



EUROPA NOSTRA & THE COUNCIL OF EUROPE DEVELOPMENT BANK
“SEVEN MOST ENDANGERED HERITAGE SITES”
ROMAN AMPHITHEATER, DÛRRES. ALBANIA

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1. SUMMARY

The Amphitheater is located in the “heart” of the historic city center of Dürres (called Epidamnos by the Greeks and Dyrrachium by the Roman): Erected in the beginning of 2nd century AD, perhaps late period of Trajan (98 – 117 AD) or early period of Hadrian (117–138 AD)¹. It is one of the largest amphitheatres in the Balkans (8.600m2 approx.); two others are Salona and Pula (both in Croatia), its capacity was between 20000 and 26000 people. This monument, discovered in the sixties of last century, is the largest architectural monument discovered in Dürres and the only one of this type found so far in Albania. Undoubtedly, this is an important cultural and historical heritage building in urgent need of release conditions of buildings and urban infrastructure, archaeological excavation, consolidation, restoration, and together with the surrounding area and other close heritage buildings (for example the byzantine fortified walls), recovery and proper integration into the city. This ensemble will be enhanced by its use as an outdoor museum and other cultural and social uses.

A first phase of essential work is to stop the progression of the damage caused by leaks of rainwater and sewage municipal equipment; this requires also remove the existing buildings placed on the amphitheater and totally dig the “Arena” and the “eastern cavea” under archaeological supervision, to locate the original drainage system of the amphitheater and ensure water evacuation by force of gravity. This requires also solve the problem of relocation of the current inhabitants of the buildings, so that a cross action is needed, involving affected different administrations (municipal, regional, state). Other additional and relevant works related are described in the accompanying documentation. Project cost only for amphitheater is estimated at 3.037.000€.

¹ An inscription founded in the city mentioned that for the inauguration of the library, constructed during the reign of Trajan (91-117 AD), there are made *ludii gladiatori* with 12 couples of gladiators, but is not mentioned the Amphitheatre. According to the technique of construction, compare with other well dated monuments, it is late Trajan or early Hadrian.



But it is also necessary to perform in the environment, to prevent future damage, regenerate the neighborhood and surrounding area and to consolidate and recover Byzantine and Ottoman historical walls that define and shape a monumental historical space. Therefore, it will require different phases of substantial works to complete the repair renovation and enhancement of the whole complex and also to clean up and upgrade some existent buildings creating extra space to house properly the activities related.

An ambitious program can be outlined, also with the participation of citizens, students and professionals. Project cost for historic walls, nearby buildings and streets and infrastructure is estimated at 3.963.000€. Therefore, the total investment would be about 7.000.000€.

Potential sources of funding are presented which centre mainly on the CEB grants supplemented by other sources, private and public, possibly including from the Municipality. A list of proposed estimated actions has been provided to guide future activities and phases.



2. PURPOSE, LOCATION

Excavation, Consolidation, Preservation of the Roman Amphitheater of Durrës is a "key process" to protect and enhance this historical, cultural and architectural heritage and to provide a singular space to house cultural activities open-air and to enhance the significant spaces (*vomitoriae, cunei, Porta Triumphalis, Byzantine Chapel and mosaics*).

The project works would also help integrate the building complex into the city and provide it with a greater relevance. It could act as a potential example and catalyst for improvement not only in the neighborhood, but in the whole central city area. Durrës is situated at one of the narrower points of the Adriatic Sea, opposite the Italian ports of Bari (300 km away) and Brindisi (200 km away).

Durrës is today Albania's main port. Founded in the 7th century BC by Greek colonists from Corinth and Corcyra under the name Epidamnos, it has been continuously inhabited for 2,700 years and is one of the oldest cities in Albania. As one of the country's main harbors and an open gateway between east and west, this city has historically been a crossroads for the Greeks, Illyrians, Romans, Byzantines, Slavs, Normans, Venetians, Crusaders, Albanians, Ottomans, etc., and now for the world's inhabitants as a whole.

Durrës served as Albania's national capital from 7 March 1914 until 11 February 1920. It is Albania's second largest city, with a population of 115,550, while the metropolitan area has 265,330 inhabitants and is home to the newest public university, the Aleksandër Moisiu University. Moreover, Durrës is the meeting point of national roads SH2 and SH4 (One of these along the historic Roman Via Egnatia)



3. CONTEXT

ORIGIN AND HISTORICAL EVOLUTION

In Roman times, the city's geographical position was highly advantageous, situated around a natural rocky harbor surrounded by inland swamps and high cliffs on the seaward side, making the city of Dürres very difficult to attack from either land or sea. Called *Dyrrachium* by the Romans, it was the gateway to the Western Balkans, along the *Via Egnatia* (towards the west), and this all has many assets of archaeological interest, both on land and in the sea (last April a Roman vessel was found at the bottom of the bay with amphorae and other objects). The Amphitheatre is located in the “heart” of the historic city center: erected at the beginning of the 2nd century AD, perhaps during the late reign of Trajan (98 – 117 AD) or early reign of Hadrian (117–138 AD)². It is one of the largest amphitheatres in the Balkans, with a capacity of 20,000-26,000 people.

This monument, discovered in the 1960s, is the largest architectural monument to be discovered in Dürres and the only one of its type to be found so far in Albania. This amphitheatre corresponds to the type named by Golvin³ as “hill skirt” (such as *Castra Albana*, *Segusium*, *Veleia*, *Segobriga*, etc.), and bears many similarities with that of *Italica*.

As in other amphitheatres, an effective solution was adopted in *Dyrrachium*: to avoid the excessive thrust that would be exerted on the coronation of the façade on the west cavea, instead of filling the spaces, a system of longitudinal and transversal walls was created to form “drawers” which were filled with earth, as in the older amphitheatres of

² An inscription found in the city mentions that for the inauguration of the library, constructed during the reign of Trajan (91-117 AD), *ludii gladiatorii* took place with 12 pairs of gladiators, but there is no mention of the Amphitheatre. According to the construction technique, compared with other well dated monuments, it is late Trajan or early Hadrian.

³ Golvin, J.C. : *L'amphithéâtre Romain. Essai sur la théorisation de sa forme et de ses fonctions*. Imprimerie Biscaye, Bordeaux, 1988. ISSN 0339-1736.



Carsulae (Umbria) and *Paestum*. The amphitheatre of Durres was built in the late first century or early second century AD, related to the construction of the aqueduct in the city (117- 138 AD) and to news concerning gladiator fights (98 AD-117 AD).

The earthquake of 345 AD had significantly damaged its structure. The first information about its existence dates from the Albanian historian Marin Barleti (1450-1512), a famous Albanian humanist of the 16th century; he mentioned the existence of the Amphitheatre of Durrës with this reference: 'In Durres there is an Arena (Amphitheatre) well constructed'.⁴ According to this testimony it is beyond doubt that at the beginning of the 'seicento' the Amphitheatre was a relevant construction.

THE XIXth. CENTURY:

Later on, scholars saw no fragment of it, including Sir Arthur John Evans (1851–1941) who visited the city in 1877⁵ and other archeologists such as: the French archeologist Leon Heuzey⁶; the Austrians C. Praschniker and A. Schober, who traveled in 1916-1918⁷; Leon Rey, director of the French Mission in 1923-1939⁸ and the Italian archaeologist Luigi Maria Ugolini, director of the Italian Archaeological Mission in 1924-1936⁹.

⁴ Barletius, M. *The History of George Castriot, surnamed Scanderbeg, King of Albania*, (Translate Z.I.Gentelmen) (London 1956) , p.498.

⁵ Evans, A. J. *Ancient Illyria. An Archaeological Exploration* (London 2006).

Id. 'Antiquarian researches in Illyricum', *Archaeologia* XLVIII (London 1884).

Ibidem. XLIX (London 1885).

Id. 'On some recent discoveries of Illyrian coins', *Numismatical Chronicle*, N. 5, XX (London 1880).269-302.

Id. *Illyrian letters* (London 1870).

⁶ Heuzey, L. *Les opérations militaires de Jules César. Étudiées sur le terrain par la Mission de Macédoine* (Paris 1886).

Id. 'D'une mission scientifique en Macedoine', *Moniteur* (13 April 1862).

Id. 'Rapport à l'Empereur d'une Mission archéologique en Macédoine', *S.I.* (April 1862) 497-511;

Heuzey, L. & Daumet, H. *Mission de Macedoine* (Paris 1876).

⁷ Praschniker, C. *Archäologische Forschungen in Albanien und Montenegro* (Vienna 1919).

⁸ Rey, L. *Les remparts de Durrazzo, in Albania. Revue d'archeologie, d.art et des sciences appliques an Albania at dans les Balkan*, vol. 1 (Paris 1925) 33-48

⁹ Praschniker, C. & Schober A. *Archäologische Forschungen in Albanien und Montenegro* (Schriften der Balkankommission des Akad. Der Wissenschaften in Wien-Antiq. Abt. XIII) (Vienna 1919)

Id. *Muzakia und Malakastra. Archäologische Untersuchungen in Mittelalbanien* (Jahres. D. Österr. Archäol. Institut) (Vienna 1920).



Subsequently, Vangjel Toci (1920-1999) succeeded in his excavations that brought to light part of the Amphitheatre of Durrës, such as a section of the western cavea and arena and some galleries (1966-1970)¹⁰. Following this huge archaeological discovery, regular missions were later carried out under the direction of the architect-archaeologist, Lida Miraj (1983-2000). In the summer of 2000, KFOR forces, led by the archaeologist Lida Miraj, worked to move the earth deposited late in twentieth century on the surface of the arena.

THE XXth. CENTURY:

The Amphitheatre of Dürres has also attracted the attention of foreign scholars. Some limited intervention aimed at the excavation and restoration of the site was performed over the following years.

RECENT STUDIES

Since 2001, some excavations have been carried out, led by the Italian archaeologist Sara Santoro and the "University degli Studi di Parma"; this University has also developed some documents, workshops and Programmes. Thus, a long-term cooperation project with technical and scientific support has involved several scientific excavations, but without visible and effective results. A team of archaeologists consisting of specialists of the Department of Archaeology of the city of Dürres, Institute of Cultural Monuments as well as professors from the University of Parma and the University "La Sapienza" of Rome, supported by the Italian Ministry of Foreign Affairs and UNOPS PASARP program of the United Nations, by using the modern technology and devices in the field of archaeology, have found many archaeological objects during their summer excavations (2004-2008).

