II.

ARCHITECTURAL
EXPERIENCES
Innovation within heritage

BOOK OF ABSTRACTS

THE INTERNATIONAL CONFERENCE
ARCHITECTURAL EXPERIENCE II
INNOVATION WITHIN HERITAGE

17–18/10/2024

COORDINATORS:
OANA DIACONESCU
BOGDAN IONIȚĂ

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CONFERENCE PREMISES

The primary objective of this conference is to explore the multifaceted relationship between innovation and cultural heritage, highlighting the ways in which contemporary innovations can interact with, enhance, and transform our understanding and preservation of heritage. This conference aims to foster an interdisciplinary reflection on the dynamic interplay between past and future, conservation and transformation, memory and innovation.

The conference will delve into the economic and social dimensions of innovation in cultural heritage. This includes discussions on sustainable tourism, the economic impact of heritage sites, and the role of heritage in community development. We encourage submissions that investigate how heritage can drive economic growth and social cohesion, and how innovative approaches can make heritage more accessible and engaging for diverse audiences.

We also seek to examine how technological innovations (such as digital technologies and augmented reality) can be leveraged to conserve and enhance cultural assets. Additionally, we are interested in the role of big data and artificial intelligence in the cultural sector and how these tools can provide new insights and methods for heritage management. The conference will also address the development of new materials and techniques for restoration, exploring how advancements in science and technology can contribute to the preservation of historical artefacts and structures.

By bringing diverse perspectives together and fostering a dialogue between different fields, this conference aims to create a comprehensive understanding of how innovation can challenge and enrich our cultural heritage. Through this exploration, we hope to uncover new strategies for preserving and celebrating our shared heritage in an ever-evolving world.

We invite contributions that provide fresh insights and innovative solutions, and that demonstrate the significant impact of innovation on the preservation, interpretation, and appreciation of cultural heritage. Join us in this unique opportunity to explore the future of heritage through the lens of innovation.

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/Politecnico di Torino

Prof. **Guy LAFRANCHI**
/Guy Lafranchi Applied Design

Arch. **Stefano CAPRANICO**
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Abstract.
Hosting non-permanent art exhibitions in various built heritage sites is increasingly becoming a popular form of heritage tourism. Around the world, practices combining art curation with integrated management and adaptive reuse of heritage are emerging. This paper aims to synthesize the existing methods and experiences of this form of heritage tourism, and explores a potential pattern for its application to water-related heritage sites, which have received increasing attention in recent decades. It proposes the concept of water-environmental art as the core of this pattern, aligning it with water-related heritage and complementing the existing environmental art types within heritage-art projects. Using the Waterdriehoek area in South Holland as a case study for this pattern, the paper discusses the spatial structure of non-permanent art exhibitions in water-related heritage sites and examines the interaction and curatorial potential between water-environmental art and different types of water-related built heritage. Additionally, it provides a framework for applying the discussed pattern to other water-related heritage sites.

AMPHITHEATRE OF AREZZO. PROPOSALS FOR INTERVENTION RESULTED FROM THE TEACHING COLLABORATION BETWEEN THE UPV AND UNIFI / Polytechnic University of Valencia & University of Florence, Italy

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Abstract.
This article presents the results of the teaching collaboration between the Master's in Architectural Heritage Preservation of the UPV and the Master's in Valorizzazione del Patrimonio Culturale of UNIFI during the academic year 2023-24. The collaboration consisted of developing a conservation project for the Amphitheatre of Arezzo so that the UPV students could develop the intervention part, and the UNIFI students would be in charge of the valorisation part of the monument. The Roman Amphitheatre of Arezzo presents a series of circumstances that make it particularly interesting from different points of view: the conservation of the ruins, the relationship with the monastery built on its remains, or its concealment in a block of the urban fabric of the city, are some of the aspects that are proposed to be resolved in the projects developed. The results show a variety of solutions of great interest that nourish the potential of both institutions and highlight the value of this type of international teaching collaboration.

Keywords:
Heritage, Arezzo Amphitheatre, Intervention Project, Valorisation

COMPLEX MULTIFACTORIAL ANALYSIS, METHOD OF PRECISE ANALYZE OF HERITAGE SPECIMENS IN ARCHITECTURE./ "Ion Mincu" University of Architeture and Urban Planning, Romania

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Abstract.

Complex multifactorial analysis, acronym A.C.M. is one of the scientific research methods, used, precisely because of its versatility, in many fields. This versatility comes from the combination of several research methods, starting from the simple one, on specimen analysis (used in fields such as biology, zoology but also archaeology), up to complex mathematical models, including Boolean matrices (used predominantly in economic fields , of financial-banking analysis or astronomy). The novelty of the work consists in the application of A.C.M. in the theory and study of architecture, the work being also a user guide in these fields. A.C.M. results they are very precise, precisely because they use mathematical methods, based on them, detailed and complex theories can be developed in any theoretical field in architecture. The method of application and adaptation to the field of architecture is the innovation proposed by me.

It should be stated that the term "multifactorial" comes from the fact that the study hypotheses can be from all fields of activity. For example, in the analysis of an architectural style there can be hypotheses from related (history, theory) but also different fields, such as sociology, psychology, medicine, etc., this very important aspect is what gives the novelty and complexity of the study.

The first part presents the operation of the method, its origins and application in different fields. A.C.M. start the study by developing some preliminary hypotheses, based on the existing information in the researched field. The second stage is the one in which a collection of specimens to be studied is drawn up, a collection thoroughly documented and placed in criteria tables, which later generate the matrices for validating the hypotheses. These not only validate hypotheses but also establish a hierarchy between them, as well as equality-inclusion-exclusion relationships, relationships on the basis of which an entire theory can be extrapolated. A.C.M. results not only does it thoroughly determine, for example, the invariants of a style, the belonging of a building, interior, textures or colors to that style, but it also highlights the relationship of the studied specimen in relation to the subject under discussion.

At any stage of research A.C.M. we would stop, the results can be remarkable, from the preparation of the specimen collection, to the validated hypotheses or the relationships between them for the most precise conclusions. Explanation of the A.C.M. method. it is done on the basis of an example study of the analysis of a subject from the theory of architectural styles, respectively the degree of belonging of an architect's projects to the style where it is placed by the specialized bibliography and its multifactorial analysis, i.e. on different levels. The work is thus also a user guide in the theory, history and documentation of architecture.

DECARBONIZING HISTORICAL BUILDINGS: OBJECTIVES AND CONSTRAINTS./ University of Genoa, Italy

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Abstract.
The need to decarbonize the European construction sector clashes with a building stock in many cities dating back a few centuries, with variable energy performance. This raises the question of how much to focus on embodied carbon, the choice of materials, or operational carbon, hence energy efficiency. The Italian National Energy and Climate Change Plan proposes the progressive electrification of the building sector as the primary decarbonization measure, replacing heating sy tems with heat pumps. This prediction raises several questions. Non-monumental historic buildings are often subjected to landscape restrictions or present typological and decorative characteristics that do not allow insulation interventions, such as reducing energy consumption significantly and, therefore, related CO_2 emissions. Furthermore, the need to replace and centralize the systems raises the problem of positioning the external units and heat distribution. The paper defines issues and opportunities through considerations and graphical schemes.

A BOX-IN-A-BOX: BUILDING THE FUTURE INSIDE THE PAST. FRANCA STAGI IN MODENA./

University of Parma, Italy

Silvia Berselli

Abstract.

The architect Franca Stagi (Modena, 1937-2008) collaborated for more than twenty years with Cesare Leonardi producing residential and public projects and successful industrial design objects. After the division of the studio in the 1980s, Franca Stagi becomes the reference architect for Modena and she dedicates herself to the recovery and re-functionalization of the large historical buildings of the city center, to the design of greenery, to urban plans and to the construction of new places for the community. In the historic center of Modena, one can remember the functional recovery of Palazzo dei Musei (1995-98), the restoration of the Municipal Opera Theatre (1995-98) and the Synagogue (1995-97), the projects for the University, such as the recovery of the Sant'Eufemia convent (1994-1995) intended for the humanities faculties, the restoration of the Foro Boario, the cattle market (2002) which became the seat of the Faculty of Economics and the recovery of the extensive San Paolo cloisters (2005-07), which today houses the Faculty of Law, a library, two restaurants, a kindergarden and a music school. The quality, quantity and size of her works produced an ongoing project in synergy with associations, citizens (always involved with participatory methods), and with local authorities, in particular with the first female mayor of the city, the partisan Alfonsina Rinaldi.

The paper highlights the method adopted by Stagi when operating inside the large container buildings that represented the history of Modena, capital of the small but glorious Duchy of Este. After a careful restoration, which tells the story of the building at different historical thresholds, the new functions are built inside the monument as independent boxes, in order to establish a respectful dialogue between past and present.

The article aims to reconstruct the precious vision that Franca Stagi had for the city and its territory, expressed through structural projects punctuated by specific interventions designed in detail, without ever losing an overall view. This vision represents at the same time a geographical and historical perspective, which takes into account the peculiarities of a place and its past, without giving up on transforming it in order to give it a future.

THE APPROVAL OF THE MINISTRY OF CULTURE, A MEANS OF PRESERVING THE HERITAGE ATTRIBUTES IN THE PROCESS OF INTERVENTION ON HISTORICAL MONUMENTS./ "Ion Mincu" University of Architeture and Urban Planning, Romania

Cătălin-Andrei Neagoe

Abstract.

The paper examines the preservation of cultural heritage attributes under the conditions of interventions on historical monuments. From this perspective, the filter function of the specialized approval granted by the Ministry of Culture is discussed.

Although it is an attribute of the Ministry of Culture, the issue of this approval polarizes around it other groups with tangential interests, which are not always compatible. Under discussion are the shortening of the time required for obtaining the approval, the approval's course, the simplification of the approval's documentation, and at the same time the increase of the responsibility of the design specialists, verifiers, experts, those with the role of execution of the works, the numerical limitation of the situations of involvement of scientific commissions with an advisory role, the decentralization to a greater extent of the approval process with the taking over of these attributes in an increased proportion by the decentralized services, the increase in the number of situations when the official approval is replaced by an agreement issued on the basis of a notification. All of these are reflected in the incessant legislative changes related to the way of approving interventions, a situation that has attracted numerous inconsistencies, confusions, ambiguities in normative and operating context, unanswered questions.

The current study presents the multitude of types of approvals proposed in this regard by the Ministry of Culture through its competent bodies, the criteria and their substantiation, the types of intervention works covered, dissonant aspects at the legal level on this topic, which weaken the quality of interventions and the safety of protecting the cultural heritage attributes, corrective opinions expressed by specialists with high experience in the field, the importance of professional filters, the issue of the quality of professional training of specialists.

A GOLDEN SHELTER FOR THE ANCIENT RUINS./

University of Naples Federico II, Italy

Federica Visconti, Renato Capozzi

Abstract.
Naples is a city with a story long more than two millenniums. In its stratified condition, ancient fragment of archaeology sometimes-suddenly appears and become, in the contemporary urban fabric, "wounds" because they are unable to dialogue with the system of order on the surface of the city: alignments, orientations, levels are often different and difficult to be composed. But this is exactly the goal of the architectural design in the context of the urban archaeology because ruins need not only to be protected but also to be revealed, again re-introduced in the urban dynamic of our time.
The paper will discuss this methodological approach through a project for a very special place in Naples: piazza Bellini, a space at the entrance of the ancient Greek-Roman centre of the city where is possible to read, in the processual development of the area, the traces of the a cient city walls even if they didn't appear up to the last decades when, by chance, during an excavation for a technical installation, a trait of them has been discovered.
The project proposes to re-organize the space of the piazza working on a kind of still life (natura morta) composition able to give reason of the different systems of order that composed the stratification of the city in this point: a "line" along the longer façade to give order to the many dehors of the existing bars, a rectangular figure of nature – water and trees – inhabited by the statue of the composer Vincenzo Bellini that here, in the ancient conservatory, studied, a square rotated following the ancient ruins. The square is the figure that define the perimeter of the excavation – now made regular – but also a shelter that announce, with its golden structure, the precious presence of the Greek-Roman walls.

TYPES OF INTERVENTIONS ON HISTORICAL MONUMENTS, APPROACHED IN THE CONTEXT OF THEIR CONCEPTUAL AND CONTENT ACCURACY./ "Ion Mincu" University of Architeture and Urban Planning, Romania

Cătălin-Andrei Neagoe

Abstract.
The study analyzes the theoretical and practical significance regarding the precision, clarity and conciseness of the concepts that define, according to the legislation in force, different types of interventions on historical monuments. The topic is placed in the context of the Romanian and international efforts to codify, standardize and create a coherent and efficient system in the field of heritage legislation, to unify and streamline intra- and interdisciplinary communication, to create an integrated system for capitalizing on experiences and good practices from the field, for the development of specialized multilingual glossaries.

