



**DA** Dipartimento  
Architettura  
Ferrara

## BOOK OF PROCEEDINGS

2<sup>nd</sup> INTERNATIONAL CONFERENCE ON HOUSING,  
PLANNING, AND RESILIENT DEVELOPMENT OF THE  
TERRITORY

TOWARDS EURO-MEDITERRANEAN PERSPECTIVES

**OCTOBER 16<sup>th</sup>-17<sup>th</sup>, 2025**

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## **2<sup>nd</sup> International Conference on Housing, Planning, and Resilient Development of the Territory**

### **Towards Euro-Mediterranean Perspectives**

#### Conference Theme and Rationale

This conference returned for the second time within the Albanian and Mediterranean academic context, aiming to build a tradition of collaboration centered on scientific research and academia. Following the success of the first edition held on October 13<sup>th</sup>-14<sup>th</sup>, 2023, where proceedings were published in the Book of Proceedings, Albanica journal, and various international academic platforms, POLIS University and the Academy of Sciences of Albania relaunched this important event. The 2025 edition focused on housing, urban planning, and resilient territorial development, offering a platform for researchers, policymakers, and experts from the region and beyond.

Albania and the Western Balkans have faced major transformations in urbanization, spatial planning, and environmental management. Demographic changes, economic pressures, and environmental challenges created a need for new strategies in architecture, planning, and governance. This conference brought together diverse voices to explore these themes and promote resilient and sustainable development.

Key topics included architecture and the city, with emphasis on urban form, housing typologies, and the role of cultural heritage in modern urban design; urban mobility, addressing traffic challenges, public transport, and the use of technologies like GIS and AI in planning; and new housing models, focusing on affordability, energy efficiency, and innovative materials.

Discussions also covered demography and economy, exploring territorial governance, smart cities, social enterprises, and digital technologies such as AI, VR, and the Metaverse in urban management. Finally, the urban and natural environment was addressed through topics like pollution, adaptive planning, and nature-based solutions for climate resilience.

Through this conference, POLIS University and the Academy of Sciences of Albania aimed to foster a broad interdisciplinary debate on these pressing issues, combining academic and practical perspectives to offer concrete recommendations for future urban and territorial development policies and projects.

## Organizers' Announcement

The International Scientific Conference on Housing, Urban Planning, and Resilient Territorial Development: Toward Euro-Mediterranean Approaches was held on October 16<sup>th</sup>-17<sup>th</sup>, 2025, in Tirana, Albania. Organized by POLIS University in collaboration with the Academy of Sciences of Albania and supported by national and international partners, including the University of Ferrara and Co-PLAN, Institute for Habitat Development, the event brought together researchers, academics, policymakers, and professionals to address key challenges in urban development, with a focus on resilience and sustainability in the Euro-Mediterranean region. The first day of the conference took place at the Academy of Sciences, while the second day was hosted at POLIS University.

The conference explored five main themes:

- I. Architecture and the City, which investigated the typological and morphological dimensions of urban form, the evolution of collective and individual housing types, the relationship between architectural design and urban identity, and the role of historical and cultural heritage in shaping contemporary cities;
- II. Urban Mobility and Resilient Cities, which addressed traffic congestion, infrastructure challenges, and public transportation, while also promoting the redesign of public spaces – such as streets, squares, and pedestrian zones – to improve accessibility and mobility; it also explored the integration of digital technologies like GIS, AI, and simulation tools to enhance planning, automation, and infrastructure management;
- III. New Housing Models, which examined innovative approaches to affordable and social housing in response to demographic shifts and technological change, along with energy efficiency strategies, passive energy systems, and the application of new sustainable materials and construction technologies;
- IV. Demography and Economy, which focused on macro-regional and national dynamics impacting territorial development, including urban governance, disaster risk reduction, and the rise of smart and inclusive cities; it also explored how emerging technologies – such as AI, VR, and the Metaverse – along with social enterprises and circular economy practices, could foster more equitable and adaptive urban systems; and
- V. Urban and Natural Environment, which analyzed environmental degradation in urban settings, including air, water, and soil pollution, and promoted nature-based solutions, ecosystem-based planning, and adaptive strategies to enhance environmental sustainability and climate resilience.

