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**DIVERSITY OF CULTURAL LANDSCAPES  
IN THE GEOGRAPHICAL SPACE OF THE KORÇË REGION  
AS AN EMBODIMENT OF REGIONAL IDENTITY**

Man and the environment constitute an inseparable binomial. Images of their coexistence in a given geographical space are reflected through natural and cultural landscapes. While nature has “painted” the landscape with wide brushes, through the mountains, plains and hills between them, the human hand has emphasized the “tonalities” of painting the traces of its activity. Man has given his identity to the space lived and administered by him. His culture is naturally reflected in Herskovich’s definition of “as a man-made part of the environment.” At the same time, cultural landscapes show regional identity, as a perception that human society has made of the opportunities and constraints that the environment has provided for it.

**The role of history in the formation of local consciousness**

The geographical area of Korca region is one of the areas with a very dense population of prehistoric settlements. Archaeological materials found in them date from the late Neolithic 2800–2700 BC to the beginning of the IX century AD. They are not only numerous and of uninterrupted time span, but shed light on the presence of an indigenous population with uninterrupted continuity<sup>1</sup>.

Archaeological finds have been varied: various tools made of pebbles, bones, horns, along with carbonated seeds (wheat, barley, rye, etc.) and animal bones (cattle, sheep, goats, pigs, etc.)<sup>2</sup>.

The Neolithic inhabitants of this basin, the basis of their economic development was agriculture. The prosperity of this rich agricultural area is evident from the large size of the jars often found in archaeological excavations. One of the culminating phenomena of the Neolithic civilization is undoubtedly the production of pottery that was realized in the workshop with some kiln complexes as in Kamnik of Kolonje. In the Copper Age we find the presence of prehistoric metallurgy. Within this space we find the first defensive fortification in our country in the settlement of Kamnik (Kolonje)<sup>3</sup>.

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<sup>1</sup>A. Belba: Geography of the Tertiary Sector in the Korca Region, dissertation, Tirana, 2013, p. 53.

<sup>2</sup> Same as previews source, p. 54.

<sup>3</sup> SkënderAliu, Archaeological research and studies in Southeastern Albania and their values in the field of prehistory, p. 3.

It is precisely these signals coming from archaeological sources that show that this region before any other unit of Illyria passed into the political formation of the Kingdom of the Enkelejds.

The high quality of life of the ancient inhabitants of the Korca basin is highlighted in the civic period of the Illyrian Kingdom by the discovery of the two largest numismatic treasures of the Balkans. The treasure found in the castle of Holm in Qinam of Kolonje evidenced the extraordinary riches for the time in these areas. At a time when only 35 silver coins were known in Hollm we found 8000 such pieces of various denominations. They showed the high productivity and the power of trade that balanced a part of this production.

The second treasure was found in the Shadow of Raven, near the village of Kloce, in the western part of the Korca plain. Coins from the time of the Diadochi have been found in an 18-hectare settlement thought to be Pelion, the capital of the kingdom of the Enkelejds<sup>4</sup>.

The way of life that has prevailed in the Korca region is that of working people. Archaeological traces from the Neolithic show that people were also engaged in agriculture. The presence of skeletons of large people in the Kamenica mound clearly shows that they have worked hard in the area of this area<sup>5</sup>.

The population of this area in the course of history has created its own social profile. It could be characterized by “saving, frugal life and far from excessive luxury”, which are features of a development-oriented society.<sup>6</sup>

### **Rural landscape**

Cultural landscapes in the geographical space of the Korca region are presented diverse and with a density and depth of contrasts. The rural landscape stands out among them.

Korca region<sup>7</sup> is the largest geographical area in Albania, for this administrative level, with 3711 km<sup>2</sup>. Beyond the territorial extension, hypsometry (altitude above sea level) through verticality plays an influential role in all human activities. The average altitude<sup>8</sup> of the Korca region above sea level reaches 1162.48 m.

