BOOK OF PROCEEDINGS

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ICBE 2026

MAY 08th-09th, 2026
POLIS University, Tiranë

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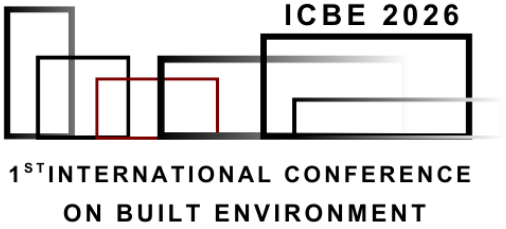
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1st International Conference on Built Environment

ICBE 2026

Conference Theme and Rationale

The 1st International Conference on Built Environment (ICBE 2026) was conceived as an international and interdisciplinary forum for advancing knowledge, critical discussion, and innovation across architecture, urban planning, engineering, construction, materials, design, and the wider built environment. Organized by POLIS University in collaboration with the National Agency for Scientific Research and Innovation in Albania (AKKSHI), the Academy of Sciences of Albania and the University of Ferrara in Italy, the conference brought together academics, researchers, practitioners, students, and industry representatives to exchange research findings, professional experience, and emerging perspectives on the transformation of contemporary cities and territories.

The conference theme reflected the increasingly complex challenges shaping the built environment, with particular attention to sustainability, resilience, technological innovation, heritage preservation, and socially responsive design. Contributions addressed sustainable architecture and green building, innovative construction technologies and materials, climate-responsive and energy-efficient design, disaster risk reduction, circular approaches to construction, and the integration of renewable energy. Equal emphasis was placed on digital transformation through Building Information Modeling, Geographic Information Systems, artificial intelligence, data analytics, automated solutions, digital fabrication, and advanced manufacturing.

ICBE 2026 also recognized that the future of the built environment cannot be approached through technological innovation alone. Urban transformation, cultural heritage, adaptive reuse, inclusive design, ecological thinking, art, and interdisciplinary research were therefore integral to the conference rationale. The scientific sessions examined topics ranging from seismic resilience, geotechnical engineering, and structural safety to urban fragmentation, public space, heritage conservation, adaptive environments, and new relationships between human and non-human systems.

Through keynote lectures, scientific presentations, case studies, and interdisciplinary debate, the conference encouraged connections between research and practice while promoting approaches capable of responding to environmental, social, cultural, and technological change. The breadth of contributions demonstrated the value of bringing engineering, architecture, urbanism, design, heritage, and emerging technologies into a shared academic framework for more resilient, sustainable, adaptive, and human-centered environments.

Held on 8-9 May 2026 at POLIS University in Tirana, with in-person and online participation, ICBE 2026 welcomed guest speakers and participants from Albanian and international universities, research institutions, professional organizations, and industry. Its sessions established a platform for presenting current research, exchanging expertise, strengthening meaningful collaboration, and identifying future directions for the built environment.

The event

The **1st International Conference on Built Environment (ICBE 2026)** is an interdisciplinary academic and professional forum dedicated to exploring contemporary challenges, emerging research, and innovative approaches shaping the future of the built environment. Bringing together researchers, academics, architects, engineers, urban planners, designers, practitioners, and industry professionals, the conference promotes the exchange of knowledge and encourages collaboration across traditionally interconnected disciplines. Its thematic scope encompasses sustainable and resilient construction, technological innovation, advanced building materials, urban transformation, cultural heritage, and interdisciplinary design approaches. Particular attention is given to the growing role of digital technologies, data-driven methodologies, intelligent design processes, and advanced analytical tools in supporting more informed and responsive approaches to architecture, engineering, and urban development. At the same time, ICBE 2026 recognizes the importance of environmental responsibility, cultural identity, social needs, and human-centered design in shaping contemporary cities and territories. Through keynote lectures, scientific sessions, case studies, and interdisciplinary exchange, the conference provides a platform for presenting current research, discussing professional experiences, and developing new perspectives capable of contributing to **safer, more sustainable, adaptive, inclusive, and resilient built environments**.

Objectives

- Promote interdisciplinary collaboration among researchers, academics, practitioners, and professionals in architecture, engineering, urban planning, construction, design, heritage, and related fields of the built environment.
- Advance the use of digital technologies and innovative methodologies, including BIM, GIS, artificial intelligence, data analytics, digital fabrication, and parametric approaches, in research and professional practice.
- Encourage sustainable, resilient, and climate-responsive approaches to architecture, construction, and urban development through innovative materials, energy-efficient strategies, and environmentally responsible design.
- Address contemporary challenges affecting cities, buildings, and infrastructure through scientific research, applied case studies, evidence-based approaches, and innovative design solutions.
- Promote the conservation, transformation, and adaptive reuse of cultural heritage, balancing cultural identity, contemporary needs, structural safety, and responsible urban development.
- Support human-centered and socially responsive urban transformation, considering public space, mobility, ecological systems, community needs, and the wider social and economic impacts of the built environment.
- Provide a platform for knowledge exchange and emerging research, enabling scholars, young researchers, professionals, and students to present innovative ideas, strengthen international collaboration, and contribute to future directions in the built environment.

