MANUAL OF WISE MANAGEMENT, PRESERVATION, REUSE AND ECONOMIC VALORISATION of Architecture of Totalitarian Regimes of the 20th Century

SOUTH EAST EUROPE Transnational Cooperation Programme

EUROPEAN UNION
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A manual is generally associated with a transfer of knowledge: knowledge collected and presented by experts, and then communicated to a target group of future experts. Did the creators of the material structures consciously submit to the ideological prescriptions – and if so, to what extent? Or did they follow the dominant urban-planning and architectural trends of their epoch?

How did people fill these material structures with their lives within the context of a (specific) totalitarian regime?

To think about the preservation of the cultural heritage of totalitarian regimes implies neither forgetting that these regimes were totalitarian, nor reconfirming their totalitarian essence. It rather implies that totalitarian regimes existed and prevents their reemergence. It also indicates that people used to live in totalitarian regimes, and they did create material values. Even though they might be labelled as "made in totalitarianism," some should be preserved to remind the future generations how not to structure the world they live in. Others are worth preserving because their authors de facto contested totalitarian ideology by creating their works – an urbanist and/or architectural structure, and/or an artefact.

Preserving the cultural heritage of totalitarian times does not imply transforming it into a monument (to bow our heads to), nor does it imply preserving its original functions.

The manual encourages us to consider which parts of the cultural heritage of totalitarian regimes to preserve in our cities today. For this is not a question for a matter-of-fact decision of the administrative or political authority. It is a question that would certainly raise different opinions supported with different arguments. The opinions and arguments deserve to be heard and discussed by all citizens. They are those who should decide what should be preserved as cultural heritage of the past and what should be erased from our memories.

Prof. Dr. Maya Dimitrova Grekova

There are several reasons for creating a manual. First of all it helps users to take right decisions either in the process of production or during the process of selection.

In the past manuals used to provide answers to simple questions to enlighten their users, which can be compared to the role of the Age of Enlightenment in France. In the twentieth century manuals found different cultural application. Today, manuals are designed to provide technical support and to enable users to develop specific critical and objective skills, and to stimulate comparative methods to solve problems.

If used as a road map it is able to connect different systems, as well as to provide the appropriate tools for reading the map.
1 CONTEXT, APPROACHES, METHODS AND CRITERIA
1.1 EUROPE AT THE TIME OF TOTALITARIAN REGIMES
   Aleš Gabrič 12
1.2 THE ISSUES OF INTERPRETATION
   of Architectural Heritage of the 20th Century European Totalitarian Regimes
   Sonja Ifko 20
1.3 A PHILOSOPHY OF PRESERVATION
   of the 20th Century Architecture of Totalitarian Regimes
   Peter Szalay, Henrieta Moravčíková, Katarína Andrášiová 26
1.4 STRATEGIES FOR REVITALISATION AND REUSE
   of the 20th Century Totalitarian Architecture as a Part of Heritage Management Processes
   Stefanie Leontiadis, Vassilis Koniordos 36
1.5 ECONOMIC VALORISATION AND MANAGEMENT
   of the 20th Century Architecture of Totalitarian Regimes
   Irena Ograjenšek 46
1.6 THE CULTURAL ROUTES OF THE COUNCIL OF EUROPE:
   Framework and Methodology
   Eleonora Berti 52

2 META-PROJECTS
2A Best Practices
   ATRIUM project partners 64
2B Challenging Examples
   ATRIUM project partners 74

3 GUIDELINES
3.1 IDENTIFICATION AND INTERPRETATION GUIDELINES
3.1.1 Sites Identification System of Project ATRIUM and Interpretation Principles
   Sonja Ifko 67
3.1.2 Guidelines For Identification And Interpretation
   NIICH, Sonja Ifko 70
3.2 PRESERVATION, RENOVATION AND REUSE GUIDELINES
3.2.1 The Values of Totalitarian Architecture of the 20th Century and the Approaches to its Evaluation
   Peter Szalay, Henrieta Moravčíková, Nina Bartošová, Katarína Andrášiová 80
3.2.2 Guidelines for Preservation, Renovation and Re-Use
   Sonja Ifko 95
3.3 MANAGEMENT GUIDELINES
3.3.1 Management Vision Development Guidelines
   Tadeja Zupančič, Matevž Juvančič 100
3.3.1.1 Management of the Individual Heritage Sites and Buildings
   Michal Škrovina 110
3.3.2 Participatory Urban Management
   Irena Bačlija 120
3.3.3 System of Organizing Places and Paths
   Alenka Fikfak 130
3.3.4 Digital Support System Development
   Christos Emmanouilidis 140
3.3.4 Concept and Strategy Development Guidelines
   Matevž Juvančič, Tadeja Zupančič eds. 150
3.3.5 Monitoring and Evaluation Structure Development Guidelines
   Tadeja Zupančič, Matevž Juvančič 170
3.4 ECONOMIC POTENTIALS
   Irena Ograjenšek 186

Some Words About the Future
   Sonja Ifko 208
Some facts About the Framework of the Project, Partners, Manual and Future Use...

The Manual of Wise Management, Preservation, Reuse and Economic Valorisation of Architecture of Totalitarian Regimes of the 20th Century (short name: Manual) is intended as one of the key results and outputs of the ATRIUM project. Although this introduction is being written within the process of its preparation, it can be said that the structure of the manual has been clarified through the stages of its preparation up to now.

The Manual represents an up-grade of the ATRIUM survey, where some case studies have been identified. It opens the discussion about what to do with those and other potential cases, how to deal with them, how to develop visions, concepts and systems for their management options. As the ATRIUM partnership structure is composed from a wide variety of partner types, their cultural and political concepts, their ideas about the architectural heritage dealt with, and their ideas about their potential management, the manual first needs to address this variety, and second, it needs to reflect it within the guidelines produced. If one partner is most concerned about how to 'sell' this type of heritage, already accepted in general and professional public, the other faces the problem of destructive forces in its context, and needs to use this Manual for educational purposes first. Addressing the diversity of needs within the partnership is one of the key goals of this Manual preparation.

The Manual thus starts with the definition of context, approaches, methods and criteria, related to the topic discussed. The context is illustrated through history, interpretation issues and terminology: it describes Europe in the period of totalitarianism, questions of interpreting the heritage of totalitarian regimes and adds a glossary of key terms.

The practical part of the Manual is composed from the meta-projects and feasibility studies of the partnership involved, developed from the case studies of the ATRIUM survey. Not only the best practices, but also some most challenging examples have been chosen to illustrate the potential of the variety within the ATRIUM project.

The core of the Manual offers a series of guidelines. It starts with the interpretation guidelines, continues with the guidelines for preservation, renovation and reuse of architectural heritage dealt with, and focuses on the management guidelines. It answers the question about how to develop the management vision when the management topic is very sensitive or challenging, how to develop the System of Organizing Places and Paths, how to develop the concept and strategy, how to prepare its digital support system and how to arrange its structure for monitoring and evaluation. Last but not least, the economic potentials of the architecture of totalitarian regimes of the 20th century are exposed and some words About the Future discussed.

The Manual is addressed to a wide variety of target groups, from scientific and professional communities to policy makers. To achieve its usability in both research and daily practice, the process of its preparation involves research centres and universities, developing interdisciplinary groups of study, building on all the partner inputs available. It establishes a meta-platform for education and research in the field discussed, as well as an interface for interdisciplinary discussions.
CONTEXT, APPROACHES, METHODS AND CRITERIA
Crisis of the liberal parliamentary model

Throughout history, there have always been people who have wanted to seize power and enjoy it without restrictions. Hence, such ideas were definitely not a novelty of the 20th century; however, certain conditions were fulfilled in the first half of the century, which enabled new political movements and their ideologists a march to authority. The development of new technology offered opportunities for creating a shining image of a great leader and for supervising disobedient citizens. With the expansion of the right to vote, the political space was entered also by those social strata which were kept at a distance from the levers of decision-making in initial steps of democracy and which traditional parties simply forgot about. Masses of those dissatisfied with the existing model of parliamentary system therefore became easy prey of new movements and ideas promising them a greater role in the future. Certain non-democratic political movements came to power in compliance with the legal principles inn force, with the support of the majority of population and with the consent of other centres of political power in the country.

Among the lower strata of population, the wish for revolutionary ideas was strengthened also by the traumas of World War I and the problems caused by poor social conditions, especially after the outbreak of the great economic crisis in 1929. All this led to a more and more unified estimation that the model of liberal parliamentary democracy was outdated, since it failed to find answers to challenges of the first decades of the 20th century. In the World War a generation of the young, who would have in other circumstances taken over the reins and would have led the society into the future, lost their lives. After the war, the survivors suffered from physical or mental consequences caused by the war. Most of them being unemployed could only helplessly observe how their countries were still being led by the people who had plunged them into senseless long-lasting slaughter and social misery. The economic crisis left many people unemployed and they did no longer know how to survive and support their families. They blamed the governing structures in the country for their troubles, since they could not offer any solutions to get out of the circumstances which had caused poverty and depression of millions of people.

Those people then listened to the holders of new ideas, who promised quick and simple solutions, which would have been possible if the authority had been taken over by a strong personality who would have ruled with the firm hand policy. Extreme political movements, both on the left and on the right side of the political spectrum, were marked as the main culprit for the crisis in the country by the system of parliamentary democracy, where authority used a lot of strength for fruitless political persuasions and disputes. The same thing was also done by the presidents or rulers who justified the abolition of parliament claiming its incompetence or saw it as an obstacle preventing a direct contact between people and the highest representative of authority.

Parliamentary democracy was therefore a common enemy of extreme movements, which were not completely uniform in estimations on how to overthrow it and what to replace it with. The first to take advantage of chaos at the end of World War I was the Bolshevik party (later the Communist party of the Soviet Union), which seized authority in Russia in November 1917, and it defeated its political opponents in the civil war that followed. Benito Mussolini, as the leader of the National fascist party, got a mandate from the king in October 1922 to form a new government and he used this to consolidate his own power and put into force a new form of political rule. A decade later he was followed by Adolf Hitler, who in January 1933 became the chancellor of Germany and later also took over the place of the country’s president. Parties enthusiastic about communist and fascist ideas were established in most European countries, however, communist parties were prohibited in many of them. Many dictators followed the fascist model when putting dictatorship into force, and also introduced some novelties from the arsenal of the fascist ideology themselves.

Some totalitarian movements leaned on new forms written by their ideologists. The most characteristic is Mein Kampf by Adolf Hitler, which became a catechism of the National Socialist German Labour Party (NSDAP). The collected works of communist leaders also enjoyed the reputation of infallible truths. They offered a new world of the future which would also do away with the old ideologies. In contrast to the mentioned examples in Catholic countries, dictators and movements that favoured totalitarian ideas did not construct new great ideologies, but they rather looked back upon the past and resorted to Catholicism in their search for salvation, which also brought them an alliance with the Catholic Church.

With the growing dissatisfaction with political, economic and social causes many fragile democracies in European countries fell like dominoes in the 1920s and 1930s. The Bolshevik takeover of authority in 1917 in the Soviet Union failed to bring such an effect, since other attempts of communist overthrow after the end of World War I were still successfully prevented. But this did not stop the wave of introducing king, presidential or military dictatorships, which had spread over Central, South and Eastern Europe by the time World War II broke out. Besides the countries with a longer tradition of democratic regime in the west (Great Britain, France, Benelux countries) and the Scandinavian north of Europe, Czechoslovakia was the only one that kept the parliamentary regime until the next war. When seizing authority, the majority of dictators subordinated old structures of authority, and greater concern among Europeans wondering where such political development was leading was caused by regimes whose leaders indicated without hesitation that they were going to discard the previous political tradition and create a completely new world based on their ideas and needs.

Totalitarianism as political regime of the 20th century

The notion of totalitarianism began to be used after 1913 to mark a fascist movement in Italy, and it later spread to related phenomena in other countries. Totality was to be represented by the authority which was not satisfied only by controlling the political life in the country, but it tried to spread its web to every pore of life, all social subsystems, from the economy, media, culture, sport, and it also reached into the private sphere, where it tried to influence a person’s way of thinking, making decisions and acting.

The notion of totalitarianism started being used scientifically after World War II, when the majority of Eastern Europe lived under the supervision of Stalin’s Soviet Union. Hannah Arendt published The Origins of Totalitarianism in 1951, a basis work in which she compared German Nazism and Soviet Stalinism. She placed the rise of such regimes in the circle of longer historical development and explained the principles according to which the authority...
in some countries could be marked as totalitarian. She emphasised that this was relevant mainly for Germany under Hitler and the Soviet Union under Stalin, and she warned that Mussolini's Italy was not completely comparable with the previously mentioned regimes and that it could not be classified into the category of totalitarian authority without hesitation. In the next decades the research was under the effect of the Cold War, and attention was often oriented towards comparing the Soviet Union under Stalin and after his death at the time of de-Stalinization. The question of which regimes could be marked as totalitarian continued for decades and it received more attention in professional discussions again after the fall of the Berlin Wall and the end of the Cold War in the 1990s.

World literature most frequently exposes and compares Nazi Germany and the Soviet Union under Stalin as typical examples of totalitarian authority; an extensive comparison was edited by professors from the University of Chicago, Michael Geyer and Sheila Fitzpatrick in their collection of scientific papers entitled Beyond Totalitarianism: Stalinism and Nazism Compared published in 2009. Fascist Italy is also frequently included in comparisons, partly due to the fact that there the expression totalitarianism actually started to be used more widely and that its philosopher Giovanni Gentile is considered by some as the first ideologist of totalitarianism. Many authors also point out that the Italian model of control over people was not as elaborated as were the German and Soviet ones.

Not every dictatorship of the 20th century can be marked as totalitarian. When it comes to controlling an individual, the new type of totalitarian rule added many things that older and coincident dictatorships and autocratic regimes did not know. On the outside, totalitarian authority was marked by a personality cult, the cult of a great infallible leader, who reached unimagined dimensions through idolatry. This was enabled by new media, radio, film and strictly supervised newspapers. The media were under complete control of the state apparatus, independent media in the country could not exist. In authoritarian regimes the leader leaned on old forces of power when introducing totalitarian rule, as well as on the existing state apparatus and the army. People were raised in hatred towards those who had in mind a new type of country and they leaned on the party military structures and secret police. In authoritarian regimes there was sometimes an opportunity to publicly express one's opposing political and ideological viewpoints; the gap was small and the authority could close it anytime if necessary. In totalitarian regimes there was no room for public expression which could lead to criticism of the infallible leader or the absolute power. Totalitarian regimes were different from authoritarian in the fact that they created a new category of people, not as culprits for all troubles in the past. In Nazi Germany, Jews were marked as the principal culprits, and in the Soviet Union capitalists and landowners. Numerous political opponents were sent to concentration camps, another invention of the 20th century, they were also expropriated, and the state used the seized property to help revive the new economic structure. Italy was not as severe in prosecuting opponents as were the other two main totalitarian states; it started opening concentration camps in the years of war, its main internal political opponents were the members of national minorities, deprived of all rights by the fascist authority.

In the foreign political area, totalitarian states were connected by aggressiveness and desire to expand their territory. The German goal was to join all Germans into one state and the search for new space for living (lebensraum) in the plains of Eastern Europe. The Slavs living there were supposed to be moved far towards the east or used as slave workforce, and those with Aryan background had a chance of becoming full citizens of the Third Reich. Fascist leaders were fascinated by even more distant history, they followed the example of the Roman Empire and tried ensuring Italy a decisive role at the coasts of the Mediterranean Sea. The Soviet Union did not aim as much towards expanding the territory of the state, but the Slavs it was interested in ensuring Italy a decisive role at the coasts of the Mediterranean Sea. The Soviet Union did not aim as much towards expanding the territory of the state, but the Slavs it was interested in confirming Italy a decisive role at the coasts of the Mediterranean Sea. The Soviet Union did not aim as much towards expanding the territory of the state, but the Slavs living there were supposed to be moved far towards the east or used as slave workforce, and those with Aryan background had a chance of becoming full citizens of the Third Reich. Fascist leaders were fascinated by even more distant history, they followed the example of the Roman Empire and tried ensuring Italy a decisive role at the coasts of the Mediterranean Sea. The Soviet Union did not aim as much towards expanding the territory of the state, but more towards encouraging communist revolutionaries from other countries to carry out a revolution in their countries, following the Bolshevik example, and then establish the same regime as Lenin and Stalin had in the Soviet Union. The economic arrangement showed the greatest difference between the Fascist (and Nazi) regime and the Soviet communism. The first kept the capitalist regime, the only difference being that business entities were put under state supervision and they had to act in
accompany the state economic policy. This was nothing special at the time after the economic crisis, since the New Deal enabled the centre of capitalist regime on the other side of the Atlantic, i.e. the United States, to interfere with economic planning. The difference between fascist and other capitalist states was corporatism, a special economic political system in which the state took the role of an intermediary between employers and employees (or unions). Italy introduced it in 1927, a similar system was later introduced also in Nazi Germany and some other dictatorial regimes. Within the same corporation there were owners and workers, e.g. factory owners and their employees. With this the fascist regime took the side of capitalists, since it limited the role of unions and limited or even banned the right to strike.

Communist authority took a different line of action and abolished the capitalist system. With nationalization and the agrarian reform it expropriated owners and transferred all economic resources to state property. With planned economy it then defined not only what should be produced, but the state also prescribed in detail the prices of products and their distribution among residents. All interventions in the economic policy, fascist and communist, provided short-term results in quick reduction of unemployment, ensuring basic social rights or in colonizing and cultivating new agricultural areas, which gave the authority the support of part of the population. On the other hand, fast economic changes also left behind great losers. In Germany, for example the Jews lost everything, and in the Soviet Union the farmers starved so that the state could quickly industrialize; everywhere else losers initiated labour movements and unions.

The expansion of influence of totalitarian forms in other countries

After the outbreak of the great economic crisis, the firm hand policy attracted an increasing number of supporters in many countries who fought with economic stagnation and high unemployment rate. People on the edge of survival, who had almost nothing to lose, and were also on the edge of political action, responded widely to quick and radical decisions of strong leaders rather than to lengthy and often useless discussions in political parliamentary forums, which gave the impression of being merely an obstacle to solving the existing problems.

The fascist example got imitators in most European countries, but the parties of such kind normally did not manage to join the parliaments of their countries, and some of them became more widely established only at the time of the World WarII, when they collaborated with the German occupation forces. Dictatorships in Spain and Portugal are sometimes mentioned as regimes related to fascism. In both countries there was the abolition of democratic institutions, prohibitions and prosecutions of opposition opponents, however, the two regimes did not develop their own new political doctrines, but were, in overtaking the authority and managing the country, pragmatically led more by the political decisions adjusted to current circumstances. The Franco regime in Spain and the Salazar regime in Portugal were based on the support of the army, which was common also for similar regimes overtaking authority in Latin America in 1930s and did not lean on party-oriented political police, but on the existing security structures in the country. A common point with fascism was corporatism, nationalism and militarization of society, restriction of human rights and terror towards those who had different opinions, and in many cases also the cult of a great leader.

In World WarII the Italian Fascism and German Nazism were defeated, and the communist idea started having a greater role in the world with military triumph. At the end of war, the Soviet Union occupied Eastern Europe and started supporting communist parties of Eastern European countries in ousting political competition and taking complete authority. Immediately after the war, the communist parties in Yugoslavia and Albania took authority without active participation of the Soviet Union, and by the end of the decade the related parties in East Germany, Poland, Czechoslovakia, Hungary, Romania and Bulgaria. The seizure of authority always happened in the same manner. First the communist parties seized political authority, and in doing so an especially important role was played by supervising the private life of the state repressive apparatus. The latter then eliminated political competition, so that the single-party could quickly adopt legislation which expanded the Soviet totalitarian model over Eastern Europe. The state nationalized all economic potentials, expropriated big landowners and then carried out collectivization in agriculture, encouraged the development of heavy industry at the expense of processing industry, took control over the media and social subsystems (schools, culture, societies, sport), and also controlled the private life of the citizens with the help of secret police. The most notable difference from the Soviet example was in the fact that most Eastern European countries were not developing a new personality cult, since Stalin was the great leader of the entire communist world. Two countries deviated from this form, in which there were no Soviet military units at the end of war, Yugoslavia and Albania, which then developed the cults of new leaders Josip Broz Tito and Enver Hoxha.

At the time of the Cold War, the communist influence expanded also beyond the borders of European space. The most important was of course the triumph of Chinese communists in the civil war, since this form of communist regime, which later became different from the Soviet type, was established in China, the most densely populated country in the world. At the time of decolonization communist parties in certain Asian and African countries under the influence of the Soviet Union or China were also taking authority.

Sympathizers with left-wing political movements strengthened after 1945 all over the world and left-wing parties, communist and socialist, were gaining strong support in elections also in Western European countries and in Latin America. When democratic regimes in Eastern Europe were overthrown with the interference of the Soviet Union, the interference of the United States resulted in overthrowing democratic regimes also in the countries of Latin America. They were replaced by military dictatorships often marked as neo-fascist, since they adopted certain elements of the fascist ideology. This is especially true for two countries where numerous Nazi criminals sought refuge, Argentina and Paraguay. However, Latin American countries did not entirely copy the fascist patterns; they were marked as fascist most often by their prosecuted political opponents. In contrast to fascism, which ruined the trade union movement, certain populist dictators leaned precisely on it in search for support. Despite the abolishment of institutions of liberal society, autocratic regime, leaning on leading capital structures (often in the form of American multinational corporations), mass terror towards opponents, supervision of the media and the repressive apparatus, and in some cases also the cult of a great leader and supporting the ideas of the defeated European Fascist and Nazi leaders, this is nevertheless a movement which cannot be considered completely equal to the pre-war Fascism.

While the worst form of one totalitarian regime, e.g. German Nazism, disappeared at the end of World WarII, the worst form of another totalitarian model, the Soviet Stalinism, came to an end after the death of the Soviet dictator in 1953. His successor Nikita Hruščov condemned the Stalin’s personality cult and the policy of terror and crimes at the time of his rule at a congress of the communist party of the Soviet Union in 1956. This was the start of the policy of de-Stalinization, limited liberalization in the Soviet Union and other countries of the communist Eastern Bloc. Millions of prisoners started being released from concentration camps, and thousands of political prisoners- critics of Stalinist type of regime were released.
from prisons. The authority allowed partial economic transformation, which led to an improved system of supplying people with daily life necessities. Nevertheless, the changes did not mean that the Soviet Union had given up supervision over Eastern Europe. This was the start of the reformation of social models of the communist regime, formed after the totalitarian Stalinist example, into single-party dictatorship. The difference between the new and old models was mainly in the fact that the cult of a great leader and the use of mass terror to intimidate citizens had disappeared.

**Totalitarian authority and art**

Similarly to other social subsystems in the totalitarian regime, art did not enjoy any autonomy. The need for deeper social changes was stressed at the beginning of the 20th century, and especially after the World War I, by artists in modernist avant-garde movements. They presented deviations from the previous artistic styles and forms, and stressed the idea that revolution needs to change ossified social structures. There was no precise definition of what the new world should be like, but in their wish for radical break from the past many avant-garde artists found common points with ideologists of the new extreme political movements.

In the 1920s, Russian as well as Italian modernists of different directions supported the new movements and took the side of Bolshevik and Fascist Revolution. But the enthusiasm and support of artists subsided in 1930s, as totalitarian regimes started to face them with concrete measures. To intimidate citizens had disappeared. The authority allowed partial economic transformation, which led to an improvement in the media. The information that in some cases a ministry and elsewhere a special party undertook the destruction of artistic works. Frequent artistic activities were also tolerated in countries where regimes favoured fascist ideas (Spain, Portugal, Austria), a new ideology which would replace the existing one was not constructed, but the idea of the primacy of Catholicism was preserved in alliance with the Catholic Church. A German expressionist painter Ernst Ludwig Kirchner, whose work was presented at the exhibition of degenerated art and then destroyed, described the oppression of artists. Kirchner commented: “Events in Germany have deeply shocked me, and yet I am proud that those brown-shirted iconoclasts are also attacking and destroying my pictures. I would feel insulted if that kind of terror met me.” (Golomstock, 2011: 112)

with a direct cooperation from Hitler, they presented those guidelines which were to be followed in the future. In contrast to the Soviet Union, where the motifs in pictures were often related to the industrialization of the country and the working class, in Germany motifs were more often oriented towards the traditional rural milieu. A German artist was expected to depict a strong young representative of the Aryan race, and a Soviet artist was supposed to depict a well-shaped worker; they both looked similar in paintings, but were a mere reminiscent of posters rather than artistic works. Frequent artistic motifs in totalitarian countries were also the portraits of great leaders.

Fascist Italy was not as eager to take control over art and did not carry out complete nationalization of cultural institutions or mandatory membership in professional organizations, it also did not prosecute modernistic streams from the start of the 20th century and tolerated the motifs marked by Nazi or communist ideologists as unwanted. Therefore the media campaign against those who thought differently was not as severe as in Nazi Germany or Stalinist Soviet Union. While the latter two condemned anything different, Italian censors were interested mainly in the products that could be understood as a criticism of Duce or as an assault on Catholic morale.

In most Catholic South European countries, where regimes favoured fascist ideas (Spain, Portugal, Austria), a new ideology which would replace the existing one was not constructed, but the idea of the primacy of Catholicism was preserved in alliance with the Catholic Church. A German expressionist painter Ernst Ludwig Kirchner, whose work was presented at the exhibition of degenerated art and then destroyed, described the oppression of artists. Kirchner commented: “Events in Germany have deeply shocked me, and yet I am proud that those brown-shirted iconoclasts are also attacking and destroying my pictures. I would feel insulted if that kind of terror met me.” (Golomstock, 2011: 112)
THE ISSUES OF INTERPRETATION of Architectural Heritage of 20th Century European Totalitarian Regimes

In 2009, the European Parliament adopted the European Parliament resolution on European conscience and totalitarianism, which states respect to the victims of all European totalitarian and undemocratic regimes. The resolution pays homage to all victims of European totalitarian and undemocratic regimes who fought against suppression and tyranny. It is founded on the importance of maintaining the memory of the past and emphasises the fact that the absence of memory signifies the absence of reconciliation. It is conceptualised on the efforts to form a unified interpretation of European history, able to attest the existence of Nazism, Fascism and Communism as joint heritage and to pursue fair and in-depth researches on all totalitarian regimes of the previous century.

A simple synopsis of the basic concepts and objectives of the resolution indicates the direct association with the topics tackled by the project ATRIUM - Architecture of totalitarian Regimes of the 20th Century in the Urban Management.

Since the topic is the architecture of totalitarian regimes, representing the most negative period of European 20th century history, the Resolution principles should be adhered to in the presentation and interpretation of this heritage. The use of such heritage presentation and interpretation methods which enable the establishment of modern democratic society values is essential, with a simultaneous effort to commemorate in a dignified manner the memory of the victims of these regimes. Parallel to it, a suitable integration of architectural heritage in modern European cultural tourism practice is achieved, since the latter is quickly becoming one of the key carriers of European economic development.

The Relationship Architecture vs. Politics

The temporal distance of twenty-some years after the collapse of the last European totalitarian regimes certainly allows the circumstances for a relatively objective assessment of architectural production, co-created by these specific circumstances. At the same time, one must bear in mind the fact that, from a historical point of view, this is a rather short period. Since, regrettably, a marginal presence of ideological ties with individual totalitarian ideologies survives, predominantly in the form of ultra-rightist or ultra-leftist political options it is essential that the ATRIUM project emphatically and strictly oversees for objective presentation of the studied heritage. Temporal distance is, in fact, the only aid to objective treatment of a certain heritage category, whatever it may be, particularly for all types of heritage directly associated with politics or considerable socio-political changes.

From present-day perspective, such phenomena are clearly discernible from a distance in all previous historic periods. The French revolution which lay the foundations of modern European democracy is a rather evident and yet not too distant an example. In its revolutionary phase, it also exemplified its values through the intensive destruction of the feudal monarchical architecture. Their political ambitions were best manifested with the help of architecture. Numerous architectural creations representing the feudal society were demolished while some were dedicated to new functions. The placement of the Louvre museum in the French royal palace is an illustrative example. The same phenomenon can be observed after World War II and the Communist revolution on the territory of the former socialist Republic of Yugoslavia. Numerous palaces and castles were demolished in revolutionary euphoria during the war, while the surviving ones were re-purposed for programs which severed these buildings from the current social development. As a rule, the surviving castles were turned into psychiatric hospitals or closed wards intended for therapy of alcoholics. Some were left to gradually decay or turned into small flats for housing individuals from the margins of society. The discontinuation and denial of tradition were therefore evident – the new society constructed for itself new centres of power, not only in Yugoslavia, but also in all other Eastern European Communist regimes. Personality cults of political leaders were becoming increasingly more important and they demanded projects, which would demonstrate or assert their might in one way or another. The New Civic Centre (1977 -1990), which the Romanian Communist leader Nicolae Ceausescu had erected, is one of the most demonstrative examples of its kind in world history. In the same manner as the Nazi leaders were prosecuted and hung, Benito Mussolini in Italy, the totalitarian tyrants were dealt with during the democratic revolutions in Eastern Europe after the fall of the Berlin wall.

A relatively short destruction period characterised the democratic revolutions at the break of the 1980s and the 1990s, which centred predominantly on the monuments symbolising the regimes and regime leaders, and, to a smaller extent, to the actual destruction of buildings. One can safely say that the last intense socio-political changes in Europe (with the exception of the war in the former Socialist Yugoslavia) left the regime architectural heritage practically intact. Of course numerous buildings have been re-dedicated to other functions, while others, because of their powerful negative political connotation, have been abandoned, similarly to certain Fascist period buildings, which remain without any function to this day.

To develop the projects in a most objective manner and in complete concordance with the European resolution on totalitarian regimes (meaning completely separated from any sort of political stances), it seems suitable to treat the heritage sites and buildings on two levels; on the first level, one considers the appropriate presentation of historical remembrance and on the second with the actual problems concerning the preservation of architectural heritage and the renovation or re-use of buildings, which seems necessary and sensible in the context of sustainable development and, last but not least, the preservation of an important part of 20th century European architectural history.

The first topic shall be dealt with in more detail in the continuation of this text, while the topics of protection, renovation and management will be further treated in the following chapters of the manual.

Context - historical memory

The search for approaches for the objective presentation of heritage, primarily characterised by its negative political context without erasing the memory of it, political re-interpretation of it, but the maintenance of this memory as an experience to never be repeated, is the key element.
As the provisions of the Resolution state, the memory of all victims and individuals who actively opposed the totalitarian rule should be honoured, and constant vigilance to prevent the totalitarian tendencies to rekindle ought to be maintained. This is why it is important to find ways and approaches which follow the democratic values of the Resolution, and will in no way be tainted with any sort of politically motivated historical interpretations, even in the context of the project and the conceptualisation of cultural heritage. To summarise, this means finding ways to objectively inform visitors of historical facts and circumstances in which the buildings were constructed. Primarily, this means a clearly presented historical context of the item of architectural heritage, which does not influence directly its architectural and development evaluation and protection processes, but does play an important role in its presentation and interpretation.

The negative attitude to totalitarianism could simply be presented with the direction of new functions of totalitarian architectural heritage, e.g. in buildings, which were conceptualised as centres of political oppression, organisations fighting for the protection of human rights might find a new home; buildings, formerly dedicated to the education and training in the totalitarian spirit could be used to house organisations working with refugees and their integration into European societies. In this way, the dedication to democratic principles might be emphasised in different ways. One must, however, remember that many obstacles and actual facts may appear in the course of such processes, since the majority of these buildings are presently still being used for purposes which will most certainly not change. Opportunities for such regeneration programmes as mentioned above are currently predominantly feasible in currently abandoned buildings. This is the reason why the promotion of the ATRIUM project ought to be efficient and each location ought to be granted a suitable project presentation and its objectives.

Context - architectural heritage

Regardless of the political context in which the building concerned was created, the fact that it represents an important part of the 20th century European architectural production should not be overlooked. It therefore ought to be thoroughly analysed and its developmental role objectively presented. Within the project framework, we are focusing only on the locations of the participating partners, together representing the foundations of a pilot project for the development of protection and management concepts for the specific items of historical architectural heritage of totalitarian regimes. These are 71 case studies from 26 cities and 10 South Eastern European states, with the help of which the guidelines for the identification, protection and management of this specific heritage within the framework of the system of this newly conceptualised culture route will be formed.

The characteristics of the treated project locations were analysed in detail within the framework of Work package III, which resulted in the Transnational Survey of all treated areas. Experts of Bulgarian partners of the National Institute of the Immovable Cultural Heritage (NIICH) analysed project and typologically classified them into three groups: Urban planning ensembles, Public urban complexes, Public buildings and Monumental Synthesis.

Preservation and Interpretation Processes

Knowledge of the heritage item in question and the formation of a relationship to it is of crucial importance for its successful preservation. For this reason, the culture protection services encourage, in all national and international documents from the Venice Charter onwards, public relations and communication as the starting point of all efficient preservation projects. Public relations and communication is described in documentation in different terms: dissemination, popularization, presentation and interpretation, with the final objective of all being the presentation of heritage and its importance to the greatest possible general public. The following matters since the acceptance of a certain heritage item as valuable facilitates easier and more efficient presentation related activities.

To further emphasise the importance of suitable heritage presentation to the general public, the international cultural heritage umbrella organisation ICOMOS (International Committee for Monuments and Sites) ratified, at its 16. Assembly in Quebec, Canada, the Charter for the Interpretation and Presentation of Cultural Heritage. It compiles the principles of efficient heritage items presentation, which is to be rooted in a multidisciplinary cooperation of different expert professionals, jointly forming the presentation processes as the foundations of protection and presentation procedures. As the document Preamble states: "From the vast range of surviving material remains and intangible values of past communities and civilisations, the choice of what to preserve, how to preserve it, and how it is to be presented to the public are all elements of site interpretation. They represent each generation's view of what is significant, what is important, and why material remains from the past should be passed on to generations yet to come." It is namely a fact that the body of heritage is expanding intensively and the formation of a rational system of maximally objective approach with a standardised terminology and clearly defined and internationally adopted professional guidelines is therefore required. Only in this way, the heritage protection criteria may be clearly defined in order to ensure the most objective presentation possible, since it is obvious that deciding on values is more or less always permeated with a certain level of subjectivity.

2 Transnational Survey, www.atrium-seec.eu
3 Urban planning: Settlements, Public urban complexes, Public buildings, Service buildings; Residual complexes: Public buildings; State-political buildings; Public-political buildings; Social buildings; Educational buildings; Monumental Synthesis
4 There are: fascist youth seat, Forli, Italy, House of the Fascist Party, Predappio, Italy, Memorial House of the Party, Buduzdhe peak, Bulgaria, The monument 1300 years Bulgaria near NPC, Sofia, Bulgaria, Most buildings in Square in Labin, Croatia, Customs, Patras, Greece, House of Literature and Art, Patras, Greece.
The Principles of the ICOMOS Charter for Interpretation and presentation of heritage sites and Architectural Heritage of European Totalitarian Regimes

The charter singles out public communication as the central heritage protection process issue, and through seven key principles presents the criteria for successful implementation thereof in the processes of interpretation and presentation. The principles are general, yet they specifically define the most important characteristics to ensure a successful implementation regardless of the type of heritage; their aims are: ensuring accessibility and good understanding of the heritage item by the general public, objective and scientifically supported research thereof, the care for the maintenance of authenticity and the inclusion of the greatest possible number of people connected by the item of heritage in the interpretation processes, and the search for preservation and presentation processes founded on sustainable development principles.