¹⁰ Toçi, A. 'Amfiteatri Durrësit', *Monumentet* (1975) 42-46.



In 2013 Europa Nostra /CEB selected specifically the project as one of the “Seven most endangered cultural heritage sites in Europe” and this report is a consequence of this award, which must be developed by a feasibility study.

4. DIAGNOSIS AND ANALYSIS. CAUSES OF DECAY

As mentioned previously, the Amphitheatre of Durrës is not only remarkable but is also a unique example of assets in terms of its historical, functional, architectural and constructive values. The construction and the history of this amphitheatre give a good indication of the development of the city of Durrës during the Roman Period. One of its main features is its location; almost half of the amphitheatre was built directly on the slopes of the hillside and supported by it, while the southern half lay on lower ground and was supported through a system of arches and vaults. The western *cavea*, located on the hill, is best preserved, but the other part is heavily damaged. Some walls, vaults or galleries are visible under the houses constructed on the eastern *cavea*. The main entrance (*Porta Triumphalis*), is visible, but not the one opposite (*Porta Libitinaria*).

During the 1980s, it seems that the main vestiges of the monument were isolated and protected at the same time by an iron fence and it was used as an open museum site. Some cavities, broken arches and the Byzantine chapel were protected by lightweight polycarbonate covers, now obsolete and deteriorated (see graphic documentation). To minimize the water presence arising from the hill, an attempt was made to create an outside collection channel, but this is not in use. Also, in recent years (2005-2008), a bilge water pump was installed in the Arena but also seems to be out of use. The mosaics and frescoes of the Byzantine chapel are badly damaged; rainwater is seeping through the polycarbonate covers, and recently a ventilation chamber has been built in the backfill of the west face of the Byzantine mosaic, which unfortunately brings more moisture, due to the lack of proper ventilation and drainage.



Sporadic conservation interventions have been carried out at the western *cavea*, especially for visiting purposes. Several and periodic interventions using cement-based mortars to prevent the rainwater on the stairs and *caveas* surfaces have proved unsuccessful and have led to the loss of stair fragments and thus damage to the original structures. Partial archaeological excavations, with no conservation or restoration goals, have taken place in the arena and on the southern and eastern sides. There is a general lack of effective and long-term site protection measures, also related to the large dimension of the monument and to the lack of professional, trained staff to undertake either restoration-conservation interventions or to devise a strategic plan for conservation, restoration and archaeological excavation and its enhancement. There were also some ideas and studies for a partial reuse of the *cavea*, but they need to be considered carefully and must have a sufficient scientific basis.

DESCRIPTION OF THE MAIN “NATURAL” THREATS:

List of threats which have a negative impact on the site:

- Geo-Technical Instability (seismic area).
- Direct infiltration of rainwater and rising damp.
- General deterioration of the mosaics and frescos from the Byzantine period.
- General lack of natural drainage.
- Biodeterioration. Insect/Animal damage.
- Vegetation Ingress

NATURAL THREATS; MAN-MADE THREATS:

- Erosion Development Pressures (Urban infrastructure: sewers, electricity and water supply).



- Chemical air pollution (gas heating, cars, etc.).
- Existence of buildings constructed inside the amphitheatre.
- Neglect and Inadequate Maintenance
- Natural Aging
- Biological Attack; lack of Public Awareness
- Negative Effects of Tourism.
- Vandalism / Looting; lack of adequate physical protection.

Mosaics of the Early Christian Byzantine Chapel are under a high humidity level and frescos of the Medieval Chapel are damaged because of the fire that occurred inside it some years ago. The increase of the underwater level is damaging the structure of the monument day by day. The general state of conservation of this important and very interesting monument is worrying and involves serious damage. The negative influence of buildings and the existing urban infrastructure should be eliminated or mostly attenuated.



5. LATEST RESEARCH AND WORKS CARRIED OUT.

During the 80-s, it seems that the main vestiges of the monument were isolated and protected in the same time by an iron fence and it was used as an open museum site. Over the course of the years some restoration and rehabilitation projects have been prepared in order to recover this significant landmark within the overall city development, but very little has actually been done. Sometimes it seems that the restorations are not professional at all.

Some holes, broken arches and the Byzantine chapel were protected by a lightweight polycarbonate covers, now obsolete and deteriorated. (See graphic documentation). To minimize the water presence arising from the hill, it was tried to do an outside collector channel, but it is not in use. And in recent years (2005-2008), was placed on the Arena a pump bilge water which also seems out of use. The mosaics and frescoes of the Byzantine chapel are badly damaged; Rainwater seeps through the polycarbonate covers, and recently a ventilation chamber in the backfill of the west face of Byzantine mosaic has been built, which unfortunately brings more moisture, because it lacks a proper ventilation and drainage.

Sporadic conservations interventions have been carried out at the western *cavea*, specially for visiting purposes. Several and periodic interventions using cement based mortars to prevent the rain waters on the stairs and *caveas* surfaces has resulted not successful and leading to loss of stairs fragments and therefore they damaged the original structures. Partial archaeological excavations, with no conservation or restoration goals, have taken place in the *arena* and *inma cavea* on the southern and eastern sides. There is a general lack of effective and long term site protection measures, also related to the large dimension of the monument and to the missing of professional trained staff to undertake either restoration-conservation interventions or



to work out on a strategical plan for conservation, restoration and archaeological excavation and their enhancement.

6. DESCRIPTION OF PROPOSED INTERVENTION

-The current condition of certain preserved parts of the amphitheatre clearly indicates that in order for it to be restored effectively for its original use, different types of preservation, consolidation, restoration and archaeological conservation will need to be implemented.

These principles and targets can be summarized as follows:

FIRST PHASE (AMPHITHEATER):

-Elimination of accumulated earth and mud over the original level of the Roman Arena under strict archaeological monitoring.

-Control and fast evacuation of rainwater falling on the caveas, bases of the walls, to stop the degradation process caused by the depositing of rainwater (and also water from damaged pipes from the urban infrastructure); in order to create adequate drainage, it is essential to install a gravity drainage system, with adequate slopes for a permanent solution to its problems.

-Conservation of the remains of the caveas in suitable conditions, repositioning slabs and pieces displaced.

-Protection with light but effective materials (lime mortar) of the exposed surfaces of walls, caveas, maeianum, podium, etc.

-Inventory, and, if possible, reuse of the dispersed original slabs from the roman amphitheatre.



-Removal of abusive constructions located on the original space of the amphitheatre, upon negotiation and providing a solution to social problems and relocation.

-Installation, repair and reconstruction of sewage systems, electricity and water supply, burying pipes under the streets and repaving the streets.

-Massive consolidation interventions of internal structure of the amphitheatre: galleries, vaults and stair structure. These will include the uncovering of archaeological-architectural works that will be performed in advance underneath the stairs. Therefore, the consolidation and excavation of debris and structures encountered are to run simultaneously.

- Restoration interventions are necessary to secure the structural elements of the seats, which represent loss or have lost their original static ability.

- Architectonic survey and data collection to formulate the whole stair surface, of the entrances/exit gates, the drainage pits etc.

- Tracking and restoring the system to discharge the rainwater until it has been removed to outside the perimeter of the amphitheatre (even across the *maieana*), and draining into the city's public sewage system.

- Replacing/conditioning the seats (gradins) and stairs with adequate materials (reversible).

- Excavation and architectonic repair of Arena spaces and materials, for the purpose of monument use and preservation.

- Recovery of the Porta Libitinaria located on the southern axis of the amphitheatre, as the main access to the arena as through the Porta Triumphalis is not possible.



PROPOSED FULL PROJECT (II, III, IVth PHASES)

- Intervention in nearby areas, streets and buildings, with the definition of a protection area.
- Fitting, repair and pedestrianization of the upper parapet or rampart walk along the Byzantine walls, building bridges over the streets.
- Construction of a pedestrian walkway at the base of the outside of the walls, along Rruga Anastas Duursaku to reach the upper cylindrical fortified tower
- Fitting, repair and reconstruction of interior floors of the Byzantine towers as spaces for cultural purposes, regaining their character as watchtowers, with access from the parapet of the wall.
- Preparation and enhancement of the Venetian Tower as a cultural space.
- Conditioning the *Arena*, the *Porta Triomphalis*, the *Porta Libitinaria* and the *cáveas* as part of a cultural tourism visit and for holding cultural events.
- Introduce the concept of sustainability in the work to be carried out.



7. IMPLEMENTATION

RESPONSIBLE AGENTS

The authority responsible for the management of the project must be the City Council of Dürres, together with the Institute of Monuments, the Institute of Archaeology, and therefore with the Ministries involved (Ministry of Culture, Ministry of Urban Development and Tourism, Ministry of Youth and Social Welfare).

8. PROCUREMENT

SELECTION PROCEDURES

The design team must be selected after an open design competition. This selection procedure covered the full program of works, which was only later split into the necessary phases to match the available finance.

The team should be multidisciplinary, including architect, archaeologist, art historian, surveyor, chemical, stone conservation specialist,. An essential condition would warrant a thorough knowledge of the amphitheater, as well as experience in this type of intervention, with certificates of satisfactory execution. Finally, it would be important to have the advice of a commission of international experts, with periodic follow-up meetings during the course of the works.



9. ENVIRONMENT, SUSTAINABILITY, SOCIAL

The project, which renovates and puts into use the Roman Amphitheater and other abandoned dilapidated heritage buildings set in the centre of Dürres has a priori a very positive impact on the environment. By its nature and architectural merit, it will enhance the area and provide an example of attractive urban improvement, which could encourage similar initiatives also by the private sector in the neighborhood, inside the historic centre.

THE PROPOSED ACTION INVOLVES AN INTENSE ACTION ON A CONSIDERABLE PART OF THE “URBAN FABRIC” OF THE HISTORIC CENTRE OF DÜRRES, WITH TWO TYPES OF OBJECTIVES:

I) TANGIBLE OR “MATERIAL CHARACTER” :

1.- Recovery and restoration of a Roman building of particular significance and great value to the history of the Balkans, Albania and Mediterranean civilizations.

2. -Consolidation of the visible areas and elimination of major causes of deterioration (water leaks neglect , vandalism), with respect to the different stages of its history (Byzantine chapel, etc.), with criteria consistent with its history and symbolic value and heritage.

3.-To allow for the "identification" of the "added" elements in the restoration and consolidation process without creating distortion, seeking harmonious integration.



4.- Employment and recovery techniques and consolidation using traditional materials, reversible and compatible with the seismic character of the area, given the massive character of the building, avoiding rigid joints and materials of excessive strength and rigidity.