The conference was conducted in English and Albanian (with self-translated texts where applicable) and was free of charge, with all registration fees fully covered by POLIS University in support of open academic exchange. Key deadlines included abstract submission by June 15<sup>th</sup>, acceptance notification by June 30<sup>th</sup>, first draft of papers by September 15<sup>th</sup>, and final submissions by October 31<sup>st</sup>.

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From building to city form: Tools and approaches in shaping the urban fabric, in relation to new constructions and historical/urban heritage.

Typologies of collective and individual housing / History of cities and architecture /  
Architectural design: Morphology and form.

Urban regeneration and conservation / Cultural and historical heritage / Regenerative approaches to design and adaptive reuse of spaces.

# Between Ideology and Identity

## A Comparative Study of Socialist Hotel Architecture in Albania and the Balkans

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### Abstract

*This paper examines the ideological foundations and architectural development of Albania's socialist-era hotels, placing them in the Balkan context and Eastern Europe's reconstruction following World War II. It explores how communist governments used tourism infrastructure, especially hotels, as a socio-political instrument to support ideological narratives through architectural form in addition to promoting state-approved leisure. The study looks at common typologies that reflected global modernist tendencies while incorporating regional socialist values, all while drawing on comparative case studies.*

*The study focuses specifically on Albania's "Rational Period" and highlights important architectural traits that indicate the rigidity and control of the communist state. In terms of design, usage, and ideological function, the paper identifies both common trends and distinctive national adaptations through comparison with those in other communist regimes, such as Bulgaria's state-run Black Sea hotel zones and Yugoslavia's mixed-economy resort models.*

*During the Rational Socialist Era in Albania, hotel design placed a strong emphasis on geometric repetition, formal austerity, and practical clarity – elements that were strongly associated with the regime's ideology. In cities like Tirana, Gjirokastra, Elbasan and Shkodër, hotels had two purposes: they were places of political control and foreign diplomacy, as well as tangible symbols of socialist advancement. The seaside typologies along the Adriatic and Ionian beaches, on the other hand, reflected pan-European experiments in leisure architecture by emphasizing mass accommodation and spatial collectivism.*

*The research advances our understanding of how architecture was used to create a communal identity – one that was both unified and contested – across the socialist Balkans by interpreting the spatial and symbolic language of socialist tourism infrastructure.*

*In its concluding section, the paper calls for a re-evaluation of socialist hotel architecture not as obsolete or politically burdened relics, but as vital components of the region's architectural heritage.*

## Keywords

*Socialist architecture, hotel typologies, ideology, form*

# 1. Socialist architecture in Albania: context and ideology

## 1.1. Foundation of socialist architecture

The foundation of communist architecture in Albania was a strict ideological theory that viewed the built environment as a physical manifestation of socialist ideology, rather than as an independent cultural or artistic endeavor. Socialist Realism was formally characterized as an artistic technique aimed at representing reality in its “revolutionary development” in a true and historically concrete approach (Ndreçka and Nepravishta, 2014). In the context of inspiration by Soviet political models, also architecture was anticipated to embody the quintessential socialist character and to play a proactive role in the formation of a new communal identity, exerting its impact throughout culture, social and creative spheres with an impact in urban configuration. Architecturally, Socialist Realism aimed to create a unique identity by discarding pre-socialist stylistic continuities and selectively adopting neoclassical ideas as emblems of power, order, and stability. Stalinist dogma supported and encouraged this style, which was the most popular in Albania from 1948 to 1958. It shaped civilian and representative buildings by rendering them large, clear and easily legible. Mëhilli (2017) pointed out that socialism in Albania was not only a political system but also a "material reality" that was shown through buildings, infrastructure, and urban plans. This turned the whole country into a symbolic built environment where ideology could talk directly to the people. Following on, architectural output in Albania stayed firmly inside centralized government structures. This meant that private practice was not allowed and architectural processes had to follow rigorous fiscal and political planning rules. standardized cost-effective construction, and uniformity became governing principles, indicating both ideological objectives and material constraints. Similar trends could be seen in other socialist countries in Eastern Europe, but Albania was distinctive since its ideology was very rigid for a long time and it didn't have much contact with world architectural debate. This situation strengthened a limited architectural language that put ideological conservatism ahead of formal creativity.