Main Conference Themes

- Sustainable architecture and green building practices.
- Innovations in construction technologies and materials.
- Heritage preservation and adaptive reuse in the built environment.
- Digital tools and smart technologies in architecture and construction (e.g., BIM, GIS).
- Climate-responsive and energy-efficient design.
- Disaster risk reduction and resilience in the built environment.
- Circular economy approaches in construction and material usage.
- Integration of AI and data analytics in building design.
- Acoustic and thermal performance in building design.
- Renewable energy integration in building systems.
- Advanced manufacturing techniques in construction, such as 3D printing.
- Innovations in construction technologies and materials.
- Heritage preservation and adaptive reuse in the built environment.
- Disaster risk reduction and resilience in the built environment.
- Digital tools and smart technologies in architecture and construction.
- Advanced manufacturing techniques in construction.
- Geotechnical Engineering for Sustainable Development.
- Cartography and Geographic Information System.
- Computer Automated Solutions for Built Environment.
- Reliability in Civil Engineering.
- Urban planning strategies for resilient cities.
- Climate-responsive and energy-efficient design.
- Regulatory frameworks and policies impacting construction and urban development.
- Design in the Era of Anthropocene (Rethinking the Relation between Human and Non-Human Species)
- Speculative Design (with Attention to “Discursive” and “Critical” Design)
- Design and Cross-Disciplinarity (with Emphasis on Processes rather than Design Outputs)
- Inclusive Design
- Art and Urban Regeneration (Focus on Participatory, Collaborative, and Research-Based Practice)
- Relational Art and Architecture
- Monuments and ‘Anti-Monuments’ (Particular Attention to the Process of Designing and Building the City)

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The conference is structured around six thematic sessions, each addressing a specific area of research and practice within the built environment.
Each session is coordinated by experts in the relevant disciplinary field and is open to professors, researchers, PhD candidates, and other scholars and professionals contributing to the conference themes.

SESSION I
Urban Planning and Societal Impact

Chair: Dr. Gent Avdija

This session examines the relationship between urban transformation, spatial development, and their social implications within contemporary cities. Contributions address rapid urbanization, urban fragmentation, the transformation and loss of public space, informal and spontaneous development, and the challenges associated with balancing growth and modernization with human-scale urban environments. Particular attention is given to the evolving conditions of Albanian cities and to planning approaches capable of supporting more inclusive, sustainable, socially responsive, and livable urban environments.

SESSION II
Sustainable Materials, Resilient Construction & Smart Design

Chair: Dr. Endri Duro

This session explores innovative approaches to sustainable construction, resilient structural systems, and environmentally responsive design. Particular attention is given to sustainable materials, energy-efficient and climate-responsive strategies, prefabricated and lightweight construction technologies, and human-centered approaches to structural and architectural design. The session investigates how material innovation, technological development, and responsible design practices can contribute to safer, more efficient, adaptable, and environmentally sustainable built environments.

SESSION III
Technological Advancements and Seismic Design for Resilient Places

Chairs: Dr. Seyyed Behrad Emadi & Dr. Ornela Şen

This session examines the role of technological innovation and advanced engineering methodologies in developing safer, more resilient, and adaptable built environments. Contributions address seismic hazard and risk assessment, digital fabrication, parametric and computational approaches, transformations of building envelopes and prefabricated housing systems, and emerging concepts for future urban mobility. The session highlights how the integration of engineering knowledge, digital technologies, and resilience-oriented design can strengthen the capacity of buildings, infrastructure, and urban environments to respond to contemporary and future challenges.

SESSION IV

Cultural Heritage

Chairs: Dr. Nikolla Vesho & Dr. Marsela Demaj

This session addresses the preservation, interpretation, and transformation of cultural heritage within contemporary architectural and urban contexts. Contributions explore conservation strategies for historic buildings and sacred architecture, seismic assessment and strengthening of heritage structures, adaptive reuse, and the social implications of urban regeneration and heritage loss. Particular emphasis is placed on achieving a responsible balance between conservation ethics, cultural identity, structural safety, and the evolving functional requirements of historic buildings and urban environments.

SESSION V

Spaces of Connection: Art and Design for an Interspecies and Interdisciplinary Environment

Chair: Dr. Francesco Scasciamacchia

This session explores the intersections of art, architecture, design, technology, and the built environment through interdisciplinary and experimental perspectives. It investigates changing relationships between human and non-human systems, spatial perception, adaptive reuse, post-industrial landscapes, urban representation, digital heritage, and environmentally and socially engaged design practices. Through critical, speculative, participatory, and research-based approaches, the session examines how art and design can generate new forms of connection, reinterpret existing environments, and contribute to emerging cultural and spatial narratives within contemporary cities.

