

IFAU`19

November 21-23 | Tirana

3rd INTERNATIONAL FORUM ON ARCHITECTURE AND URBANISM

MODERNISATION AND GLOBALIZATION

Challenges and Opportunities in Architecture, Urbanism, Cultural Heritage

PAPERS PROCEEDINGS BOOK

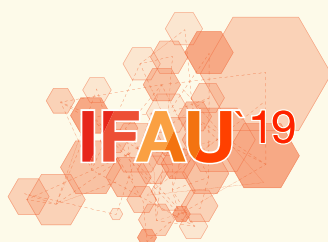
IFAU 2019 – 3rd International Forum on Architecture and Urbanism aims to bring together leading academic scientists, researchers, and research scholars to exchange and share their experiences and research results about all aspects of Architecture, Urbanism, Cultural Heritage within Modernization and Globalization trends of XXI century.

The third edition is expanding the horizon by introducing a series of overlapping visions spanning the recently institutionalized Adriatic – Ionian Euroregion, now extended to the Balkan and South-East European region.

The Forum will concentrate on Architecture, Urbanism, Cultural Heritage located in contexts and territories that reveal their tendencies to Modernization and Globalization.

Themes of the Research Abstracts

- Global / local modernizations
- XXth Century modernism and the question of cultural heritage
- Phenomena of re-generation, revitalization, recycle, reuse
- Modernization / globalization of urban planning / design and landscapes
- Modern housing
- Modern designing and daily life / universal design
- Utilization of future technologies
- Sustainability on the era of modernization / globalization



IFAU

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FOREWORD OF THE RECTOR

It's a great pleasure for me to be here with you today in the opening ceremony of this Forum to greet and thank you in the name of PUT and wish the 3-rd International Forum of Architecture and Urbanism 2019 good work and full success.

I am happy that today IFAU-2019, in the continuity of the success achieved in the two other Forums in Tirana and Pescara, concretizes and evidences scientific research activity, in collaboration and full partnership with international partner universities through this Forum.

The Forum contains some important values, not only in components such as challenges of scientific research but it also has an excellent possibility to bring together professors, academic scientists and researchers on an international platform, to exchange and share their experiences and research results about all aspects related to Challenges and Opportunities in Architecture, Urbanism and Cultural Heritage within Modernization and Globalization trends of this Century.

And of course, these confrontations of ideas, sharing experiences of scientific researches, learning from each other best practices, are the best ways to generate some significant values for sustainable development in the Architecture, Urbanism and Cultural Heritage scientific research.

Collaboration and partnership of PUT with homologue international universities and other partner institutions, generally in Italy, France, Germany, Austria, Balkan countries, and in the more partners around the world, is considered a very significant element for sustainable and safe development of scientific research. This Forum confirms in the best way this vital objective, for a lasting partnership and collaboration with international partner universities.

I would like to take this opportunity to thank you for the positive response to take part in this international Forum, all representatives of the foreign partner universities from Italy, France, Austria and from our region Kosovo, Montenegro, North Macedonia, Serbia, Slovenia: Università degli Studi di Firenze, IUAV, Venezia, Università degli Studi di Campania "Luigi Vanvitelli", Napoli, Università di Pescara, Politecnico di Bari, ESTP, Paris, Vienna University of Technology, University of Ljubljana, Belgrade University.

On the other hand, PUT considers as necessary the relation of scientific research with the professionals, market and the companies that operate in the field of architecture, urbanism and civil engineering, in collaboration and full partnership with them. This Forum reflects in the best way this relation and cooperation through presentations and scientific references that will be presented today.

I would like to thank you for the positive response to take part and to support this international Forum, all representatives of the partner companies and our sponsors: MegaTek, Crystal Systems, Guardian Glass, Gjeo-Vjosa, Microdrones, ALB-MATRIX Group, Recycling Group.

Lastly, PUT and our partner universities, in our mission of preparing young architects, urbanists, engineers and scientists would not make sense without the participation of students in scientific research, who give a new dimension in innovation and scientific research.

Student participation in scientific research together with professors and researchers in IFAU-2019 is another significant and essential value, which I would like to put in evidence. Once again, I would like to wish all the best, good work and full success to the Forum.

Prof. Dr. Andrea Maliqari
Rector of Polytechnic University of Tirana

FOREWORD OF THE CONFERENCE DIRECTOR

The International Forum on Architecture and Urbanism aims to bring together leading academic scientists, researchers, and scholars to exchange and share their experiences and research results about all aspects of architecture, urbanism and cultural heritage.

I am happy and honoured that we realize the third edition of IFAU 2019 - International Forum on Architecture and Urbanism in Tirana, thus extending the cycle of these important events. The IFAU 2019 had two precedents: The first edition of “IFAU 2017 - International Forum on Architecture and Urbanism. Cities in transitions” in December 2017 Tirana, organized by the Polytechnic University of Tirana - Faculty of Architecture and Urbanism (FAU) and the University of Prishtina, Faculty of Civil Engineering and Architecture, deals various aspects of urban development in the cities in transition. Of particular interest in sustainable development, formal and informal settlement and the memory of the cities. The second edition of “IFAU 2018 - International Forum on Architecture and Urbanism. Fragility of Territories” organized by Università degli Studi G. d’Annunzio Chieti-Pescara - Dipartimento di Architettura (DdA) and the Polytechnic University of Tirana - Faculty of Architecture and Urbanism is concentrated on landscapes, cities and architecture located in contexts and territories that reveal their own fragility.

In addition to a very reputable scientific conference, it is essential to point out some other valuable publishing results of research papers and posters presented in the Forum. The best papers presented in the IFAU 2017 have been published in an international monograph of “Collana FAU. Forum for Architecture and Urbanism”, edited by the Italian publishing house “La scuola di Pitagora editrice” and e-book, PDF distributed by international EBSCO and the abstract book and the best papers presented in the IFAU 2018 have been published in an international monograph edited by the Italian publishing house “Gangemi Editore Spa”. This has proven to be a strong incentive and motivation for all researchers presenting their work in well-known Italian publishing houses.

The third edition IFAU 2019 - International Forum on Architecture and Urbanism. Modernization and Globalization: Challenges and Opportunities in Architecture, Urbanism, and Cultural Heritage” organized by Faculty of Architecture and Urbanism, Polytechnic University of Tirana, is expanding the horizon by introducing a series of overlapping visions related to all aspects of Architecture, Urbanism, and Cultural Heritage within Modernization and Globalization trends of XXI century.

The Forum has a full Board of Scientific Advisers of very high level to guarantee the quality of the event. The scientific committee has accepted more than 200 abstract papers made by professors, researchers and PhD students from 65 Universities and Institutions all over the world (Albania, Austria, Belgium, Netherlands, Germany, Italy, Hungary, Kosovo, Poland, Spain, Slovenia, Serbia, Northern Macedonia, Bosnia and Herzegovina, Montenegro, Turkey, Russia, Egypt, Lebanon, Jordan, Nigeria, Tunisia, India, Ecuador, etc.) for participation in this prestigious international event. Twelfth eminent keynote speakers from Twelfth eminent keynote speakers from well-known international universities have been invited to the Forum for the lectures, together with academics and scholars who work within the field of research.

We are very proud of the session moderators, who are notable experts in their fields, in the region and abroad.

In the framework of the IFAU19 - 3rd International Forum for Architecture and Urbanism a photography competition was organized by FAU Student's Council and the IFAU Organizing Committee, with the theme: "Modernization and Globalization. Challenges and Opportunities in Architecture, Urbanism, Cultural Heritage."