To achieve the mentioned principles, the aims of which are in general understanding and appreciation of cultural heritage sites and foster public awareness and engagement in the need for their protection and conservation, Charter defines its main objectives:

1. Facilitate understanding and appreciation of cultural heritage sites and foster public awareness and engagement in the need for their protection and conservation.
2. Communicate the meaning of cultural heritage sites to a range of audiences through careful, documented recognition of significance, through accepted scientific and scholarly methods as well as from living cultural traditions.
3. Safeguard the tangible and intangible values of cultural heritage sites in their natural and cultural settings and social contexts.
4. Respect the authenticity of cultural heritage sites, by communicating the significance of their historic fabric and cultural values and protecting them from the adverse impact of intrusive interpretive infrastructure, visitor pressure, inaccurate or inappropriate interpretation.
5. Contribute to the sustainable conservation of cultural heritage sites, through promoting public understanding of, and participation in, ongoing conservation efforts, ensuring long-term maintenance of the interpretive infrastructure and regular review of its interpretive contents.
6. Encourage inclusiveness in the interpretation of cultural heritage sites, by facilitating the involvement of stakeholders and associated communities in the development and implementation of interpretive programs.
7. Develop technical and professional guidelines for heritage interpretation and presentation, including technologies, research, and training. Such guidelines must be appropriate and sustainable in their social contexts.

Conclusion

History teaches us that in the past, architecture was perceived as one of the fundamental identification elements of historical periods, which ought to be accounted for in the conceptualisation of the presentation of the project ATRIUM as a whole, as well as with the preservation and management of individual project locations or the future cultural heritage trail.

The only way to achieve an objective relationship to regime heritage buildings and sites is the assurance that historic memory remains alive and serves as information aid to new generations in on site heritage interpretation processes as well as through more general education within the scope of the project. In addition to having the function of protecting and using heritage, the project acquires the additional dimension of the protection of more general social values, based on European democratic tradition, which disassociate with any political connotations of the heritage areas.
A PHILOSOPHY OF PRESERVATION of Architectural Heritage from 20th-Century Totalitarian Regimes

The cultural route as a significant element of cultural tourism even in its basic conception assumes the protection and maintenance of individual structures along the route, as mentioned by the very first point of the International Charter on Cultural Tourism: "Programmes for the protection and conservation of the physical attributes, intangible aspects, contemporary cultural expressions and broad context, should facilitate an understanding and appreciation of the heritage significance by the host community and the visitor in an equitable and affordable manner."

However, protection and restoration of architectonic heritage of totalitarian regimes of the 20th century, specifically architectural works, ensembles, and urban structures created at the midpoint and during the second half of the 20th century, definitely still remain a new item for heritage and conservation practice. A significant proportion of the expert and the lay public cannot accept these works as heritage worthy of protection and presentation. Hence it is indisputable that if we wish to protect this specific built legacy burdened by its negative past and historical memory, the values of these works must be recognised and valued – in other words, accepted – by the expert community and the society at large.

Our analyses have been focused on the most significant participants influencing the process of acceptance of cultural heritage, i.e. primarily the heritage experts and the government bodies concerned with the legislative protection of built landmarks and cultural resources, which direct the process for the protection of historic architecture under law and actually legitimise the values of heritage before the whole society. As emphasised by Hilde Heyen from the Catholic University of Louvain in her presentation at the DOCOMOMO conference, landmarks are the buildings that have been recognised as such by elected politicians, most commonly on the basis of recommendations of expert committees. These committees, in turn, base their decisions on the work of architectural historians since it is precisely these experts that provide the arguments legitimating the declaration of individual buildings as protected landmarks. It is the professional public that through its activities, publications, and promulgation of research influences the general reception of this built legacy, whether among the society at large or for the specific elected officials responsible for making the decisions.

In the present chapter, we would like to draw attention to important intellectual, historical and formal contexts that influence the acceptance of this heritage. We are of course aware that this is a very broad area for research, and hence our goal is primarily to create a thematic framework for the problematic areas that play an important role in the reception of this built heritage. As a result, we aim to investigate those areas that are connected with the reception of this heritage, specifically in the sphere of historical preservation and architecture. In the event that the professional community gains a deeper understanding of the legacy of totalitarian regimes of the past century, it will be possible, by means of creating a cultural route, to achieve educational transmission of a wide spectrum of material and non-material monuments and to contribute to the preservation of historical memory of the society and its cultural diversity in Europe and throughout the world.

The reception of the architecture of totalitarian regimes: rejection or understanding

Architecture created under totalitarian regimes of the 20th century in Europe presents a wide range of styles and approaches to creation, which represent the various political orientations of non-democratic regimes. As a result, the current reception of the central landmarks of these regimes, whether by the general public or experts, is determined not only by the actual historical background related to the individual building, but also its reflection today and its interpretation in social and political life.

Hence the stance assumed towards these buildings by the public is a problem persisting on many layers, influenced by international and local political conditions, but no less by the shifting social and aesthetic criteria that formulate the current view of the overall legacy left by twentieth-century totalitarianism.

In current theories of heritage protection, architectural monuments are viewed largely within their wider material context, yet with an increasing appreciation of their intellectual ramifications. Hence they are no longer understood merely as autonomous objects or groups of objects, but as "places of cultural significance". In this meaning, the "city" includes a potentially vast area of interest for heritage protection as defined in one of the key documents of ICOMOS, a subordinate organisation of UNESCO, the Burra Charter: "Place: means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views."

1 International Charter of Cultural Tourism, formulated in cooperation with organisation ICOMOS (International Centre for the Study of the preservation and Restoration of Cultural Property), Mexico 1999, p. 3.


3 The discussion regarding the need to maintain cultural and hence architectural diversity in the globalised world has been increasing since the 1980s. Diversity has become one of the major principles of the heritage theories of UNESCO. ‘Landmark diversity’ (variation) in terms of protecting the built legacy of totalitarian regimes represents one of the important arguments for the protection of these human artefacts that do not correspond to the currently prevailing ideology.

Architectonic heritage, if understood in terms of the place of cultural significance, grants us the possibility of a still deeper understanding also in the case of monuments created by totalitarian regimes. Such a concept of heritage protection supports the inclusion of wider historical and socio-cultural significance alongside the traditional technical, urban, and spatial qualities of architectural value and in turn expands the field for the possibilities for protection of cultural heritage. And it is the controversially viewed legacy of 20th-century totalitarian regimes that brings into play precisely such a wide range of values, which can nonetheless be divided generally into two categories: on the one hand, the historical-political and social values, which can be placed among the non-material values, and on the other the material (architectonic and spatial) being of the buildings themselves included along the cultural route.

The Value of Age

In his renowned essay "The Modern Cult of Monuments", Alois Riegel divided the value of architectural landmarks into two basic groups: the first group refers to "memorial values", which he sees as being formed by the "value of age" and "historical value". Precisely the first value, that of age (Alterswert), ranks among the other key factors influencing the reception of 20th-century totalitarian architecture as a legacy worthy of preservation and protection. Age is one of the oldest and the most pervasive criteria for determining "heritage" status; hence it is indisputable that the period of origin also effects the reception of the relatively more recent work of totalitarian regimes, which, at most, date back only just over half a century.

The age of a monument, prized as the uniqueness of the age of the building, is not the only reason why this criterion is observed by heritage-based value. Conservation of heritage, in turn, need not necessarily also include the preservation of references to the ideological context of these works. Regarding the architectural legacy of totalitarian regimes, it is nonetheless crucial to reflect the ideological background critically, on the basis of a deep and genuine understanding of history.

Understanding the values of the material substance of totalitarian architecture

The previously mentioned Burra Charter defines the material substance of an architectural work with the term 'fabric', which includes the entire physical being of a culturally significant place, from the smallest architectonic or technical detail through entire buildings and structures, up to various objects associated with the place and its past. Hence the material substance of the heritage site should be accepted and protected to a much greater extent insofar as one of the most important evaluation criteria for the material aspect of a heritage site is the category of authenticity. Authenticity is regarded within the theory of historic preservation as a qualifying factor; one that determines not only the physical state of a place but to an equal degree its function, or rather the symbolism that preserves and illustrates the historical, cultural, social, or political meanings that we can find in the protected monument.

The material fabric of a heritage site plays a key role in the presentation of the architectural monument. While the physical authenticity of a building is naturally regarded as an unqualified value in the history of older structures, it is accepted in later architecture only with substantial reservations.

Historical and socio-cultural contexts and their influence on the reception of the built legacies of 20th-century totalitarian regimes

The concept of the ‘place of cultural significance’ offers a wide range of values which should, within its framework, be protected. Such values could be linked to important historical or social events, or even to various ceremonies and rituals that provide a symbolic and heritage-based value. Conservation of heritage, in turn, need not necessarily also include the preservation of references to the ideological context of these works. Regarding the architectural legacy of totalitarian regimes, it is nonetheless crucial to reflect the ideological background critically, on the basis of a deep and genuine understanding of history.


7 The most significant contemporary document defining the concept of authenticity is the Nara Document on Authenticity, formulated in 1994 by ICOMOS in the Japanese city of Nara.
Stereotypes in the reception of patina arise from the essence of the material, its use in history, and even its method of use in contemporary work. One instance of a difference in the reception of materials according to their traditional standing in construction is the understanding of patina for bronze and aluminium. Thanks to the use of bronze from ancient times, its patina of verdigris is regarded as an aesthetic quality; by contrast, any surface changes in aluminium are seen as damage. If the latter turns a dull grey, it is often regarded as a flaw in the material that needs to be corrected, returned to its original appearance as if it were brand new. One instance of this misunderstanding of the importance of the material being and its ideological substratum can be found in the restoration of the Atomium in Brussels.

Twentieth-century totalitarian architecture made use of a wide range of materials, both traditional and innovative. Their use could support either the acceptance or rejection of the buildings’ value as architectural heritage. If the ageing of newer materials is often regarded as undesirable damage, their use lowers the level of acceptance. Similarly, it is possible to see a reason for the lesser approval of the historical values of buildings even in the actual method of manufacturing of the elements and materials used if these parts were, as is the case today, industrially produced. In combination, the similarity of materials and the method of their ageing strongly affects the public view of these buildings, which itself relates to a large extent to the chronological proximity of these works to the present day and the deeply rooted idea of “heritage” as buildings from a distant historic epoch.

The formal aspect of the work

Nonetheless, the material rendering of an architectural work is only one of the leading elements of its overall architectural form. If the previous chapter spoke about traditional and new materials used in architecture under totalitarian rule and discussed the patterns of their ageing, we also warned the team about other problematic aspects of the reception of this heritage, which is the problem of its formal or stylistic traits. As discussed in the introduction, the overall legacy of totalitarian architecture is a mixture of styles and, very often, radically opposing approaches to architectural creation; this fact, too, plays a part in influencing the highly ambiguous stance of the public towards this heritage.

The two main categories of totalitarian heritage: the historicist and modernist concepts

In formalistic terms, it is possible to divide the architectural styles of twentieth-century totalitarian states into two basic groups: buildings oriented more towards traditional architecture, whether derived from historicist classical orders or national folk architecture, and, on the other hand, buildings that strove to match contemporary work in the international sphere, in other words, architectural works that could be placed within the mainstream of the "International Style" in the terminology of architectural historian Kenneth Frampton or the late Modernism of Charles Jencks. Among the buildings that should make up the future cultural tour, the majority of these works that can be assigned to the "traditional-classicist" stylistic category make up nearly 59% against the works done in the International Style or late-modern vein.

In parallel, this division is reflected in the method of these buildings’ reception by the lay and professional communities and is essentially derived from the relation to and reception of traditional versus modernist architectural forms, which, despite their seemingly being in contradiction, are nonetheless linked in the totalitarian architectural practice by the shared concept of monumentality. This monumentality fascinated not only the theoreticians and designers of Nazi or Stalinist architecture but no less the creators and thinkers of the democratic world yet – thanks to the differing choice of style – the results all have a different effect on the process of architectural reception.

Historicist and vernacular forms

Totalitarian architecture that focused on traditions and historical classical orders assumed and hyperbolised the forms of both profane and sacral architecture of previous centuries, and, in an almost programmatic visual narrative, presented them through monumentality as the ideas and ambitions of the regime. Its goal was to adapt architecture to the taste of the masses: to stand close to its ideas of what architecture should be, so that the “reduction of all art to the level of mass taste” could fulfill the two main tasks of totalitarian culture: “to spread propaganda and create a myth”. By means of historically familiar architectonic forms and schemes comprehensible to the wide public, this layer of totalitarian heritage manages to be, even today, widely accepted by the public as well as experts from the heritage field.

Traditionally conceived built volumes and roof outlines, regular facade articulation, as well as the previously noted choice of highly traditional materials or even the artistic decor conceived in “realistic” style – all these aspects bring totalitarian architecture close to the heritage of previous artistic epochs. One result of this is that buildings conceived during this early era appear less disturbing in a historical built environment, where they were in fact often constructed, and even in the eyes of the most rigorous preservationists, they represent a lesser problem for the visual unification of historic landmark districts, which has even been confirmed by the formulations


14 One of the most important texts reflecting the relationship of modernism to monumentality was authored by Siegfried Giedion in his essay Nine Points on Monumentality.

15 GOLOMSTOCK Igor: Totalitarian Art in the Soviet Union, the Third Reich, Fascist Italy and the People's Republic of China. London, 1998
of a number of international charters for heritage or restoration work. From the analysis of individual buildings along the cultural tour, it has become clear that the more traditionally conceived architecture of this area often forms part of an already landmark-protect ed district of pre-war Modern architecture.

Abstract forms: modernism

In stark contrast, architectural works that arose from Modernist sources in their abstraction "could not present a pure sign or any principle for anything except themselves". Their unusual form, often the result of a permanent effort towards innovation and originality, is characteristic for modernity but even in this context, it is too frequently reduced to decorative elements, "ornaments" that help the programmatic aim, i.e. to ensure the understanding and acceptance of these architectural works in themselves (literature). Modern abstraction and its related bane which is excessive ambiguity complicate the possibility of orientation and understanding of such a work, and, even more so, its reception primarily by an uninstructed onlooker.

The vital concept of modernism

A deliberate differentiation from historical and traditional architecture linked to the very intellectual basis of modernism likewise belongs to the important formal elements that cause incomprehension not only among the lay public but even in the preservation community. In other words, the greater part of these reservations is directed towards the very essence of architectural modernity, indicating that modernism is still a vital, indeed dangerous concept, yet on the other hand, it reveals a view of architectural developments that is deeply impregnated with a modernist stance.

Attesting to the persisting validity of the works of post-war modernism among contemporary architectural practitioners are many publications or exhibitions which have been held across the world in the recent decade. Among them, one important and very recent instance is the project of ateliers OMA and AMO at the Venice Biennale in 2010, which follows - with a certain irony - the architectural heritage of this area.

Public spaces and urban ensembles

Through the acceptance of the formal and stylistic aspects of the works of totalitarian architecture, we arrive at another important area influencing the reception of the architectural heritage of this era, namely the way in which these works affect the public sphere and the urban-planning concepts on which they are based. As we can see from individual structures on the tour route under preparation, it is possible to note that a relatively pronounced part of them are not freestanding objects but entire architectonic complexes formulating public spaces, and that up to 9% of the items included are entire towns. In the same way that we did for the formal aspect of the buildings, for the created urban groupings and public spaces, we can differentiate two main intellectual concepts from which they arose and which also hold an important role regarding their public reception.

Traditional blocks and modernist open plans

The traditional enclosed urban structure formed by solid blocks and streets along with the equally closed form of the street is closer to the traditional idea of the urban space. The early architecture of totalitarian regimes, both of the right and the left, made use of this form of urban planning in combination with theatrical effects of an almost Baroque force for their emotional effect upon the masses of the society.

A radically different principle is found in that of the open urban space, derived from Modernist ideas of hygiene and functional zoning, ideas propounded in the Athens Charter of 1933 that introduced into urban architecture principles that assumed an entirely different method of comprehension of built space and orientation within it. The idea of an open space limited by a structure of free-standing objects amid a network of roads and large areas of public greenery is better understood from the bird’s eye view than from that of the pedestrian, who is often faced with "agoraphobia", to use the apt term from Camillo Sitte’s critique of Josef Wagner’s rebuilding of Vienna. Such modernist monumentality of public space and urban design also matches the political aims of totalitarian regimes and strikingly mirrors their “strategy to present themselves as being in position to control events, and to demonstrate that the application of their will alone is enough to reshape the world.”

Interventions in the historic centre: the traditional and the modern approach

An important difference in the reception of the traditionalist and the modernist architectural concepts is found in their interventions into the historical structure of the urban core. Despite the fact that the “intervention” consisted of large-scale demolition and removal of...
original historical layers in an attempt to “revitalise” and form a new society, the traditionalist concept created an illusion of a historical environment, even when the new fabric often completely obliterated the original structure of the city, as revealed most vividly in Nicolae Ceausescu’s massive rebuilding of the centre of Bucharest.

The concept of the modernist rebuilding of the social space, by contrast, did not ensue from the aesthetic manipulation of an appropriation of classicist styles but from principles grounded in scientific data, such as hygiene or functional zoning. The public space in the central area of the city was built as an open area determined by freestanding individual structures, either new additions or historic structures of “higher value”.

The modern concept of urban design changed the context of the historical environment, raising the contrast with the earlier layers and disrupting the structural integrity of historic zones, or trying to add new landmarks to them. Such an approach to new architectural interventions into the built environment stands in strong opposition to current ideas of construction in historic zones.

Although modernist interventions in central-city areas are already effectively a “historical” intervention into the built fabric and thus a characteristic legacy of their own age, the value of the underlying urban concepts is still viewed as a space for possible development of the city, rather than valuable heritage in its own right and worthy of preservation, thus inadvertently drawing attention to the previously mentioned vitality persisting in the modernist concept.

**Conclusion**

As we have tried to show, the reception of totalitarian architecture is determined by a variety of standpoints ranging from ideology to the formal and material aspect of individual buildings, yet its essential factor depends on the political and social atmosphere of the era, as aptly noted by Arnold Hauser: “Artistic trends and artistic works of the past are explained, discovered, evaluated or overlooked depending on the standpoints and the criteria of the present. Every generation judges the artistic efforts of previous eras more or less according to their own artistic efforts, and approaches them with revived interest and sensitivity only when they happen to lie within the direction of their own goals.”

The reception of architecture created under totalitarian regimes does not mean a celebration of the politics that produced them, but instead an understanding and evaluation of the buildings themselves. Their protection can be the best way to prevent the forgetting that could lead to the repetition of errors of the regimes themselves.

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25 Attesting to this fact are the currently valid charters and administrative documents of international organisations treating cultural heritage. One particularly significant document revealing the current view of the heritage preservation community on the relation of new interventions in the historic environment is: Operational Guidelines for the Implementation of the World Heritage Conventions issued by UNESCO.

1 Introduction

Taking into regard the responsibility of heritage professionals to safeguard, promote, raise awareness, revitalize and reuse specific objects in history, the purpose of this paper is to summarize general strategies of such heritage valorisation and exposure, through proper use of the objects, through education and through sustainable tourism. The emphasis is in the collaboration of different types of partners, composing a variety of skills, knowledge, technologies, and expertise, with a strong concentration on land-use planning and commercial skills. Initially understanding the planning issues involved with each project (with the collaboration of architects and planners), are then established the relationships with the local and regional governments that will take responsibility in promoting and enhancing the heritage in question, aiding in the crucial resolution of possible conflicts with the commercial sector, local people and the government. The strategies and guidelines presented here give advice for the maximization of the benefits towards the heritage of the 20th century totalitarian regime architecture.

The heritage management process is the one that has been widely discussed, evaluated, intervened upon and criticized throughout the course of history, especially within the context of cities of strong historical importance. As one of the primary concerns of this project is the challenge of the nature of the 20th century totalitarian architecture, it is important to present the clear-cut goals of this heritage management process in order to bring to practical peace the diversified opinions on the motives behind this mission of revitalization and reuse.

1.1 Sustainability of use

The conceptual interpretation of the sustainability of use for the totalitarian architectures of the 20th century may be interpreted on multiple levels of new energies for the nutrition of the urban environment of a city’s cultural and qualitative wealth. From this point of view, the totalitarian architecture for reuse and revitalization should be done at a mapping level of the city that will create means of visual registration, analytical criticism, and totalitarian representation in a dynamic, innovative and sensible way, enhancing the heterogeneity of the territory.

From the point of view of sustainability of reuse and revitalization, the primary concern should be in finding ways to access, visualize and interpret the object through a sensible treatment of the scale, which will most likely be greater than the scale of the surrounding region, especially if contented within a historical public open urban space of a European city. The sustainability of the region lies through the means of transforming the totalitarian area in a significant access point of permanence value that is consistent also throughout the surrounding area. What is therefore created is a perceptual and programmatic network that offers strong and energetic urban forces within the city, on multiple levels of social homogeneity, economic productivity, touristic recreation, infrastructural connection, regeneration, and consolidation of the entire network of involved actors – public and private, of the local and global scale. In this context, a structural role is played by the totalitarian territory itself, withholding within its identity a crucial factor of sustainable cultural and urban conditions.

A strategic approach for reuse and revitalization of heritage on the digital scale, is also proposed by the Politecnico di Milano as “Sensitive Mapping”: an operation of representation and analysis, consciousness and translation of stratified knowledge of a specific time, often implicit in the ecology of cities and territories that are in need of revealing certain identities and messages to the users and citizens. This consequently leads to a greater appreciation and a deeper understanding of these places, creating profound connections to questionable eras. What is therefore introduced is the concept of “Information ecology”, which covers the deeper meaning of the word: οίκος, “house”, οίκος, “study of”, where therefore, the system of used information inside the digital technologies should be brought back to the wider use of ‘housing’ as “participate and sustainable management” of the place in which it is rooted, according to a more integrated system perspective.

In fact, when speaking about sustainability of use for the 20th century totalitarian architecture, we speak both about economic and spatial reuse and revitalisation, about the maintenance, preservation and valorization of virtual sensory information, the process and methods of translation, and about the filtering of abstract data in images taken from resources of high impact physical content. Totalitarian sustainability may be the ability to maximize these historical networks and promote simulations and immersive experiences in relevant contexts, known and unknown, remote and near, in the process of expanding information apparatus.

Being involved with a historic moment of conflict and questionable need for preservation, and criticized ethics, the goal is perhaps to interpret the entropy of these objects as light infrastructures, or as a means of upgrading and transforming the surrounding perception of the environment through a process of rediscovering memory and profound character of places involved in this process of knowledge and projection of implementation potential (Contin 2002).

One example of proper organized revitalization and management of architectural heritage, at times of totalitarian rule, may be perhaps the architectural compositions (squares) in Spain that are commonly classified under the term of Plaza Mayor, which carry out a lot of the form characteristics of totalitarian design, such as linear geometry, designed mainly to serve secular and non-institutional uses (Rupert de Ventós 2000).

From the approach of the Spanish square and the way in which they revitalized their open spaces in order to express the ideology of the purpose of the open space, there are some important approaches to be considered and appreciated. For example, the main focus area of the public open urban space in order to carry out a political message is not a church, a statue, or some other type of monument, but either a primary building that signifies the representation of authority, or the space itself, which was primarily destined for political demonstrations, military exhibitions, and leadership speeches.

1.2 Financial viability

The first major and most concerning problem for the revitalisation and reuse of any type of heritage monument is the lack of resources, and the financial viability of the project. The obvious practice states that if there are limited finances in order to carry out even the initial stages of the project, in terms of lack of money, lack of staff and lack of equipment then the primary task to be done is to safeguard the site. When this step is neglected, then the consequential and inevitable outcome always involves theft, vandalism, neglect, abandonment and/or eventual loss of...
1.4

the monumental object. Another outcome of a lack of financial resources is the inability to respond to natural disasters, such as flooding and earthquakes.

When little or very limited funding is available, then the revitalization and reuse strategies could involve the most crucial restorations, the salvaging of certain artefacts, and/or the execution of urgent excavations and repairs in order to salvage what is over ground. However, much care must be taken here, since if the funding is not enough, the result could be the use of cheap and inappropriate materials, or incomplete work. In this category of a very limited financial resource is also the practice of closing off the entire site to any visitors, as there would be no financial viability to pay staff and security guards.

Especially concerning the ATRIUM project, which aims for economic valorisation of the totalitarian architecture of the 20th century, there must be great attention paid to the natural temptation to attract as many visitors as possible in order to raise money. In this case, the financial resources should draw their funds a great deal towards safety and security, for a negligible result of overdue destruction, as in the long term, the monumental object would become worn out and the existence of the cultural heritage itself would be at risk.

2 Heritage Sites And Monument Management

The strategic planning for monument management of heritage sites at an international and more general level may be summarized in some key strategic steps for solutions of good practices:

2.1 Site management plan

Using detailed and clarifying steps and goals is the key attribute of this strategic step, including chapters focusing on specific aspects of the site management plan. These chapters, which have already been suggested successfully by the guidelines for good heritage management practice by the Elliniki Eteria (2007), and adjusted to our main focus of totalitarian architecture preservation, include:

- Conservation issues, which will be in the nature of a scientific analysis of problems and solutions, recorded by specialized architects, archaeologists and engineers.
- Final goals and objects, which regarding the architecture of totalitarian regime archi-
tecture, could be along the nature of economic valorisation and cultural route manage-
tment of a challenging period. The clarification of a goal, especially when dealing with questionable political philosophies, should be as clear as possible to overcome public deliberation and criticism.
- Strategies of maintenance in order to preserve the efforts of every project in the lon-
ger run. The monument’s infrastructure which is to be examined and properly bud-
geted may include aspects of proper light, plumbing, fencing and other infrastructure that has been installed.
- Conflict resolution, where the plan should permit the manager to identify ways to resolve conflicts, such as impact assessments that identify values from threats.
- A continuation of research of the heritage of totalitarian architecture to enhance the understanding and interpretation of an on-going process of management plan.
- Performance indicators for the evaluation of economical valorisation process. These evaluations could and should also take place in collaboration with Costume research institutions. Examples include requests from museums for explanatory information and even artefacts for exhibitions and unpublished documentation and material.
- Involvement with aspects of education, in consultation with education experts.
- Framework analysis of the urban/rural plan for the entire area and therefore taking into account the local economy, social make-up and the environment of the hinterland. Furthermore, the framework should refer to the history and academic research of the relevant topic of totalitarian architecture, and explain in detail the importance of valorisation for a regime that may cause mixed emotions for the visitors. (In this specific project of ATRIUM, this is especially important, in order to communicate the correct message for continuing to appreciate the architecture of this challenging period).
- Education and tourism cross references, accessing problems of how to regulate visitor access, written in con-
sultation with pedagogic experts and in co-operation with local schools. References and consultation should also be taken from standards set by ICCROM and ICOMOS, relating to security, health and safety, and regu-
lating the numbers of visitors.
- Consultation involvement with other heritage professionals, including heritage managers, local academics, media, town planners, teachers, restorers and conservators, all of which are especially important particularly when dealing with emergency situations. In the latter case, directly accessible contacts should include the police, in order to deal with sudden theft or vandalism and with the fire brigade in order to deal with natural disasters.
- Listings and demonstrations of all sources of information about the mentioned site, including maps, docu-
ments, images, GIS/geographic/topography survey, etc.
- Evaluation of publicity issues, outlining strategies to advertise the site with the media and with the local tour-
ist industry (hotels, bars, places of entertainment, museums, libraries, other sites and monuments).
- Particular reference to the budget, which would include targets and would also indicate expenditure and income. This part should also include strategies to access further funding beyond the project at hand, with the consideration of sponsorship, lists of foundations and funding bodies.

2.2 Site/ monument management with minimum amount of finance – priorities

When the finances of such a project of heritage management are minimal, the goals should be realistic, with an emphasis on short term planning and careful selection of a limited number of executions. Initially, such a shortage of financing will immediately result in an employment of a small number of staff; therefore as a first stage a limited number of tasks could be accepted, by optimally arranging the site. For example the site only for just a few days or hours during the week. If the funding is more ample, allowing for complete access to the site, some of the primary actions to be considered include easiness and safety of access, and visitor commodity to ensure touristic satisfaction and con-
tinuation of the project.

More specifically, these actions could be the construction of a visitor centre and car park; sign posting, pathways, toilets and disposal bins; barriers that are architecturally designed to sensitive areas of the site (e.g. incomplete ex-
cavations/ renovations/ adaptations); sensitive lighting to illuminate the site at night for better safety and touristic advertisement as well; locating cafés and other tourist infrastructure according to minimum standards (e.g. at the entrance, near the car park, etc.).

After taking care of these primary and essential tasks of site and monument management of the heritage objects in questions, it is the essential task of the manager of the project to find further funding, sources of heritage col-
laborations and sponsorships in order to develop the project further and move on to sequential priorities.

2.3 Better finances – enhancing the site

These further and additional finances could come from special local, regional or national taxes, sponsors (e.g. a university department specializing in history, heritage conservation, etc.), and other foundations. Nevertheless, the next most important steps of site and monument enhancement, within an always limited amount of financial frame-
work, include refurbishments and adaptations that raise the quality of accessibility and visual impression.

More specifically, these tasks include for example installing raised boardwalks over fragile parts of the site; isolating from the visitors sensitive areas of fragile artefacts by removing them and locating them separately in a local museum of exhibition; re-designing pathways, barriers, and other tourist infrastructure that would enhance accessibility and circulation; ensure a low impact of damage by taking care of drainage as a first step; execute possible interventions and repairs to the site, as for example restoration of particular decorations if any, sculptures, and other details; produce better visitor interpretation guides, maps and booklets.
2.4 Ideal situation – money to spend
In the case of a limitless amount of money to be spent, the actions should ensure the maximum
quality of visitor use including handicap accessibility, landscape design, multimedia
incorporation, advertisement, and cultural incorporation.

More specifically, the actions should involve a design and accessibility emphasis for dis
abled and disadvantaged groups that would need special facilities, including selling books in
Braille and having special multimedia products for their use; incorporating landscape design
suitable for each specific project; developing possible commercial ventures of multimedia
nature, including CD-Roms, DVDs, films and documentaries on the site’s history and its
conservation, a website of interactive and virtual walks, online selling of guides; developing
interactive digital guides; joining networks that operate at the national and international
level and would consequently raise the profile of the site, promote research and develop
digital databases on scientific, historic information and conservation practices; considering
the use of the site for contemporary cultural events and activities, as for example staging
exhibitions, theatre performances and musical events.

2.5 Contacts and sources
ICCROM – International Centre for the Study of the Preservation and Restoration of
Cultural Property, Via di San Michele 13, I-00153 Rome, Italy. tel: (+39) 06.585-531; fax:
(+39) 06.581-5349, (http://www.iccrom.org)

ICOMOS – International Council on Monuments and Sites, 4, 49-51 rue de la Fédération
75015 PARIS – FRANCE, Tel: +33 (0)1.45.67.67.70 - Fax: +33 (0)1.45.66.06.22, secretariat@icomos.org, (http://www.international.icomos.org). ICOMOS has
produced guidance and documents on public management of sites and monuments.

Pompeii interactive (http://www.pompeii.co.uk/); this project uses multimedia to
exploit the use of the ancient site. Interactive and virtual models are used for
commercial (tourist) as well as scientific purposes.

Network .of Spanish Jewish Cities (http://www.jewishheritage.org/); is a
network that highlights and brings to the fore the Jewish heritage sixteen Spanish
cities. It gives information and produces guides, offers routes and has a developed
websites which offers virtual tours of Jewish Spanish heritage.

heritagecouncil.ie/about/index.htm); the Irish Walled Towns Network was established
by the Heritage Council of Ireland. The network comprises twelve towns and seeks to
ensure that Ireland’s walled and fortified towns are preserved and promoted and
managed according to best conservation practices and plans are drawn up to exploit
tourist potential and develop economic and cultural potential.

European Cultural Tourism Network. (http://www.cultural-tourism.net/default.
htm); This network was created in 2003 with the aim of bringing together partners,
including towns, cities and regions in working jointly to develop sustainable cultural
tourism throughout Europe.

EuropaNostra (http://www.europa nostra.org); EuropaNostra is a network that has
publicised and encouraged the use of best conservation practice throughout Europe. It
has organised the European Union prize for cultural heritage (the EuropaNostra awards).

Destination Germany – Scenic Routes – European Route of Brick Architecture (http://
www.eurobr.org/); is a network that links the history and culture of seven Baltic coasts
countries. The network has developed a tourist route that allows visitors to get to
know individual historic towns and to discover the brick gothic architecture.

Tourist projects in historic areas in Jordan
Evaluation and assessment of tourist project in historic areas in Jordan carried out and presented by Monther

Dahash Jamhawi, assistant of planning and management of cultural heritage at Queen Rania institute of
Tourism and Heritage in the Hashemite University of Jordan. The research carried out focused on conservation
projects of post 1950 AD historic buildings. The aim was to assess the effectiveness of the re-use of
conservation projects.

It is based on the research work of Fabio Naselli, University of Palermo, which examined the role of tourism as a
resource for the re-evaluation of urban and territorial areas within Mediterranean policies.

The PISA Project; (http://www.euromedheritage.net/en/euromed heritage/eihl/pisa.htm) PISA compared the
management of nine archaeological sites: Cherchell (Algeria), Jericho (Palestinian Authority), Bibracite (France),
Pella (Greece), Caesarea Maritima (Israel), Pompeii (Italy), Tharros (Italy), Luxus (Morocco), and Dougga (Tunisia).
The studies analysed objectives for the management of each site and examined the links between them and the
surrounding local economy. Specifically for management of archaeological sites and drafting a chapter on
tourism and local business consider implementing the findings in the PISA project. One of its key aims was to
show policy makers and business leaders the potential social and economic benefits of integrated management
for archaeological sites. The PISA project undertook studies which analysed objectives for the management of
each archaeological sites and examined the links between them and the surrounding local economy, particularly
tourism. The project has produced a special handbook for “the integrated planning of archaeological sites,
encouraging a close and sustainable relationship between heritage conservation, tourism, and local business”.

Council of Europe; (http://www.coe.int/t/e/culturallsFco%2Doperation/hertiage/skills/Sit
elisfManagers/), (http://www.coe.int). Gives special further training in site/monument management under its
“Historic Building Sites: European training in historic sites management” scheme.

Getty Conservation Centre; (http://www.getty.edu/conservation/). Some interesting suggestions on
practices relating to research, field projects, and education and on publicity that can be included in the site/
monument plan.

UNESCO World Heritage Centre; UNESCO Publishing – 7, Place de Fontenoy, 75352 Paris, France Fax: +33 1
4568 5737, E-mail: publishing.promotion@unesco.org, Website:UNESCO Publishing. UNESCO has a large
documentation publishing which includes management of sites and monuments.