SESSION VI

Next-Generation Pioneers of the Built Environment

Chair: Dr. Flogerta Krosi

This session provides a dedicated platform for emerging researchers and students to present innovative, experimental, and forward-looking approaches to the built environment. Contributions span architecture, engineering, urban planning, environmental resilience, design, and related creative disciplines, reflecting the interdisciplinary character of a new generation of researchers and practitioners. Through projects addressing topics such as bioclimatic design, flood-risk management, structural technologies, architecture-inspired design, and critical interpretations of objects and social space, the session encourages critical inquiry, experimentation, and new perspectives on the future of the built environment.

Layout & Design:

Dr. Kristiana Meço

Msc. Erjon Çobani

POLIS University Contact:

Rr. Bylis 12, Autostrada Tiranë-Durrës, Km 5, Kashar

Kodi Postar 1051, Kutia Postare 2995

Tiranë, Albania

Tel: +355.(0)4.2407420 / +355.(0)4.2407421

Fax: +355. (0)4.2407422

Mob: +355 (0) 69 40 88 111

Email: contact@universitetipolis.edu.al

Website: www.universitetipolis.edu.al

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Cultural Heritage

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Conservation and preservation: Heritage conservation strategies / Conservation ethics / Preservation of historic structures / Protection of architectural values.

Adaptive reuse and transformation: Adaptive reuse / Contemporary interventions in heritage / Functional transformation / Urban regeneration.

Heritage resilience and structural safety: Seismic strengthening / Structural assessment of historic buildings / Risk mitigation / Integration of conservation and structural performance.

Heritage and urban change: Urban renewal / Heritage loss and demolition / Social implications of transformation / Balance between preservation and development.

Monumentality Reconsidered: Heritage Preservation and Adaptive Reuse through the Theories of Robert Venturi and Aldo Rossi

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Harika SHEHABI

IUAV University of Venice, Italy; International Balkan University, Skopje, North Macedonia
shehabiharikaa@gmail.com / harika.shehabi@ibu.edu.mk / h.shehabi@stud.iuav.it

Abstract

Through enduring forms, monumentality in architecture embodies cultural identity and societal ideals, acting as a conduit for collective memory. This issue is addressed by both Aldo Rossi and Robert Venturi, although from different methodological and philosophical angles. In contrast to modernist simplicity, Venturi's idea promotes a multilayered complexity that reflects the subtleties of life and historical continuity. According to Venturi, monumental constructions should embrace contradiction, eclecticism, and context as vital manifestations of memory and cultural narrative rather than aiming for perfection of form. His method promotes an architecture that honors historical roots while embracing innovation and tradition.

On the other hand, Aldo Rossi frames monumentality as an inherent component of the urban landscape, serving as a symbolic and spatial reference point. Rossi views monumental architecture as a storehouse of collective memory that goes beyond simple function, emphasizing typology and permanence. According to his view, the "permanent" elements of cities, those typological forms that persist through the ages and provide continuity amid urban change, must be addressed by architecture.

Monumental architecture continues to shape our cities just like before, when we look into history, many areas and nations are shaped according to the monuments, and monuments shaped and become a part according to the areas, as a little example can be the great Yugoslavian monument that have a great impact in the architecture and the complexity of the life, after having faced great wars and chaos, they remain in their place, and everything around is adapting to their idea of design and approach. This can be a great example of both contractionary theories by Rossi and Venturi, which are historical, symbolic, and "ugly", and contain more elements and ideas. Together, these observations show that monumentality is a narrative technique that connects the past and present, complexity and clarity, memory and transformation, and more than merely a structural or visual element.

Keywords: *Symbolism, Collective memory, Urban Permanence, Typology, Contextual continuity.*

1. INTRODUCTION AND LITERATURE REVIEW

1.1 Rossi and Venturi

Within the definitions of a quality lifestyle and convenience, we have passed through certain stages of our lives, with or without our will. In this change, which ranges from a rural lifestyle to urbanization, there has been a transition across different levels and layers. Rossi studies many aspects of urban design and architecture in his book, “Architecture of the City.” Moreover, he includes the context of the monumentality in his studies, to be born like a monument, to be a monument, and to act like a monument. Venturi, on the other hand, challenges traditional notions of monumentality by celebrating complexity, embracing the ordinary, and creating contextual responsiveness and pluralism. The common idea is that monuments contribute to the continuity of the city by harmonizing with the existing texture, thus respecting archetypes. Similarly, the contextual responsiveness of architecture argues for a more nuanced integration within the surrounding environment. Although both Rossi and Venturi opposed the reductionist functionality of traditional modernism, they held differing views on the essence of historical truth in architecture. Rossi's theory of permanence is based on the idea that there are enduring urban "types" in architecture that can withstand changes in time and politics. His method is to create a perfect and uniform urban form and a timeless texture through the permanence and immutability in which monuments serve as permanent archives of collective memory. These universal claims, however, are rejected by Venturi as elitist abstractions unrelated to the unstable realities of contemporary urban life. According to him, the city cannot be reduced to timeless typologies since it is fundamentally constructed by contradiction. Rossi seeks permanence in continuity, whereas Venturi embraces ambiguity, variation, and even visual chaos.