Since the founding conference in Tirana in 2017, there is a visible growing interest from researchers from different universities of Adriatic – Ionian region, now extended to the Balkan and South-East European countries. It makes this forum an important international event that is going to be held one year in the Polytechnic University of Tirana and another year in a well-known international Italian University.

Through our commitment in the quality based in the prominent Organizing Committee and the academic and professional excellence of the Scientific Committee of the forum, we have the ambition to keep it among the most important International Forum of architecture and urbanism in Mediterranean region.

The IFAU 2019 Abstract Proceedings Book publication will be followed by the IFAU 2019 Paper Proceedings Book with ISBN. The best papers selected by the scientific committee will be published in the international monograph of "Collana FAU. Forum for Architecture and Urbanism", edited by Italian publishing house "La scuola di Pitagora editrice" and e-book, PDF distributed by international EBSCO.

I express my gratitude to the Organizing Committee and Technical Committee especially to Etleva Bushati, Ani (Panariti) Tola, Loreta Capeli, Andi Shameti, Jonida Meniku, Erisa Dhimitri, Adriana Dervishi for their specific contribution on the preparation and progress of the forum.

A special thanks I have to express to the eminent keynote professors, professional moderators and the Scientific Committee members for their important contribution to make this Forum one of important international scientific events in architecture and urbanism. Finally, we thank all the authors and participants for their trust and contribution.

Prof. Dr Florian Nepravishta
Director IFAU
Dean of Faculty of Architecture and Urbanism,
Polytechnic University of Tirana

CONTENT

Foreword of the rector	8
Foreword of the conference director.....	10
Introduction.....	30
MODERNIZATION AND GLOBALIZATION	32
Protected cultural heritage, sustainable development and the Heumarkt project.....	33
in the historic city centre of Vienna <i>Jaeger-Klein Caroline</i>	
Future Design.....	43
Paolo Di Nardo	
GLOBAL / LOCAL MODERNIZATIONS	49
Tokyo sprawl: a model for conservation of local resources in an urbanized territory	50
<i>Arian Heidari Afshari</i>	
L'a-tipo della città contemporanea	58
<i>Claudio Zanirato</i>	
La città' autorappresentata.....	66
<i>Claudio Zanirato</i>	
The historical cities in transition in the global trend: Some issues of architecture's	74
identity survey and representation of the genius loci <i>Paola Puma</i>	
Città fragili piccole e medie nuove prospettive di sostenibilità per il progetto tecnologico-ambientale.....	82
<i>Filippo Angelucci, Cristiana Cellucci</i>	
Modernization and modernist architecture in Albania of the 20 th century.....	90
<i>Eled Fagu, Florian Nepravishta</i>	
XXTH CENTURY MODERNISM AND THE QUESTION OF CULTURAL HERITAGE	101
Stepping stone in the Adriatic coast	102
<i>Michele Montemurro, Nicola La Vitola</i>	
Architecture in socialist Albania: re-reading in the rhetorical perspective of Enver Hoxha's textual language....	110
<i>Gjergji Islami, Andronira Burda.</i>	
Dal Barocchetto romano allo stile littorio: i progetti di Clemente Busiri Vici, Raffale de Vico.....	119
e Cesare Valle per lo storico Quartiere Savoia di Roma (1928-1934) <i>Silvia Cacioni</i>	
Modernizzazione e patrimoni urbani nelle città di Provincia.....	127
<i>Caterina Palestini</i>	
Atlas of the world heritage cities, towards a sustainable urban development.....	135
<i>Santiago Orbea</i>	
Study, analysis and restoration of Saint Mëhilli church, Voskopojë, Korçë.....	145
<i>Mentor Balilaj, Mimoza Mehmetaj, Loreta Çapeli</i>	
Comporre con le rovine. Progetti per i Fori Imperiali.....	153
<i>Rachele Lomurno</i>	

Documentation of the authentic materials in culture heritage - sustaining the tangible cultural value in the era of modernization and globalization. Case study of the church of the Monastery of St. Mary of Spile, Lunxhëri <i>Edlira Çaushti, Enkeleida Goga Beqiraj</i>	161
The architectural design in the cinematographic direction of the avant-gardes <i>Luca Izzo</i>	169
Destruction in architecture <i>Llazar Kumaraku, Ermal Hoxha</i>	176
Brutalism: The new face of a city <i>Kujtim Elezi, Nuran Saliu</i>	186
Petržalka international competition: An open discussion on the design concepts <i>Nicola Petaccia</i>	194
Modernism as the unconscious of globalism: mapping of subjectivities in Sigfried Giedion's historiography <i>Skender Luarasi</i>	206
Contro la modernizzazione capsularizzata delle città storiche. Per un ripensamento dello spazio aperto come ambiente conviviale <i>Filippo Angelucci, Hanan Elfraites</i>	216
Modern and modernity in Albanian art reality during the XXth century224 <i>Ermir Hoxha</i>	
Alberto C. Carpiceci: forme e colori del moderno romano <i>Alberto C. Carpiceci</i>	234
Modernita dell'architettura vernacolare in Bosnia <i>Lorenzo Pignatti</i>	243
Possibile teatro romano nel Castrum di Elbasan. Leggere la morfologia urbana di una città <i>Loreta Çapeli</i>	251
PHENOMENA OF RE-GENERATION, REVITALIZATION, RECYCLE, REUSE	263
Revitalisation and adaptive reuse of vacant lands and buildings as a way to urban regeneration <i>Agata Piçt</i>	262
Rehabilitation and repurposing of the Cooperative centres in the context of socialist built heritage <i>Aleksandar Videnovic, Milos Arandjelovic</i>	270
The post-earthquake reconstruction process: an opportunity for regeneration of the territory. The case study of Finale Emilia <i>Alessandra Cattaneo, Laura Baratin</i>	278
Il patrimonio industriale dismesso nelle trasformazioni urbane: rigenerare attraverso la conoscenza e la conservazione <i>Alessia Silvetti, Chiara Bonaiti, Chiara Dell'Orto, Davide Strada</i>	287
Responsive environmental design for responsible tourism: project experience for resilient regeneration of S. Marko Island in Montenegro <i>Antonella Trombadore, Katarina Brnovic</i>	295
Rehabilitation of brownfield sites declared as a cultural heritage: opportunities and challenges - Case study: Sugar Factory in Belgrade <i>Svetlana Dimitrijević Marković, Sanja Simonović Alfrević, Mila Pucar, Snežana Petrović</i>	303
Cultural heritage in resilience <i>Benida Kraja</i>	311
City on the river. Plural identities and common ground <i>Caterina Padoa Schioppa</i>	319