5.- To make it fit for cultural visits and holding shows and cultural events, with an educational , cultural and “open & public museum” value.

6.-To increase the physical safety of the sectors. (*Arena, caveas, Portae*).

7.-Refitting the areas of future affluence to allow for spectators (*Arena , 1907m², a part of the western cavea 800- 1,670m²), and the culture of organizing and holding events in line with the original use and its constructional characteristics.*

8.-Seeking the functional recovery of the monument; adaptation to hold outdoor events, with the general improvement of access and accessibility for disabled visitors.

9. - Elimination of negative conditions and external interference (*shabby infrastructure, excessive traffic, existence of buildings inside or very nearby*).

10.- Appropriate layout and refurbishing of some of the existing buildings of environmental and heritage value and their use as a link to visit the amphitheatre (*toilets, facilities, locker space, visitor management, sale of souvenirs and publications, departure and arrival meeting points for other cultural tours (walls , remains of the baths, mosaic of Orpheus, Byzantine forum, etc.)*).

11.- Conditioning and rehabilitation of the Byzantine and Ottoman walls as a place of enjoyment for the city’s inhabitants and visitors, restoring the interior spaces of the



main towers and creating a panoramic tour with the pedestrianization of its parapet walks, ramparts and around the base of the exterior.

12.- Establishment of criteria for intervention in the facades and roofs of the buildings included in the area, with renewal of infrastructure and street paving, achieving urban regeneration in a partially depressed and undervalued area.

13.- Development of cultural and tourist activities within the area (establishment of small hotels or boutique hotels), spaces for the uses of traditional crafts and trades and other spaces suitable for all types of cultural and vernacular events.

14.- Definition of a protection area (approx 36,800m²), wedge-shaped, bounded by historic fortified walls, and the streets Rruga Epidamnos, Rruga Egnatia Autostrada to allow for better preservation and maintenance in the future of the Roman amphitheatre and other nearby monuments (city fortified walls).

II) INTANGIBLE ASSETS OR CHARACTER:

1.- Creating a social movement of respect and appreciation towards a common heritage, promoted and enhanced by the large number of inhabitants of the city, its character as an Adriatic Sea port and proximity to Tirana, the capital, and its airport (35kms).

2.- Involvement of different population sectors (university, young unemployed, technicians, professionals, artisans), in the process of recovery, with falling unemployment and the establishment of archaeological campaigns, seminars, courses, etc.



3.- Enhancing and improving the living conditions of the population living in abusive buildings, whose state of comfort and livability is poor and deteriorating, seeking alternative solutions and relocation.

4.- Recovery of traditional activities and crafts linked to the historical heritage. (Restoration of movable and immovable cultural assets, archeology, history, museology, tour operators and guides, hotels, etc.)

5.- The development of sustainable cultural tourism that seeks the knowledge and enjoyment of a monumental site of exceptional value.

6.- Obtaining an "economic return" from the intervention and investment, either directly (ticket sales, souvenirs, publications, etc.) or indirectly (income for individuals -housing, offices, several restaurants) from visitors.

7.- Exposure and dissemination of development and progress of the work , with visits throughout all stages of the intervention (4 years), explaining and exposing the progress and findings of the different phases.

8.- Structuring and dissemination, based on itineraries and cultural tours of the various monuments and archaeological remains and any that may appear in the future.

9.- Involvement of the private sector (sponsors, donors) in the financing process, with the positive effect derived and subsequent promotion.



10.- Use of available media (newspapers, Local TV, radio, etc.), for the broadcasting and dissemination of advancements and steps in the process (as has been undertaken for the development of this Report).

11. Creating a musical or dramatic "cultural wedge" on a large scale during the spring and summer and use of spaces in the towers created for winter cultural events (exhibitions, music or theater).

12. Possibility of creating a "branch" of the Faculty of History and Archaeology in Tirana by adapting some of the houses or buildings located in the "cultural center wedge", which could be a study center and national reference point for Roman, Byzantine or Turkish architecture. From this branch it could be possible to run Workshops with professional archaeologists and conservation practices, guided tours from schools across the country, visits, etc.

13. " Seasonal Adjustment " of tourism in the city, with a large tourist influx in the summer months, attracting cultural tourism for the rest of the year, attracting residents to the historic center and making the city's economy more sustainable and balanced.

14. Generating values of "love", "respect" and " ownership" of the historical heritage of the city among younger people, involving them in these guided tours. Creating videos or virtual tours to be shown in schools and in the Amphitheatre's own museum on the history of the city.

15. International visibility and leverage with a marketing plan and presence in international forums at different levels (scientific, archaeological, cultural and tourism).



Efforts have been made to integrate the complex into the city's life by greatly improving the square outside the church as part of the project. The use of the Convent as a Museum is also very positive, enhancing the cultural impact of the project and widening its accessibility to the public.

It is important that the project is sustainable and that adequate funds are made available for the operation and maintenance of the project in the long term. Revenue from the Amphitheatre entrance fees and sales should offset these costs to some extent. The information and data from recent years is as follows: Visitors from 2009-2013 for the Amphitheater of Durrës,

Year	Local Visitors	Foreign Visitors	Students	Total
2009	689	1430	5906	8025
2010	140	2738	4913	7555
2011	184	3068	3612	8183
2012	116	3527	3612	7255
2013 (01-09)	42	2922	2668	5632



10. INVESTMENT COST

In the following pages, the various phases are defined, with a previous quantification:

1.-DEMOLITION OF BUILDINGS LOCATED ON THE AMPHITHEATER.

2.-ROMAN AMPHITHEATER

3.-BYZANTINE WALL.

4.-OTTOMAN WALL.

5.-URBAN INFRASTRUCTURE.

6.-TRAINING ACTIVITIES AND WORKSHOP.

7.-SOCIAL AND URBAN ENVIRONMENT ENHANCEMENT.

Then a proposal phase to four years, with annual amounts.

ROMAN AMPHITHEATER DURRËS
PREVIOUS QUANTIFICATION*

		Units	€	Total €	Total Leks
1	DEMOLITIONS (Stage 1,2 and 3)				
	Houses	23,00 u	5.000,00 €	115.000,00 €	16.104.600,00Lek
	SUB-TOTAL 1			506.000,00 €	70.860.240,00Lek
2	ROMAN AMPHITHEATER				
2.1	Archaeological excavation ²				
	Arena ³	3.600,00 m3	40,00 €	144.000,00 €	20.165.760,00Lek
	Caveas ⁴	4.100,00 m3	120,00 €	492.000,00 €	68.899.680,00Lek
	Structural scaffolding	600,00 m2	60,00 €	36.000,00 €	5.041.440,00Lek
	Archaeological consolidation	400,00 m2	80,00 €	32.000,00 €	4.481.280,00Lek
	Monitoring	1,00 u	20.000,00 €	20.000,00 €	2.800.800,00Lek
2.2	Mid cavea drain				
	Drainage	110,00 m	70,00 €	7.700,00 €	1.078.308,00Lek
	Maeianum	110,00 m	400,00 €	44.000,00 €	6.161.760,00Lek
2.3	Opus consolidation				
	Hydraulic lime repointing	4.000,00 m2	20,00 €	80.000,00 €	11.203.200,00Lek
2.4	Wall consolidation and corridors ⁵				
	Structural repairs	900,00 m2	300,00 €	270.000,00 €	37.810.800,00Lek
	Original stones relocation	1,00 u	8.000,00 €	8.000,00 €	1.120.320,00Lek
	Structural monitoring. Data logging	1,00 u	60.000,00 €	60.000,00 €	8.402.400,00Lek
	Pavements	900,00 m2	120,00 €	108.000,00 €	15.124.320,00Lek
	Scaffolding	900,00 m2	60,00 €	54.000,00 €	7.562.160,00Lek
2.5	Mosaic conservation				
	Consolidation	1,00 u	8.000,00 €	8.000,00 €	1.120.320,00Lek
	Monitoring	1,00 u	2.000,00 €	2.000,00 €	280.080,00Lek
2.6	Coverings				
	Polycarbonate Dismantling	120,00 m2	70,00 €	8.400,00 €	1.176.336,00Lek
	New glass coverings	120,00 m2	800,00 €	96.000,00 €	13.443.840,00Lek
2.7	Museum area "Triumphalis gate"				
	Consolidation and drainage	200,00 m2	400,00 €	80.000,00 €	11.203.200,00Lek
	Refurbishment and furniture	200,00 m2	1.200,00 €	240.000,00 €	33.609.600,00Lek
2.8	External fence				
	Actual fence dismantling	350,00 m	70,00 €	24.500,00 €	3.430.980,00Lek

	New fence	350,00	m	200,00 €	70.000,00 €	9.802.800,00Lek
2.9	Historical access "Libitnian gate"					
	Wood bridge	1,00	u	60.000,00 €	60.000,00 €	8.402.400,00Lek
2.10	Information panels. Image design. Leaflets.					
	Information panels	1,00	u	40.000,00 €	40.000,00 €	5.601.600,00Lek
	Image design	1,00	u	12.000,00 €	12.000,00 €	1.680.480,00Lek
	Leaflets and books	1,00	u	15.000,00 €	15.000,00 €	2.100.600,00Lek
2.11	Reception, entrance building and shop. Refurbishment					
	Refurbishment	350,00	m2	500,00 €	175.000,00 €	24.507.000,00Lek
	Furniture & digital equipment	350,00	m2	100,00 €	35.000,00 €	4.901.400,00Lek
2.12	Quality control	1,00	ud	36.000,00 €	36.000,00 €	5.041.440,00Lek
2.13	Health and safety	1,00	ud	40.400,00 €	40.400,00 €	5.657.616,00Lek
2.14	Project and technical project management fees⁶	1,00	ud	276.000,00 €	276.000,00 €	38.651.040,00Lek
SUB-TOTAL 2				2.574.000,00 €		360.462.960,00Lek

