



# CHRONICLES OF EVER-CHANGING CITYSCAPES

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**AACCP 2022**

**24-25-26 NOVEMBER**

POLYTECHNIC UNIVERSITY  
OF TIRANA, ALBANIA

**BOOK OF ABSTRACTS**

Gjergji Islami    Denada Veizaj





# **CHRONICLES OF EVER-CHANGING CITYSCAPES**

## **BOOK OF ABSTRACTS**

IX AACCP  
Architecture, Archaeology and Contemporary City Planning symposium, Tirana 2022

Edited by:  
Gjergji Islami, Denada Veizaj

Andronira Burda, Ana Pekmezi, Edmond Pergega

Polytechnic University of Tirana  
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## CHRONICLES OF EVER-CHANGING CITYSCAPES

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IX AACCP

Architecture, Archaeology and Contemporary City Planning symposium  
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Associate Editors:

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AACCP 2022  
**CHRONICLES OF EVER-CHANGING CITYSCAPES**

Tirana, Albania  
24-25-26 November 2022.

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## AACCP 2022 CALL FOR PAPERS

AACCP (Architecture, Archaeology and Contemporary City Planning) is a multidisciplinary and progressive network, which has gathered together researchers, experts and practitioners from various fields to discuss topics related to urban development and city planning since 2014. One of the main aims of the network is to promote collaboration between different actors and increase understanding of the profitable co-existence of the past, present and future in urban environments. With this task in mind, we are happy to invite you to the ninth AACCP symposium organized in collaboration with the Department of Architecture DA-FAU, at the Polytechnic University of Tirana in Tirana, Albania on November 24<sup>th</sup>-26<sup>th</sup>, 2022.

With the theme **CHRONICLES OF EVER-CHANGING CITYSCAPES** we are inviting contributors to present papers that fall within the cross section of architecture, archaeology and city planning and are related, but not limited, to the following topics:

### Symposium themes

- Sustainability, resilience and city planning
- The archaeological and historical traces and their influence in the urban morphology
- Development and regeneration of the historical environment
- The impact of war, disasters and crisis on the built environment and cultural heritage
- Planning of the rural territories and landscapes
- Conservation of the culture; archaeology, restoration, regeneration and documentation
- Ideology, politics and architecture
- Building in the 21<sup>st</sup> century

If you wish to participate in the symposium and present your studies, experiences and ideas at the AACCP 2022 in Tirana, please submit your proposal with an abstract (maximum 3000 characters for the abstract, spaces included, a short bio 1000 characters spaces included, and a photo, using the abstract template) by July 25<sup>th</sup>, 2022. The abstracts will be peer reviewed by the scientific committee; we will announce acceptance by email within September 6<sup>th</sup>. You may also participate in the meeting without a paper. The programme consists of presentations, discussions and a walking tour in Tirana, as well as social activities that have proved to be very fruitful and to bring interesting ideas for a new kind of research and collaboration. We will publish the full programme on the website by September 19<sup>th</sup>, 2022.

The Polytechnic University of Tirana will kindly host the meeting. Participation to the symposium is free, but each participant should pay for accommodation, meals and other activities. All participants, even those who will not present a paper, should register to the symposium by November 18<sup>th</sup>, 2022. We will send further details about the registration to those who have submitted an abstract by July 15<sup>th</sup>. We will publish the papers of the AACCP 2022 in a PDF volume with ISBN code. Deadline for full paper submission (using the provided template) is, January 8<sup>th</sup> 2023.

We are looking forward to spend productive days together in Tirana.  
Tirana, May 20<sup>th</sup>, 2022.

On behalf of the organising team:  
Denada Veizaj and Gjergji Islami







01

SUSTAINABILITY,  
RESILIENCE AND  
CITY PLANNING







## Fragments around the Mediterranean area: small archaeological traces behind extremely complex routes

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*Keywords: Spolia, Artworks, Remains, Cultural Heritage*

### **ABSTRACT**

The transformation of the urban tissue is not something that goes on with a uniform processing, even when who plans operates a complete restructuring of the urban pattern some elements, from entire buildings to small piece of art reconnect the past to the time of the new reality. This is even more evident in the Mediterranean area, where a very long tradition of marketing and travelling combined with the use and modelling of stone and masonry elements (and then extremely long-lived), but in parallel with a significant series of destructive events, like wars, earthquakes, significative urban restructuring, together with a cultural predisposition in the appreciation of stone elements, created the conditions for keeping a large number of elements coming from different ages all around the urban evolution. Sometimes these elements are remains from the place, and sometimes they come from somewhere else and are then a sort of "migrating" heritage, the renewal changes conditions, cancel memories and new imaginative ideas may rise around these pieces. The theory of the *spolia*, well developed by Stefano Settis, will be at the base of the correct interpretation of the elements in use in architecture that are different from their original setup, but will be extended to the logic of intervention on the reuse of specific building, remains of a past town that in various way evolved into the present one, like for the Amphitheatre in Lucca, Italy or certain towers in Trabzon, Turkey, or simply when the historical building remains standing in between a completely changed cityscape, as it is possible to see in Tirana, Albania. A tentative for a possible taxonomy for the architectural/ single elements will be proposed and shared in the workshop. For the single (sometimes migrating) elements, this contribution will present an excursion between various and significant elements of these phenomena will be presented, showing how an efficient documentation, a proper interpretation of the cultural aspects of these elements, may define cultural routes and valuable paths to knowledge about extremely complex and intricated events. The use of digital survey, especially photogrammetry, will be at the base of each case study, moving then to geometric interpretation and multimedia dissemination of the new produced content. In between the various case studies: the Tetrarchs Statue in Venice, coming from Constantinople/ Istanbul, the Medusas Heads in Istanbul, the ship stone from the Baptistery in Florence and once again the red-burned columns on the main façade of the Florentine Baptistery. From the single piece to the building, to the network of events connecting the Mediterranean history a proposal of contemporary interpretation for the cultural network of past choices and events will be presented in all its fascinating value.

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## **“Quo Vadis” Tirana?**

### **Urban analyses and possible strategic actions**

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*Keywords: cultural heritage, city, transformation*

#### **ABSTRACT**

Cities in transition - like Tirana is - are transforming fast: the main driver of transformation is always the economy that pushes up in transforming, demolishing, and/or rebuilding large portions of the consolidated city, according to its predominant and variable development strategies. Watching it through these economic dynamics' lenses, too often historical heritage is perceived as it is exhausted in its urban role, or not perceived at all, simply standing as debris of past building activity. All around and within its inner parts, the “Modern City” grows up and consumes new soil, as well as large leftover spaces; stressing yet furthermore unbalances among the city's parts that can no longer be overlooked. Tirana's actual urban palimpsest is made up of layers that belong to the pre-Ottoman agricultural town; the Ottoman city; the rationalist architecture promoted first by the new King Zoku and then by the Italians; the socialist period with the rational blocks and new working settlements; the neo-liberal informal period after the fall of communism; and, finally, the contemporary development toward a less clear “modernization” (led by the new high-rise buildings that are radically changing the cityscape as well as affecting the deepest urban identity). These current transformations, which look only inspired by building new “built-volumes”, out of paying any attention to the urban multi-dimensions, seem to be radically obliterating Tirana's historical and cultural urban identity.

These development scenarios add up to Tirana's turbulent and chaotic post-socialist urban development that radically challenged the existential meaning of its urban identity: on the one hand, the city's historical urban pattern was characterized by pre-Socialist and socialist stratifications, and on the other hand, the disproportionate post-socialist built environment that led to a hybrid and cacophonous identity, which asks “Quo Vadis” Tirana? The traditional human-scale Tirana cityscapes, made of mono-family-houses, small-scale buildings, and a huge set of micro informal implementations and adaptations, are nowadays at risk of a blinded unconditional replacement by the new large urban blocks with minimal attention to the legacy of the city. Today, despite the city managers' aim to shape a new Modern City, giving order to the “informal spontaneity” generated in the early socialism fall, something is still missing in Tirana's next development strategies as drafted in the in-force Master Plan.

The article strives to present the first results of research developed at the Departments of Architecture at both Epoka and Federico II Universities. The research aim is to learn from these evolutionary dynamics of the city, to understand the values of the layers that made up Tirana in different moments of its historical evolution, and to map out the typological and morphological characteristics that define both urban identity and cityscapes that must be protected. The research aims to define a proposal for a possible “missing” strategy targeted to protect and enhance that scattered historic soul of Tirana.

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# Exploring reconciliation of conservation and development through a values-based approach in territorial planning. The case of the old bazaar of Kruja as urban landscape

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*Keywords: values-based approach, territorial planning, old bazaar of Kruja*

## **ABSTRACT**

Throughout history, the choice of space for the foundation of a city has been conditioned on the requirement for being well protected. Fortified cities are thus among the most ancient and long-lasting settlements. The birth of the unfortified, therefore open city, in Albanian territory, has reappeared during the late Middle Ages, around the 12<sup>th</sup> century. This phenomenon is essential towards shaping the cities' character, through transition from a strategic administrative and to some extent craftsman centre, to a centre in which the ever-increasing production factor was of paramount importance. The interconnection between fortified city and open city is clearly in favour of the latter, while the fortified settlement is either abandoned or remains as an inhabited unit of the open city such as Berat, Kruja etc. The old bazaar, as the commercial heart of the open city, occupies an important place in urban centres of the medieval period. It was the only production and exchange centre until around the beginning of the 20<sup>th</sup> century when the decline of many of these ensembles began, caused mainly by the emerging of individual commercial units in the city's inhabited neighborhoods. This article analyses the case of the urban context of the old bazaar of Kruja, which is the oldest among remaining ensembles of this type in Albania. It was one of the first four urban ensembles designated from the State as "Museum City" in 1961 (together with Berat, Gjirokastra and the Underground of Durrës". Some of the challenges that Kruja, and in general the historic urban landscapes in Albania face today are: the impact caused by real estate and tourism pressure, the overlap of different protection competences under the management of cultural heritage institutions and municipal levels, the presence of post '90s illegal and uncontrolled development, and incompatible architectural design on new buildings as well. The conception of the city as a mechanical system geared towards material needs, has led to new architectural concepts and corresponding planning techniques that are less rooted in overarching cultural frameworks. These challenges in many cases, result in a type of 'development' present in the form of an aggressive, rationally produced activity. This type of development tends to ignore the cultural and environmental values as well

as local identity of the historic place. This article explores the role of a values-based approach in territorial planning as driver for both an effective conservation and sustainable development. It also raises some questions about the need to define new planning strategies and instruments that serve as support for the conservation of this historic ensemble. A detailed overview of the historic bazaar of Kruja in its wider urban context is expected to analyze the strengths and weaknesses of the current territorial planning strategies and propose some recommendations that enhance the use of a values-based approach in territorial planning.

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## **Ecologies of Decay: Working with the unwanted industrial heritage of Southeast Europe**

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*Keywords: industrial archaeology, post-industrialism, unwanted heritage*

### **ABSTRACT**

With the collapse of the socialist regimes in Southeast Europe monuments, memorials, and buildings associated with the socialist past were turned into an “unwanted heritage”. Sites of memory (Nora, 1989) that escaped demolition were turned into cultural spaces of the so-called “dark tourism” whose mission is to reveal the dark years of the totalitarian regime. The visual and material remnants of the socialist past evoke even nowadays contested and perplexed memories making it more difficult to understand not only the socialist reality itself, but also the socio-political transformation that followed with the transition to neoliberal democracy. While historical buildings in the centre of major post-socialist cities are in the spotlight of dilemmas on whether they can be restored and reused or simply demolished, former socialist factories lie in decay unnoticeably on the rural peripheries. These factories have turned into an unwanted modern archaeology. Although they remain invisible from public debates, they are still part of the urban fabric as well as the collective memory of its local communities. How can we reclaim and co-exist with this difficult heritage imbued with contested historic and political connotations? What is to be done with the material and visual remnants of industrial archaeology in the present?

Between dilemmas of what is left to be remembered and what is left to be thrown into oblivion, this paper puts forward an alternative exploration of the ways in which architecture becomes an active witness of the changes that followed the collapse of state socialism by using as an entry point the underrepresented post-industrial modern ruins and its ecologies of decay. Drawing on the concept of the commons (De Angelis, 2017; Stavrides, 2019), and affect theory (Berlant, 2011; Ahmed, 2014), this paper argues that post-industrial archaeology in the post-socialist cities are sites of modern heritage which can transform the difficult knowledge of the past into critical articulations about the conditions that define the present.

This paper draws a comparative analysis on ruined factories in Albania (Metallurgical Complex, Elbasan), Bulgaria (Veliko Tarnovo), and Serbia (Leteks Kombinat, Leskovac). The above case-studies have been chosen after a careful consideration of the diverse experiences and histories under state socialism as well as the distinct socio-political peculiarities of the closure of factories in Southeast Europe. The paper investigates the transformations that have occurred in the de-industrialised post-socialist city, including changes in landscape, infrastructure, and public space, through an analysis of contemporary visual practices from artists, curators, and architects that work with the material and visual remnants of industrial heritage.