Scicli, laboratorio di sperimentazione per la rigenerazione urbana e civica.....	327
<i>Chiara Nifosi</i>	
Conservation and revitalization of cultural heritage. Case of Rehova and Borova historical villages.....	337
<i>Florian Nepravishhta, Gladiola Balliu, Xhejsi Baruti</i>	
La cultura crea bellezza? L'esperienza (in corso) del piano cultura futuro urbano, DGAAPMIBAC,.....	352
all'interno del dibattito Italiano sulla rigenerazione delle periferie urbane	
<i>Piero Rovigatti</i>	
Una nuova stagione del riuso e della (ri)funzionalizzazione degli spazi urbani:	370
pratiche diffuse e minute in contesti a diverso grado di trasformazione	
<i>Massimo Carta, Fabio Lucchesi</i>	
Fragile territories. The reconstruction of a missing city.....	378
<i>Michele Montemurro</i>	
Re active l'Aquila: sistema di interventi transcalari per la riattivazione socio economica della città fragile.....	386
<i>Tempesta Alessandro</i>	
Strategie, processi e progetti di rigenerazione e rivitalizzazione per la Vallata dello Stilaro.....	394
<i>Vincenzo Gioffrè, Caterina Gironda, Massimo Lauria, Cristian Murace</i>	
Riadattare il costruito. Il riutilizzo di una struttura industriale dismessa come co-housing.....	402
<i>Teresa Esposito...</i>	
From regeneration to urban transformation.....	410
<i>Enrico Fontanari</i>	
Visioni post-industriali nel territorio Albanese.....	419
<i>Francesca Paolo Protomastro</i>	
Re-use of urban spaces for safety and productive redevelopment	427
<i>Raffaella De Martino, Rossella Franchino, Caterina Frettoloso, Nicola Pisacane</i>	
Architetture del recupero: Riuso di tecniche tradizionali e materiali di scarto.....	435
<i>Alice Palmieri</i>	
Cities of the future- urbanism & cultural heritage.....	443
<i>Anjali Krishan Sharma</i>	
Urban, architectural and landscape apprehensions scales of the northern Tunisia Moorish cities:	450
towards a small Tunisian cities revivification model: case of the cities of Testour and Ghar El Melh	
<i>Sabar Karray, Angel Raul Ruiz Pulpon, Hichem Rejeb</i>	
Lavalorizzazione immobiliare sociale di conventi Italiani.....	458
<i>Francesca Giani</i>	
Knowledge and reuse of monumental university buildings: the case study of the Sant'Anna school in Pisa...467	
<i>Benedetta Marradi</i>	
Evaluation of the structural bearing capacity of unreinforced masonry (URM) building.....	475
<i>Dhimitri Papa, Ildir Dervishi</i>	
Adaptive reuse of vernacular architecture in transformed landscapes:	489
the case of evicted village of Isín, at Spanish Pyrenees	
<i>Ignacio Galan, Yves Schoonjans, Kris Scheerlinck</i>	
A ruin in progress: the 4 Evergreen Tower, Albania	497
<i>Jonas König</i>	
What is regeneration (revitalization, recycle, reuse)? ...Is it a strategy or tool to activate urban strategies?.....	502
The case of the railway trail Durres-Vlore	
<i>Luca Di Figlia, Anxhela Qepi</i>	

"Bajloni" brewery in Belgrade - possibilities for protection, revitalization and re-us.....	510
<i>Marko Nikolić, Ena Takać</i>	
Metamorphosis of the Skanderbeg Square.....	518
<i>Armand Vokshi</i>	
From regeneration to urban transformation.....	536
<i>Enrcio Anguillari, Enrico Fontanari</i>	
MODERNIZATION/ GLOBALIZATION OF URBAN PLANNING/ DESIGN AND LANDSCAPE	544
Change of urban development of a new city during years 1945-1990, communist era: Case study Gramsh city....	545
<i>Gjergj Thomai, Iva Mezezi</i>	
Urban regeneration for new value systems and quality spaces	553
Towards to issue of landscape and urban development aspects of the formation structure.....	561
of urban landscape of Baghdad	
<i>Elina Krasilnikova, Sumayah Layij Jasim</i>	
Social effect of land titling: The link between private property and social cohesion in	567
the case of Greater Tirana, Albania	
<i>Francesca Vanelli</i>	
Tools and approaches for metropolitan coastal landscapes.....	575
<i>Francesca Calace, Carlo Angelastro, Olga Giovanna Papparusso</i>	
Urban land development challenges in transition countries – Kosovo case.....	583
<i>Habib Ymeri</i>	
The use of public space as an urban regeneration tool.....	591
A case study in residential block "1 Maji" in Tirana, Albania	
<i>Klaud Manehasa, Xhesi Çoniku</i>	
Preserving a city's identity by reviving public space. Case study of old city centre of Durrës.....	599
<i>Klaudia Nushi, Mikel Nushi</i>	
Urban landscapes in transformation: From a case study to the biennial of the cities in the world.....	607
<i>Teresa Cilona</i>	
Globalization of urban planning policies, Kosovo and EU strategies.....	615
<i>Vildane Maliqi</i>	
Riflessioni tra città e paesaggio: un' isola nella baia di Napoli.....	628
<i>Corrado Castagnaro</i>	
Il ridisegno del porto di Napoli tra globalizzazione e rispetto dei caratteri d'identità	636
<i>Carla Mottola</i>	
The India-then and now.....	643
<i>Sudhakar Kapoor</i>	
Cadastral data in an established urban situation in Tirana.....	651
<i>Genc Salja, Elda Maçi, Marpol Koço</i>	
MODERN HOUSING	662
Modern residential towers as a pedagogical tool in architectural education with reference to Egypt.....	663
<i>Amr Abdelfattah, Ibrahim Saleh</i>	

Gains or again identities? Interpreting cultures of living for new forms of housing	671
<i>Anna Bruna Menghini, Marson Korbi</i>	
Design parameters as tools for energy saving in new residential buildings	679
<i>Edlira Koleci</i>	
Post-war Italian collective dwellings: Naples, Rome, Milan	689
<i>Chiara Ingrosso</i>	
Transition of neighborhood, from centralised to the market system	699
Case study _ “8 Marsi” neighborhood, Tirana, Albania	
<i>Fatlinda Murthi (Struga), Meivis Struga</i>	
On some debris of globalization – the transformation of semi-private spaces in	709
pre-designed residential buildings in Lebanon	
<i>Haawi Elie , hemaly Issam</i>	
From vernacular to high- rise. Transformation of neighborhood space qualities in Tirana	719
<i>Irina Branko, Andi Shameti</i>	
MODERN DESIGNING AND DAILY LIFE/UNIVERSAL DESIGN	727
Building colors in Tirana creating added value, tangible and intangible	728
<i>Gjergj Ruci, Bleona Dhamo</i>	
Hylocene: un sentiero esplorativo tra i “materiali di oggi”	742
<i>Sabrina Lucibello, Carmen Rotondi</i>	
INMATEX: Interaction material EXperience. A research and didactic instrument	750
for the design of surfaces.	
<i>Rossana Carullo</i>	
UTILIZATION OF FUTURE TECHNOLOGIES	758
Digital revolution, architecture, urban (re)generation, a critical overview on the software for the “digital layer”	759
<i>Andrea Pasquali, Kristiana Kumi, Megi Ballanca</i>	
Thermal Visions	767
<i>Fabrizio Chella, Erica Scalcione</i>	
ZEB prototype controlled by a machine learning system	775
<i>Federico Cinquepalmi, Sofia Agostinelli, Fabrizio Cumo</i>	
Digital revolution, architecture, urban (re)generation, a critical overview on the hardware for the “digital layer” ...	783
<i>Giorgio Verdiani, Elisa Miho, Julia Demirabi</i>	
Concezione della forma architettonica e tecnologia di stampa 3d a grande scala	791
verso un’architettura ‘hidden-tech’?	
<i>Giulio Paparella, Maura Percoco</i>	
Il ciclo infinito dell’alluminio: Ricerca e progetto per l’economia circolare	799
<i>Michele di Sivo, Daniela Ladiana, Lediana Rrjolli</i>	
Modernization of built environment by the integration of PV technology - the case of the street light systems	808
<i>Mirjana Devetaković, Florian Nepravishhta, Goran Radović, Milan Radojević</i>	
Building with adaptive shells and smart materials.	815
The study and application of an intelligent façade in Faculty of Architecture and Urbanism, Tirana	
<i>Jani Toci, Sonila Oka</i>	
Tecnologie del futuro per vivere la città	823
<i>Igor Todisco, Valeria Marzocchella</i>	