The paper discusses concrete situations in which defective, imprecise, ambiguous definitions have caused confusion between types of interventions and their contents, attracting after them the entire chain of interference consequences along the lines of approvals, authorization, their related documentation, protection measures of heritage attributes, of the responsibility and level of professional skills required for those involved, of the materials and work techniques used; ultimately, on the final quality of execution.

The drawn conclusion resides in the recommendation of generating: further optimization of the conceptual delimitations for different types of interventions on historical constructions; awareness of the consequences deriving from the qualitative trait of definitions, and conceptual correlation; professional debates regarding the revision of the definitions in order to eliminate the shortcomings contained therein; understanding that technical definitions are to be made by field specialists and not by linguists or jurists alone.

LIGHTING DESIGN FOR RUINS: CANTACUZINO DOMAINE AS AN EXPERIMENTAL STUDY./ "Ion Mincu" University of Architecture and Urbanis, Bucharest, Romania

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Abstract.
This article presents a unique exploration of architectural lighting for ruins and landscape, inspired by a workshop conducted at the Cantacuzino Domain in Floresti, Prahova. The workshop is focused on illuminating the ruins of the palace, the water tower, and a fragment of the historic park, involving UAUIM students and the local community. The lighting design workshop was part of a general approach for the revitalization of the domain, including the preservation and enhancement of its cultural heritage. By using innovative lighting techniques, the project aimed to highlight the historical significance and aesthetic value of the ruins, creating a captivating visual experience that would attract visitors and foster a deeper appreciation for the site.

The involvement of UAUIM students provided an educational opportunity, allowing them to apply theoretical knowledge in a practical setting and engage with the local community. This collaboration not only enriched the students' learning experience but also fostered a sense of ownership and pride within the community regarding their local heritage.

Through hands-on experimentation and collaboration, participants had the opportunity to engage directly with the physical space of the palace ruins and the tower, exploring how light can transform and redefine their essence. For the architectural and landscape lighting, aspects of light pollution were also addressed to raise awareness about dark sky and how light can affect the fauna. The workshop emphasized the importance of protecting the cultural heritage, as well ass the wildlife, by paying more attention to how we interact with our environment through lighting design.

Overall, the initiative demonstrated how thoughtful architectural lighting can transform historic ruins into vibrant cultural landmarks, blending the past with contemporary lighting technology to create spaces that are both visually striking and historica

THE INTERPRETATION OF THE SITE AS A REPOSITORY OF ACTIVE MEMORY THE LESSON OF A MASTER AND SOME APPLIED DESIGN EXPERIENCES./

Roma Tre University, Italy

Carlotta Torricelli

Abstract.

Thinking about the adaptive reuse of heritage buildings and sites, the importance of the figure of the "father" of the Porto School, Fernando Távora, emerges, both in terms of theoretical thinking and design experimentation. In his book On the Organization of Space, he tackles the conformity between old and new in architecture, overturning the problem of time over the reality of space and unhinging the question of continuity with history understood in philological terms, through the search for coherence with the place, as depository of memory.

In his thinking, the search for consonance between forms and circumstance must be practiced through knowledge of the contemporary context, of different geographical realities and of the past, with the aim of recognising the relationship between forms and life. The continuity of the space is an important value to be developed; space is in "permanent transformation", therefore the design of the new should continue, seeking to innovate.

It is Edoardo Souto de Moura who eloquently defines this tension between time and place for his former teacher: "Távora has something telluric about him [...] Távora seemed to be interested in History, yet what Távora loved was not History, but the instant, the territory, the geography laden with history" (Casabella, no 744, 2006).

The paper begins by identifying Távora's attitude in the field of rehabilitation, based on the principle of reciprocity, and proceeds to illustrate a sequence of interventions on the built environment carried out by the TA Lab section of the Torricelli Associati architectural practice over the last 10 years, all dedicated to the theme of rural heritage reconversion. Through these experiences, the principle of the imagination of the new is affirmed in the continuous confrontation with the reality of the present and with history as an active matter of design, through a conscious process of rewriting that defines new relationships between site and theme, between artifice and nature.

THE METAMORPHOSIS OF XXTH CENTURY "GOOD DESIGN" TO "(INHERENTLY GOOD) INDUSTRIAL DESIGN" IN THE XXIST CENTURY./

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Maria Popa

Abstract.
Industrial Design in the contemporary era stems from the vast heritage of the twentieth century; enormous amounts of investigation have been done during this period in order to better define what "Industrial Design" actually entails and how it can be better fit to cater the needs of a fast-changing society. It was then, at an almost amorphous, embryonic stage, when schools like Bauhaus tried to implement means of unifying this emerging domain into a rational practice. During the following decades, designers strived to implement appropriate standardizations, given how the main catalyst of these efforts was the ubiquitous need for high quality objects for the masses. These efforts led to one of the main ideological pillars of the late twentieth century legacy – the idea of "Good Design" – which eventually became almost a blueprint in the practice of Design.

This article dares ask the question: How relevant is it today?

The new century dawned with its own new set of challenges for designers: new types of products and new needs of new generations. These provide the grounds for redefining what Industrial Design ought to implement in its practices, which can entail the metamorphosis of the "Good Design" heritage into a broader, more natural approach organically implemented in the design process.

As such, this article proposes to both explore whether or not the "good" denominator for contemporary Industrial Design is still needed, and also expose its current challenges as distinctive from the ones of the twentieth century. One consideration can be how Industrial Design, given its legacy, is now mature enough for it to no longer need the "good" denominator – perhaps it has become "inherently good". Moreover, perhaps "Bad Design" is nowadays a symptom of a disease which exceeds the boundaries of Design, and reaches into societal, economic and cultural scopes, thus alleviating the need for separate denominations.

PRESERVING ARCHITECTURAL HERITAGE AND SUSTAINABLE DEVELOPMENT IN TANZANIA. UNIVERSITY RESEARCH AND SOUTH-SOUTH COOPERATION /

University of Brescia, Italy

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Abstract.

Tanzania faces significant challenges and opportunities within its urban and rural landscapes. A prevalent issue is the existence of numerous abandoned buildings constructed from both local materials and reinforced concrete. These structures pose aesthetic and environmental problems but offer potential for urban and rural regeneration and sustainability through circular economy principles.

International studies involving universities and research centers from Africa, Italy, and China have focused on sustainable design and historical-architectural conservation in Tanzania. Extensive observations of various architectural interventions across the Tanzanian region have revealed a landscape marked by underutilization and hybrid technologies, presenting both vernacular and contemporary features. Numerous historically valuable buildings in urban and peri-urban areas could undergo revitalization to reclaim cultural and territorial heritage.

In particular, Dar es Salaam faces a critical challenge: balancing rapid economic development with architectural preservation. The government's strategy of constructing skyscrapers in the city center threatens the unique character of early 20th-century low-rise, mixed-use buildings. Observations and documentation of this transformation express concern over the loss of traditional Swahili houses and early postindependence structures, a disappearing architectural marvel.

Despite ongoing demolitions, the potential for preservation remains. The Dar es Salaam Centre for Architectural Heritage (DARCH) aims to safeguard endangered structures through research and conservation efforts. This research also promotes the exchange of expertise through education and the use of advanced relevant technologies, such as the laboratories of the Teaching Museum ZUMAA and ZIBS Zhejiang University in Hangzhou, China. Beyond urban areas, in rural and landscape settings, evaluating and repurposing abandoned buildings with durable materials can enhance both the aesthetic and functional aspects of these regions.

A comprehensive approach to regenerating abandoned buildings, involving collaboration among international entities, architects, local authorities, and communities, necessitates detailed structural analysis, stakeholder engagement, and the use of local, sustainable materials This strategy mitigates environmental impact, promotes local skills and resources, fosters a resilient and sustainable built environment, and enhances the cultural heritage of these places alongside their strategic economic contribution linked to tourism.

(NON)INNOVATION: THE ENGINE OF INNOVATION IN INTANGIBLE CULTURAL HERITAGE / "Ion Mincu"

University of Architeture and Urban Planning, Romania

Alexandra Marinescu

Abstract.
The article proposes a study on the concept of (*non*)innovation during the Ceaușescu era, particularly in the period of maximal ostracism of any form of freedom – the 1980s. In a manner that can be described as cynical, innovation was coordinated by a *resistance* group that manifested covertly. This concealed breath of innovation of the time has gradually become the intangible cultural heritage of our society.

The journey into the (*non*)innovation of the architectural field in Romania during 1980's becomes like a negotiation with history: a decade where absurdity became normal. The mirror image between the folowing binary opposites: construction-acceptance and secrecy-dreaming shows how they were combined in the cultural society of the time. On one hand, the construction of the most important Ceaușescu-era buildings (construction), together with the ostracization of the creative flow (acceptance) become the description of the cultural heritage in which Romanian society finds itself. On the other hand, the article brings into discussion a surprising contribution of *resistance* that lived in the *cultural suburbs* (secrecy) and that, through subtle manifestations and architecture competitions, emulated its creative flow (dreaming). Therefore, this period gave birth to a complex diodic space of cohabitation of a hidden intangible cultural heritage – innovation, infiltrated into a rigorous cadence of the built heritage – (non)innovation.

It can be asserted that the 1980s saw the true apotheosis of *cultural resistance*, whose echo emanates even today. Having learned to express itself through an artistic lexicon organized in successive and dense layers with subtle hidden messages, the cultural landscape will, after the Tf moment (the 1989 revolution), acquire introspective dimensions for instance palimpsest idea, by explorations of individual or collective traumas. Ways in which party-guided (non)innovations became the engine for generating hidden innovation will be examined. By highlighting these cause-effect binomial links, an innovative direction for understanding intangible cultural heritage is opened.

THE MEDIEVAL PHOENIX: HERITAGE AND URBAN REGENERATION IN TRANSYLVANIA / "Ion Mincu" University of Architeture and Urban Planning, Romania

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Abstract.
In Transylvania, the process of urban regeneration in historic areas mirrors the mythical rebirth of the Phoenix, symbolizing renewal and continuity amidst change. This paper explores how integrative planning techniques can revitalize these historic urban landscapes while preserving their rich cultural heritage.

Transylvania's historic towns, such as Sibiu, Braşov, Mediaş, Sighişoara, and others, are treasures of medieval architecture and cultural heritage. However, they face contemporary challenges that threaten their historical fabric. The Phoenix serves as a metaphor for our approach: just as the Phoenix rises from its ashes, these towns can undergo a renaissance through thoughtful and inclusive urban regeneration strategies.

The paper examines case studies from Transylvanian towns, emphasizing the need for integrative planning. Community involvement is highlighted as a critical component, ensuring that regeneration efforts reflect the needs and desires of local cultures. Modern interventions should be designed to harmonize with the old, creating a seamless blend of past and present.

Ultimately, this paper argues that the fusion of heritage conservation and urban renewal can create vibrant, resilient cities. Drawing inspiration from the Phoenix, Transylvania's historic towns can experience a revival that honors their past while embracing the future, ensuring their stories continue to be told for generations to come.

THE TAQUIN: FROM TRADITION TO INNOVATION USING SMART OPEN SOURCE TECHNOLOGIES / "Ion Mincu"
University of Architeture and Urban Planning, Romania

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Abstract.
The Taquin, a classic sliding puzzle game known for its complexity and strategic demands, serves as an apt metaphor for the transition from tradition to innovation using smart open-source technologies. This paper explores how the principles of the Taquin can guide the integration of traditional practices with modern technological advancements.

Traditionally, the Taquin involves rearranging tiles to achieve a specific configuration, requiring careful planning and foresight. Similarly, adopting smart open-source technologies involves reconfiguring existing systems and practices to create more efficient and innovative solutions. This paper examines how open-source technologies can bridge the gap between established traditions and contemporary innovations.

Key areas of focus include the adaptation of traditional industries, such as manufacturing and agriculture, through the use of open-source hardware and software. Case studies highlight successful integrations where traditional methods have been enhanced by innovations like IoT (Internet of Things) devices, AI (Artificial Intelligence), and collaborative platforms. These technologies preserve the essence of traditional practices while enhancing their efficiency, sustainability, and scalability.

The paper discusses the importance of community-driven development and the role of open-source communities in fostering collaboration and knowledge sharing. Drawing parallels to the collaborative problem-solving required in the Taquin, the paper emphasizes how collective intelligence and open collaboration can lead to innovative breakthroughs.

Ultimately, this paper argues that the Taquin metaphor encapsulates the delicate balance between preserving tradition and embracing innovation. By utilizing smart open-source technologies, traditional practices can be transformed, leading to sustainable and forward-thinking solutions that honor the past while boldly stepping into the future.