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## The city network through travellers' diaries

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## **ABSTRACT**

In the travel diaries of pilgrims, travellers and those who chose to make long crossings and journeys to uncharted lands, the social, cultural and especially urban changes are visible as examples of a history transformed over time. Travellers, interested in learning about and passing on cultures and places, have always been considered witnesses to a continuous changing world that, being told through their eyes, has handed down remarkable examples of urban and social change. The Ionian Sea has always been an important transit route and it has enabled the discovery and development of numerous islands and places initially used as stopover destinations during the travels of those who decided to reach distant and unknown lands such as the Holy Land and Jerusalem. One of the most important and major islands is the Ionian Island of Kefalonia which designated, due to its geopolitical position, stretches of coastline traversed by large numbers of pilgrims and travellers in the 16<sup>th</sup> century. The study of the island of Kefalonia, through geographic and iconographic sources, has been documented since ancient times: in fact, it is featured in the well-known Tabula Peutingeriana and is also present in other great examples of odeporic literature such as Benedetto Bordone's isolario of the year 1534, Tommaso Porcacchi's isolario of the year 1590 and lastly Henry De Beauvau's itinerary of the year 1615. The first isolario, dedicated to the description of islands placed in the Mediterranean, presents Kefalonia completely absent of an urban network but simply as "a mountainous land full of woodlands" where the only pre-existing urban points resided in the

monastery of St. Francesco and the port of Fiskardo. In the second example cited, the island is presented, although mountainous, as rich in new pre-urban points consisting of castles, villages and many inhabited villas, as described by the author himself during the narration of his journey. Finally, in De Beauvau's itinerary it is visible how the passage of years allowed the construction of new "urban spaces" and nuclei of aggregation that allow for a more specific analysis of the island and its inhabited area during the 17<sup>th</sup> century. Kefalonia, today an administrative peripheral community of the Ionian Islands, has often been documented over the centuries with cartographies and documents that show how important it was during the classical period, through the medieval one and to the time of its belonging to the Republic of Venice. Therefore, the research activity allowed for the comparison of historical, graphic and iconographic data, and it is evident how, through the drawings, an increasing constant over time emerged and allows for the analysis and comparison of the evolution of urban spaces through history and cartographic documentation. The aim is to draw attention to the consistency of historic cities in the present in order to protect and enhance them.

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02

**DEVELOPMENT AND  
REGENERATION OF THE  
HISTORICAL ENVIRONMENT,  
RURAL TERRITORIES  
AND LANDSCAPES**







## ABANDON AND NEW MEANING

### Fortified landscapes of WW1 in the Alps

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*Keywords: WW1, battlefields, landscape regeneration*

#### **ABSTRACT**

Policy and societal attitudes towards abandoned settlements in mountainous regions have been the subject of debate for many years now.

Silent transformations, the desertion of homes and landscapes at higher altitudes, the retreat of communities and jobs from the valleys, have shaped, and in some cases continue to shape, mountainous Alpine areas. Since the 1970s, for a number of specific sites, the cycle of abandonment has been replaced by the rapid development of ski resorts and, more generally, tourism that has favored consumerism over balanced growth. Climate change and recent events such as the pandemic, have exposed the vulnerabilities of an undiversified approach to "development".

The mountain landscape is a system: one can reconstruct isolated hamlets and connect them to create artificial resorts, but this approach will not succeed in restoring a sense of community to these places. Characterized by isolated villages and small clusters, the alpine landscape was once tied to the historic construction of the land. An architectural installation of nature: contour lines become dry-stone walls and terraces, vineyards or pergolas at lower altitudes, sheep pens higher up, retaining walls that define homes or farms, parallel structures arranged at right angles to the slope with thick walls and small slits to season cheese or wooden grates to dry hay.

We revisit the theme of abandonment and development, not from the negative viewpoint of renunciation, but in an attempt to offer a different idea of regeneration that emphasizes landscape heritage, once a silent witness, as the defining resource and fundamental building block of community life.

Since the late 1990s, we have worked extensively with the Autonomous Province of Trento on proposals that enhance the cultural heritage of the mountain region and transcend 'hit-and-run' tourism as the only viable path to regenerate abandoned places at high altitudes<sup>2</sup>. European funding for the regeneration of depressed rural areas, though limited, has been a catalyst and has enabled us to implement a number of projects to restore fortified sites dating from the WW1. These cultural landscapes and their inherent historic, environmental and economic

value were highlighted and these in turn generated a recovery based on the enhancement of cultural heritage that had been seen as marginal. The project to restore the fortified landscapes of the WW1 was carried out with the support of the Superintendent for Cultural Heritage of the Autonomous Province of Trento in cooperation with local administrations that understood the potential of the project. The project for the Austro-Hungarian fortress at Pozzacchio, an unfinished underground structure, dating from the outbreak of WW1, is part of this series of projects dedicated to the regeneration of fortified landscapes.

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## **New analysis and access strategies for historical villages. A new connection for Monte Regio Castle in Massa Marittima, Italy**

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*Keywords: Bim Heritage, fortification, connection*

### **ABSTRACT**

The place of the research is the downtown of Massa Marittima, a mediaeval town settled in the context of the metalliferous hills, dominated by the Monte Regio Castle which was the first fortification built by the Aldobrandeschi in the 9<sup>th</sup> century, around which the current town developed. A town characterised by two different city Walls, which separate the *Città Nuova* from *Città Vecchia*. Starting from digital survey's campaigns started in 2006, an organised database of information has been developed to be able to design new ideas. In particular, starting from two kind of surveys: one aerial with drone and the other one terrestrial with 3D laser scanner, from them a fully textured polygonal model and an aligned point cloud were obtained, two useful datasets for extracting detailed drawings of the actual state of the urban structure and landscape. A set of fundamental information used to plan new connections across the urban tissue, in the will of giving a contemporary mobility to a town with an articulated development with different heights. The project develops from an early idea about creating a new connection between the upper town and the lower town, with a new elevator mechanical system to connect the former Mazzini cinema with Monte Regio's Castle, one of the most critical points of the typical tourist pedestrian path in discovering the downtown. This mechanical system integrated in the landscape doesn't aspire to be just a solution to a specific site with a huge slope degree, but a new strategy that aims to make a place usable and accessible to all people. The strategy starting from the different relief the airborne with drone and the digital terrestrial one via laser scanner, making geometric and material analysis possible. The proposed intervention will analyse the balance between the digital technologies used for creating a proper base, the level of reading they offer to the designer and the influence they have in the definition of the intervention. The resulting proposal will be then analyzed and commented on the front of its impact on the urban transformation and how this is readable from the digital proposal to the delicate urban environment.

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## Evaluating the development of an urban site through morphological analysis; case of Ortamahalle

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*Keywords: urban morphology, development of urban sites, Ortamahalle urban site*

### **ABSTRACT**

Urban sites as historical settlements consist of layers belonging to different ages (UNESCO, 2011). While the existence of the various layers in the urban texture may facilitate reading the historical pattern of the city, it also emerges as clues to the development process. Urban morphology as a field of studying urban form (Larkham, 1998) enables the examination of urban areas with different features within pioneer approaches in the field (Conzen, 1960; Caniggia & Maffei, 2001). And implementing urban morphological approaches on historic sites may provide a different context to evaluate the developmental process in such historic settlements (Whitehand, Gu, Whitehand & Zhang, 2011).

This study aims to examine the morphological analysis of a historical settlement, Ortamahalle Urban Site, which is located in Akçaabat county of Trabzon, in the Blacksea Region of Turkey. It is assumed that the settlement survived from 14. Century but there are few structures remaining from that period. While today the settlement is mostly famous for the traditional houses, there are also buildings incompatible with this pattern because of the development process of the study field, which was nominated as Protected Area in the late 1980s. Today, there are still ongoing conservational works in the study field (Kiper, Sağlam, Akpınar & Sarı, 1992).

Within this context, the method of the study focuses on the morphological approach developed by M.R.G. Conzen. The transformation of the street system, figure-ground pattern and land-use features in the study field between 1992 and 2019 was examined. City maps and development plans dated different years were used for analyses. The research showed that while the street-system did not undergo an essential transformation, figure-ground pattern transformed substantially both in the second and third dimensions. Moreover, it was detected from the study that how related to the transformation of the physical texture and the production practices since the land use features in the study field changed substantially in almost 30 years. Transformation in the study field also revealed crucial data about the developmental features and the characteristics of the study field, which also showed the potential data that, can be obtained within morphological studies in such historic urban areas.

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## Regenerating the existing

### The project of the complex Escuelas Pías de San Fernando in Madrid

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#### **ABSTRACT**

Regenerating takes place continuously in architecture and concerns not only the restoration or the renovation of buildings but also the construction of new ones, because the regeneration doesn't only affect the building itself but also the relationship with the context.

Acting on a place implies changing the relationships between the context and the building, this takes on greater importance when the context has a historical value, acting on it means establishing a new balance that doesn't completely alter the place and fits into it with coherence and continuity.

This constant relationship between the building and the context, between the totality and the fragment is the base of the design research of the architect Jose Ignazio Linazasoro who, between 1996 and 2004, realizes in Madrid in the Lavapiés district, after winning an architectural competition, an intervention of regeneration of the complex of the Escuelas Pías de San Fernando destroyed during the Spanish Civil War.

At the time of the competition the old complex presents itself as a ruin inside the historic center of Madrid; ruin that is part of the city, therefore intervening on it means intervening on the city.

The project deals with the theme of the relationship between new and old or of working with the pre-existing through the project. The intent of the architect Linazasoro is to renew the pre-existence without changing the nature of the ruin, indeed, trying to enhance it.

The architect proposes not to reconstruct the ruin but seeks a dialogue between new and old by occupying the ruin, making sure that this is preserved in the collective memory.

The intervention involves the construction of a library inside the ruin and the construction of a new building near the pre-existence with university classrooms. The project provides the occupation of the ruin for a re-appropriation of the places in respect of the context.

The ruin is enhanced by the design and material choices of Linazasoro that pays particular attention to constructive and perceptual issues.

On the square, a brick wall, guardian of memory, is transformed into a lapidary and houses the fragments of the stone elements coming from the ruin itself.

Inside the library, the wooden roof allows to filter natural light and make it penetrate inside the space in a diffused and grazing way on the walls, enhancing the monumental proportions of the space.

It is the wise and balanced use of materials that defines the character of the entire project, measured and balanced.

The new university building expresses its construction system, but at the same time dialogues with the ruin enhancing its materiality: the new bricks are accosted to the old ones.

Thanks to the deep knowledge of the place and of the history, the architect was able to establish a continuous dialogue between existing and new. The project represents an example of sensitive design to the context capable of relating the old and the new in a balance way where one exalts the other without ever be in competition.

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## Increasing the public awareness about the importance of heritage

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### **ABSTRACT**

Tirana sets in an ancient inhabited area, with a modern story that starts in 1614 with four public buildings: a mosque, a bakery, a bath (hamam) and a hotel (han). From the moment it was declared the capital of Albania (1920) till now, it has been transformed from a small centre of rural background, to a vibrant city developing year after year. Urban growth can be considered a major cause for Tirana's loss of built identity, while the existing urban morphology and intangible dimension constitute the last remains of its space singularity. The preservation of what remains, but also if its memory, is not possible without the people understanding its value, its immaterial quality that makes a bunch of houses feel like home.

By the review of previous works and actual designing experience this paper tries to understand the best ways of creating public awareness on this fading cultural heritage.



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## The Revitalization of city centres under the Renaissance program

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### ABSTRACT

As the world is continuously evolving, radical urban transformations have addressed the potential that cities have to develop and change for better by applying successful planning strategies and urban practices. Recently in Albania, many cities have become subject to major revitalization operations as part of a large national urban renaissance program. This government project will include the revitalization of around 70 cities, a chain investment towards sustainable urban development. The new added value of the cities will have multiple dimensions that will include physical, social, cultural and economic transformations by introducing cohesion and innovation. In such a scenario, by nurturing the distinctive urban identity of each of these cities, they will become catalysts of resilient economic growth with excellent opportunities for supporting tourism, as well as cultural and social vitality, while embracing their unique historic-cultural assets.

Rehabilitation and revitalization are considered key approaches in this paper to provide the cities with spaces that meet people's needs and improve their livelihood. In such interventions that tend to revitalize the public space by creating conditions for a fruitful city capable of promoting innovation, a better quality of the urban environment and good economic development, some problems have been raised regarding the preservation of urban heritage and identity. Consequently, the conservation of identity becomes an important issue in sustaining the local characteristics of the cities, which has grasped major debates for the effectiveness of the recent urban developments.

The paper tends to explore and analyze some of the revitalization processes in some Albanian inner-cities and evaluate the efforts undertaken by public authorities and their outcomes. It contributes to the continual revalorization of cultures and identities by giving a better understanding of the challenges and potentials that these cities have. The revitalization process of each of the case studies is seen as an attempt to equip them for the challenges of globalization and environmental viability.

The paper concluded with some observations and recommendations regarding the preservation of urban heritage and identity of the inner-city.