3 Information And Communication Technologies

3.1 The digital heritage industry

For the promotion, reuse and revitalization of the 20th century totalitarian architecture, the primary concern of
strategic execution should be the awareness of the relevant industry through which the subjects of interested are
exhibited. If considering that the image of perceptual interest is strongly influenced by the means and method-
ods of representation of the exhibitor, then the careful choice of advertisement and promotional means should be
just as important as the factual significance of the historical object in question.

Therefore, the primary strategic attack should be the organization of a primary team that could include players
as varied as multimedia publishers or any type of multimedia/ audiovisual creator and promoter, independent pro-
ducers, TV broadcasters, telecommunication companies, etc. What is important through this strategic attack is to
differentiate and clarify the roles between the producers and the publishers, and have the two groups agree on
mutual understanding of the themes to be carried out for the project.

Producers are the product developers, that might include material as varied as gallery, documentary, computer
games, web-based and semantically enriched digital heritage and information interoperability, mobile and
situated computing, 3D, virtual and augmented reality technologies, wireless communications, multi-facet informa-
tion representation, especially layered GIS and 3D GIS technologies – to name a few. Publishers are considered to
be the ones who will distribute the finished product over the internet, television, website catalogues, CD-Roms,
DVDs, multimedia products, etc.

Taking into consideration the writings of the Good Practice Booklet (Elliniki Etaria 2007), and for the purpose of
the specific project which is part of the European district, attention must be given to the possibility of the pub-
lisher losing interest in the project, resulting in the loss in funding, and the lost opportunity with no results. The

3.2 Implementing heritage in the digital community

The consideration of heritage in the digital community is important for the strategic implementation of methods for revitalisation and reuse, as it provides the interpretive and comprehensive framework of work execution and demonstrative historicity. The two (heritage and digital community) should function parallel to each other, where there is a common rhetoric of the language of each. Therefore, the problem becomes more conceptual rather than technical, resulting in the need for a multimedia narrative application that will fully demonstrate the heritage in question. The incorporation of fine arts, archaeology, temporary exhibitions and permanent cultural heritage sites, are all the examples of low cost multimedia technology that can become easily applicable strategies for the consideration of heritage within this digital community.

The emphasis on conceptual, rather than technical need of communication as a basis of framework execution is emphasized also in the necessity of a designed 'design document', which gives a fundamental outline for the project, guiding through its indispensable goals and characteristics – in our case of totalitarian referencing. From this basic design document all the supplementary tools of digital technologies available will result, including geographically information systems (GIS), and other multimedia information. This ensures a consistency in style, content, educational value, market demographic (suitability for children or adults, or both), and even production schedule.

The fluid coexistence of the heritage aspects of the project along with the digital communication means will reinvigorate the creation of personalized and engaging digital cultural experiences, better adaptability to the systems, and more personalized interaction. For a strong narrative, of important scripts, and even of characters that will become the main elements of these narrations. This latter recommendation becomes an ideal tool if also targeted towards children in order to create animated documentaries, games, and other stories. Therefore, this creative input from an early stage may be acknowledged as a credit in the relative pay scheme of the project, and the narrative would be the heritage sector property of conceptualization, enforcing the right direction and shape. Consequently in collaboration to the various industrial bodies that represent each part of the Communication and Technology Industry. These collaborative bodies could include Independent Producers, technology companies, heritage sectors (e.g. museum, archaeology department) and not sub-contracted to an independent professional (scriptwriter, photographer, animator, etc.), then consequently the heritage sector will own the copyright in everything that is original within the project, until the copyright is sold for a fee.

The applicable copyright laws that are suitable for the project concentrating on totalitarian architecture in the South-East European region, fall under the category of European civil law – legitimate for countries like Turkey, France, Germany, Greece and basically used throughout Continental Europe (versus the British common law, which applies to the US and to former British colonies including Israel, Palestinian Authority and Cyprus). What to consider first is the moral rights, which are non-negotiable, and determine to what extent the authors’ works should be made public at all, to claim authorship, and to object to any use that can be considered as prejudicial to the work’s integrity (e.g. advertising inserted into the completed work without the author’s permission). Then the economic rights of the authors enable them to earn a living from the exploitation of their work. Through the practice of good copyright management in this type of heritage work, the authorized approval of public or private distribution is ensured. These economic rights are recognized by civil and common copyright laws world-wide and generally cover all relevant commercial activities, including the physical reproduction of books, tapes, CDs, films and internet releases.

The common practice of protecting one’s work and acquiring copyrights for the authors is to use the © symbol alongside the accurate result of high of the heritage sector, for example: “Paphos virtual walks” © 2006 ETEK. Especially when dealing with the producer, it is a good practice to always use the © symbol on all material, until a common agreement is used for the proper handling of the material and ownership. Should the producer begin to put pressure on the heritage sector (museum, gallery, etc.) to sell its copyright to them, it is strongly advisable to avoid it.

3.3 Contract

Regarding the presence of advisory unions relating to the heritage sectors, there are still no organized bodies to ensure the execution of such proper contracts, so it is highly advisable to take independent action. This could take place within ministries, or even allow the heritage sector to organize an independent union that would explicitly deal with all matters of legal framework. This strategic union should deal with the matters relating to payment procedures and royalty revenues, and ensure the in need of royalty needs or extensions, electronic or in order to reach more commercial purposes unless it consistently focuses on the educational aspect. For a strong implementation of this narrative and conceptual process of heritage interpretation into the digital technologies, a creative, imaginative, and almost artistic approach is required, which may be often found within the collaboration of architects. Sometimes for such stage narratives, the producers may even demand from the heritage sector to employ a professional screenwriter or make its staff (curators, archaeologists, etc) take up a course in scriptwriting. This becomes a very innovative process also from the point of view of interdisciplinary involvement and the evolution of new types of professionals that are multimedia experts with additional script-writing, animation, and/or photography skills. In the case of self-employment of these professionals, copyright laws and laws relating to commercial contracts must be considered and resolved, where appropriate.

3.3 Copyright obligations

As part of the heritage management process, the object of copyright obligations is something to be looked upon from an early stage, to ensure a positive outcome of ownership. If the decision, along with the narrative process and conceptualization, is carried out by the heritage sector (e.g. museum, archaeology department) and not sub-contracted to an independent professional (scriptwriter, photographer, animator, etc.), then consequently the heritage sector will own the copyright in everything that is original within the project, until the copyright is sold for a fee.

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all the development costs. One important aspect to take into consideration in order to avoid the legal affair of the producers that collaborate under the use of the European civil law is that they will resort to ingenious and complex contracts that include clauses that say the copyright holder permits the producer to exploit and trade the work as the producer wishes and to keep the royalty. These practices must be resisted by the heritage sector and its representative organizations.

Furthermore, the agreement should be clear regarding the practice of advertising. Any interruptions of the documentary programme to insert advertising should be done only with prior knowledge and permission. Finally, the agreement should forbid new forms of advertising, namely product placement and product integration from being allowed without permission (Elliniki Etaireia 2007).

3.5 Collective revenue

The collection of revenue from the copyright is done by a collecting society. In Europe there are numerous collecting societies which have been established by different cultural sectors, which have the power and knowledge to force industry to pay out the revenue. Most of these matters in Europe are taken care of by private copying. Furthermore, it is also useful to note that the machinery and electronic equipment, such as blank cassettes, iPods, computer hardware, photocopy machines, printers, etc., is taxed. The rates of levies are set by the corresponding governments, which also set guidelines as to how the collected money should be distributed. For example, in France, the cost of an iPod is €255.00, of which €8.00 is a levy (tax), given to a collecting society which then disseminates the collected money. Also in France, 75% of the levy revenue is given to the authors, while 25% is used to fund cultural events, recreational activities, and new artistic productions.

3.6 Credits

The cultural heritage institutions should be given credit for their contributions towards the creation of the multimedia products and designs. Furthermore, where the work is translated/dubbed/sub-titled into another language and sold abroad, the original cultural heritage institutions should still be mentioned prominently among the credits.

3.7 Sources

The principle reference for the writing of this strategic plan for the purpose of reuse and revitalisation of the 20th Century Architecture of Totalitarian Regimes, within the framework of Information and Communication Technologies, comes from the Good Practice Booklet on “Heritage in MEDA Countries and Information and Communication Technologies” as part of the EUROMED III Project, which provide guidelines to assist in the drafting of contracts and the collective agreement with minimum terms for the heritage sector dealing with Digital Communication. This information, from its part, was written with guidance provided by the Writers’ Guild of Great Britain (WGBI), which gives specific advice to screenwriters of audiovisual works, to writers of electronic games and other types of narrators and conceptual interpreters related to matters of heritage interpretation.

Another source of problems of Information and Communication Technologies is the copyright department of UNESCO, which has a good number of case studies relating to digital publicity, also providing guidance on copyright issues. Swedish law on matters of copyright is very interesting to consider because it is regarded as one of the best examples of civil law for copyright.

The World Intellectual Property Office (WIPO) provides information regarding the latest updates and developmental processes in the matters of copyright law. Some pivotal prevalent considerations include intellectual property rights relating to traditional culture and intellectual property rights relating to the information society, specifically to developments taking place in the audiovisual industry.

Finally, the vital application of the European law on Copyright in the Information Society, Directive 2001/29/EC, which is the standard law for all member states of the European Union, under which all copyright laws in Europe are obliged to be based.

4 Conclusion

In conclusion, as well as in agreement with the Good Practice Booklets that was presented in the EUROMED III PROJECT, some key considerations to evaluate the management practice of a project in a general sense of totalitarian objects within historical importance may be taken into account.

Considering the matter of Heritage Sites and Monuments, the key recommendations that are to be followed include a preliminary analysis of the specifics of the site or monument before the drafting of the plan; the essential existence of a site monument management plan that should be as detailed as possible so as to predict every eventualty. It should also include a consultation with experts, the minimum requirements to make the site safe for use and preservation, the application for further funding to solve the problem of the lack of resources when faced with the limited funds with the aim of improving the cultural heritage; such as the development of multimedia products and services, the research of the heritage and the contribution to national and international networks.

Considering the matter of reuse and revitalisation of totalitarian objects in relation to the Information and Communication Technologies, the general conclusion summary should be the drafting of a design document which would be general and narrative; creating input that would be acknowledged in the pay scheme; developing new skills to make the design documents, such as scriptwriting, photography and animation skills; using the © sign to protect the work while communicating with a producer; establishing independent advisory bodies that would act like a union or an agent that gives legal advice and can negotiate agreements with the various sectors of the ICT industry on behalf of the heritage sector; stipulating terms of payment; organizing a schedule for prompt royalty payment; refusing to include buy-out clauses which sell the copyright to the producer; establishing a collective society if none existing; and crediting the heritage institution for its contribution to the creation of the final multimedia product.

References

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ECONOMIC VALORISATION AND MANAGEMENT

Abstract

Abstract: In this chapter we focus on managerial challenges connected with economic valorisation of the architecture characterising the totalitarian regimes of the 20th century. In this chapter we aim to present them from the business plan perspective. This in itself is a very complex undertaking, because in general, attractions, one of the core elements of cultural tourism (see Chapter 1.3 for more details) are unique. Consequently, it is very difficult to generate a standard business plan and a consequent standard model of operations management, which would fit the overwhelming variety of their very specific characteristics.

Claiming that, however, we also need to acknowledge the fact that although attractions may range from small local interests to large ones of national and international importance, their managers very often face surprisingly similar issues. The list created by Leask and Yeoman in 1999 (it includes an increasingly competitive environment, decreasing resources, and the on-going conflict between preservation and economic exploitation efforts) is still very valid in the 21st century.

In this chapter we first discuss the concept of the business plan. We then present its key elements and conclude with particularities which need to be taken into account when dealing with attractions such as the architecture characterising the totalitarian regimes of the 20th century.

Definition Of A Business Plan

At its core, a business plan is defined as a formal statement of business goals the organization (be it a for-profit, government, or a not-for-profit one) is set to achieve. However, the accompanying documentation may include much more than that:

• presentation of the past and present characteristics of the organization;
• detailed arguments why the particular business goals are believed to be important and attainable;
• a step-by-step procedure how to achieve each goal;
• description of structure and characteristics of a team working on the achievement of each goal.

Business plans of for-profit organizations typically focus on financial goals, for example profit, revenue, or wealth creation and/or maximisation. On the other hand, the government and not-for-profit organizations tend to create business plans which might focus on conservation, preservation, popularization, education, awareness creation or any other relevant issue aimed at provision of a greater good to society. That does not mean these organizations do not also consider financial issues. All aspects of revenue creation – if only to be used for the upkeep and maintenance – are always given attention.

The customary time horizon for a for-profit business plan is three to five years, because investors usually look for their annual returns in that time frame (Pinson, 2004). For a government or a not-for-profit organization that planning horizon might be longer and is, as stated above, usually not primarily oriented towards achievement of financial goals.

The business plan focus might be external or internal:

• Externally focused business plans are prepared for external stakeholders and usually list all legal concerns and financial liabilities that might negatively affect them. In for-profit organizations, the most important groups of external stakeholders are investors and customers. In government organizations, they include taxpayers and relevant overseeing bodies (be it national or international). In not-for-profit organizations they include donors and not-for-profit service users.

• Internally focused business plans are prepared for internal stakeholders, of which the most important groups are the managers and the employees. They list intermediate goals which have to be reached to facilitate implementation of any set external goal. Examples include employee training, facility refurbishment, or introduction of a new organizational structure – all internal efforts that might be for example aiming to provide an existing service at a higher level, or to successfully launch a completely new service. An internally focused business plan has to list the critical success factors in order to facilitate their continuous monitoring and consequent planning–implementation gap minimisation.

The process of business plan development draws on knowledge from different business disciplines: human resources management, finance and accounting, operations management, marketing, business law, and so on. Selected marketing issues pertaining to economic valorisation of the architecture characterising the totalitarian regimes of the 20th century are dealt with in Chapter 1.3.

Key Elements Of A Business Plan

A business plan typically includes the following elements:

• Detailed business description including SWOT analysis identifying internal strengths and weaknesses (for example related to ownership, management, employees, or organizational structure) as well as external opportunities and threats the organization is facing (for example from the direct competitors, because of newly introduced legislative measures, because of the current economic situation, etc.).

• Detailed analysis of the immediate and broader business environment (accounting for their political, economic, social and technological characteristics – hence PEST analysis). PEST analysis partly builds on the ST part of the SWOT analysis described in the previous paragraph and provides important information on industry background, existing and potential political, legal, and technological concerns, available infrastructure, existing and potential competitors, upcoming revolutionary product developments, general population trends, and similar.

• Market analysis with the assessment of market size and potential as well as relevant market segments identification (for details on market segmentation see Chapter 1.3).

• Financial plan detailing revenue projections as well as relevant fixed and variable costs along with available financial resources and strategies to obtain the necessary funding.

• Plan of operations focusing on the whole chain underlying the production and/or service provision processes (including relevant human resources decisions and the choice of suppliers).

• Marketing plan identifying the relevant sales and communication channels along with the contents and frequency of messages for each market segment.

In order to determine the viability of the planned venture, cost and revenue estimates play a central role. However, it has to be pointed out that all business planners (regardless of whether they prepare business plans for for-profit, government, or not-for-profit organizations) routinely underestimate the costs and overestimate the revenues. Whether for reasons of optimism or intended strategic misrepresentation, the accuracy of a business plan thus suffers. That is why the so-called reference class forecasting has been developed. It enables business planners to...
learn from existing business plans for similar business propositions, adapt their characteristics to specific situations they are facing, and consequently produce more realistic business plans for their own business propositions. While this method might not function very well for revolutionary products and services (i.e. those without existing peers), it can be useful in the not-for-profit sector (a new charity or a museum can learn from the good and bad experiences of the existing charities or museums).

**Particularities Of A Business Plan For The Not-For-Profit Organizations**

**General Considerations**
When discussing managerial challenges connected with economic valorisation of the architecture characterising the totalitarian regimes of the 20th century, we assume it takes place in the not-for-profit framework with some government assistance. This seems to be the best way to guarantee sustainability understood as a balance between preservation and economic exploitation efforts.

If we acknowledge that tourism and cultural heritage management work hand in hand, we also need to acknowledge the fact that their partnership will not always be equal (McKercher and du Cros, 2002). Sometimes cultural heritage principles take precedence over tourism: should the attraction be too fragile or should it have little market appeal, tourism may be actively discouraged. In other cases, tourism may be at the forefront, to the extreme of theme parks and fully entertainment-oriented attractions where cultural heritage management is of no consequence whatsoever.

Assuming a state of equilibrium between tourism and cultural heritage management, the business plan for a cultural heritage attraction's economic valorisation should account at least for the following elements:
- Assessment of attraction in terms of its economic potential.
- Network analysis concerning all relevant stakeholders.
- Cost-benefit analysis accounting for costs incurred by tourist use of attraction and benefits generated by it.
- Financial plan.
- Marketing plan.
- Preservation plan.

Assessment of attraction in terms of its economic potential serves as a starting point for all further deliberations which is why it needs to be dealt with in more detail.

**Assessing the Tourism Potential of an Attraction**
The assessment of the tourism potential of an attraction in form of cultural heritage (in our case, architecture characterising the totalitarian regimes of the 20th century) is a complex undertaking involving two key elements:
- Assessment of attraction’s market potential: in the process we determine whether the attraction possesses characteristics which make it appealing to visitors; if yes, how are they to be converted into consumable products and services without violating the existing legislative or policy framework?
- Assessment of attraction’s robustness: in the process we determine whether tourists should be allowed to visit the attraction; if yes, what levels of visitation can be permitted without compromising the attraction’s original intrinsic values?

Table 1 summarizes all considerations that need to be accounted for in the assessment process.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Common Considerations</th>
<th>Cultural Heritage Management Considerations</th>
<th>Tourism Considerations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Legislative / political context</td>
<td>Existing legislative / policy framework</td>
<td>Codes of ethics and conservation principles</td>
<td>Political and economic importance of tourism</td>
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<tr>
<td></td>
<td>Existence and characteristics of conservation legislation</td>
<td>Heritage agreements with stakeholders</td>
<td>Support for tourism in the community</td>
</tr>
<tr>
<td>Attraction</td>
<td>Importance / uniqueness / iconic status of attraction (local, regional, national, international)</td>
<td>Robustness - ability to withstand visitation pressures Resources available for preservation purposes Need to restrict attraction for conservation or stakeholder-related reasons</td>
<td>Ability to generate awareness of attraction</td>
</tr>
<tr>
<td>Socio-historical setting</td>
<td>Preservation of historical context</td>
<td>Economic valorisation of historical context</td>
<td></td>
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<tr>
<td>Access</td>
<td>General proximity</td>
<td>Proximity to other similar attractions</td>
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<td></td>
<td>Possibility to integrate tourist needs with needs of other users of attraction</td>
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<tr>
<td></td>
<td>Position of the destination in the marketplace</td>
<td>Level of tourism activity at the destination Quality of existing infrastructure Existence of supplementary tourism products Existence of supplementary tourism products Identification and profiling of tourist segments</td>
<td></td>
</tr>
<tr>
<td>Ownership / management of attraction</td>
<td>Ownership structure (private, public, communal, combined)</td>
<td>Presence / absence of a regime that allows for regular maintenance and monitoring of the attraction</td>
<td>Presence / absence of a formal management structure and business plan</td>
</tr>
<tr>
<td>Stakeholders</td>
<td>Identification of all relevant stakeholders as early as possible in the assessment process</td>
<td>Incorporation of stakeholders’ concerns into day-to-day management once the attraction has been fully developed</td>
<td>Incorporation of stakeholders’ concerns into day-to-day management once the attraction has been fully developed</td>
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</tbody>
</table>

Table 1: Checklist for Assessment of Attraction's Tourism Potential
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<thead>
<tr>
<th>Theme</th>
<th>Common Considerations</th>
<th>Cultural Heritage Management Considerations</th>
<th>Tourism Considerations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current and potential</td>
<td>Identification of current users and modes of use</td>
<td>Identification of potential users and modes of use</td>
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<tr>
<td>users of the attraction</td>
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<tr>
<td>Tangible assets</td>
<td>Physical state of attraction</td>
<td>Uniqueness of attraction</td>
<td>Ability of the attraction to be converted into consumable products and services without losing authenticity</td>
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<tr>
<td></td>
<td>Uniqueness of attraction</td>
<td>Good or bad example of its type</td>
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<td></td>
<td>Cultural values of the attraction</td>
<td></td>
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<tr>
<td>Intangible assets</td>
<td>Presence / absence of a regime that allows for access to priceless intangible assets</td>
<td>Ability of the attraction to be converted into consumable products and services without losing authenticity</td>
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<tr>
<td></td>
<td>(e.g. sacred information)</td>
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<tr>
<td>People</td>
<td>Skills and skill gaps</td>
<td>Skills and skill gaps</td>
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<td></td>
<td>Motives for being involved</td>
<td>Motives for being involved</td>
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<tr>
<td>Resources</td>
<td>Available resources</td>
<td>Available resources</td>
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<td></td>
<td>Needed resources</td>
<td>Needed resources</td>
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<td></td>
<td>Desired use of resources (e.g. preservation, maintenance, development)</td>
<td>Desired use of resources (e.g. investment, promotion, payment of annuities to investors)</td>
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</tbody>
</table>


**Conclusion**

All information collected in the assessment process must be systematically processed to ensure that valid conclusions about the tourism potential of an attraction can be made, and appropriate managerial actions designed and implemented.

Should the tourism potential of an attraction (in our case the architecture characterising the totalitarian regimes of the 20th century) be determined, a tourism product should be created in the next step. The approach differs if the attraction is offered on the market as an independent (stand-alone) tourism product or as part of the tourism product bundle (e.g. a cultural heritage route).

Is the attraction offered on the market as part of the tourism product bundle, the process of stakeholder coordination becomes even more complex than indicated in Table 1 because the underlying thread of common cultural route identity has to be agreed upon, implemented, and communicated by all partners (often in an international setting). That calls for a specific set of measures. In case of the economic valorisation and management of architecture characterising the totalitarian regimes of the 20th century, one of them should be establishment of a framework for its historically and politically neutral economic exploitation on one, and creation of a sound financial basis for its preservation on the other hand.

References
The Cultural Routes of the Council of Europe: Framework and Methodology

1 Introduction

In recent years, the idea of a 'cultural good' has evolved from a particular item or monument to be protected and developed to include the cultural and geographical context in which the item or monument should be placed in order to be fully appreciated. This process of contextualisation is above all an intellectual process which is essential to understanding the significance, history, and value of a cultural good within a particular culture and society. It has resulted in a broadening of the definition of a 'cultural good', from the 'tangible' to the 'intangible', and an understanding that together, monuments and traditions, fine arts and popular arts, typical products and landscapes all form the numerous languages of a community. This revised vision of cultural heritage has led to the adoption of new typologies of cultural goods, such as industrial and technological heritage, which now have a new purpose. The content of heritage is now wider and more inclusive, and diachronic and more complex interpretations have been accepted which enable a greater understanding of the origins and development of a culture.

One particular concept that is essential to the idea of a wider and more complex cultural good at a regional level falls within a new framework for interpreting heritage: the cultural route.

2 Problem Formulation

The Cultural Routes of the Council of Europe are fundamental tools in the creation of a common European identity: the routes are an interpretative and narrative process for understanding our continent.

In order to comprehend the value of the Programme, it is important to put its origins into their context, following the main steps of its evolution.

2.1 The Programme of the Cultural Routes of the Council of Europe

The programme of the Cultural Routes of the Council of Europe was created between 1984 and 1987, at a time when it was realised that Europe needed to reflect on the roots of its identity as the foundation for a shared citizenship. The hope was to encourage Europeans to re-explore their roots in their leisure time by practising cultural tourism in a "Europe" which they tended to view as the symbol of a technocratic tool rather than a geographical area; a functional common market on a global economic level rather than the source of individual and shared roots.

According to Catherin Withol de Wenden in the book European Citizenship:

"The only existing symbols of an European Citizenship are the European passport and driver's licence, the anthem, and the flag. This is not very appealing. European citizenship lacks festive rituals and symbols other than the "brain literature" of Brussels. There aren't enough celebrations, commemorations. There is a European commemoration day, but it remains pretty much unknown (Who knows it is taking place on 9 May?). In my view, teaching history is an essential aspect which, in order to be realised, might require the rediscovery of our founding fathers, of great ancestors able to authenticate European history. In the same way, civic education is currently far too nationalistic. There is a whole dimension of "collective memory" that remains to be invented."

At the same time, between 1984 and 1993, Pierre Nora elaborated the definition of "lieux de memoire", places of memory. Nora defines how human society is haunted by memory as well as history. Indeed, history becomes manipulated by memory to become something else and thus "facts" of history are mostly transfigurations of actual historic events into cultural memory, which transforms the events of the past into copies of themselves that are used in order to describe and define the present.

In particular, Nora gives this definition of a place of memory:

"An object becomes a place of memory when it has escaped oblivion, for example with the display of commemorative plaques, and when a community re-invests in it its love and its emotions."

This framework for the search for a "European identity" and European places of shared and common memory is essential to understanding the origins and purposes of the programme of the Cultural Routes, its aims and its values.

The European cross-border routes promoting artistic, cultural, commercial, and political links were viewed by the Council of Europe as special tools for cultural initiative and exchanges of knowledge and ideas transcending the cultural and political barriers which marked Europe during and after the great conflicts of the twentieth century. Similarly, the Cultural Routes of the Council of Europe have been and continue to be seen as tools suitable for the development and promotion of a cultural, sustainable, and ethical form of tourism, which is respectful of the regions travelled through and which provides a concrete demonstration of the founding values of Europe: human rights, the rule of law, cultural democracy, diversity and European cultural identity, dialogue, exchange, and mutual enrichment regardless of borders and times.

2.2 The Enlarged Partial Agreement on Cultural Routes

An Enlarged Partial Agreement on Cultural Routes was established by Resolution CM/Res(2010)35 adopted by the Committee of Ministers of the Council of Europe on 8 December 2010 to implement and promote its programme of Cultural Routes and to enable closer co-operation between states particularly interested in the development of Cultural Routes.

Today, sixteen countries have signed the Enlarged Partial Agreement on Cultural Routes: all are member States of the Council of Europe (Table 1).

<table>
<thead>
<tr>
<th>Member States of the Council of Europe</th>
<th>Member</th>
<th>Other</th>
<th>Notes</th>
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<td>Albania</td>
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<td>France</td>
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Table 1 - Enlarged Partial Agreement on Cultural Routes

Date of setting up: 1/1/2011 - Status as of: 30/7/2012
A territorial resource, in both its tangible and intangible aspects, becomes the structure of the project, and the project, in particular a cultural route, consists of organisation and prioritisation of the resources in coherence with the territory and its culture. At the European level, a cultural route project contributes to identifying common heritage and history; at the local level, it allows for the “identification” of each territory by rediscovering the signs of history in the contemporary landscape and culture.

In this process, the mediation of heritages is a fundamental element: mediation along the cultural routes of the Council of Europe has to take into account the European dimension as well the local one, the value of the heritage, both tangible and intangible, for the local people, as well as its significance and importance in the knowledge of Europe’s shared history, especially among young people.

In this narrative, we find landmarks integrated into each cultural, social, and historical context and reinforced by the narrative key of each route.

One dimension in particular is evident and essential in the understanding of the importance of the routes from a social point of view: European citizenship.

Cultural routes provide to the citizens of Europe the means of reading a complex Europe, not only in search of unification, but searching for the foundations of its identity and citizenship, answering to the necessity of a more real and concrete Europe.

There are five main steps in the development of a cultural route project:

- **1. Definition of the theme**
  Each route is based on a theme which must meet a defined set of criteria before being accepted as part of the programme. Each theme or sub-theme is then implemented in a series of collaborative projects.

According to Resolution (2010) 52 on the Cultural Routes of the Council of Europe:

1. The theme must be representative of European values and common to several countries of Europe;
2. It must be researched and developed by groups of multidisciplinary experts from different regions of Europe so as to ensure that the activities and projects which illustrate it are based on consensus;
3. The theme must be illustrative of European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe;
4. The theme must lend itself to cultural and educational exchanges for young people and hence be in line with the Council of Europe’s ideas and concerns in these fields;
5. The theme must permit the development of initiatives and exemplary and innovative projects in the field of cultural tourism and sustainable cultural development;
6. The theme must lend itself to the development of tourist products in partnership with tourist agencies and operators aimed at different publics, including school groups.

- **2. Identification of the heritage elements**
  It is necessary to re-discover and identify the elements of tangible and intangible heritage linked to the theme and to explain them. Once identified, the initiators of the route must create a narrative throughout the sites that are part of the route. What is the story they want to tell the travellers? How is the chosen theme reflected in the different countries involved in the project? How does the theme allow for better understanding of different European countries and present-day Europe?

Across Europe, the same fundamental theme can be found in different forms, shaped by the geographical as well as cultural, historical, and natural features of the different countries.

- **3. Creation of a European Network, with a legal status**
  The cooperation process between different countries on a common subject constitutes one of the most important dimensions of the programme. An important step is the creation of a European network with a legal status which brings together the sites and the stakeholders which are part of the route, either in the form of an association or a federation of associations.

The network has to work in a democratic and participative way, involving all the partners, who share responsibilities and tasks. Project initiators have to form multidisciplinary networks with members in at least three Coun-

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<tr>
<th>Member States of the Council of Europe</th>
<th>Member</th>
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<td>United Kingdom</td>
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**3 Criteria For The Cultural Routes Of The Council Of Europe And Steps For The Creation Of A Route**

Each Cultural route project has to fulfil a series of criteria expressed in Resolution (2010)52 on the rules for the award of the “Cultural Route of the Council of Europe” certification.

Each cultural route develops a theme across Europe, telling a story along the way based on the chosen theme reflected throughout the European regions which are part of the route.

The process of creating a Cultural Route does not consist of recreation or re-invention of cultural goods or traditions, but of rediscovery of heritage based on the endogenous potential of each territory.

In fact, a cultural route project has to take into account three main components, fundamental to each territorial project, related to each other in a virtuous circle, in accordance with the theory of Lajarge and Roux: Resource – Project – Territory.
The Cultural Routes of the Council of Europe: between cultural heritage and tourist destinations

The Cultural Routes of the Council of Europe are tools to increase the Europeans’ knowledge and awareness of the richness, diversity, and unity of its cultural heritage. They are also laboratories to re-interpret traditions, art, heritage, encouraging activities and artistic projects which explore the links between heritage and contemporary culture, highlighting the most innovative practices in terms of creativity in contemporary cultural and artistic practices, particularly as regards the youth of Europeans in the relevant fields.

Each cultural route is a vector for local economies and a project of cultural routes has to be identified among its priorities a development plan for the territories involved based on the local, regional, national, and European identities in order to ensure a sustainable cultural and economic development of the territories. The Resolution (2010)53 requests to involve print and broadcast media and to make full use of the potential of electronic media with the aim of raising awareness of the cultural objectives of the projects.

The development of cultural tourism and the cultural and economic development along the cultural routes must be based on the dialogue between urban and rural cultures, and between regions in the south, north, east, and west of Europe.

Creation of a visibility charter

Each route is required to create a visibility charter with a logo designed for the route. Following the award of the certification, the entire phrase “Cultural Route of the Council of Europe” and the logo of the Council of Europe must be placed, together with the logo of the route, on all communication material, including press releases and road signs, as well as on the boards indicating the cultural route.

4 Cultural Routes Of The Council Of Europe: Between Sustainable Development And Tourism

The Cultural Routes of the Council of Europe are tools to increase the Europeans’ knowledge and awareness of multicultural dialogue, shared heritage, and cultural and social tourism. At the same time, the cultural routes of the Council of Europe are inseparable from travel and tourism, which provides the possibility of a physical and spatial journey across Europe.
GLOSSARY

adaptation means modifying a place to suit the original use or a proposed use.

arquitectural heritage includes individual buildings of exceptional quality and their surroundings, also all areas of towns or villages of historic or cultural interest. The European architectural heritage consists not only of our most important monuments: it also includes the groups of lesser buildings in our old towns and characteristic villages in their natural or mannade settings. The architectural heritage is a capital of irreplaceable spiritual, cultural, social and economic value.

conservation 1. means all the processes of looking after a place so as to retain its cultural significance. 2. implies keeping the existing state of a heritage resource from destruction or change, i.e., the action taken to prevent decay and to prolong life. Another definition of conservation is broader than the first.

cultural heritage place should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

cultural landscape are cultural properties and represent the "combined works of nature and of men" designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.

cultural route is a cultural educational and tourism co-operation project aiming at the development of a series of itineraries, or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon of a transnational importance and significance for the understanding and respect of common European values.

cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

cultural valorisation of heritage refers to assessment of economic value and economic benefits of a particular heritage body.

cultural resources are buildings, monuments, groups of buildings its movable heritage and historic sites that are considered worthy of preservation for the future.

documentary significance refers to assessment of economic value and economic benefits of a particular heritage body.

economic potentials defined by ATRIUM community: of the architecture are assessed from the supply and demand points of view, with the goal of providing relevant inputs for a dossier on cultural route creation and management (see chapter 3.4 Economic potentials for more details).

heritage value The term cultural significance is used synonymously with heritage significance and cultural significance by Burra charter.

intangible cultural heritage is the practices, expressions, knowledge and skills that communities, groups and sometimes individuals recognise as part of their cultural heritage. Also called living heritage, it is usually expressed in one of the following forms: oral traditions; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship.

interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage sites. These can include print and electronic publications, public lectures, on site and directly related off site installations, educational programmes, community activities and ongoing research, training and evaluation of the interpretation process itself.

landmark a building, structure or object that marks the land – the familiar old building or other property – that provides orientation to a community or region.

maintenance means the continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction. Maintenance is fundamental to conservation and should be undertaken where fabric is of cultural significance and its maintenance is necessary to retain that cultural significance.

meta project / defined by ATRIUM community: A set of case studies used to describe other cases and primarily intended to serve the purposes of identification and selection of representative cases.

movable cultural heritage includes objects that people create or collect and forms an important part of a nation's identity. These objects are known as cultural property and can be artistic, technological, historical or natural in origin. Movable heritage may be an integral part of the significance of heritage places (objects found in burial chambers and religious buildings, sculpted stones, all sorts of art objects, rare books and manuscripts, seals and ancient coins, textiles and fine furniture, ancient musical instruments, photographs, films, stamps etc.).

participation Article 122: Conservation, interpretation and
management of a place should provide for the participation of people for whom the place has special associations and meanings, or who have social, spiritual or other cultural responsibilities for the place. Article 6: Encourages inclusiveness in the interpretation of cultural heritage sites, by facilitating the involvement of stakeholders and associated communities in the development and implementation of interpretive programmes.

preservation means maintaining the fabric of a place in its existing state and retarding deterioration. Preservation is appropriate where the existing fabric or its condition constitutes evidence of cultural significance, or where insufficient evidence is available to allow other conservation processes to be carried out.

preservation plan A document which evaluates a community’s historic resources and makes recommendations on steps which may be taken to ensure that they are preserved and reused to the community’s economic and social benefit.

reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.

restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

use In order to be able to provide for the adequate safeguarding of the urban organism concerned, considering its continuity over time and functioning of the civic and modern life therein, it is necessary, first of all, to reorganize the historic centers in their largest urban and territorial context and in the relationships and connections with future developments... It will thus be possible to redefine, through such projects a new organism, where the historic centre is liberated from functions that are not congenial to its rehabilitation in terms of conservative recovery.

wise management defined by ATRIUM community of cultural heritage denotes effective management, sustainable safeguarding and development of historic urban areas and their cultural heritage toward attractive, competitive and multifunctional places. It balances and coordinates the needs of the users and the responsible governmental bodies.