NOBLESSE OBLIGE: SUSTAINABLE SOLUTIONS FOR NOBLE RESIDENCES IN TRANSYLVANIA'S RURAL AREAS / "Ion Mincu" University of Architeture and Urban Planning, Romania

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Abstract.
Noble and aristocratic residences in rural Transylvania — such as manors, hunting lodges or summer estates — are emblematic of the region's diverse cultural legacy. These remarkable examples of civil architecture, reflecting diverse historical styles and periods, are scattered across the picturesque but often isolated landscapes of Transylvania. Despite their significant aesthetic and historical value, these buildings encounter substantial preservation challenges. The proposed paper examines these issues and offers innovative strategies for their revitalization, with a focus on adaptive reuse, sustainable tourism, community engagement and educational programs designed to breathe new life into this unique heritage.

The preservation of Transylvanian noble residences has been profoundly affected by historical events, particularly during and after the Communist period, which resulted in neglect, improper use and irreversible modifications. The consequences of such extensive alterations have compromised their original character and integrity, posing major obstacles to the conservation and restauration of these buildings. The challenge is further exacerbated by economic viability, as limited rural economic activity and sparse populations make it difficult to secure proper funding. Additionally, the lack of local engagement and awareness contributes to this problem, as the benefits of preserving these historic structures are not always recognized by the communities that live around them. Inappropriate adaptations made over the years, driven by short-term needs rather than long-term preservation, have also intensified these challenges. Infrastructural constraints, such as poor road conditions and inadequate basic amenities, further complicate maintenance and restoration efforts.

This paper explores these complex challenges through detailed case studies of successful adaptive reuse projects that balance modern functionality with historical preservation. Through this analysis, the paper aims to offer practical insights and strategies ensuring the safeguard and continued relevance of noble estates in Transylvania's contemporary rural settings.

ADVANCED TEXTILE MATERIALS
FOR HERITAGE BUILDINGS / "Ion Mincu"
University of Architeture and Urban Planning, Romania

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Abstract.
Although present in traditional architecture for millennia, textiles have been neglected by architects as serious construction materials due to their short(er) lifespan and lower strength. The 20th century brought us synthetic materials which, for several decades, produced a boom in the multiplication of the uses of textiles which, being man-made, could be imprinted with the desired characteristics right from the time of manufacture. In the last decades, Nano, IoT and Smart technologies have allowed the application of specific characteristics corresponding to precise uses on both synthetic and natural materials. This, together with the diversification of the sources of raw materials, allowed the expansion of the uses of textile materials, which are present today from the structure of the constructions to the finishes and interior fittings.

The main qualities specific to textile materials – a low weight per volume unit, flexibility, easy and reversible installation – represent an asset in their use in the restoration or protection of monuments and historical sites. The current principles of restoration, which require a discreet and reversible intervention on the building itself, lead to the search for new material solutions that are resistant but not structurally or visually invasive. Just as minimally invasive solutions are sought in the medical field, the same is happening in the field of restoration - healing of buildings. The fragility of monuments, which we often face, can be reinforced and/or protected with the help of textile systems of high resistance but with a minimal presence. The problem we have faced for decades, that of the restoration of modern materials (such as reinforced concrete), can be solved with the help of textiles and the technologies included in them. In the present article we will present some examples of textile materials that are already or could be included among those used for heritage buildings.

FROM XS TO XXL: EXPLORING THE INDUSTRIAL LEGACY IN ROMANIA'S SMALLER COMMUNITIES /

"Ion Mincu" University of Architeture and Urban Planning, Romania

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Abstract.
Romania's industrial heritage features a range of sites in both urban and rural areas, each facing unique challenges for preservation and development. While industrial sites in major urban centres have a better chance of survival, those in smaller settlements often risk disappearing despite their cultural significance. This paper explores strategies for preserving this legacy, with a focus on historic industrial architecture in small towns. In these settings, Romania's industrial heritage includes isolated buildings, small-scale industrial units and larger city-forming enterprises, known as mono-industrial towns. Each scale presents distinct challenges that require tailored solutions.

Once vital to local economies and community identity, industrial buildings and sites in minor cities now stand as outdated relics, making their preservation and repurposing particularly difficult. Their diminished visibility and limited economic viability frequently result in their exclusion from contemporary development plans. The situation is even more acute in rural areas, where recovery efforts face even greater difficulties.

Mono-industrial towns, which were originally centred around now-defunct industries, face unique challenges. In their case, the industrial heritage extends beyond the factories themselves to include dwellings and facilities specifically designed to support the workforce. With the decline of industrial activities, these once-vibrant towns now face severe issues as they struggle with diminished quality of life, population decline, high unemployment and social fragmentation. Moreover, the historical and architectural value of these sites is often overshadowed by their physical state of degradation. The lack of modern infrastructure, financial resources and committed preservation efforts complicates revitalization efforts, leaving them increasingly vulnerable as they struggle to adapt and find new relevance in a changing context.

Despite these difficulties, industrial units serve as tangible links to the past, reflecting the industrial legacy and collective memory of local communities. Yet, their significance is frequently overlooked in broader preservation strategies, complicating the balance between economic development and historical preservation. This paper examines several case studies to identify effective strategies for overcoming these challenges.

FASHION SHOWS AS VECTORS OF CULTURAL PROMOTION AND HERITAGE ENHANCEMENT /
Accademia Adrianea di Architettura e Archeologia

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Abstract.
The contribution explores the synergic relationship between cultural heritage and the world of fashion, highlighting how they can enhance each other through systemic interaction. Fashion houses increasingly choose renown cultural locations to present their exclusive collections, constructing narratives that engage with places. In the most structured and relevant cases, the interplay between fashion and heritage builds a deep dialogue that enhances local culture while enriching the language and aesthetics of fashion design.

Recent Dior Cruise collections are interconnected with the craftsmanship and traditions of the places where they are presented, blending fashion creativity with the values of material and intangible heritage. Similarly, Dolce e Gabbana has been carrying out since 2012 a Grand Tour that links its haute couture collections to the most significant Italian cultural sites, reinterpreting their features in the name of contemporary sartorial excellence, and integrating the traces of millenary histories into its unmistakable aesthetics.

These events are not just performances but become moments of restitution to the territory. They often involve interventions to enhance the hosting sites, both in terms of permanent valorisation and ephemeral installations that can foster a different fruition, accessibility and interpretation.

As an exemplary case, we will address the work of Dolce and Gabbana, which in some locations of the above-mentioned Grand Tour not only intertwined historical memory, craftsmanship and local traditions with haute couture, but also operated architecturally with set designs capable of implementing a temporary valorisation of places that goes beyond the image of the fashion show (Agrigento 2019, Nora 2024).

What is often criticised as a mere commercial operation reveals, in these cases, an extraordinary potential for territorial valorisation; fashion becomes not only an aesthetic medium, but also a powerful way of cultural transmission, capable of weaving narratives and enhancing local identities through a unique synergy with heritage.

INNOVATIVE APPROACHES FOR RELIGIOUS HERITAGE.
INSIGHTS FROM INTERNATIONAL AND INTERDISCIPLINARY PERSPECTIVES/

Polytechnic University of Turin, Italy;
Institute of Medieval Studies, Faculty of Social and Human Sciences of NOVA University of Lisbon Centre for the Study of Socioeconomic Change and the Territory ISCTE- University Institute of Lisbon, Portugal

Francesco Novelli, Rolando Volzone
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Abstract.
The proposed theme is part of an international collaboration involving the Polytechnic of Turin (Italy), the Institute of Medieval Studies, and the Centre for the Study of Socioeconomic Change and the Territory (Portugal). This applied research activity involves researchers from different disciplines collaborating on a multidisciplinary approach to the religious architectural heritage.

The increasing redundancy of religious heritage, primarily due to sociocultural dynamics, including continuous secularisation, led to the urgency in the analysis, understanding, and promotion of new strategies for its reuse.

The complexity of the religious equipment, be it chapels, churches, convents, or monasteries, both in rural and urban areas, demands an interdisciplinary approach and, at the same time, an international comparison.

Starting from the more traditional approaches, this article will move its attention beyond traditional limitations to the physical protection of religious heritage, theorizing preservation, reuse, and management in favor of more sustainable territories, enabling social cohesion and fostering socio-economic regeneration.

A case-study approach will be carried out, starting from methodologies applied in national and international research projects. For this reason, the article will be structured around different aspects: i) conservation, restoration, and consolidation through public-private partnerships and collaborative projects; protection through advanced technologies and sustainable solutions; community engagement and participatory heritage management; heritage and creative industries, fostering innovation and creativity; adaptive reuse of heritage buildings and sites; heritage education, through digital learning tools and methodologies.

The first results show the importance of a comprehensive approach in studying religious heritage, considering interdisciplinary teams and international comparisons.

FAMILY, HERITAGE AND CULTURE: A DIFFERENT PERSPECTIVE ON THE PRESERVATION OF THE NATIONAL HERITAGE/ Universitatea de Arhitectură și Urbanism „Ion Mincu", București, România

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Abstract.
During the post-World War II urbanization process, which involved significant demographic shifts, the nationalization process commenced. In 1948, the Nationalization Law was enacted, leading to the confiscation of all private enterprises. Two years later, a decree was issued that extended the state's control to the headquarters of these enterprises, along with any houses or other forms of immovable heritage they owned. The decree included hotels, buildings damaged by earthquakes or war, and other properties. Later, under the guise of the 1977 major earthquake damage to the capital, despite opposition from heritage experts, the state demolished a part of Bucharest of the size of Venice, and replaced it with socialist architecture.
 The state often confined the rightful owners of historic buildings to a small section of their property, imprisoned or dislocated them, and afterwards replaced them with other social groups or functions, forcing them to cohabitate.
This upheaval disrupted many individual and family lives across generations, severing the natural familial connection to their ancestral homes. Consequently, we now face a situation where, on the one hand, a multiple tenants, concessionaires and administrators inhabit one historical monument and lack a natural attachment to the building they inhabit, cultural knowledge, or cultural background. In addition, due to limited financial means, the historical monument remains neglected.

On the other hand, few of the original families, many of whom emigrated, had no descendants, or spent decades reclaiming their properties, regained them in a context where maintenance costs exceed their financial capacity, and, during the process saw their intrinsic bond to these buildings eroded.
The article aims to address the urgent need and methods to reestablish a positive relationship between current owners and the historical monuments they possess. This effort has the potential to restore trust in the state among monument owners, heritage experts and society.

ADAPTIVE REUSE OF BUILT HERITAGE FOR PUBLIC USES. A CREATIVE AND CONSTANTLY EVOLVING DESIGN PRACTICE/ Marche Polytechnic University, Ancona, Italy

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Abstract.
The extraordinary amount of disused, abandoned or ruined built heritage - both monumental and ordinary, listed or not - can be traced as one of the characteristics of contemporary urban culture in Europe, especially in mediterranean contexts. The emergence and development of the so-called 'knowledge economies' in the creative field, the promotion of recycling practices, sustainability issues, environmental and resource conservation policies, and a renewed sensitivity towards existing heritage by the academic and professional community, make adaptive reuse practice increasingly important in both project practice and academic discourse, especially in the European continental context.

The paper aims to investigate and analyse the main characteristics and concepts underlying the adaptive reuse of built heritage as a distinctive contemporary design practice, starting with a theoretical examination of its evolution from spontaneous practice to aesthetic one, to moves then to a critical reading of the "design attitudes" of contemporary projects towards the existing, with particular focus on recent interventions characterized by innovative and resource-saving approaches to the heritage, and on public-related uses and functions, in order to draw a critical-theoretical background for further researches on the field.

WHICH STORIES SHOULD WE TELL? NARRATIVITY IN THE CONTEXT OF ARCHITECTURAL HERITAGE/

Universitatea de Arhitectură şi Urbanism „Ion Mincu", Bucureşti, România

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Abstract.
Architects have a long tradition of borrowing, in a critical sense, concepts and terms from other disciplines and using them as metaphors, analysis methods or cognitive devices in the quest to answer important questions within the practice. In recent years, the analysis of narrative character is becoming increasingly prevalent in contemporary architecture research as well as practice. This is also true in the case of research regarding our approach to build heritage. However, the association between narrative and architecture and its purposes and outcomes is the subject of interdisciplinary debates among scholars studying architecture and philosophy.

This paper will investigate the principal arguments made for the potential benefits of applying narrative theory to the research and practice of architecture in the context of working with build heritage, while also highlighting the principal reasons for scepticism.

The research will start from the debate between the conservation architect Nigel Walter and the philosopher Peter Lamarque, regarding Walters's account that a building should be viewed as being "mid-narrative". This implies that the building is still subject to change and development after the completion of any architectural intervention, as an ongoing story. An approach that in itself is not necessarily controversial, however, it has the potential to generate interesting ideas when are taken into account the implications of perceiving a building as a story and reflecting upon the core concepts of character, integrity, and coherence. Moreover, the paper will analyze the impact of seeing the building as the subject of a narrative or, metaphorically, as a narrative.