The history of structural figuration in architecture.....	830
<i>Annarita Zarrillo</i>	
Multi sensory labs for the perception oriented design.....	838
<i>Luigi Maffei, Massimiliano Masullo, Aniello Pascale</i>	
L'applicazione delle nuove metodologie nella documentazione archeologica. L'esempio di Byllis.....	847
<i>Olgita Ceka, Loreta Çapeli, Klajdi Hodaj</i>	
SUSTAINABILITY IN THE ERA OF MODERNIZATION/ GLOBALIZATION	855
Smart villages for the sustainable regeneration of small municipalities.....	856
<i>Pierfrancesco Fiore, Begoña Blandón-González, Emanuela D'Andria</i>	
Creative hubs as a key driver for sustainable valorisation of cultural heritage in Montenegro.....	864
<i>Sladjana Lazarevic</i>	
Directions for urban regeneration of border towns in the Republic of Northern Macedonia.....	872
for achieving sustainable development	
<i>Damjan Balkoski, Eva Vanista Lazarevic</i>	
Sustainability of Lake Ohrid conservation as a UNESCO World Heritage protected area expressed.....	885
through a new systemic approach to the planning and management of water service and protection	
<i>Strahinja Trpevski, Zaklina Angelovska, Rexhep Asani</i>	
Funivia del monte Faito: mobilità sostenibile e identità visiva.....	890
<i>Vincenzo Cirillo, Ilaria Balzano, Ornella Zerlenga</i>	
A rational methodology for the integration of sustainable urban management indicators.....	898
in modern era of digitalization	
<i>Ylber Limani, Binak Beqaj</i>	
Customer satisfaction survey of implemented energy efficiency measures in public buildings in Kosovo.....	905
<i>Kreshnik Muhaxheri, Florian Nepravishta, Ramadan Alushi</i>	
Sustainable urban regeneration through brownfield development	920
<i>Derya Oktay</i>	
Fostering low carbon mobility in Slovenia: the case of the city municipality of Novo Mesto.....	927
<i>Andrej Gulič</i>	
Surface temperature of urban texture in Vlorë Promenade	936
<i>Ani Tola, Andrea Maliqari, Gjergj Thomai, Parashqevi Tashi, Paul Louis Meunier</i>	
POSTERS SESSION	948
Children's playgrounds in residential units of Tirana.....	949
<i>Parashqevi Tashi, Gjergj Thomai, Ani Tola, Ani Tashi</i>	
Modernization and globalisation during the transition period in Tirana	950
<i>Fiona Nepravishta...</i>	
Sufi architecture in Albania: the case of Zall Tekke in Gjirokastrë	951
<i>Enea Serjani</i>	
Re-generation and revitalization of communist-era buildings, the Palace of Culture of Tirana.....	952
<i>Dardan Vukaj</i>	
Ethnographic Museum of Tirana. Revitalization of "Avni Rustemi" square.....	953
<i>Uendi Daja</i>	
Integrated rural development programme: case of Arrëza.....	954
<i>Xhejси Baruti, Gladiola Balliu, Florian Nepravishta ..</i>	

CAMOE: digital tools for ordinary public maintenance.....	955
<i>Fernando Giannella</i>	
Creating cells as a common spatial tissue in the extreme wildlife environment, Sharr Mountains	956
<i>Teuta Jashari Kajtazi, Driton Tahiri</i>	
Dictated by the ideology. Socialist realism and the Albanian Radio Televisin building.....	957
<i>Olisa Ndrecka, Florian Nepravishta</i>	
Transformation Lana River. Reorganising and restructuring Lana River	958
<i>Albano Guma</i>	
Building colours in Tirana creating added value, tangible and intangible.....	959
<i>Gjergj Ruci, Bleona Dhamo .</i>	
Between local sensitivity and universal values.....	960
<i>Doriana Bozgo Bleta, Daniel Qamo, Junela Meksi</i>	
Brutalism: The new face of a city	961
<i>Kujtim Elezi, Nuran Saliu</i>	
Pazze minori nel centro storico di Firenze.....	962
<i>Antonio Capestro, Cincia Polumbo</i>	
“Exploring Modernity in Tirana. “ Photography series.....	963
<i>Alketa Misja</i>	
Sustainability as an integral approach of architectural design	964
<i>Arta Xhambazi</i>	
Ricostruire dopo il sisma dov'era non com'era. Riuso delle macerie, qualità residenziale e.....	965
flessibilità funzionale	
<i>Maura Marà, Pier Tommaso Zechini</i>	
Study analysis and restoration of Saint Mëhilli Church, Voskopojë, Korçë.....	966
<i>Mentor Balilaj, Mimoza Mehmat, Loreta Capeli</i>	
Reshaping urbanity through elaborated urban re-generation tools. International case studies.....	967
<i>Lisjan Tushaj</i>	
The drawing of the lake in the Royal Park of Tirana.....	968
<i>Davide Carleo...</i>	
Reflection between city and landscape: an island in the bay of Naples.....	969
<i>Coorrado Castagnaro....</i>	
The drawing of the underground architecture. Case studies in Italy and Europe.....	970
<i>Rosa De Caro</i>	
The drawing of gardener's house in the Royal Park of Tirana in Albania.....	971
<i>Gennaro Pio Lento, Angelo De Cicco</i>	
Re-use of urban open spaces for safety and productive redevelopment	972
<i>Raffaella De Martino, Rossella Franchino, Caterina Frettoloso, Nicola Pisacane</i>	
Recover the built. The reuse of an industrial structure dismissed as a co-housing.....	973
<i>Teresa Esposito</i>	
The Italian Garden in the Royal Park of Tirana.....	974
<i>Martina Gargiulo</i>	
The design of the Palatine Chapel in the Royal Park of Tirana in Albania.....	975
<i>Fabiana Guerriero</i>	

The drawing of regeneration. Case studies in Parco dei Monti Picentini	976
<i>Ilenia Gioia</i>	
The network of pilot books in the Eastern Mediterranean:	977
The case study of the bay of Porto Palermo in Albania	
<i>Andrea Imbrota</i>	
Monumental complex of Santa Maria della Pace, Naples. Regeneration and continuity drawing.....	978
<i>Domenico Crispino</i>	
Criteria for optimizing structural safety through the principles of environmental compatibility.....	979
<i>Conetta Cusano, Claudia Cennamo</i>	
Design of innovations. The first railway network in Montenegro.....	980
<i>Gianluca Manna</i>	
Architecture of recovery: Reuse of traditional techniques and recycled materials.....	981
<i>Alice Pamieri</i>	
The design of the greenhouse in the Royal Park of Tirana in Albania	982
<i>Rosamaria Masucci</i>	
Materiality and immateriality in the architectural heritage of the Dalmatian Coastline	983
<i>Enrico Mirra</i>	
The cultural heritage drawing in the global society	984
<i>Adriana Trematerra</i>	
Relief of the Odeon in the park of Tirana	985
<i>Mara Ucciero</i>	
Ecomuseo dell'Arno.....	986
<i>Antonio Capestro</i>	
La tecnologia per la conoscenza e la rigenerazione culturale	987
<i>Valeria Marzocchella</i>	
OPENING CEREMONY.....	988
PLENARY SESSION.....	995
FORUM SESSIONS.....	1005
WORKSHOPS.....	1017
POSTER SESSIONS.....	1023
CONCLUSION SESSION.....	1029
STUDENTS PARTICIPATION.....	1038
SESSION BRAKES.....	1042
PHOTOGRAPHY COMPETITION.....	1056



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INTRODUCTION

After the first edition of the IFAU 2017 – International Forum on Architecture and Urbanism organised in Tirana, and the second edition of the IFAU 2018 organised in Pescara, Italy, the Polytechnic University of Tirana – Faculty of Architecture and Urbanism (FAU) is organising the third edition:

IFAU 2019 – International Forum on Architecture and Urbanism in Tirana, Albania on November 21 - 23, 2019, with the theme “Modernization and Globalization.”