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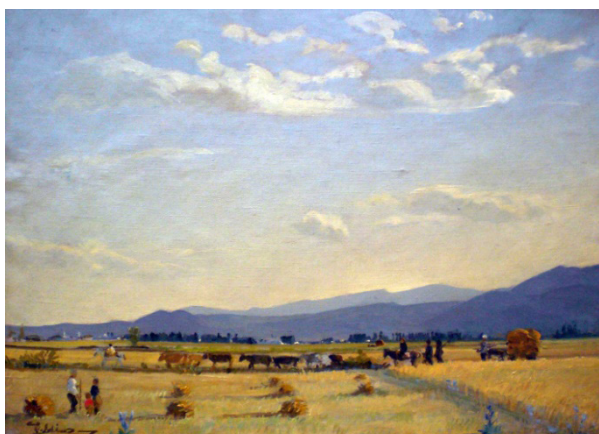
<sup>4</sup>A. Belba: Geography of the Tertiary Sector in the Korca Region, dissertation, Tirana, 2013, p. 56.

<sup>5</sup> Same as previews source, p. 20.

<sup>6</sup> P. Thomo: Korca Urbanism and Architecture, Tirana 1988, p. 21.

<sup>7</sup> INSTAT, Indicators by regions 2003–2004, Tirana, 2005, p. 18.

<sup>8</sup> A. Belba: Geography of the tertiary sector in the Korca region, dissertation, Tirana, 2013, p. 42.



**Picture № 1.** “Korca field” 1943, work of the folk painter Vangjush Mio

Precisely the wide geographical space, the mountainous relief, its high fragmentation determine the human activities and dominate the rural landscape. Generally nature has been generous with the inhabitants of this county. The relief of the four districts of Korca district in the central part is occupied by grabens where there are completely flat fields like that of Korca, Devoll, Bucimas and Lin in Pogradec or even the Kolonje pit in its southernmost part. Fertile fields have conditioned agricultural development which has provided sustainable well-being to its inhabitants. There is no rural landscape more picturesque than the one offered by the Korca plain and its sisters surrounded by mountains. The variety of colours shows the variety of cultivated plants and at the same time the maximum utilization of the agricultural area by farmers. The prosperity of this province comes from antiquity to the present day. The rural landscape is dominated by bread grains where wheat occupies the main place. In the last decade, orchards have experienced rapid growth in the area of orchards, such as: apple, plum, pear, etc. This is characteristic for all districts of the region, but especially in the border between the municipalities of Korca and Bilisht (administrative units Pojan and Proger.) A special landscape is found in Boboshtice (Korca) where mulberry tree grows magically painted by the Korca landscape painter Vangjush Mio. Viticulture finds space everywhere, but its highest quality values are in Pogradec, Prespa and especially in Leskovik (Kolonje). The rural landscape is complemented by livestock, forestry, apiculture, fishing that offer high quality products. In hilly and mountainous areas, small breeds are raised, mainly sheep and goats. Suitable conditions and high agricultural productivity of lowland areas enable the growth of cattle. The rural area of this county offers a high agricultural and livestock production, organic and high quality food for tourists who prefer to visit it.

### **Urban landscape**

In the geographical space under study a variety of cultural landscapes stand out, one of the most prominent is undoubtedly the urban landscape. It is reflected

among the most important cities of this region that have also served as administrative centres for the respective districts: Korca, Pogradec, Bilisht and Erseka. In the two districts of Korca and Kolonje there are also second cities, respectively Maliqi and Leskoviku.

Each city retains its originality. They present the culture, experience and economic, financial, aesthetic skills that their inhabitants have had in different historical periods. Cities also represent the human relationship with the surrounding environment, creating a harmony with the lake - Pogradec, with the plain, hills or mountains near them as in all other cities. As in the whole country, the Albanian transition has been quite difficult for the urban centres of Korca region. They have felt the high flow of internal migration movements. However, in the urban settlements of this region, an effort is seen to preserve the traditions. A clear example of civic culture in preserving the values of urban heritage is the city of Korca. Apart from being the largest urban centre of this region, it has historically been one of the main cities of the country.