The development phases of socialist architecture initiated its presentation through the ‘*Socialist Classicism*’ in the first year, represented by the Stalinist Model with a representation of neoclassicism, entangled with baroque nuances and details from soviet religious architecture. Even today, the majority of these buildings preserve their position in strategic nodes of Tirana, including Kinostudio “Shqipëria e Re”, “Agimi” Complex or Textile Combinat. This phase of architectural display, production was too brief to leave a lasting impact on the urban landscape of the capital, due to the changes on the international political arena between Albania and the Soviet Union. The situation had the direct impact on the rejection of the ‘exaggerated’ architectural Stalinist style, by imposing the opposite principles of standardized and simple constructions, considering also the emergent need for providing housing in the country. Limitations were imposed regarding the architectural design, while cost efficiency and rationalization became the main priorities. This political disruption of the

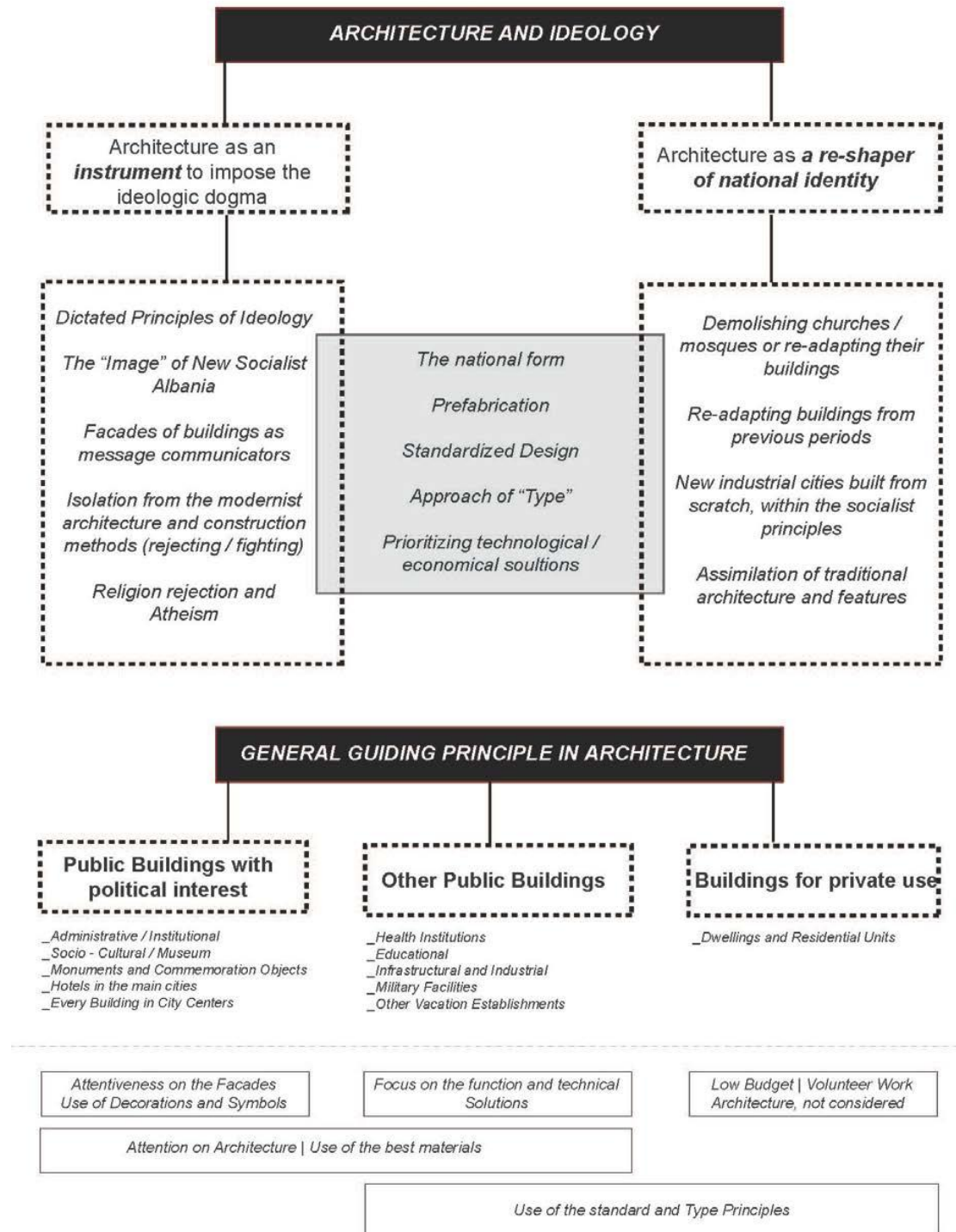
two communist states, affected simultaneously the architectural language on Albanian cities, but also oriented the central power towards the fulfilment of needs regarding infrastructure, education buildings and housing, substituting the primary objective so far which was related to public buildings construction. Being isolated and sustaining only in auto-sufficiency and dramatic propaganda, this approach oriented Socialist Albania's construction sector towards '*Rational Architecture*', which on the last phase was on political terms, defined the nationalist way of presenting architecture through the so-called the quest for the '*National Form*'. During this period, the main focus was put in the military fortifications and addressing the '*contemporary architecture*' in the research for identity representations. Public buildings with national symbols of hard-working populations, like the National Museum with the emblematic mosaic, were displayed during this third period which lasted till the fall of the regime. As a tribute to the Albanian Socialist Realism, different public buildings took place in the main cities of Albania where symbolism and features of ideology tried to meet the national characteristics.