3	BYZANTINE WALL					
3.1	Archaeological excavations					
	Parapet walk excavation & cleaning	500,00	m	40,00 €	20.000,00 €	2.800.800,00Lek
	Elevations-façades. Archaeological interpretation	3.800,00	m2	10,00 €	38.000,00 €	5.321.520,00Lek
	Archaeological excavations	500,00	m3	120,00 €	60.000,00 €	8.402.400,00Lek
3.2	Scaffolding					
	Scaffolding	1.900,00	m2	70,00 €	133.000,00 €	18.625.320,00Lek
3.3	Foundation & structural reinforcement					
	Lime concrete grouting	200,00	m3	250,00 €	50.000,00 €	7.002.000,00Lek
	Masonry	100,00	m3	300,00 €	30.000,00 €	4.201.200,00Lek
	Structural monitoring. Data logging	1,00	ud	35.000,00 €	35.000,00 €	4.901.400,00Lek
3.4	Bailey walk consolidation					
	Masonry	500,00	m2	350,00 €	175.000,00 €	24.507.000,00Lek
	Pavement	1.500,00	m2	100,00 €	150.000,00 €	21.006.000,00Lek
	Timber bridges & walks	40,00	m2	400,00 €	16.000,00 €	2.240.640,00Lek
3.5	Wall elevations consolidation					
	Lime grouting	3.800,00	m2	15,00 €	57.000,00 €	7.982.280,00Lek
	Repointing	3.800,00	m2	20,00 €	76.000,00 €	10.643.040,00Lek
	Masonry	3.800,00	m2	35,00 €	133.000,00 €	18.625.320,00Lek

3.6 Towers

Timber structure	300,00	m2	300,00 €	90.000,00 €	12.603.600,00Lek
Interior refurbishment	300,00	m2	1.200,00 €	360.000,00 €	50.414.400,00Lek
Furniture and digital equipment	300,00	m2	200,00 €	60.000,00 €	8.402.400,00Lek

3.7 Wall base walk

Excavations and concrete	350,00	m2	80,00 €	28.000,00 €	3.921.120,00Lek
Drainage	200,00	m2	50,00 €	10.000,00 €	1.400.400,00Lek
Pavement	350,00	m2	100,00 €	35.000,00 €	4.901.400,00Lek

3.8 Quality control

1,00	ud	27.000,00 €	27.000,00 €	3.781.080,00Lek
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3.9 Health and safety

1,00	ud	22.000,00 €	22.000,00 €	3.080.880,00Lek
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3.10 Project and technical project management fees⁶

1,00	ud	191.000,00 €	191.000,00 €	26.747.640,00Lek
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SUB-TOTAL 3

1.796.000,00 € 251.511.840,00Lek

4 OTTOMAN WALL

4.1 Archaeological excavations

Parapet walk excavation & cleaning	300,00	m	40,00 €	12.000,00 €	1.680.480,00Lek
Elevations archaeological interpretation	600,00	m2	40,00 €	24.000,00 €	3.360.960,00Lek
Archaeological excavations	500,00	m3	120,00 €	60.000,00 €	8.402.400,00Lek

4.2 Scaffolding

Scaffolding	1.200,00	m2	70,00 €	84.000,00 €	11.763.360,00Lek
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4.3 Foundation & structural reinforcement

Lime concrete grouting	50,00	m3	250,00 €	12.500,00 €	1.750.500,00Lek
Masonry	50,00	m3	300,00 €	15.000,00 €	2.100.600,00Lek
Structural monitoring. Data logging	1,00	ud	20.000,00 €	20.000,00 €	2.800.800,00Lek

4.4 Bailey walk consolidation

Masonry	200,00	m2	350,00 €	70.000,00 €	9.802.800,00Lek
Pavement	600,00	m2	100,00 €	60.000,00 €	8.402.400,00Lek

4.5 Wall elevations consolidation

Lime grouting	600,00	m2	15,00 €	9.000,00 €	1.260.360,00Lek
Repointing	600,00	m2	20,00 €	12.000,00 €	1.680.480,00Lek
Masonry	600,00	m2	35,00 €	21.000,00 €	2.940.840,00Lek

4.6 Quality control

1,00	ud	20.000,00 €	20.000,00 €	2.800.800,00Lek
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4.7 Health and safety

1,00	ud	7.500,00 €	7.500,00 €	1.050.300,00Lek
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4.8 Project and technical project management fees⁶

1,00	ud	51.000,00 €	51.000,00 €	7.142.040,00Lek
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SUB-TOTAL 4 478.000,00 € 66.939.120,00Lek

5 URBAN INFRASTRUCTURE					
5.1	Demolition existing pavement	4.550,00	m2	20,00 €	91.000,00 € 12.743.640,00Lek
5.2	Sewage	650,00	m	60,00 €	39.000,00 € 5.461.560,00Lek
5.3	Water supply	650,00	m	70,00 €	45.500,00 € 6.371.820,00Lek
5.4	Electricity and telecom	650,00	m	80,00 €	52.000,00 € 7.282.080,00Lek
5.5	Pavements	4.550,00	m2	80,00 €	364.000,00 € 50.974.560,00Lek
5.6	Lightning	650,00	m	90,00 €	58.500,00 € 8.192.340,00Lek
5.7	Quality control	1,00	ud	2.000,00 €	2.000,00 € 280.080,00Lek
5.8	Health and safety	1,00	ud	8.000,00 €	8.000,00 € 1.120.320,00Lek
5.9	Project and technical project management fees ⁶	1,00	ud	80.000,00 €	80.000,00 € 11.203.200,00Lek

SUB-TOTAL 5 740.000,00 € 103.629.600,00Lek

6 TRAINING ACTIVITIES AND WORKSHOPS ⁷					
6.1	Senior architect / engineer	4,00	yr	25.000,00 €	100.000,00 € 14.004.000,00Lek
6.2	Senior conservator	4,00	yr	25.000,00 €	100.000,00 € 14.004.000,00Lek
6.3	Senior archaeologist	4,00	yr	25.000,00 €	100.000,00 € 14.004.000,00Lek
6.4	Material	1,00	ud	15.000,00 €	15.000,00 € 2.100.600,00Lek

SUB-TOTAL 6 315.000,00 € 44.112.600,00Lek

7 SOCIAL AND URBAN ENVIRONMENT ENHANCEMENT					
7.1	Relocation expenses	23,00	u	17.000,00 €	391.000,00 € 54.755.640,00Lek
7.2	Low cost loans for façade and environment renovation (Granada Charter)	1,00	u	100.000,00 €	100.000,00 € 14.004.000,00Lek
7.3	Low cost loans for small local businesses	1,00	u	100.000,00 €	100.000,00 € 14.004.000,00Lek

SUB-TOTAL 7 591.000,00 € 82.763.640,00Lek

TOTAL (VAT⁸ or other taxes⁹ not included) 7.000.000,00 € 897.516.360,00Lek

* Prices calculated with data from Bank of Albania, local professionals survey and recent similar conservation projects done

1 December 2013 currency conversion 1€ = 140,04 ALL

2 Considering 50% volunteer archaeologists

3 Mechanical excavation under archaeological supervision

4 Undetermined. Estimation

5 Undetermined. Estimation

6 Percentage of bill of quantities. Estimated 12%

A multidisciplinary team of independent consultants should be hired for evaluation and cost control

7 Estimation on a year long contract basis. Insurances and taxes included

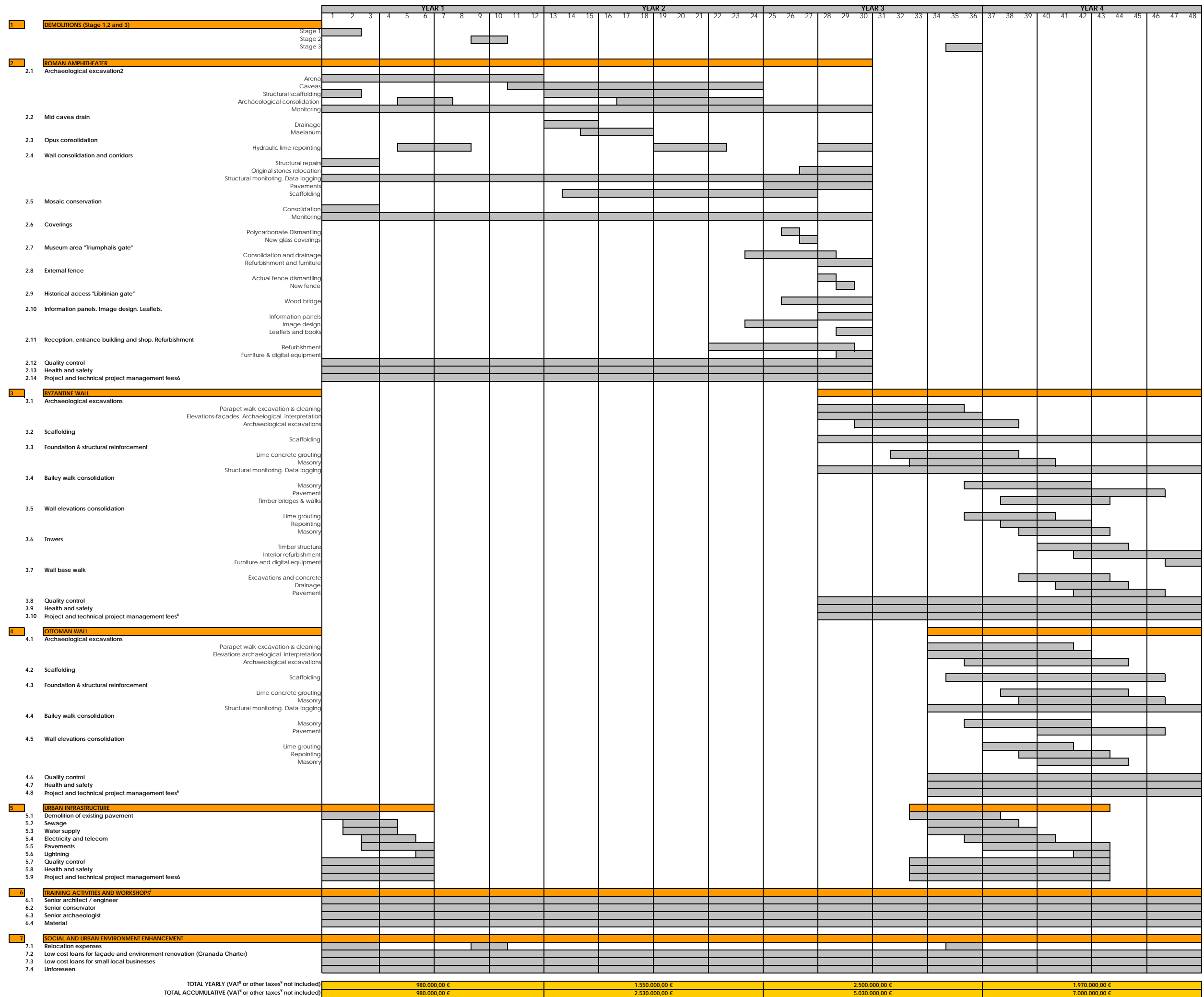
8 VAT in Albania 2013

20% General rate for domestic transactions

10% Medicines and medical services

0% exports and some other supplies explicitly listed in the Law

9 Local taxes will not be applied, confirmed at Municipality meeting





11. FINANCING POSSIBILITIES

The nature of this project together with the situation in the country, is such that a grant or soft loan is preferable as the possibilities to generate adequate funds above the operating and maintenance requirements are relatively low. However, the wider benefits from the project and social impact on the city could justify loans supported by the Administration.