The potential for cities to become "museum cities" or locked archives where formal repetition and nostalgia take priority over urban life is raised by Rossi's typological permanence. The breakdown of architectural coherence into spectacle and kitsch, however, is the opposite risk connected to Venturi's pluralistic inclusion. As a result, the argument between Rossi and Venturi is really ideological rather than just artistic: one fears the violence of forced unity, while the other fears the death of historical continuity.

Monumentality is used differently in the context of approaching the place. In some cities, there is the display of power, the feeling of being protected and safe. In some areas, it is to remember something or not to forget. The architect gives the meaning and the usage of the building while designing it, according to the needs, but there can be many more examples of monumentality in which the meaning is given by the protagonists themselves. A park, for instance, is a place where people gather, eat, walk, run, or do daily routines of life, but is the park a monumental area?

1.1 Foucault

The term “monumentality” or the idea of monumental architecture can be understood as the city’s main nucleus and spirit. As humans lived in rural areas before civilization, the main element for them was a landmark of the area they lived in, a sign, or a place they passed at least once a day. Many philosophers and ideologists have mentioned these elements as the heart of the city. Even in the prehistoric archives, we study the architecture and living quality of the city, which was created around a controlled monument. As we mention controlled monuments of the city, we can also study the concept of disciplinary power, studied and analyzed by Foucault, which has a similar understanding to the concept of monumentality of the city. (Stavrides, S., 2019). Viewed through the lens of the disciplinary field and Michel Foucault's concept of heterotopia, this contradiction becomes very clear. Monuments are seen not merely as cheerful urban symbols, but as spatial tools used by political and cultural regimes to legitimize themselves. Examining symbolism introduces considerations of power dynamics within monumentalism. Symbols are not just representations but tools of power, shaping narratives and contributing to the construction of cultural and societal norms (Figure 1).

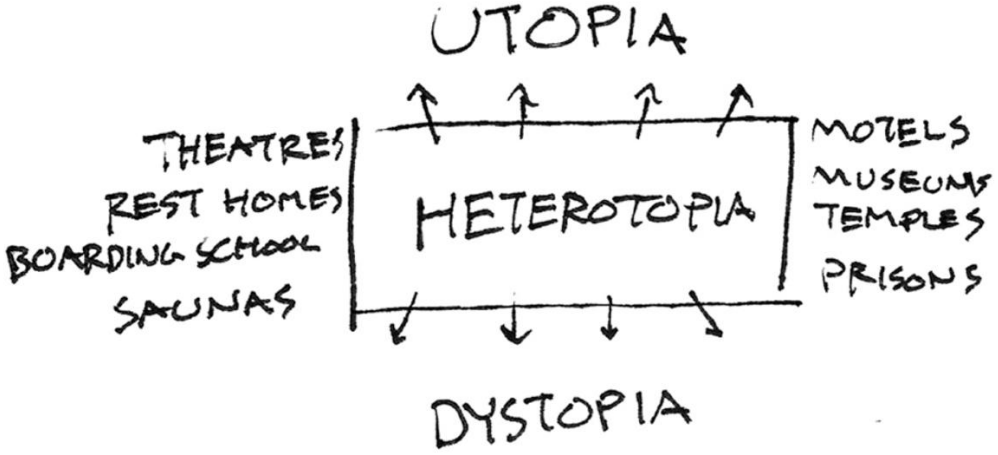


Figure 1. Michel Foucault, Other Spaces, 1967. Source: http://amachinetolivein.com/abecedarium/

Through well-planned spatial experiences, these buildings, rather than serving as neutral repositories of memory, take control of public or social perception. Monumentality thus becomes disciplinary; it orders bodies, directs movement, and frames historical interpretation. These monuments compensate for and guide imperfections in the surrounding urban fabric. We know that our lives were designed to be in fully controlled areas. These monuments are in the main part of the city, sometimes right in the middle of the city, in the heart of the crowd, and sometimes they are at the top of the mountain that sees that crowd very well. Their enormous presence conceals the modern city's decline in social continuity, human scale, and group involvement. Because fragmentation already predominates in the larger urban context, they seem like symbolic zones of unity. Living in a city or residential area

is a symbol of a certain order, and these symbols must be controlled according to specific topics, depending on the society you live in. Although we experience over time that being controlled or living a controlled life is not always a comforting term, being a member of such an environment without realizing it is being a thrall to such controls. The concepts of monumentality in the works of Rossi and Venturi, along with Michel Foucault's exploration of controlled areas, intersect in their consideration of architecture as a powerful tool in shaping and reflecting societal values, power dynamics, and disciplinary strategies. While monumentality focuses on the positive aspects of identity and symbolism, Foucault's controlled areas shed light on the more regulatory and disciplinary dimensions of architectural design.