REUSE AND RENOVATION OF ARCHITECTURAL HERITAGE BETWEEN GOVERNMENTAL, ADMINISTRATIVE AND RESIDENTIAL USES. THE CASE OF PALAZZO COLUCCI AND THE FORMER CONVENT OF THE VIRGINS IN THE HISTORIC CENTRE OF ASCOLI PICENO/ Marche Polytechnic University, Ancona, Italy

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Abstract.
As part of the "third mission" activities, the relationships between the Department of Civil, Building, and Architecture Engineering at the Polytechnic University of Marche (scientific director Prof. Gianluigi Mondaini) and the National Agency for State Property has produced a study aimed at verifying the potential of a possible strategy for the reuse and repurposing of two significant state-owned buildings in the heart of the historical center of the city of Ascoli Piceno.
In particular the paper treats the case of Palazzo Colucci, with its garden and the former Convent of the Vergini later transformed and expanded to serve as a military barracks. Within this transformation process, the hypothesis of converting these buildings into the new headquarters of the Prefecture of Ascoli Piceno and into the new headquarters of the Southern Marche Superintendency, together with a university dormitory with related services open to the public has been proposed.
To meet the changing needs of the contemporary city, the hypothesis of a functional mix of governmental, administrative, and residential uses within a strategic part of the historic city can be an opportunity for urban regeneration and enhancement of the pre-existing architectural heritage. This approach sensitizes and coordinates a variety of public and private entities that, together, would actively contribute to the urban transformation process, bringing life and innovative uses to an urban area that is currently largely inactive. The intervention hypothesis, taking into account the various demands, has engaged with the spatial, geometric, and qualitative features of a system of historic buildings that mark the end of the ancient decumanus of the Roman layout of the city of Ascoli Piceno. This approach aims to respond to new requirement frameworks while primarily promoting an integrated architecture capable of dialogue between history and contemporary innovation.

ENHANCING HERITAGE THROUGH SCHOOLS' DESIGN/

Universitatea de Arhitectură și Urbanism „Ion Mincu", București, România

Tanya Brefelean, Ioan-Sergiu Brefelean

Abstract.

Every time people pas the neighbourhood they used to grow up in, some of the best of their memories come together, not only because schools represent something very special for their inner young souls, but because they are tangible, architectural pieces of cultural heritage that in most of the cases do not change for decades. Not only adults want to take a break and contemplate the whole feeling, but also, if children are around, they need to share with them the experience, and mostly, to outline the ME-MY SCHOOL correspondence.

In countries like Romania, for example, there are the First Romanian Schools, that are not one's own memory, but represent the pride of having a tradition that started with great ancestors. Then, there are the beautiful, decorated schools mostly from the 19th and 20th centuries that ''graduated'' when the WW2 started, but with the certification of being monuments of architecture. Despite the simplicity of shape and colour, the communist buildings are also of great value because they represent the memory of a contemporary generation, buildings with a great potential of extension and renovation due to simple but good structure, flexible spaces and easy adaptation to fire security or access issues.

Connecting schools, integrating the landscape architecture to create exterior-interior relations of spaces, enhancing the beauty of the facades, shapes or other valuable parts by using light both natural and artificial, technology integrated in the design like new but proper educational screens and gadgets, moving wall, windows or roofs, new sustainable materials, a must for the contemporary exteriors and interior that children need nowadays, architects can definitely revive the memories of a whole neighbourhood.

Education is the most valuable heritage!

Let's innovate schools! It's talked a lot, needed a lot, we just have to move better.

TURNING INTANGIBILITY FROM WEAKNESS TO STRENGTH: CULTURAL HERITAGE KNOWLEDGE MANAGEMENT/ Universitatea de Arhitectură și Urbanism „Ion Mincu", București, România

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Abstract.
Drawing primarily from UNESCO documents, it is evident that the concept of cultural heritage has significantly evolved since the terms established in the 1972 Paris Convention and the 2003 Convention on the Intangible Cultural Heritage. The complexity of cultural heritage has long blurred the distinction between tangible and intangible heritage, with definitions evolving much like the heritage they describe. This complexity is further increased when considering how cultural heritage is reflected in knowledge, an area inherently part of cultural heritage and a manifestation of its unique self-reflexivity.

Advances in neuroscience and the philosophy of mind, notably the predictive mind framework, have refined the tools, interpretations, and approach to both tangible and intangible cultural heritage, primarily through the connections between reference models, perception, behavior, and the creation of built cultural heritage. This perspective can contribute by refining the cultural models for both creators and recipients of cultural heritage.

Contemporary digital culture and knowledge management tools enhance the representations and experiences of both physical and virtual, tangible and intangible cultural spaces and objects, also providing innovative tools for cultural heritage preservation. Within this framework, Cultural Heritage Knowledge Management systems offer novel solutions for the creation and experience of cultural heritage.

The threats to cultural heritage have become more varied and intense in recent decades, endangering both tangible and intangible forms of cultural heritage. This paper proposes new interpretations and categorial extensions for intangible cultural heritage, ultimately aiming to transform intangibility from a weakness into a strength. Through this approach, intangibility transitions from being a mere attribute and potential vulnerability exposure attached to cultural subjects, to becoming a substantive, an active and robust information support and a medium for knowledge transfer, thereby aiding in cultural heritage preservation.

UNTOLD STORY OF AN (UN)BUILT HERITAGE.
A CASE STUDY OF THE EVOLUTION OF A MODERNIST BUILDING, DESIGNED BY HENRIETTE DELAVRANCEA, IN THE CONTEXT OF POLITICAL CHANGES IN 1940S ROMANIA/ Universitatea de Arhitectură şi Urbanism „Ion Mincu", Bucureşti, România

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Abstract.
This study investigates the evolution of a modernist building impacted by the political regime change in 1940s Romania, with the aim of highlighting the significance of the modernist immovable heritage in 20th-century Bucharest, which is particularly valued for its conscious adaptability of Western trends to the specific context of Romania. Thus, although the Modern Movement (modernism) is associated with a radical trend promoting a complete break from tradition, more recent studies debate the complexity of the phenomenon and analyse how, through its interaction with various cultures, particularly peripheral ones, modernism has acquired diverse flavours derived from the original movement. Romania is one of the relevant examples of the marginal manifestations of the Modern Movement, being a country situated at the intersection of many cultural and later political influences. In the early 20th century, Romania was still predominantly an agrarian country, defined by a conservative ideology that could not encourage a radical renewal of the built environment. However, this allowed the Modern Movement to enter local architectural practice in a moderate manner, attentive to various local traditions and influences. Consequently, numerous variations of local modernism emerged, enriching the palette of nuances within the universe of architectural modernity. These variations can be considered part of the built heritage, primarily due to their uniqueness and their ability to represent such a complex phenomenon. The presence of local variations of Romanian modernism persisted until the political regime changed and the new values of political leadership began to influence architectural creation.

Archival research has uncovered the story of a building that, due to regime changes in the 1940s, was never constructed in its original configuration. The building was initially designed by one of the protagonists of local traditionalist modernism, architect Henriette Delavrancea. The file identified in the archives reveals the project's evolution from a local modernism, attentive to the needs of its context, to a slightly ostentatious modernism aimed at addressing problems imposed by the new regime, which did not align with the architect's sensitive concerns. Thus, this paper aims to conduct a comparative study between the original (unbuilt) project, which exemplifies local modernist practices, and the built version of this project, which essentially represents another version of the adaptation of modern practices to the demands of the context, in this case, political.

INNOVATIVE HERITAGE CONSERVATION PRACTICES WITHIN THE HISTORICAL MONUMENTS DIRECTORATE (1952-1977) AND THEIR CONTEMPORARY RELEVANCE /

Universitatea de Arhitectură şi Urbanism „Ion Mincu", Bucureşti, România

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Abstract.
Scholars generally agree that the Romanian restoration movement reached its peak between 1952 and 1977. This period was characterized by the activity of the Directorate of Historical Monuments - DHM, a division under the relevant ministry. Following the nationalization of properties after World War II, the Romanian state became both the planner and beneficiary of restoration efforts. Archival materials from the National Institute of Heritage, along with dedicated publications, reflect a range of practices aligned to the on growing global awareness towards cultural heritage, concerns about authenticity and integrity, interdisciplinary and international cooperation, legislation development, technological innovations and other.

During this timeframe, extensive historical research underpinning restoration projects was conducted, that included comprehensive studies of cladding and the archaeological research became more pronounced. Innovations during this period included the implementation of anastylosis, protective structures, advancements in construction materials and techniques, the reinforcement of historical buildings with concrete, horizontal and vertical translations of buildings. A significant focus was placed on the rehabilitation of historical assemblies, city centers, and historic avenues, emphasizing an urban perspective on restoration. This included debates on contemporary interventions in historic places, extensive landscape reshaping, urban furnishings, signage and decorative lighting projects.

Other notable areas of interest were vernacular architecture, interdisciplinary fresco restoration using new technologies, restitution of historical functions, interpretation museums within iconic monuments, inventory actions and the institution of buffer zones.

These developments indicate that DHM's efforts in heritage conservation align well with leading global practices. The DHM was not only the sole institution responsible for coordinating the conservation of built heritage, but it also served as the exclusive national school for heritage architects, which was abruptly disbanded in 1977. Following the political regime change in 1989, national professionals and emerging institutions encountered a transformed political and economic landscape, while still aspiring to the professional standards of the past.

ARCHITECTURE AS TEMPORAL REWINDING AND SPATIAL RESTITCHING.
A PROJECT FOR THE ANCIENT CITY OF SUESSOLA IN THE PIANA CAMPANA/ University of Naples Federico II, Italy; Soprintendenza Archeologia Belle Arti e Paesaggio Naples

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Abstract.
In the historical territories of the inland countryside, the 'synchronic rediscovery' of different types of heritage is an opportunity to outline development prospects that rethink architecture and archaeology, for instance, as inseparable from the multi-dimensional and stratified environment in which they are inserted, in terms of temporal rewinding and spatial restitching.

Among the declinations of the contemporary project for the enhancemet of the entire historical and territorial phenomenon, an interesting reflection concerns two innovative aspects in particular: on the one hand, the capacity to incorporate in synthetic configurations the evolving evolution of the different phases of the archaeological discovery, and, on the other hand, the possibility of interconnecting different types of heritage in integrated redevelopment strategies, as demonstrated by the experiments conducted by Toni Gironès, Luigi Franciosini and Carles Enrich, to name but a few architects who constantly measure themselves with these themes.

With these premises, as part of an Agreement for scientific collaboration between the Soprintendenza Archeologia, Belle Arti e Paesaggio for the metropolitan area of Naples and the Department of Architecture of University Federico II of Naples (Italy) aimed at the knowledge and enhancement of the architectural, archaeological and landscape heritage of the Piana Campana, the Suessola area in Acerra was studied, within the urban park of the ancient Roman city in which the eighteenth-century Casina Spinelli, a historic monumental residence, also falls.

The main innovation of this experience concerns a project implementation that proceeds synchronously with the progress of the archaeological excavations. In fact, the aim of the work concerned the definition of a strategy of accessibility, narration and usability that looks at the different times and spaces of which the palimpsest is composed, interpreting the progressive phases of discovery and development of the area in unitary and interconnected terms. The system of new architectural devices is addressed to the interpretation and enhancement of the ruins, as well as to the fruition in support of the archaeological excavation site, and at the same time it stands as a plot of contemporary and reversible signs on the historical, anthropic and natural traces of the entire Piana Campana.

LEARNING HERITAGE THROUGH TECHNOLOGY/ Universitatea de Arhitectură şi Urbanism „Ion Mincu", Bucureşti, România

Liliana-Cristina Duminică

Abstract.
To effectively facilitate heritage education, it is essential to grasp the historical and cultural significance of heritage sites. This understanding can be significantly enriched through the integration of advanced digital learning tools. Heritage education is advancing with the adoption of innovative digital tools and methodologies designed to boost engagement and accessibility. This article examines the synergy between technology and heritage education, focusing on the influence of virtual reality (VR), augmented reality (AR), digital archives, and interactive applications on teaching and learning cultural heritage. Through case studies and empirical research, the article illustrates how these digital tools foster immersive learning experiences and enhance inclusivity in heritage education. It also explores pedagogical strategies for integrating these technologies into curricula, addressing challenges such as the necessity for digital skills and resource availability. The study advocates for a blended approach that combines the advantages of digital tools with traditional teaching methods, aiming for a comprehensive and enriched educational experience.

SEASIDE COMMERCIAL CENTERS FROM 1960`S ROMANIA- A PARTICULAR DISPLAY OF MODERNISM/

Universitatea de Arhitectură şi Urbanism „Ion Mincu",
Bucureşti, România

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Abstract.
Researching and reviewing modern heritage in a country as Romania-with a troubled political past linked to it- is somewhat difficult. Yet, in today`s time, with all the developments threatening the former layer, it is necessary.