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## Dialogue of real and digital models in Albanian architecture

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*Keywords: real models, digital models, interventions, restoration*

### **ABSTRACT**

Every architect is obliged to think about the building before they construct it. Sooner or later, he will face the time factor of the building. They should be able to read the object in depth that requires an intervention, know how to read the text that they have to modify. They should reflect on the significance of the interference, the order, the legality, the costs and the copyright. The process of creating architectural 3d models for visualization sometimes show us a few challenges, mostly because of the shape of the project. In some cases, it's hard to construct in real life and in 3d as well. The question therefore, is can digital or real models underpin the architect's own design philosophy and experience? In this framework, some Albanian examples that characterize a prominent architectural identity, for benefiting professional preservation and restoration, are considered as Old Bazar in Tirana and Mozaik of Tirana. Is this dialogue actually happening, or is it necessary to propose a new conversation model? These interactions have recently been facilitated by the use of physical and digital production through an analysis methodology. In this perspective this research aims to identify relationships in some categories: directed production, non-directed production, dual modelling and mixed modelling. A review of different modelling classifications and frameworks are presented. Some case studies from the design domain are introduced for each category to illustrate them. This approach is exciting, challenging, and a relevant process in Albanian context. The perspective of this research is to formulate a conceptual framework, to ground further research on design tools, technology development and human - computer interaction in architectural design as the clear synthesis, as: symmetry, building facades, colors, space, and the meditation in the interior area. The objectives are:

Encouraging the academic elite, universities and cultural institutions.

Rising and reflecting for producing political and social responsibility through design tools and computer technology, as an assistive technology that would enhance the practice of architecture, which nowadays influence the development of preservation aspects.



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03

IDEOLOGY, POLITICS  
AND ARCHITECTURE







## The Cathedral And The Mouse - how does collective authorship change our sense of guilt -

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*Keywords: collective authorship, Palace of Ceaușescu, MNAC*

### **ABSTRACT**

Living during the 1980s under the enormous political and economic pressure generated by the development of Nicolae Ceaușescu's project Casa Poporului, the author - an artist, writer and curator - is from 2014 the director of the Romanian National Museum of Contemporary Art (MNAC Bucharest), hosted in the very building that threatened his livelihood 35 years earlier. From this unexpected position, the author is looking at the circumstances defining the contemporary perception of an architecture and urban situation that are bearing for already half a century on the history and identity of Romania's capital city. Călin Dan's presentation will navigate through several projects he has developed during the last 20 years under the umbrella titles of "Emotional Architecture" and "Collective Authorship", suggesting methods of historical healing and urban exorcism - two operations highly necessary in post-communist Europe.



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## Neonationalist architecture in Albania. A postsocialist syndrome

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### **ABSTRACT**

“Socialist in content and National in form” was the slogan that guided art and architecture in Albania, especially in the last 15 years of the communist regime. The official demand for an ideological background has apparently shaped not only the professional preparation of artists and architects, but also the public’s expectation and the overall understanding of the disciplines. In architecture, well known cases like the Skanderbeg Museum in Kruja, the National Museum of History in Tirana, and the Vukpalaj Railway Station design, can be listed as outstanding examples of such ideology influenced output.

In post-socialist countries, nationalist attitudes transmitted through architecture have been noticed to be an efficient public communication tool, a way to justify questionable interventions, or a medium to materialize political agendas (the case of Skopje). What seems to be unusual in Albania is the attitude of foreign architects, who authored some of the most striking designs that rely on a populist aesthetics recalling national references. This attitude seems to have unofficial political support by being promoted and perhaps even being demanded.

In this paper, following what the authors have previously called neocolonial architecture, we will explore the revival of some features of socialist architecture through the latest proposals of foreign architects. Neo-socialism or Neo-nationalism in architecture seems to be so only formally, because the content is principally represented by capitalist developments with large financial interests in areas with high public impact or sensitivity. An analytical study, based on case studies, will be conducted on the identified projects, by looking at the chronological progression of this trend and highlighting the official position of the designers.

The results of this analytical and contextual research will help to raise arguments on the dilemma: Are these designs a neo-nationalist trend in architecture powered by the cultural traces of socialism and their political use? Or are they a variation on the theme of duck architecture?

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# The Recycling of National Myths in Architecture: Buda Castle in the long 20<sup>th</sup>-century

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*Keywords: nationalism, myths, architecture*

## ABSTRACT

The framework of this paper departs from the investigation of the contemporary “reconstruction phenomenon” in the East-Central European region, with special focus on the Buda Castle in Budapest, Hungary. Following the investigative trajectory of researching for my own research, my main argument is that one cannot make full sense of today’s reconstruction projects without understanding the nation-building mythologies of the late-19th century, as it is often the used and abused historical reference point. The first part of the paper highlights some of the underlying political narratives of nationhood in the region, which are meant to be based on difference (*identity*); while exploring the paradox that the form-language of nationalism is often based on the globalist imperial architecture of historicism and classicism in the region.

The second part of the paper serves to give a historical context to the architectural trends listed in the first part. This subchapter investigates how specific historical and political moments influenced established architectural trends and the national form. Following the reconstruction timeline of the Buda Castle, I demonstrate that the Ybl-Hauszmann reconstructions were a belated gesture to validate the Compromise, to strengthen the symbolic power of Austria while also keeping alive the myth of national sovereignty in a pacificatory attempt. This subchapter will also deliver the historiographical changes in the perception of the Compromise. The two, shorter following subchapters will expand two significant aspects of 20<sup>th</sup>-century national identity-making: that of the *Gründerzeit* and its impact on the big cities of Austria-Hungary (especially unified Budapest), and that of the Eastern origin myths of Hungarians that largely influenced vernacular and Secession architecture.

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## **Prefabricated structures and minimal houses in Italy and Albania during the fascist period: the “casette Pater”**

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### **ABSTRACT**

During the fascist period, between the 1930s and 1940s, numerous foundation villages were built in Italy and in the Italian colonies, mainly for agricultural workers immigrating to new rural areas reclaimed through the draining of wetlands. In this period architects and urban planners studied different types of settlement suitable for different local environmental conditions, both in Italy and abroad. To make possible the rapid construction of new low-cost settlements in countries where building materials and skilled labour were lacking, it was decided to encourage the import of prefabricated building elements from Italy.

In particular, in Albania in the fascist era, in addition to the urban transformation of the centre of the capital, the Italian government built in the suburb of Tirana a village with 500 houses for Italian families. The settlement took the name of “village Pater” from the company of the Swiss engineer Dario Pater, personal friend of Benito Mussolini who produced in Italy prefabricated buildings using autarchic materials. The “Pater Houses”, were two-family houses on a single floor, composed of a supporting structure of uprights and wooden beams, walls formed by panels of “Patercimento” (straw and wood chips pressed and bonded with cement mortar), pitched roofs covered with tiles. In Italy, the company Pater Costruzioni Edili Speciali of Milan, specialized in the construction of minimal houses and prefabricated structures, had realized with the same technique the popular neighborhoods for large families in the districts of Acilia and San Basilio in Rome and in the small town of Ronchi dei Legionari in Friuli Venezia-Giulia. The Pater prefabrication system presented serious structural problems, which required the consolidation of the buildings shortly after the completion of their construction. The neighborhoods of the “casette Pater”, composed of small housing units, they represent an interesting testimony on the research of new construction systems in the period of the fascist government.

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## **A fragment of Prishtina city, through time and history**

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### **ABSTRACT**

Pristina as a city has gone through different historical, political, developmental, architectural, and social stages. When addressing the history of the towns of Kosovo from the prism of urbanism and architecture inherited from the period of Ottoman rule and Serbian-Yugoslav rule from 1913-1945 and continuing further with a few aspects of the urban policies of socialist Yugoslavia, one can easily distinguish the overlaps, the destructions and the new urban fabric that would be established with the beginning of the era of modernism. These policies in the Kosovar environment were developed under the slogan of social reconstruction, "To destroy the old and build the new," in which cultural wrongdoing of the Government at the time was very much evident. In a word, the urban development of Prishtina and the modern architecture applied in the city had been subjected to a syncretization of all architectural styles.

The political development and urban development strategy from the 1960s to the 1990s, when Kosovo was part of the former Yugoslav Federation, was oriented towards the construction of roads and social/cultural buildings with a comprehensive character for the performance of the primary functions of housing and work without neglecting the cultural, artistic, and recreational. As a new political-social spirit, in addition to capital investments, which may still be partially functional, one can give importance to architecture and expression through architecture. The denominator of all the buildings- analyzed through observation, can be the style and the materials used. They tended to promote modernism, a new spirit, stripped of orientalism and inspired by the West and the Far East, to give a new identity. This new identity often seemed to have a dose of the country or an indicator with characteristic elements of the autonomy of that country or was expressly symbolic of a story that the building had to reflect or transmit - for the country and its population.

With these iconic structures built, an attempt was made to show and achieve greatness, which would serve, in addition to the primary function, as an accelerator of people, culture, art, and development and give its own economic, social, and cultural contribution. Various monuments such as libraries, theatres, warehouses, sports, recreational centers, administrative buildings, etc., have the common unifying element of concrete.

The intervention of politics, communist ideology, and destructive tendencies on the premises left their mark in Prishtina to the greatest extent, buildings which continue to stand as monuments even today, with truncated/reduced functions. Therefore, this research aims to give the interpretative dimension of the ideology and the current state of the city of Prishtina, including its cultural heritage on different (urban and city) scales.

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## **Social Mobilization of Kosovo Albanians during the '90s and the Parallel city of Prishtina**

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*Keywords: social movements, production of city, collective memory*

### **ABSTRACT**

For Kosovo Albanians, the abolition of Kosovo's Autonomy in 1989 translated into an employment, education and information ban. Following which, Albanians established parallel education and health care systems in their private homes, funded from the voluntary 3% income tax, primarily paid by diaspora Albanians. While incoming Serbs laid claim on the city, to the Albanians their homes became synonymous and a compensation of/for the city. Once the '90s hit, what the city center and public institutions had provided over the years to all people, for the Albanians fell apart and shrunk within private homes spread around city suburbs. Houses and homes turned into schools, restaurants, promotional venues, offices, art galleries and hospitals. This exchange and merger of the private with the public, of the opened with the closed, of privacy and transparency, influenced housing typologies on the one hand, and the cultural mentality on the other. Public space was claimed and/or utilized by Albanians only in the case of demonstrations against government injustice. Since the 90s constitute a vibrant period of social and cultural movements, this "document" raises the question: what was the relationship between space and society during mobilization and social movements?

In this paper, we will try to answer this question by examining:

1. How did social movement appear and what they had produced?
2. Spatial manifestation of social movements in the city of Prishtina
3. The question of right to the city for Albanians and parallelism as gateway
4. The house as a compensation for the city



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04

THE ARCHAEOLOGICAL AND  
HISTORICAL TRACES AND  
THEIR INFLUENCE IN THE  
URBAN MORPHOLOGY







## Gothenburg. Change, Transformation and Continuity

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*Keywords: Landscape, Sustainability, Aesthetics*

### **ABSTRACT**

By way of an example, Gothenburg in Sweden, the way landscape and built environment are created, transformed, and changed in a town heavily oriented at commercial and industrial activities will be discussed.

The town of Gothenburg was founded in 1621 by royal decree from the Swedish king. It was a very special project for being in Sweden at this time. First and foremost, it was given special trade privileges and exempted it from certain kinds of taxation; it became what we would term a “free zone for trade” in a way. Second, and also very importantly, it was supposed to be a fortified town, and supposed to play a key role in Swedish defence towards the Atlantic. The magnitude of the building project was tremendous for Sweden in this period. Thirdly, the town all from the beginning housed a substantial non-Swedish population, mainly international traders, artisans and the like: the scale of this was exceptional for Sweden in this period.

Already by the end of the 18<sup>th</sup> century, the military relevance of the town was of less relevance, and by end of the 19<sup>th</sup> century the gigantic fortification walls had been dismantled, with only minor elements still in place. The town expanded, and by end of the 19<sup>th</sup> century it became the second largest in population, which it still is. The population is still increasing. Today Gothenburg is the largest port in the Nordic countries, and houses several important factories, Volvo being perhaps the most important at present.

In general terms, the town authorities and the main entrepreneurs have showed little interest in preserving old landscapes or built environment in and around the town. At present there is an intense re-working of the town, with large-scale projects for new buildings in several parts of the town.

A set of variables will be briefly discussed in a brief exposé of the story of the built environment and the development of its landscape. Certain questions related to sustainability on one hand, and aesthetics on the other will be in focus. The particularities of the case will be addressed, looking at vulnerability and possibilities in a long-term perspective. At the same time, some of the more general and probably shared experiences will be discussed. Finally, the presentation will include some thoughts for the future, trying to address the difficulties of thinking the past, the present, and the future as interrelated in a generally open framework.

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## Small scale vs large scale urban interventions, Tirana case

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*Keywords: urban acupuncture, urban regeneration, public space*

### **ABSTRACT**

The urbanization process is irreversible, for this reason it is crucial to identify methods for urban development and regeneration that allow cities to grow, to adapt and to be resilient with recent conditions. Cities are complex organisms which needs continues strategic intervention in order to adapt them for the incessant transformation of people necessities.