1. Meaning defined after the ATRIUM community forum (within the activity 4.3). (1)
7. Resolution CN/Res(2010)3 Establishing an Enlarged Partial Agreement on Cultural Routes (Adopted by the Committee of Ministers on 8 December 2010 at its 1101st meeting of the Ministers’ Deputies) (7)
META-PROJECTS

Education Building
Kulturni dom Velenje
Labin
Rába Cinema
Bridge of the Slovak National Uprising
House of Culture Suceava
Port Administration Headquarters
House of Literature and Art Patras
Court House
District Government Building
Workers' University Building

Best Practices

prepared by Municipality of Forlì / Italy
prepared by Municipality of Velenje / Slovenia
prepared by Town of Labin / Croatia
prepared by Szechenyi Istvan University / Hungary
prepared by Institute of Construction and Architecture of the Slovak Academy of Sciences / Slovakia
prepared by Metropolitanate of Moldavia and Bukovina - Archidiocese of Iasi / Romania
prepared by Cultural and Educational Technology Institute ATHENA – Research & Innovation Centre in Information, Communication and Knowledge Technologies / Greece
prepared by Institute for Innovation and Sustainable Development AEIPOUS / Greece
prepared by Fund of Microregional Tourism Cluster Subotica-Palic / Serbia
prepared by Fund of Microregional Tourism Cluster Subotica-Palic / Serbia
prepared by Fund of Microregional Tourism Cluster Subotica-Palic / Serbia
Introduction

The meta-projects of the partnership involved are developed as an up-grade of the ATRIUM project survey and its case studies. The analysis of buildings or public places in the framework of management issues shows a very high level of methodological diversity, which corresponds to the variety of case studies from the survey.

The variety of case studies and consequently meta-projects shows the complexity of the thematic of the project as a whole. Beside the fact that we are dealing with specific and inconvenient heritage, we are also referring to a great typological diversity, which directly influences the future of heritage and its management. It is an important fact that the architectural heritage of the 20th century also represents the group of heritage, which has not been thoroughly researched and widely recognized, what results in its underestimation in many cases. To direct the project to the common goal, and to prepare the guidelines for the heritage site management plan, we classified the meta-projects by their status. The partners prepared the best practice examples (A) and the examples of challenging potentials (B). Each meta-project is introduced by a general description, while the best practices refer to already tested solutions, the challenging potentials reflect the ideas about potential future developments. Both groups represent basic references for the future changes. Although the latter suggests more questions than answers, it can be argued, that both of them are valuable inputs for the identification, recognition and discourse about creative solutions for similar cases.

Searching for similarities and differences within such a high level of diversity, allows for better understanding of the level, which can be achieved in the process of the cultural route development.

The meta-projects are pre-existing good and problematic practices from which we have learned, and accordingly shaped the ATRIUM network vision as well as the concept and strategy guidelines in chapter 3.3. Much can be learned from them in terms of management challenges, and good solutions to some common ATRIUM issues, using them as an advanced thematic of the project as a whole. Beside the fact that we are dealing with specific and inconvenient heritage, we are also referring to a great typological diversity, which directly influences the future of heritage and its management. It is an important fact that the architectural heritage of the 20th century also represents the group of heritage, which has not been thoroughly researched and widely recognized, what results in its underestimation in many cases. To direct the project to the common goal, and to prepare the guidelines for the heritage site management plan, we classified the meta-projects by their status. The partners prepared the best practice examples (A) and the examples of challenging potentials (B). Each meta-project is introduced by a general description, while the best practices refer to already tested solutions, the challenging potentials reflect the ideas about potential future developments. Both groups represent basic references for the future changes. Although the latter suggests more questions than answers, it can be argued, that both of them are valuable inputs for the identification, recognition and discourse about creative solutions for similar cases.

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The meta-projects are pre-existing good and problematic practices from which we have learned, and accordingly shaped the ATRIUM network vision as well as the concept and strategy guidelines in chapter 3.3. Much can be learned from them in terms of management challenges, and good solutions to some common ATRIUM issues, using them as an advanced foundation to build the management structures upon and ‘how-to’ manage the sites. But most of all, the best practice examples illustrate that ‘it can be done’ and the challenging potentials illustrate that ‘it can be done better’.

Education building IT

Original name
“Bruno Mussolini” Italian Fascist Youth Organization Air Force College

Present name
“Education building”

Address
Piazzale della Vittoria
Viale della libertà

Total floor area
1,780 sq metres

Open space
7,450 sq metres

Public ownership - the Municipality of Forlì

Present ownership & management of the site
The Municipality of Forlì and the Province of Forlì-Cesena are responsible for the management of the site.

Original function & brief history
The building was designed by the architect Cesare Valle from Rome. The initial design had a smaller surface area and was dedicated to the female Academy of Physical Education.

Thanks to the complexity in layout and functionality in its final design, the building is considered as one of the most important examples of Italian Rationalism.

In 1941 it was named after Bruno Mussolini, who had been killed in a plane crash. Arch. M. Piacentini dedicated an entire issue of “Architecture” - the magazine he edited - to this building.

Listed status & summary of ATRIUM evaluation
1-Authenticity and degree of preservation: The building has preserved almost all its original materials. The colour of the plaster, which is today light yellow, was may have been originally white. The image of the building has remained practically unchanged. Some architectural elements, needed to guarantee safety (e.g. fire escapes), have been added. The main modifications have been primarily carried out in the building’s extension.

2-Scientific and historical value: A military college was very innovative at the time and almost unique in Italy. This is an important benchmark in search of a Piacentini-style rationalism that aimed to solve the problem of functionality.

3-Aesthetic and artistic value: Inside, in the Italic courtyard, the building retains a series of mosaics that mark the union between architecture and art. The statue of Icarus by the sculptor Francesco S. Palozzi next to the entrance on Piazzale della Vittoria is one of the symbols of the city. The interior of the college is famous for its mural mosaics, as well as the external mosaic paving stones.

4-Importance of the subject for the environment: The building is part of the architectural complex of Viale Mussolini (current Viale della Libertà), which is an extraordinary example of urban and architectural planning of the twenty-year-long Fascist rule in Italy. Piacentini hoped that the project would be the starting point to regenerate the whole Piazzale della Vittoria.

5-Importance of the subject for the society today: For the population, it is now an important school building dating from the twentieth century. Any reference linked...
to Fascist ideology has been almost completely lost. The college is situated in one of the most strategic places in Forlì, and dominates with its size and clean lines. It is adjacent to the nineteenth-century public park (Giardino Pubblico). It has now become an "education building".

Public opinion about the site
At the time of its inauguration it was greeted with much praise.
Currently it represents an important twentieth century education building, and its architecture is an important testimony of the period.
The external symbols of the Fascist ideology have been lost, while numerous marks and references of the time have been preserved in the interiors.

Connections to the existing tourist infrastructure and the other heritage locations
The building is part of the architectural complex of Viale della Libertà, which is an extraordinary example of urban and architectural planning of the twenty-year-long Fascist rule.
It is situated in one of the most strategic places in Forlì and it is adjacent to the nineteenth-century public park. Good accessibility: it is a five-minute walk from the railway station and a ten-minute walk from the centre, most buses run across this area. Nearby, the Hotel della Città is located, designed by Gio Ponti in Corso della Repubblica, as well as the Hotel Michelangelo in via Roma, bars, and ice-cream parlours.
The building could be a fundamental part of the possible open-air museum of Viale della Libertà.

New use
The building has become a "palace of education", and houses several different schools. The aim is to preserve and maintain the current situation in the future, too. A project of seismic upgrading is presently under way.

Cost of the project & Sources of the finance
The overall cost of the project for the seismic upgrading is: 6,345,985,27 EUR
The intervention has been financed by the following authorities:
-Italian Ministry of the Cultural Heritage: 2,021,436,03 EUR (31,85%)
-Municipality of Forlì: 4,024,549,24 EUR (63,42%)
-Bank Monte dei Paschi di Siena: 300,000,00 EUR (4,73 %)

General revitalisation approaches
The building is protected as architectural heritage, thus the general approach foresees the absolute maintenance of the formal and decorative characteristics of the building complex.

Preservation & conservation issues
Although the required seismic upgrading foresees the construction of structural works, these have, however, been designed regarding the integrity of the architectural heritage. The building is subject to protection by the Superintendency for Architecture and Landscape.
Currently the building is an "education building", and is divided into three sections, University, Middle School and High School. The aim is to preserve and maintain the current situation in the future, as well.

Financial benefits of the revitalisation
The potential financial benefits are to be connected to the inclusion of the building in a specific tour itinerary that includes - in the area between Viale della Libertà and Piazzale della Vittoria - the presence of many examples of Fascist architecture of great value. The possibility to expand the opening service to the public would allow for organised guided tours to the areas of the greatest artistic value, such as those decorated with mosaics designed by Angelo Canevari. This will require the recruitment (employment) and payment of both the qualified personnel (e.g. tourist guides) and the other personnel (e.g. attendants and stewards).
An increasing number of tourists in the city of Forlì, would also mean a greater demand for all the services related to the tourist reception and accommodation. It would result in a direct economic impact on the commercial facilities and services (e.g. hotels, restaurants, bars, bookstores / shops, etc.), whereas the whole economic sector of the city and its surroundings (e.g. public transport, museums, exhibitions, travel agencies, etc.) would benefit from it indirectly.
The building epitomises the rational architectural model of the latter half of the Fascist period.
Upon request, you can visit the building decorated with mosaics designed by the artist Angelo Canevari. The building could be included in the tour itinerary, as it is an outstanding example of historically valuable Fascist architecture.
Kulturni dom Velenje SL

Original name
Kulturni dom Velenje

Present name
Kulturni dom Velenje (House of Culture Velenje)

Address
Titov trg 4, Velenje, Slovenia

Total floor area
Total area of 970 sq metres

Building
Total area of 2935 sq metres

Present ownership & site management
Present ownership: Municipality of Velenje
Site management: public institution Festival Velenje (http://www.festival-velenje.si)

Original function & brief history
This building was originally planned as the city cultural centre, and its function has remained unchanged up to now. Designed by the architect Oton Gaspari, the House of Culture was opened to the public in 1959. The building was designed and constructed as part of a broader plan to create a unique "sunny garden city" for coal miners and their families, following the principles of modern European architecture (e.g. Le Corbusier). Along with the public library and the School of Music, the House of Culture is the centre of cultural activities hosting theatre productions, music and dance performances, festive academies, etc. The building was completely renovated in the period between 2004 and 2006, and is in perfect technical condition.

Listed status & summary of ATRIUM evaluation
1. Demonstration of totalitarian ideology:
The building per se does not demonstrate the impact of the regime from the architectural point of view because the architect followed the principles of the European architecture of the period. However, the building did serve as a demonstration of the city's wealth along with the voluntary capacity, and the political power of people. The object was built as one of the most beautiful halls of that period in Yugoslavia. The main façade was designed as a city stage upon which grand manifestations took place (e.g. city opening, Marshall Tito's visit, visits of foreign dignitaries, etc.).

2. Authenticity and Degree of Preservation:
The original substance of the building is well preserved although the glass of the main vitrage wall of the façade has been replaced along with the supporting construction and the windscreened entrance. Some of the worn out stone plates of the side façades have also been replaced. Inside the building, the floor covering of the main hall has been replaced along with the seats. The office part glazing has also been changed, and the yellow wooden profiles have been replaced by the blue ones. The entrance to the cellar is now covered and a new elevator for the disabled has been installed. 90% of original materials were preserved in the process of reconstruction; the original primary function of the building was preserved and upgraded with additional functional elements.

The original image is perfectly preserved. The reconstruction focused on the improvements of the building's functionality and its adjustment to the 21st century legislative requirements concerning energy efficiency, access for disabled people, etc. The visual impression has not changed after the reconstruction.

The original function of the building is identical to the present day one. However, the janitor's apartment was converted into office space, whereas the space below the stage of the main hall was turned into a small hall.

The most important parts of the original documentation which was the basis for the building permit issuance are preserved. The entire project as well as the technical documentation for the latest reconstruction (2004-2005) are fully available.

2004 – reconstruction of the roof, main and side façades, side staircases, electrical wires and lightning 2005 – implementation of new installations and audio technology.

None of these interventions damaged the original visual appearance of the building, which is almost perfectly preserved (95%). Given the improved functionality, the reconstruction represents progress and not regression.

3. Scientific and Historical value:
The building per se does not demonstrate the impact of the regime from the architectural point of view because the architect followed the principles of the European architecture of the period. In the period of its construction, the building represented a completely new type of concert / theatre hall with all relevant services and technical elements (stage tower). It facilitated the achievement of a completely new level of cultural events and manifestations.

It could be said that the architect followed the principles of the European architecture of the period in order to demonstrate progressive thinking. During the process of design and construction the state-of-the-art knowledge of the period was very cleverly applied: see e.g. steel pylons of the ceiling construction; or a concrete construction of the theatre hall. Some parts of the building were designed in a very innovative way as the architect's reinterpretation of the classical architectural elements in new materials and sizes: see e.g. the main glass façade, floor-to-ceiling mega-vitrage; or the abstract geometric patterns in the concrete side façades. Furthermore, the roof of the canopy over the main façade is slightly triangular in the ground plan, which should be understood as a paraphrase of temple front. Finally, the iron railing is a paraphrase of the geometric pictures from the period of modernism.
The building is extensively connected with the cultural and historical processes, the events and persons related to the regime. Titov trg (the main city square) where the building is located has served as a platform for the meetings of the heads of state, and as a venue for local events. The site has also been used as a filming location.

4. Symbolic and Ideological values:
The symbolic and ideological values are strong, and serve as evidence of social development and a showcase of the Yugoslav-type socialism.

The public interest is very high; the city of Velenje is still an internationally recognised showcase of excellent urban planning and as such the centre of diverse cultural activities, many of them of national importance (e.g. Pika’s Festival). In 1999 Velenje won the national Entente Florale award, which corresponds to the name – a sunny garden city.

Public opinion about the site
The House of Culture Velenje has received positive public response since it first opened in 1959, and has remained popular ever since.

The House of Culture is a building, which probably best describes the circumstances during the emergence of the Velenje city as the ideal city of a new socialist order. Along with the commercial and residential unit, the House of Culture is the best known building in Velenje. It has been declared an important monument for the local community (Dolenec Soba, 1998).

Access to the existing tourist infrastructure and other heritage locations
The House of Culture Velenje is located on the main Velenje square and is easily accessible. The main city bus terminal is located nearby. In addition, there are several parking lots and two parking houses in the immediate vicinity of the building. The Tourist Information Centre in Vila Bianca is located nearby.

The administrative building of the City Municipality of Velenje is directly opposite of the House of Culture.

In a visual sense the House of Culture opens to the Tito Square, which represents the city highlight - the stage for political and cultural spectacles. Around the spacious platform of the square, individual buildings are set in an asymmetrical interrelationship: community authorities, Mine headquarters, a hotel, the adult education institute and the skyscraper. There is a colossal sculpture of Tito on the Square (a work of the sculptor Anton Augustinčič). However, the large empty space of the Square is best defined by the most imposing building - the Culture Hall (Dolenec Soba, 1998).

New use
Along with the public library and the School of Music, the House of Culture is the centre of cultural activities hosting theatre productions, music and dance performances, festive academies, etc. It has also been used as a filming location.

The project cost & the sources of finance
In 2003 the municipality of Velenje applied to the call proposed by the Ministry of Culture of the Republic of Slovenia to co-fund the projects of renovation. The financial stake/co-investment (20%) by the Ministry was approved.

The entire investment was estimated to 866,257,000 SIT (3,609,404 €).

General revitalisation approaches
The House of Culture has been revitalized in regard to two different approaches. First of all the building has been renovated and upgraded in accordance to the 21st century legislative requirements concerning energy efficiency, access for disabled people, etc., and secondly a new program and cultural activities were proposed to outspread the public interest.

The reconstruction focused on the improvements of the building’s functionality and its harmonization with the 21st century legislative requirements concerning energy efficiency, access for disabled people, etc. The visual impression has not changed after the reconstruction.

90% of the original materials were preserved in the process of reconstruction; the original primary function of the building was preserved and upgraded with the additional functional elements.

The renovation was done in two phases:
In 2004 the first phase of the renovation began. It included the roof renovation, the front wall coverings, the stained-glass wall with the entrance, the side staircase, the front lip, the jutting roof, electrical installations and lighting. In 2005 the second phase of the renovation began, and included the construction work and installations as well as the audio engineering and technology.

Preservation & conservation issues
The building was proclaimed cultural heritage in 2005 (see Odlok o razglasitvi Kulturnega doma Velenje za kulturni spomenik lokalnega pomena na območju Mestne občine Velenje in Uradni vestnik MOV, nr. 21/2005).


Financial benefits of the revitalisation
- revitalisation of the facility was partially funded by the Ministry of Culture (20%)
- the reconstruction works (electric installations, windows, facade) have improved energy efficiency
- due to the renovation and modernisation of the facility, more technically demanding performances can take place.
- the increased number of seats results in the growth of visitors and enhanced economic opportunities.
Labin HR

Original name
Shaft Pozzo Littorio

Present name
Pijacal

Address
Rudarska ulica, Labin

Total floor area

Open space
15,265 sq metres

Building
14,042 sq metres

Present ownership & site management

Industrial zone of Pijacal:
- administrative building – offices – public (Town of Labin) and private,
- marble hall – city library – public – Town of Labin,
- bathroom – multifunctional hall – Public – Town of Labin,
- lamp house – cultural center – public – Town of Labin,
- mine tower with elevator – out of function – public – Town of Labin,
- building for pithead winding gear – furniture shop, fitness center - private,
- compressor station – out of use - private,
- substation – shop with bathroom equipment and ceramic - private,
- storages – furniture shop, shops with garden equipment, shop with wedding suits, equipment for central heating - private,
- heating plant – magazine - public,
- non-original structures – magazines, working hall of high school, furniture shop, production of tools, security organization, production of building material, shop and service of coffee machine, shop of building materials, furniture shop, sewing hall – private and public.

The site is managed by the Town of Labin, organization and different privates.

Original function & brief history
Eugenio Montuori was assigned the compilation of the regulation plan of Pozzo Littorio with its industrial zone. Pozzo Littorio was an example of industrial building model where Montuori gathered all the local tradition values. The most common element used in almost every building is the reinforced concrete frame. The original function of the buildings was: an administrative building, a miners’ bathroom, a lamp house, a mine tower with elevator, a pithead winding gear, a compressor station, a heating plant, a substation and a public storage facility.

Listed status & summary of ATRIUM evaluation

1. Scientific and historical value: The most important historical and cultural connection is with the period of Italian rationalism, Benito Mussolini and the state’s new policy concerning the regulation plans for città di fondazione. Pozzo Littorio (Podlabin) has many similarities with Arsia (Raša) within the borders of Croatia, but there are many similar settlements in Italy, created in the same period, and the more representative are: Carbonia (Sardegna), Sabaudia, Aprilia, Fertilia, Littoria, Pontinia. Reinforced concrete was used in the construction and elevations of the buildings of Pijacal (miners bathroom, elevation of the building for pithead winding gear and others). Enormous progress was done in the field of infrastructure solutions – the construction of a heating plant, the sewerage system (rainfall, sewage water and water purification system), and street lighting construction.

2. Importance of subject for the environment: The new settlement was a base for the future development of the town of Labin. Since the 1950s the town has been growing in such a way that different phases of its development can be easily examined and studied. The “garden city” part, opposite of the main road is in many elements and proportions of buildings similar to Pozzo Littorio; in the 60s and 70s the new part representing functionalism was built, and in the 80s and 90s the residential neighborhood in the north of Labin was built. Pijacal is an administrative, cultural and business center. The main square and the residential zone are in a complete harmonious composition with Pijacal.

3. Importance of subject for the society today: Pijacal gave to the city of Labin an easily recognizable identity. In former Yugoslavia, Labin was known as one of the most important mining cities. Social development of Labin and its surrounding area originated from the development of coal mining industry and its exploitation. Many people got jobs and a coal mining industry enhanced the development of infrastructure, schools and roads. Many young people, students, non-government and cultural organizations showed their interest in Pozzo Littorio. The marble hall is in the phase of reconstruction in the city library. Officially Pozzo Littorio is not included in actual regulations of the buildings of Pijacal (miners bathroom, elevation of the building for pithead winding gear and others).

4. Utilitarian value: In the industrial zone we have high possibilities to reorganize actual functions and introduce some new ones. The Italian constructors used very advanced technology in the time of the construction of Pijacal. Most of the buildings, open urban spaces and service facilities are created in accordance with contemporary regulations. Urban solution of Pijacal with its interesting urban spaces and rationalist architecture can raise great interest among tourists. The industrial zone of Pijacal is protected by the the Croatian Ministry of Culture, it represents industrial heritage and has an important architectural value.

Public opinion about the site
The then society rejected the significant role of Pijacal. After World War II, the public opinion was changed, the coal industry became the base for high-economic, industrial and social development of Labin and its surrounding territory.
Today Pijacal is recognised as a multifunctional area where the fascist symbols and connotations are lost. Connections to the existing tourist infrastructure and other heritage locations

On the periphery of the urban zone where Pijacal is situated, there are two bus stations of a local bus line, which connects Labin with Rabac and Raša. About 300 metres from the zone of Pijacal there is a tourist office. Near Labin, in the distance of five kilometres, there is a quiet town of Rabac, a popular seaside resort with many hotels. On the top of the hill near Podlabin there is an old town of Labin, a medieval settlement where a visitor can find the City Museum, different galleries and open urban stages used for the summer theatre performances and concerts.

New use
The zone of Pijacal transformed its original use: different buildings took on new functions. The buildings owned by local government will be used to create a multifunctional cultural center: the administrative building will soon have the renovation of the marble hall in the city library finished. Next to the marble hall there is a big bathroom which will be transformed into a multifunctional hall. Works of the urban regulation of Pijacal will be finished soon.

Cost of the project & Sources of the finance
Complete costs of realised works (adaptation of the marble hall in the city library, urban regulation of Pijacal and the project documentation for multifunctional hall) is 2.175.715,36 EUR, tax included.

Financial resources provided by:
1. Town of Labin: 1.849.048,70 EUR, tax included (85%),
2. Ministry of Culture of Croatia: 293.333,33 EUR, tax included (13%),
3. Istrian Region: 33.333,33 EUR, tax included (3%).

General revitalisation approaches

The industrial zone of Pijacal has a status of protected cultural industrial heritage by the Ministry of Culture of Croatia. Main approaches in revitalisation are based on the tendency to keep most of the original architectural and urban characteristics and to find a way to adjust them with new functions and spatial needs.

Preservation & conservation issues

All industrial buildings which form the complex of Pijacal were originally dedicated to the mining activities. As the State’s decision was to close the mining industry in the local area, it was not easy to find new activities for this area. Considering the position of the complex in the central city area and the new local needs, it was not possible to dedicate such a huge area to public needs exclusively (ex. cultural center) even on the regional level. Therefore, the idea to create a cultural center in combination with the shops, services and a quiet production was the acceptable one. Considering the waste number of functions a new urban regulation should create a connection inside the zone and between the architectures. An important aim is to obtain original volumes, architectural elements and spatial relations throughout it.

Financial benefits of the revitalisation

There are different aspects of benefits related to the zone of Pijacal. The first one is almost realised: buildings are not abandoned; they have owners so they also have someone who invests in their conservation. This aspect doesn’t bring a direct financial benefit, but it is very important in conserving the architecture. The second benefit will come after finishing the renovation of the marble hall in the city library and the redecoration of a big bathroom into a multifunctional hall. New employees will get a job. Activities of the multifunctional hall will bring new events and consequently new visitors and tourists. The third benefit, related to the project Underground city XXI, will come in the near future. More than ten years ago there appeared some interesting ideas to found an underground city located in the halls and tunnels of an abandoned coal mine. This tunnel network with different facilities for tourists in halls will connect Podlabin with three other cities: Raša, Rabac and Plomin. A visitor interested to experience the atmosphere of a coal mine and curious to see Raša – another coal mine settlement, Rabac - a beautiful seaside town – or Plomin, will have the possibility to do this, entering from the shaft located on Pijacal in Podlabin. The establishment of the underground city will result in the raise of interest of tourists for Podlabin. In this respect Pijacal promises great potential.

Rába Cinema HU

Original name
Rába Cinema

Present name
Richter János Concert and Conference Hall (Richter Hall)

Address
16. Aradi vértanúk Street, H-9021 Győr, Hungary

Total floor area
2640 sq metres

Open space
The building is in development in unbroken rows, in an urban building development, no individual court or garden belongs to it.

Building

The owner of the real estate is the Municipality of Győr Town of County Rank, managed by the Győr-Szol Zrt. entrusted with the management of town real estates. The building is rented by the Richter János Concert and Conference Hall.

Original function & brief history

The first cinema with a seating capacity for 800 people was designed in 1960 by János Harmati and Kálmán Lakatos. The opening ceremony – according to the socialist ideology of that era – was held on 6 and 7 November, 1960. The lounge and main hall forming the main space group are located in a 45° angle facing to the corner of Aradi Vértanúk Street and Árpád Street utilizing the possibilities given by the corner site. The winders going to the upper story are located in the lounge, as well. In addition to the main hall a music room, a cloak-room, a buffet and serving offices can be found in the building. After implementing a more up-to-date cinema assembly this building got a new function: it became the home of the Symphonic Orchestra of Győr. The building was renovated in 2001. In 2008, a minor interior alteration was made, the ceramic mosaic of the ground-floor lounge was covered. Presently the expansion of the building with an instrument storage room and a music room is in process.

Listed status & summary of ATRIUM evaluation

This building is one of the spectacular houses of Hungarian architecture after the World War II, and is a symbol representing an ideological concept of the time in all aspects. The building has preserved a lot of its original architectural colour up to this moment. Due to its location...
in the city this building can be an easily accessible tourist object. Because of its function, entrance to the building is free and open to the public.

**Public opinion about the site**

Public opinion, in general, favours the building; the people are keen on visiting concerts held there. There was a positive response to its renovation in the year 2001. Connections to the existing tourist infrastructure and other heritage locations

The building is situated on the southern border of the city centre of Győr, in the intersection of Aradi vértanúk Street (former Deák Street) and Árpád Street. It is accessible either by car (parking in the adjacent streets or in the city parking house is available) or on foot – within a walking distance from the railway station or the bus station. Most of the local buses stop there. The city centre – the second richest among the historic towns – has a lot of places of interest; Baroque and the 19th century buildings, and medieval architectural remains. The continuously renewed city centre awaits for the tourists, offering a rich palette of cultural events, which take place in the Richter Hall and restaurants. Some of the buildings built in the socialist regime and discussed within the frame of the ATRIUM project (a railway station, a six-storey building, a residential building group in Szent István Road, the County Hall, and the Theatre) can be found in the vicinity.

**Preservation & conservation issues**

The building inarguably serves its function; from October through May there are two concerts per month, occasionally with guest artists. In the intermediate period various events such as performances and conferences are held in the building. The concerts are frequented mainly by the local visitors. Technical service assures the permanent maintenance of the equipment.

**Financial benefits of the revitalisation**

The building of the former cinema transformed into the Concert Hall (rehearsal rooms, auditoria, management, booking of tickets at several places) was an important acquisition, since the city had had no independent hall before. Seventy-five members of the orchestra and ten members of the staff received a permanent job. The concerts and conferences scheduled in the building can be considered also as tourist offers. Before the renovation – a new suburban cinema-complex was built – the building had no function for a short time. The new function saved the building from destruction.

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**New use**

In 2001, the building of the former cinema was transformed into a concert hall on the basis of the plans of Péter Basa and Gergely Fernezelyi, deliberately saving the original architectural values. The main spaces remained essentially unchanged. The capacity of the auditorium was reduced to 500 persons because of the changing of the rows of seats. The small room of the cinema was converted into a dressing room, keeping the original shape. The new ladies’ and men’s dressing rooms score storage room, rehearsal rooms were shaped in accordance to their function. The main functions are supplemented with the office serving wing in its original place. Concerts, conferences, performances, and projections are held there on a regular basis.

**Cost of the project & Sources of the finance**

Renovation was the Municipality project, financed from its own funds.

**General revitalisation approaches**

During the renovation process, the main architectural characteristics of the building (mass, façades, connections of the main space-group, coverings, stairs) remained essentially unchanged. It is owing to the successfully chosen new function on the one hand, and to the management of the features as architectural values on the other hand. In 2008, a minor in-
Bridge of the Slovak National Uprising SK

Original name
Bridge of the Slovak National Uprising [Most SNP], New Bridge [Nový most]

Present name
Bridge of the Slovak National Uprising [Most SNP]

Address
Bratislava 1, Rázusovo nábrežie and Nábrežie armádneho generála L. Svobodu; Viedenská cesta

Total floor area

Open space
8 640 sq metres (bridge)

Building
310 sq metres (coffee bar)

Present ownership & management of the site
Bratislava City Council

Original function & brief history
There is a road and a pedestrian bridge across the Danube River, with a cafe by the entrance.

Built to connect the centre of Bratislava with the new housing estate of Petržalka on the southern bank of the Danube River, the bridge is characterised by its 84 metre-high sloped pylon, from which the slightly cambered bridge deck is hung using a system of steel cables. On the top of the pylon there is a disc-shaped sightseeing coffee-bar. At its time of construction (1972), it was Bratislava’s second bridge across the Danube River (currently there are five of them). The previous competition in 1966 was won by a reinforced concrete design, but the chosen plan was the more daring suspension bridge made of steel. Since it was not assumed that the city would grow rapidly, the bridge is located right next to the historic town centre and caused the demolition of many historic landmarks. The project and construction of the bridge was accompanied by public protests against the construction of the bridge on the site of the historical town structure. Nevertheless, the bridge was finally built on the planned site and cut the historical core of Bratislava.

Listed status & summary of ATRIUM evaluation
The project started in the politically liberal atmosphere of the 1960s, and completed in the hard-line era following the Soviet invasion in 1968.

The structure of the bridge forms a strong contrast with the old town centre and the castle hill, with which it is in direct contact.

Its outline contributes to the new skyline of Bratislava.

The construction of the bridge is tied to the process of "Slovakisation" of the southern bank of the Danube River. The placing of the cafe-with-a-view on top of the pylon was an unusual solution resulting from the technological optimism of the time.

Public opinion about the site
The bridge is included in most tourist guides and is part of successful city-branding of Bratislava. Although not officially protected as a national monument, it is often perceived as such. The bridge received a national award as “the building of the 20th century”. Connections to the existing tourist infrastructure and other heritage locations

The bridge stands in the heart of the city centre. Arriving by car from Vienna, it is seen from a monumental entrance gate to the city. From the cafe atop the pylon, there is an impressive panoramic view of Bratislava. The bridge connects both banks of the Danube River, and on the south gives access to the oldest urban park in central Europe.

New use
The bridge still serves as the main traffic link between Bratislava and its suburb of Petržalka. Inside the roadway there are cables and other technical infrastructure. The volume of traffic is increasing and so is the popularity of the cafe. The city keeps the bridge in a good technical condition.

Cost of the project & Sources of the finance
Maintenance of the bridge is financed by the city of Bratislava, while the running of the cafe is supported by private investors.

General revitalisation approaches
The bridge has been proposed by the DOCOMOMO Slovakia Working Group as a national landmark. Basic technical maintenance of the structure is ensured by its functional purpose. Landmark protection should ensure the survival or replacement of the historically notable architectural details and artistic elements.

Preservation & conservation issues
Essential technical maintenance of the structure ensures its survival and function. However, it has occasionally caused changes that disturb its authenticity. Landmark protection should aim at least to return the original lighting to the balustrade, restore the original interior of the cafe and improve the northern bridge end, which is currently a bus station. In addition to the primary functions, protection should also take into account the attractiveness of the pylon-café for tourists, and the symbolic importance of the bridge, despite its destructive effects on the historic urban centre.

Financial benefits of the revitalisation
As a transit link, the structure remains functional, but it is possible to consider an additional benefit primarily with regard to the visitors’ attractiveness of the viewing cafe. The bridge is also attractive to graffiti artists, using the large open areas along the pedestrian walkways; more recently, this area has been the site of informal art exhibitions.
House of Culture RO

Original name
The Centre for Creation and Socialist Culture “The Song of Romania” of the Unions Trade

Present name
House of Culture – Suceava Municipality

Address
20 A Stefan cel Mare Street, Suceava

Total floor area
Open space:
The House of Culture has a surface of 3500 sq meters and a built area of 7500 sq meters.

Building:
It is a three-storey building; a ground floor, a semi-basement and an attic.

The House of Culture from Suceava consists of one performance hall with 732 seats, one conference room with 180 seats, 3 rooms for exhibitions, one studio room with 260 seats, an orchestra room, a disco room, a ballet room, cubicles for, cabins for actors, rooms for various technical courses, one library with a reading room, a projection room.

Present ownership & management of the site
This building, owned by the unions, is managed by an entity called “The National Association of the Trade Unions in Romania”. It is a self-financing public institution with a private legal personality, led by Rodica Branza Gheghe. She specifically explained that the property belongs to a “National Association of Houses of Culture in Romania”.

The building is managed by “The National Association of the Trade Unions in Romania”.

Original function & brief history
The House of Culture is the most important architectural building in Suceava dating from the Communist period. Built during 1965-1969, it was inaugurated in 1969 on the occasion of the Tenth Congress of the Romanian Communist Party. This building represents the masterpiece of the well-known Romanian architect Nicolae Porumbescu.

The House of Culture was built in an urban square after the old city centre was demolished. The buildings that border the square were built mostly at the same time as the House of Culture, which stands in isolation in the middle of this perimeter.

Listed status & summary of ATRIUM evaluation
Authenticity and degree of preservation: The exterior has been preserved in spite of relative deterioration of the finishing works. The interior, except for the auditorium, has been essentially altered as a result of the change in the building’s function and re-sizing of its spaces. 90% of the volume of the façades has been preserved. The original function no longer exists. The function of the House of Culture is now subject to commercial, often sub-cultural exploitation, which essentially alters its purpose and thus also the use of its spaces.

Aesthetic and artistic value: The architects showed a lot of interest in using the works of art for the creation of the building. The most visible such work, which takes up an old local tradition (mural on church façades) in a new form are the 250 squares metres mosaic on the west façade.

Another example of interaction with other arts is the dialogue with the sculptor, Constantin Brancusi, regarding the interior decoration.

Scientific and historical value: After a period of Stalinism when communist architecture marched under a banner that read “architecture must be socialist in content and national in form,” the architects tried to connect with the new political trend calling for an architecture that is modern and, at the same time, echoes the local / national specific context.