The history of the creation and development of this urban centre speaks clearly about the civic traditions created up to the level of civic consciousness for its inhabitants. Traces of the creation of this settlement can be found in 1280 according to the memory written by John Muzaka, prince of Epirus. [Karl Popi, Arben Gjata]. Iliaz Mirahori moved to the end of the 15th century (1496), in the village of Peshkopi, to the Korca bazaar, which marked the normal beginning of civic life. Even at the height of the socio-economic and cultural development of Voskopoja 1710–1744, Korca maintained its administrative dominance. The main administrative institutions, courts, etc. functioned in it. The destruction of Voskopoja in the years 1769, 1772 and 1789 created the conditions for a faster growth of Korca. According to Pouqueville, it became a centre with 1300 homes.

In the race to dominate the Korca regional area in 1870, it became a Prefecture, having under its jurisdiction Kostur, Bilisht, Kolonja and the Province of Opar. After the declaration of independence the country was engulfed by the chaos of World War I. The population of this province faced the risk of territorial secession from the trunk of the newly created Albanian state. In such a decisive moment, the inhabitants of Korca and its surroundings with Themistokli Germezi showed their national consciousness by declaring the Autonomous Province of Korca 10 December 1916 – 26 May 1920. From the 1920s onwards the Korca region has maintained the status of prefecture. In this period the population of Korca experienced the fastest demographic growth. The 1923 census showed that the largest city in Albania was Korca with 25,598 inhabitants. Meanwhile, the city of Pogradec in the 30s during the monarchy received the status of municipality and began to outline the type of tourist city.

We find the beginnings of the urban regularity of the city of Korca since the middle of the XIX century. While in the years '20 – '30 of the last century coincided with a culminating moment of urban development where the deepest traces of the cultural landscape have been created that are preserved even today. Urbanization as

a process has maintained the orthogonal system by adapting to economic development, but also the topographic and climatic conditions of the city. The expansion of the city with new neighbourhoods has respected the main road and commercial arteries, which were at the same time the basic urban axes. The urban landscape is crystallized through the tendency created in time while maintaining the orthogonal system, as well as the efforts to create the regulatory plan of the city. We find the first news about the creation of the urban plan in 1910 (p. 161 P TH), while in 1920 we find published in Istanbul the document of the “Korca Plan”. The city master plan was completed in 1930 by Austrian engineers Kohler and Berthold.



**Picture № 2.** Aerial view of the central part of the city of Korca

The economic boom that Korca experienced in the II - III decade of the last century turned it not only into a model of economic development at the national level, but also a pioneer in the cultural emancipation of life. The transformations were huge.

The main role was played by private investments but which were implemented in respect of the urban heritage of the time. The new dwellings brought the newest style of construction. For the first time, the latest achievements in the field of construction with concrete reinforcement were used, but they never dominated the traditional image of the Korca apartment. The people of Korca were in a race to build, adapt and decorate their apartments within their economic possibilities. This was evident in all the elements that adorned their exterior. Iron gates, varied railings that allowed the small courtyard of the apartment to be seen; various plasters on the windows, the ends of the roofs and the doors of the balconies that decorated the apartment and in the meantime it became warmer but also more beautiful. The elite of the city allowed themselves extra expenses by combining the use of carved stone, decorative iron, wood and elegant exterior cladding of their dwellings. They were more voluminous, generally of Italian and Gothic style.

Everything was in harmony between individual and collective property. The expansion of the urban space respected the implementation of the orthogonal sys-



tem and required the design of a new urban plan. In parallel with the increase of the urban surface, the construction of the sewage network (1926), the laying of roads, and their systematization was also invested (Thomo 1988: 157). This gave “a new face” to the city of Korça, preserving and strengthening its leading role in the development and economic life of the country.

The urban structure was significantly improved with the consolidation of the main urban axes, such as the boulevard Republika, Scanderbeg (today - George Kastiroti) and that of St. George. Especially in the latter the transformation was even greater because it was the main urban axis that created the functional connection between the city and the market. If we take as an example this urban axis we can say that many generations have left on the traces of their culture.