Urban areas which aim higher liveability can be shaped by the strategic, small scale and quick intervention projects, this is based on several theories of urban acupuncture. Small scale urban interventions have been continuously practiced abroad contrasting the large-scale transforming projects. The small scale can be related with the urban acupuncture strategy that generally focuses in maximising the effects on a certain local spot trying to cause although the catalytic effect in the urban system, for further economic, cultural, social and environmental benefits.

This research aims to underline some important aspects of the urban acupuncture theory, and tries to identify how the theory can be implemented into a design framework, allowing it to become more open as a collaborative tool between public and the professionals. The basics in urban acupuncture theory lies on the specific urban spot, targeting mainly the abandoned spaces. The theory was pioneered by architect and urbanist, Manuel de Sola-Morales, as a theory for urban regeneration. Case studies from key figures in urban acupuncture such as Manuel de Sola Morales, Marco Casagrande and Jamie Lerner will be used to illustrate the theoretical and practical aspects of this research.

In order to identify sensitive spots to apply Urban Acupuncture strategies, exposed on the theoretical part, will be chosen Tirana city as a case study, to illustrate recommendations on how to contextualize misused urban spaces interventions. Tirana city with the late development has faced the urban sprawl dictated by initially spontaneous development, and lately formal urban interventions. This development gave birth to many problems on public places and emerge need for strategic interventions, aiming the liveability in the city. This research aims to rise the dialogue on Tirana city, in terms of urban acupuncture with the sight to suggest strategies to

the sustainable planning and design to the misused and abandoned places within the urban texture. There will be a qualitative analysis of different public places in Tirana, the ones who have been transformed recently, and some others still abandoned and misused. The theoretical frame of urban acupuncture will serve to analyse if some cases of designed and transformed public places in Tirana, are acting as catalysator for further sustainable transformation in the surroundings, in a larger scale. Also will be given some strategies for the design process to some undeveloped areas of the city, a step-by-step process for applying minimal interventions in short terms for the small scale, but aiming the development of the city.

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# The concept and the importance of social sustainability for contemporary architecture and the city

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*Keywords: social sustainability, contemporary architecture, sustainability history*

## **ABSTRACT**

This paper is focused on introducing and studying the importance of sustainability through overviews of the literature. The first objective of this research is defining social sustainability as the third pillar of sustainable design through analyzing the important indicators that affect it. On addition the study proceeds on analyzing the connection with urban sustainability and identifying the challenges that contemporary cities have today. These analyze lead to a suggestion made on two mayor scales that will improve the city and the neighborhood urban and social performance. These suggestions are addressed to architects and urban planners as guidelines for better comprehensive and responsible urban choices.

“Sustainability” is a buzzword in urban development in past decade. The concept of sustainable development was defined by World Commission on Environment and Development (WCED) as “a development that meets the needs of the present generation without compromising the ability of future generations to meet their own needs” in 1987 (WCED, 1987). There are various studies made on the concept of sustainability but we still have a complex definition of the factors that affect it. Today’s contemporary cities, are going through constant changes based on social, urban even climatic factors.

From a research perspective, there has not been much convergence in literature on the scope or focus of the term *social sustainability* to date. This makes it difficult to state a universally accepted definition of what social sustainability is, since the angle of which human-related problem to solve often determines the scope. (Berlin & Adams, 2017) Social sustainability could be defined as such a kind of progress that entails the harmonic development of local society, shapes such a surrounding that ensures that the various social groups, also those of different cultural origin, can live peacefully together; enhances their integration; and finally, improves the living conditions of all groups of citizens. Social sustainability is reflected in the easing of inequalities and social cleavages (Enyedi 2002)

If we were to analyze the challenges of modern cities, we will definitely face the problem of rapid city expansion and the raise of population, especially on the countries that are during constant political and economical transition like the case of Albania. Expansion of the cities, the high density of the neighborhoods brings the necessity of the new urban approaches. On a smaller scale, these new neighborhoods (now with a higher\intensive density) have a diverse population that comes with different cultural backgrounds, social and physical needs and different age gaps. These challenges combined give the designers and the government a sense of responsibility and a clearer vision how their decisions should be made.

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## Conservation of Heritage Buildings in the Bilisht Bazaar

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### **ABSTRACT**

Building heritage preservation is a priority and is very important in the context of issues concerning small urban centres. Heritage buildings are associated with emotional, cultural, and use values, and they provide a connection with the past and are very important for their aesthetic and symbolic values. Many historical inner cities in Albania have been put at risk because of degradation and misuse. Former Bilishti Bazaar, part of the urban and architectural heritage of the first half of the 18<sup>th</sup> century, is in a degraded state and urgently needs conservation and revitalisation.

The focus of the paper is to clarify the mechanisms related to the concept of the conservation policy and practice in small urban centres and the way of restoration and revitalisation interventions of its built heritage. This paper discusses three heritage buildings that are well-known representative samples of architectural heritage and identity in the Bilisht inner city as case studies.

The methodology used consists of the study and evaluation of the conservation policy used in the restoration processes of the three projects, which is followed by an analytical method based on a detailed survey of historic objects and the evidence of different pathologies to enable obtaining necessary measures to prevent further degradation of the objects under study. Proposing contemporary conservation strategies by recommending the best methods of restoration and preservation interventions so that the heritage buildings achieve renewal, static stability and evidence of historical, architectural, and community use values.

This paper concludes with some recommendations on effective conservation treatments to prevent further mishandling, distortion and deterioration of heritage buildings. Besides, the challenges and problems facing conservation policy revitalisation of this heritage must be addressed. It concludes that the restoration and revitalisation of degraded historical buildings would serve as a relevant and practical experience that can be applied to preserving urban historical memory.



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05

**CONSERVATION OF THE  
CULTURE; ARCHAEOLOGY,  
RESTORATION, REGENERATION  
AND DOCUMENTATION**







## Heritage in the church attics – aspects, actions, and accessibility

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### **ABSTRACT**

The oldest still standing buildings in Finland are stone churches and a few castles from the Middle Ages located mainly in the southern part of the country. While the castles are either functioning as museums or visible as monumental ruins in the protected landscapes, the churches are still in active congregational and cultural use all year round or at least in summer.

In Finland, the construction of masonry churches was an intimate part of the Swedish church building project and tradition since the western part of Finland was part of Sweden (Eastland of Sweden) and thus a part of the Catholic Church at that time. Here, the construction period of the medieval stone churches extended from the end of the 13<sup>th</sup> century to the mid 16<sup>th</sup> century. The architecture of the churches is a local variation of Baltic backsteingotik but the main building material is Greystone. Because of late urbanization of Finland, these churches are located in rural settings and the majority of them have no more surrounding villages around.

Since the 1870s, the medieval churches in Finland have been valued as important cultural heritage. However, minor focus has been directed to wooden constructions in the attics constituting the last and only testimony of still standing and functioning wooden constructions from the Middle Ages in Finland. The recent fires of Finnish churches as well as the famous Notre-Dame fire in 2019 have reminded us how important it is to make surveys and studies and document the remaining wooden heritage before it is too late.

In this paper, we are presenting our ongoing research project in which we are combining archaeological, architectural, historical, and engineering methods in documenting, analysing, and interpreting the wooden roof constructions and cultural heritage concealed in medieval church attics in Finland.

Church attics and roof constructions (as well as other attics of different buildings) contain and demonstrate both tangible and intangible heritage by manifesting the expertise and craftsmanship of the time, engineering and woodworking skills, emergence and existence of professional networks, transition of know-how and adoption of innovations. Furthermore, we investigate how the attics were used and viewed at different times and aim at making their heritage visible and accessible for wider audience through documentation and multifarious dissemination. One doctoral research of the project examines the use of energy resources and forestry through simulations and GIS analysis.

The results of the project will expand our understanding of the mobility of architectural innovations ja craftsmanship in the fringe areas of late medieval Europe. The new information related to the heritage aspects of these structures will be included to the existing status of the churches according to the Antiquities act of Finland. Furthermore, the project underlines the importance of wooden parts of masonry architecture, which have been in minor or even invisible role in the protection of the oldest built heritage of Finland.

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## Knowledge and archival documentation of monastic architecture

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## ABSTRACT

The research deals with the study of historical documentation and the survey of the Franciscan Catholic monastery of Visovac, in central Dalmatia in Croatia, on the island of the same name in the natural lake formed by the river Krka. The Franciscan community established there, obeying the principles of poverty, built a monastery and church amidst the nature of the islet, uniting the landscape and the sacred building into an architectural and vegetational ensemble comparable to the one of the same name built on the island of Brac or of Our Lady on the island of Mljet.

The first documents relating to the foundation of the monastery can be traced back to the writings of the Augustinian Fathers in 1445, who abandoned the island of Visovac due to the invasion of the Turkish army. Subsequently, a group of Franciscan Friars from northern Croatia settled there and began artificially building the island's surface area, constructing the old part of the monastery cloister and the sixteen cells, which were used as living quarters by the friars themselves, in the 15<sup>th</sup> century. From 1648 to 1672, the Franciscan fathers were forced to abandon the religious site again, which was then razed to the ground by a devastating fire. The reconstruction can be dated to the first half of the 18<sup>th</sup> century.

The diagnostics of the intervention area, the study through aerial images of the examined site revealed an added value to the cultural heritage.

The objective of this contribution is to demonstrate how the adoption of aerial survey methodologies and photogrammetric restitution provide an interesting, as well as complete and detailed, archive documentation of the area and the built environment. Ryobi laser instrumentation applied on portable computer support, both tablet and smartphone, will be used, which allows an instantaneous view of the survey data on the photographic image



taken from the support, transforming the latter into dynamic data. In addition, the research will benefit from the use of a quadricopter drone for the survey of the building and the creation of point clouds obtained from the digital images through the use of photomodelling software that will produce a three-dimensional model of the entire island.

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## The knowledge of performance spaces

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## ABSTRACT

The research proposes the survey of the main theatres in Communist Albania, up to the end of the Communist regime. The study addresses the idealistic principles, inherited from the innovations of the early 1920, are based on the affirmation of a revolutionary art that refers to a new social dimension.

The issues of the First Congress of the Union of Soviet Architects in 1937, where the Architecture Code of "Socialist Realism" was drafted, whose aim was to bring artistic expression closer to the proletarian classes and celebrate socialist progress, are addressed. The architecture acquired forms from the past and traits from the classical language of the West.

Among the approximately 40 theatres identified as case studies, located in different Albanian cities, including Saranda, Vlora, Elbasan, the case study identified is the National Puppet Theatre, whose name today is National Children's Theatre.

The Theatre is located in the heart of Tirana, in Skanderberg Square, and was founded in 1950 by a group of actors, its importance is significant, as the building has also had political functions. Inside, important events in Albanian history took place, as it housed the seat of the Albanian Parliament before World War II.

It was designed by Austrian architects, but construction was completed in 1925, as from 1925 to 1944, it was used as the seat of Parliament.

In 1944, with the arrival of the Communist regime in power, the building housed the headquarters of the Anti-Fascist Committee and was later used as the Soviet Pioneer House.

After maintenance, extension and adaptation work in 1950, a 160 seat hall was built.

Today, the theatre is inaccessible as there is ongoing maintenance work after the disastrous earthquake of 2019 that caused countless damages to the building's structural system.

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## Fortified architectures in Eastern Greece

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*Keywords: Survey, Knowledge, Modeling*

## ABSTRACT

This study deals with the theories and processes for the understanding and realisation of images related to digital surveys and models of architectural artefacts of great historical value. The use of technologies such as terrestrial and aerial photogrammetry support the realisation of surveys based on iconographies and views of places and architecture.

The instrument of the image, in addition to representing the mere function of documenting architecture, is conceived as a culture of language internalised by the user through thought, the cognitive process for determining the perceived space.

The present work, therefore, proposes to document and graphically reconstruct through images, the temporal evolution of the fortress of Christoupolis in the city of Kavala, in eastern Greece, with a series of digital drawings, but above all with 3D photogrammetric modelling systems of the external spaces. The few bibliographic and iconographic sources represented the cognitive support for the realisation, in the summer of 2020, of point clouds developed with the assistance of a quadrihelix drone. This survey was finalised for the survey and digital modelling of the walls, the tower and the minor buildings still preserved today.

The new technologies, applied to the knowledge of the basic geometry, become a tool for analysis, information and restitution through the images of the fortress of Christoupolis. In the illustrated graphic context, the drawing of architecture, that is the practice oriented to model the object as a form, covers the main critical and theoretical exercise of method for digital technologies, defining the questions of geometric nature necessary for the creation of virtual images.

The outcomes of the research intends to demonstrate how the perception of images can influence surveying practices and how the contribution of technologies determines an aseptic vision of architecture and landscape.