## 1.2. Tourism and architecture as ideological instruments

The discussion about tourism in Socialist Albania now opens the perspective of understanding it less of an economic sector and more of a tightly controlled ideological tool that was meant to promote the country's interaction with its global neighbours, all this while also strengthening political dominance within the country. Considering that till the early 1990s, it was famously called "*Europe's last secret*" because the dictatorship made it very hard for foreigners to visit and trade with the country (Stiller, 2019), it becomes clear that Albania was one of the most marginalized nations in Europe during the communist era. In this atmosphere, tourism was definitely not driven by the market, nor was it spontaneous. It represented a meticulously planned, ideologically restricted, and subjugated to overarching political interests.

The state-run Albaturist, which was based on the Soviet Inturist system, was the initial and sole national way to organize tourism and keep in touch with foreign visitors. The Tourist's Guidebook of Albania (Albaturist, 1969) shows how tourism was seen as a way to show off a carefully chosen image of the socialist state. The handbook not only gave useful information about geography, places to stay, and travel plans, but it also clearly showed the Party of Labour's successes. It framed tourism as a way to communicate politically rather than as a way to exchange culture. In this way, as Light (2000) argues, tourism architecture, especially hotels, became a way for the regime to show a "dignified" and politically correct portrayal of Albania.

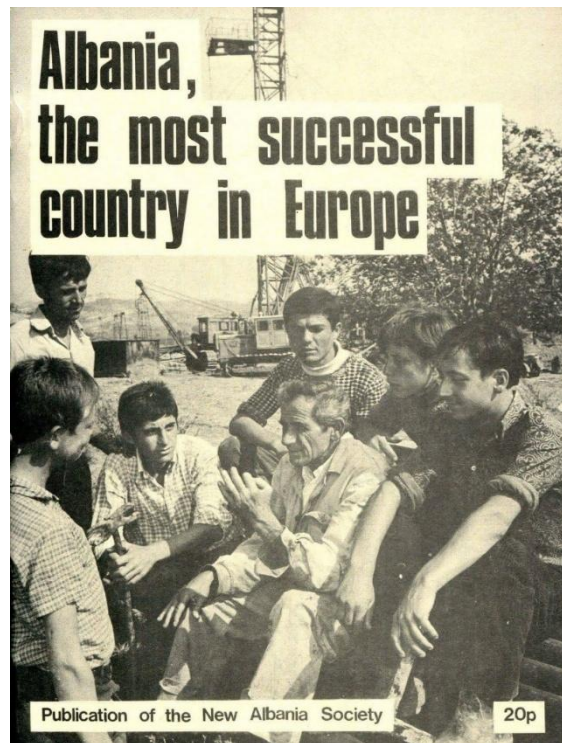
When Enver Hoxha was in leadership, going to Albania was a very restricted experience. The authoritarian regime put rigorous visa rules, set itineraries, and continual control on overseas travel to stop it (Hall, 1984). Hall states that tourists were taken on meticulously selected paths that fit with the state's stories, and they didn't have interaction with the people who lived there. Even things like dress rules, personal items, and eating habits were controlled, which made tourism seem more like a planned and regimented activity than a leisure activity. Even if global tourism isn't particularly big, the pictures of buildings that welcome tourists give the



**Figure 1.** Inclusive framework of architecture characteristics and relation with the socialist ideology.

Source: (Istrefaj Koliçi), PhD Thesis (2021).