Monumental architecture in the city acts in many ways like a symbolic message that represents specific ideas, values, or historical moments. A large area in a city fabric, on a larger scale, dominates its surroundings. Like a historical element that keeps its permanence alive, a monumental building must last, be sustainable, and belong. As a memorial, a memory that will remain, they tell historical events, figures, or cultural heritage, ensuring that these historical stories and acts are not forgotten and will continue to be a part of the city's identity. As part of the urban fabric, they sometimes act like the main places in the city, such as the parks and paths. Monumentality often provides artists and architects with the scene for their artistic expression and creativity; it can be a great inspiration for upcoming artists and events. It often employs a specific architectural language, which may include facades, statues, columns, an agora, a stoa, and other ornate features.

2. METHODOLOGY

1.2 Symbolism

In philosophical terms and ideas, symbolism preponderates over its physical form, becoming a dynamic, multi-layered aspect of human existence and experience. It intertwines with semiotics, existentialism, phenomenology, deconstruction, temporality, power/control dynamics, and postmodern pluralism, creating a rich wall of meaning within the built environment.

Both Rossi and Venturi have manifested their theories and ideas on monumental architecture inside the city and urban fabric, even in the rural areas; they recognize the role of monumental architecture in shaping cultural identity and preserving collective memory. Symbolism plays an important role in the aspect of the theory of the city, to become a symbol in an urban area, a city or a living area needs its identity and archetypes.

While Rossi's emphasis is on the direct representation of historical events, Venturi acknowledges the importance of architecture in embodying cultural values and societal narratives. Aldo Rossi evaluates monumental architecture within a traditional and historical context; for him, it is important that the permanence and the symbolic message given in it. (Rossi, A. 'The Architecture of the City', 1982).

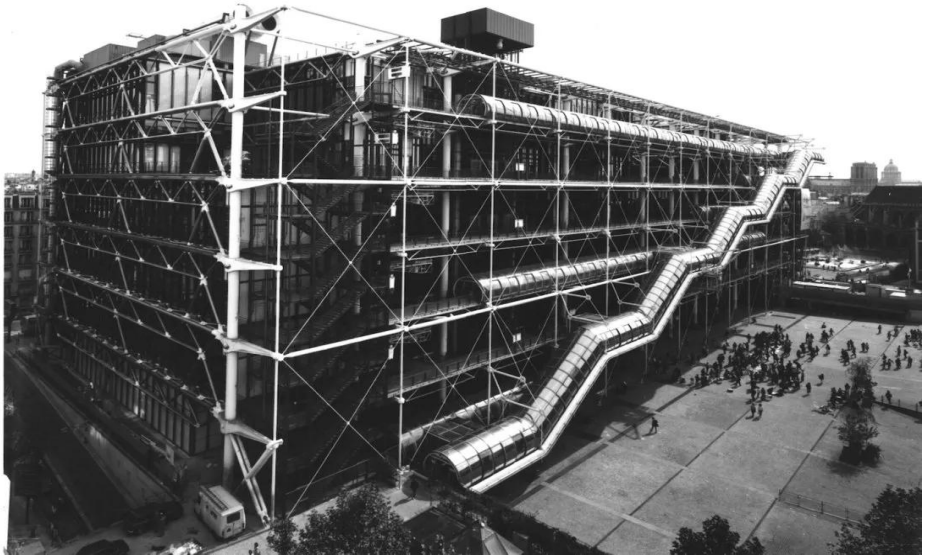


Figure 2. Centre Pompidou, Paris, 1971-77 Source: centrepompidou.fr

The most important of the common ideas that has been given great intensity in studies is the concept of symbolism. As symbolism is the idea that things or objects represent other things, in the books, we recognize the role of monumental architecture in shaping cultural identity and preserving collective memory, while Rossi, with very dogmatic theories and analyses, emphasizes the direct representation of the historical events, Venturi, according to the historical events, acknowledges the importance of architecture in historical values and social narratives. Together, these approaches contribute to a broader understanding of how symbolism appears in monumental architecture and theory. When we combine these two approaches, we reach the point of having both the history and archetypes behind the living and the complexity and dynamism of the monument, enriching the discourse on the interplay between architectural form and cultural representation. (Rossi, A., 'The Architecture of the City', 1982).

One of the most accurate examples that can be given on this topic is the *Centre Pompidou* in Paris by Renzo Piano (Figure 2). It stands as a symbol of modernity, integrating into the urban fabric of the city while departing from regular architectural forms. Rossi's emphasis on the integration of monuments into the city is evident in the Centre Pompidou's central location and open accessibility. On the other hand, Centre Pompidou embodies complexity also, challenging conventional aesthetics with its exposed mechanical systems and dynamic design. The building becomes a symbol through its form, using unconventional elements to express transparency and innovation. When it first opened in 1977, Centre Pompidou's architecture was revolutionary in many respects. Its design revealed a truth that only young people could have imagined. It was a building that subverted structuralism while being literally turned inside out in the skin-and-bones sense. The design embodied avant-garde modernity, giving the idea of the "monument" as it was then commonly perceived vitality and movement. Piano thought both in terms of form, with its distinctive primary-hued tubes being clipped and unclipped as

needed, and in terms of function, with the addition of unrestricted, multipurpose event spaces inside, a public piazza, and repositionable internal functions. Within this cultural complex, shape took on new levels of meaning and purpose, architecture became an event, and structure became a symbol.