The commercial centers that were once designed for each resort represent a particular type of experimental architecture (even as a whole, the entire project for the Romanian seaside started in the early 60`s had this characteristic). These shopping places are the prototype for the ones later placed inside preplanned residential areas across the country – of course, with slight changes according to the rather rough climate. They were open air pavilions, with glass boxes as stores and gardens patched along. The overall image resembled the one of the commercial strip, with neon lights and color. It was a special kind of holiday atmosphere and freedom that was sought after. Furthermore, each of these architectural ensembles stands aside the box-like modernism of that time in Europe, by being charming and inviting towards the visitors. Maybe the design team drew inspiration from the works of the European architects that went over the Ocean after the War.

Most of these early commercial centers are still in use during the summer. While some kept part of their original volume and plan close to the opening day, some lost their unique elements in a search to accommodate new features needed today.

A MULTIDISCIPLINARY APPROACH TO UNDERSTANDING HISTORIC ARCHITECTURAL FAÇADES/ Universitatea de Arhitectură şi Urbanism „Ion Mincu", Bucureşti, România

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Abstract.
The current article is part of a broader theoretical approach to studying the architectural façade and it aims to reveal, in a technical manner, good practices for understanding the historical architectural façade. Working on a solid basis in the restoration requires a thorough knowledge of the historical monument. The theoretical foundation for the architecture project is laid by research, which in often multidisciplinary, involving painters, restorers, historians and architects.
Plaster is a classical render used on architectural façade and can take virtually any form, color or texture to achieve the desired effect on the building. The general composition of a plaster renders consists of the base layer (plaster body) of hard consistency, adherent to the support layer (e.g. brick masonry) and the finishing plaster of a fine and dense consistency with small thickness. By sanding in various directions and brushing, different textures can be achieved that are perceived differently in the light and will develop a distinct patina (depending on the sanding direction). Optionally, a fine layer of painting film can be added in order to protect the finishing plaster.
In the case of historical monuments, the first stage consists in the in situ analysis of the plaster, especially the cohesion of the material. The cracks, their direction and depth are visually inspected and the cohesion is checked by non-invasive techniques. The next stage consists in the analysis of the plaster taken from the site to determine the chemical and physical composition using the lasted technology available, such as XRF or SEM. By covering the vast expression of plaster renders throughout architectural history and evaluating current practices in conservation and restoration, will see how laboratory research and technology can aid in restoring the historic façades.

HYBRID HERITAGE(S)/ Universitatea de Arhitectură și Urbanism „Ion Mincu", București, România

Sabin-Andrei Țenea

Abstract.

How can we decode the cultural contours of our minds?
Heritage is rooted in the past, while culture is dynamic and evolving, creating tension in how we engage with our built environments. This dissonance is evident in architectural preferences, where traditional, decorated buildings are consistently ranked higher by the public compared to modern, decorum-free structures (Shannon, 2014). Neuroscientific studies reveal that classical architecture triggers stronger positive neural responses, particularly among Western Europeans, due to cultural familiarity (Oppenheim et al., 2009; Oppenheim et al., 2010). However, these responses vary globally, with Eastern populations showing different neural activations when exposed to similar stimuli, reflecting diverse cultural contexts (Mecklinger et al., 2014).

In contemporary architectural practice, heritage means preservation and restoration, with limited scope for experimentation. This leads to functionalist designs that feel disconnected from cultural narratives. As we move further from the past, establishing meaningful connections with our spatial culture and understanding our evolving cultural identities become increasingly challenging.

This calls for a spatial approach that builds on the concept of hybrid identities, where individuals navigate and reinterpret cultural forms through multiple lenses (Hong et al., 2000; Pieterse, 2009). We propose the creation of architectural hybrids—designs that blend elements from diverse cultural traditions to create spaces resonant with today's multicultural identities. This process starts by identifying "seeds" -architectural elements drawn from global traditions that evoke strong cultural associations in an individual, a group or a comunity. Analyzing their reactions, the best-performing seeds are then hybridized, combined, and reinterpreted to form new architectural designs.

Leveraging insights from cultural neuroscience and aesthetic judgment (Kitayama & Uskul, 2011; Vannucci et al., 2014), along with contemporary machine learning technology, we have developed a framework for creating aesthetically pleasing, psychologically supportive, and culturally meaningful environments. By embracing Remix culture (Lessig, 2008; Navas, 2020) and blending traditional with contemporary elements, these hybrids illustrate how heritage can be preserved, adapted, and evolved within changing social and technological landscapes.

MEMORY OF MODERN POST-MILITARY CONSTRUCTIONS/ Universitatea de Arhitectură şi Urbanism „Ion Mincu", Bucureşti, România

Adelina Gabriela Lupu

Abstract.

The avid pressure that technological progress imposes is also transposed into the built space, which must be able to accommodate the new needs/challenges. But if a device is easy to replace with a new one, a building is not yet, as easy. Recycling seems to be a key word of the 21st century, but in some situations, it seems a difficult action to apply to constructions that have reached a stage unsuitable for use. The public only looks with positive eyes at the memories of the space built at least a century ago, ruins of a time that it witnessed only in books or photographs, which the mind tends to look at through a romanticized, cosmeticized lens. The remains of recent buildings are often seen as an aggression in the built space, ruins of a time that has been witnessed and whose time is still felt. As in the case of post-military architecture that, although unused, is still surrounded by walls with sealed gates, absent of its original utility because it is technologically outdated[1]. Military events have significantly influenced the history of the world and that is why the military legacy, in all its aspects, has been important in shaping today's society[2]. These ensembles are often adjacent, but they are not erased from the local memory, because the city is a living organism, in perpetual transformation, which functions as a unitary whole. If we look at the immovable heritage of military constructions as an asset that has been handed down from one generation to another, then it represents an intangible connection through the memory of a place or an object that can be important from a social or cultural point of view and which can be a catalyst object in the socio-cultural environment of a community.

EXPLORING THE REUSE OF SPACES THROUGH TEMPORARY EXHIBITIONS: THE CASE OF THE EXHIBITIONS OF THE HUB FOR HERITAGE AND HABITAT GROUP/

Università Politecnica delle Marche, Ancona, Italy

Leonardo Moretti

Abstract.
The article examines the transformative impact of temporary exhibitions organised by the Hub for Heritage and Habitat research group and how light processes of transformation can highlight the potential of spaces.
The exhibitions analysed concern the works of students from the Building Engineering-Architecture courses at the Polytechnic University of the Marche, typically focusing on the Marche Region.
In particular, we will analyse the "Cityscape" exhibitions, the title of the final exhibition held every July since 2013. The exhibition aims to share the results of UNIVPM students' study courses with local administrations, industry professionals, and the general public. Architectural design courses, in particular, focus on the recovery of existing building heritage and the redevelopment of peripheral urban areas. For this reason, these temporary exhibitions have always focused on marginal places, underused spaces, or those in a state of neglect.
The most recent exhibitions were set up between the municipalities of Ancona and Jesi. In 2019, for example, the Polveriera Castelfidardo was chosen, located in the heart of Ancona's Cardeto Park, a recently renovated space rarely open to the public. In 2022, the venue was a warehouse within the Municipal Agricultural Consortium of Jesi. For the past two years, the exhibitions have been held at the staircase of the Caserma Villarey, a large underused space, and the Chiesa del Gesù, in the heart of the historic centre of Ancona, which is open to the public only on a few occasions during the year.
By occupying these spaces with new interactive elements, users can recognise their untapped potential: temporary exhibitions have turned a spotlight back on these places, making them more attractive and acting as catalysts for urban renewal.

ULTRACALEM.
STRATEGIES FOR THE CULTURAL AND URBAN REGENERATION OF A SMALL TOWN IN CENTRAL APENNINE/ Università Politecnica delle Marche, Ancona, Italy

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Abstract.
The paper investigates the path developed so far within the framework of the research agreement "ULTRCALEM. The Cagli of the future. Strategic programme for a new vision of Cagli. Relevant themes, places and architectures for the urban and cultural regeneration of the city.". The research and design process involves the municipality of Cagli and the Deaprtment DICEA of UNIVPM and aims at imagining short, medium and long-term design strategies to reactivate a territory experiencing significant risks, such as depopulation. Careful mapping and reading of the city have been validated through community engagement (round tables, participatory urban walks) and public presentations, to unveil "potential spaces", selected areas that are neglected or underused but rich in potential. Ineed, they are an important legacy for Cagli, closely linked to the stories of its inhabitants. The community engagement activities were crucial to involve local population in the research, ultimately guiding the final design visions based on the territory's needs and desires.

These architectural experiences were also carried out in line with the policies and programmes of the National Strategy for Inner Areas, promoted by the Italian Ministry for Cohesion since 2014. In working with and on the territory, the researcher-designer task is to manage the fun-

damental and fragile relationship with local actors, avoiding top-down solutions which are alien to the context and instead favouring new collaborative practices. These activities were fundamental in developing transformative strategies and project visions tailored to the territory. They facilitated a dynamic exchange between the perspectives of local communities and the expertise of researcher-designers, ensuring that proposed interventions were grounded in real-world needs and aspirations. This inclusive approach fostered a collaborative environment, bringing together stakeholders and leveraging their collective knowledge to address the complexities of the territory.

The trans-scalar and participatory approach, focused on reactivating existing building and in collaboration with administration and citizens, underscores the pivotal role of thoughtful architectural and urban design in the development of a shared vision of ULTRACALEM towards a more resilient and vibrant community (fig. 1).

STRATEGIES AND VISIONS FOR NEW URBAN HABITATS. THE RE-FUNCTIONALIZATION OF THE FORMER 'CONVENTO DEI CAPPUCCINI' INSIDE THE NATURAL PARK 'CARDETO' IN ANCONA'S CITY CENTRE./ Università Politecnica delle Marche, Ancona, Italy

Francesco Chiacchiera, Gianluigi Mondaini

Abstract.
The opportunity to establish a reflection on the relationship between Heritage and Innovation, on the role of built heritage as a significant element for the medium-sized city, and on the relationships between Heritage, the Contemporary City, and its uses, arises from a series of applied research studies conducted by the UNIVPM research group 'Hub for Heritage and Habitat' as part of the activities of commissioned by the Regional Office of the State Property Agency.
This research focused on the case study of the area known as 'Colle dei Cappuccini' within the Municipal natural park called "Cardeto" inside the city centre of Ancona, specifically on the built complex of the former Capuchin friars' convent, later a military barracks, which is now disused.
This area of the city, which includes various pre-modern fortifications, is an extraordinary blend of artifice and nature, with a highly valuable historical stratification close to the city's historic core. However, it is in a state of 'periphery at the center,' where many of the existing structures are in a state of abandonment. The owner's intention to transfer the Provincial State Archives headquarters there represents an opportunity to reactivate not only an urban container but an entire habitat where nature and artifice, landscape and environment, meet through the creativity of the architectural project and its functional program. This allows for a new dialogue between heritage and innovation, between the present and the future.

RESILIENCE THROUGH DESIGN. INNOVATIVE ISSUES IN THE RENOVATION OF TORINO ESPOSIZIONI/

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Abstract.

The historical complex of Torino Esposizioni was initially designed by Ettore Sottsass senior in the '30s, then repeatedly modified by Roberto Biscaretti di Ruffia and Pierluigi Nervi in the '50s before suffering several modifications and being abandoned in the '80s. The complex is now to be renovated, becoming part of the new Architecture Campus of Politecnico di Torino and, in the main pavilion, hosting the Central Civic Library.

The first part of the lecture will firstly tell the history of the complex, showing how the various interventions profoundly changed the usability of spaces and its resilience, eventually contributing to its abandonment; then, the recent history, looking at the multiple failed attempts to restore the building, due to several, intertwined factors that influenced its actual potential: the combined issue of cultural value, structural behaviour, costs, and normative issue – with several concurrent norms.

The second part of the lecture will investigate the process that led to the renovation of the complex. Several are the innovative issues that deserve to be highlighted. The process itself, generated within an experimental process managed by the strategic division of Politecnico di Torino – the Masterplan Team. The involvement of stakeholders and the debate, which survived the change of municipal administration, of various technical directors of the city, and – twice – of the cultural authority – the superintendence; the continuous involvement of all happened through a series of unofficial but performative and thus innovative designs documents. The design approach, aimed at tracing down the elements of values, turning them into a system of alive elements defining priorities and opportunities, and using this system to redesign small and big interventions that valorise the building while renovating it, promoting its resilience through design. Lastly, innovation in design actions: the whole intervention is a continuous experimentation of innovative design solutions to make all parts consistent with the renovated legacy building.

FROM ARCHITECTURAL ALLEGORY OF POWER AND PRIVILEGE TO DISSONANT LEGACY: THE 1960S GUEST HOUSES AND RESIDENCES OF THE CENTRAL COMMITTEE OF THE PCR THEN AND NOW/

Universitatea de Arhitectură și Urbanism „Ion Mincu", București, România

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Abstract.