IFAU 2019 – 3rd International Forum on Architecture and Urbanism aims to bring together leading academic scientists, researchers, and research scholars to exchange and share their experiences and research results about all aspects of Architecture, Urbanism, Cultural Heritage within Modernization and Globalization trends of XXI century. It also provides the premier interdisciplinary forum for researchers, practitioners, and educators to present and discuss the most recent innovations, trends, and concerns, practical challenges encountered and the solutions adopted for the Modernization and Globalization in the Cities in Transition.

The third edition is expanding the horizon by introducing a series of overlapping visions spanning the recently institutionalised Adriatic - Ionian Euroregion, now extended to the Balkan and South East European region. The Forum will concentrate on Architecture, Urbanism, Cultural Heritage located in contexts and territories that reveal their tendencies to Modernization and Globalization.

Modernisation and Globalization in Architecture, Urbanism and Heritage provide a multi-faceted analysis that is based on the understandings of architects and urban planners working in both the developed and developing countries traditions.

Globalisation is a broad concept not only concerning the diversity of regions, cultures, and actors but also concerning the diversity of analytical approaches that can be employed to study it. During the past decade, notions of globalisation have displaced familiar discourses of modernisation.

We consider Modernization and Globalization as a process that naturally links the past, the present and the future - as a bridge between the past and the future. Current events such as the cultural heritage protection crisis illustrate that the discussion should not be confined to specific geographic regions or narrowly defined analysis methods but in a broader and deeper search spectrum.

The research presented in this forum embraces the need to cover a variety of aspects and dimensions of Modernization and Globalization in Architecture, Urbanism and Cultural Heritage, to see both its local and its global manifestations. From our perspective, globalisation studies imply research that is not just limited to the most popular spheres of globalisation but also includes the study of global problems such as sustainable development, cultural heritage, and so on.

In summary, the distinctive character of the Modernization and Globalization is that it delivers a large international and multicultural thematic issue associated with Architecture, Urbanism and Cultural Heritage, including their impact on particular cultural-geographic regions.

The Modernization and Globalization of territories and cities in transition is the object of this Forum.

Through contributions from colleagues and scholars from different international universities the intention is to explore different interpretations of contexts, to study processes of Modernization and Globalization in territories and cities in transition, to define strategies for urban transformation and to confront issues raised by environmental and architectural sustainability, all framed by an up-to-date and contemporary vision of the entire Adriatic-Ionian and Balkan region.

Culture and the strength of ideas are viewed as the essential tools for building bridges between knowledge and for rediscovering, in a new relationship between Architecture, Urbanism and Cultural Heritage, the key to interpreting the processes transforming territories and cities.

The conference program will include the topic of interest that include, but are not limited to:

1. Global/local modernizations;
2. XXth century modernism and the question of cultural heritage;
3. Phenomena of regeneration, revitalization, recycle, reuse;
4. Modernization/globalization of urban planning/design and landscapes;
5. Modern housing;
6. Modern designing and daily life/universal design;
7. Utilization of future technologies;
8. Sustainability in the era of modernization/globalization.

3rd INTERNATIONAL FORUM ON ARCHITECTURE AND URBANISM

Modernisation and globalisation

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MODERNITA' DELL'ARCHITETTURA VERNACOLARE IN BOSNIA*

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ABSTRACT

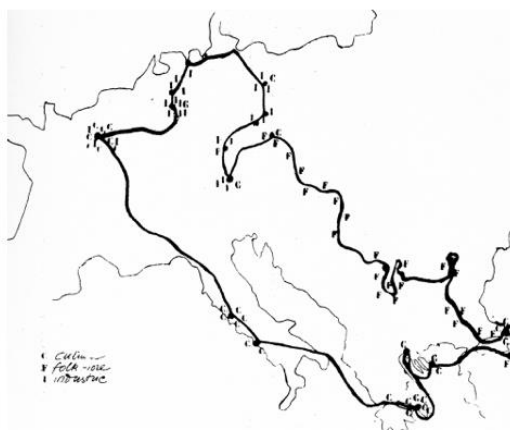
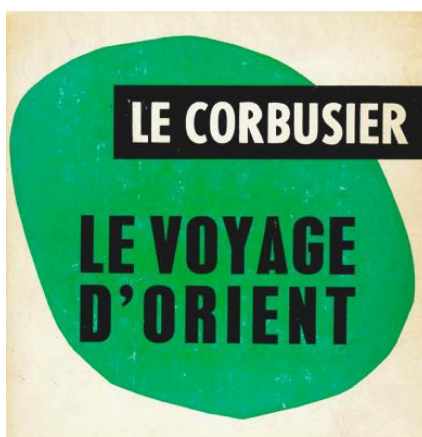
Il Voyage d'Orient di Le Corbusier del 1911 è stato uno dei momenti fondativi per lo sviluppo dell'architettura moderna. Nei Balcani questa lezione è stata recepita dai tanti architetti che hanno studiato o lavorato in Europa occidentale, riportando successivamente nella propria regione un'idea di architettura moderna che si è declinata a seconda delle diverse culture del luogo. I risultati forse più significativi si riscontrano in Bosnia con il lavoro di Dušan Grabrijan e Juraj Neidhardt a Sarajevo.

Keywords: Le Corbusier, Vernacular architecture, Dušan Grabrijan and Juraj Neidhardt

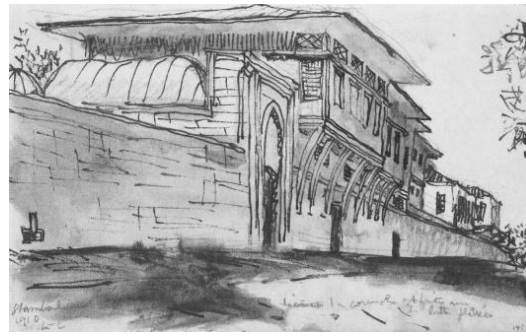
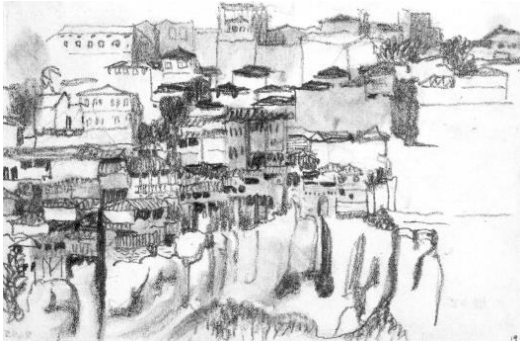
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INTRODUZIONE

Charles-Edouard Jeanneret, il futuro Le Corbusier, effettua il suo *Voyage d'Orient* nel 1911, partendo da Vienna, navigando lungo il Danubio fino a Belgrado per proseguire all'interno della regione balcanica, raggiungere la Grecia, Atene e poi tornare tramite l'Italia visitando Pompei e Roma. E' stato un viaggio importantissimo per la sua formazione, un'esperienza che lui riporta più volte in tanti scritti fino a rivedere e correggere il manoscritto del *Voyage d'Orient* poche settimane prima della sua morte, pubblicazione che uscirà postuma nel 1966. E' un viaggio fondamentale per la sua formazione perché durante questa esperienza nasce la forte passione di Jeanneret verso l'architettura e si vengono a formare le vere basi del pensiero teorico della sua architettura, basata su razionalità e modernità.