Shared aspects include an emphasis on public engagement, as the Centre Pompidou invites interaction with its unique design and open plaza. The building allows for symbolic ambiguity, encouraging diverse interpretations from viewers.

Another iconic example in this case study must be the Yugoslavian monuments with the original name 'spomenik', like the Monument of Krusevo in Macedonia 'Makedonium' (Figure 3), which is the act of liberation and embodies collective memory through its bold and abstract design. Rossi's conviction in permanency is further called into question by the post-Yugoslav Spomeniks. Many of these monuments are now ambiguous relics with no clear communal significance, detached from the socialist political philosophy that created them. The question of whether architecture can actually sustain memory across drastically altered historical contexts is raised by the breakdown of its original symbolic narratives. Monuments show that symbolic openness and rethinking, rather than set ideological messages, are the source of permanency. A monument endures not because its meaning doesn't change, but because it can be appropriated, misconceived, or altered by subsequent generations to fit new cultural contexts. In this way, architecture's historical longevity is ultimately due to ambiguity rather than permanency. They are an essential component of the larger symbolic regime that allows people to give the past and present both personal and societal meanings. (Begić, M., and Mraović, B., 2014. pp. 13).

These monuments integrate with the natural landscape, departing from traditional memorial styles. In the context of Rossi, these monuments symbolize historical events and harmony.

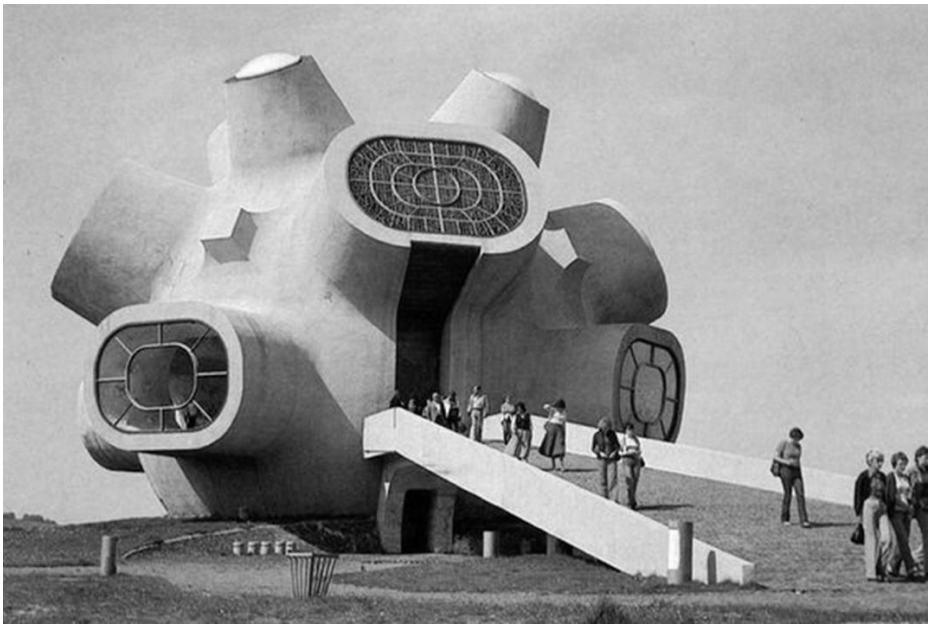


Figure 3. Makedonium, Krusevo-Macedonia, 1974. Source: Archives of the old city of Skopje.

2.1 Memory

Aldo Rossi believes that monuments should be integrated into the existing urban fabric. He explains the city as a complete mechanism, where both structure and form create a huge fabric. In the urban area, many elements make the existing approach to the architecture, artifacts, and monuments the main elements of this organization, and they should not remain isolated from the urban fabric but rather become part of the city's continuity and history. They should harmonize with the surrounding architecture and urban fabric and should share the same symbolic act they had before. Rossi emphasizes the symbolic power of architecture in representing and preserving collective memory. He writes about the fact that monuments represent the history and memory of the city. Rossi views urban artifacts, such as monuments, as symbols that transcend their immediate functional purpose. These artifacts objectify a collective understanding of the past and contribute to the overall cultural identity of a city. He believes in the existence of an architectural language that communicates through symbols. Symbolism is closely tied to the idea of tradition; the city should be considered as a place of historical and cultural layers. Where new architectural elements contribute to and build upon existing symbols, he studies monumental architecture as a form of symbolic expression. Monumental architectural elements have the power to represent and communicate the spirit and tradition of the city, appreciating its symbolic landscape and suggesting that the arrangement of elements must have a hierarchical and symbolic order, which allows residents and visitors to navigate the city. (Rossi, A., 'The Architecture of the City', 1982).