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## Structures for the storage of goods in the Piraeus harbour

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*Keywords: restoration, valorization, harbour warehouse*

### **ABSTRACT**

Harbour areas have constituted an extraordinary historical public space, not only because of their centrality and the presence of commercial traffic, but also because of the strong sense of social belonging that these places aroused in the population. The present research focuses on precisely such areas, which are only apparently liminal, concentrating on a ruined warehouse in the region of Kantharos in the Piraeus harbour. Thanks to the expansion of industrial technology, these areas have experienced constant changes for centuries, creating barriers or moving away from urban centres. Their forms, their evolutions, their relationship with the coastline, their nature as public space as an extension of the city on the water, define the character of social places, which today have unfortunately become closed enclosures of separation. In the New Athens Charter (ECTP-CEU, 2003) the European Council of Spatial Planners attempted to identify the underlying problem of existing cities, especially harbour cities. The case study warehouse is an industrial building with a reinforced concrete load-bearing structure, built in the period between 1934-1936. It has a trapezoidal shape and its front are made by alternating plastered elements in correspondence with load-bearing structures and curtain walling elements made of rows of face brick. The lighting of the interior spaces is ensured by means of strip windows that run along the entire perimeter with interruptions only at the structural elements. Metal elements such as gratings, gates, and emergency staircases specially designed for the use it had during its operation complete the building. In the cognitive investigation, the in-depth knowledge of the artefact must be an indispensable premise to arrive at the elaboration, in the most correct way possible, of the restoration project, both at the level of theoretical orientations and operational interventions, thus reducing the risks of arbitrariness in the design sphere. The survey, a primordial operation, most often implies, in addition to the definition of its forms and dimensions, the ascertainment of structures and compositional materials. The approach to the restoration project therefore takes place through the analysis of degradation, a necessary investigation for a correct formulation of the pathological picture. The research and elaborations carried out in this study, represent the starting point towards a shared collective heritage such as to be able to arrest the state of abandonment of an architectural testimony of great value. In this perspective, the role of the discipline of restoration is indispensable for the correct valorization of cultural heritage, presupposing first and foremost its protection, which lies in its recognition, conservation and protection. A cognitive path elaborated in order to prove the link between survey, diagnosis and restoration project within a unitary reading capable of bringing out the specific identity features of the port complex that, at present, are tarnished.



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## Surveys from the sea. Experiences in the Chalkidiki Peninsula

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*Keywords: Photogrammetry, Technologies, Monasteries*

## **ABSTRACT**

The contribution presents the results of the architectural survey campaigns conducted in July and August 2020 along the western coastal strip of the Mount Athos peninsula, an autonomous territory within the Hellenic Republic but with a special self-governing statute, located at the last of the three peninsulas of the region called Chalkidiki.

The current bibliographic documentation, most of which focuses on a historical and artistic description of the paintings in the monasteries and the travel notes of visitors who have climbed their peaks and steep paths, is limited in its graphic documentation and surveys of the architectural volumes.

Many famous travellers (architects, philosophers, writers, directors) have drawn inspiration for their works from the slopes of the Holy Mountain: the Umberto Eco novel "The Name of the Rose" was inspired by his journey to Athos. Le Corbusier also visited the Mount and some references can be found in his 1960 work, the Catholic Monastery of Tourette in Lyon, France, whose structure can be compared to the monastic complex of Dionisiou.

Over the centuries, the monastic community of Athos, dedicated to the hermit life, has preserved the social traditions of the approximately 1500 Orthodox monks and the architectural geometry of the community buildings, churches, service facilities, dormitories and solitary cells.

The investigations conducted have analysed, through innovative technologies, the codes, the languages for understanding architecture, the spaces, the distances between the phases of

graphic knowledge of the artefacts, and the processes, the phases used in the application of the technologies in the survey campaigns. Of great interest is the operational process illustrated both on the basis of the problems that emerged and the solutions adopted in the knowledge phases.

The research exposes, for the first time, the unpublished instrumental surveys carried out in the Athos community, which for centuries has been denied access to scholars, tourists and the curious.

The instrumental survey activities, carried out with the aid of quadrihelix drones and terrestrial photogrammetry, concerned the western part of the third Chalkidiki peninsula, namely the Monastery of St. Dionysius, the Monastery of Xeropothemus, the Monastery of Zographos, the Monastery of Dochiario, the Monastery of Simonpetra, the Monastery of St. Paul, the Monastery of Xenophon, the Monastery of St. Gregory, the Monastery of St. Pantaleimon and the Monastery of Costamonita. A knowledge of architectural languages analysed through innovative surveying technologies to cancel the distances between man and knowledge.

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## Networks for the Enhancement of Adriatic Harbour Warehouse

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### **ABSTRACT**

In recent years, cities have undergone radical morphological changes: the ways of crossing the urban network have changed and the concept of boundaries has progressively lost its meaning. This transformation has mainly affected the connections between cities and ports, which are defined by their relationship with the place, by the relations they establish with the orography and the landscape. The present contribution proposes some preliminary results of the analysis and documentation of port architecture on the Balkan Coast, as part of an investigation of great interest that is still little addressed in the international framework. Specifically, the research work focuses on the analysis and documentation of specific port architectures, such as structures connecting the sea and the urban hinterland, analysing the condition of abandonment and degradation of some types of reinforced concrete, built in the period between 1900 and 1950 in the ports of the Balkan coast from Slovenia to Turkey. The purpose of the investigation is to describe and represent the architectural heritage through a precise mapping, a path of knowledge capable of triggering reflections on the conservation and enhancement of the built heritage in order to protect the architectural value handed down over the centuries by different cultures. The long phase of methodological reflection has posed the problem of a recognition of the identity of these spaces, of the form and meaning of places. The action of restoration that affects the built environment, from the monument to the widespread cultural heritage, is increasingly configured as an action of requalification of the existing that is taking on very important economic reflections, expanding the meaning of protection as an indispensable factor of defence not only of monuments and works of art, but also of the identity of the territory and its resources. In this process of growth, leading figures in scientific culture, such as the great treatise writers of the 19<sup>th</sup> and 20<sup>th</sup> centuries who were able to shape and dictate the educational guidelines to be pursued, have made their fundamental contribution. In this scenario, the aim of this study is to prevent the loss of the documentary, research and educational values of the architectural heritage. It is therefore necessary to approach the research through a series

of investigations aimed at the valorisation, conservation and revaluation of port infrastructure systems that present themselves as a flywheel for the revitalisation of the European architectural heritage. The elaborations produced returned in digital form constitute a documentary source of great interest for the conservation of the built heritage.

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## **Evolving heritage for an evolving city: the murals in the city of Pesaro and their conservation**

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*Keywords: public art, documentation & conservation, contemporary cities*

### **ABSTRACT**

The current public interest in the expressive power of urban art is evidenced by the project of the Municipality of Pesaro and other associations operating in the territory, which have been commissioning and supporting the creation of murals in various places in the city, from 2006 until now. Within the contemporary city, the creation of public artworks of various kinds and bearing identity messages for the local population is not a new phenomenon: in the Italian context, experiments of this kind can be attested as early as 1968. However, even if citizens recognize these works as a common heritage, to the point of participating in their creation process together with the artists, there are almost no scientific projects for the documentation and conservation of public art in a long-term perspective, involving communities in the process.

The proposed project intends to enhance the work of the Administration and groups of artists and tell citizens what it means to take care of a contemporary and identity heritage, tailor-made for the community. The activities designed in a participatory form are aimed at the issues of digital documentation and conservation, to stimulate a collective awareness of the importance of protecting contemporary and evolving heritage within an evolving city, given that Pesaro will be the Italian capital of culture in 2024.

The project starts from the digital documentation mapping of the state of conservation for the existing artworks, to be geolocated between the city streets and placed along a timeline that will describe the evolution of a future widespread museum; for the paintings still to be created, a documentary protocol has been defined to support the artists in the scientific collection of information, with a view to constantly communicating the new artworks and their need for conservation.



The work is structured in three phases: the first of data collection by a staff of professionals who faced the technical characteristics of each work and interfaced with the artists; subsequently, in order to process and translate the technical data into informative information, various digital and social contents are and will be created; finally, the third phase will see the active participation of the community called to interface with the murals to monitor their state of conservation. Each work will be described according to a standard, technical and digital form, validated by the artist, to be used as a starting point for a reasoned and shared conservation. Thanks to the use of a web platform, accessible at various levels, each mural will be documented starting from its creation process, through an integrated work between professionals and citizens, thus describing the in-progress evolution of the city.

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## Preservation of architectural heritage vs modernity? Some experiences in the south of Albania

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### **ABSTRACT**

The current complexity of the “cultural heritage” meaning makes it impossible to circumscribe it in one definition. In the past, the concept was static and closed due to the protection system of many countries.

On the contrary, today, we need to intend it as dynamic, changing, and inclusive. Its recognition has to be very rapid, given the speed of our society and the awareness of its uniqueness and irreproducibility is the first step towards its preservation.

This evolution was long and arduous but allowed, through an intense cultural debate, to consider the multiple facets of the term “heritage”. In this way, many “heritages” have been included in the definition, enabling to extend infinitely this enlargement. We must consider that every society and every time attribute ever different “values” to the objects inherited from the past.

This minute, silent, and “discrete” heritage is fragile for many reasons. Often it is placed in marginal areas, made of poor materials, and it isn’t easy to convert the use because it requires continuous maintenance.

The broadening of the concept of “heritage” has brought many issues. Above all, two are crucial: the modalities for its “recognition” and protection and the strategies for its “valorization”. The ongoing discussion fosters the insertion of culture in the sustainable development goals, highlighting as a problem its scarce presence in the worldwide debate (see the campaign #Culture2030Goal). Also, a recent work by Icomos stresses a broader presence of heritage in the SDGs. Which can be the potential and specific contribution of heritage in the 2030 Agenda?

«The knowledge and resources transmitted through Heritage to achieve the well-being of People (SDGs 1, 2, 3, 4, 5, 6, 11); a “Culture-Nature” approach and landscape-based solutions to achieve the well-being of the Planet (SDGs 6, 7, 11, 13, 14, 15); The shared resources embodied in Heritage to achieve Prosperity of communities (SDGs 5, 8, 9, 11, 12, 14); the connecting power of Heritage for social cohesion and dialogue to achieve Peace within and among societies (SDGs 10, 11, 16); and the shared medium of Heritage and its connections with all aspects of human life to create Partnerships (SDGs 11, 17) » (Labadi, Giliberto, et al., 2021). “Heritage: driver and enabler of sustainability” is the slogan adopted by Icomos.

The paper, starting with reflecting on the meanings of heritage and its role in contemporary society, intends to analyze some experiences conducted in Albania to study and valorize the architectural assets in Delvina and Saranda area. The study aims to understand what role architectural heritage can play in marginal areas or small towns and whether it represents an obstacle or a resource for modernity.

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## **“A discourse on Cultural Heritage, Period 1919-39”. The connection of the architectural models with the numerical models, through hBIM tools**

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*Keywords: H-BIM tools, Architectural and Numerical models, Survey and digitalization*

### **ABSTRACT**

This study will focus on the context of Tirana’s historic and cultural heritage, designed between the interwar period 1919-39. The building’s stock represents a good occasion, specific in terms of combining Italian Architectural style with Albanian motives. The survival of the heritage of these buildings’ structure may be possible through on-site observations, documentation, digitization, photogrammetry processing, subsequent numerical analysis through hBIM tools and the restoration/consolidation process.

This research focuses on the architectural survey process, which contributes to the enrichment of the 3D Architectural BIM model of the Building; then linking to the numerical model within the BIM environment; Finally, after the simulations, it is targeted to increase the accuracy of the consolidating and adaptive interventions of heritage objects. The application of numerical simulations for cultural heritage buildings brings a huge increase in complexity within BIM environment, and during this time few studies and researches focus on this issue, also, the problems of their calibrations and connections. The gap between the numerical simulation FEA and Building Information Modelling BIM-environment can be considered huge and is not yet fully-automated, this process relies partially on manual steps and the individual experience on this topic. One of the main goals is to treat the complicated 3D modelling of existing buildings of this period, using the building information modelling methodology as a tool that helps experts improve the methods of evaluation and parametric interaction. Regarding the proposals for intervention, it will be attempted through this logic, to work and research inside a controlled space monitored by experts, to minimize the damage of architectural assets during an intervention of restoration. This research requires to stimulate the process of digitalization by the creation of advanced 3D models with multidisciplinary information and data. Its focus is to create accessible database of materials and their mechanical parameters, building script

libraries on geometric shapes of elements and dimensions, combined architectural and mathematical models. Finally, after the simulations of scenarios, a parameterized database to provide well-thought-out proposals for intervention and retrofitting.

The current challenges show a huge number of problems that still affect the application of these researches, showing the demand for a precise set of data needed for analysis, and moving on to the lack of efficient connections between software within the BIM environment, without forgetting the methodological approaches. On the other hand, new opportunities can be found by making a scientific contribution to this started path, in the use of increasingly sophisticated technologies for the diagnosis of structural problems, the creation of a digital database map and the design of efficient solutions for the Cultural Heritage issue in Albania.