As in most socialist republics, the residences and guesthouses of the Central Committee of the Romanian Communist Party (CC of PCR) were created by the party's internal administrations as unique architectural objects within the political representation circuit, benefiting from notable production during the years of modernist reconnection. Today, they embody a distinct chapter of the regime's architecture, challenging both the study of recent architectural history and their preservation, along with their place in the collective memory.

The current contribution proposes a reevaluation of the CC of PCR's built legacy within the broader debate on dissonant heritage, considering the allegorical dimension arising from their past 'exogenous' nature.

Questioning the factor of exogeneity, a radiography of the CC's residences and guesthouses' historical substance reveals a spectrum of nuances. On one hand, this can be interpreted through dichotomous values establishing a causal relationship between their architectural quality and the political context: as luxury objects, they diverge from ideological foundations and functionalist architecture, yet, as objects of representation, they stem from the core of political activity. Although designed at the margins of urban planning projects and outside state standards, they aligned somewhat with national architectural discourse during the relative liberalization of the 1960s.

On the other hand, the perspective of exogeneity provides a premise for expanding the discussion beyond the dissonant implications of socialist facture. The dissonance issue may be legible in the post-Revolution management of communist elites' heritage, varying between the Region and the Capital, whether through maintaining them in the protocol circuit, museumification, or interventions enabled by their privatisation. However, their inherent secrecy, combined with architectural novelty and historical identity, supports a more allegorical understanding of this heritage, even within local communities.

Thus, these two attitudes will constitute the focus of the present study, which, by addressing the elusive aspects of socialist-era architecture, aims to add a new dimension to the research framework for reconciling with recent heritage.

ACCESSIBLE TOURISM CAN BRIDGE THE GAP: INCLUSIVE PATHWAYS FOR ROMANIAN HERITAGE SITES/

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Abstract.
This study explores the relationship between historical preservation and accessibility, with the aim of challenging Romanian heritage sites to become inclusive pathways providing enriched cultural experiences for a wide range of visitors.

The main objective of this paper is to examine design criteria of Accessible Tourism as a pivotal pillar of the Smart Tourism paradigm, which stands on three other components: Sustainability, Digitalisation and Cultural Heritage and Creativity.

In 2023, Euromonitor International identified 8 categories of travellers by collecting data from 40,000 people in 40 countries, studying evolving travel motivations: eco-adventurer, blended traveller, leisure seeker, cultural explorer, luxury seeker, digital traveller, wellness worshipper and adventure lover. Each type has its own perspective of travel, with different needs and expectations. Moreover, World Tourism Organization predicts a 50 % increase in international arrivals for senior tourists (over 60 years old) until 2030. These facts imply an increased level of awareness for prioritising mobility challenges and age-related limitations in our approach to architectural heritage, archaeological sites and cultural landscapes.

In this regard, the research investigates barriers and promoting factors related to management and design solutions for cultural inclusivity and sustainable tourism practices. The analysis covers guidelines provided by the European Network for Accessible Tourism and leading examples from five years of development of the European Capital of Smart Tourism competition.

The findings illustrate that smart tourism improves travellers' experience while ensuring preservation of cultural integrity. Physical accessibility, together with sensory-rich features, can engage multigenerational visitors in cultural tourism and economic growth. The study also highlights the importance of policy frameworks and stakeholder collaboration in advancing accessible tourism.

The research concludes with the stringent need to extend professional discussions on smart tourism in Romania, based on innovative ways of seamlessly integrate accessibility into the promotion of our national architectural heritage.

Keywords: Accessible Tourism, Cultural Heritage, Smart Tourism, Inclusive Design

THE GARDEN CITY MODEL IN BUCHAREST-ILFOV/ Universitatea de Arhitectură şi Urbanism „Ion Mincu", Bucureşti, România

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Abstract.
The garden city movement has had a profound impact on shaping urban and suburban development throughout the XXth century in Europe and North America and continues to influence new developments. Planned residential developments from the first half of the last century in Bucharest are tributary to the movement, being inspired by similar works from across the continent. The Romanian socialist regime, following the decision to focus on dense, large-scale, industrialized and multi-story collective housing developments, brought to a halt the development of the local garden city movement. This type of urban planning would, however, resurface in the late 1990s following the rebirth of private real estate investment in residential developments.

This paper aims at contextualizing recent garden city-inspired residential projects in Bucharest and neighboring towns in Ilfov county, through the means of diachronic and synchronic comparison. Our main study cases for present day Bucharest metropolitan area (ANL Henri Coandă neighborhood; Băneasa neighborhood; Amber Forest development) are compared with both historic projects from the same region and contemporary developments from other European cities. The paper proceeds by demonstrating the pertinence and timeliness of the garden city model for contemporary development on the outskirts of the Romania capital as an alternative to the more frequent, but disruptive types of urbanization that have produced, in the last two decades, questionable urban fabrics.

The theoretical base for our analysis relies on the work of architecture critic Jacques Lucan, sociologists Jean Taricat and Eric Charmes, architect David Mangin and urban planner Jean-Marc Offner, as well as Romanian authors specialized in recent architectural and urban local history.

THE "MINOR ARCHITECTURE" IN HISTORIC TOWNS: PORTO VS BUCHAREST/ Universitatea de Arhitectură şi Urbanism „Ion Mincu", Bucureşti, România

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Abstract.
The phrase "minor architecture" designates the numerous ordinary historic buildings that individually do not have any special cultural value (and, as such, do not have individual legal protection), but whose significance results from their co-existence in traditional urban areas. Most of these buildings are historic dwellings, that have always found their reason *"in the practice of life"* (Pane, 1987) within ensembles with a specific character. As Roberto Pane said, "[...] *it is not the few monuments that create the environment of our cities, but the many works that contribute to determining a particular local character"* (Pane, 1987).

We intend to make some comparative considerations on the characteristics of minor architecture and the diverse local practices concerning this type of heritage in Porto and Bucharest.

Porto has a particular living charm which reveals itself little by little when exploring the town on foot. Besides major architectural monuments, there are many modest buildings with no intrinsic architectural value, but which have a cultural relevance resulted just from *"their being together"* (Pane, 1987) creating an atmospheric landscape and the background for the architectural emergences. In Porto, such buildings are consistently preserved and restored, even when their architecture is banal, and their obsolescence requires extensive interventions, considering that the relevance of these buildings is mainly given by the way their architectural substance is valorised at urban scale.

Bucharest has its living charm too, which reveals itself when wandering through the traditional residential areas. The typical stylistic mix, the low-rise houses alternating with gardens, the significant presence of vegetation, the winding streets, and the green squares at crossings, characterize these historic neighbourhoods. Such traditional areas are mainly composed by specimens of "minor architecture" which are not devoid of artistic interest and appeal. But such buildings are on the way to extinction. There are many aggressive interventions which illustrate *"the money-centric political and market forces shaping our cities"* (Walsh, 2019), showing how excessive "innovation" can sometimes destroy heritage.

RETHINKING WHAT EXISTS/ MSA | Münster School of Architecture

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Abstract.
Architecture builds the city in detail. Space, be it urban, architectural or landscape, arouses such intense sensations and feelings that it inspires intellect and reason.However, those who experience the city of the present are often unaware of the archaeological, artistic and architectural heritage it possesses, and the need to consider places and architecture of the city as historical, material and environmental permanences is becoming increasingly urgent.

Significant is the case of the former Church of San Lorenzo di Castello in Venice, which still stands today in its majestic grandeur. Over time it has lost its formal and functional essentiality, thus becoming emblematic example of a critical condition that often involves historical and especially religious buildings.

Consolidation and restoration work were recently carried out in order to reopen the building to the city as Ocean Space, a global center presenting exhibitions, installations,research and public programmes to promote critical literacy on the ocean and environmental protection through the arts wanted by the TBA21 Academy.

This is the meaning of *"rethinking what exists"*, to give back its own modernity to a building anachronistically at odds with its real belonging to contemporaneity, demonstrating the need for a consistent change in order to survive in time and to return to fulfil a noble task now earthly, no longer spiritual.
The theme that manifests itself in its contemporary paradox, in a city like Venice that is the essence of the paradox, is today a necessity and primarily an opportunity. To build in orderto preserve. It is the paradox of conservation, or rather of memory, and as Salvatore Settis suggests - in his book *If Venice Dies* - regarding the paradox of memory *"is that it needs change, just as it needs to preserve and repeat itself"*.

MONUMENTAL RECONSTRUCTION IN FASHION SHOWS/ Universitatea de Arhitectură şi Urbanism „Ion Mincu", Bucureşti, România

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Abstract.
Within the frame of innovative exhibition practices intertwined with the contribution of creative industries, the paper focuses on fashion shows, scenography and scenic design. These examples of large 'ephemeral reconstructions' are magniloquent scenic tools for the success of the event, but also genuine museum and scientific devices that stage replica models of monuments or fragments of architecture that gain as much relevance as the collection itself. The contemporary project design for fashion events constitutes a paradigm shift concerning the theme of the project on the pre-existence and preservation of monuments, understood not as a direct intervention but as a cognitive tool in the form of scenic and interactive displays which may be seen as "in-vitro" reconstructions, in which the reconstruction of a monumental facies takes place thanks to the recomposition of architecture within controlled perimeters, understood both formally (i.e. large event spaces that accommodate the runway) and temporally (i.e. reconstructions that live the time of the unfolding of the event). An in-vitro reconstruction appears as an operation adherent to the reference form in which the reconstructed portion acquires the fullness of meaning by being perfectly adherent and recognisable to itself, with a minimum of interpretive interpolation. The contribution formally studies these episodes of ephemeral reconstructions and how they contribute to developing a new exhibition model of architecture and monuments out of their context. What may appear as a simple stage is instead supported by a profound phase of study and development of construction techniques to create a device comparable to 20th-century museographic reconstructions. In recent years fashion brands have shown an ever-growing interest in the development such complex scenic reconstruction, among these Chanel proposed some multi-scalar cases, in particular, 2017/2018 Cruise collection show reconstructed a 1:1 Doric style Greek temple, and, in the same year Haute Couture show reconstructed large part of Eiffel Tower inside Grand Palais.

CULTURAL HERITAGE AS A COMMON SPACE/ Universitatea de Arhitectură şi Urbanism „Ion Mincu", Bucureşti, România

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Abstract.
This article explores the relevance of common space in the context of cultural heritage conservation, emphasizing the stimulation of collective memory awareness regarding cultural heritage. In their work Assembly, Michael Hardt and Antonio Negri argue that there are currently two main types of commons: natural commons and social commons, which they further subdivide into five distinct categories. Among these, cultural heritage is classified as an intangible common good of ideas and cultural products.

Furthermore, in the book Common Space: The City as Commons, Stavros Stavrides explores methods to stimulate collective perception of cultural heritage, arguing that collective memory can be stimulated and reconfigured. These methods involve creating an emotional attachment of people to cultural heritage, thus facilitating increased awareness and a deeper appreciation of it.

The article employs a mixed methodology, combining the theoretical analysis of the works of Hardt, Negri, and Stavrides with empirical studies to investigate and verify the effects of methods that stimulate collective perception of cultural heritage. This approach involves examining public space projects where these methods have been integrated into the design process, demonstrating the importance of strategic use of common spaces to enhance awareness and conservation of cultural heritage.

The conclusions emphasize that a strategic use of common spaces can lead to a deeper appreciation and conservation of cultural heritage.

A DIPLOMA JOURNEY/ Universitatea de Arhitectură și Urbanism „Ion Mincu", București, România

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Abstract.
A city is more than the sum of its physical spaces; it is a repository of individual and collective memory. As Italo Calvino beautifully stated, a city consists of "the relationships between the measurements of its space and the events of its past". Infused with our emotions and experiences, the spaces we live in become the places of our existence. Endowed with meaning, these locis are where our lives, social relationships and cultural practices are rooted. Based on a theoretical concept belonging to Professor Augustin Ioan - texterritories, a term that refers to those sites that already contain heritage information about their past, unfortunately hidden in the present and still waiting to be retold, we initiated, for the UAUIM Diploma Session 2024, a collective student research project that recalls an area of the former Jewish quarter of Bucharest.

Starting from the memory of the sites and the generative element of the study - the Beth Hamidras Synagogue - the project proposes an urban intervention that brings together a series of buildings (mostly architectural monuments located along Calea Moșilor) in a possible pedestrian route that will reactivate the Jewish quarter and that will today host functions appropriate for such a central area. Given the advanced state of disrepair of the buildings, the project starts with their restoration and also proposes a series of architectural interventions that will integrate them into the socio-cultural context of the city. The pedestrian route, detailed by specific morphological elements, will be the main element to coagulate the public interest in the area.

The paper will focus on our one-year research "journey", from the first moments spent on the site to the final diploma projects (July 2024). A provocative process we went through together -tutor and students- not only to rehabilitate an area of Bucharest's heritage, but also to unveil its hidden silent memory.