At this point, we can understand the theories of Foucault better. In his vision, the city becomes a collective symbol, and the arrangement of buildings, streets, and open spaces contributes to the creation of a symbolic urban form that reflects the identity, tradition, and history. Monuments and urban artifacts are viewed as powerful symbols that contribute to the narrative of the city and its inhabitants. According to him, urbanization and the culture of living in the city and in its peripheries are categorized within themselves conceptually and clearly.

This categorization is divided into buildings that are built by humans, as he calls the giant modernist buildings that function like a life machine, or buildings that are also human-made but have historical and artistic value, the ones that act like monuments and artifacts, but at the same time explain the symbolic values of the city itself. Trying to make these kinds of divisions and comparisons in architecture helps us to analyze and study the concept, to work on it, to accept it, and make it a locus, because it is not always very easy to accept different varieties, or, as the author mentions in his book, it is difficult to unite through inclusion rather than easy unity through exclusion.

Aldo Rossi's approach to monumentality is the reflection of his architectural philosophy; he examines the historical cities at their finest periods, deep inside history, takes the best parts from them, and works on them perfectly. As he did in his studies in Padua, the facades of the old city and Naples, the beauty in the chaos of the city, crowdedness, and order have been two of the best terms to explain the city of Naples, drawing the archetypes from it and

evaluating it in a very logical way. (Aymonino, C. 'La Città di Padova: Saggio di analisi urbana', 1970). For sure, all the design and building of the city comes from history and the rural areas before civilization. The understanding of the rural areas as the study of the modern city is the key to the new form of urban form. This cycle reminds us of the episodes of art movements towards simplicity, which started even before the Renaissance, following it, then a sudden departure from the baroque, overburdened, and again tending to simplification. He refuses simplicity and tries to keep it in the nucleus of design, evaluating the city as it was designed in its perfect way, because this approach shows how quickly people can adapt to a place or lifestyle. Rossi, in his book, refers to the concept of how cities were painted in the famous paintings, as simply as it can be. 'The Ideal City (La città ideale)' (Figure 4), the city is an object of study as well as a practical location; the great temple, the amphitheater, and the triumphal arch are regarded as monuments that both shape the character of the city and stand the test of time. Unlike modernists who believed that "form follows function," Rossi argued that urban forms are determined by more than just how they are used. The Città Ideale serves as an example of how a space's form, like the plaza, persists across centuries despite shifts in the specific activities that occur there.

The city must serve people as the object itself, but as we analyze human needs methodologically, we have a clear image that shows how adapted humans are to their artificial tools. The chaotic metamorphosis of the city has made the status of living more natural according to the terms of human dimensions in the modern city. Daily life and human activities lead people to use artificial tools to make life easier, and people's acceptance of this urge takes us to another dimension or another state of living, both methodologically and mechanically.



Figure 4. Fra Carnevale's La Città Ideale (c. 1480–1484)
Source: https://it.wikipedia.org/wiki/File:Fra_Carnevale_-_The_Ideal_City_-_Walters_37677.jpg

2.2 Diversity

Venturi's criticism of "classical" modernism also offers a framework for comprehending the common perception of monuments like the Pompidou as "ugly." The building purposefully opposes traditional monumentality based on harmony, dignity, and compositional unity with its exposed infrastructure systems and "skin-and-bones" style. According to him, one building or a human-made design can

contain and incorporate many different elements, ideas, and theories, most of them complex and contradictory. He embraces that one architectural monument has many languages; it cannot be one and powerful alone as an ideology. As we know politically, especially, monuments must define one thing, one idea, one approach; it must be strong and permanent, to exist even over the years when people reach, it has to say the same language as it is saying in the very beginning.

On one hand, he is not against communication and symbolism; he explains that to reach and be reachable can be evaluated into layers, and the protagonist can discover the journey of reaching himself by reaching it in a non-conventional way and allowing the interpretation by the viewer. He gives importance to the everyday life of the city itself as an urban fabric; the city can be discovered only by knowing the real life, the daily routine of the city. It would be more appropriate to consider an example from Venturi's book, Through the cohabitation of fractured classical references, asymmetrical proportions, and complex symbolic readings, 'Porta Pia Rome' (Figure 5), designed by Michelangelo, symbolizes contradiction in contrast to the strict uniformity sought by heroic modernism. The monument operates through the tension between order and disorder, rejecting artistic purity. This becomes especially crucial in the context of monumental reuse, as Porta Pia shows that architectural permanence depends on a monument's ability to absorb new interpretations throughout time rather than formal stability. Venturi challenges the modernist thinking rejection of ornament, and as a result, he presents the monument as a dynamic urban artefact that can adapt to changing political, cultural, and aesthetic meanings without losing its civic presence, rather than as a static historical artefact.