Importance of subject for the environment: The House of Culture plays a significant role in the creation of the urban environment where it is situated. This environment was created especially as a setting for the House of Culture. Following the date its construction still today defines the centre of Suceava.

Importance of subject for the society today: At the time, the building had a strong impact. The public attended theatre performances and other cultural events in the new building. Given the House of Culture’s prestigious architecture and central location, it was probably regarded as fashionable to be seen there. Today, the interest in the building is mostly utilitarian. Even so, the House of Culture is still a tourist attraction. The range of performances that are given in the auditorium has widened, but the cultural level has decreased, as well as the interest in events that are held there.

Public opinion about the site
We have no written evidence on that issue, but as far as we know from the memories of architects and members of Suceava society, the project was well received by the public. Connections to the existing tourist infrastructure and other heritage locations Suceava is an important tourist attraction through the large number of monasteries and churches, out of which many of them are included in the UNESCO Heritage. Suceava is included in about 80% of the tourist routes in Romania, being considered a transit zone and even a departure point towards the well-known monasteries in Bukovina.

Given its central location, the building is close to several tourist and cultural attractions, such as St. Dumitru Church, St. Nicholas Church, St. John’s Monastery of Suceava, the Museum of Bukovina, the Central Park, and the ruins of the Mediaeval Castle.

Proposed New use
The building was originally intended to be a cinema/drama/artists’ club, but it has been converted into rented offices. Now, it aims to regain the cultural value and usage in order to increase the number of shows and people coming to attend them.
The restoration of the House of Culture is considered a necessity not only for the conservation of communist architecture, but also for the tourist development of the city, in the context of initiating a restoration project with an estimated cost of over 1 million euro. Until now the building has never been rehabilitated. The only urban development project initiated so far includes the restoration of the pedestrian pavement from Stefan cel Mare Street, which includes the front of the House of Culture. Proposed management scheme

The Metropolis of Moldavia and Bukovina, together with The National Association of the Trade Unions in Romania (which manages the building), will be the main coordinator of the project, directly managing the designer’s restoration project and the building engineer’s work. The building engineer will be responsible for the activity of the executer and will pursue that the activity develops according to the plan.

General revitalisation approaches
The project aims at modernising the façade of the House of Culture, conserving the elements of architecture and its aesthetic value. Moreover, it is necessary to install a heating and a ventilation system in order to increase the audience and to create good conditions for people who will attend the shows irrespective of the season.

Preservation & conservation issues
The building is the most representative achievement for the architecture of the communist period in Suceava. Its preservation in conditions of a viable economic use depends on the foresight, the cultural goals and management capabilities of the local administration. As the original function no longer exists, the goal is to regain the cultural function and to develop the cultural activity by conserving the interior decorations, the aesthetic and historical values, and by creating the conditions not only for the audience, but also for the proper development of performances.

Financial benefits of the revitalisation
The rehabilitation work will generate new jobs in construction, tourism and administration. As Suceava town is an important departure point for pilgrimages and cultural routes in Bukovina, this will also increase the number of tourists which will consequently this will bring financial benefits to hotels, restaurants and to other cultural attractions of the city.

Tourism potentials
The House of Culture has great potential, in spite of the alteration of the overall atmosphere of the site and the non-cultural use of its spaces. It is interesting as part of the Bukovina tourist route, and also as an example of the programmes to reshape the historic centres of cities outside the Carpathian range.

The estimated costs of the project & potential sources of the finance
Port Administration Headquarters, Thessaloniki, Greece GR

Original name
Thessaloniki Port High Direction
Present name
Thessaloniki Port Administration Headquarters
Address
Port zone of Thessaloniki. 3rd Platform on the 1st Dock.
Total floor area
1590 sq metres (two-storey building)
Open space
The building does not contain any interior or exterior courtyards itself – however, it is a part of a group of renovated buildings/warehouses within an open space that is open to the public, and well connected to the surrounding urban fabric.

Present ownership & management of the site
The building is of state ownership, with the surrounding open space of the Port Zone of Thessaloniki being of public use. It was also originally contracted by the state for its built direct commission. The building is managed by the Port Authority, while the surrounding space is public, managed by the state.

Original function & brief history
The building was originally created to serve as the centre of authoritative administration for Thessaloniki’s port, which has been a function carried out throughout today, dominating the whole extension area of the port, as the Port Administration Headquarters. It is strategically located at the sea front of the city, and it originally characterized the government’s expected role to add to the compositional plan an innovative Institutional building of the Regional Administration Centre.

On the upper floor there are the administration offices, the President’s office, and the office of the Organizing Committee of the Port Authority. The ground floor hosts on the north-east the lounge, on the south-east side a small food stand, an area for Coast Guard staff, while on the north-west side there are the Prosecutor’s Offices of Economic Crime.

Greece after World War I was characterized by a widespread mediocrity dominated by previous choices of local tradition, Ottoman occupation and the post-Byzantine necessity to impose. Soon after annexing the Greek Macedonian Region, there was a drive to return to Neoclassicism, affecting most architectural choices of Greece until the second half of the 1920s. Similar to Mussolini’s philosophy that architecture of the time should impose something new, as Fascist ideology was also new, also the Greek political regime understood the concept of power.

The Port’s Headquarters building was constructed in 1939. It was destroyed during the War in 1944, and was rebuilt in 1946. During the period between 1995 and 1997 when Thessaloniki was the Cultural Capital of Europe, the building was rehabilitated and renovated, contributing to its present well-maintained state.

Listed status & summary of ATRIUM evaluation
The Thessaloniki Port High Direction, a public building in the city’s port building complex, is a two-storey building specifically located at the first platform on the first dock. This building has been chosen as the most representative example of totalitarian architecture in Greece. It also has great potential for the identification of cultural routes and economic valorisation.
The main reasons for the selection of this building, also part of ATRIUM’s evaluation criteria, are:

Preservation: The fact that this building is listed by the Greek Ministry of Culture, obliged the competent authority to supervise the process of the restoration studies (architectural and statistic), as well as the execution works for its rehabilitation. So from the point of view of preservation, the internationally adapted consensus (Chart of Venice, etc) has been completely taken into consideration.

The structure itself preserves its key components of the totalitarian original elements, also preserving the authenticity of its original function, which is that of hosting the Port’s administrative services of authoritative nature.

Renovation: The implementation of this building as a key feature of the totalitarian cultural route is very convenient also due to its need for very little, if any, restorative care. Already refurbished and adapted after the port’s bombing in 1944, there is no need of reconstruction or improvement, as it perfectly preserves its original form, while the already accomplished interventions hold a permanent character with no need of reversible adaptations. From time to time, additional refurbishments of the building are being done, such as the application of new paint, and other minor building repairs. The major contemporary renovation, from which the subsequent one evolved, was between 1995 and 1997, when Thessaloniki served as the Cultural Capital of Europe.

Management of the site: The placement of the building is also a very important factor for its choice, as it stands on an extremely strategic location - the city’s sea-front. Having been recently redeveloped it has become a popular destination, offering leisure activities, exhibition choices, seaside and cityscape panoramic views.

The architectural competition including the management of the surrounding site was held in December 2012, and the results suggested a qualitative public open urban space, where cultural, social and other events can take place.

Economic exploitation: Due to the fact that the building is hosting public and administrative institution offices, it always remains in the frame of facilitation for the needs of the public sector. It does not hold tourist services, but it holds potential for economic valorisation through the uses of the public institute. Furthermore, in combination with the adjacent Museum of Photography, the Museum of Cinema and the Museum of Contemporary Art of Thessaloniki, the Amphitheater Hall, and the modern restaurant-bar ‘Kitchen-Bar’ adjacent Museum of Photography, the Museum of Cinema and the Museum of Contemporary Art of Thessaloniki, the building offers functional and cultural utilisations, along with its innate and surrounding characteristics of a visually differentiating attraction point.

Tourist offer: The building site already holds such character in the direct surroundings. However, in combination with its own public administrative nature, it can offer a very good ground for tourist activities, and the sharing of information on regimes of totalitarianism.

Similar to the building’s original role, which was intended to carry a symbolic value of a need for recognition and change, it may carry on its punctuating intentions by means of a tourist destination with functional and cultural utilizations, along with its innate and surrounding characteristics of a visually differentiating attraction point.

Public opinion about the site
The building has been well accepted, architecturally and functionally, as it serves public administrative purposes. In general the surrounding Port Zone is highly appreciated, especially after the recently completed works on the surrounding public open urban space in 2011. The public now visits the area more frequently to enjoy in leisure, social and cultural activities. Connections to the existing tourist infrastructure and other heritage locations.

The building stands on a strategic location, as it faces the sea-front, and is in the heart of the recently redeveloped public open urban space where a myriad of leisure activities and exhibitions are held, and where the visitors can admire the panoramic views of the sea and the cityscape.

In comparison to the surrounding buildings, this building sets an example of relevant forms and typological elements that emphasize and interpret the Headquarters through a visual narrative. Specifically, the adjacent Port Authority, the Port Police, the Ship Inspection Department, the Traffic Guardhouse, and Repository structures A-D, hold typological and morphological characteristics that unite and create a dialogue of successive masses of form sequences.

The building also takes place by default, the initial or final point of destination to a cultural route of Thessaloniki with a node at Thessaloniki’s Port Zone (Kountouriotou Street), towards what has remained of the port market district, known as the Ladadika Quarter, already a protected historic site (destination 1). This cultural route also connects to the building of the historic banks: Ethniki, Ellados and Ioniki-Laiki (now Alpha Bank), which combine imposing and innovative architecture with the policy and ideology of the financial organizations they represent, with the characteristics of inter-war eclecticism (destination 2). Next is the Bank of Thessaloniki (known as Stoa Malakopi) on Chrimatistirion Square (destination 3) designed by Vitaliano Poselli based on well-known Renaissance models. This rich cultural route continues with the Catholic church (destination 4) also by Vitaliano Poselli; the New-Baroque and French-influenced Ottoman Bank and now the State Conservatoire (destination 5) designed by engineers Barouh and Amar; the neo-Byzantine in style Delassale complex (destination 6), now housing part of Thessaloniki’s Court system; The Vardari Fort or Top Hane (destination 7) constructed by Sultan Suleiman the Magnificent in order to protect the western flank of the port; Hotel Venlen (destination 8), constructed to serve as I gateway to the city form the west; the Early Christian and Byzantine Wall on the western side (destination 9); Paşa Hamami or Phenix Baths (destination 10) and; the Church of the Aghioi Apostoloi (destination 11), which formally served as the Catholic of a monastery characteristic, and its mosaic decorations of the Apostles – among the last examples of this kind of decoration in Byzantium, along with the wall paintings of equally high quality standards. (Athanasiou F., Zygomas D., Koniodos V., Marki E., Steriotou I., Heritage Walks in Thessaloniki, Municipality of Thessaloniki – Thessaloniki History Centre: 2009. Hellenic Society for the Environment and Culture; Thessaloniki Section, pp. 103-110).

New use
The building already holds its public administration purposes. Furthermore, it could serve as the Information Point not only for the public educational enlightenment of the architecture
of Totalitarian regimes, but also as the starting point towards the cultural route of Thessaloniki described in the section “Connections to the existing tourist infrastructure and other heritage locations”.

Cost of the project & Sources of the finance
The current use of the building, which will remain the same, in addition to the extra function of an attraction point for the totalitarian architectural exposure, was financed by the state by which also commissioned designers and contractors. The current renovations and building maintenance is being carried out by the Port Administration, which is also in the public hands.

General revitalization approaches
Although the building has not been treated as a heritage site, it has been renovated and revitalized with current time to time additional refurbishments such as the application of new paint, and other minor building repairs.

Preservation & conservation issues
The building preserves the components of the original structure, but the state of the building has remained unchanged since it was rehabilitated after the German bombing in World War II.

The interventions during the reconstruction works have a permanent character and they do not need any further intervention.

The fact that this building is listed by the Greek Ministry of Culture obliged the competent authorities to supervise the process of the restoration studies (architectural and statistical), as well as the execution works for its rehabilitation. So from the point of view of preservation, the internationally adapted consensus (Chart of Venice, etc) has been completely taken into consideration.

The structure itself preserves its key components of the totalitarian original elements, also preserving the authenticity of its original function, which is that of hosting the Port’s administrative services of authoritative nature.

Financial benefits of the revitalisation
New jobs that could be considered for the new use of the building include:
- Personnel at the Information Point/ Handling of tickets (1-2)
- Tour guide (1)
- Security (2)
- Responsible staff for advertisement and promotion (3), including the website developer and the electronic maintenance of site

The implementation of this building as a key feature of the totalitarian cultural route is very convenient, not only due to its location, but also due to its need for very little, if any, restorative care. Already refurbished and adapted after the bomb in 1944, there is no need of reconstruction or improvement, as it perfectly preserves its original form, while the already made interventions hold a permanent character with no need of reversible adaptations.

Furthermore, the typology of the building holds ‘revolutionary’ characteristics of a new type of architectural practice in northern Greece, which marks the regime’s spirit of differentiation, ideological augmentation, introduction of new ‘styles’ (also in a more general sense of authoritative practice), and the practice of a new integration into the city life.

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Sources
Connections to the existing touristic infrastructure and other heritage locations
The House of Literature and Art is part of the cultural buildings that are located in the centre of Patras. Adjacent to it there is the “Apollon” Theatre, a miniature of the Theatre Scala of Milan, designed by Ernest Ziller. In the vicinity there is another neoclassical building - the National Bank of Greece. The landmark of the city is situated opposite of the most central square of Patras, and other historical buildings. About three hundred metres away there is the Ancient Roman Theatre and nearby there is the Orthodox Church of St Andreas, the biggest church in the Balkans.

Moreover, the House of Literature and Art is very close (accessible by foot) to the Central Bus and Train Station of the city, and within close distance to the New Port.

New use
Since its establishment the House of Literature and Art has been the centre of cultural events and conferences. It has hosted the events that promoted the cultural heritage of the Municipality of Patras. Nowadays, the House has the same function, but since the building is in poor condition, the events have been reduced. In the future the authorities should restore the building in order to improve safety. On account of its location the building is ideal for hosting more cultural events and exhibitions.

Cost of the project & Sources of the finance
The House of Literature and Art was built in 1973 by the Municipality of Patras during the Greek Military Junta. It was designed by Michalis Doris and the total construction cost was 9.378.000 drachmas (their former currency).

General revitalisation approaches
The public welcomed the House of Literature and Art and thousands of people attended its opening on 15 May, 1973. For the Community of Patras, the building is a cultural center, so it could be seen as a heritage site, even though it has not been protected yet.

Preservation & conservation issues
The building was constructed in 1973. Initially, it was a huge and depressing building, with no sign of architectural beauty, incongruous with its surrounding buildings, and as such it indicated the totalitarian environment. After the fall of Military Junta, the Municipality of Patras decided to change the façade of the building. The reason was that the building had to be in harmony with the neoclassical environment of the neighbouring buildings. The House of Literature and Art is an example of the trend of the period, considering the fact that it was the only seven-floor building in the block (also in the centre of Patras) between the two neoclassical buildings. Next to it, there is the “Apollon” Theatre; a miniature of the Theatre Scala of Milan, designed by Ernest Ziller, and in the vicinity of another neoclassical building - the National Bank of Greece. The landmark of the city is situated opposite of the most central square of Patras, and other historical buildings.

Financial benefits of the revitalisation
The buildings and the monuments built during the regime period, nowadays have to be recognised as cultural heritage. Even though this period does not evoke pleasant memories in people, the heritage has to be considered as an opportunity for the tourism and economic development of the area so as to attract more visitors, and consequently increase the income of residents and public authorities. The value of cultural heritage is the highest amount of money a ‘consumer’ is willing to pay for the values of the good.

So far, the House of Literature and Art has hosted the events and conferences within the frames of the Municipal cultural events and campaigns that take place on a regular basis. The employees belong to the Municipal staff, but are unable to cover all the needs (cleaning, security, guides, administrative staff, etc). Most events that take place there are for free, consequently the Municipality does not have an adequate income, which would enable it to hire more people, restore the building or even host more spectacular events, which would attract more visitors. B. Case studies as challenging potentials
Court House RS

Original name
Court House

Present name
Basic Court of Subotica

Address
Subotica, Sencanski put br. 1

Building
The building is situated behind the park; on its southern side there is a car park. Its eastern facade faces the railway. Not far from its northern facade stands an early 20th century public building; not far from its southern facade there is the Bus Station for inter-urban and some international lines.

Present ownership & site management
The building is owned and maintained by the local Municipality

Original function & brief history
The building erected on the site of military barracks, destroyed during World War Two, has served as the Court House since its construction. It was designed by architect Karlo Molcer in 1961-62. The original flat roof was later topped by a pitched roof, which destroyed the original intention of the architect. The roof slope, the details and the gutters along the main facade are particularly unfortunate. The Court House is a monumental, symmetrical edifice, covered with white and grey marble. Its facades are dominated by the stern rhythm of lysenes between the vertical windows, which is counterpointed by the slightly bent cover over the main entrance. The lobby and the main staircase display the elegance of late Modernism, which is partly ruined by the new timber furniture used for the information desk and the wards on the ground floor. Nevertheless, good part of the original easy chairs did survive and their original placing along the railing epitomise the spirit of the 1960s in Yugoslavia.

Listed status & summary of ATRIUM evaluation

1-Authenticity and degree of preservation: About 80% of the Court House has been preserved in its original condition, including the interior colours and furnishings. The building does not have a monument status, although it is clear to everybody that its monumental volume and its typical and unique architectural idiom would deserve historic preservation. The lack of protection resulted in the construction of the new roof and the erection of a monument to an emperor in front of the entrance. Tsar Dusan’s figure cast in copper looks as a caricature against the backdrop of the modernist marble facade. Fortunately, if viewed from a distance, the vegetation hides its visibility.

2-Scientific and historical value: The Court House is a well preserved Titoist building in Subotica, which is the largest of its kind in the region. It shows the influence of Western Late Modernism, mainly its classicising branch that characterizes European and American administrative buildings after World War Two. Indeed, the playfulness of mainstream Modernism represented by the New City Hall and the Open University is largely absent here, in favour of symmetry and a closed volume with an endless repetition of verticals, the preferred style in courthouse design.

3-Aesthetic and artistic value: The building is a good example of the artistic tendencies of the period with its colossal size, exquisite interior detailing, and is remote enough from the historic urban core of Subotica. The building stands well on its site, surrounded by less prominent modernist edifices. The main facade shows the influence of Western Late Modernism, the conservative language of major administrative buildings worldwide.

4-Importance of subject for the environment: The Court House is the most important architectural landmark of the whole neighbourhood. Due to its proper distance from other buildings and lush vegetation it enjoys a considerable autonomy needed because of its form and material, which clearly departs from the urban fabric. For the visitors arriving to the city by bus, this is the first major building they experience in the city. For other visitors it is rather off-centred.

5-Importance of subject for the society today: The Court House is an important public building for the city as well as the North Backa Region. In the time of its erection it was a major success and highlighted the political and administrative status of Subotica, which it later lost. Thus, the building today serves as an epitome of the city's post-World War II flourishing era.

Public opinion about the site
Public awareness of the values of modern architecture is very low, particularly after Post-Modernism took hold, which is actually more a show-off of the new ruling class of tycoons than any proper architectural language, be it modern or Post-Modern. The architectural values of the Court House should be made public. There is no rejection, however, mainly due to the fortunate public opinion about the period it represents so faithfully.

Connections to the existing touristic infrastructure and other heritage locations
As aforementioned, the building is situated a bit further from the city centre; about ten to fifteen minute walk from the old art nouveau Town Hall and other major public buildings. Its only advantage in terms of location is the Bus Station. The visitors arriving by bus have no other choice but to pass the Court House on their way to the city centre.
New use
The current function in architectural terms is practically identical with the original one; there is continuity in use of offices and common facilities. Additional tourist functions could not be added easily due to strict security regulations in and around the building.

Cost of the project & Sources of the finance
In the Titoist period the construction of the Court House was state-funded as a high priority for the political establishment. Indeed, the old Court House, with the municipal jail on its eastern side was absolutely outdated. The new Court House, however, is located outside of the city centre, which due to the lack of public transportation initially caused considerable difficulties for the general population, and the experts involved in the construction process.

General revitalisation approaches
The building is not considered to be architectural heritage or protected as a historic monument. There is little public awareness of its architectural value and legislation is also inflexible, outdated and even for objects which are protected the implementation of their protection is week, often overrun by interests of current ruling parties and interest groups. Theoretically it would be appropriate to restore the original roof, but it is highly unlikely that it will be carried out.

Preservation & conservation issues
The general technical condition of the building is good, apart from smaller damages, which are being permanently fixed. As the building serves its primary function there was no need to alter the structure, save the addition of the pitched roof. This new roof was added, because the flat roof suffered leakages and with getting some additional space it was more economical to erect a pitched roof than to create a quality flat roof. This roof should be taken away in order to give the building more authentic recognition.

Financial benefits of the revitalisation
Revitalisation of the building is not on the agenda unless it is used as a tourist attraction. If so, the micro-business possibilities would be created: tour guide service, souvenir shops, and restaurants. Opening up the building to tourism would create a new product of tourism, so, the micro-business possibilities would be created: tour guide service, souvenir shops, and restaurants.

Opening up the building to tourism would create a new product of tourism, so, the micro-business possibilities would be created: tour guide service, souvenir shops, and restaurants. At the moment no precise specification of the job availability, hotel accommodation or the influx which generates indirect workplaces within different services, crafts and other trades. At the moment no precise specification of the job availability, hotel accommodation or the influx which generates indirect workplaces within different services, crafts and other trades. At the moment no precise specification of the job availability, hotel accommodation or the influx which generates indirect workplaces within different services, crafts and other trades. At the moment no precise specification of the job availability, hotel accommodation or the influx which generates indirect workplaces within different services, crafts and other trades.

Address
Trg Lazara Nesica 1.

Building
There is a park in front of the building with a little fountain - currently unused -, a bus stop and a parking lot. The space behind the building with the columns and pergola is also interesting. On the urban level this open space connects diagonally to the other open space in front of the Hotel Patria, creating an axis, which represents the modernist addition to the urban fabric that originates from the second half of the 19th century.

Present ownership & management of the site
The local municipality owns and maintains the building, which in the tower building houses local administration’s offices, while the lower building is used for meetings, events and seminars.

Original function & brief history
The building was designed by architect Aleksandar Kelemen, a prominent Late Modernist in the Province of Vojvodina. Despite its architectural values, the building is only vaguely represented in his professional bibliography, but there is substantial material about it in the weekly and daily press. Adjacent to it stands the former Communist Party Headquarters Building, forming a harmonious complex. The latter was designed by the local architect Karlo de Negri, also in the late modernist style.

Listed status & summary of ATRIUM evaluation
1-Authenticity and degree of preservation: The municipal building has been preserved in its original condition almost 100%, including interior colours and furnishings. The former Communist Party Headquarters Building was topped by a mansard roof, which slightly altered its original appearance. Nevertheless, the whole complex faithfully represents the typical Titoist architecture in form and spirit.

2-Scientific and historical value: Municipality Building is one of the few perfectly preserved Titoist buildings outside the capital city of Belgrade and regional capitals. It shows the influence of Western Late Modernism, notably Le Corbusier’s buildings on piloti on its exterior and Alvar Aalto’s influence in the great assembly hall and the space around it, highlighting pro-Western orientation of the political establishment.

3-Aesthetic and artistic value: The building is a good example of the artistic tendencies of the period with exquisite detailing in the exterior and interior. The brise-soleil on the roof level shows French late modernist influence and the mass-formation recalls the Western government buildings of the period. The architecturally most valuable part is the Assembly hall’s structure in terms of proportion, lighting, and details - the pavement and wood cladding of the walls. The chandeliers represent the best fixture produced in the Titoist period.

4-Importance of subject for the environment: Well proportioned and seated ensemble functions as a symbolic gate for the visitors of Subotica after passing below the railway bridge. Its tall office building functions as a landmark of the neighbourhood built largely after the bombings of the city during World War II. The lower volume functions as an extension to the tall building and as a link to the former Communist Party Headquarters Building, as well as a backdrop to the park area.

5-Importance of subject for the society today: The ensemble houses, municipal offices and other communal facilities and functions. Its architectural idiom bears witness to a period towards which nostalgia among the general population is on the rise - certainly Titoist period was the time of good employment, relative social
security and optimistic faith into the future, all lost after the Balkan wars and the aftermath.

Public opinion about the site
Public awareness for the values of modern architecture is very low, particularly after Post-Modernism took hold, which is actually more a show-off of the new ruling class of tycoons than any proper architectural language, be it Modern or Post-Modern. The Municipality Building’s values should be made public. There is no rejection of the building, however, mainly due to the fortunate public opinion of the period it represents so faithfully.

Connections to the existing tourist infrastructure and other heritage locations
Within a distance of some 500 metres lies the city’s main square area. The Municipal Government Building is surrounded by some mid-20th century buildings and the 19th century edifices of diverse architectural styles - the Old City Hall, Municipal Library, a theatre that is being built, churches and synagogues, hotels, restaurants and coffee shops, museums, all within a walk of some 10 minutes in the pedestrian area. There are bicycle lanes in the town’s centre, parking lots, parks, and railway and bus stations. Tourist information centre is located in the Old City Hall; the tourist area of the town is marked.

New use
The current function is practically identical with the original one; there is continuity in use of offices and common facilities. After Subotica has lost its status as the district centre, the building serves solely municipal needs.

Cost of the project & Sources of the finance
The new municipal building was state financed in the Titoist period. The new municipality building has taken its function, when municipal and district governments were relocated from the old city hall, which was turned into cultural function - museum, concert hall, historical archives, wedding hall, etc. Some offices, like tax authorities, the Urban Planning Institute and Monument Protection Office remained in the old Municipality Building. In the 1990s some municipal functions have been returned from the new Town Hall to the old one; e.g. the Mayor’s Office and the museum moved into another building of the town centre.

The new municipal building has undergone only minor renovations, repairs of the flat roof, replacement of some windows and the equipment with air conditioners.

General revitalisation approaches
None of the buildings of the complex are considered to be architectural heritage or protected as historic monuments. There is little public awareness of their architectural value and legislation is also inflexible, outdated and even for the objects which are protected the implementation of their protection is ineffective, often overrun by the interests of current ruling parties and interest groups. The situation is remarkably worse than in the times of the Communist rule, where apart from some misuse of power public interest it was still highly estimated.

Preservation & conservation issues
The general technical condition of the buildings is good, apart from some minor damages, which are being permanently fixed. As the buildings serve their primary function there was no need to alter the structure, save the addition of the mansard roof on the former Communist Party Headquarters’ building. A new roof was added, because the flat roof suffered leaks and with the additional space it was more economical to erect a mansard roof than to create a quality flat roof.

Financial benefits of the revitalisation
For the time being revitalisation is not on the agenda unless it is used as a tourist attraction. If so, the micro-business possibilities would be created: tour guide service, souvenir shops, and restaurants. Opening up the building to tourism would create a new product of tourism, which generates indirect workplaces of different services, crafts and other trades. At the moment no precise specification of the job availability, hotel accommodation or the influx of hard currencies has been provided.
Workers' University Building RS

Original name
Workers' University Building

Present name
Open University Building

Address
Total Floor area
Building

As aforementioned, the building is a kick in the teeth to Subotica’s very harmonious urban fabric, unparalleled until the destruction of the neo-Classical theatre building that occurred recently, well after the Communist regime, under political pressure from the new political elite who control the city in political and economic terms.

In front of the Workers’ University an oversized space turned into a car park, the result of irrational planning endeavours of the 1960s. Behind the building there is an even more painful wound on the urban fabric, also used as a parking space.

Present ownership & management of the site
The building is owned and maintained by the local municipality.

Original function & brief history
The building was designed by architect Karlo de Negri, a prominent Late Modernist in the Province of Vojvodina. The building originally served the needs of the ‘enlightenment of the workers’ class’ according to the strategies of the Yugoslav Communist Party. It housed different offices that fostered adult education, awarded degrees to Communist party members, served propaganda purposes, ran language courses, etc. After the fall of Communism it was renamed Open University and houses little companies, NGOs and serves the needs of educational purposes.

Listed status & summary of ATRIUM evaluation

1-Authenticity and degree of preservation: About 80% of the Open University Building has been preserved in its original condition, including interior colours and furnishings. Interiors that are accessible from the eastern entrance have severely altered mainly on the level of decoration, which should be removed. Unfortunately, the whole building was topped by a mansard roof in the 1980s by architect Nikola Ilincic, which altered its original appearance. Although Ilincic made a great job, the building suffered, particularly the lower part, while the tower part looks a bit better. The originally planned large auditorium has never been finished, its concrete skeleton bears witness to the great appetite and weak financial power of the Communist state. Nevertheless, the whole ensemble faithfully represents the typical Titoist architecture in form and spirit.

2-Scientific and historical value: Open University Building is a well preserved Titoist building in Subotica, which is the largest of its kind in the region. It shows the influence of Western Late Modernism, notably Le Corbusier’s buildings with its horizontal windows, dynamic mass composition, highlighting pro-Western orientation of the political establishment. The architect was a fresh graduate from the Faculty of Architecture of Belgrade University and, thus, this building represents “the state of the art” in architecture in Serbia.

3-Aesthetic and artistic value: The building is a good example of the artistic tendencies of the period with its oversized volumes in the historic core of Subotica, exquisite detailing in the exterior and interior. The brise-soleil on the main facade shows Western Late Modernist influence and the mass-formation recalls western public buildings of the period.

4-Importance of subject for the environment: The Open University Building represents a controversial attitude of the Communist regime towards the built environment and cultural heritage. The tower volume has been set to dwarf the nearby Franciscan Church and Monastery, one of the oldest edifices of the town, the foundations of which go back to medieval times. The Open University Building would have been an important element of the so-called New Boulevard, a wide thoroughfare cutting the old city into two halves that has fortunately never been carried out due to the lack of financial means. The torso of this Communist Party fuelled urban destruction is similar to other attempts to destroy built heritage as a witness to ‘bourgeois capitalist’ past.

5-Importance of subject for the society today: The complex houses different institutions, offices that serve the city. Its architectural idiom bears witness to a period towards which nostalgia among the general population is on the rise - certainly Titoist period was the time of good employment, relative social security and optimistic faith into the future.

Public opinion about the site
Public awareness for the values of modern architecture is very low in the country, particularly after Post-Modernism took hold, which is actually more a show-off of the new ruling class of tycoons than any proper architectural language, be it Modern or Post-Modern. The Open University building’s values should be made public. There is no rejection of the building, however, mainly due to the fortunate public opinion of the period it represents so faithfully.

Connections to the existing touristic infrastructure and others heritage locations
Within a distance of some 300 metres lies the city’s main square area. Actually the square in front of the Open University opens to the Main Square of Subotica with a direct visibility of the old Art Nouveau Town Hall, an important, protected architectural and cultural monument. The Open University is surrounded by some mid-20th century buildings, but mainly the 19th century edifices of diverse architectural styles - the Old City Hall, Municipal Library, a theatre that is being built, churches and synagogues, hotels, restaurants and coffee shops, museums, all within a walk of some 10 minutes in the pedestrian area. There are bicycle lanes in the civic centre, parking lots, parks, and railway and bus stations. Tourist information centre is located in the Old City Hall; the tourist area of the town is marked.

New use
The current function in architectural terms is practically identical with the original one; there is continuity in the use of offices and common facilities. After the fall of Communism some functions have been taken over by new owners and organisations, but fortunately they un...
derwent only minor changes, save the spaces linked to the eastern entrance. Additional tourist functions could be added easily - there are guarded entrances, adequate security services, and a lot of available free space.

Cost of the project & Sources of the finance
The construction of the Open University building was state funded in the Titoist period as a high priority for the political establishment. As the available resources did not meet the requirements, part of the building remained unfinished; an ironic torso of the political totalitarianism.

General revitalisation approaches
The building is neither considered to be architectural heritage nor protected as a historic monument. There is little public awareness of its architectural value; the legislation is inflexible and outdated even for the objects which are protected. The implementation of their protection is ineffective, often overrun by the interests of current ruling parties and interest groups. The situation is remarkably worse than in the times of the Communist rule, where apart from some misuse of power the public interest was still highly estimated.

Preservation & conservation issues
The general technical condition of the building is good, apart from smaller damages, which are being permanently fixed. As buildings serve their primary function there was no need to alter the structure, save the addition of the mansard roof. This new roof was added, because the flat roof suffered leakages and with getting the additional space it was more economical to erect a mansard roof than to create a quality flat roof. Either the roof should be removed, or the facade would need another remake to give more authentic recognition.

Financial benefits of the revitalisation
For the time being revitalisation is not on the agenda unless it is used as a tourist attraction. If so, the micro-business possibilities would be created: tour guide service, souvenir shops, and restaurants. Opening up the building to tourism would create a new product of tourism, which generates indirect workplaces of different services, crafts and other trades. At the moment no precise specification of the job availability, hotel accommodation or the influx of hard currencies has been provided.
META-PROJECTS

Challenging Examples

House of the Fascist Party
City center - Diametrograd
The Largo of Sophia
prepared by Province of Forlì-Cesena / Italy
prepared by Institute of Construction and Architecture of the Slovak Academy of Sciences / Slovakia
prepared by Municipality of Dimitrovgrad / Bulgaria
prepared by The National Institute of Immovable Cultural Heritage / Bulgaria

The National History Museum of Albania
101
House of the Fascist Party (IT)

Original name
House of the Fascist Party

Present name
Former House of the Fascist Party (Ex Casa del Fascio)

Address
Piazza Sant’Antonio, Predappio (FC)

Building
The external area measures 1,170 sq metres, 3 floors of 975 sq metres each, for a total area of 2,925 sq metres

Present ownership & management of the site
Public ownership
At present the building is unused.

Original function & brief history
The building structure, its urban location and the aesthetics and appearance of the Casa del Fascio were not defined just in terms of bureaucratic purposes, but also in terms of educational and propaganda purposes. Not only did the Casa del Fascio host the Fascist Party offices, but it also used to be the very heart of political and social life. The Party first and foremost stressed the symbolic meaning of the building; more precisely the “Roman lictor Tower” had a specific meaning, and recalled medieval municipal towers with the civic bell rivalling with church bells.

Listed status & summary of ATRIUM evaluation
1. Demonstration of the totalitarian regime: The subject is one of the most important Casa del Fascio in Italy because it represents the image of the regime and the main typological scheme to take inspiration of. The Casa del Fascio building was conceived as a propaganda machine and it was used as a symbol for getting new registrations to the political party.
2. Authenticity and degree of preservation: Bad condition but all the materials are genuine and at the moment there are no functions in the subject, which is unused.
3. Scientific and historical value: The subject is built in a traditional way with concrete structure and bricks. The slab was made using the innovative R.D.B. system. Another innovative use is made with the termolux of the windows and the linoleum floor in the offices. The building was commissioned by the National Fascist Party directly related to Mussolini (Prime Minister) and shows strong similarities with other Casa del Fascio in Italy and in Italian colonies, for example, Somalia, Ethiopia, Eritrea, Libya - Albania - Greek Islands.
4. Importance of subject for the society today: The subject was recognized as the main symbol of the Fascist regime. The property of the building, currently owned by the Central Government, will be assigned to the Municipality of Predappio within a short time. After renovation, the building will be used as the tourist information point and the archive centre including the documents covering Fascist architecture and urbanism.
5. Utilitarian value: The building as the archive centre is used to commemorate the period of Fascist regime. The building structure, its urban location and the aesthetics and appearance of the Casa del Fascio were not defined just in terms of bureaucratic purposes, but also in terms of educational and propaganda purposes.