The investment cost and so the funding needs for the total project are higher than for the first phase and so a different structure for the financing plan may be needed.

Operating and Maintenance costs: (O&M)

While the immediate attention will focus on the investment cost, it is important to also consider from the outset the operating and maintenance costs which will be important over the medium to long term. Both the dimensioning of the original investment and the kind of use to be made of the premises will impact on the O&M costs. The final project has a real capacity for covering a part of the O&M costs, but some further thinking or Management Plan on how to raise the revenue generating capacity of the economical sustainability will be needed and is recommended.



12. CONCLUSIONS:

The intervention on the Roman amphitheater of Durres and the surrounding area, to be carried out in phases over a four-year period with a budget of €7,000,000, will result in the enhancement of a prime “landmark” in the history of Albania and Mediterranean civilizations. This monument, dating back to the 2nd century AD, is located within a neglected urban context but of immense potential value. The development of archaeological and restoration activities can bring to light materials and remains of great interest, as a first step towards preserving and consolidating the amphitheater and adapting it for use and cultural visits, allowing for a whole range of cultural activities as a venue for the city’s inhabitants and potential visitors to meet and socialize.

Durres is Albania's second city, of strategic importance as a sea port, and very close to the capital and its airport, with overexploitation of the "sun and sand" tourism resource, resulting in excessive construction of buildings both in terms of density and height. The proposed intervention affects a "wedge-shaped" area of about 36,800m², of which 8,600m² correspond to the amphitheater, including Byzantine walls and also an Ottoman wall with fortified towers, and a set of buildings and streets with huge potential.

This "wedge", if properly conditioned and renovated, can become an extremely popular attraction for visitors and the starting point for a tour of the other monuments and cultural attractions in the city and its surroundings. This will achieve:

- local sustainable development through the strategic management of cultural heritage assets, yielding enhanced tourism capacities and socio-economic conditions;



- the raising of public (regional/national) and educational (local) awareness of the value of cultural heritage preservation in Albania.

The diverse set of existing problems: social, relocation and economic (families/residents of homes located on the amphitheatre), the need to improve the living conditions of the citizens concerned, and the methodology and criteria to be implemented, as well as the use of the appropriate techniques and building materials for its enhancement, requires the involvement of:

- The different administrations: on a Municipal level (City Council), Regional and State ministries (responsible for Culture, Historical/Archaeological heritage, Education, Youth, Urban Development, etc.).
- The private sector, by providing the necessary funding, with the figure of patronage to enable the necessary budget to be covered.
- Citizens, as an active stakeholder and protagonist of the process (young people undergoing training, artisans, workers and technical-professionals), whose interest in the common heritage will increase and intensify, setting a precedent to be applied to other Albanian monuments.
- A multidisciplinary team consisting of the appropriate professionals, with the relevant experience and ability to manage the project, supported as necessary by an international advisory committee with experience in similar projects, to monitor the progress of the work.

Consequently, the various public and private agents must come together as partners in a joint-management project aimed at :

(a) revitalizing the Roman Amphitheatre and the surrounding area through conservation and restoration efforts, and



(b) managing and enhancing the cultural heritage of this municipality and of the nation as a whole through socio-economic development initiatives.

REFERENCES AND DOCUMENTS USED

- Nomination form to Europa Nostra “7 most endangered...”. March 2013.
- Miraj, L. ‘Adaptation in the amphitheater during VI and XII centuries AD’, Monumentet, (1991/1-2) 47-60. (In Albanian with a resume in French).
- Miraj, L. ‘Amphitheater de Durrës’, Iliria, (1986/2) 151-171. (In Albanian with a resume in French)
- Miraj, L. ‘Dyrrachium in the Early Chsritian nad Byzantine Period. (In English). Tirana, 2013.
- Regional Directory of Cultural Monuments. Under the IMK (Institute of Cultural Monument) in MTCYS. Adress: Rr. Kolonel Thomson, Durrës, Albania. Plans and Projects.
- 2002-2005: “Progeto Durres”: Co-funded by the Italian state archaeological and cultural heritage sector, this project is managed by UNOPS (UNITED NATIONS OFFICE for PROJECTS SERVICE) PASARP Durrës, University of Parma; Museums of the city of Udine and Archaeology Department of Durres.
- 2004-2008: "Design and realization of the Park Urban Archaeology in Durres” pilot project co-financing by the Ministry of Tourism, Culture, Youth and Sports, and Ministry of Foreign Affairs Italy and by the Italian archaeological mission in Durres in 2004, 2005, 2006, 2007 and 2008.
- Technical notes on seismic area, and drainage. Technical notes on structure (vaults and arches). Bank of Albania prices.
- See also BIBLIOGRAPHY.



APPENDIX 1. MISSIONS DETAILS

Visit to Dürres: 8th & 9th & 10th, October 2013.

For Europa Nostra

Mrs. Irina Subotica. Vicepresident of Europa Nostra.

Mrs. Lida Miraj. Albanian Council Member of Europa Nostra.

Mr. Pedro Ponce de Leon. Architect. Scientific Council member.

For CEB

Mr. Urbano Murillo

For the ADCT

Mrs. Armada Molla University of Tirana.

(Association for the Development of Cultural Tourism).

Dürres Meetings:

For the Dürres City Council

Mr. Vangjush Dako. (Mayor).

For the Ministry of Youth and Social Welfare

Mr. Rubin Beqo

Tirana Meetings:

For the Ministry of Culture

Mrs. Mirela Kumbaro Minister.

For the Ministry of Urban Development and Tourism
Minister.

Mrs. Eglantina Gjermeni



Visit to Dürres: 13th, 14th, 15th , November, 2013

For Europa Nostra	Mrs. Lida Miraj. Albanian Council Member of Europa Nostra.
For CEB	Mr. Pedro Ponce de Leon, Architect, international expert engaged by the CEB
For the ADCT	Mrs. Armada Molla University of Tirana. (Association for the Development of Cultural Tourism).

Dürres Meetings:

For the Dürres City Council	Mr. Vangjush Dako. (Mayor) and team.
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Tirana Meetings:

Institute of Monuments	Mrs. Arta Dollani. General Director, Architect.
Institute of Archaeology	Mr. Luan Perzhita. Archaeologist, General Director.



APPENDIX 2. DRAWINGS AND IMAGES



Europa Nostra & Council of Europe Bank

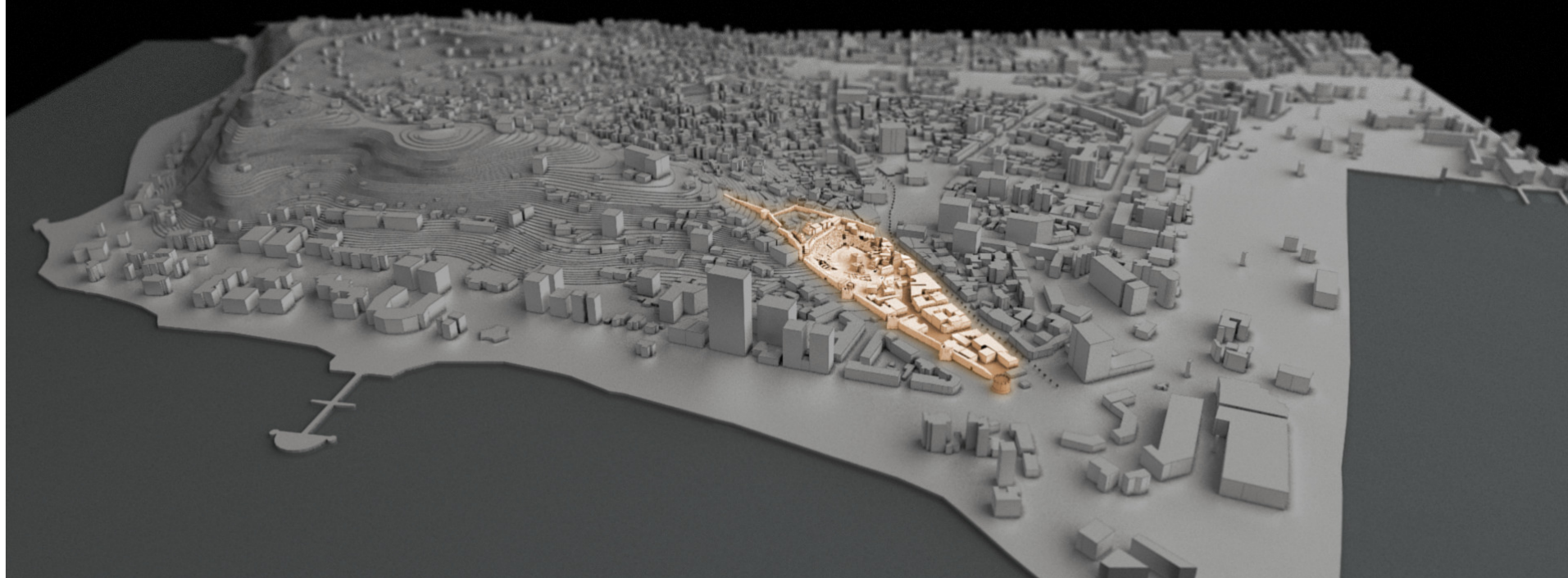
The Seven Most Endangered Heritage Sites



CEB

COUNCIL OF EUROPE DEVELOPMENT BANK
BANQUE DE DEVELOPPEMENT DU CONSEIL DE L'EUROPE

ROMAN AMPHITHEATER. DÛRRES. ALBANIA.