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## Digital models for the knowledge and protection of coastal heritage

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### **ABSTRACT**

The knowledge of a city and its territory requires a comparison with the heritage of the past and the history of its urban and architectural framework. More attention must be paid to this testimony in order to preserve and protect the historical heritage inherited from the past. Talking about the territory and the city means referring to the culture of the landscape which, as is well known, has developed over the centuries and has established itself as a discipline of study in the years to come. Of fundamental importance in this context is the European Landscape Convention, which concerns the public management of the environment. The territory of contemporary cities is characterised by a landscape dimension for which, as the above-mentioned convention states, any cognitive, protection and valorisation action must be stimulated and encouraged. Landscape constitutes the image of the dynamic dimension of the territory and, as such, varies from place to place depending on human activities and needs in relation to natural resources, historical-architectural heritage and geographical qualities. The interest in the representation of abandoned spaces in the context of contemporary cities and their digital reconstruction determined the choice of the present investigation, focused on the study of the anthropised landscape of the Pontidea Canal, a narrow artificial waterway built in the 1st century AD in Eastern Greece. The case study presents a scarce graphic and iconographic documentation and, for this reason, the research envisaged the implementation of an innovative methodology to survey the remains of the walls protecting the Kassandra peninsula and the canal itself. The itinerary pursued concerns the three-dimensional image in its broadest signification with respect to both the perceptual categories of architecture and the forms of interpretation, from the photographic image taken by drone to the subsequent processing in point clouds using the photogrammetric technique to the digital reconstructions on the basis of the surveys performed. The aim of the research is to represent the current state



of the places through instrumental surveys carried out with a four-powered drone and the subsequent digitisation of the data obtained by means of two- and three-dimensional images capable of perceiving the spaces and geometries of the structures in the surrounding landscape. The numerous reconstruction techniques, from drone surveying to terrestrial photogrammetry and data processing with the creation of virtual models, have allowed the elaboration of a database system that can be drawn on for future maintenance and conservation work. This activity is configured as a graphic basis for proposals to modify the architecture and landscape, aware of a legacy of the past but with attention to future possibilities.

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## **Analysis and knowledge of the natural and built heritage. A case study in Salerno province**

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*Keywords: Historical Gardens, Conservation, Fruition*

### **ABSTRACT**

In the context of the cities' urban development, historic gardens have, as is well known, assumed a role of primary importance. Since the Second World War in Italy, these have been affected by the destruction of their vegetal and architectural components (Pasolini dall'Onda, 1975). In this regard, the contribution proposes an analysis of the Villa d'Ayala Gardens complex in Valva, in the province of Salerno, with cognitive operations aimed at protection and valorisation. The creation of this heritage dates back to the 18<sup>th</sup> century and its spatial configuration follows the taste of the time characterised by the so-called 'landscape' or English garden (Verderosa, 2016). The original nucleus was an ancient tower built in 1108 by the Norman lord Gozzolino. The latter was succeeded by the Valva family, whose last descendant was Marquis Giuseppe Maria. The latter commissioned the construction of a personal holiday residence near the ancient tower and an annexed park covering an area of seventeen hectares (Mauro, 2004). On his death in 1831, all his possessions, including the new garden complex, passed to the Spanish-born d'Ayala family. An important figure was that of Marquis Francesco d'Ayala Valva, who was responsible for the completion of all the construction and embellishment of the gardens, through the creation of numerous statues and fountains and various points of interest: the neoclassical temple, the Italian-style garden of Diana, the castle and the little theatre of greenery. Upon the death of the Marquis in 1951, the Gardens of Villa d'Ayala were donated to the Sovereign Order of Malta, which still owns them today. With the 1980 earthquake, the garden and the architectural structures inside suffered extensive damage until it was gradually abandoned. This situation persisted until 2007, when the gardens were reopened to the public, but in the absence of a reasoned plan for adequate maintenance and use. In this context, the research envisaged a knowledge process aimed at documenting the current state of conservation through remote SAPR survey campaigns, carried out using drones, a

necessary tool for any future operations aimed at the maintenance and conservation of the historic heritage (Carocci & Circo, 2015). The acquired data were processed to obtain three-dimensional models, to be used as a basis for the elaboration of material and degradation pictures of the preserved architectural structures. The research carried out can be considered as a possible method of interpretation, the results of which are to be understood as a cognitive database to be used for the elaboration of guidelines aimed at the conservation and fruition of the Villa d'Alaya Gardens complex, currently in disuse and strongly degraded.

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## **Social media and digital technologies: interactive guides for the city of Florence**

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### **ABSTRACT**

Within the city, Cultural Heritage is one of the strongest components of social and intellectual identity. The current historical period has brought to light a need that was already arising over the past few years, the instrumentalisation of Cultural Heritage, making it strategic for the economy of the location. During the time when the process of digital globalization has made it possible to disseminate the image of the city through the form of its Built Heritage in the same way, social media has made it possible to break the distances and bring messages and knowledge in the immediacy of the digital. The paper presents the study applied to the digitization of Cultural Heritage, which encodes the real into digital copies, and its dissemination through dedicated social media applications. The intent is to highlight how the means of social platforms, when used and managed for academic and cultural dissemination purposes, develop a strong potential useful for scholarly goals and in close relationship with possibilities of developing or enhancing economic strategies related to the area. The work presented uses digital architectural survey techniques for recording Cultural Heritage and relates them to virtual environment management applications. This first and substantial part is followed, in order to make the product usable and spreadable, by observing the possibilities of creating AR applications that easily dialogue on social platforms and with generic web pages. In this way, it is intended to present a path of work, for dimensional and material survey, which has at its conclusion an alternative type of synthesis to traditional representation techniques. By producing, therefore, elaborates that are more flexible (expanding the range of users) and already codified with digital methodologies of dissemination and fruition arriving at products of scientific value but with the smart character of our digital contemporaneity, which are also capable of fulfilling strategic economic tasks and constituted by languages that open the use to new generations. The theme under study was applied to the Florentine territory, a container for centuries of outstanding sculptures, architectural elements and sites of interest, often forgotten by the masses of tourists and the citizens themselves. The objective achieved was the verification of the possibility of applying digital means, through social media, to Cultural Heritage but also the verification of compatibility of the chosen application format with the different social platforms.

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## Climate and Conservation in Albanian Museum Buildings.

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*Keywords: Museum environment, preventive conservation, indoor climate.*

### **ABSTRACT**

Museum buildings are supposed to preserve important and in many cases unique, cultural heritage objects from outdoor climatic conditions. The collections are not only the museum's heart, around them circulate numerous professionals and a great number of visitors. Considering the functions that a museum needs to complete it can be stated that the museum building is not only specific but also rather complex. In the museum meeting the demands of collection, building, and visitors is not a simple task, regarding the indoor climate. In this complicated context, today's concern for the research and scientists of cultural heritage is the fact that the trend of artifacts' lifespan goes toward their final destruction. Even for scientists, it seems impossible to stop this trend. So far, science has not been able to find the "mechanism of immortality" of cultural heritage objects. Nevertheless, current scientific work has enabled the slowdown of degradation rates to the minimum through preventive conservation.

This study aimed to measure, evaluate and analyze the building's facilities indoor climatic conditions focusing on the thermo-hygrometric parameters, which are key control variables to ensure the conservation of artifacts in museums. The study is based on concrete measurements made in three Albanian museums, which have different climatic characteristics. The data of this study showed the real climatic situation and the collection risk. The study showed that museum buildings need refurbishment aiming to improve the indoor climatic conditions for artifacts' conservation.



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06

BUILDING IN THE  
21<sup>ST</sup> CENTURY







# Digitalisation of Architecture and Acoustics of Music Theatres to Preserve Cultural Heritage

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## **ABSTRACT**

Modern information technologies have become an integral element in the landscape of experiencing art and cultural heritage. Apps for a museum visit or live streaming of theatre performances, operas or concerts into private homes or public places belong to the common toolbox used for enhancing the audience experience. Virtual walks through 3D models created from real-world heritage sites have been employed in many areas, offering a valuable alternative to the physical experience, e.g., in architecture, archaeology, art, games, or tourism.

This paper functions as a follow-up on the progress achieved during the AURA project over the course of the past year. AURA is a European project that takes a novel approach to experiencing culture with state-of-the-art technology in digitalisation and auralisation. Technical partners from Italy, Germany and Ukraine have worked together in the fields of digitalisation, auralisation and neural network development, to create a unique way of virtually visiting representative music theatres in each of the countries.

With the help of modern digitalisation techniques, realistic models of the Konzerthaus Berlin, the Teatro del Maggio Florence and the Lviv Opera House have been created. These centimetre exact models were the basis of further auralisation implementation. Auralisation can simulate an acoustic environment based on the room's geometry and its material parameters. In virtual

reality, a realistic-sounding replication of the real-world space is created, and can therefore help in preserving or reconstructing cultural heritage sites, not only the geometry of the building with all the details (stuccowork, furniture, materials, paintings, pictures, lamps, ...) but also the acoustic properties such as sound, echo and reverberation.

Many use cases can be derived from these applications. The usages for different target groups will be explored during the further course of the AURA project:

- For artists i.e., the orchestras, soloists, singers, conductors, directors, choreographers, actors, etc. by providing them with a better understanding of the acoustics of the spaces they perform in.
- For the audience e.g., aficionados wanting to experience certain music in different halls or theatres.
- For the culture and tourist market e.g., new ways of monetising digital events, or using auralised spaces to enhance their marketing strategies or ticket sales.

Our approach merges the digital acoustic experience with the 3D visual experiences and allows different stakeholders and target groups to experience sound exactly as it occurs in a specific physical environment or space. This tool will help conduct selected case studies, which can become blueprints for all possible performances, i.e., operas, operettas, ballet, modern music, and spoken theatre.

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## Living behind the double-walls

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*Keywords: Sustainability, resilience, and city planning*

### ABSTRACT

Albania experienced massive migration after the fall of communism. Due to the rapid economic, legal, and societal transformation, people start moving from rural or smaller towns to bigger cities, particularly to the capital. The massive immigration of people from different provinces towards the capital of the country, Tirana, caused a rapid and chaotic urban spread and fragmentation of the territory. The radical privatization and liberal economic policies, the rapid urban extension and the housing needs, and the low level of state regulation and control opened-up various opportunities for private dwellings. Housing construction, previously undertaken by state enterprises, was substituted by private companies or individual initiatives which brought many constructions according to the desire and economic capability of the owners, and where and how they wanted. We will focus here, only on a limited case of the manifestation of privatization of the post-socialist dwelling: the so-called 'gated community or walled-in housing' (the privately governed and secure neighborhoods), which spread all over the urban areas and has been increasing constantly since then, forming a new part of the suburbanization process and exhibiting considerable differences in terms of type, location, and the degree of closure. The different typologies of (dwellings) living behind the double walls could be classified into two main types, the walled-in houses and the gated communities, according to the strata, economy, family type, and/or psychological factors. The methodology used in the study includes architectural and urban descriptive analysis and observation. The aim here is to identify why these wall closures or barriers have been created, and what kind of typification and impact they have brought to the fragmentation of the urban structure and the common open space. The paper concludes that the double-walled housing construction in Albania connects more to the sociological content and approach than to the architecture and technology of construction. Yet, its effects are obvious to the urban fabric since the double-walled house and the gated community creates the 'rigid frontiers' of the urban structure and function in almost hermetical closed-off quarters that exacerbate the effect of physical, cultural, and social barriers between residents living within and outside the walls. This way of living behind the hard blind screens without any visual communication not only add to the urban fragmentation but furthermore, it neglects the concept of common open space and brings great class differentiation and non-socialization into the community.



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## The footprints of nowadays cities for the next generation

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### **ABSTRACT**

The environment we are currently living is changing rapidly and with change rupture and neglect the exiting urban patterns and architectural forms, having already an identity, is happening. These occurrences are influencing the future of cityscapes design, in particular the form shaping of the urban space. Conceivably, one should understand the importance of urban space form shaping for future design decisions.

The main actors in the urban space are the users and the built environment composed of the buildings and space. Both built environment physical components are in a continuous and infinity interaction with the users. Their interaction occurs introvertedly and/or extrovertedly based on their functional needs. Considering such interactions and the above occurrences this exploratory paper ponders to answer these questions: Which are the footprint of nowadays form-shaping requests? What heritage are we creating for the future generation? Is the urban space following the same form-shaping as in the previous history of human being? As Le Corbusier formulates the process of spatial perception and the resulting design strategy for the Modern Movement as follows: "An architecture must be walked through and traversed. Thus, equipped with his own two eyes and looking straight ahead, our man walks about and changes position, applies himself to his pursuits, moving in the midst of a succession of architectural realities. He re-experiences the intense feeling he has come from that sequence of movements. This is so true that architecture can be judged as dead or living by the degree to which the rule of movement has been disregarded or brilliantly exploited." Based on this but also on the living experience in our cities this paper will study the form shaping of urban spaces using spatial perception via movement as a measuring component.

Firstly, by demonstrating the historical development of some public places in different Albania's cities. Secondly will give some collective experience memories overtime, especially place's toponym. Then, reveal some urban spaces, buildings and users request for the architect/urbanist of to-day. To conclude, this paper considers planning as the perfect way to achieve the best results but we assume that exploring the living experiences is the optimal way to satisfactorily fulfill the society needs.