**Figure 2.** *The 'outside image' of socialist Albania.*

Source: <https://it.pinterest.com/pin/198791771047380099/>.

impression of openness and wealth, which is extremely different from what life is really like. Hotels, advertisements, and advertising pieces showed modern beach resorts and city hotels as signs of socialist success, hiding the real restrictions and problems with the infrastructure. The investments in the tourism sector had two main goals: to give people in the country safe places to have fun and to make the country look good to people from other countries. Hall (1984) pointed out that Stalinist Albania exemplifies one of the few truly "authentic" instances of tourism within socialism, with the sector predominantly subjected to ideological oversight and internal political imperatives. Architecture was a big part of this system, turning hotels into places for representation, monitoring, and symbolic mediation. Tourism facilities helped build a desirable national image by organizing their spaces, controlling access, and being in prominent locations. They also reinforced exclusion and ideological adherence. In this regard, tourism architecture in Albania illustrates how the constructed environment functioned as an active vehicle of socialist ideology, influencing both outward impressions and internal interpretations of the state.

## 2. The architecture of hotels in socialist Albania

### 2.1. Ideological role and urban landscape

In the context of "Albanian New Image", during late 1960s, communist regime in Albania started to use tourism as a way to change how the outside world saw the country. This change led to the building of new hotels in big cities, where the architecture was supposed to show a



controlled but modern version of the socialist system. This objective was strong enough, to allow a flexible "modernist line" beside the rigid characteristics imposed. It can be stated that the hotel design was the typology that manifested this new way of designing, due to its status of being the first 'door' towards the international interactions. Kolevica (2004) says that architects saw working on hotel design assignments as a rare chance to try out new ideas in a formal way, especially via the use of vertical space, which was not encouraged in socialist cities. This period, represented an unusual time when architecture became clearer, with less Soviet ornamentation and a careful acceptance of modernist ideas. But this openness didn't last long. In the mid-1970s, Albania's political shift in direction of the People's Republic of China started a new phase of ideological conservatism that hindered aesthetical and architectural creation. As a result, hotel architecture became a short but important distinction in a design context that was otherwise very limited. In this framework, city hotels achieved a big ideological significance. They were strategically placed in the cores of cities and serving as representative buildings that connected the communist state with tourists from foreign nations. Their presence in the city, along with limited access, made them even more symbolic as places for diplomacy, monitoring, and showing off ideas. Albania failed to foster mass tourism in comparison to other communist nations; rather, its hotels emerged within a restricted and tightly controlled tourism sector, reflecting the regime's conservative posture toward foreign participation.

## 2.2. Urban and seaside hotels

The recognition and understanding of the design of hotels in socialist Albania remains an uncharted domain, particularly because it cannot be perceived as a uniform "style," but rather as a system of typologies influenced by political requirements, technical limitations, and governmental oversight. In this context, accommodation buildings were categorized based on purpose, user demographics, and ideological conformity. Archival recordings and mapping uncover several prevalent typologies: urban hotels (Hotel Turizmi), seaside holiday camps for workers and state employees, youth and pioneer camps, curative or mountainous hotels associated with thermal and health facilities (Fig.3.c), and government villas designated solely for political elites (Istrefaj Koliçi, M. 2021). When foreign guests were let in, Albturist made sure that they were kept under rigorous watch and had as little interaction with the native populace as possible (Hall, 1984).

Urban hotels held a notably important symbolic and territorial role. They were located in urban centers or alongside key metropolitan axes and served as emblematic structures that connected the socialist system with people from outside (Fig.3.a). On the other hand, seaside hotels were mostly for those who lived there and for groups of people to relax. The communist goal of organized relaxation meant that holiday camps and beach hotels were built to serve workers, young people, and certain socioeconomic groups. Durrës, which had about 40% of the country's holiday spots, was one of the most important coastline and lakefront destinations. Other important areas were Pogradec, Vlora, Saranda, and several healing sites like Elbasan and Peshkopia. (Istrefaj Koliçi, M.,2021). Architecturally, these buildings focused on repetition, simplicity, and cost-effectiveness, which were both political and financial limits

(Ndreçka and Nepravishta, 2014). Adriatik Hotel in Durrës, which opened in 1958 (Fig.3.b), is one of the best examples of contemporary modernist hotel design in socialist Albania. Its location on the shore, clear volumes, and use of a global modern expression show a short period of architectural flexibility before concentrated tourism management became fully established in the 1960s.