Connections to the existing tourist infrastructure and other heritage locations
The subject is part of Predappio Town Museum, which gathers a number of buildings of the same historical period; they are all symbols of the Fascist totalitarian regime and create an itinerary through the whole town centre. The compositional character of these buildings describes a peculiar skyline from the main street towards Sant'Antonio Square, where Casa del Fascio is situated.

Proposed New use
The former Casa del Fascio aims at being a centre of the identity of Predappio, and, at the same time, a key element of the community’s re-appropriation of its history.

Estimated costs of the project & potential sources of the finance
The estimated cost of the preliminary project is 5,300,000 EUR. So far, the project has received a total funding of 550,000 EUR used for the project scope definition, security measures and construction works.

Proposed management scheme
The Foundation - promoted by the Municipality of Predappio - that will coordinate the project of the ex Casa del Fascio, will stipulate agreements and guarantee their compliance. It will also directly manage the whole exhibition area and the reception, and the merchandising activities connected with it, and it will also promote the Convention Hall.

General revitalisation approaches
The building could host an exhibition hall, a bookshop and a tourist information point, a wine shop, a guest flat, the main office of the network of Città di Fondazione, and the main office of the Municipality service.

Preservation & conservation issues
The objective is to preserve the public and social value of the building, with great respect of the conservation of its compositional and aesthetic elements, and to improve the power facilities and comfort.

Financial benefits of the revitalisation
The new activities that could be introduced in Casa del Fascio would lead to an increase in the number of jobs and to the estimated eight new employees, which would also improve the financial benefits of tourist reception, food and wine sectors.

Potentialities for tourism
The main objective is to create a centre of cultural research, both on the national and the international level that would study the 20th century history, and the importance of Predappio during that period. Moreover, the development of the area is promoted by the valorisation of the traditional products of the territory.
**Námestie slobody SK**

**Original name**
Fürsten Allee or Kniežacie námestie (Earl's square), after 1921 Námestie slobody (The Freedom Square), after 1948 Gottwaldovo námestie (Gottwald Square)

**Present name**
Námestie slobody (The Freedom Square)

**Address**
Námestie Slobody, 812 45 Bratislava 1,

**Total floor area**

<table>
<thead>
<tr>
<th>Location</th>
<th>Floor Area (sq metres)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office of Government</td>
<td>ca. 17 068</td>
</tr>
<tr>
<td>Ministry of Transport</td>
<td>ca. 27 000</td>
</tr>
<tr>
<td>Faculty of Engineering</td>
<td>ca. 19 880</td>
</tr>
<tr>
<td>Catering infrastructure</td>
<td>476</td>
</tr>
<tr>
<td>Traffic</td>
<td>ca. 19 858</td>
</tr>
<tr>
<td>Park managed by the municipality</td>
<td>ca. 21 971</td>
</tr>
</tbody>
</table>

**Present ownership & management of the site**

- public: Slovak Technical University – owner of buildings on the south-west and south-east side of the square
- public: Ministry of Transport, Construction and Regional Development of the Slovak Republic – owner of administrative building on the north-east side of the square
- public: Office of the Government of the Slovak Republic – owner of the reconstructed baroque palace on the north-west side of the square
- Ministry of Bratislava manages the site, along with the park, fountain and catering infrastructure and surrounding traffic infrastructure
- Portions of public spaces around the surrounding buildings are managed by Technical University and the Ministry of Transport, Construction and Regional Development of the Slovak Republic.

**Original function & brief history**

Public square with the park and catering facilities, surrounded by the facilities of Slovak Technical University, Government Office of the Slovak Republic and the Central Post Office Administration.

Important ideas for the urban design concept of today's square originated from the "International Design Competition" proposals regarding the planning of a new "governmental district", which was organised by the Slovak State. Most of the ideas came from the proposal designed by Italian architects E. La Padula and A. Libera.

After World War II the regime changed, and the idea of the new government complex was abandoned in favour of the Technical University and other public buildings. In the 1950s the buildings of the Central Post Office and the Technical University were built on the north-east, south-west and south-east sides, completing the ensemble which roughly took physical form of the governmental district as proposed by the Italian architects in 1943.

During the peak of intermezzo of "socialist realism" in 1954, the square was renamed as "Gottwald Square" (after Klement Gottwald who was the first communist president of Czechoslovakia since 1948) and another competition was held for the reshaping of the space in the spirit of "socialist realism".

The vast park on the square was designed between 1979 and 1980 after the competition. Its prominent figural element – the statue of K. Gottwald – was removed in 1991 and the square got back its original name – the Freedom Square.

**Listed status & summary of ATRIUM evaluation**

2.2 Image authenticity: Apart from removal of the statue of Klement Gottwald, the square has remained intact. The surrounding buildings serve their original functions and the Public Park has kept its flair, although in need of reconstruction.

3.4 History of architecture value: The main concept for the design of the square originated from the design proposal of the prominent Italian architects E. La Padula and A. Libera in the fashion of EUR 42 architecture. The final shape of the square emerged between the years 1940 and 1980, and it reflected the entire main trends in the post-war architecture – functionalism, socialist realism, technical optimism of the 1960s as well as late socialist representative art. The space is linked with the building of Slovak Radio through close proximity and with the building of the National Bank through the author of today's Faculty of Architecture – Emil Bellú.

4.2 Artistic Synthesis: The Square and the park build up one compact artistic composition. After the removal of the statue of K. Gottwald, the monumental fountain "Družba" by sculptor Juraj Hovorka, surrounded by impressive water cascades remained an uncompromised figural dominance. The facades of auditorium rooms of the Faculty of Mechanical Engineering are decorated with artistic motives created by Ladislav Gandl. The facades of the Pavilion of Theoretical Institutes (today's Faculty of Architecture) are decorated with reliefs from various artists depicting the role of engineers and experts in the society.

6.1 Symbolic and Ideological value: The Square embodies several symbolic and ideological connotations as practically every political regime of the 20th century left its marks on its form. The Square was also the stage of mass political demonstrations of power of the Fascist as well as Communist regime.

5.1 Urban planning importance: Through the course of the 20th century the square was always seen as a future important public site, adjacent to planned major city axis (never realized). In several architectural and artistic competitions the planned square was conceived as a seat of political/government institutions, university complex or congress center.

**Public opinion about the site**
The Square is a significant place of various large public events, including the political events. Although it lacks adequate maintenance, the park on the square is a popular recreational area. It is popular belief that the square should be revitalized to preserve its current function – a public park. Other voices point out the alleged infeasibility of such revitalisation and the need for better security in the area.

**Connections to the existing tourist infrastructure and other heritage locations**
The square is located in the center of Bratislava and can be easily included into the existing tourist routes. There are several buildings representing highest Slovak authorities (President's Office – ca. 17 068 sq metres, Ministry of Transport – ca. 27 000 sq metres, Catering infrastructure – 476 sq metres, Park managed by the municipality – 21 971 sq metres, Other open spaces – 23 839 sq metres, Traffic – 19 858 sq metres, Open space – 22 157 sq metres, Námestie slobody SK – 21 971 sq metres, Public Park has kept its flair, although in need of reconstruction.)
Palace, Government Office, Two Ministries, the National Bank) as well as the most significant architectural objects such as Slovak radio building (which is also included in ATRIUM Cultural Route) to be found in the vicinity.

The area is well connected to the lines of public transport; and within a five minute walk from the main station, and within a ten minute walk from the city centre. There are various tourist accommodation and catering possibilities available in the immediate radius.

Proposed New use
Since the 1980s no modifications have taken place. Moreover, only a few proposals for interventions appeared, such as speculations, public initiatives or media campaigns. Nevertheless, it can be assumed that in the short run the interventions will occur as the area is only vaguely regulated by the Municipality and it lacks the necessary maintenance. Thus a thorough reconstruction is absolutely inevitable.

The estimated costs of the project & potential sources of the finance
The costs depend on the scale and ambitions of the project. They might vary from tens to hundreds thousands of Euros.

Proposed management scheme
Currently the main stake-holders are the state and government institutions, maintaining the buildings on the north-west and the north-east sides of the square; the Slovak University of Technology maintains the complex of buildings on the south-east and south-west side; the Municipality of Bratislava maintains the park with its infrastructure and the traffic infrastructure of the site.

The interior of cafeteria on the square is currently under reconstruction, financed by a private entrepreneur. It can be assumed that in case of eventual future rebuilding of the square, the Municipality would partially withdraw from its ownership involvement.

General revitalisation approaches
The Freedom Square is an urban space with a wide range of potential development scenarios. Owing to its spaciousness and historical connotations, the square plays an important role in public social life, resulting in various proposals for interventions, new monuments and artistic installations. The plans for a thorough physical transformation of the square appeared in the public media as well, proposing the reshapement of the public spaces in favor of commercial land-usage. Any future reconstruction is likely to tackle (or will be justified by) the frequently stressed issue of public security.

Preservation & conservation issues
There are no major technical issues concerning preservation or conservation as the buildings and the site serve their original function and their project documentation is available. However, the maintenance of the park is currently limited to the most necessary routines and the lack of maintenance of the fountain "Družba" has caused out-of-order status lasting since recent years. The surrounding buildings are being maintained by their owners. Although only one of them is listed as a protected heritage monument (Faculty of Architecture), they have been preserved in their original state until now.

Financial benefits of the revitalisation
Revitalisation of the square would increase its attractiveness and attendance of tourists as well as locals and would bring direct economic benefits for catering and small business infrastructure on the square.

Tourism potentials
The site with the Public Park in the state "as it is" represents a great tourist potential for the area. After revitalisation based on the exploitation of the given values and adequate promotion of its unique architecture and history it would add to the city's place-promotion and it would become a tremendously valuable site offering cultural experience as well as leisure and catering opportunities complementary to the highly representative buildings and monuments in the area.
City center - Dimitrovgrad BG

Original name
City center - Dimitrovgrad

Present name
City center - Dimitrovgrad

Address
bul. Bulgaria / bul. Dimitar Blagoev

Total floor area

Open space

Building
Present ownership & management of the site
Public – Municipality of Dimitrovgrad

Original function & brief history
The city center is a natural urbanplanned dominant, predetermined by the nature of the composition and its monumental architectural appearance. It is an architectural ensemble from the 1950s, decorated in typical "Stalinist period" architectural style. Together with the adjacent park "Maritza", it is a stately pedestrian zone that connects the North-South railway and bus stations with the city administration building of the municipality and gradually transitions into park recreation area.

The establishment of Dimitrovgrad, and particularly the complex in question, is associated with an act unique for Bulgaria, and rarely seen anywhere in the world: the building of a completely new city in its entirety, with all its basic social spheres. We do not have another such case. There are very few of these new cities in Europe and in the world: Dunayvarosh - Hungary, Eisenhutenstadt - Germany, Nova Huta - Poland, and Rasa - Croatia.

The state assigned the urban plan of the town sequentially to two teams of designers. The second team took over and completed the architectures and infrastructure of the city center:

• 1947-1948: the first Master Plan by Arch. L. Tonev (canceled by the Council of Ministers in 1950)

The city center is the backbone of Professor Tashev’s urban idea from 1950, integrating many ideas of modernism for functional zoning, housing types in green areas, and separation of green zones and areas for work. The conception and realization of the city center does not allow a significant change of functions.

Listed status & summary of ATRIUM evaluation
1. Authenticity and level of preservation High level of preserved authenticity and the preservation of structures and materials. Authenticity of the shapes is preserved together with the appearance. Some volumes no longer feature the authentic appearance of the initial project. The complex as a whole has preserved its authenticity, shaped with characteristic structural elements and details.

The authenticity in terms of function was preserved with the exception of communication: the transport arterial road has been modified into a pedestrian zone; the urban communication was not destroyed but transformed into an attractive recreational area.

2. Scientific and historical value The complex combines urban planning and architectural ideas of Modernism into a compact city with functional zoning according to the Athens Charter principles and the doctrine of “socialist classic” imported and imposed by the Soviet Union. It is a completely new type of city, the first socialist industrial complex. Modern urban models, as well as ideas and notions of time feature in traditional techniques of performance.

3. Aesthetic and artistic value The aim of the designer was to create an urban center with a haunting, bright and powerful architectural image. The monumentality, supported by architectural tools of neoclassicism, was achieved. The high aesthetic value of the site is established by the deviations from the original source model – the giant scenographies of Soviet architecture from this period. The architecture here is more rigorous, restrained, with moderate use of ordered elements relevant to the human scale. On the territory of the city center, there are monumental works of art, some of which have appeared at a later stage, though still during the time of the totalitarian system, and reflect the development of the notions of art and the synthesis between them during the period of this system.

4. Importance of the site for the environment It established an entirely new urban environment in a traditional and non-urbanized rural area.

The city center is a natural urban dominant, predetermined by the nature of the composition and the monumental architectural appearance.

5. Importance of the site for the public

5. Importance of the site for the public

Dimitrovgrad and its center are the witnesses of state planning from the time of totalitarianism, the social development and its understanding during that time. The site has the characteristics of the “socialist period” and the global trends in urban planning as a whole.

Public opinion about the site
The city center is actively involved in city life, it generates ample activity through its functions (commercial, service, entertainment, recreation, cultural) and attractive appearance. There is a huge public interest on the local level; the civic involvement for its preservation is exceptional. Recently, the city has been an object of national interest, in particular the most attractive part that is being researched.

The popularization will contribute to the development of tourism in the city, providing new jobs and increasing the revenue.

The site stands as a key witness from a period of Bulgarian history and is a symbol of the "subperiod in Stalinism". There is significant interest from the city itself, and great potential, for valorisation upon the inclusion into the cultural tourism system.

Connections to the existing tourist infrastructure and other heritage locations
The architectural complex of "City Center" is conceptually related to the historical emergence of the city. It is part of the cultural infrastructure of Dimitrovgrad, which largely involves the perception of the city as an outdoor museum of the socialist era and is a testament to the
Proposed New use
The function of the site is completely preserved, despite having been turned into a pedestrian zone. The complex is organically connected on the semantic, functional and aesthetic levels with other parts of the city. Its high value is determined by human-scale spaces and their reserved architecture, fully comparable with other areas of the urban fabric.

In this sense, the changes concerning the current status of the site and its further development are mainly associated with restoration activities and the setting up of attractive sites in the area, addressing the needs of tourism.

The estimated costs of the project & potential sources of the finance
Considering the number of sites and preliminary studies of the municipality, the approximate cost of restoration work will be around 10 million euros. The restoration concerns the facade appearance of individual facilities within the structure of the buildings.

Restoration - 10 million euros
Setting up attractive installations and activities in the space includes the construction of plastic sculptures, video mapping, open-air museum exhibitions, decorative and graphic images of building facades, outdoor performances, and live art pieces. There is a project for creating “Monumental Alley of the socialist art”

Attractions - 15 million euros
Potential sources of funding:
- Local budget of the Municipality
- Subsidy from the Ministry of Culture
- European funding programs
- Funding from the project “Beautiful Bulgaria” and other national and international infrastructure projects
- Private investment

Proposed management scheme
At present, the management of the open spaces on the site is entirely the responsibility of the municipality. As the majority of buildings in the area are private property, the responsibility for conservation is shared between property owners and the municipality. This makes the management of the site in its entirety less problematic. In order to overcome the difficulties in protecting and preserving the authenticity of the site, the practice of consensual decision making between local authorities and residents of the area should continue.

At present, the complex is declared as a cultural value, which already entails various protection measures, but the final declaration as a national cultural value has not yet been enacted. When this happens, the management of the works by Bulgarian artists from that time.

The conceptualisation of the past has revived the city and turned it from geography into history.

The site is a key witness for a period of Bulgarian history known as the era of socialism, and as a symbol of “subperiod in Stalinist”. The city has shown significant interest, and great potential for valorisation upon its inclusion into the cultural tourism system. The popularization will contribute to the development of tourism in the city, providing new jobs and increasing revenue.

The city, in particular the city center, has a great scientific potential due to the lack of a fundamental understanding of the historical perspective in the period between 1944 and 1989, which would provide a solid basis for the needs of a fair assessment of the architecture and urbanism. The city offers many instances of visible evidence of the period in one place and thus exhibits a huge potential for cultural and tourist interest.

General revitalisation approaches
In the near future, the site is expected to be declared as a national cultural value which suggests its future inclusion as a proposed tourist activity. As mentioned above, the setting up of attractive and artistic projects and activities in the open spaces will revitalise the area and make it a natural place for cultural life. This will undoubtedly lead to the creation of new jobs and develop the economic potential of the site.

Preservation & conservation issues
The site, for which the final decision on its status is currently being expected, is well maintained and cared for by specially appointed municipal authorities. On account of its central location and representative functions of the city, the area of the architectural complex “City Center” is quite busy and strategically important for the development of the city. This makes it subject to special care and attention by the municipal government. The site will be permanently protected and turned into a cultural landmark upon receiving of the status of “national cultural heritage”.

Financial benefits of the revitalisation
The involvement of the site in ATRIUH project is one of the options for developing its economic potential and realisation of financial benefits from it. Its involvement in the proposed tourist activity will lead to its revival and setting up of commercial sites will create new jobs. On the one hand, artistic and promotional activities will mobilise the creative potential of mostly young people, and on the other create an incentive for their permanent settlement in the town. Currently, the turnover of young people is significant, leading to demographic problems. Many of them leave the city precisely due to the lack of jobs and inadequate wages. The new conditions will create preconditions for employment and private initiative.

Tourism potentials
The city offers multiple instances of visible evidence of the period in one place and thus exhibits great potential for cultural and tourist interest.

Dimitrovgrad and especially its city center is a special and unique site with three characteristics:
1. Unity of the social concept for equality and prosperity with urban and architectural excellence for its time. There isn’t another city in Bulgaria which exhibits the features of this unique urban period, bringing together the ideas of a new approach in city planning and new concepts of organization of social life.
2. It is valuable because of its unique implementation of most projects of this ideal socialist city.
3. The city center has a unique character on account of the complex. The conceived urban concept with all spheres of social activities has become a reality and its impact is not only very emotional but also historically unique.
The Largo of Sophia BG

Original name
The Largo of Sophia

Present name
The Largo of Sophia

Address
1 Knyaz Alexander I Square, Sophia, Bulgaria

Total floor area
Open space 12660 sq metres
Building 27620 sq metres

The Largo is an ensemble of five buildings on Knyaz Alexander I Square:
1. Communist Party House (currently the National Assembly)
2. Ministry of Electrification (currently the Presidency)
3. Ministry of Heavy Industry (currently the Council of Ministers)
4. Luxury Hotel (currently Balkan – Sheraton Hotel)
5. Central Department Store

Present ownership & management of the site
1. Communist Party House (currently the National Assembly) - state property
2. Ministry of Electrification (currently the Presidency) - state property
3. Ministry of Heavy Industry (currently the Council of Ministers) - state property
4. Luxury Hotel (currently Balkan – Sheraton Hotel) - private property
5. Central Department Store - private property

There is no overall management as a cultural heritage site.
1. Communist Party House (currently the National Assembly) - managed by the state government
2. Ministry of Electrification (currently the Presidency) - managed by the state government
3. Ministry of Heavy Industry (currently the Council of Ministers) - managed by the state government
4. Luxury Hotel (currently Balkan – Sheraton Hotel) - managed by physical persons
5. Central Department Store - managed by juridical persons

Original function & brief history
The urban ensemble Largo in Sophia was designed and erected between 1947 and 1956. Georgy Dimitrov personally approved the plan, which originally included the House of Soviets across the square of the Communist Party House. The House was never built. The former Communist Party House is now the National Assembly building, the Ministry of Electrification is now the Presidency, and the Ministry of Heavy Industry is now the Council of Ministers building, while The Hotel and the Central Department Store keep the same function.

Currently there is an ongoing major infrastructural project that affects the archeological level under the Largo.

Listed status & summary of ATRIUM evaluation
1. Demonstration of the totalitarian ideology: The urban planning of the Largo complex is a convincing symbol of the power of the one-party totalitarian doctrine from the period of Stalinism, its pursuit of "material transformation of the totalitarian idea into a work of art" in design and implementation.
2. Authenticity and degree of preservation: High degree of image and functional authenticity and preservation of the original substance of the individual buildings.
3. Scientific and historical value: High typological value as a new type of space and buildings – urban ensemble, born of the totalitarian regime and carrying out its service. High historical value, linked with the important historical processes, events and personalities directly related to the totalitarian Communist regime.
4. Aesthetic and artistic value: By means of ideologically inflected aesthetics of spatial composition and strong aesthetic and artistic image, the ensemble acts as a "complete artistic whole and indivisible." High degree of completion of the site as an artistic integrity and a high degree of interaction of architecture with other arts.
5. Importance of subject for the environment: the Largo architectural complex plays an important role as a spatial dominant in the historical, architectural and artistic formation of the modern metropolitan centre.

Public opinion about the site
The area of the Largo is a large communication zone enriched with plenty heritage places. It is also the place where the most important state government institutions are located. The complex itself is not perceived by the public as a valuable cultural heritage.

Connections to the existing tourist infrastructure and other heritage locations
The Largo ensemble falls within the historical and archaeological reserve "Serdika - Sredets". Existing heritage locations in the area:
1. Historical and archaeological reserve "Ancient Serdika and medieval Sredets in Sophia"
2. St. George Rotunda;
3. St. Petka Samardjiska Church;
4. Administrative and commercial building, a former hotel "Imperial" - listed building of national importance
5. Building of the City Library, former Municipal Library - listed building;

Proposed New use
The complex of the Largo has preserved its original function as administrative ensemble of the state government. It is hardly possible to change the present function; it is also not needed, as the ATRIUM aim is to show the relationship between architecture and government.

The estimated costs of the project & potential sources of the finance
estimated costs - N/A; sources of finance – state and private stakeholders.

Proposed management scheme
A major characteristic of the Largo area is the concentration of heritage vestiges from various historical periods (Ancient Roman Period, Medieval Period, 19th century, and 20th cen-
The National History Museum of Albania

**Original name**
The National History Museum of Albania

**Present name**
The National History Museum of Albania

**Address**
Bulevardi "Dëshmorët e Kombit", Sheshi "Skënderbej", Tirane

**Total floor area**
The National History Museum (NHM) occupies a total area of 27,000 sq metres, has an exposed surface of 18,000 sq metres and a total volume of 81,000 m³.

**Open space**
Total area of 27,000 sq metres

**Building**
18,000 sq metres are used for exhibitions

**Present ownership & management of the site**
The National History Museum (NHM) is a public site. The NHM is a public institution funded by the state budget and administratively dependent on the Minister of Tourism, Culture, Youth and Sports. The NHM Director is appointed and recalled by the Minister of Tourism, Culture, Youth and Sports.

**Original function & brief history**
The National History Museum (NHM) was opened on the 28th of October 1981, and has remained ever since the largest museum in Albania. Located on the Western part of Skanderbeg Square, the building of the NHM is one of the most important architectural works, and plays a significant role in the urban formation of the Albanian capital. In the Museum there are around 6200 museum artefacts. The museum is a complex of pavilions - the Antiquity Pavilion, Pavilion of the Middle Ages, the National Movement Pavilion, the Independence Pavilion, The Iconography Pavilion, the Anti-fascist War and the Albanian Resistance Movement Pavilion, the Pavilion of the Communist Terror, the Pavilion of Mother Teresa and the Pavilion of the Albanian Ethno-Culture. The National History Museum preserves many original objects that belong to the most prominent figures in the history of Albania.

**Listed status & summary of ATRIUM evaluation**

1- **Acceptance (general public):** The National History Museum is considered as one of the most important museums, displaying archaeological artifacts, and other historic exhibits. In 2010 the Museum was visited by fifty thousand Albanian and foreign tourists. The number of visitors in the period between January and June 2012 compared to the same period of the previous year, increased from 19546 to 22080. The NHM is frequented by children, students and other visitors to Tirana and Albania.

2- **Preservation:** The building hasn’t been renovated since it was built in 1981. It has always been used as a museum and its function will remain unchanged.

3- **Renovation:** The interior of the museum has occasionally been reorganized without radical interventions. The latest renovation of the museum took place in spring 2012. The stairs leading to the building, and the main square were reconstructed at the same time. Another earlier intervention in the exterior of the building was the restoration of the mosaic on the front facade of the museum, which is easily recognisable to visitors as it features...
the rich culture and history of Albania from Illyrians to Partisans. This mosaic was restored two years ago. In 2008, the Albanian government spent around 120,000 Euros on the façade restoration and visitor facilities.

4-Management of the site: The National History Museum (NHM) is a public site. It is a public institution funded through the state budget and administratively dependent on the Minister of Tourism, Culture, Youth and Sports. The NHM Director is appointed and recalled by the Minister of Tourism, Culture, Youth and Sports.

5-Already a part of tourist offer: NHM already features among tourist attractions and has done so since having been constructed in the 1980s. Almost all tourist groups, government and state delegations, students, and children visit the facility while in Tirana. It is part of the tourist packages offered by Albanian tourism agencies and operators and, being the most important museum in Albania, will remain so in the future.

Public opinion about the site
The National History Museum is accepted as the best place in Albania to learn about history and see beautiful finds from many archaeological sites across the country. In 2010, the Museum was visited by 50,000 Albanian and foreign tourists. Between January and June 2012, NHM was visited by 22,080 visitors. In the same period of the previous year, there were 19,546 visitors. NHM is an excellent destination for children, students, and other visitors to Tirana and Albania.

Connections to the existing touristic infrastructure and other heritage locations
The National History Museum of Albania is located on the main Skanderbeg Square. The square is named after Albanian national hero Skanderbeg. An 11-metre (36-foot) monument of the hero is located there. On the side of the Square, there is the Mosque, the Clock Tower (35 m high) - both are landmarks of the city - the National Opera and Ballet Theatre, the National Library, and the National History Museum. The Mosque of Tirana is a monument of historical value. Together with the Clock Tower, it forms an invaluable monumental complex presented to every visitor to Tirana. The mosque is called the Mosque of Ethem Beu. Its construction began in 1789 and finished in 1821. The centre of Tirana, from the Central University campus to the Skanderbeg Square is a Cultural Assembly of particular value and placed under the state’s protection. The NHM is located very close to the National Gallery of Art, the Tirana Castle, and many other cultural and artistic buildings of Tirana, all of which are within 5 – 10 minute walking distance.

Proposed New use
The National History Museum occupies a total area of 27,000 m2 and has an exposed surface of 18,000 m2. The NHM ATRIUM measures 2000 m2. The total volume of Museum is 81,000 m3. The NHM comprises four separate buildings: two side wings, the front side, and the ‘bridge’ in the north. A couple of years ago, the city government planned to build a tower in the Museum ATRIUM, which, according to the experts, would be devastating for NHM. The experts and the NHM administration instead chose to turn the yard into an attractive part of the museum by exhibiting large ethnographical artefacts and constructing a bar/cafè for the visitors as is the practice of international museums.

However, there have been no proposals to furnish the NHM building with new functions until now. All the current proposals have to do mostly with the interior of the Museum. Besides the proposal to build a small shop in the entrance hall and the cafè in the yard, there has been the idea to use the entrance hall as a museum orientation area. Another proposal is to replace all doors and windows, including frames, on the ground floor because they are all single-glazed windows and as such insufficient in terms of thermal insulation and security. It has been proposed to build another staircase to meet the emergency escape standards, and to use the height of the floors (about 6.30 m) to accommodate new lighting and air condition systems, which would lower the ceiling by only 80-100 cm. The roof of the Museum was repaired a couple of years ago and needs to be checked whether there is enough insulation to avoid the heat coming through to the 3rd floor. Installing solar energy panels on the roof would make the NHM independent from energy crisis. Other proposals include setting up a museum web site and multimedia kiosks, screens, digital projectors, and audio guides, as well as a multimedia room.

The estimated costs of the project & potential sources of the finance
In 2010, UNDP and UNESCO in co-operation with the Government of Albania published a document called The Transformation of the National History Museum in Albania, creating a joint programme that promotes, preserves, and protects Albanian cultural heritage over a certain time. Funded by the Government of Spain through the Spanish MDG Achievement Fund, the joint programme engaged the Ministry of Tourism, Culture, Youth and Sports, the Ministry of Foreign Affairs, local governments, NGOs, and the private sector in increasing the awareness of the importance of Albanian cultural heritage and the role it plays - and has the potential to play - in Albanian social and economic development. One of the key projects undertaken within the joint programme is the restoration of the National History Museum in Tirana, transforming it into a modern cultural institution featuring a better interaction with the inhabitants of the city.

There are, however, no cost estimates made for the above proposals since they are merely proposals made by International Scientific Advisory Body established within the framework of the program, while the NHM is a state budget institution and follows the rules of the state budget laws of the Ministry of Finances. The ticket revenues belong to the Albanian state and are returned to it, and only 30 percent of the total sum generated through other activities, such as renting etc, is used by the institution.
**Proposed management scheme**

The transformation of the National History Museum in Tirana into a modern cultural Institution is the flagship activity of the Joint Programme "Culture and Heritage for Special and Economic Development" (CHSED), designed to achieve outcomes derived from the national priorities of Albania. One key activity was establishing a management and governance structure for a “world-class” National History Museum. In order to accelerate the progress on this joint programme, the International Scientific Advisory Board, entrusted it with the envisioning and planning processes for the National History Museum with the support on an international museum expert, who provided the documentation and reports on the major issues surrounding the NHM so as to further the discussions and decisions of the Advisory Board.

The no. 1 recommendation of the International Advisory Board of the NHM was to develop a new, long-term, framework, a strategy, and a vision for the Museum. This strategy is to include a multi-year action plan for the transformation of the NHM that includes both “hard” and “soft” actions to be undertaken. According to this strategy, the focus of the reconceptualisation of the Museum should be on visitors, rather than scientists, while a new flexible and modern museum building concept needs to be created by architects, taking into account the visitor flow. The recommendation states that the results of the emergency investigation into asbestos, seismic, and structural issues need to be taken into account in this strategy and action plan. This concept framework had to be based on the information contained within the four reports produced by the UNESCO consultants and the two studies commissioned by UNDP.

**General revitalisation approaches**

The work undertaken for achieving the transformation of the NHM aims for a comprehensive picture of the existing situation to be acquired, identifying the most important needs and deficiencies, and providing concrete suggestions for improvement. For this reason five reports were compiled: 1. Background Study of the National History Museum in Tirana; 2. Needs Assessment of NHM; 3. Suggestion of a new Governance and Management Structure for the NHM; 4. Concept Framework Suggestion of the Reorganising of the NHM; and 5. The transformation of the NHM: Recommendations and Proposed Next Steps of the Advisory Board. Together with the background studies, the four other reports provide the Albanian Government with a clear picture of the current situation in the NHM. The Ministry of Culture, Tourism, Youth and Sports and other stakeholders will review the reports and lead the way forward. CHSED is ready to provide support to the Government’s decisions in this area, including potential changes within the NHM management, governance structures, operational plans, and physical improvements to the visitor experience.

**Preservation & conservation issues**

Based upon the results of the above studies, the information contained within the consultants’ four reports, as well as based on their own observations, the Advisory Board has recommended a series of future actions for the NHM in order to transform it into a cultural institution operating according to international museum standards. According to these recommendations, a new long-term framework and vision of the NHM should be developed. This strategy should include a multi-year action plan for the transformation of the Museum that includes both “hard” and “soft” actions to be undertaken.

Therefore, short-term and long-term measures are recommended, such as the development of a complete conservation and security plan, the repair of the elevator and air-conditioning systems, a new exhibition concept also to include space allocation on the premises for other uses (offices, library, etc), a complete museological and museographic study for the new exhibition, including potential alterations to the building if necessary, and acquisition of infrastructure related to the implementation of the conservation and security operational plans.

**Financial benefits of the revitalisation**

If all the above mentioned proposals are implemented, new jobs will definitely be created, some of them temporarily and some long-term. The transformation of the NHM is certain to contribute to increasing the number of the visitors and tourists in Tirana and encourage them to spend more time in the city, with more money being directed to other businesses related to the tourism industry as a result.

**Tourism potentials**

The city of Tirana is making its first steps in tourism destination management. This is due to the relatively new stage of tourism development in Albania after the end of the Communist era in 1990. As the capita, Tirana is the main gateway for visitors coming through the only international airport, with almost all tourists coming to Albania spending at least a day visiting Tirana and typically also paying a visit to the NHM. In 2010, the Museum was visited by 50,000 Albanian and foreign tourists. Between January and June 2012, NHM was visited by 22,080 visitors. In the same period of the previous year, there were 19,546 visitors. NHM is an excellent destination for children, students, and other visitors to Tirana and Albania.

School visits are an important target group among the local community, not only in terms of visitor figures but also due to the importance that such visits can have in heritage education. A visit to the NHM is included in the programme of activities of many schools; after all, the scope of the historical periods covered by the NMH permanent exhibition makes it relevant to all grades of the secondary education system.

The implementation of the proposed actions such as setting up the Museum’s web site, multimedia kiosks, screens, digital projectors, audio guides, as well as a multimedia room, would improve the tourist offer.
GUIDELINES
IDENTIFICATION AND INTERPRETATION

Heritage Identification System and Interpretation Principles

When we are talking about presentation and preservation of a specific heritage the first step of the process is the determination of its characteristics: what constitutes it, and what makes it differ from other groups of heritage. In project ATRIUM we are dealing with the heritage of architecture, built in the specific circumstances of totalitarian regimes, exploring the ways in which specific historic contexts influenced that heritage, and consequently how can we manage heritage with this negative historic background nowadays.

As Project ATRIUM aims to develop a management structure, we have first to identify the characteristics of architectural heritage; next we have to establish proper means of evaluation; thirdly, guidelines for preservation have to be determined. Finally, on the basis of these preservation measures, a management plan for the sites have to be prepared.

As will be apparent from the following chapters, the process is complex. It has to involve different experts, stockholders and the public; in short, those interested in the revitalisation of individual heritage sites.

Theoretical framework of preservation process

ATRIUM works with partners from eleven European countries, so there are eleven national preservation systems to which the project has to adapt. It has to accommodate different ideas about the importance of architectural heritage, and different ideas about the role of architecture in national heritage as a whole.

That is why, here is present a basic theoretical structure, which can be easily adapted, and yet is sufficient as methodological structure.

In general, preserving cultural heritage involves three steps, or a three-phase evaluation process.

These steps are:
- Heritage identification;
- Heritage evaluation, i.e. determination of cultural significance;
- Preparation of preservation measures and guidelines for renovation and reuse.