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## Real estate market trends development in Astir from buyer's preferences

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### **ABSTRACT**

In the last twenty years, Tirana's growing population is paralleled by inflation in the housing market in terms of demand and prices. This resulted in Tirana covering nearly 80% of the entire Albanian real estate market. The study focuses on one of the most abrupt and rapidly developed areas, "Neighborhood 14", informally known as "Astir", wherein such a small surface the demand for housing has increased drastically. The key motive that drove the research was to identify factors that influence the buyer's decision, other than the economical one. This study aims to identify the buyer's preferences and needs that are unique to the area of "Astir" and help profile the buyer. The methodology used is of qualitative nature based on literature review and recorded interviews, where the interview template consists of open-ended questions. The interviews conducted, are directed toward a focus group of real estate agents that represent the housing market of Astir and have a better understanding of the local client's needs and demands. The contribution of this paper is to bring to surface the market preferences of Albanian households regarding three main categories that have had a significant advancement in recent years: urban space, building construction and interior space. Lastly, it results in profiling two main categories of buyers significant to the area. This will help in improving the future residential development of "Astir" by having a clearer perspective of what the real estate market requires the most.

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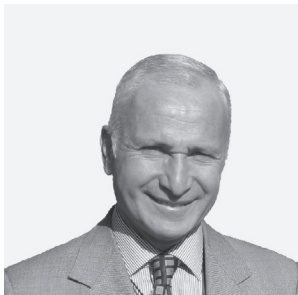








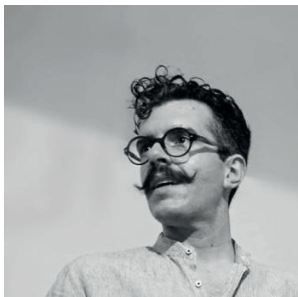
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**Francesco Collotti** (Milano, 1960) is full professor at DIDA Università degli Studi of Florence, promoting not only the research on architectural identities, but also involved in international cultural and scientific programmes. His activity is a link between research, professional work and teaching (all together: learning). Builds at the moment in Italy, Jordan, Oman, Turkey and Germany. The research and the pilot-projects are particularly focusing the Mediterranean area (case-studies Balkans, Northern Africa, Alps, Middle and Near East). Recently took part to rebuilding Frankfurt a.M. city center (HausM34 and monumental pergola at DomRömer). Articles/essays and projects are published in international architectural reviews. Visiting ETH Zürich (1994-1996) and TU Dortmund (2000). Professor SSEAU Naples and Politecnico di Milano-Facoltà di Architettura Civile. Visiting Professor in China at Jinan University 2012/2014. Full professor at EMADU Ecole Euroméditerranéenne Fès. Cordinator PhD Programme / Doctorate ARCHITECTURE AND DESIGN CULTURES, KNOWLEDGE AND SAFEGUARDING OF CULTURAL HERITAGE.



**Franceska Delia** graduated as Architect at the Faculty of Architecture and Urbanism, Polytechnic University of Tirana, Albania. During this period, she did a Master of Science specialized in Interior architecture with the theme of Adaptive Reuse, Exploring Spatial Potentialities and the Poetics of the Existing at the Faculty of Architecture and Arts, Hasselt University, Belgium. She later worked as a specialist at Directory of Territorial Planning, the Sector for Support of Draft Planning Documents National Agency of Territorial Planning. (AKPT)

Currently she is attending her Phd studies on the second year at the Faculty of Architecture in Ljubljana with the research topic Adaptive reuse of industrial sites and heritage as a driver of sustainable revitalization in Albania, Case study Elbasan



**Gennaro Pio Lento**, PhD student (SSD: Icar 17/Design), PhD Course in Architecture, Industrial Design and Cultural Heritage XXXVI cycle at the Department of Architecture and Industrial Design, University of Campania "Luigi Vanvitelli", Aversa, Italy. Architect, graduated with honours with an international thesis entitled: La Quinta della Regaleria in Sintra. The drawing of hypogean architecture, Supervisor Prof. Arch. Luigi Corniello, Referee Prof. Arch. Pedro Antonio Janeiro. He has participated as a speaker at national and international conferences. He is co-supervisor for degree theses (ssd Icar/17) and author of numerous scientific publications.



### **Giorgio Verdiani**

Researcher and then professor at the Dipartimento di Architettura, University of Florence, Italy, Architecture Degree Thesis, PhD in "architectural and landscape survey and representation". He is specialized in digital survey, multimedia, and 3D graphic. He teaches in various courses for his school and others in subjects from graphical representation to survey. Since 2001 he published more than 200 papers, books, articles, chapters. He has tutored about 600 bachelor and master degree thesis since 2008. He is active in the area of digital heritage since 2001, taking part or managing more than 300 survey campaigns in different countries, he took part to international conferences as speaker since 2002 and as member of scientific/organizing committees since 2006. From 2011 to 2021 he was the director of the Architecture Informatic Laboratory at his Department, he coordinated the DIDALABS system from 2013 to 2021, now he direct as scientific responsible the "eXtended Realities Laboratory".



**Gjergji Islami** is an Albanian architect and educator. He studied Architecture in Eastern Mediterranean University (Cyprus), Conservation of Cultural Heritage at the University of Urbino "Carlo Bo" (Italy), and completed the PhD studies in the Polytechnic University of Tirana (Albania).

Since 2004, he contributes as lecturer and researcher at the Polytechnic University of Tirana (UPT), and from 2022 he holds the position of Associate Professor. His academic activity concerns architectural design, housing, environmental sciences and cultural heritage conservation. Islami is the co-author of several books and exhibitions focused on socialist architecture in Albania.

In the period 2013-2017, Islami held the position of Deputy Dean of the Faculty of Architecture and Urbanism in UPT.

He also has an active engagement as an architect and planning consultant. He has been collaborating with local and international offices in significant projects and international competitions, winning several prizes.



**Gjergj Ruci** graduated in Architecture in 2001 at the Polytechnic University of Tirana (UPT). In 2009, he completed his Master studies in "Instruments and Methodologies for Cultural Heritage Conservation and Valorization" at the University of Urbino "Carlo Bo". In 2022 he concluded his PhD studies focused on the Influence of Color on the Perception of Urban Space.

In 2001, he became part of the academic staff of the Department of Architecture in UPT. Since then, he has been teaching architectural design and graphic communication. He tries to see architecture beyond the building, thinking that, in the creative process, the research and experimental journey is more important than the final product.

In 2001, Ruci co-founded the design studio "Alternatia '99" where he applied his ideas in the field of planning, architecture and interior design.

He complements his research in architecture with the study of art. In 2003 he published "Apollo in Delphi" (co-author) and in 2007 "El Greco, Life and Art".



**Jonida Meniku** has a Master degree in Architecture and PhD in Architecture and Urban Planning from Polytechnic University of Tirana. Currently she is a lecturer in Faculty of Architecture and Urbanism, Department of Restoration and Technology of Architecture. Jonida participated many international conferences, trainings and workshops. Her research interests is focus on interactive architecture, new technological tools and design modes, exploring creativity through AI applications and its effects such as spatial forms, structure elements, technology of materials and preservation, colors and lighting. She is a member of AAA. Meniku has a large experience on Public and Private designs, Supervision, Project Management including Technical assistance services covering all phases of projects under FIDIC and PRAG contract's condition.



**Juljan Veleshnja** is an architect graduated in 2007 from the University of Studies of Florence, Faculty of Architecture, Italy. In 2012 he succeeded his postgraduate Master of Second Level studies at POLIS University in Urban Design and Landscape.

During the period 2009-2016 he was engaged as a full-time lecturer at the Faculty of Architecture and Design, POLIS University, Tirana. During this academic engagement he has been involved in teaching, research, projects and various publications.

In 2016 he succeeded the doctoral research degree PhD at DATA - Department in Environmental Design, in La Sapienza, University of Studies, Rome, Italy. The focus of the research has been on energy retrofitting strategies in the collective housing stock in Tirana, Albania.

Since 2016 he is engaged as a full-time lecturer at the Department of Urbanism, Faculty of Architecture and Urban Planning, Polytechnic University of Tirana. In August 2020 he was elected Head of the Department of Urbanism.





**Jürgen Sieck** received his degree in mathematics and his PhD in computer science from the Humboldt University zu Berlin. Now he is the head of the research group "INKA - Informations- und Kommunikationsanwendungen" and professor for computer sciences with a specialisation in mobile Applications, Augmented and Virtual Reality at the University of Applied Sciences HTW.



**Kledina Sallaku** is a fifth-year architecture student at Epoka University and her interests focus on energy-efficient architecture and renewable energy in buildings. Throughout her school years, she has achieved great academic results as well as participated in international and national summer academies related to architecture. Having always visualized studying in the field of architecture is what motivates her most.



**Laura Baratin** is Full Professor (SSD ICAR/17) at the School of Conservation and Restoration, University of Urbino (DiSPeA). She is an architect and professor of representation, member of the commission of MiC-MIUR (Ministry of Culture - Ministry of Education, University and Research) for accreditation and monitoring of restoration courses and former coordinator of the course in conservation and restoration of cultural heritage at the University of Urbino Carlo Bo. Her research is aimed at the documentation, survey and mapping of cultural heritage with new digital technologies. Together with the School of Urbino and the research team, she is currently working on digital documentation protocols for cultural heritage using different cloud softwares. The project with the Pesaro municipality started in 2021 together with the Pesaro startup arturo srl-sb as a simple documentation of the existing murals, and it is now evolving in the study presented above.



**Liisa Seppänen** has degrees in archaeology (PhD) and cultural history (MA) from Turku University, Finland and holds a title of assistant professor (docent) of archaeology in Helsinki University and of urban archaeology in Turku University. She has worked on several field work and research projects where she has mainly focused on building archaeology, city planning and urban development since the Middle Ages up to the present with aspects related to social complexity, participation, and heritage values. In recent years, she has also worked on graveyards and church archaeology. Presently, she works for the Finnish Heritage Agency and collaborates with Aalto University in a research project focusing in medieval churches in Finland. Since 2014, she has been an active member of Architecture, Archaeology and Contemporary City Planning network



**Luigi Corniello**, he is Professor (SSD: Icar 17/Design) at the Department of Architecture and Industrial Design, University of Campania "Luigi Vanvitelli", Aversa, Italy. Architect, PhD in Representation, Protection and Safety of the Environment and Structures and Government of the Territory XXVIII cycle (Icar 17/Design) in international co-operation with the Faculty of Architecture and Urban Planning of the Polytechnic University of Tirana (Albania). He is a member of numerous national and international scientific committees. He has participated as a speaker at national and international conferences. He is tutor of PhD theses (ssd Icar/17), PhD Course in Architecture, Industrial Design and Cultural Heritage and thesis supervisor. He is the author of 130 scientific publications.



**Mariacristina Giambruno.**

Architect and PhD in Conservation of Architectural Heritage and Post-graduate degree in Restoration of monuments, is Full professor in Restoration at the Department of Architecture and Urban Studies at Politecnico di Milano (Italy) and Head of the PhD in Preservation of Architectural Heritage. She has coordinated multidisciplinary team in numerous national and international studies on preservation of the historic centers and restoration of cultural heritage. She is involved in teaching and research activities on the protection and enhancement of cultural heritage, coordinating international cooperation projects in Albania, Iran, Armenia, Europe, Central Asia and China, in collaboration with organizations as Unesco and World Bank.



**Mariateresa Giammetti** is Associate Professor at Department of Architecture of Federico II University, where she teaches Architectural and Urban Design and Theory and Technique of Architecture at the Bachelor of Science in Architecture. Her academic studies cover a field of knowledge on architectural design, particularly the study of the sacred spaces of the three Abrahamic religions, due to the multicultural character of European cities and the transformation of the liturgical space after the Second Vatican Council; the 'care' and reuse of drosscape developed from a study of the major themes promoted by the circular economy paradigm, particularly with reference to the urban revitalisation project of brownfield sites with contamination problems. During her research activity, she has consolidated collaboration and exchange of knowledge with scholars and researchers interested in these issues, working on the construction of a cultural platform that is involving an international network of academics and institutions.



**Marsela Plyku Demaj** is an urban planner and restoration expert. She pursued undergraduate studies in Urban Planning and holds a masters' degree in Architectural and Urban Survey and Restoration. She has worked in the cultural heritage field since 2004, period during which she has been author and co-author of many conservation and restoration projects and has contributed to the drafting of legal and sub-legal acts in cultural heritage. She has been part of expert groups that drafted nomination dossiers of world heritage sites in Albania (Berat / Gjirokastra, Lake Ohrid) and state of conservation reports related to these WH sites. Also, she has a considerable experience in design and implementation of capacity-building programs in cultural heritage under the UNESCO auspices. She is licensed in project design and implementation of works in the conservation and restoration and has particular interest in the values-based interdisciplinary approach involving nature, culture and community.