**Figure 3.** From left to right: a) Hotel “Çajupi”, Gjirokastra, b) Hotel “Adriatik”, Durrës, c) Hotel Camp in Korça (today Hotel “Kristal”).

Source: tripadvisor.

In general, the difference between city hotels and seaside hotels shows a bigger ideological pattern: city hotels served as places for lobbying, diplomatic relations, and observation, whereas seaside hotels set up rigorous rules for group recreational activities. These categories illustrate that hotel construction in communist Albania functioned not as a reaction to demand from tourists, but as a spatial construct influenced by doctrine, politics, and centrally administered planning—an explanation that situates Albania within the context of wider socialist principles while with distinctive rigidity and estrangement.

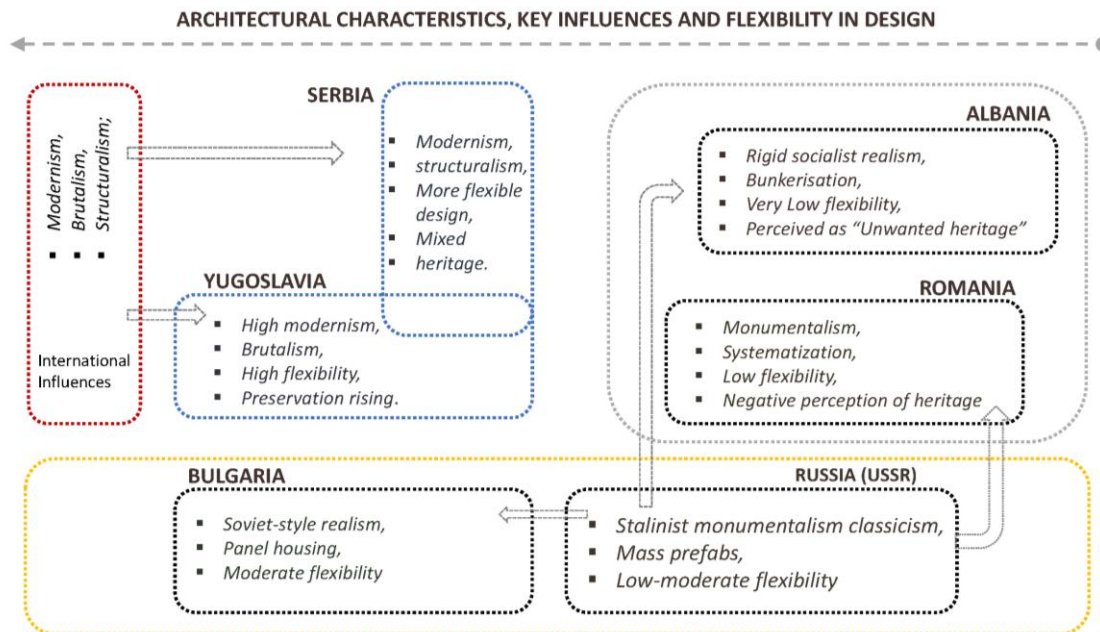
### 3. Socialist hotel architecture: typologies and regional comparisons

#### 3.1. Comparative regional perspective

Socialist hotel design throughout Eastern Europe and the Balkan regions arose from a common ideological foundation: the tourism industry was envisioned as a state-controlled mechanism facilitating participation, recreation, and international prominence. Even though they all started from the same place, different national political paths, levels of visibility, and economic policies led to different architectural results.

In the former Soviet Union, hotels and sanatoriums first used Stalinist monumentalism, but then they switched to standardized modernist solutions that used prefabricated construction and typological recurrent patterns. These models put a lot of emphasis on hierarchy, discipline, and the size of institutions. They set up a framework that satellite states eventually used, albeit not always in the same way. Bulgaria and Romania promptly adopted this model by building massive hotel developments that integrated modernism with mass hospitality. Holidays After the Fall shows how Bulgaria's Black Sea resorts use this approach through careful planning of the land, modular hotel types, and a huge but sensible modernist language that aims to accommodate socialist mass tourism while showing progress and international legitimacy (Beyer, Hagemann & Zinganel, 2013).