The preservation process begins with heritage identification, i.e. presentation of heritage characteristics through recording and data collection. This is a particularly important phase of the process, because in this step heritage is differentiated from non-heritage, and because all data used in further preservation processes are collected at this level. To ensure objectivity and unification of the preservation processes on an international level, ICOMOS ratified, in 1996, Principles for the recording of monuments, groups of buildings and sites. This charter highlights the main reasons for heritage records, including the importance of acquiring knowledge to advance the understanding of cultural heritage, its values, and its evolution, as well as to ensure heritage maintenance and conservation.

The second step of the preservation process evaluates heritage based on its importance. At this level, the heritage object is classified according to its cultural significance by applying the relevant criteria.

The results of this evaluation phase also provide grounds for legal protection or heritage categorisation.

In third phase, preservation measures and guidelines for renovation and reuse are prepared. This is the part of the evaluation process in which actual presentation and interpretation interventions are considered. The conservation plan must be prepared in accordance with the national legislation.

In this phase, theoretical protection work/evaluation intertwines with the design/interpretation work process, demanding a well-weighted consideration of all points of view, and a coordination of protection requirements on one hand and users’ or stockholders’ requirements on the other. The latter short, is unavoidable if our theoretical work is to serve its purpose: to preserve heritage and its testimonial value, and simultaneously enable it to function in new circumstances.

Interpretation Platform

As mentioned in the chapter The Issue of Interpretation of Architectural Heritage of the 20th Century European Totalitarian Regimes, the interpretation of the architectural heritage of totalitarian regimes with its negative historical context has to be developed so as to comply with the provisions of the Resolution on European Conscience and Totalitarianism. In this context, there are two aspects of interpretation: historical memory, which considers an appropriate presentation of historical remembrance; and a second one, which deals with the architectural heritage and its renovation or re-use.

To follow the contemporary democratic European values emphasized in the Resolution, the ATRIUM project’s locations have to apply the appropriate conservation/preservation policy to achieve an objec-

1 This first step of preservation process is based on determination of characteristics of the heritage group e.g. architectural heritage of totalitarian regimes has to be built in the time of a totalitarian regime, and has to have important architectural values, which are evaluated in the next/evaluation step of the process.

2 Principles for the recording of monuments, groups of buildings and sites, ICOMOS, http://www.icomos.org/charters-e.pdf

3 While talking criteria, that directly refers to the value of the heritage, it is important to mention the writing of Jukka Jukilehto in his complex review of the development of architectural conservation: A History of Architectural Conservation, (1999). Through studying principles and processes of conservation and its philosophy, he argues that modern conservation is principally characterised by the fundamental change of values in contemporary society, a paradigm based on relativism and the new concept of history. (p. 205) In that context it is very important to understand heritage characteristic and consequently to use them as much as possible objective criteria system of evaluation.

4 Resolution on European Conscience and Totalitarianism was ratified on April 2nd 2009.
In the last part, the evaluation is summarized in two groups: representativeness (as architectural heritage of 20th century totalitarian regimes) and potential (for cultural tourism).

Apart from the architectural parameters, the system also describes the development status and potentials of heritage, which differentiates it from other commonly used evaluation systems. It can be said that the system is upgraded and adapted to the needs of the project ATRIUM, which as whole is focused on finding the solutions for future site management. The experience of the seventy-one items already identified for the project is that the survey works well. That is why it is proposed it should be used also in the future as an identification template for all the buildings or sites which will candidate to join the Cultural route of totalitarian architectural heritage, but with some modifications, most of them simplifications.

Adaption of the template for future use

The modifications are proposed to ensure the system is as balanced as possible, including the second and the third step of the preservation process activities, where the evaluation and the project’s development possibilities have to be researched in greater detail. Moreover, simplifying the system would also help foster the implementation of the project as a whole.

ATRIUM project’s survey identification template

In preparing the survey of all ATRIUM locations, the National Institute of Immovable Cultural Heritage in Sofia, Bulgaria developed a comprehensive template, consisting of four basic groups of identification data, with the last two relating to the first stage of the evaluation process:
1. Identification
2. Description
3. Detailed evaluation of the subject
4. Summary evaluation of the project.

In the first part, the basic information including name, status of protection, property ownership, and detailed location data, together with characteristic images and main plans are presented. In the second part, each building or site is described within two thematic scopes:
1. Main characteristic in volume and space,
2. History of creation, developmental perspectives
3. Current condition and use,
4. Environment of the subject,
5. Built up infrastructure,
6. Intentions for future development.

Beside that are here presented web and other links.

The third part represents the first step of the building/site evaluation to differentiate heritage from non-heritage. The structures are evaluated according to the following criteria: demonstration of totalitarian ideology, authenticity and degree of preservation, scientific and historical value, aesthetic and artistic value, importance of the subject for the environment, importance of the subject (building/site) for contemporary society, and utilitarian value.

In the interpretation process, it is essential to use heritage presentation and Interpretation Principles, which comply with European democratic social values, with a simultaneous effort to commemorate in a dignified manner the memory of the victims of these regimes. Therefore, the process of interpretation has to be involved in preservation activities from the start. Also, to achieve an adequate level of professionalism, the objectives of the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites have to be followed.

ATRIUM, as a whole is focused on finding the solutions for future site management. The experience of the seventy-one items already identified for the project is that the survey works well. That is why it is proposed it should be used also in the future as an identification template for all the buildings or sites which will candidate to join the Cultural route of totalitarian architectural heritage, but with some modifications, most of them simplifications.
Guidelines for identification and interpretation

Guidelines are based on the professional work of experts of National Institute of Immovable Cultural Heritage from Sofia and are adopted the structure of three step preservation process described in the previous chapter.

### I. IDENTIFICATION

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#### 2. STATUS OF PROTECTION

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#### 3. PROPERTY

In case the property is described with more than one option, please tick off all valid ones.

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<td>Private or juridical person/persons</td>
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### 4. LOCATION

| COUNTRY | | |
|---------| | |
| REGION | | |
| SETTLEMENT | | |
| ADDRESS | Valid complete address with sufficient information to locate and identify the subject. | |

**RELATION TO NEAREST CLASSIFIED ROAD**

| From European Road Network: | | |
|-----------------------------| | |
| From National Road Network: | | |
| GPS coordinates latitude: | | |
| GPS coordinates longitude: | | |

Give a map/plan to show the present urban setting

### 5. CADASTRES/PLANIMETRIC TOOLS

Include as many as needed to follow the development of the project in time. Please, use same scale and orientation of drawings

#### 5.1. CADASTRE/PLANIMETRIC TOOL USED BEFORE IMPLEMENTATION OF THE PROJECT

#### 5.2. CADASTRE/PLANIMETRIC TOOL USED AT THE TIME OF IMPLEMENTATION OF THE PROJECT

#### 5.3. PRESENT CADASTRE/PLANIMETRIC TOOL

### 6. MAIN PLAN

ALL PLANS

(Here we suggest a HYPERLINK to a virtual folder, containing all plans)

<table>
<thead>
<tr>
<th>Original plans</th>
<th>Present plans</th>
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### 7. MAIN ELEVATION

ALL ELEVATIONS

(Here we suggest a HYPERLINK to a virtual folder, containing all elevations)

<table>
<thead>
<tr>
<th>Original plans</th>
<th>Present plans</th>
</tr>
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</table>

### 8. ARCHIVE AND DOCUMENTATION SOURCES

#### 8.1. ARCHIVE SOURCES OF ORIGINAL DOCUMENTATION ABOUT THE BUILDING/SITE

Index of existing original documents and plans of the buildings/sites and their location (archives, ...)

#### 8.2. BIBLIOGRAPHICAL REFERENCES ABOUT THE BUILDING/SITE

Index of bibliographical references of the building/site.
II. DESCRIPTION OF BUILDING /SITE

1. MAIN SPATIAL AND ARCHITECTURAL CHARACTERISTICS
- Give a general description of subject's scope and space. (max. 900 symbols)

Bibliographic reference:

2. HISTORY OF CREATION

2.1. CONTRACTING AUTHORITY OF THE COMMISSION
- state
- municipal
- public
- party/political structure
- church
- other

Bibliographic reference:

2.2. MECHANISM FOR DETERMINING THE DESIGNERS AND CONTRACTORS
- architectural
- competition
- direct
- commission
- other

Bibliographic reference:

2.3. AUTHOR/AUTHORS OF THE DESIGN

Bibliographic reference:

2.4. EXECUTOR OF CONSTRUCTION

Bibliographic reference:

2.5. DESIGN PERIOD

Bibliographic reference:

2.6. CONSTRUCTION PERIOD

Bibliographic reference:

2.7. IDEOLOGICAL TREND OF PROJECT PROGRAMME
- Describe whether and if YES - to what extent the concept of the subject itself is a manifestation of the regime.

Bibliographic reference:

2.8. PUBLIC REACTION

Bibliographic reference:

2.9. PROFESSIONAL REACTION

Bibliographic reference:

2.10. RELATION OF THE SUBJECT TO ITS SURROUNDINGS
- Describe whether the subject is in good (harmonious, consistent) or bad (disproportional, alien) scale relation to the surroundings where it was built at the time of its creation.

Bibliographic reference:

II. DESCRIPTION OF BUILDING /SITE

3. CURRENT CONDITIONS AND USE

3.1. TECHNICAL CONDITION
- Describe the current technical condition.

Bibliographic reference:

3.2. CURRENT FUNCTION
- Describe the current function of the subject if there is any.

Bibliographic reference:

4. DEMONSTRATION OF THE TOTALITARIAN REGIME
- Describe to what extent the subject demonstrates the impact of the regime. The whole totalitarian period should be considered, or separate phases if there are such, with different degree of pressure on behalf of the totalitarian regime.

Bibliographic reference:

5. POSSIBILITIES OF HERITAGE INTERPRETATION REGARDING THE TERMS OF European Parliament resolution on European conscience and totalitarianism IN BUILDING OR ON SITE
- Describe the suggestions regarding presentation of historical memory and interpretation of heritage in the scope of future management of the building/site.

Bibliographic reference:
III. DESCRIPTION OF DEVELOPMENTAL CHARACTERISTIC

1. ROLE OF THE BUILDING OR SITE IN URBAN STRUCTURE

1.1. LOCATION OF THE SUBJECT IN THE STRUCTURE OF THE SETTLEMENT
- central part/downtown
- in the periphery
- outside settlement boundaries

1.2. DEVELOPMENT OF THE SURROUNDINGS
- the subject was located in a preexistent quarter
- the subject was located in a quarter built at the same time, in accordance with the same urban planning scheme

1.3. DOMINANT FUNCTION OF THE SURROUNDINGS
- public
- residential
- industrial
- sport
- park
- other

1.4. OTHER ATTRACTIVE SITES IN THE AREA
- cultural facilities (theatre, cinema, gallery, museum, etc.)
- other

2. BUILT UP INFRASTRUCTURE

2.1. ACCESSIBILITY
- Is the building/site accessible with urban transport? What type? If not - are there other options for access?

2.2. TOURIST INFRASTRUCTURE
- accommodation facilities
- catering establishments
- other

2.3. INFORMATION ABOUT ACCESSIBILITY
- Describe if there are any information points or other tourist information facilities in the vicinity of the building/site.

3. FUTURE DEVELOPMENT INTENTIONS AND POTENTIALS
- Describe if there are any information points or other tourist information facilities in the vicinity of the subject.
- Describe the local community relation to the building/site and the potential plans regarding it.
- Source of information:

4. POSSIBILITIES OF HERITAGE INTERPRETATION REGARDING THE TERMS OF EUROPEAN PARLIAMENT RESOLUTION ON EUROPEAN CONSCIENCE AND TOTALITARIANISM AS A PART OF CULTURAL ROUTE SYSTEM ROUTE
- Describe the suggestions regarding presentation of historical memory and the heritage interpretation in the scope of future common management of the cultural route.

5. WEB LINKS AND OTHER INFORMATION SOURCES
- Apply Any relevant internet pages, in which the subject is described. (HYPERLINKS to uploaded additional text, video, photos, etc materials relevant to the subject)

IV. FIRST STEP EVALUATION - CURTURAL HERITAGE

VALUE CRITERIA EVALUATION

1. IMPORTANCE OF THE BUILDING/SITE AS HISTORICAL EVIDENCE
- This criterion evaluates to what extent the subject demonstrates the impact of the regime. The whole totalitarian period should be considered, or separate phases if there are such, with different degree of pressure on behalf of the totalitarian regime.

2. AUTHENTICITY
- This criterion considers authenticity of building/site regarding preserved spatial relations and its image.

3. DEGREE OF PRESERVATION
- This criterion evaluates degree of preservation of the original material substance.

V. FIRST STEP EVALUATION - ECONOMICAL POTENTIALS

VALUE CRITERIA EVALUATION

1. CONSTRUCTIONAL AND TECHNICAL SUITABILITY
- This criterion evaluates to what extent the subject meets contemporary regulations.

2. FUNCTIONAL EXPEDIENCE
- This criterion evaluates to what extent the subject allows new functions or reorganization of authentic functions.

3. DEGREE OF PRESERVATION
- This criterion evaluates to what extent the preservation, maintenance and use of the subject is reasonable. Does it have a potential for valorization - or to provoke significant tourist interest.

4. CULTURAL TOURISM INTEREST/POTENTIALS
- This criterion evaluates if the building/site has potential to be included in cultural tourism product/system, etc.
The Values of Totalitarian Architecture of the 20th Century and the Approaches to its Evaluation

In September 2008, the tenth international conference DOCOMOMO was held in Rotterdam, an event that to a definite extent marked a breakthrough. The meeting of nearly 200 specialists in the field of modern architecture confirmed the broad interest in the 20th century architectural works and their heritage protection. As such, one of the objects of historical preservation, thus including the late-Modernist work of the post-war period, would have to include the architectural and urban designs created under totalitarian regimes. The need for the protection of the 20th century architecture was, in fact, first stressed by the Recommendation No. R (91) 13, Council of Europe in 1991, and later followed by the documents of ICOMOS and UNESCO, which invoked the preservation of all valuable layers of our history. However, a more systematic approach to the protection of architecture associated with totalitarian regimes of the 20th century only appeared at the end of the 20th century, i.e. after the year 2000.

Among the countries which showed a great interest in the protection of the 20th century architectural heritage, more specifically the architecture of totalitarian regimes, was Germany. Only in Berlin there are currently over 1,200 monuments of modern architecture inscribed in the cultural heritage register, including the works of universally admired masters, such as Peter Behrens, Mies van der Rohe, Hans Scharoun or Josef Paul Kleihues, and the crowning works produced during the period of the Third Reich or the German Democratic Republic. The Berlin Wall, or more precisely its remnants, is among the works that the most explicitly recall the concept of totalitarian rule in the Eastern part of Germany, and is irrefutably one of the most significant examples of cultural heritage. This world-renowned symbol of totalitarian force and of the polarization of post-war Europe is of great cultural significance, and has the role of historical memory. If we applied objective evaluation criteria, its architectural, aesthetic or technical values would not be exceptional at all. However, the example of the Berlin Wall so clearly illustrates the divergence of different value systems, different value scale approaches, and different stances of professionals from various fields to architectural heritage of totalitarian regimes. "To achieve that (heritage is meaningful to those who are intended to benefit from; i.e. future generations) it is necessary to examine why and how heritage is valued, and by whom."

In the case of the evaluation of architectural heritage of totalitarian regimes from the previous century, it is in fact the different professional standpoints of evaluators that present a significant divergence in finding and defining the values of these works. On the basis of the present authors’ research, we find it possible to state that the point in question is one of two basic theoretical approaches or views, which can (with a slight oversimplification) be assigned to two groups of evaluators. On one side, there

is the historic-preservation community, whose intellectual stance is grounded primarily in the charters and texts of the international organisation UNESCO and its special sub-organisation for historic monument protection ICCROM. On the other side there are architects and architectural theoreticians, who rely above all on the Eindhoven Statement and other documents of the international organisation DOCOMOMO (International Organisation for Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement). Yet it cannot be said that they have a radically different or opposing approach to the evaluation of works of modern architecture or the architecture of the 20th century totalitarian regimes. Both groups of evaluators, who (for the sake of simplicity) will be referred to as ‘preservationists’ and ‘theoreticians’, in fact, rely on very similar criteria, even if in certain circumstances they place emphasis on different categories of values. Within our analysis, we have primarily emerged from two sources that, in our view, most clearly represent the views of these two groups. On one side, there is the document ‘UNESCO Selection Criteria for World Heritage Site Designation’ and the charters associated with it. The latter group of analysed documents is primarily the Documentation Fiche, a framework for evaluating architectural (or even larger urban) designs in the process of their inscription in the international register of DOCOMOMO, and the associated theoretical texts, published primarily in the DOCOMOMO Journal, and the proceedings from the regularly held DOCOMOMO conferences.

To accentuate the most significant differences in the approach between preservationists and architectural theoreticians, an evaluation exercise has been made. It consisted of categories that originate in the evaluation process used by the Monument Board of the Slovak Republic supplemented with the DOCOMOMO register categories. A representative group composed of both theoreticians and preservationists (i.e. experts from the Monument Board), has evaluated a selection of 50 modernist architectural works. They have been chosen by the architectural theoreticians, according to their significance. The works have been evaluated in 16 criteria, i.e. architectural specificity, historical document, Building integrity, Relationship to the surroundings, Authenticity, Utility, Uniqueness, Typicality, Age value, Artistic and historical value, Symbolic value, Emotional effect, Significance and Public interest in the preservation).

Comparison of the two views is presented in a form of line graphs, where each line stands for the average valuation of one of the groups. Selected works have been rated in every category from 1 to 5, where 5 stands for the highest rating. Graph No. 1 represents the summary of all the 50 architectural works, and graphs No. 2 – 4 evaluate 4 ATRIUM case studies. The key outcome of the comparison study is that a higher variation between preservationists’ and architectural theoreticians’ rating does not necessarily lay in their fundamental disagreement on the subject. It rather represents a different understanding of the particular category meaning or a different level of knowledge in the area. To achieve a reasonable agreement between architectural theoreticians and preservationists, it is necessary to adjust the categories according to the DOCOMOMO evaluation system, which is more suitable for modernist architecture than the one of the Monument Board. In the following section we will focus on the specific categories that are most frequently discussed between the two groups, apart from the above presented study.

The Architect or the Author of the Work

The agenda set by UNESCO represents the widest possible spectrum of evaluation and protection for both cultural and natural diversity on our planet. In short, it takes into con-
sideration all manifestations of civilisation from its earliest stages up to the present day. Knowledge and evaluation of the personalities of creators, judgment of their authorial qualities, is hence irrelevant for the majority of monuments protected by UNESCO. Quite the reverse, the very first point of the selection criteria reads "to represent a masterpiece of human creative genius", and thus assumes the valuing of the creator. As a specialised organisation treating the architectural heritage of the 20th century, DOCOMOMO places stress on the personality of the creator, and assigns values to this individual presents. And this modern comprehension of creativity as an original, individual activity is reflected in the evaluation of architectural works. In such an evaluation, the quality and importance of the author has a significant share in the overall importance of the building, which in turn is not understood merely as an autonomous object, but as the part of an entire authorial oeuvre for a specific human creator, as an inseparable part of his or her creative legacy.

Structural specifics - Technical values

The UNESCO Selection Criteria judge technical values with three main criteria. First of all is the first point: "to represent a masterpiece of human creative genius", followed by point four: "to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history", a formulation close to the architectural-historical analysis of monuments, but also point two in the criteria: "to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design". Contained in all these criteria, within a wide theoretical scope, are likewise the technical specifications, in other words the qualities that belong to the chief sections for architectural evaluation used by DOCOMOMO.

Within the UNESCO criteria, this area is addressed by several charters, such as the ICOMOS Burra Charter from 1999, the Nara document on Authenticity from 1994 and others. Here, stress is placed not only on the actual structural or technical procedure used for a building or group of buildings, but to a greater extent on the workmanship, the retention of traditional methods and approaches, which logically ensues from the general orientation of UNESCO to historically older buildings. In the evaluation criteria of DOCOMOMO, primarily follow the innovation of the design, whether it involves structures, materials, or the overall completion of a building. No less of an emphasis is assigned to its originality. Hence, evaluation of the construction process and the material aspect of the work focuses not merely on skilled craftsmanship and faithfulness to tradition, but much more reflect precisely the phenomenon of industrial and mass production in the construction process. Such a stance is the natural consequence of the specific orientation of DOCOMOMO to precisely the phenomenon of industrial and mass production in the construction process. For judging typicality, we return again to the previously noted criteria numbers four and two of the UNESCO Selection criteria. For the preservationists, the value of typicality lies primarily in the implementation and spread of new types of buildings, as well as construction processes, designs in art or craft, and in a wider sense, in the overall contribution and enlargement of cultural and social values. For the DOCOMOMO perspective, in the context of standardisation and the mass distribution of ideas, is one of the breakthroughs in creative practice that began to spread precisely in the 20th century, it represents an important value as well for the historians and theorists involved with the architecture of Modernism. Even if the word typicality never appears in the DOCOMOMO evaluation fiche as a separate criterion, it is part of the evaluation criteria primarily on the technical level, but also on that of society, culture and aesthetics, which indicates an understanding of the idea to an extent more or less as broad as found in the theories of the ‘preservationists’.

Uniqueness

Another example of the chief evaluation categories is the value of the uniqueness of the protected building(s) and locations (sites). Uniqueness, as one of the characteristic values for heritage protection, is even listed among the UNESCO Selection Criteria. Specifically, it is summarised in the third point, which speaks of how the heritage site must "bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared". Again, uniqueness is understood in the wider context of cultural values, and includes not only the architectonic and creative results of autonomous innovations, but to a large extent the uniqueness that has emerged from historic processes and global changes, in other words, uniqueness as the result of a forgotten or vanished material (as well as intellectual) heritage. By contrast, DOCOMOMO in its evaluations places chief emphasis on the first of the mentioned understandings of uniqueness. In other words, the value of uniqueness is highest in connection with originality, which simultaneously represents one of the essential attributes of the Modernist movement. Originality, or uniqueness in the architectural, structural or aesthetic solution, is understood even today, as within creative activities in the sense of the Western cultural tradition, as one of the most important values of a work. At the same time, even within the framework of the protection of 20th century architectural heritage, it is possible to observe a certain shift towards the second understanding of the concept of uniqueness: thanks to the rapid obsolescence of structural or building elements, or even of specific typologies of buildings, these factors can be ranked as unique and thus be assigned an increased value.

Typicality

For judging typicality, we return again to the previously noted criteria numbers four and two of the UNESCO Selection criteria. For the preservationists, the value of typicality lies primarily in the implementation and spread of new types of buildings, as well as construction processes, designs in art or craft, and in a wider sense, in the overall contribution and enlargement of cultural and social values. For the DOCOMOMO perspective, in the context of standardisation and the mass distribution of ideas, is one of the breakthroughs in creative practice that began to spread precisely in the 20th century, it represents an important value as well for the historians and theorists involved with the architecture of Modernism. Even if the word typicality never appears in the DOCOMOMO evaluation fiche as a separate criterion, it is part of the evaluation criteria primarily on the technical level, but also on that of society, culture and aesthetics, which indicates an understanding of the idea to an extent more or less as broad as found in the theories of the ‘preservationists’.

Age

The idea of age as an evaluation criterion is also one of the characteristics of the preservationist approach, and it has been the subject of attention since the era of the Vienna School. Its understanding in connection with the architecture of the 20th century is, however, even today a theme under discussion (for more on this issue, see 1.2.1.). On the other hand, the value of age is a dynamic criterion, which changes as the age increases of the potential land-
mark. The greater the historical detachment of the evaluators from the architectonic heritage of the 20th century, the more naturally the value of age will be perceived.

**Symbolic value**

The final criterion that we should consider in conclusion is that of the symbolic value. This criterion contains within it not only aesthetic values, but also the values related to history and historical memory, or in other words a certain collective acceptance of the work by society. Not one of the methods of evaluation that we have analysed in the present contribution explicitly specifies in its criteria the symbolic value as a standard for evaluation. At the same time, however, the symbolic value is precisely the most characteristic element of heritage in any historic period. It must be said, though, that in connection with the architectonic heritage of totalitarian regimes, the symbolic value represents a uniquely contradictory category: the symbolic value of the work is immediately linked to the interpretation of its cultural heritage, which in the words of the Burra Charter immediately follows the process of evaluating a work and recognising it as a monument.

As far as the evaluation of architectonic heritage of totalitarian regimes, we subsequently propose the use of the evaluation system of DOCOMOMO, which allows us to capture, above all, the explicit architectonic values of this heritage within the context of European architecture. We have to bear in mind that we can neither avoid a more complex interpretation from the ideological standpoint of the problematic heritage, nor the evaluation criteria and methods that ensue from the theories, charters and documents of UNESCO. For, after all, it is these elements that provide knowledge and practical strategies suitable for registration, and the correct presentation of these problematic areas.
Guidelines for Preservation, Renovation and Re-Use

Heritage evaluation

After the heritage identification, the next step of the preservation process is its evaluation.

In accordance with the researches on architectural heritage evaluation in the 20th century European totalitarian regimes, two existing and internationally recognized evaluation systems can be seen as appropriate. The first was developed by DOCOMOMO International (International Committee for Documentation and Conservation of Buildings, Sites, and Neighbourhoods of the Modern Movement) and the second one by Australian ICOMOS and presented in the Burra Charter.

DOCOMOMO evaluates modernity as the main quality and in that context seeks to establish innovation levels for technical, social, and aesthetic characteristics. These are based on two sets of values: intrinsic and comparative.

Intrinsic value explains the principal reasons for the selection of a building or site. It is not enough to affirm the outstanding values; the reasons must be argued in a few words. The evaluations must stress the innovatory aspects, e.g., in building materials, structure, and details, in commission, use or typology, and in design, and consist of technical, social, and aesthetic evaluation.

Comparative value consists of two complementary categories. Though modern architecture was often acclaimed for its innovatory character, not all buildings introduced new models; moreover, many were derivative.

It is tested through canonic status (which examines architectural appreciation, reception in the specialized press as well as the project’s impact on design practice at international or local level) and reference value (which considers the historical context, i.e., can we establish technical, functional or formal relationships between the building or site under consideration and others which were built or established before, in the same region or in foreign countries).

Considering the fact that the important part of the architecture of European totalitarian regimes wasn’t based on modernist principles but on traditional historicist aesthetic, an evaluation system has to be sought that would provide more objectively an appropriate criteria system for both concepts of architectural productions.

The system that could refer to both categories of totalitarian architecture and at the same time test the level of innovation is the Burra Charter evaluation system determined through the concept of cultural significance. In the introduction to the evaluation criteria, it is said that in the Burra Charter cultural significance means “aesthetic, historic, scientific or social value for past, present or future generations”.

Cultural significance is a concept which helps estimate the value of places. The places that are likely to be of significance are those which help to understand the past or enrich the present, and which will be of value to future generations.

Although there is a variety of adjectives used in the definitions of cultural significance in Australia, the adjectives “aesthetic,” “historic,” “scientific” and “social,” given alphabetically in the Burra Charter, can encompass all other values.

The meaning of these terms in the context of cultural significance is discussed below. It should be noted that they are not mutually exclusive, for example, architectural style has both historic and aesthetic aspects.

With regard to the characteristics presented, the evaluation system of the preservation processes that are part of the management activities for the buildings or sites under the ATRIUM project consists of the cultural significance criteria system (in alphabetical order) presented in evaluation template:

<table>
<thead>
<tr>
<th>VALUE</th>
<th>CRITERIA</th>
<th>EVALUATION of the building/site</th>
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<tbody>
<tr>
<td>Aesthetic</td>
<td>Aesthetic value includes aspects of sensory perception for which criteria can and should be stated. Such criteria may include consideration of the form, scale, colour, texture and material of the fabric, the smells and sounds associated with the place and its use.</td>
<td></td>
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<tr>
<td>Historic</td>
<td>Historic value encompasses the history of aesthetics, science and society, and therefore to a large extent underlies all of the terms set out in this section. A place may have historic value because it has influenced, or has been influenced by, a historic figure, event, phase or activity. It may also have historic value as the site of an important event. For any given place the significance will be greater where evidence of the association or event survives in situ, or where the settings are substantially intact, than where it has been changed or evidence does not survive. However, some events or associations may be so important that the place retains significance regardless of subsequent treatment.</td>
<td></td>
</tr>
<tr>
<td>Scientific</td>
<td>The scientific or research value of a place will depend on the importance of the data involved, on its rarity, quality or representativeness, and on the degree to which the place may contribute further substantial information.</td>
<td></td>
</tr>
<tr>
<td>Social</td>
<td>Social value embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group.</td>
<td></td>
</tr>
<tr>
<td>Other approach</td>
<td>The categorization into aesthetic, historic, scientific and social values is one approach to understanding the concept of cultural significance. However, more precise categories may be developed as understanding of a particular place increases.</td>
<td></td>
</tr>
</tbody>
</table>

Renovation and re-use

The implementation stage of the preservation process is complex and depends not only on the heritage value but also on several other factors.

To ensure the consideration of results of evaluation processes the conservation plan in accordance with national legislations has to be prepared. Conservation plan has to serve as the background for all proposed interventions which all have to be considered firstly in rela-
tion to heritage value and than to other interests and conditions, because heritage value is the base on which heritage renovation or re-use projects are developed.

Among specific site-related conditions, every renovation or re-use project depends on the physical state of the building structures and on stakeholder’s interests, economic conditions, local political interests and spatial development plans, to mention the most important ones.

**Feasibility study**

To ensure effective revitalization projects, which consider as much as possible a wide range of specific site-related conditions, the best way is to prepare a feasibility study. A good example of heritage revitalization with specific structure and methodology is the study of the project called Regeneration Through Heritage (United Kingdom). Fred Taggard, the project’s director, describes the experience of its development and implementation. The study is structured in seven basic steps, which were studied and optimized in two pilot projects. The same methodology was used in both cases and both had steering groups acting as important decision-making centres. Taggart recommends including in the steering groups, apart from the people of general interest or commitment to the local community, also those with financial, legal, general, business and conservation and building skills. Such a structure will ensure inclusion of all interests and insist upon their cooperation.

Since the structure of the feasibility study is general and heritage revitalization oriented, it is recommended as a tool for ATRIUM partners in the scope of third part of preservation process - preparation of preservation measures and guidelines.

It is also useful for project communication with the stakeholders and other interested parties in cases where there is an interest to begin a preservation process because it points out the most important project steps which have to be researched before the start of the final project implementation plans.

Based on the methodology used in the Regeneration Through Heritage project, the feasibility study should address the following points:

**Appraise the Building**

This should cross reference to the conservation study undertaken earlier, and set out the objectives of the steering group with respect to those elements of the building they wish to conserve and enhance and those which may need to be changed, or where new building extensions are contemplated.

**Examine the opportunities**

This will involve setting out the needs and requirements of the steering group, the local community and economy, and the extent to which the building can provide a framework for these new uses. Those will cross reference to the consultation work on local opinion and any market research that has been done on the needs of local businesses.

**Evaluate the development option**

This will examine the range of development options proposed by the steering group, take account of any feedback or proposals from the community, set out the extent to which the building can accommodate these options and the case for each, including the option of doing nothing.

**Test preferred option**

This will set out the case for the preferred use or package of uses the steering group wishes to see, or any alterations to the package of uses which the consultants would recommend in light of their appraisal of the building and the achievable of the options considered. It is possible that the consultants will have developed some other proposals or configurations which have not previously occurred to the steering group but will have been discussed with the steering group during the course of work if the supervision mechanism is working properly.

**Assess financial requirements**

This is the part of the process, which most frequently goes wrong and where hope often triumphs over experience. It is essential that the preferred option is realistically costed and if necessary cross-referenced back to some of the earlier options which have been considered but discarded in case some rethinking is required. This part of the process must involve a realistic assessment of the capital works required to refurbish the building and to construct any new extensions or alterations to the building.

**Determine the final proposal**

This will then be the consultant’s recommended final package of uses together with the financial implications which will set out the parameters within which a business plan must be developed.

**Develop programme of implementation**

This will be consultant’s best estimate of how project can be undertaken, setting out a construction programme and projected spend. It is important that appropriate provision is made for capital grant draw down and likely cash flow consideration. Groups must allow for paying contractors for work completed before they receive grants from their funders.
MANAGEMENT GUIDELINES

The chapter about management guidelines sets to introduce the crucial management topics through several aspects, such as management vision development guidelines, management of the heritage sites, public participation in urban management, conceptualising of the route network system, and digital support system development, which contributes to concise guidelines or steps.

Monitoring and Evaluation Structure Development Guidelines suggest the criteria that check the process of route implementation and after that phase ensure the quality, longevity and flexibility of the network.

The structure of the chapter 3.3 Management Guidelines:

3.3.1 Management Vision Development Guidelines
3.3.1.1 Management of the Heritage Sites and Buildings
3.3.1.2 Participatory Urban Management
3.3.2 System of Organizing Places and Paths
3.3.3 Digital Support System Development
3.3.4 Concept and Strategy Development – The Summary Of Guidelines
3.3.5 Monitoring and Evaluation Structure Development Guidelines
3.3.1 Management Vision Development Guidelines

MANAGEMENT VISION DEVELOPMENT GUIDELINES

Managing ATRIUM Vision and Network Structure

The first step towards successful urban management of architecture, related to the totalitarian regimes of the 20th century is the development of an initial network of stakeholders who share a common management vision about the matters they want to manage.

We are dealing with many partners/actors and diverse, multinational sites involved in the Cultural Route formation process. There is a need for addressing the management issues on several levels: the ATRIUM vision that will serve as guidance, the management of the network route as a whole, with its specific character, message and story as well as the prudent management of the sites incorporated into the Cultural Route.

A clear and transparent management vision is in this respect an essential part of the route formation, because it is this vision combined with the more practical, unified and current steps and guidelines following, that will set the basics for the Cultural Route and its ‘infrastructure.’

As ATRIUM develops, there is already a growing sense of the variety in the existing network of partners: different heritage sites, different typologies, different regimes, and different states of the preservation, different cultural contexts, different acceptance or rejection by the public and different legislative and economic frameworks. Although this widespread variety can be seen as the major ATRIUM advantage, it also represents a potential threat if it is not unified in a shared vision. The vision needs to be clear, brief and conceptualised so that the key partners can recognise themselves in it and invite others to join in.

Vision

The ATRIUM vision includes not only the idea of how to preserve the Architecture of Totalitarian Regimes but also the impression and proposition of feasible ways of doing so. At the same time it brings added value to the stakeholders and the sites involved in terms of social and economic benefits. To achieve this, several questions can lead to the analysis of the vision in forums, during local discussions and at partners’ meetings:

What is the integral image that the stakeholders and the public concerned want to develop in their local, national and international contexts?

What is the main aim that the stakeholders involved want to share?

The answers to these questions will be the result of the discussions, and will form the basis of the vision statement.
There are several ATRIUM project partners who are diverse and come from different back-
grounds that represent local governments and experts in the field of architectural heritage.
These along with the stakeholders at local forums and discussions can be regarded as the
initial key vision developers. Namely, it is they who believe that there is enough common
ground and consensus for the project idea and its main goal to blossom, which is also one of
the key ideas for the ATRIUM Cultural Route.