He argues that ornamentation, when used consciously and carefully, can carry symbolic meaning and contribute to the overall complexity of a building, thus opening a path towards monumentality. He accepts that the importance of monumental architecture is to attract attention, to be visible, and to be understood. Ornamental elements become symbols that convey cultural references or historical and cultural nuances. (Venturi, R. 'Complexity and Contradiction in Architecture', 1966, pp. 10).

As the monument must act like a landmark, like a giant element that will control the city, in contrast, Robert Venturi's theory is that the monument must be on the urban scale, like the urban fabric, to keep the continuity of the buildings, and remain simple. It must be reachable by its meaning and context, and not by its scale or dominance. This pluralistic approach welcomes diversity of architectural styles and ideas, elements, and references. Diversity allows a wide range of influences to be included in architectural design and theory. For him, the very important aspect of monumentality is to let the viewer or user engage with the building in a personal way, to give their thoughts and their meaning to the architectural building. He challenged the idea that monumental architecture should be singular, and his philosophy that values pluralism offered an alternative perspective to traditional architecture. (Venturi, R. 'Complexity and Contradiction in Architecture', 1966, pp. 40).

The claim to superiority and the claim to a final, closed, and unchanging identity are two claims that prevent deliberative interactions between diversity and must be given up for spaces for encounter to be formed within sufficient distances. Therefore, openness of identities and a clear relationship between various identities are necessary for encounter distance. It requires the system's power relations to be eliminated or questioned. Disciplinary authority, according to Foucault, is the process of categorizing and regulating identities. The distances between identities are spatial by nature in this concept of power interactions. (Foucault, M., The Order of Things: An Archaeology of the Human Sciences, 1994).

Although Venturi's notion of complexity and contradiction is distinct, both architects recognize the multifaceted nature of the urban environment. Rossi acknowledges the complexity of historical narratives and their impact on the city, while Venturi directly addresses the complexity within architectural form and meaning.



Figure 5. Porta Pia (1562-65)
Source: https://en.wikipedia.org/wiki/Porta_Pia

3. RESULTS AND DISCUSSIONS

What we have examined in the previous words, and the examples given, especially the comparison or coming together of the museum idea in the heart of the city of Paris, and the monument from the Jugoslav era in the small town of North Macedonia, shows us, how one idea is designed from some idologic reasosn, and how these important monuments or architectural works subsequently undergo certain encounters, acquiring different identities and new uses. The Pompidou and the Makedonium can be connected by their methods of material expression, despite their formal distinctions. By showing the structure of the building, circulation systems, and pipe-like facade to convey technological processes, the Pompidou strives for monumentality through mechanical transparency. Makedonium, on the other hand, uses symbolic abstraction to create emotionally charged collective narratives using raw concrete and sculptural geometry. These examples demonstrate that monumentality is achieved by symbolic abstraction, material expression, and spatial dominance rather than conventional hierarchy. They reflect two different paths of contemporary monumentality: one is communicative and technological, while the other is ideological and abstract. However, modern adaptive reuse methods show that monumentality now depends more on the ability of symbolic structures to be continuously reinterpreted than it does on formal stability.

Modern monuments endure because they enable society to reinterpret historical significance across time, not because they uphold a single reality.

One way to define "monumentality" or the concept of monumental architecture is as the central core and essence of the metropolis. When humans first began to live in rural areas before civilisation, a landmark, a sign, or a location they passed at least once a day served as their primary source of information. These components have been referred to as the city's core by numerous academics and ideologists. (Kovacs, D. Domus Magazine, 2020)

The findings support Rossi's opinion that the monument is a permanent urban remnant. The fact that monuments continue to exist directly connects to Rossi's assertion that they transcend purpose and act as carriers of urban memory. But the adaptive reuse and reinterpretation align with Venturi's notion of complexity and layered meaning. Instead of promoting distinct ideological narratives, consider tourism, cultural programs, and casual public use.

What we can learn from the result is that monumentality in modern and contemporary architecture should be seen as a dynamic state influenced by reuse and reinterpretation. But, historical cities, city centers, architectural buildings, and monuments demonstrate that architectural permanence may come together with shifting meanings, both reflecting Venturi's complexity and contradiction and verifying Rossi's concept of urban memory. (Stavrides, S.*, 2019).*

4. CONCLUSION

While studying these two architectural theorists, besides all these contradictions, we also bump into some similarities. Both of them reject the concept of beauty; according to Rossi, there is no beauty in monumentality, and Venturi strongly advocates simplicity and the ordinary in monuments.

The more we explore, the more we recognize the beauty of plurality, the tension between tradition and innovation, the harmony of the ordinary lifestyle in the city, the crowdedness of the urban fabric, the balance between permanence and temporary, and the consistency between symbolic clarity and complexity.

In conclusion, monumental architecture is a linking element between the past, present, and future. It is the reflection of the experiences and values, it is the precious history and the ordinary of our daily life at the same time, and it is the meaning that a human seeks to find in the built environment.

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