Jeanneret è affascinato dalla semplicità delle case balcaniche dai volumi bianchi e prismatici di carattere astratto, dalle facciate leggere segnate da aperture che si sviluppano in orizzontale per tutta la lunghezza delle facciate (*facciata libera*); rileva che il volume residenziale dei piani superiori è rialzato su pilastri (*pilotis*) in legno che sollevano la casa al di sopra del piano terra adibito a scopi funzionali e che il volume superiore spesso aggetta oltre il muro di cinta e, simile a una *bow-window*, si proietta verso lo spazio urbano circostante.



In *Le Voyage d'Orient* Jeanneret scrive:

«A Tirnova le case sono imbiancate con la calce viva, è così bello che ne restai impressionato [...] Ogni casa ha la sua stanza principale; una grandissima finestra, più larga che alta, riquadrata in scomparti di vetro, si apre sugli alberi e i fiori del giardino [...] queste stanze sono così piccole che la finestra occupa tutta la parete [...] c'è sempre una galleria appesa di fuori e che domina la valanga delle case [...] questa galleria è frutto di una fine carpenteria, e il profilo dei pilastri e la copertura ricordano le squisite nicchie degli arredi islamici.»¹

Jeanneret osserva e studia anche la composizione planimetrica della casa apprezzandone la flessibilità degli spazi interni; la fluidità spaziale della casa dei Balcani, consentita da una struttura autonoma a telaio in legno senza muri portanti, ci fa infatti pensare a una anticipazione della “pianta libera” del futuro Le Corbusier. All'interno dei singoli spazi abitativi esiste anche una chiara libertà distributiva con la distinzione tra parte servita (soggiorno o camera da letto) che rimane libera da ogni ingombro e arredo rispetto alla parte servente (armadi, stufa, bagno, ripostiglio)². La stessa flessibilità è riscontrata nei percorsi verticali che vengono sistemati in libertà nello spazio e possono essere facilmente riposizionati.

Tutte queste considerazioni danno forza alla riflessione, anche provocatoria posta dallo studioso Udovicki-Selb nel suo saggio *Les Balkans, genèse des “Cinq points de l'architecture?”* che si possa creare una connessione tra le osservazioni di Jeanneret nel *Voyage d'Orient* e i famosi cinque punti dell'architettura lecorbuseriana. Anche se non supportata da reali fonti documentate, questa considerazione è molto affascinante in quanto dà pieno valore all'importanza di questo viaggio come esperienza unica e formativa per il futuro Le Corbusier.³

Jeanneret scopre quindi la modernità dell'architettura nei Balcani.

DUŠAN GRABRIJAN E JURAJ NEIDHARDT

Oltre al Voyage d’Orient del giovane Jeanneret, esistono altre considerazioni che legano la figura di Le Corbusier alla storia più recente dell’architettura dei Balcani ed alla Bosnia in particolare.

Si deve ricordare che nella seconda metà degli anni Trenta un consistente numero di architetti della Jugoslavia lavora presso lo studio di Rue de Sevres di Le Corbusier, al punto tale che il Maestro denominò quel periodo *l’epoque slovene*. Tra questi, meritano una particolare attenzione due architetti sloveni, Dušan Grabrijan e Juraj Neidhardt. Il primo, Grabrijan, aveva studiato con Jože Plečnik a Lubiana, vissuto per un breve periodo a Parigi e si era trasferito a Sarajevo nel 1930, dove aveva iniziato a insegnare presso l’Istituto Tecnico Statale, affermandosi come teorico e studioso dell’architettura vernacolare e della casa tradizionale bosniaca. Grabrijan convinse l’amico e architetto Juraj Neidhardt, allievo di

Behrens e collaboratore per quattro anni di Le Corbusier, a trasferirsi anche lui a Sarajevo nel 1939. Entrambi favorirono fin dai primi anni Quaranta del secolo scorso un’interessante rivisitazione dell’architettura tradizionale della regione attraverso i loro studi, opere e soprattutto attraverso un loro libro, *“Architecture of Bosnia and the way (to) modernity”*, pubblicato nel 1957, dopo la morte di Grabrijan.

Durante il suo soggiorno parigino, Neidhardt aveva stabilito un rapporto preferenziale e di amicizia con il Maestro, al punto tale che Le Corbusier scrisse una delle poche introduzioni mai scritte a testi di altri per il libro appena citato. Nell’introduzione Le Corbusier ribadisce la sua vicinanza all’allievo Neidhardt, che definisce *“un vecchio amico dello studio di Rue de Sevres”* e soprattutto si dice assolutamente concorde con il principale tema del libro, che lui stesso identifica nel rapporto tra l’architettura tradizionale bosniaca e l’architettura moderna.

Nella prefazione Le Corbusier scrive che il libro di Neidhardt lo ha molto aiutato nel risolvere un’ambiguità di base, ovvero il rapporto tra architettura moderna e la tradizione.

«Il libro mi ha aiutato a chiarire un’ambiguità contro la quale mi sono trovato a lottare per tutta la mia vita», ovvero *«l’imitazione diretta fatta da alcuni architetti degli elementi della tradizione che offre una facile via per costruire una sembianza di cultura»* piuttosto che usare un altro metodo, quello di *«continuità – una continuità di spirito ed evoluzione»*.

.....

«per me, che ho visitato la Jugoslavia quaranta anni fa ed amato il suo paesaggio, le sue case e le persone, è stato un grande piacere di trovare in questo libro lo spirito moderno del mondo armonicamente unito con le cose di cui ho mantenuto un ricordo piacevole».

Le Corbusier presenta e centra dunque l’essenza teorica del libro: creare continuità con la storia e progettare in sintonia con la tradizione, con la cultura del luogo e con gli aspetti tecnici e ambientali di un territorio, per poter proporre un’architettura moderna che sia quindi principalmente basata sulla re-interpretazione della tradizione, senza tuttavia rinunciare a essere protagonisti del proprio tempo e artefici di una pura e semplice contemporaneità.

Tra i due personaggi, Grabrijan ha sempre avuto un ruolo più legato alla ricerca storica e teorica, mentre Neidhardt ha lavorato maggiormente nel rapporto tra tradizione e progetto.