Europa Nostra & Council of Europe Bank

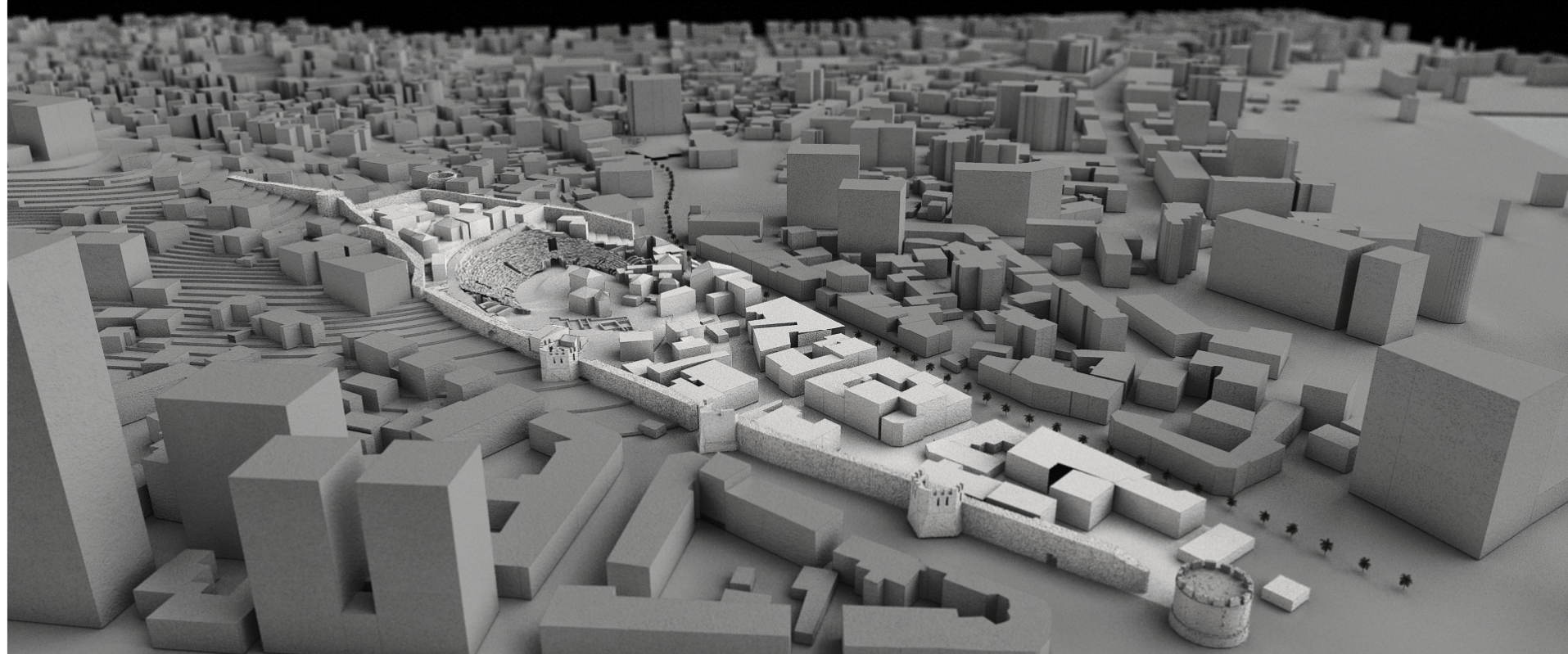
“The Seven Most Endangered Heritage Sites”

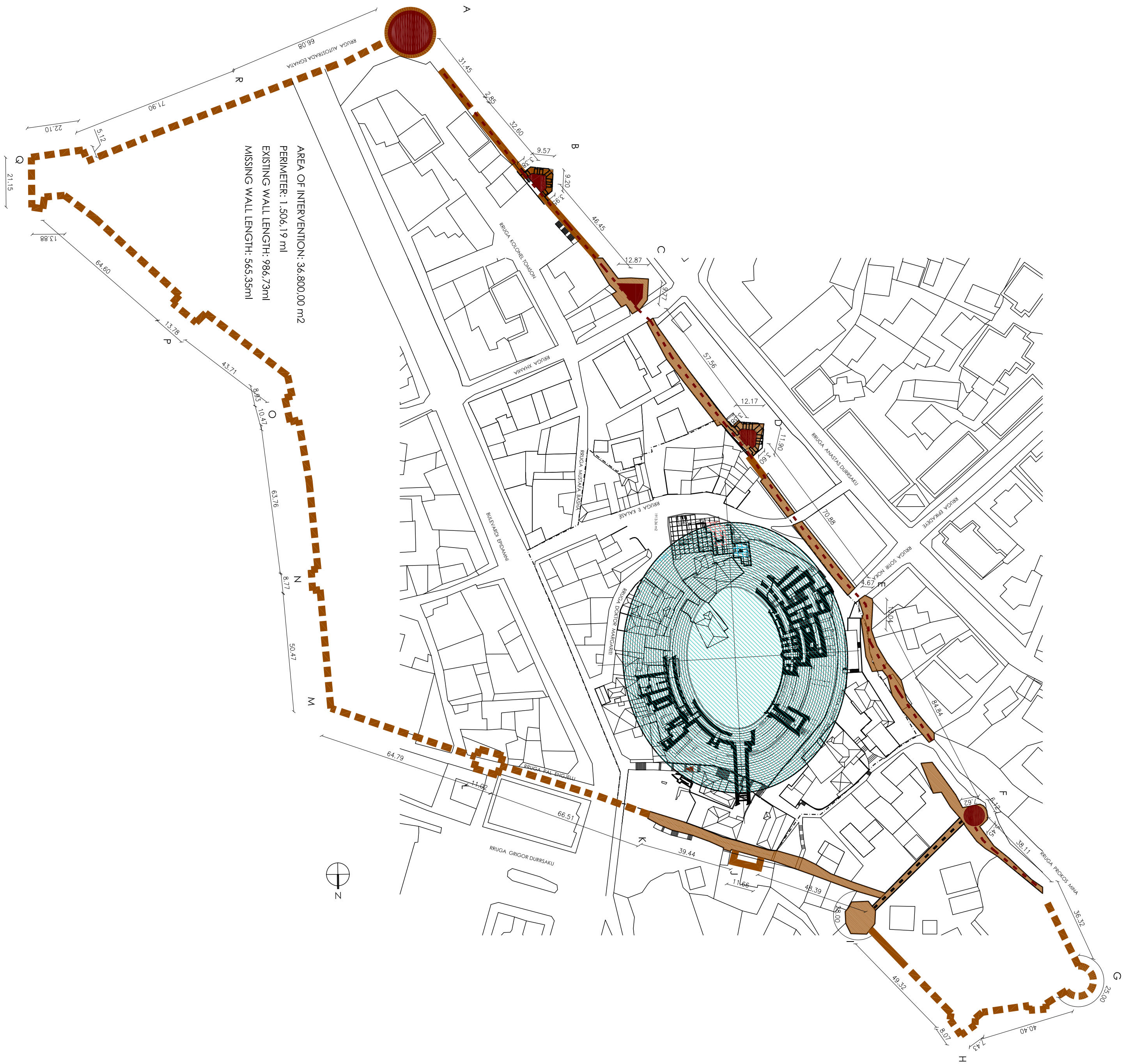


CEB

COUNCIL OF EUROPE DEVELOPMENT BANK
BANQUE DE DEVELOPPEMENT DU CONSEIL DE L'EUROPE

INTERVENTION AREA

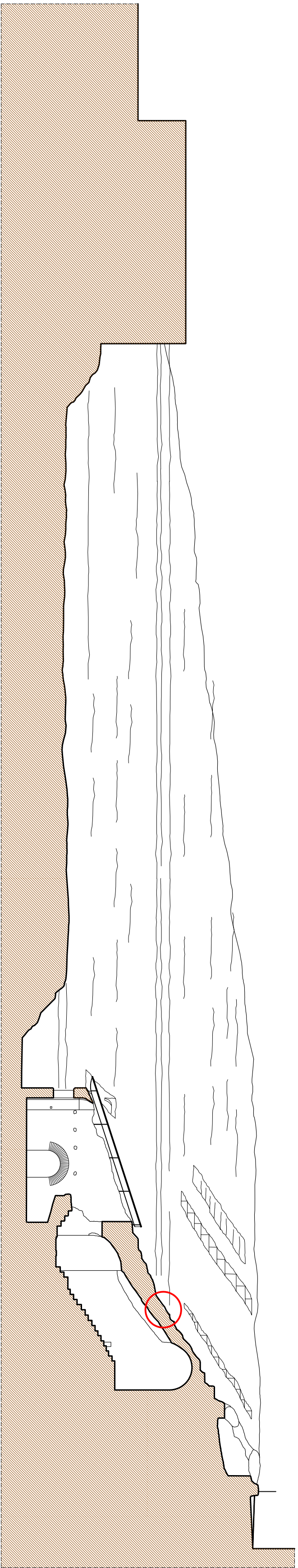




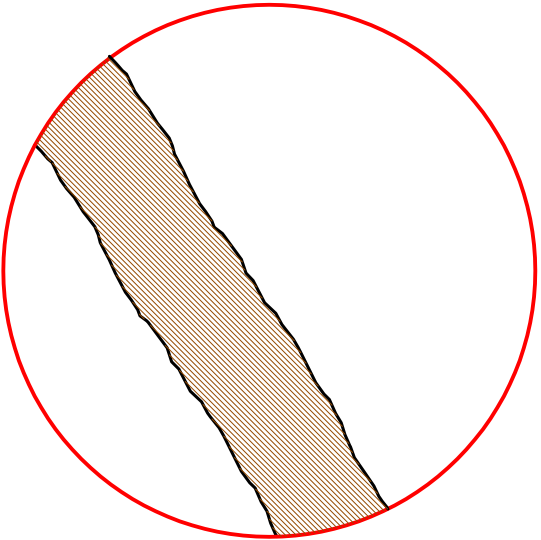
FEASIBILITY REPORT ON THE RESTORATION
AND REHABILITATION OF THE ROMAN
AMPHITHEATER, DURRES, ALBANIA.
PLAN N° : 1 DECEMBER, 2013
DESCRIPTION: GENERAL PLAN WALL AND
AMPHITHEATER.

PEDRO PONCE DE LEÓN, ARCHITECT CONSULTANT.