**Megi Sinani** is an Assistant Lecturer at U.Polis, at the Faculty of Architecture and Design, Dept. of Architecture & Urban Design. She contributes at the following courses: Architecture Studio and Theory 1A&B, Territorial and Settlement Analysis 1&2, Technology and Science of Construction 1&2, Urban Planning and Architectural Survey. Apart from her academic contribution, Sinani has been active as an architect in several projects operating as part of different teams. She has assisted in the technical investigations after the November 2019 Earthquake in Durrës, with the groups of experts, as part of the student team by checking and drafting the buildings damaged by the earthquake. Currently studying for a Post Master's degree in Digital Architecture, where she focuses on the study of interpreting and parametrizing data into values, by the means of computational architectural processes.



**Nataliya Shakhovska** got her professor title from the Ministry of Education and Science of Ukraine in 2014. Her research interests are NLP, Big Data processing, Database and data warehouse integration, machine learning, integrated systems and Data spaces. She is currently the head of the artificial intelligence department.



**Nikolla Vesho** is a Lecturer at U.Polis, at the Faculty of Architecture and Design, Dept. of Architecture & Civil Engineering; At the same time a lecturer at the Executive Master's in Restoration, Conservation and Valorisation of Cultural Heritage "Joint degree Ferrara-Polis University". He contributes at the following courses: Construction Science 1&2, Theory of Structures, Statics, Restoration of Cultural Heritage, Seismic retrofitting of Structures, with an academic experience of 5 years. He was the initiator of BIM applications at auditorium. Recently applying fragments from his PhD in the framework of "Optimization of Restoration issues, using innovative methods and programming through H-BIM tools. Vesho is active by providing scientific contributions with articles. Also, on-site in the direction of Seismic Engineering. He has assisted in the technical investigations after the November 2019 Earthquake in Durrës, with the groups of experts, including in the process groups of civil-engineering courses students.



**Orsolya Anna Sudár** is a PhD candidate researching historical revisionism and architecture history in Budapest and Berlin. Her historical research period is the long twentieth-century, while also looking at historical revisionism in its contemporary manifestations in the ECE region.

Alongside historical revisionism and comparative history, her interests also lie in the history of political thought, conceptual history, and urban studies. She is particularly interested in the methodological aspects of history writing. She has taught courses at ELTE on visual culture and art history; and was a teaching assistant at CEU for courses in the history of science and visual studies.

Orsolya is currently a research assistant at the Democracy in History work-group at the Democracy Institute, CEU, Budapest. She is a founding member of the political group Szikra Movement in Hungary.



**Panu Savolainen** is an architect and PhD (history) and professor (tenure-track) of history of architecture and architectural conservation at Aalto University (Helsinki, Finland). He earned his MA in Architecture from Helsinki University of Technology, MA in history from University of Turku and PhD in history from University of Turku. He is currently specializing in medieval archaeology and 20<sup>th</sup> century suburbs but his earlier research has focused on 18<sup>th</sup> and 19<sup>th</sup> century Turku and urban history. Savolainen has authored six books, including a children's book, and over 40 scholarly articles. He has also worked as a practicing architect, including housing design, urban planning and ruin conservation.



#### **Per Cornell**

Ordinary Professor in Archaeology, University of Gothenburg, Sweden. Defended his PhD in 1993. Has worked a lot as a teacher at all university levels, BA, MA, doctorate. Has constructed several MA and BA programs, including an MA program on field archaeology. Has been a teacher at several universities, including, among others, the UNT (National University in Tucuman) Argentina, the UNAM, Nicaragua, Kelaniya University, Sri Lanka, Universidad Autónoma, Barcelona, the D'Annunzio University at Chieti and Pescara, Italy etc. Has done extensive fieldwork in Europe and the Americas. Consultant for the INAH, México. Has organised a large number of workshops, conferences etc, and also formed part of the organisation of larger congresses, like the EAA in Gothenburg in 1998. Large number of publications, both articles and books. Founder of the AACCP with Giorgio Verdiani and Liisa Seppänen.



**Raffaella Fiorillo**, PhD in Architecture, Industrial Design and Cultural Heritage XXXIII cycle at the Department of Architecture and Industrial Design, University of Campania "Luigi Vanvitelli", Aversa, Italy, sector ICAR/18. Architect, she graduated in a Master's degree with honors in History of Architecture with a thesis entitled: Atlante delle Architetture triconche nel Mediterraneo. L'Africa romana; supervisor Prof. Danila Jacazzi e Prof. Ewa Jolanta Karwacka. She has done several publications and articles and has participated to a course in Rome: Pontificia Istituto di archeologia cristiana and she went to a period abroad in Barcelona at Universitat de Barcelona (2020).



**Riccardo Serraglio** is professor of History of Architecture at the Department of Architecture and Industrial Design of the University of Campania "Luigi Vanvitelli". He teaches history of modern and contemporary architecture and history of design. Expert in 18<sup>th</sup> century architecture in Italy, he participated in national and international research projects on Renaissance and 18<sup>th</sup> century architecture in southern Italy. He participated in numerous scientific conferences at Italian and foreign universities and published monographs for major publishing houses and essays on important architecture magazines. He is currently engaged in research on traditional buildings and historic landscapes in Mediterranean countries.



**Rinë Zogiani** (b. 1992) has been a Teaching Assistant at the Faculty of Architecture within the University of Prishtina "Hasan Prishtina" since 2019, in the subjects of History of Architecture (Old and Middle Ages, Modern Architecture and Contemporary Trends) and Interior Architecture. Rinë is a Ph.D. candidate in IDAUP- International Doctorate in Architecture and Urban Planning, University of Ferrara, Italy, and POLIS University, Albania. She has completed her BSc. and MSc. degrees at the University of Prishtina "Hasan Prishtina," Faculty of Civil Engineering and Architecture.

Her research interests are history, theory, and critique of architecture and urban planning. Latest academic engagements include international conferences (GPD-Finland, EAHN- Albania, 16-17th Miklós Iványi International Ph.D. and DLA Symposiums - Hungary, TDW2021- ALBANIA, CISDAU - Romania), etc., and research articles, international workshops and research activities and publication indexed in Scopus.



**Romir Mazari** is an architect and has studied Architecture and Urban Design at Polis University, Albania. He received a professional master in Culture Heritage at the Polytechnic University of Tirana (Albania), and holds a master of science in Archaeology from the University of Tirana. He has been working at National Institute of Culture Heritage, while teaching at the Polis University as an invited lecturer. He contributes at the following courses: Architectural Survey and Restoration of Cultural Heritage, with an academic experience of 4 years. Mazari is active by providing scientific contributions with his main field of interest being restoration and research in cultural heritage. His work experience has been focused on architecture, environmental issues, construction and archaeology, but professional interests include also management of monuments and their restoration within archeological excavation. Currently, Mazari is the Co-Owner, Head of architecture and culture heritage department at GRAMA.



**Ronela Çuku** is an architect and restoration expert. She holds a university degree in Architecture from Eastern Mediterranean University, Turkish Northern Cyprus. She has also completed a postgraduate 2-year-specialization, in survey/documentation and architectural restoration of cultural monuments from the Tirana Restoration Centre under the auspices of UNESCO. She has been working in the field of cultural heritage since 2007, during which time she has been the author and co-author of many conservation and restoration projects. She was part of the expert groups for the drafting of the World Heritage Sites Management Plans in Albania (Berat / Gjirokastër, Butrint). She is licensed in project design, implementation as well as supervision and commissioning of conservation and restoration works and has a special interest in the interdisciplinary approach based on values that include nature, culture and community.



**Rosa De Caro**, graduated in Architecture (LM-4) in March 2020 with a thesis in Planning and Design, at the University of Campania Luigi Vanvitelli, Department of Architecture and Industrial Design in Aversa. After the five-year university studies and the different opportunities and experiences within the Department and the multiple collaborations with the Polytechnic University of Tirana, since November 2021 she is a PhD Student at the same Department and carries out Research Activities in Co-Tutoring, with the Polytechnic University of Tirana (Albania).



**Sabrina Sadushi** is a fifth-year architecture student at Epoka University. Her design portfolio includes many successful academic projects that take a humanistic approach in their design solutions. In her fourth year of study, she delved deeply into the real estate patterns of Albania as a still unexplored area. With her work, she wants to provide research-based insights and guidelines that can be useful for future projects.



**Saimira Arapi** is an Architect and she holds a Scientific Master degree in Architecture. She has professional experience of 8 years in various private and public institutions. Her professional experience is a merge of both, practice in residential environments design and implementations, and academia. She has participated in difference conferences focused on the historical development of urban and architectural built environments. She currently leads her own architectural office and continues as a guest instructor at Polytechnic University of Tirana.



**Sofia Pieri**

I am an architect graduated at University of Florence in Architecture with 110/110, where I continued my studies at the School of Specialization in Architectural and Landscape Heritage thanks to a national scholarship. I completed my studies with software courses and a post degree Master in Architecture for fashion and retail.

My passion for research led me to continue my collaboration with University with a theme concerning urban analysis of the historic village of Massa Marittima in Tuscany, with the development of new mechanized paths to overcome the numerous different levels and architectural barriers. During my university activity, I wrote some scientific articles and participated in international conferences with the research topic, developed during my Specialization thesis' Knowledge and design strategies for a built heritage and its landscape' : from digital survey to obtain a BIM model with the development of solutions to enhance a place.

Since 3 years I'm working for a architectural firm in Florence named Archea where I follow different projects at different design phase and Level of Details and I developed a good coordination strategy in BIM.





**Sonia Pistidda**

Architect and Ph.D. with honors in Architecture, Urban Design, Conservation of Housing, and Landscape. From 2001, she worked with the Department of Architectural Design of Politecnico di Milano (from 2013 to 2016 DASTU) as Research Fellow, collaborating on several projects about preserving cultural heritage. From 2007, she worked with Politecnico di Milano in international cooperation projects in Albania, Iran, Armenia, Pakistan, and Vietnam with Unesco and World Bank. Actually, she is a Senior Researcher at the Department of Architecture and Urban Studies of Politecnico di Milano; her expertise includes the issues related to the conservation and enhancement of cultural heritage, with a particular focus on emerging countries. From 2019 she is Co-Director of the Master (I and II levels) Design for Development, Architecture, Urban planning, and heritage in the Global South, promoted by DASTU.



**Sophie Schauer** is a master's student, studying Applied Computer Science at HTW Berlin. She is part of the INKA research group since June 2020 and is currently coordinating the AURA project, which implements auralisation solutions of cultural heritages. She is especially interested in the development of Augmented and Virtual Reality systems as well as Acoustics.



**Stefano Bertocci** is an architect and Professor of Architectural Survey at the University of Florence. He coordinates several research groups about various aspects of digital surveys, from the landscape to the urban areas. He has studied various Heritage buildings and historical centres both in Italy and abroad with particular attention to the Middle East.



**Teuta Jashari Kajtazi** is a Professor at the Faculty of Architecture, University of Prishtina "Hasan Prishtina." She is a Graduated Engineer of Architecture and Master of Arts, with a Doctor of Technical Sciences Degree from the Faculty of Architecture and Planning at the Technical University in Vienna - Austria, with the thesis "Behind the national identity: political and social activity through architecture - liberal socialism in Kosovo."

Her teaching experience since 1995 focuses on Modern Architecture and Current trends, Regionalism in Architecture, Modern heritage, and the History of Architecture (Old and Middle Ages). Research experience in the aforementioned fields and the identity in Architecture resulted in several international publications indexed in Scopus and Web of Science. International Teaching experience includes Universities such as CUNY In the United States, La Sapienza in Rome - Italy, University of Applied Sciences in Nysa-Poland, University "Mother Theresa" in Skopje-North Macedonia.



**Veronica Tronconi** is a Restorer of Cultural heritage with a MD in Conservation and Restoration of Cultural Heritage at the University of Urbino, and currently she's a PhD Candidate in Humanities and Communication at the University of Urbino. Her research field focuses on innovative and digital ways of communicating conservation processes and restoration interventions, both on -site an online. She is now developing a website for the dissemination of these topics, which is called Open Restoration.



**Vjola Ilia** is an Architect. She graduated MSc. in Architecture (2014-2019) and a Master's degree in Restoration of Cultural Monuments (2020-2021) at the Faculty of Architecture and Urbanism, the Polytechnic University of Tirana.

Since 2019 she has been working as an Architect at the "Smart Studio" in Tirana. Her work in the studio has to do with different design projects like residential buildings, hotels, beach resorts, restoration and interior design.

MSc.Vjola Ilia has contributed to the academic year 2021-2022 as a guest lecturer in the subject "Architectural Studio 3" in the 3rd year of Integrated Studies in Architecture at the Faculty of Architecture and Urbanism, Polytechnic of Tirana. Her practice activity and scientific research have been oriented towards architectural design, restoration, and preservation of historical heritage.



**Ylenia Ricci** (Viareggio, 1989), Architect, obtained her Master's Degree in 2018 at the University of Florence, where she is now Tutor of the Extended Reality Laboratory at DIDAlabs.

In 2019, she spent a year in Rotterdam as a trainee at NioArchitecten. Her main focus of interest lies in Virtual and Augmented Reality technologies and their use for disseminating the built heritage. Besides her academic affiliation, she works as a freelance Architect and she is also involved in independent digital imaging projects.



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