For its own value, architectural objects of the greatest urban importance were built in it. Above it was built in 1926 the Cathedral of St. George, one of the most beautiful in the Balkans that in terms of grandeur could only be passed by the Cathedral of Shkodra. It was a unique all-stone building where the stones were connected to each other with molten lead. Next to it were the building (1884) where the Albanian flag was raised by Themistokli Gërmenji in the proclamation of the Autonomous Republic of Korca on December 10, 1916. Municipality of Korca - today the palace of culture was built in 1937, Hotel Pallas a Gothic style work, the Romanian house, the house of Themistokli Gërmenji and in contact with the city the boulevard was closed by two arched apartments of Rrakove and Bop. At the front stood the monument to the Unknown Soldier. There are probably few cities that can carry such important objects in such a short distance, as this boulevard held.



**Picture № 3.** Characteristic road of Korca

But the concept of cultural landscape comes out with a high diversity even in the inner parts of the city. On many roads at a short distance of almost 100 or 200 m you can see mosaics of traces of cultures of different historical periods. Characteristic is that the buildings stand side by side, without repeating each other and having the same height. Their age in addition to the style and embellishments they present naturally differentiates them. You often see apartments from 1880, followed by those from the 80s or 100s, to continue with those from the ‘50s –’ 60s, but without lagging behind even the newly built, larger, more modern and with more materials

time. Any street in the historic and old part of the city can serve as an architectural museum.

The preservation of urban values is a sign of civic emancipation and the transmission of culture between generations, especially over the new immigration flows. At the same time, the numerous investments that Korca has benefited in the last decade have brought about the improvement of the infrastructure in all its elements.

### **City of monuments**

The cultural landscape of Korca region is complemented and becomes more intriguing by the monuments. Some of them can be considered as the elite part of the national fund of monuments. They are creations of the best Albanian sculptors, such as the folk sculptor Odhise Paskali. Other artists have left traces with their artistic creations, such as the folk sculptor Muntaz Dhrami, the sculptors from Korca Pirro Dollaku, Ilija Xhane and Avni Bilbili, Edmond Mato from Pogradec, the colonial sculptors Llazar Nikolla, Thoma Thomait and Vasiliev Nini.

The monuments show the respect of the community for each historical period. The space of our region is distinguished for its numerous monuments, while Korca can be called a city of monuments. Their presence is encountered in the most frequented parts of the city, such as boulevards, parks, Youth Park, etc.

Interesting is the fact how they are created. Often the central and local authorities could not afford to cover the financial obligations for the creation of monuments. Most of them have materialized thanks to the financial contribution collected from the help of the people. It is narrated that when people had gathered to give funds for the monument of Themistokli Ghermenji, a woman who had spent money in the market was shown to be willing to leave all the products bought to contribute like all her fellow citizens.

The monuments immortalize the most prominent figures of our history. The monument of the national hero Gjergj Kastrioti is the work of the Korca sculptor Pirro Dollaku. It is located in 1968 at the entrance of the sports complex, near the stadium of the same name. Although the first sports club was established on April 15, 1909, being the oldest Albanian football club, it took the name of national hero in 1925. Skenderbeu football club was declared national champion in 1933. It worthily represents Korca football and that national. Skenderbu is setting a national record because had won the champion title for the sixth year in a row in recent years.



**Picture № 4.** View of the three main monuments of the city of Korca

On the jubilee of the 20th anniversary of national independence, two monuments to the people sculptor Odhise Paskali were inaugurated in Korca. The National Warrior Monument (also known by the locals as the Unknown Soldier) was inaugurated on November 28, 1932 and is considered one of the most accomplished works of art in the country. The National Warrior symbolized the centuries-old efforts of Albanians to gain freedom. He settled in the main town square. In the background, near his shoulders stand the tops of the mountains and he seems to come down liberator from the mountains. The monument was surrounded by a series of thick iron chains. They symbolized the chains of captivity that the National Warrior seemed to trample on his feet.

The Themistokli Ghermenji monument stands on Republika Boulevard facing the Morava Mountains and was inaugurated on December 10, 1932.<sup>9</sup>Themistokli represents one of the most authoritative figures of this region in the first two decades of the twentieth century. During World War I he declared in 1916 the Autonomous Republic of Korca. Themistokli Ghermenji was shot in Thessaloniki about two years later. Convinced of his innocence, he went to the execution platoon, looking the Greek gunmen in the eye and shouting: Long live Albania. But the story of the creation of this monument is quite interesting. Odhise Paskali created the model of Themistocles twice from scratch. The sculptor's desire was to perform a perfect work of art. Odhise Paskali reworked Themistokli's model in the patriot's house, in the eyes of the widow and amid the remarks of his closest friends.