Students: Alexandru Alina, Gavrilă Liana, Melinte Irina, Pascu Diana, Rizon Mădălina, Urzica Andra

PROMOTING ROMANIAN SOCIALIST SPORT HERITAGE:
A CASE STUDY/ Universitatea de Arhitectură și Urbanism „Ion Mincu", București, România

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Abstract.
The paper aims to promote the Romanian socialist sport heritage in the academic field and explore different ways of increasing its visibility in the public eye. This kind of heritage consists of buildings for sports, such as polyvalent or gymnastics halls as well as exterior spaces such as stadiums and parks. Even though they were built during socialist regime, some of them escape the norms of the period and are experimental projects that combine concrete structures and architectural elements in new ways.

While working on the research for my PhD that deals with the architecture and the poliIcs of sports in Romania in the socialist period, I discovered that the main problem of these buildings is their distorted perception by the public eye. They are usually deemed as old and "communist" buildings, even though they are still in use by the local sports team and community.

One very good example is the "Olimpia" Sports Hall of Timişoara, designed by the architect Sorin Gavra in 1968 and built in the next year. The building, which is a very good piece of late modern architecture popular in that period in Europe, stood the test of Ime without many major changes and is still in use today as the only sports hall of the city. Until the new and bigger sports hall will be finished, this is still the only option for the local teams. The question is what happens with this building when it will no longer be the only option? Will it be teared down first by the indifference like in other similar cases across the country and afterwords demolished?

The paper examines how these buildings could be brought up again and discussed in the public space and maybe considered as possible candidates for the list of historical monuments as recent heritage.

ARCHITECTURAL BACKBEAT: REINTERPRETING THE TRANSFORMATION OF VILLA LAURI IN MACERATA (ITALY)/ UNIVPM - Università Politecnica delle Marche, Italy

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Abstract.
This study explores the concept of 'backbeat' in architecture, analysing buildings that subvert the natural progression of forms to align with ideologies, styles, and histories that twist reality. These buildings often produce mimetic architectures that serve not as witnesses of their own time but as fictions of a past era. Inspired by Achille Bonito Oliva's notion of the 'traitor' who modifies an unacceptable reality, this research focuses on the 'deformation' of architectural forms as expressions in counter-time. This ambiguous concept encompasses both negative and positive meanings, akin to backbeat in music, which creates intriguing and vibrant notes.

Villa Lauri in Macerata, designed in 1841 by architect Aleandri, has undergone numerous extensions and alterations over time, resulting in a heterogeneous complex. After long periods of neglect, the villa now belongs to the University of Macerata and is being restored to meet current academic requirements. The eastern portion, which is the most compromised, has been declared of 'no cultural interest' by the Superintendency, allowing for the demolition of incongruent buildings and their replacement with an auditorium.

The proposed renovation project aims to re-establish the villa's original architectural balance and symmetry while introducing contemporary elements. The new auditorium will be inserted between the historic villa and the original small end building, maintaining a harmonious dialogue with the existing architecture. The double-tiered portico and set-back glass façade echo the proportions of the restored left wing, while the cladding, shape of the pillars, and small added volumes give it a contemporary character. The foyer is distinguished by a suspended volume that contains the hall and evokes shapes reminiscent of a musical instrument.

By integrating modern construction techniques such as steel prefabrication, the project ensures seismic resilience and construction efficiency. The structural elements and materials respect and reinterpret the villa's historical aesthetics, emphasizing the value of architectural dialogue as a creative force. The restoration of Villa Lauri shows how architectural intervention can transform historic buildings into functional and vibrant spaces, respecting their cultural heritage and contributing to the dynamic preservation of historical heritage, offering new life and future to existing structures.

HOME AND WORKSPACE IN THE TRADITIONAL URBAN FABRIC OF BUCHAREST/ Universitatea de Arhitectură și Urbanism „Ion Mincu", București, România

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Abstract.
Working from home has been present in the majority of the historical city centres, the house with shop or workshop being one of the most common types of urban dwelling over the centuries. Some of these buildings, which made up a big part of the built environment, are still preserved today, but most of the time they go unnoticed.

Following the Covid-19 pandemic there has been a major shift towards working from home. This had direct implications especially on urban housing which had to also accommodate the workspace, making it difficult to handle all the new challenges that appeared trying to balance the complex relationship between them. In this context, the historical buildings that managed to incorporate both hypostases may represent valuable resources for building resilient housing and workspaces in the future.

The study will be based on some local works, as well as some case studies from the Bucharest's urban space, relying at the same time on both bibliographic and archival research. Therefore, the paper outlines some typologies present in Bucharest, exploring the houses of the traditional urban fabric that combined the home and the workspace in search of a better understanding of their organization, characteristics, and the potential that they can have in defining alternative approaches in the current post-pandemic context in which a significant number of people is working from home.

PERFORMING HERITAGE FOR ALL: EMPOWERING PEOPLE WITH DIVERSE ABILITIES

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Abstract.
This research delves into the architectural significance of social engagement in heritage activation through performing arts.
Just like a written play, choreography or musical piece comes to life when performed, heritage only gains relevance in the presence of an audience. The way different audiences interpret heritage depends on the social context and how it is presented. The concept of "heritage theatre" – metaphor of physically experiencing cultural expressions – encompasses the dynamic role of an audience on three levels: memory, diversity, and specificity.
In this regard, our paper explores how architecture can empower people with diverse abilities to engage in the celebration of shared cultural heritage. The study investigates both architectural approaches of the relationship: on one hand, "heritage-as-performance" and, on the other, "embedded access" for all.
Contextualised heritage can generate community dynamics in a time when cities deepen their social fragmentation and face alienated use of technology. Thus, it is essential to find and preserve safe spaces to express the variety of personal stories. Access to acts of culture, for both spectators and creators, encourages the exchange of ideas between various social groups, promoting understanding and tolerance.
The analysis covers barriers and root causes of inaccessibility in performing spaces addressed exclusively to "able-bodied audiences". Not only public halls or stages should be accessible, but also audition and rehearsal spaces. Taking these factors into account, the paper explores inclusive design principles, operating scenarios and innovative tools from a broad range of creative expressions holding the power to enhance artistic environments for deaf, disabled and neurodivergent people.
Performative platforms can offer the long-awaited answers to expectations raised by creators or consumers of cultural acts. Exhibiting or performing a variety of artistic perspectives and life experiences will bridge gaps, foster understanding, create meaningful connections and more faithfully capture contemporary culture.

TRACES OF THE PAST AS START-ING POINTS FOR INNOVATION

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Abstract.
We identify in Romania an urgent need to recover the materials, the techniques of working and processing of finishes, of objects, of buildings and to collect the few remaining authentic elements of the world of the city, of the village or of the way of life of the mature generations, referring here to the way of socializing, to their belonging to a community/group, to the way of working more manually/physically. We try to unravel the process of craftsmanship and appreciate the work of rare crafts in our world. All these explorations make us associate this period with the 60s, after the thaw, after socialist realism is no longer imposed, but the openness to what was happening in the West is still too weak. After Țuculescu's phenomenal exhibition, however, there was a wave of artists inspired by popular art. The need for modernization makes artists and architects realize that the old will gradually disappear, so they begin to collect old objects and exhibit them in their studios, where they reflect on what they have collected and in this way they understand and perceive the continuity of tradition and the need to innovate through a meticulous knowledge of the details. Nowadays, to further reinforce what was said at the beginning, there are "Ambulance for Monuments" in different regions and other non-profit organizations that fight for the preservation of old traditions, without freezing them in time, helping them to survive through innovation, through understanding the principles and applying them in a contemporary manner and through demand, creating the need, which is essential for the survival of any craft. We will talk about the socio-economic impact that emergency interventions on monuments have, but also about how an ongoing site such as the restoration of the Petre P. Carp Mansion could evolve.

THE MINOR SPACE AS CULTURAL HERITAGE: VERSATILITY AND RESILIENCE IN THE BUCHAREST CONTEXT

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Abstract.
The built heritage of cities encompasses various modes of living that have emerged, perpetuated, and changed along with the constructions that house them. While the moment of constructing dwellings represents only a specific stage in time, the way of living is in constant change, reflecting, in a latent manner, the imprint of the city from different periods. The representative spaces of living require a series of minor, hidden spaces essential for proper functioning and formal liberation. These spaces offer potential solutions for addressing contemporary urban development and densification needs.

The study highlights contemporary intervention methods on the minor spaces within dwellings, adopting a critical stance towards the usual practices of dissociating parts of a construction. It advocates for a conscious and integrative approach to minor spaces as cultural heritage of the city and explores new possible ways of densification.

Minor spaces emerged with the need for the hierarchical organisation of rooms within dwellings, associated with life rituals and, in the local context, with the architectural compositional principles specific to the late 19th and early 20th centuries and the living protocol of privileged classes. These spaces, often overlooked in architectural history, exhibit boundary-negotiating characteristics, versatility, and a formal dilution capacity that endures over time.

In the current housing crisis and real estate pressure context, the city organically integrates minor spaces, transforming them into living spaces with intrinsic property value. In extreme cases, the treatment of dwelling parts as segregated fragments, results in minor space removal for new construction. This inversion of the spatial hierarchy allows new structures to gain height and increased economic value, while the major building faces the risk of museification. This study examines the resilience of minor spaces as cultural heritage within the Bucharest context by highlighting current practices and their implications, aiming towards a more conscious approach.

INTEGRATING OBSOLETE MILITARY BUILT HERITAGE INTO URBAN LIFE. A COMPARATIVE ANALYSIS OF COMMUNITY ENGAGEMENT WITHIN THE VALORIZATION OF BRIALMONT'S FORTIFICATIONS IN ROMANIA AND BELGIUM.

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Abstract.
Architectural obsolescence acts as a catalyst in the process of abandonment, exerting aconsiderable influence on the destiny of built heritage. In the context of military edifices, thisconcept pertains to the decommissioning of a building, due to its inability to remain aligned withthe fast-paced advancements in technology or the shifts in the defense strategy.Military built heritage is frequently the subject of abandonment due to negligence of itspatrimonial value, the absence of adequate protection measures and a lack of communityengagement. The consequences of this type of anthropogenic disaster affect both the tangible andthe intangible values of these structures, leading to: fragmentation, collapse, vandalism, loss ofsymbolic identity and disconnection from the urban fabric.The current state of the Bucharest Fortress, designed by H. Brialmont in 1883, reflects thenarrative of an unfulfilled destiny. The disarming of the fortifications in 1916, motivated by theaccelerated evolution of military technology, marked the commencement of decay and decline, resulting in the abandonment of the majority of the ensemble. Conversely, the defense belts built by the same general in Belgium, during approximatelythe same period, have been revitalised as a result of community involvement in the process ofintegrating the fortifications into the urban fabric.In the light of the aforementioned cases, this essay aims to showcase a comparative analysisbetween the current state of Brialmont's fortifications in Romania and in Belgium, with regard tothe role of the community in the valorization of built military heritage. The paper will be developedby means of bibliographic, historical and comparative research. Based on the successful examplesof Liège, Namur and Anvers, the paper will discuss how community-driven initiatives linked topreservation and adaptive reuse, can instill a sense of ownership and facilitate the cultural-integration of the Bucharest Fortress.This study is essential for the comprehension of the vital role that communities play in thefate of abandoned military built heritage, representing the pivotal factor able to revitalize theRomanian fortification belt.

HIDDEN FIGURES OF BUCHAREST

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Abstract.
Based on archival research and theoretical studies this paper addresses the problem of the multi-storey apartment buildings in Bucharest of the 1930's, highlighting them as one of the most significant typologies in European urban housing history. Following clear principles that incorporate the new ideas of modern architecture along with the mentalities and the morals of the time, these buildings reveal a subtle relationship between tradition and innovation, that is to be discussed.

Concerning this matter, a work-in-progress collection of remarkable buildings, exponents of the open courtyard typology, will be reviewed centring the discourse on their typological autonomy and relationship with the urban space. The buildings to be discussed include Luterană 3 & Calea Victoriei 122 (by arch. Tiberiu Niga), Luterană 5 & Nicolae Bălcescu 24 (by arch. State Balosin), Vasile Conta 7-9 (by arch. Eugen Botez).

The courtyard, along with the distribution system, will be subjected to analysis through the utilisation of vectorised plans. This analysis will serve to identify and recognise the courtyard as a fundamental spatial device, operating at the level of building composition and plot insertion.

The architects explored various formulas for the courtyard, imagining it as a garden, entrance or street, double-crossing courtyard, terrace or other combinations that have the potential to generate a variety of forms and paths. These qualities were no longer considered in housing projects carried out following the postwar years. Making no distinction between public and private, placed in the extension of public space, the courtyard experienced its final moment of glory through this typology, after a tremendously, long history.

This paper aims to draw attention to the hidden figures of modernist architecture, encompassing the buildings themselves, the courtyards as distinct elements and the architects behind them. Furthermore, it seeks to highlight the worrying phenomenon of a significant architectural typology (multi-storey apartment buildings with courtyards) becoming devoid of its original meaning at the level of urban practice and human consciousness.