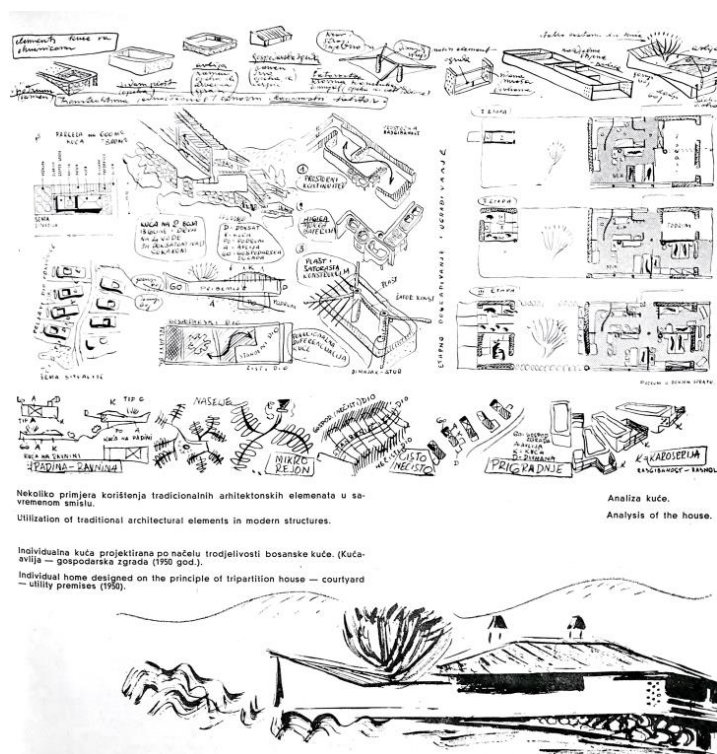
Neidhardt prosegue infatti gli studi sulla residenza bosniaca svolti dal collega, dando loro una chiave maggiormente interpretativa attraverso progetti, incarichi professionali e studi a carattere teorico per prototipi residenziali, sia rurali che urbani.

Neidhardt osserva la semplicità volumetrica delle case, il contrasto tra la semplice geometria dei volumi ed il contesto naturale in cui sono inserite, ne rimarca la distinzione tra la parte basamentale in pietra e la parte superiore costituita da un leggero telaio in legno, la flessibilità ed adattabilità degli interni, la divisione funzionale degli stessi, le semplici regole di aggregazione ed ampliamento ed i sistemi costruttivi, Osserva che esisteva una sola “regola non scritta”, quella che una nuova costruzione non dovesse impedire la veduta verso la valle alle costruzioni adiacenti già esistenti (diritto di veduta)

Neiderhardt scrive:

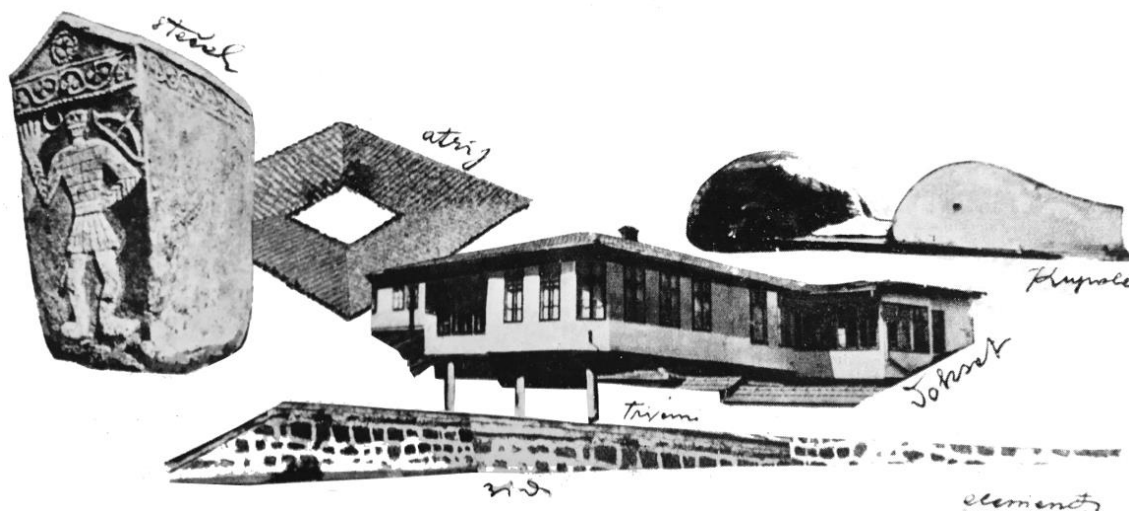
«qui (a Sarajevo) si possono trovare le tracce del cubismo, il predecessore dell’architettura moderna, dato che guardando alle forme geometriche delle case, riconosciamo automaticamente che l’architettura orientale, come anche quella moderna, è basata sul contrasto tra la severità dei corpi geometrici e la libertà della natura».

Di particolare interesse è uno studio per una casa rurale con patio interno. Si tratta di edificio a un piano con un fronte in aggetto rispetto al piano di campagna, per adattarsi alla topografia della regione prevalentemente montagnosa; un’architettura semplice, orizzontale, con il basamento in pietra e il volume principale in telaio di legno intonacato, copertura con tetto a falde rivestito in paglia (come nelle case bosniache) e dei lunghi tagli orizzontali in corrispondenza delle aperture, rese possibili dalla mancanza di muri portanti.



In uno dei disegni più significativi riportati nel libro, Neiderhardt sintetizza gli elementi di base dell’architettura tradizionale bosniaca, ovvero lo stećak, la tomba bogomila che

testimonia la cultura originale pre-islamica della Bosnia, le case ad atrio (atrij), i muri in pietra della parte basamentale (zid), la casa stessa in telaio in legno sorretta da pilastri in legno, la veranda aggettante (doksat) e, infine, le cupole che ricoprono gli edifici pubblici e le moschee (kupole).



Si vuole concludere questo testo con tre progetti che esemplificano come questa ricerca progettuale sia proseguita in Bosnia e si riscontri in alcune residenze realizzate a Sarajevo nel dopoguerra: il primo è un progetto dei fratelli Reuf ed Emir Kadić, la casa Kopčić del 1937; il secondo è il chalet di montagna a Trebević progettato dallo stesso Juraj Neidhardt, costruito nel 1947 e in seguito distrutto da un incendio; il terzo è un piccolo insediamento residenziale di Andrija Člčin Šain nel 1953, costruito intorno ad una moschea esistente.