<sup>9</sup> HydhriFerid, *The Art of the Albanian Renaissance*, Onufri, 2000, Tirana, p. 109.



The other monuments are smaller in size, but not in importance. Odhise Paskali completed his creative genius in 1932 with the work of another Korca patriot, Mihal Gramenos. In 1976 he realized the bust of Naum Veqilharxhi (1976), the renaissance who created the first primer. This work is located near a park in the southeastern part of the city. The monument of our national poet Naim Frasheri located (1970) in the garden near the Municipality of Korca is the work of the sculptor Avni Bilbili.

In parallel with this epic of renaissance and national warriors, a series of monuments of the period of socialist realism were erected. They commemorate the struggle of Albanians against foreign Nazi-fascist invaders. The work *The Assassin* (1976) by the sculptor Kristaq Rama stands near the city library.

Other monuments are the bust of Koci Bako, the pioneer Bardhyl Pojani, works of the sculptors Piro Dollaku and Ilia Xhane (1984). The most magnificent is the monument of the partisan in the cemetery of martyrs, created by sculptors from Korca: Ilia Xhane, Avni Bilbili and Piro Dollaku (1968–1970). The monumental ensemble of the martyrs' cemetery has the image of an eagle and is built on the front side of the hill above the city. The commemoration of other historical events is also realized with reliefs, such as that of Koci Bakos on Republika Boulevard, work of the sculptor Ilia Xhane (1984). Relief of modest size is also found in the tombstone commemorating the demonstration of September 9, 1943 when Fascist Italy capitulated. In it 59 demonstrators were killed and dozens more were injured.

After the fall of communism, a bust dedicated to the prominent volleyball player from Korca, Tamara Nikolla, was placed (1994) at the entrance of the sports palace. It was created by sculptor Avni Bilbili.

In recent years in the city of Korca there has been an influx of “creations” in the monuments of modern art in stone. This can also be considered the period of “monumentomania”. In addition to the presence of various local and foreign sculptors, the artistic value of this work leaves much to be desired. If Korca is proud of elite works in sculpture that its inhabitants have fanatically preserved, these creations are a perversion of cultural values.

The cultural landscape of the monuments extends beyond the city of Korca to the cities etc. of the region. In the center of the lake city of Pogradec we meet opposite each other the luminaries of literary and philosophical thought, Lasgush and Kutel. They were realized by the people's sculptor Muntaz Dhrami. The monument of Lasgush Poradec is cast in bronze and has a height of 3 m and 40 cm. It was inaugurated on December 27, 2006. Opposite it stands the statue of Kutel, inaugurated on April 28, 2010.

Another very interesting monument is the representative symbol of Pogradec. It is based on the ethnos of antiquity. Two embracing dragons Kadmi and Harmonia constitute the founders of the first political formation in all the Illyrian territories, the kingdom of the Enkelejds. This work cast in bronze was inaugurated in 2002 and belongs to the Pogradec sculptor Raymond Mato.

In the center of the city near the Palace of Culture is the bas-relief of the Colonial Warriors created by the People's Sculptor Odhise Paskali, in 1934. It is dedi-

cated to the Colonial warriors who were killed in an attempt by Haxhi Qamil hordes (among them were Sali's two sons Butkes).

The NACL war is perpetuated with several monuments. The monument in Poshka commemorates the war against the Italian invaders. In this unequal battle, the hero of the people, Reshit Collaku, was killed. Meanwhile, in the city of Pogradec is the bust of him and the people's hero Kajo Karafili, works of the Pogradec sculptor Vildan Jahja. A monument to the partisan by sculptor Todi Mato is erected in the martyrs' cemetery. In 2012 in the village of Tushemisht was placed the bust of the popular actress Violeta Manushi work of the sculptor SadikSpahia. While in Qafe Plloce is placed the monument that commemorates the sufferings of the Albanian people during the communist dictatorship, in Qafe Thane the statue of Mother Teresa is exalted by the sculptor Agim Radi, erected in 2016.