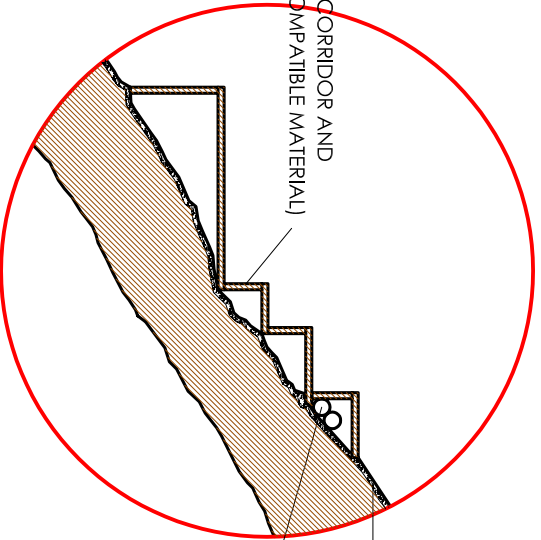




SECTION S-S'

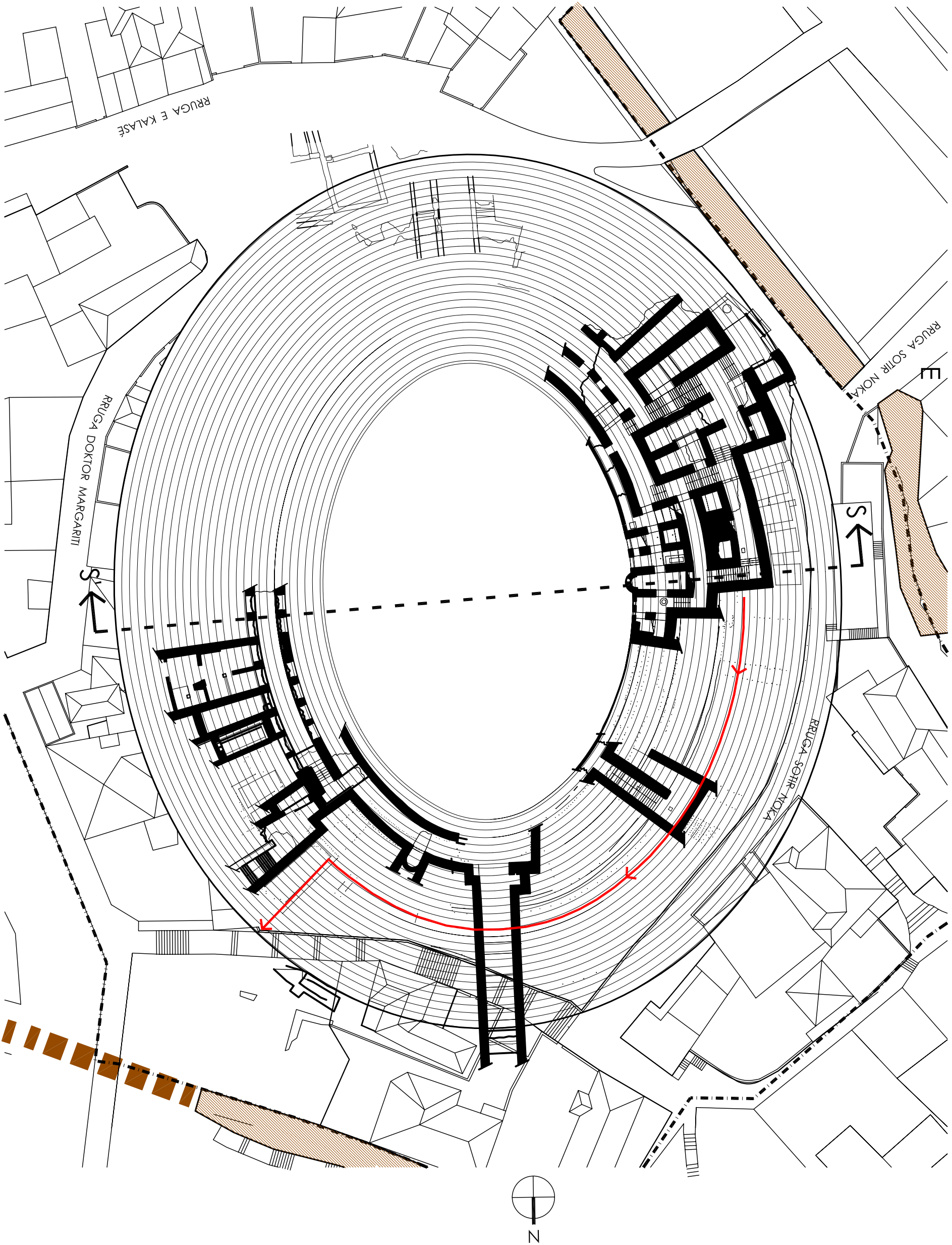
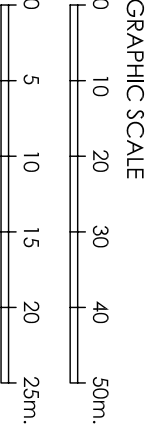


CURRENT STATUS



PROPOSAL

- MID CAVEA DRAIN (110.00 m). (SEE EPICGRAPH 2.2).
- OPUS CONSOLIDATION (SEE EPICGRAPH 2.3).
- WALL CONSOLIDATION AND CORRIDORS (SEE EPICGRAPH 2.4).

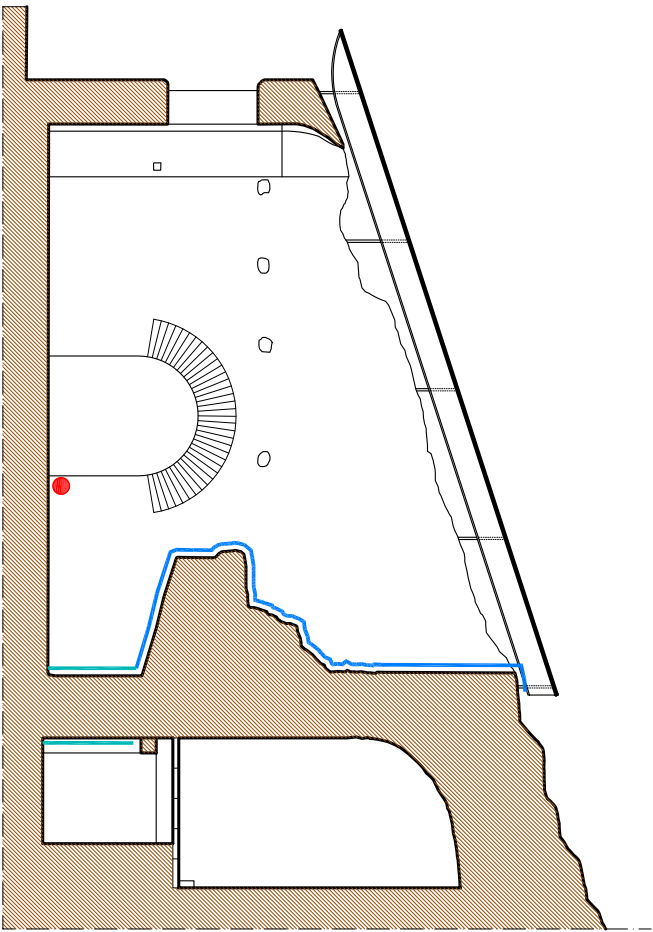


PLAN AMPHITHEATER

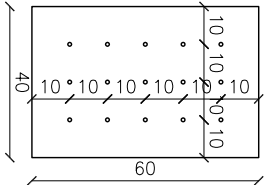


FEASIBILITY REPORT ON THE RESTORATION
AND REHABILITATION OF THE ROMAN
AMPHITHEATER, DURRËS, ALBANIA.
PLAN N° : 4 DECEMBER, 2013
DESCRIPTION: PROPOSAL MID CAVEA
DRAIN: OPUS WALL AND CORRIDORS
CONSOLIDATION.

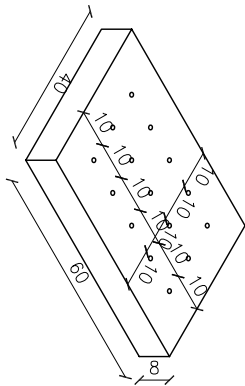




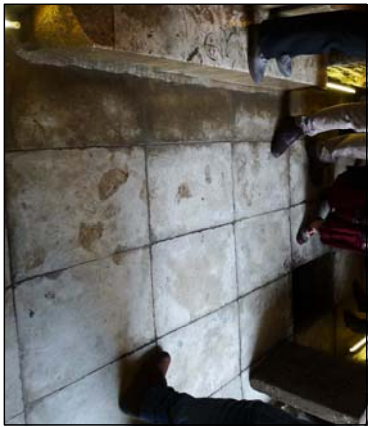
SECTION OF THE EARLY CRISTIAN CHAPEL



PLAN



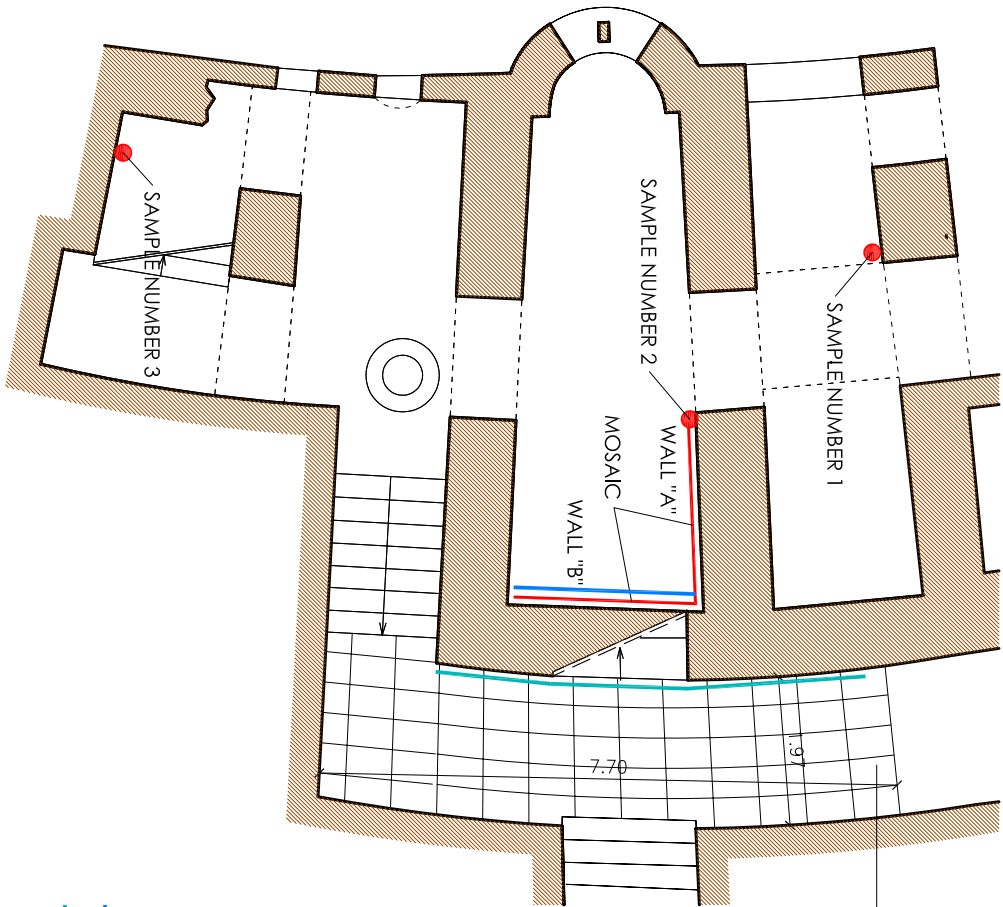
PERSPECTIVE



TILED PICTURE NOW



APSE OF THE EARLY CRISTIAN CHAPEL .