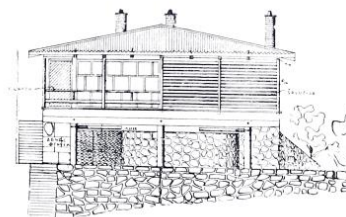
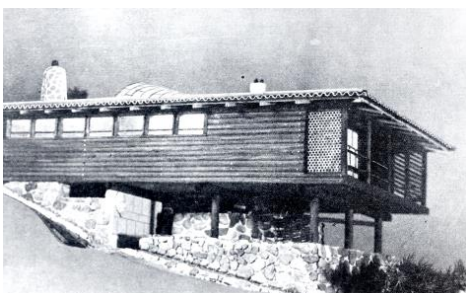
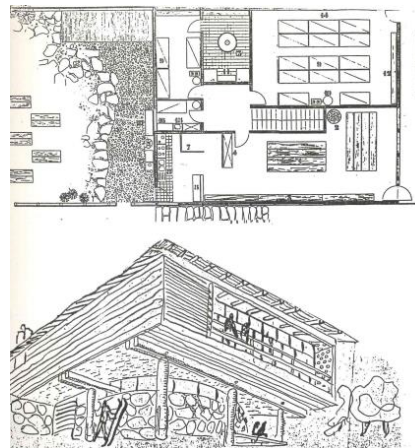
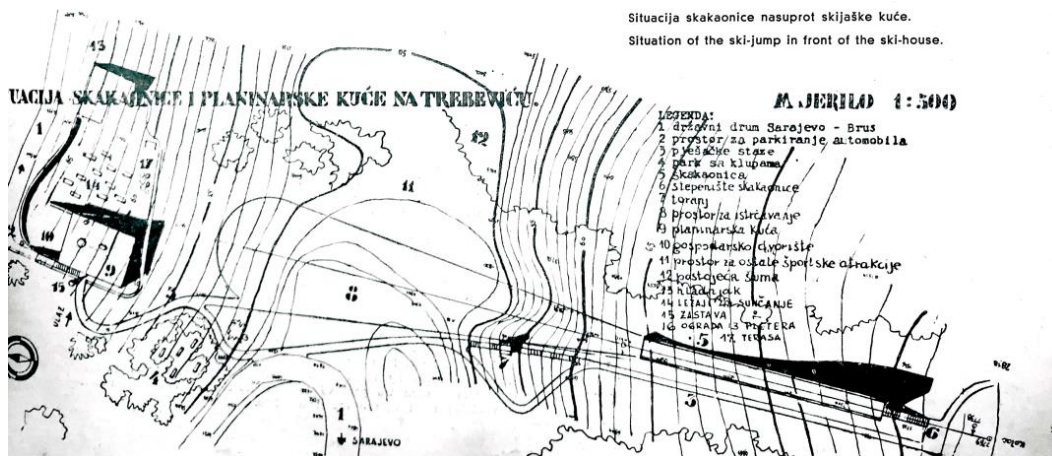
Il progetto dei fratelli Kadić per la casa Kopčić (1939) su Safvetbeg Bašagić street, una delle strade che partono dal centro antico per salire verso la *Mahala*, rientra a pieno titolo nel filone re-interpretativo della casa tradizionale bosniaca e rispecchia gli studi fin qui visti; la casa si presenta come un semplice volume rialzato su pilotis in intonaco bianco con ampie finestre orizzontali che smaterializzano l'angolo. Il volume residenziale del piano superiore aggetta sulla strada ed è separato dalla stessa da un muro di cinta basso rivestito in pietra locale che lascia intravedere il piano terra parzialmente libero.



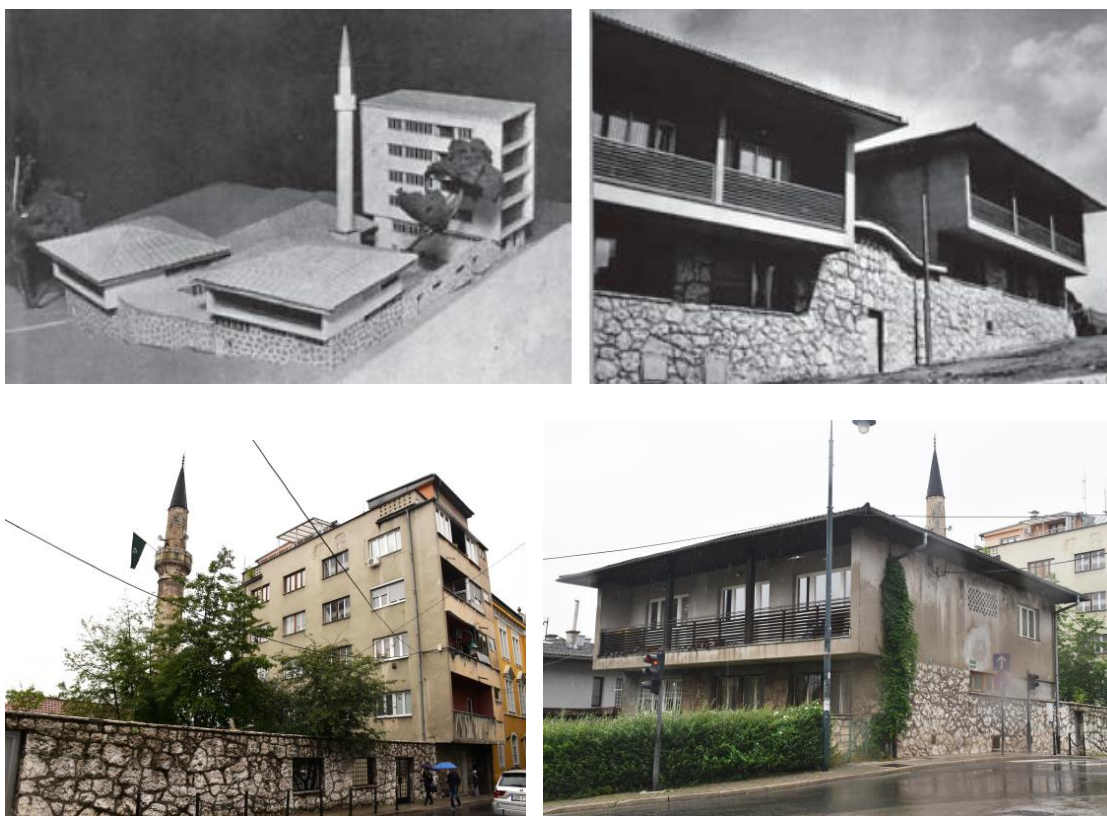
Nello chalet costruito nel 1947 a Trebević nelle montagne appena sopra Sarajevo e poi distrutto da un incendio, Neidhardt affronta gli stessi temi della casa Kopčić e mette in

pratica le osservazioni teoriche che aveva effettuato sulla casa bosniaca. Lo chalet è un progetto che rappresenta una sintesi tra le tradizioni e gli elementi costruttivi locali e una concezione purista dell'architettura, concepita in continuità con il contesto naturale in cui è inserita.

Lo chalet di Trebević era posizionato di fronte alla rampa del salto con gli sci ed era un volume rettangolare semplice e compatto, aggettante sul pendio, con una parte basamentale a pianta libera rivestita in pietra ed un volume superiore rettangolare in telaio e paramenti in legno con aperture orizzontali ed una copertura a falde, tutti elementi che richiamavano il metodo tradizionale di costruzione dell'architettura bosniaca.



In un quartiere residenziale di Sarajevo, all'angolo tra le vie Džidžikovac e Čekaluša, si trova un raffinato intervento di Andrija Čičin Šain del 1953 che integra tradizione e modernità in un piccolo complesso residenziale che si sviluppa intorno a una moschea e minareto già esistenti. Il progetto segue l'orografia del luogo con tre edifici bassi e scalettati su livelli diversi, con delle parti basamentali rivestite in pietra sopra le quali aggettano i corpi di fabbrica di tre edifici residenziali di piccole dimensioni, concepiti in maniera da ricordare i *doksat* delle tradizionali case ottomane e le logge in legno che si affacciavano sulla strada (*divan haneh*). Il progetto si chiude con un volume verticale di cinque piani, di carattere più modernista, posto a chiusura del complesso e si congiunge con un edificio già esistente di uguali dimensioni, oggi sede dell'Ambasciata d'Italia a Sarajevo.



NOTE

¹ Le Corbusier, *Voyage d'Orient*, Gresleri Glauco (a cura di), Marsilio FLC, 1995, p. 142.

¹ Cfr. AA.VV., *Svrzo's House*, Muzej Sarajeva, 2001, in cui viene documentata in dettaglio la casa bosniaca ottomana.

¹ Udovicki- Selb Danilo François, *Les Balkans, genèse des "Cinq points de l'architecture?"* in R. Amirante e al. (a cura di), *L'invention d'un architecte. Le Voyage d'Orient de Le Corbusier*, Fondation Le Corbusier, Parigi, 2013.

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