Caprotti, Federico. "Destructive Creation: Fascist Urban Planning, Architecture and New Towns in the Pontine Marshes." *Journal of Historical Geography* 33 (July 1, 2007): 651–79. <https://doi.org/10.1016/j.jhg.2006.08.002>.
- Fuller, Mia. "Building Power: Italy's Colonial Architecture and Urbanism, 1923-1940." *Cultural Anthropology* 3, no. 4 (n.d.): 455–87.
- Hom, Stephanie Malia. "Empires of Tourism: Travel and Rhetoric in Italian Colonial Libya and Albania, 1911–1943." *Journal of Tourism History* 4, no. 3 (November 1, 2012): 281–300. <https://doi.org/10.1080/1755182X.2012.711374>.
- "International Style (Architecture)." In *Wikipedia*, May 30, 2020. [https://en.wikipedia.org/w/index.php?title=International_Style_\(architecture\)&oldid=959833568](https://en.wikipedia.org/w/index.php?title=International_Style_(architecture)&oldid=959833568).
- Nepravishta, Florian, Giacomelli Milva and Vokshi Armand. "ARCHITETTI E INGEGNERI ITALIANI IN ALBANIA," March 28, 2015.
- Pojani, Dorina. "Urban Design, Ideology, and Power: Use of the Central Square in Tirana during One Century of Political Transformations." *Planning Perspectives* 30 (December 6, 2014): 67–94. <https://doi.org/10.1080/02665433.2014.896747>.
- Resta, Giuseppe. "The Italian Way: Urban Planning Heritage in Albania" 11 (September 18, 2016). <https://doi.org/10.1515/aup-2016-0003>.
- Shuka, Xhilda. "Italian Attitude Towards the Albanian Issue: Albania's Southern Border at the Conference of Ambassadors in London 1912-1913." *Mediterranean Journal of Social Sciences* 6 (May 1, 2015). <https://doi.org/10.5901/mjss.2015.v6n3p325>.



Fig.1 "Palace of Italian Civilization", icon of rationalist architecture



Fig.2 Palazzo dell'Arengario currently the Museo del Novecento



Fig.3 Tirana city context before being a capital



Fig.4 Tirana with the new boulevard and the administrative buildings



Fig.5 One of the boulevard extension schemes done by Bosio



Fig.6 The texture of the Boulevard Zogu I, Tirane, Albania



Fig.7 The Albanian Tower in Diber



Fig.8 Casa del Fascio today the Polytechnic Faculty