AREA: 15,40m²

DETAIL TO MAKE HOLES IN TILE (MEASURES Cms.)

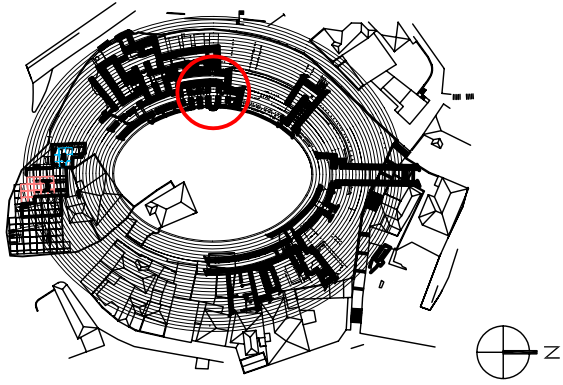
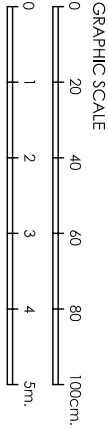


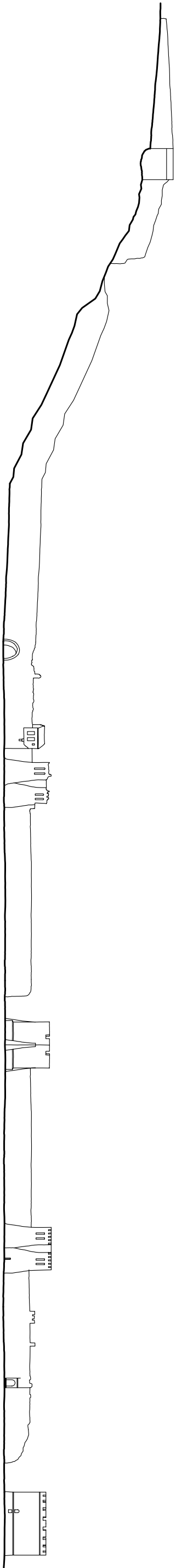
MOSAIC PICTURE WALL "A"



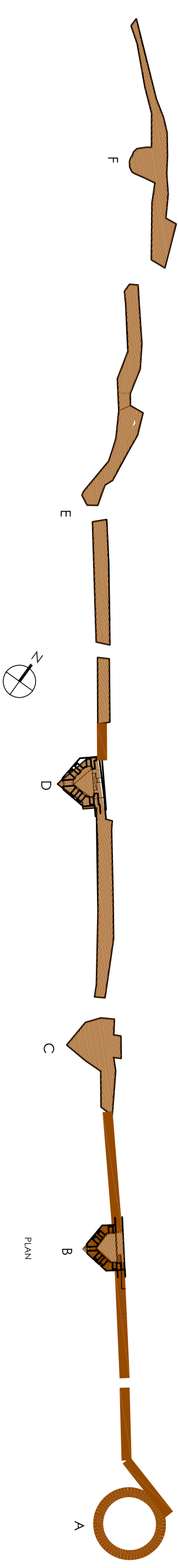
MOSAIC PICTURE WALL "B"

- AREA AFFECTED BY HUMIDITY OF RAINWATER
- AREA AFFECTED BY WATER FILTRATION
- MOSAIC CONSERVATION. (SEE EPIGRAPH 2.5)

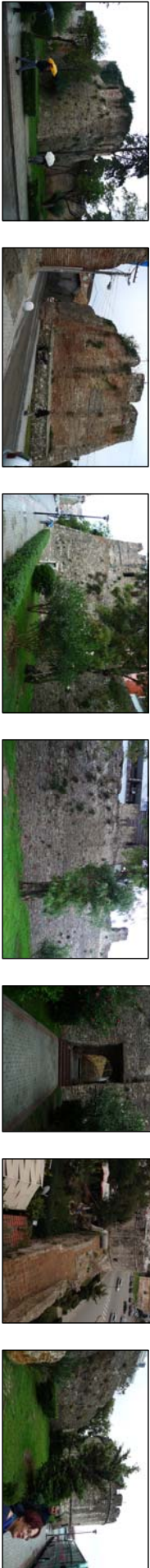




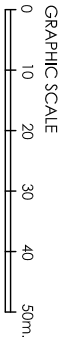
ELEVATION



PLAN



BYZANTINE WALL PHOTOS



WALL BASE WALK. (SEE EPIGRAPH 3.7)

WALL ELEVATIONS CONSOLIDATIONS. (SEE EPIGRAPH 3.5)

BAILEY WALK CONSOLIDATION. (SEE EPIGRAPH 3.4)

FOUNDATION & STRUCTURAL REINFORCEMENT. (SEE EPIGRAPH 3.3)

SCAFFOLDING. (SEE EPIGRAPH 3.2)

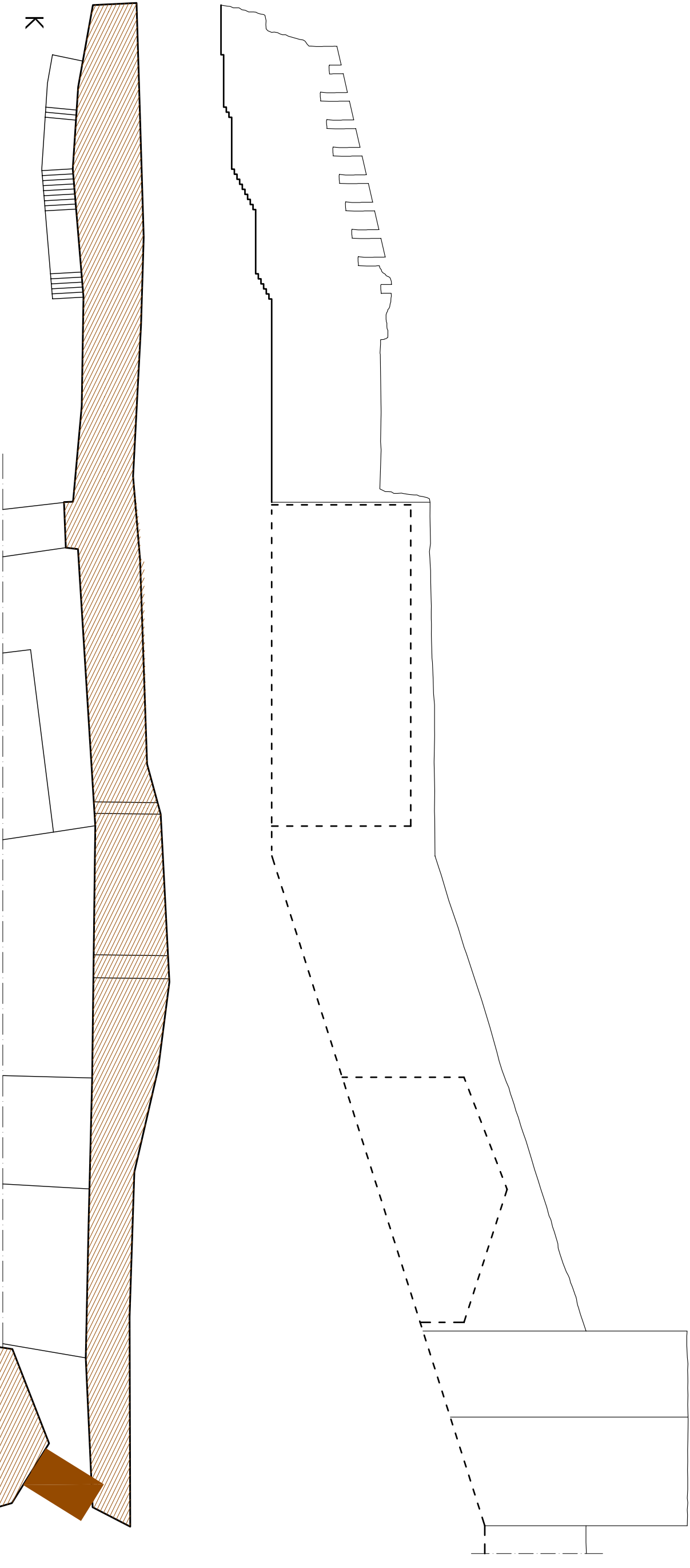
ARCHAEOLOGICAL EXCAVATIONS. (SEE EPIGRAPH 3.1)



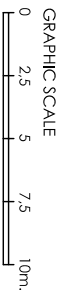
FEASIBILITY REPORT ON THE RESTORATION
AND REHABILITATION OF THE ROMAN
AMPHITHEATER, DUREES, ALBANIA.
PLAN N° : 9 DECEMBER, 2013
DESCRIPTION: BYZANTINE WALL.

PEDRO PONCE DE LEÓN, ARCHITECT CONSULTANT.





OTTOMAN WALL PHOTOS



ARCHAEOLOGICAL EXCAVATIONS. (SEE EPIGRAPH 4.1)
SCAFFOLDING. (SEE EPIGRAPH 4.2)
FOUNDATION & STRUCTURAL REINFORCEMENT. (SEE EPIGRAPH 4.3)
BAILEY WALK CONSOLIDATION. (SEE EPIGRAPH 4.4)
WALL ELEVATIONS CONSOLIDATIONS. (SEE EPIGRAPH 4.5)



FEASIBILITY REPORT ON THE RESTORATION
AND REHABILITATION OF THE ROMAN
AMPHITHEATER, DURRES, ALBANIA.
PLAN N° : 12 DECEMBER 2013
DESCRIPTION: OTTOMAN WALL. PLAN
AND ELEVATION.

PEDRO PONCE DE LEÓN, ARCHITECT CONSULTANT.