Yugoslavia, on the other hand, came up with a very different model. Because it had a hybrid political system and economic system and was more open to the West, its architectural tradition was more experimental. Hotels around the Adriatic coast were places of new ideas, combining structural expression, attention to the landscape, and modernist inspirations from throughout the world. Holidays After the Fall shows how Yugoslav beach resorts changed the way people thought about recreational architecture by making it a social and conceptual experiment where collectivist ideas and distinct experiences and architectural leadership could all exist at the same time (Beyer, Hagemann & Zinganel, 2013). This openness had a big impact on the assessment of these hotels after socialism. Many of them are now seen as important examples of modernist architecture.



**Figure 4.** Comparative framework of socialist architectural characteristics, influences, and design flexibility.

Source: Author, <https://www.dakamconferences.org/proceedings>.

Hotel design in Romania, especially throughout the Ceaușescu regime, was closely linked to nationalist ideas and authoritarian changes to cities. Controlled planning led to the growth of resort communities around the Black Sea, like Mamaia and Neptun. This design focused on large-scale accommodations, repeated types, and axial spatial arrangement. Romanian establishments were a greater part of the state's grand display and grand urban design than Bulgarian holiday resorts, even if they looked identical in certain ways.

Romanian communist hotels used modern building methods and standard layouts, but its design was more about nationalistic ideology and visibility in politics than about trying new things or having fun. Macdonald (2009) contends that these institutions are currently encumbered by their connection to suppression and adverse memory, fostering an alternate or detrimental post-communist viewpoint. Romanian coastal hotels are not often praised as

a noteworthy architectural legacy, unlike the Adriatic displays covered in *Holidays After the Fall*, they are actually perceived instead as signs of authoritarian luxury.

Serbia sits in the middle within Yugoslav liberality and communist rigidity. The combined socialist–market structure that allowed for architectural innovation in other parts of the Adriatic also helped Serbian hotel design as part of the Yugoslav federation. In Belgrade and other local centres, urban hotels served as symbols of contemporary design by combining modernist inspirations from around the world, geometric representation, and an emblematic presence in the city. But Serbia's infrastructure for tourism was less focused on the terrain than that of the coastlines of Croatia and Montenegro. As a result, hotels in Serbia were more focused on being seen in the city and serving as a representation than on providing seaside pleasure. Stojiljković and Ignjatović (2019) emphasize that Yugoslav structuralism and modernity enabled Serbian designers to navigate doctrine using form, resulting in hotels that harmonized collectivist values with architectural creativity. In the post-communist era, these structures are progressively re-evaluated as components of Yugoslavia's progressive heritage versus being regarded as doctrinal remnants.

Albania is an exceptional and unique situation in this region. Albania's extended isolation after 1961 meant that it didn't have much contact with world architectural debate and tourist development was heavily influenced by strict ideological filters. According to the (Istrefaj Koliçi, 2025), Albanian hotel architecture was more of an ideological and symbolic tool than a way to make money or promote culture. In contrast to the Bulgarian or Yugoslav instances examined in *Holidays After the Fall*, Albanian coastal hotels remained small, formally restricted, and heavily regulated, hindering the development of innovative or distinctive recreational architecture. The effect of these different paths is especially clear in how people see hotel architecture after socialism. Bulgarian and Yugoslav resorts along the seaside have progressively reconfigured as significant cultural resources and integrated into cultural heritage and hospitality discourses (Beyer, Hagemann & Zinganel, 2013). In contrast, Albanian and Romanian hotels frequently endure narratives of alienation, oppression, and stagnation, leading to neglect or major changes (Macdonald, 2009; Smith, 2006).

### 3.2. Architectural characteristics and typologies of hotels in the region

Socialist hotel design in Eastern and southern Europe emerged through unique national typologies, influenced by differing levels of ideological regulation, economic liberalization, and connections with global tourism. A comparative analysis of notable hotels reveals that analogous socialist ideals produced varied architectural outcomes in different states (Fig.5).

Bulgaria adopted a state-planned mass resort model, as demonstrated by the International Hotel at Golden Sands. Integrated within an extensive regional concept throughout the Black Sea coastline, Bulgarian hotels constituted components of expansive resort areas defined by modular uniformity, infrastructural coherence, and shared recreational amenities. Architectural uniqueness was sacrificed to the principles of mass production and regional unity, so strengthening tourism as a state-managed socialist accomplishment.