NEW AND OLD REPRESENTATIONS: GRAFTING THE POLITICAL IDENTITY OF THE SOCIALIST APPARATUS ONTO THE LEGACY OF PALACES IN ROMANIAN TERRITORY IN THE 20TH CENTURY

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Abstract.
The present article examines the transformation of the Romanian royal heritage created in modern epoque after WWII into a space of representation for the first socialist echelon. The specific appropriation of the Crown domains by the administration of the Central Committee of the Romanian Workers' Party (CC of PMR) is scrutinized at the confluence of two aspects: the ideological divergence stemming from the Soviet model and emphasized by the anti-excess statement in State project, and the reevaluation of their architectural, political, and national importance during the "Cult of Personality period.

The ideological duality is briefly traced since the establishment phase of the internal administration of the CC of PMR. The inventory of the Crown domains and nationalization provided the first space of representation for the communist political elites, which subsequently coexisted with the residences designed by the CC of the PMR's own administration. Under the management of Gospodăria de Partid and governmental administrations, many royal palaces and villas were either turned into new political ceremonial spaces as special residences and guest houses, or stripped of their official function, if not demolished. However, the focal point lies in the "Golden Epoch", when new political agendas variably impacted the architecture of the royal heritage. The radical interventions of the 1980s on some of the most important former royal residences prevail contradictions and alignments with the aspirations of the architecture of the last decades of communism. On one hand, these are contemporary with new socialist interpretations of national essence in architecture. On the other hand, examples like Cotroceni reveal the dichotomies of a political agenda that depreciated the necessity of historical heritage conservation.

The purposed diachronic perspective aims to evaluate the new historical values charged to the royal heritage prior to socialist-era interventions and the shifts in historical significance due to its integration into the representativeness of a political class opposed to the rightful commissioners' regime.

FORMS OF MEMORY. ARCHITECTURAL DESIGN FOR THE ANCIENT IN THE CONTEMPORARY CITY

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Abstract.

The relationship between old and new is one of the main theme of contemporary architecture.

The comparison between the contemporary city, the ruins of archaeological complexes, the myth of their, is however a controversial theme. It's always destined to find a new balance, since the Modern time, when archaeology was defined as an autonomous discipline with respect to architecture. Since then we suffer for the 'fatal separation' between architecture and archaeology: united by the same desire to question time and shapes, but separated due to the outcomes of their researches. If the first, in its most enlightened expressions, proposes to carry on the deep meaning of crumbling shapes through new logical-syntactic compositions, the second limits itself to "reconstructing the history and art of remote times through the remains of the past, on which it bases a series of reflections, reconstructions, interesting conjectures, highly scientific, but absolutely infertile for life". The most orthodox interpretation of archaeology leads to the conservation as a static form of knowledge, crystallizing the event in the suspended time of a still-image. But when architecture applies in the concrete of a layered site, it should instead lean towards a perspective of renewed knowledge that admits the re-construction as a tool to reach the intelligibility of the underlying potential shape.

In order to the main topic of this conference this contribution aims to show how it's possible today work on the relationship between old and new not only for conservation reasons, rather to add 'something new' that can explain 'something old'. Some of our recent project are paradigm which thinks on the ontological relationship between architecture and archaeology. In each of this case one of the goals of the project is understand and renew the urban and landscaping relationships that have historically characterized the image of these sites.

POSSIBILITIES OF ARCHITECTURE AND EVIDENCE OF THE FORMA URBIS

Carlo Gandolfi

Abstract.
The project for the Sant'Agostino complex in Comacchio stems from the need to redefine one of the city's most iconic places through a contemporary interpretation of its historical heritage.
The redevelopment project starts from a territorial analysis that highlighted the need for a multifunctional building in an area with a lack of infrastructural connections. The complex, located at the eastern end of the city, is intended to host a variety of events and complementary functions, including performances, hospitality and spaces for artists and craftsmen.

The programme is divided into three phases: the first involves the construction of a 480-seat theatre, a restaurant and the renovation of the existing buildings; the second phase includes the building renovation for a hostel and the construction of a large linear foyer, exhibition spaces and a suspended hall; the third phase concerns the creation of ateliers, workshops and guest houses for artists.

In terms of urban planning, the project solves the problem of the road system providing a new vehicular bridge and a pedestrian link, facilitating the access to the area. The architecture is characterised by the redefinition of the site's perimeter with a longline volume recalling the image of a fortified mass, a symbol of Comacchio's historical morphology. Inside the complex, the different courtyards are planted with trees of different species, creating usable and seasonally characterised spaces.

For the materials, the design uses small brick blocks, backlit glass blocks and pigmented concrete for the new volumes, while the foyer is clad in galvanised sheet metal and the floors are made of pigmented concrete, in accordance with the materials of the historical context.

The project aims to transform the complex into a cultural centre that acts as an urban reference, starting from the signs of the site's history and morphology, according to a principle of continuity that brings out its contemporary values.

GIUNTI ODEON IN FLORENCE: AN HYPERTOPIA CHALLENGING THE BOUNDARIES BETWEEN HERITAGE AND INNOVATION

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Abstract.

The Giunti Odeon in the city of Florence is a remarkable case study when rethinking the relationships and boundaries between heritage and innovation. The contribution will deal with a modern heritage and the concept of innovation will refer to its technical aspects but above all to its cultural and theoretical dimensions.

Due to the Covid-19 pandemic, the former Cinema-Theatre housed in Palazzo dello Strozzino underwent a financial crisis. The latter has represented the opportunity to reinvent this place, a heritage protected by the Ministry of Culture and deeply rooted in the collective memory of the inhabitants of Florence who fought to defend the cinema's function.

Following its opening to the public in 2023, the majestic space restored by Studio Benaim houses in an almost sacred atmosphere a cinema and a library that seem to define an extension of the outdoor public spaces. The complexity of the proposed programme, addressed through a project that appears rigorously elementary, is the strength of a proposal capable of combining economic sustainability, social demands and above all architectural values. The two functions overlap in the central space of the ancient palace inducing silence and respect for the users while working, eating, shopping, reading, watching films or just wandering. Considering that the uncontrolled diffusion of streaming platforms for movies and series has put the Foucauldian heterotopia of cinema currently at risk of disappearing, beyond the various and valuable adaptive reuses of underused architectures as movie theatres, Studio Benaim's Giunti Odeon appears as a spatialisation of the concept of "hypertopia" first proposed by Francesco Casetti. In this sense, the case study will be discussed to demonstrate how a different and innovative approach to the modern heritage of heterotopias is possible if the boundaries of design are challenged through a complex design approach that demonstrates a cultural innovation that enhances differences and promotes coexistence.

IDENTIFICATION OF SUSTAINABLE MANAGEMENT PRINCIPLES APPLIED TO ARCHITECTURAL HERITAGE-PROTECTED FOCAL POINT

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Abstract.
Safeguarding architectural heritage is a pivotal concern for professionals within the architectural domain. Particularly in Romania, discussions surrounding this issue are prevalent among experts. However, the effective management of heritage assets - including implementing strategic political frameworks for their development and valorisation, consistent financial support, and cultural promotion - remains challenging and needs improvement. This article aims to contribute an academic perspective on managing heritage sites through the lens of sustainability, thereby highlighting both conventional and contemporary methodologies that support specialists in historical monument management in their endeavours to preserve and enhance heritage assets.

The article will analyse both national and international literature, as well as introduce case studies exemplifying best practices to substantiate the need for a comprehensive and sustainable approach to heritage management. This approach necessitates a thorough consideration of intricate factors that influence sustainable practices. The primary objective of this study is to delineate the principles essential for redefining critical elements in the management of heritage sites. It seeks to illustrate that sustainable management of heritage properties extends beyond traditional methods and requires adaptation to innovative strategies. This shift not only ensures the preservation of cultural and historical integrity but also promotes the integration of these sites into contemporary societal contexts, enhancing their relevance and accessibility. Moreover, the article will discuss the role of technology and interdisciplinary collaboration in fostering sustainable heritage management, underscoring the importance of integrating scientific research, stakeholder engagement, and public policy to conserve and utilise heritage assets effectively.

AN ACADEMIC JOURNEY FOR A DESIGN PROPOSAL: RESHAPING THE ACROPOLIS OF ATHENS.

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Abstract.
This abstract aims to define the key elements of the proposed project for the international design competition "Piranesi Prix De Rome et D'athènes - International call for projects for the Acropolis of Athens and its surroundings included in the UNESCO Buffer Zone". The project takes a particular approach, centring on a comprehensive requalification of the Acropolis of Athens and its surroundings. It leverages the site's historical and cultural legacy while incorporating contemporary artistic expressions. The article presents a multidimensional design approach that seeks to redefine the Acropolis not only as a monument but as a dynamic space for both heritage and contemporary engagement. The extended paper presents not only the project itself but also the scientific journey that has been made to achieve the final solutions.

The core of the design strategy is the transformation of the circulation system into a multifaceted experiential path that integrates archaeological features, natural landscapes, and contemporary cultural activities like concerts and exhibitions. This path aims to reinstate the sensory experiences once associated with ancient Athenian ceremonies, offering a modern interpretation that engages visitors in a continuous narrative flow. Each architectural intervention location was reimagined through sustainable design elements that respected the site's historical context while introducing functionality suited to today's needs.

Furthermore, the project prioritises accessibility and sustainability, proposing new access points and preservation techniques that minimise environmental impact. More importantly, it enhances visitor engagement, creating a living museum environment where each pathway and structure tells a part of Athens' storied past through an educational and immersive lens.

Although not an actual intervention, this project aims to preserve the Acropolis' intrinsic values and extend its relevance into the future, making it a cornerstone for cultural sustainability and an exemplar of heritage conservation in the modern world.

STRATIGRAPHY OF INNER SPACE - A METHOD OF INVESTIGATING PREEXISTENCES

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Abstract.
Since the beginning of the last century, the term stratigraphy has been associated with archaeological research through various references to the analysis of all the layers constituting a pre-existence. The historical monuments present this duality by which the exterior and the interior can initially be studied separately, to recompose the reading of the whole in a second phase. The stratigraphic method is defined as an overlapping relationship between the disciplines of architecture and archaeology with deconstruction, which becomes the analysis key to understanding how the interior space was designed. The process by which an element, structure or construction is initially decayed for examination and later recomposed is part of a quasi-repetitive, mathematical investigation system.

The present article intends to emphasise, by explaining and defining the stratigraphic method, the analytical way each addition, completion or modelling of the original material may be revealed and interpreted. Such an approach often appears in contemporary interventions associated with historical monuments, where the material limit of each layer is clearly demarcated. Like the hypothesis of Christian Norberg-Schulz, taken from the Swiss theorist Heinrich Wölfflin, Scarpian architecture, for example, does not consist of simple geometric shapes but starts from an overall spatial vision, a "topology", in front of which the detail becomes a subordinate element. In-depth knowledge of all the elements that make up the interior architectural space is comparable to deciphering an archaeological site. Using a grid that repetitively sequences any structure, it will be possible to identify the meaning and importance of each intervention over time through a juxtaposition of the negative (gaps in the material) and positive (traces in the solid), respectively of memory and anti-memory spaces.

Thus, it can be considered that the interior architectural space is constantly fighting between the closed-tectonic Piranesian forms and the open, poetic ones represented by its original essence. We can associate the stratigraphic method with Franco Purini's definition of the design practice as a composition of elements and implicitly an a priori knowledge of all the context fragments.

NICOLAE GHICA-BUDEȘTI –
A PIONEER OF FURNITURE DESIGN
IN ROMANIA

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Abstract.
This article is part of a series dedicated to highlighting the value of the national movable heritage, with a special focus on furniture created by Romanian architects during the 19th and 20th centuries, a crucial period for the formation and consolidation of the furniture design profession in Romania. The research is based on a rigorous analysis of primary sources, including field research, archival documents, and period publications, providing a comprehensive perspective on the evolution of this field.

Although furniture represents a significant element in the history of architecture, it has often been overlooked compared to architectural works, due to both its perishable and movable nature, and the prioritization of other aspects of built heritage. This study aims to address this oversight by offering a systematic evaluation of the contributions made by Romanian architects to the field of furniture design. One of the key figures in this research is Nicolae Ghica-Budești, an architect recognized for promoting the revival of traditional Romanian architecture and the affirmation of the Romanian style in architecture. He was also a pioneer in furniture design, having a major impact on the development of this profession in Romania. The article provides a detailed index of his initiatives, analyzing various types of furniture and highlighting the essential role of the architect in the creation of design objects.

The paper incorporates both period images and the author's sketches to illustrate Ghica-Budești's contribution, who is considered the first Romanian architect acknowledged as a designer (Pittsburgh, 1943), thereby emphasizing his significance in the development of industrial furniture design in Romania.