The Municipality of Erseka surprises you with its numerous monuments. In the center of Erseka is the monument entitled Martyrs Colonial. It was created in 1938 by the folk sculptor Odhise Paskali. Interesting is the fact that the eagle located at the top of this monument has been cast in bronze in Italy. While the head of the warrior of the colonial martyrs was poured in Albania, being the first work created in bronze in our country.

The colony has been distinguished in history, not only by warriors, but also by erudite people. The Albanian Renaissance is worthily represented by Petro Nini, the teacher of the people. His monument was realized by the colonial sculptor Llazar Nikolla and was placed in the center of Erseka in 1961. While in his native village in Luaras was placed another monument of Petro Nini by the sculptor Thoma Thomai in 1989. Figure of the renaissance Jani Vreto was immortalized in the town of Leskovik with the bust of the folk sculptor Muntaz Dhrami (1993).

The NACL war epic is embodied in the partisan monument in the martyrs' cemetery, the war museum and the monumental complex in the village of Borove. In this village the German army carried out the largest massacre our country saw in World War II. These monuments and the relief of the museum are the works of the Korca sculptor Ilia Xhane, inaugurated in 1984. Another monument that remembers the efforts of Albanian partisans in the war with the German army is that of the Warrior in the village of Barmash by the sculptor Thoma Thomai Vasiliev Nini 1982.

In the district of Devoll is located in the center of Baban village the bust of the People's Hero Fuat Babani. In the town of Bilisht is the obelisk commemorating the war during the August provocations with Greek troops (1947). It is represented by the monument of the two soldiers.

In commemoration of the anti-fascist war, the inhabitants of this area have erected numerous headstones. Thus in the village of Hocisht there are two headstones. In Zicisht the headstone is in the school yard. We also find headstones in the village of Fitore, Poloske, Proger. In the village of Sinica we find a bronze bust of the little partisan XXX. While in the village of Proger in memory of the first Albanian school in Devoll was erected a memorial with a plaque - basoreliev abc and rifle carved in stone.

## City of museums

The great historical, ethnographic and cultural wealth of this region is materialized in a wide network of museums throughout its geographical space. Even in this category Korca naturally dominates with a variety of museums. They are different, specific and arouse the interest of many visitors, foreign and local.

One of the most visited museum objects, which is also a symbol for the south-eastern city is the National Museum of Education. In everyday language, the people of Korca have named it the Museum of the First Albanian School. It was the home of the Korca patriot and philanthropist Mandi Terpo. He donated his house so that boys and girls could learn the Albanian language. This was the first secular school in the Albanian language, which had received an official permit from the High Gate authorities.

The building of the Museum of Medieval Art is also one of the most visited, especially by foreign tourists. The fund of paintings that are preserved and at the same time restored in it is quite large with about 6500 icons. It preserves the values of the heritage of the Orthodox Christian tradition of the territories of this province and beyond throughout Albania. The icons are from the Byzantine and post-Byzantine period and the traces of the greatest painters of the time are preserved, such as Onufri, Kostandin Jeromonaku, Shpataraku, David Selenica, the brothers Zografi, Katro, etc.

The Archaeological Museum is located in the old part of town, in a characteristic 19th century house of the Kottaves. It holds a rich fund with about 15,000 archeological objects, from all sites of the Korca basin. In addition to preservation, it has also served as a research and scientific center thanks to the exchange of experience with foreign archaeologists and experts.

Currently in the city of Korca is the Museum of Oriental Art Bratko. It exhibits the complete collection of gifts of oriental and ancient art that Dhimiter Mborja had received during his career. He gave this wealth of his to his hometown.

Apart from them, museum houses also function as cultural heritage values: of the people painter Vangjush Mio, of the Korca patriot Themistokli Germenji; museum rooms at the Sotir Studio photo library, dissident painter Vangjush Tushi. The historic area consists of the oldest neighbourhoods of the city where a large number of dwellings are preserved for their architectural values, style of construction, etc.