Croatia adopted a distinctly divergent strategy, especially across the Adriatic coastline. The Haludovo Palace Hotel on Krk Island (1972) designed by the architect Boris Magaš, exemplifies an innovative resort typology facilitated by the nation's hybrid socialist-market economy and non-aligned political stance. Haludovo was conceived as a cohesive leisure complex, showcasing architectural originality, spatial transparency, and global modernism influences. In this context, community leisure was expressed through architectural innovation rather than uniformity, distinguishing resorts as exceptional within the Yugoslav sphere.

In Romania, hotel designs embraced a more grandiose and symbolic urban typology, as shown by the Hotel Intercontinental in Bucharest (1971), designed by Hariton, Nădrag, Moscu, and Belea. The edifice, a high-rise icon in the capital, epitomized modernisation and national aspiration during Ceaușescu's reign. In contrast to coastal resorts, Romanian city hotels prioritized height, magnitude, and exposure, so aligning tourism architecture with dictatorial performance and centralization of power.

The Soviet Union established a unique institution hotels typology, exemplified by the Yalta Intourist Hotel in Crimea. Developed within the Intourist framework, these hotels integrated lodging, leisure, and amenities into expansive, multipurpose complexes. These institutions emphasized structured leisure, communal activities, and integration with resort facilities, establishing tourism as a manifestation of the government's social and political framework.



**Figure 5.** From left to right. 1<sup>st</sup> row: a) Hotel Adriatik, Durrës, b) Hotel Haludovo Palace, Krk Island Croatia, c) Yalta Intourist Hotel in Crimea. 2<sup>nd</sup> row: d) Hotel Yugoslavia, Belgrade, e) Hotel International, Golden Sands, Bulgaria, f) Hotel Intercontinental, Bucharest.

Sources: Wikipedia, tripadvisor.

Serbia, as part of socialist Yugoslavia, embodies the urban monumental hotel type via the Hotel Yugoslavia in Belgrade. The hotel, designed by Lavoslav Horvat is situated boldly beside the Danube. This provided the possibility for it to serve as a political, cultural, and commercial

hub, prioritizing visual significance within the urban environment over landscape-oriented recreation.

The Hotel Adriatik in Durrës, Albania, established in 1957, exemplifies one of the earliest substantial beach hotels built during the socialist regime. Originating from a meticulously regulated political and economic framework, the structure embodies a subdued modernist vernacular marked by functional clarity, moderate dimensions, and constrained architectural articulation. In contrast to other communist nations, Albania did not establish integrated resort complexes; rather, its beach hotels operated as standalone entities inside a rigorously controlled tourism framework, indicative of the regime's prudent stance on foreign interaction and mass leisure activities.

## 4. Conclusion

This study has analysed socialist hotel design in Eastern and southern Europe as a distinct architectural domain influenced by doctrine, economic policy, and various levels of receptivity to international tourism. The study illustrates that similar socialist principles displayed in centralized planning, collective leisure, and architectural legibility—resulted in specific national typologies rather than a uniform architectural style, through the comparative evaluation of Bulgaria, Romania, Yugoslavia, Serbia, Albania and the Soviet Union.

Hotels served as mechanisms for the construction of communal identity, influencing the collective experience by architectural arrangement, regulated recreational activities, and representational symbols. Yugoslav and Bulgarian coastal resorts conformed more closely to pan-European modernist leisure paradigms, facilitating exploration and scenery integration, whilst Albanian hotel design exhibited a distinctly restrained character. Albania's extended seclusion and stringent ideological control led to hotels functioning mostly as socio-political and representative instruments rather than as drivers of tourism or aesthetic advancement.

A distinguishing characteristic of the Albanian context was its explicit opposition to modernism, regarded as a capitalist and morally perilous force. This position enabled stringent regulation of architectural output, whilst distancing Albanian culture of design from global dialogue. Even though the Hotel architectural design was considered the most 'open' and with possibilities for more free creativity, it could not escape the fate of functioning both as a means of doctrinal execution and as an instrument for reshaping national identity through disintegration, exclusion, and meticulously controlled modernisation.

In the post-communist environment, these varied trajectories have produced disparate legacy consequences. Some communist hotels are gaining recognized as important modernist heritage, while others, especially in Albania and Romania, are still marginalized or overlooked. The study reinterprets communist hotel design not as an outdated political remnant, but as an essential element of the twentieth-century architecture legacy, advocating for sophisticated preserving and reuse with adaptive approaches. Future study might profit from comprehensive archival exploration, in-depth case studies, and rigorous examination of post-

socialist alterations to better incorporate this design into wider historiography and cultural discussions.

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