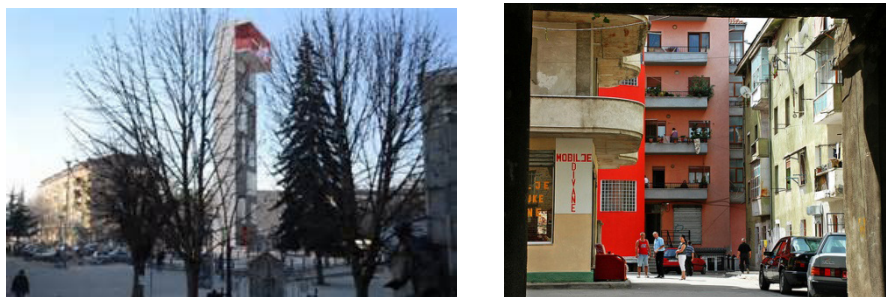
An extraordinary value for the cultural landscape that differentiates this city from all the others is also its bazaar. Its history unceasingly follows that of the city. Several times the momentum of its development has been interrupted by devastating fires. But these disasters have always been dominated by the will of the people of Korca to raise it from scratch. A century ago, the Korca bazaar flourished with about 1,200 shops. He constituted a well-organized ensemble. In the center is the square where various agricultural products, livestock and handicrafts were traded. While there were other parts like the bazaar of fish, dairy, women, and cattle. The bazaar was completed by a wide network of shops that maintained their professional profile according to the streets that were named by the craftsmen, such as the street of

tinsmiths, shoemakers, tailors, tinsmiths, tanners, saddlers, bartenders, bell-ringers, etc. But the market infrastructure of Korca also consists of inns, such as, eat with two gates, of Elbasan, Bitola, Trebickallinjve, Voskopojar, Gjeli, Vithkuqare, Baba Ali, Kico, Kadillinj, Peshku, Shuleve, Kafe and eat of Zall.

### **Threat or loss of urban values**

Currently Korca is considered a city that has preserved its urban values and cultural heritage with great effort. This has been realized thanks to the mindset of the Korça citizens, who, by restoring and modernizing the houses, have preserved their early architectural values.

However, the city has not escaped the “informality syndrome” that has hit the cultural heritage in all the urban spaces of the country during the transition period. In the urban periphery we also find informal areas, which are in the process of urbanization. Meanwhile, in the interior of the city we partially find strong and “spontaneous” impacts of urban values.



**Picture № 5.** Examples of urban vandalism of the city of Korca

Beyond the modern image that appears the greatest damage lies in the damage to the functional side of urban structures.

The latest urban intervention on Shen Gjergji boulevard or the pedestrian street of Korca, carried out in 2012, has led to the interruption of the normal connection between the city and its historical part with the market. Although space has been added this important element of the urban structure has lost its values. The lack of sidewalks has turned the boulevard into a meaningless square. The string of lights in its central part has taken away its beauty. While the greatest ugliness is given by the tower without any aesthetic value at the end of it.

The interruption of the circulation of funds has affected the business located near it. This is reinforced by the fact that the types of economic activities carried out in it changed. Their place, even a symbol, has been dominated by bars and cafes.

At the end of all this urban intervention, Korca from the city of monuments, museums, carnivals, festivals, will unfortunately be the only city in Albania without squares, which it lost within a decade.

## **Conclusion**

Korca region, especially the largest settlements, the city of Korca is distinguished for:

- Large variety of cultural landscapes;
- Regional identity is strong, philanthropy and solidarity have influenced cultural landscapes;
- Part of the local consciousness is the tendency to preserve and increase the values of cultural landscapes in this geographical space;
- The quality of cultural landscapes has turned this space into a cultural hearth.

## **Suggestions**

- Preserve the great diversity of natural and cultural landscapes, by adding their values that exist as a regional heritage;
- Promoting the great diversity of the values of cultural landscapes;
- Beyond aesthetics, the functional side of collective and individual artefacts must be preserved as an embodiment of regional identity;
- The quality of cultural landscapes has turned this space into a cultural hearth, which in certain historical periods has (has been transformed) also functioned as (in) a centre of cultural diffusion;
- Prohibition of damage to cultural landscapes and urban requalification in areas under legalization and those affected by urban chaos.

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