Although the initial key vision and network developers are not difficult to define, the fol-
lowing questions should be discussed at partners’meetings and locally at forums with stake-
holders. Some answers are suggested, but are by no means limited to only those and are
merely starting points for the discussion:

- **Who are the initial key network and vision developers?**
The question can be raised and discussed at meetings and forums, but the key developers
have already been discussed above.

- **What are their common aims?**
The aims again differ from one partner to another, depending on whether the suggestions
come from the government, educational or research backgrounds. However, in the long run
they strive towards some basic common aims:

  - recognition of the values of the architectural heritage in the period of totalitarian
    regimes of the 20th century, acceptance by the public and demystification of the
    buildings without the glorification of totalitarian regimes;
  - analysis, documentation, preservation and possibly the re-use of such heritage sites;
  - cultural, social and also economic exploitation of the heritage sites;
  - the formation of a network of heritage sites, following the common theme and the
    framework of a Cultural Route.

- **What are their key differences when seen as potential complementary options in the process of management vision development?**
Each partner has specific experience related to the context and field that it is active in,
for example at the national legislative level with previous experience regarding the
architectural heritage, the management of architectural sites, the research of
heritage and such. This manual is a good example of how different partners and
associates have collaborated and used their complementary views to highlight
different aspects needed for the manual to come into existence.

The cultural diversity and diversity of interests can produce different ideas and fresh
perspectives that can benefit the management vision development, mostly through the
discourse and discussion. The perception of other partners involved is also important. The
question, however, arises whether their perceptions reflect the reality.

- **What are their key differences when encountering the obstacles of how to develop a shared vision?**
Various partners might bring forward different interpretations regarding the
ideological and historical meanings of the sites and events. In some of these cases
the consensus about the interpretation will be hard to reach and solutions will have to
be found. One of the possible solutions is to offer different opinions and let the
visitor reach his/her own conclusion. In particularly sensitive cases this is not desired
and has to be solved within the partnership before reaching a wider audience. It is up
to the partners, experts and stakeholders themselves to discuss how to come to
satisfying interpretations for most, if not all, partners involved.

Among the decisions to be made there are also the choices of management style appro-
priate for the specific situations:

- Management style of the network as a whole,
- Management style of potential sub-networks,
- How to establish upside-down management structures combined with the bottom-up participatory management procedures?

**Ethical challenges in attraction management**

As cultural routes possess a strong educational connotation, the main educational goals of
the new route need to be specified. The fact is that this route deals with architecture, which
is why it can be called ‘cultural’. On the other hand, the architectural theme selected is a very
sensitive one. This route could also easily be called ‘political’ or at least ‘ideological’. That is
why there are some strong and weak points to be discussed. One weakness is its political
connotation if it challenges the pilgrimage, which is far from cultural. It can also challenge
terrorism or at least vandalism, etc. Even the positive potential of the route can be changed
by use of destructive forces, not only in architecture but also in society. On the other hand,
the same weakness can become strength, if the educational message of the route is abso-
lutely clear and agreed upon. Going beyond the political discourse cannot be replaced by
hiding behind the mask of ‘culture’. There are some basic questions which need to be an-
swered sooner or later, in order to develop a shared vision or at least to prepare the system
necessary to prevent the potential threats:

- Considering the sensitive topic of the economic crisis, is it possible for our current
  socio-cultural and socio-political environments to go beyond the pilgrimage of
  totalitarianism? How can the potential danger of ‘faith’ to totalitarianism be
  overcome?
- How can we define the route as a system of architectural evidence bearing a
  historical value for the new generations? Is this an idea which can be agreed on? If
  not, what is the potential common idea of all the partners involved?
- Could art really be a bridge between cultures in this case? What else could be taken
  as a bridge?
- Is differentiation between facts and interpretations enough to overcome the
  potential threats of the ATRIUM Cultural Route? What about the differentiation
  between a celebration and an interpretation?
- What is the overall spirit of the ATRIUM Cultural Route?

Among the certified cultural routes, there are some examples of the routes based on the
ideological issues. These are the routes of a totally different type based on historic pilgrim-
ages. In comparison with the aforementioned routes, the ATRIUM route has less intensive
linkages between the potentially involved places. It is a more artificial wholeness, and needs a
stronger vision for its coherence than the established pilgrimage routes. On the other hand,
the recent survey of the cultural routes prepared by the Council of Europe, states: ‘A large
proportion of the European public – not to mention visitors from other continents – struggles
to interpret a monument, a site or a route in its geopolitical context.’

If the ATRIUM cultural route leads to success, it can become a model route likely to solve
problematic and sensitive cases.

**Development of the strategy for the implementation of the ATRIUM Cultural Route**
The strategy development for the implementation of the ATRIUM Cultural Route starts with
the definition of the basic goals of this strategy, such as those related to the linkages between the destinations:

- The route needs a clear vision, and needs to express its key qualities clearly
3.3.1

Management of the Heritage Sites and Buildings

Cultural Heritage Management and the Architectural Heritage of Totalitarian Regimes of the 20th Century

Is management of the architectural heritage of totalitarian regimes of the 20th century in some way significantly different from the management of other architectural heritage? Is it so distinctive that it is necessary to develop a specific management methodology? Is it necessary to clarify that each heritage object or site is unique and specific not only by its nature but also because of its context? From the practical point of view a deep and reliable analysis of each case is necessary for the preparation of a sustainable and good management plan. The architectural heritage of totalitarian regimes of the 20th century as a specific group of heritage may have some features (e.g. “heritage of an unpleasant memory”, a political and social context, a conflict of values) which will make the management of its conservation different from the other kinds of architectural heritage (especially from the one which is already recognised as the heritage without any possible negative connotations). However, the structure of real problems and obstacles (as well as the advantages and opportunities) is likely to be unique and case specific, and will require an individual management plan. Management of the architectural heritage of totalitarian regimes of the 20th century on the whole is not different from any other architectural heritage management.

Cultural heritage management is a process, a scheme which is helpful to all who are involved in the development of a management plan. The key points of cultural heritage management are the values which describe a selected object and its relation to society. The values of heritage should be preserved and presented with the help of a systematic approach. The management process is explained as a logical sequence of several partial steps leading from the identification and analysis of a heritage object (or site) and its context to the development of a management (or conservation) plan. Understanding heritage and its connection to the environment in which it is anchored is a basic precondition of a successful management. But it is just half a way to a functional management plan. An analysis and assessment of the object are the start points for planning the process which tries to find the most optimal way of maintaining the values of the object. Since the environment is constantly developing, and changes are part of life, the implementation of a management plan should be accompanied by monitoring, which will help update the plan and solve its defects. Cultural heritage management is a systematic approach to developing a management plan on the basis of the proper identification and analysis of the architectural heritage object or site.

3 The concept “conservation” which is used in English speaking countries is equivalent to the concept “preservation” used in Slovakia.
4 It is necessary to avoid the thinking that the lack of financial sources is the only and main problem of the architectural heritage conservation management. Bigger financial support for the conservation projects which are weakly managed is usually causing an opposite effect – a loss of heritage values, and hence to authenticity.
5 Thus we can also talk about the value-based management.

Understanding heritage and its connection to the environment in which it is anchored is a basic precondition of a successful management

The implementation of management plan should be accompanied by monitoring, which will help update the plan and solve its defects.
Owners, local communities and authorities, conservation professionals, scholars and tourists are potential stakeholders.

The value analysis is rather elaborated interdisciplinary research where art historians, architects, ethnologists, economists and environmentalists (particular cases could demand also other experts) need to research heritage from various points of view. Methods and methodologies are usually related to specific discipline and are the topics of specialized discussions.

Materiaility analysis

The analysis of material dimension of architectural heritage is a source of crucial information. The materiality of architecture is the biggest source of its value; therefore any conservation intervention must be based on the knowledge of properties of an original (authentic) material. Architectural heritage is described through its physical qualitative and quantitative aspects. The research of physical dimension of architecture creates the knowledge of materials, techniques and technologies used for construction, and it is also a source of valuable hard data (i.e., hard data means all available data for measuring and counting). Hard data is important for economic calculations of conservation and also for the future monitoring activities. The data is essential for practical reasons such as planning and managing, and the required conservation interventions. The analysis of physical conditions also includes the environmental factors and their influence on the heritage. Many factors of the natural (weather, water, salt, etc.) and anthropogenic (pollution, vibrations, etc.) origin have a direct or indirect impact on the quality of architecture. In this part of research mostly technical professions will be involved and specific tasks will be delivered to them. The correlation between the values and their origin needs to be explicit and understandable to those who are responsible for the preparation and execution of a management plan. Many values are directly connected to the physical aspects of architectural heritage such as material, constructions and setting. Subsequently without adequate knowledge it will be difficult to foresee and monitor the management decisions. A clear link between the values and their source will be helpful for those who work on a site and implement a management plan.

The management context analysis

The management context analysis is researching conditions in which a management plan will be developed and executed. It is not a common way of traditional conservation practice but it is absolutely necessary from the cultural heritage management point of view. Knowledge of the management context will be helpful for planning the process, since it brings into the light a "number of factors that affect the capacity of people and organizations to decide, direct, and implement any plans that are formulated" (Mason, 2002, p. 5). It is crucial to understand the socio-cultural environment in which a management plan will be prepared and executed. Many plans are not executed successfully or even remain on the paper because they do not correspond with reality. The management context concerns practical issues related to the plan elaboration and its execution. Human and financial sources, legal frameworks, bureaucracies, political factors and competences of stakeholders are main the factors for successful implementation of a management plan.

The analytical part may start with the stakeholders’ analysis. Stakeholders are people or groups of people who are in some way related to particular architectural heritage. From a management point of view these are the people whose opinions and interests are important, as they can directly or indirectly support the attempts for protection and conservation (or can represent an obstacle and even endanger the process). Not all stakeholders appreciate similar values of the object; therefore it is necessary to recognise the values appreciated by diverse stakeholders. Owners, local communities and authorities, conservation professionals, scholars and tourists are considered as potential stakeholders. The owners could appreciate the use and economic values, the local community may opt for the social values, conservation professionals and scholars can show interest in its historic and aesthetic values, and tourists can appreciate the educational values. It is not unusual if some architectural heritage represents different values for different stakeholders. However, management planning should try to cover all possible stakeholders’ and recognise all the values which are related to particular heritage. On the one hand this is important for practical reasons; who is interested in heritage and which values are important for him/her? On the other hand it is an important source of information for further research and studies of the heritage phenomenon, which is created on the basis of the society versus the object relations. Thus we could see that the stakeholders’ analysis is a crucial step in the management process, since it is a way to get to know the people in relation to architectural heritage for which a management plan should be prepared.

Value analysis

The value analysis is a core subject of the cultural heritage research. The conservation of values, their interpretation and presentation is the main aim of a management plan. The values of architectural heritage are diverse and it would be a mistake to limit them only to aesthetic and historic ones, which is common in the field of monument care. Here with social and economic values are becoming more important in contemporary society and they are often crucial for a sustainable management of architectural heritage. This is connected with the democratisation of heritage where beside traditional stakeholders such as architects, art historians and conservation specialists, more people are interested in understanding, using and caring for the living heritage. It is also connected with a growing economic potential of cultural tourism where architectural heritage plays an important role. It would be unfair to forget to mention the environmental values, which are becoming more and more appreciated in contemporary society.

There are several value typologies, and they offer an overview of the values and their categorization. As an example, a typology used for the World Heritage Sites (Feidlen, Jokilehto, 2010, p. 39) is presented here:

Cultural values
Value of identity
Relative artistic or technical value
Value of uniqueness (based on statistic)
Socio-economic values
Economic value
Value of function
Educational value
Social value
Political value

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but a fast developing field of science, already has certain methods and methodologies, which could be used for research purposes of the architectural heritage management context.

**Interpretation of analytical information in light of management planning**

In order to connect the analytical part with the management planning it is necessary to interpret some important facts about the heritage found during the research. It is also necessary to link the information collected during the process to its practical use. The assessment synthesis should therefore offer the key information, which will guide a planning process.

The statement of significance is a way how to express the importance of heritage in a synthetic way. The statement (usually more statements are elaborated) is coming out from discussions of involved professionals and it is “...synthesizing the reasons behind all the actions one might propose for the site – conservation, development, interpretation...” (Mason, 2002, p.23). The statement should be a clear message for everyone within a management process about the result of research. It is very good if the statement is understandable also for stakeholders and general public because it will form an opinion about heritage. The statement also explains why heritage is important for society – which is the reason for its protection and why we should take care of it? A degree of importance could also be expressed as an aid for better classification of heritage: unique, important or usual.

**Aims and motivations influence stakeholders’ relation to heritage and are a basis for the decision-making**

The stakeholders’ analysis, as well as the value analysis, contains relevant information for further planning process which needs to be researched more thoroughly at this stage of the management process. Stakeholders do not have an equal position within the cultural heritage management plan. Then the question arises: “Who has the power and sources to manage a heritage object?” Here the stakeholders are divided into two categories – the insiders and the outsiders (Mason, 2002, p.17.). The insiders are those who have the position or power to make decisions about heritage or those who have a strong influence on the process of management. The outsiders are those who have little or even no possibility to make any important decisions. The insiders or key stakeholders who can influence heritage objects (or potential heritage objects) could be the members of the following groups: owners, government institutions (Monument Board), bodies of local government (mayor, urban planning department) and real estate developers. Conservation specialists, scholars, tourists or even local communities could be often in a position of outsiders with very few possibilities to influence the future of some heritage objects. In a situation where the insiders are not interested in the conservation of the object, and the outsiders wish to preserve it because it is valuable for them, then they are in an unequal position in terms of their impact on the management of particular architectural heritage. Therefore, it is important to consider this practical issue when the research data is to be used for planning.

Different stakeholders have different aims and motivations concerning their interest in architectural heritage. The aims and motivations influence stakeholders’ relation to heritage and are a basis for decision making. If there is a motivation for key stakeholders to make a profit out of cultural tourism, then the conservation of architectural heritage will have a common support and will not omit anyone, who could later become an obstacle for its realization. The participative planning, which is based on the key stakeholders’ participation, has an advantage because it is easier accepted by society, and has more chance of successful implementation. Planning and conservation specialists have a role of facilitators and guides who help to find the best solution for the heritage and also for those who are involved in its protection, use and maintenance. The participative planning process is based on regular meetings of the management team with stakeholders where selected topics are discussed and negotiated. The outcomes help to shape the management plan; a common agreement is always considered as a better solution in comparison to voting for better or worse solutions. The team of key stakeholders can also more efficiently analyse opportunities and threats (SWOT analysis) of particular architectural objects, since they know them way better than the ones not directly related to them.

The management plan** has several stages where the general concept is explained and later developed in concrete steps and activities. First of all a vision should be elaborated. It represents a clear statement of a future state – what should be an overall result of a management plan? This is a guideline for all participants to move further in the same direction. The objectives need to be designed in order to know how the vision could be reached. The objectives are usually divided into several levels – from general to more specific or from long to mid and short term objectives. Then it is necessary to identify how the objectives will be fulfilled and this is a strategic role. Each objective has an appropriate strategy – i.e. an action with particular budget for execution and a responsible person or organization which will execute it. Beside the activity planning, it is also necessary to plan the resources – financial and human. Without the adequate sources the plan is unlikely to be executed. Since the resources are limited, it is always better to frame a hierarchy of objectives according to their degree of importance. The objectives which are more urgent have to be executed first, while the others can wait until after the funds have been raised.

A special attention is needed for the preparation of a risk management plan, which includes the risks that can affect the heritage ob-

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8 For example, the industrial heritage in Bratislava - before it started to be legally protected it was mostly destroyed because of this reason, and an empty plots a new development started.

9 The participative planning model is an alternative to directive planning model. Directive planning usually does not create a horizontal connection between all key stakeholders and uses the up-to-down principle – from planning to executing level. Directive management plans of cultural heritage do not function as we know from the Slovak experience.

10 The management plan of the World Cultural Heritage Site – Spiš Castle and its Associated Cultural Monuments is an example of the plan prepared with the use of participative planning method and stakeholders’ consultations. It is available online: http://www.ainova.sk/files/file/BHCD-whs-spis-en.pdf

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The participative planning and participatory urban management are dealt with in the NEXT CHAPTER.
PARTICIPATORY URBAN MANAGEMENT

Participatory Urban Management of Architectural Heritage of Totalitarian Regimes of the 20th Century

Introduction

Urban environments are a jigsaw of their citizens’ views, preferences and demands. In addition, there is a variety of issues that mark urban life, such as environment, infrastructure and public services, social and political life etc. Multiplying the number of issues with an individual’s views on how to handle them, we get an uncontrollable number of demands urban governments have to tackle. Within the framework of the proposed topic of totalitarian architecture, one of the legitimate issues (and often very controversial) also becomes the relationship of urban governments and therefore also of urban society towards the monuments of totalitarian architecture. Besides the common problem of heterogeneity of views on this issue matter, urban governments have to consider that is also an ideologically burdened problem often associated with totalitarian governments – regimes. The task of urban government is twofold. First, it has to tackle a variety of opinions, and second, de-mystify the totalitarian architectural objects, which should be done in an non-offensive manner in relation to the past. This exposes two prevalent architectural and urban decision-making – democratisation and participation of urban communities citizens should co-operate in order to achieve the goal – publicly accepted and valued architecture of totalitarian regimes. This will be explained through the concept of urban participation that (especially the modern approaches) offers methods of inclusion of urban society into policy-making. One only rule should be the principle of democracy and the law and the law against its citizens. Bringing the citizens to the forefront when addressing any urban issue is therefore a must. Even more so when we are dealing with ideologically sensitive structures, which are essentially of urban society towards the monuments of totalitarian architecture. As a building, designed specifically for the state radio is very much connected to this authentic function and the loss or the change of it may be a big threat for it. Namastie Slobody is a rather deteriorating public space which badly needs reconstruction. Due to redevelopment the space just like the other green spaces in the local area will be under pressure, there will be no universal solution. All the cases require a different approach based on their deep research and understanding of their context.

Within the framework of the proposed topic of totalitarian architecture, one of the legitimate issues (and often very controversial) also becomes the relationship of urban governments and therefore also of urban society towards the monuments of totalitarian regimes architecture.

Abstract

Cities are now becoming the living environment of the future, very complex and sensitive structures, which are essentially still local communities. And in local communities citizens should co-operate in decision-making regarding most local public policies. A city is about service delivery and about the relationship between the serving and the services. If the architecture of totalitarian regimes is to be of service to citizens and thus also to tourists and other focused groups, then it should be of public service interest. In order to understand how it could serve the citizens (the service users), democratic urban government should include public opinions in all the decisions regarding this issue. This is also a highly symbolic act of evolution from a totalitarian to a democratic regime.

This article focuses on how urban governments could successfully address the issues that are of such ideologically sensitive structures, which are essentially of urban society towards the monuments of totalitarian architecture. As a building, designed specifically for the state radio is very much connected to this authentic function and the loss or the change of it may be a big threat for it. Namastie Slobody is a rather deteriorating public space which badly needs reconstruction. Due to redevelopment the space just like the other green spaces in the local area will be under pressure, there will be no universal solution. All the cases require a different approach based on their deep research and understanding of their context.

PARTICIPATORY URBAN MANAGEMENT

Participatory Urban Management of Architectural Heritage of Totalitarian Regimes of the 20th Century

Introduction

Urban environments are a jigsaw of their citizens’ views, preferences and demands. In addition, there is a variety of issues that mark urban life, such as environment, infrastructure and public services, social and political life etc. Multiplying the number of issues with an individual’s views on how to handle them, we get an uncontrollable number of demands urban governments have to tackle. Within the framework of the proposed topic of totalitarian architecture, one of the legitimate issues (and often very controversial) also becomes the relationship of urban governments and therefore also of urban society towards the monuments of totalitarian architecture. Besides the common problem of heterogeneity of views on this issue matter, urban governments have to consider that is also an ideologically burdened problem often associated with totalitarian governments – regimes. The task of urban government is twofold. First, it has to tackle a variety of opinions, and second, de-mystify the totalitarian architectural objects, which should be done in a non-offensive manner in relation to the past. This exposes two prevalent architectural and urban decision-making – democratisation and participation of urban communities citizens should co-operate in order to achieve the goal – publicly accepted and valued architecture of totalitarian regimes. This will be explained through the concept of urban participation that (especially the modern approaches) offers methods of inclusion of urban society into policy-making. One only rule should be the principle of democracy and the law and the law against its citizens. Bringing the citizens to the forefront when addressing any urban issue is therefore a must. Even more so when we are dealing with ideologically sensitive structures, which are essentially of urban society towards the monuments of totalitarian architecture. As a building, designed specifically for the state radio is very much connected to this authentic function and the loss or the change of it may be a big threat for it. Namastie Slobody is a rather deteriorating public space which badly needs reconstruction. Due to redevelopment the space just like the other green spaces in the local area will be under pressure, there will be no universal solution. All the cases require a different approach based on their deep research and understanding of their context.

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Within the framework of the proposed topic of totalitarian architecture, one of the legitimate issues (and often very controversial) also becomes the relationship of urban governments and therefore also of urban society towards the monuments of totalitarian regimes architecture.
The task of urban government is twofold. First, it has to tackle a variety of opinions, and second, demystify the totalitarian architectural objects, which should be done in a non-offensive manner in relation to the past.

If the architecture of totalitarian regimes is to be of service to citizens and thus also to tourists and other focused groups, then it should be viewed as a public service. In order to understand how it could serve the citizens (the service users), democratic urban government should include public opinion in all the decisions regarding this issue. This is also a highly symbolic act of evolution from a totalitarian to a democratic regime.

This article focuses on ways how local urban participants in a decision-making process should successfully address the solving of issues that are of such ideologically sensitive nature, not to mention the new consultative innovations in public participation. In view of this, it should be noted that the theory acknowledges quite a few strategies for participation. It exists in a wide variety of forms, ranging from government involvement in community-based developmental activities to people's participation in government-directed management functions. As Bačlija and Haček (2007) conclude, the public most often takes the form of active participation, when it comes to elections. There are also other forms, such as participation in referendums, political demonstrations and election campaigns. Furthermore, there is the possibility of a membership in political parties and pressure groups, the case of civil disobedience such. In addition to these forms of political participation, there are other forms that exist and are less politically charged, such as participation in public exhibitions, public debates and other events. Due to different circumstances of today's society and the rapid development of information technology, new informal forms of public participation have emerged, such as organised groups of citizens (environmentalists, denationalisation claimants etc.) who form networks aimed at influencing the development of policies. There are also groups of citizens proposing drafts of laws or commenting on them. Moreover, there is grassroots lobbying and also the use of new technologies to make suggestions or participate in debates. The latter will serve as the focal point of this article as well as an introduction to participatory tools in achieving maximum participatory management of the architecture of totalitarian regimes.

Managing cities with the help of the citizens

There is a basic hypothesis that including users in public service provisions results in more effective public measures, while including citizens in local policy-making results in the adoption of suitable policies. Including citizens in decision-making, either as consumers or as citizens, is believed to result in cheaper local services. It goes without saying that it also promotes local democracy. If the architecture of totalitarian regimes is to be publicly accepted and valued, then urban governments have to open a dialogue with citizens and other users, for example tourists, on how these public services should best be presented. Opening such issues to the public is therefore a must, but the question is how to achieve maximum communication and participation. Active participation of citizens in the decision-making of local matters represents an important dimension of democracy. A wide array of mechanisms and instruments with which citizens execute control over the government must be coordinated. At the same time, they have to work in different combinations, which in itself exert a strong influence on the efficiency and success of a democratic administration (Blair, 2000: 27–35). The existence of such channels or their increase as well as the encouragement of major forms of participation all lead to a greater welfare of citizens and their acceptance of governmental rules and order. (Birch, 2007: 145–156)

The most obvious way of political participation is to vote. But only few will agree that voting itself is enough to cover political participation on the local level (Van Aschee, 2004). Even in a classic representative democracy it is possible to award the citizens with a more significant role. Burns and co-authors (1994) developed a "ladder of participation." (Ibid: 157)

<table>
<thead>
<tr>
<th>Degrees of citizen power</th>
<th>Delegated Power</th>
<th>Partnership</th>
<th>Placation</th>
<th>Consultation</th>
<th>Degrees of tokenism</th>
<th>Information</th>
<th>Therapy</th>
<th>Manipulation</th>
<th>Non-participation</th>
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<tbody>
<tr>
<td>De iure participation</td>
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<tr>
<td>De facto participation</td>
<td>Citizen control</td>
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A ladder of participation is based on the level of "allowing" citizens to have their own voice. Organising mechanisms for the citizens to express their needs or preferences (e.g. panel discussions, special committee hearings, open days etc.), and not taking this opinion into account when preparing the public policy does not mean that they participate equally. De iure participation does not necessarily result in de facto participation. Citizens can be informed about the local government's plans or can be consulted on their views. First five rungs of the ladder represent the situations where the citizens are informed about the policy. On the next three rungs of the participation ladder, the citizens enter into a dialogue with the local government. But it is the government who decides. The citizens are not granted real power, but a power of a token. The top rungs of the ladder grant real power to the citizens (van Asschee, 2004).
In a deliberative democracy the citizens join the political process earlier, and stay longer. They become co-producers of the policy. They can decide on priorities and policies, in cooperation with the representatives. It is not clear anymore who governs: both the public and government are equally significant in the process.

Citizens in small jurisdictions hold more favourable attitudes to participation and democracy and these smaller units are more homogeneous and more efficient in the provision of services.
local referendums to be a right of self-governance equal to that exercised through local representative bodies. Although this right is acknowledged by law, it has not been exercised to date, as legal provisions do not yet exist designating who may call a referendum, which authority is responsible for overseeing its organization and procedures for implementation. However, local communities have expressed indifference to this right. No community has submitted a public request, even concerning decisions that should require referendums, such as the division or merger of territorial divisions (Hoxha 2003). On the other hand in Slovakia local referendums are more commonly used. The law calls for referendums on the issues related to amalgamation, division or abolition of a municipality; establishment or abolition of local charges, taxes or public allowances; or upon petition of at least twenty percent of the eligible voters of a municipality. The results of such referendums are legally binding. Other forms of direct participation are: a) participation in public meetings organized by a municipal organ for the discussion of public interest issues where every citizen has the right to take part in such discussions, the results of which are not binding; b) attendance at meetings of the municipal council where any citizen may take part in discussion; and c) submission of a petition, complaint or proposal to a municipal organ. Observe that while forms of direct participation in local decision-making exist, citizen participation tends to be low, especially in large municipalities.

The same three types of direct participation can also be observed in Slovenia and Hungary. In Hungary for example legislation regulates three main forms of direct democracy: local referendum, local public initiative and public hearing. Whereas provisions on local referendum are basically the same, the method of local public initiative is somewhat different from the attendance at meetings of the municipal council. It serves to bring local matters before the body of representatives that fall within its competence. They must be submitted to the mayor. The number of voters necessary for a public initiative to be successful—between five and ten percent of the electorate—is determined by the statutes of the local authority. The representative body is obligated to hold a debate on the popular initiative. The final form of direct democracy is public hearing, which must be held at least once annually by the body of representatives. The time and place of a public hearing must be announced in advance. Citizens and representatives of local interest organizations have the right to participate in, have a voice in, and make proposals during such hearings (Temesi, 2003). In Slovenia the types of direct participation are citizens’ assemblies, local referendums and people’s initiatives. A citizens’ assembly is called, in accordance with the municipal statutes, by the mayor, by the municipal council or the council of a constituent part of the municipality, or by five percent of the voters in a municipality or one of its constituent parts. This model resembles the Hungarian public initiative.

Innovations in urban participation

Besides the listed types of democratic participation, a dialogue between urban governments and citizens could be opened through consultation techniques. Lowndes and the co-authors (1996) proposed a practical list of these methods that could serve as a guideline or at least as a list of ideas for urban governments when making decisions about the architecture of totalitarian regimes (see table 2). To give Lowndes’ list of methods more practical connotation we have added some examples of certain techniques that were used in practice. Special attention is given to no case studies, where the citizens were participating in spatial policies.

### Table 2: Consultative and Deliberative Innovations

<table>
<thead>
<tr>
<th>Technique</th>
<th>Description</th>
<th>Examples</th>
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<tr>
<td>Interactive website</td>
<td>The key here is a web site that provides more than information but offers an opportunity for citizens to join in debates or send in messages about local issues or services.</td>
<td>- On-line citizens forums, Esslingen, Germany <a href="http://forum.esslingen.de/bund/">http://forum.esslingen.de/bund/</a> - Citizens’ telephone project, Veliko Turnovo, Bulgaria <a href="http://www.ftgflg.en/innovations/?id=157">http://www.ftgflg.en/innovations/?id=157</a></td>
</tr>
<tr>
<td>Focus groups</td>
<td>Focus groups usually last between one and two hours and invite a relatively small group of people to express their views on an issue in a facilitated discussion. An effort might be made to gather together groups of relatively high-basically to realistic social categories, such as the vulnerable elderly.</td>
<td>- Local committees for integrated development, Sint Joost ten Node, Brussels, Belgium <a href="http://www.pttl.be/en/07/02.html">www.pttl.be/en/07/02.html</a></td>
</tr>
<tr>
<td>Citizens’ juries</td>
<td>A group of citizens, appointed to resolve fairly as possible the local area who are brought together to consider a particular issue. They have their discussions facilitated and receive evidence from experts before coming to judgment. The process may last for several days and the citizens ultimately agree to write a report with recommendations.</td>
<td>- Youths citizens’ juries, Christchurch, New Zealand, <a href="http://www.lgnz.co.nz/projects/social/communityissues/GrowingActiveCitizens/youth_citizens.pdf">http://www.lgnz.co.nz/projects/social/communityissues/GrowingActiveCitizens/youth_citizens.pdf</a></td>
</tr>
<tr>
<td>Visioning exercises</td>
<td>The purpose of this technique is to produce a vision among a group of citizens about the kind of future they would like to create. A variety of techniques are usually combined in order to uncover people’s preferences.</td>
<td>- Active citizens’ involvement in visionary planning, Ingolstadt, Germany. <a href="http://www.ingolstadt.de/landesstruktur/visionen_fuer_in.htm">http://www.ingolstadt.de/landesstruktur/visionen_fuer_in.htm</a></td>
</tr>
<tr>
<td>Community planning</td>
<td>Here citizens are tasked with giving priority to potential service developments in response to the local authority’s suggestions.</td>
<td>- Citizens participation in master planning a new Ecological live/work district, Freiburg, Germany <a href="http://www.forum-vauben.de">http://www.forum-vauben.de</a></td>
</tr>
<tr>
<td>User Management</td>
<td>A forum of participation where the running of a service and direct control over resources is given to citizens. Examples include community-based housing organisations and community managed local centres.</td>
<td>- Community-based Housing Organizations, New York, USA <a href="http://www.nyshcr.org/Programs/opp_HousingOrgs.htm">http://www.nyshcr.org/Programs/opp_HousingOrgs.htm</a></td>
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</table>

First technique is interactive website, although it involves also other means of communication. This technique is fairly inexpensive and enables urban governments a detailed monitoring of citizens’ opinions, but on the other hand it excludes the elderly and the poor (as well as the groups that do not have internet or computer access). One example of this technique used is Online Citizens Forums in Esslingen (Germany). These Citizen Forums are virtual discussion rooms for citizens to discuss the local political issues and to exchange information. A “marketplace of opinions” on all issues offered in the forums, in effect mirroring the sum of all existing opinions in and about Esslingen. Not long ago a forum dedicated to the planning process of a new housing district was at the centre of attention. During the first phase of online debate regarding the land development planning, a moderated discussion forum had been available where the citizens were invited to discuss the basic goals of local building planning (Demos 2004). Another project known as the Citizens’ telephone in Veliko Turnovo (Bulgaria), tried to overcome the digital divide issue presented above. In order to strengthen democratic processes and foster a civil society development, Veliko Turnovo started a project in 1997, called “Activation of the Role of Re-
Participatory Urban Management

Under the programme "Visions for Ingolstadt", the City of Ingolstadt has been implementing a Visioning exercise technique also implemented in Ingolstadt (Germany).

Next to present is a Visioning exercise technique also implemented in Ingolstadt (Germany). The technique involves a group of young people being tasked with considering relevant information and evidence on a specific topic and are expected to produce a recommended response. The issue for discussion was the Central Plains Water scheme, which related to a new development project. The group met once per month to discuss initiatives to improve the neighbourhood, such as renovating buildings, re-planning public spaces, and engaging with the local inhabitants.

The project has been successful for 7 years now, and has brought local residents together into working groups where they discuss initiatives to improve the neighbourhood, such as renovating buildings, re-planning public spaces, and engaging with the local inhabitants. The project has been particularly successful in convincing developers to become committed to an ecological approach, a co-operative planning process and intensive citizens’ participation. As an owner of the Vauban area, City of Freiburg can take full control of its planning and development. From the onset, the city aimed at setting a new ecological programme for the new neighbourhood included in the development plan. Rather than a fixed master plan, which would fall out of date as the development unfolded, a principle of action learning called “Learning While Planning” was adopted to allow flexibility as a reaction to the development proposals. This allowed for an extended citizens participation process that went far beyond the legal requirements and enabled the citizens to participate in planning over the entire development period. One aspect of this commitment is that a new community organisation called Forum Vauban has seats on the City’s official Vauban. Forum Vauban has been particularly successful in convincing developers to become committed to an ecological approach. Their goal has been to go beyond ecological standards laid down in the development plan and the contracts of purchase. To work with developers in terms relevant to their approach, Forum Vauban developed a consultation process covering a diversity of the topics relevant to ecological and social buildings. Private building owners and “Baugruppen” (groups of future building owners) as well as development companies were informed about these through meetings, exhibitions and publications. Extended citizens participation also enabled young and old persons to participate in planning, both making important contributions. In workshops discussing topics such as traffic, energy, or the needs of women, some options were worked out, presented to the official planners, and
later integrated into the plans to a large degree. There were special participatory workshops dealing with the design of residential streets and public green spaces.

The other service provision oriented technique is User Management that is a form of participation where the running of a service and direct control over resources is given to citizens. This technique is very popular, especially in local housing organisations. There are also local housing organisations in big cities like New York (USA). In New York they provide funds to not-for-profit organisations throughout New York for the purpose of helping New York residents with their housing needs. Each company works within a specific geographic area called a service area. Community-Based Housing Organisations are making a direct impact on the quality of life in the inner cities, towns, villages, and remote rural communities of our state by providing a wide variety of services to low- and middle-income families, the elderly, and persons with special needs. Examples of services provided include, but are not limited to, developing and/or rehabilitating housing, assisting first-time homebuyers, organizing tenant associations, providing tenant assistance, forming community and neighbourhood watch programs, developing job training programs, youth mentoring, and organizing community activities.

Conclusion

Including citizens into the projects related to redefining the symbols (thus also architecture) of totalitarian regimes holds a great symbolic value. Although commonly acknowledged advantages of including citizens into all public policies (resulting in tailor fit policies, cheaper policies and programmes, cost efficient programmes etc.), this might be even more true for the programmes related to the architecture of totalitarian regimes, since we are dealing with ideologically sensitive issues that should be interpreted in the right context, avoiding the glorification of totalitarian regimes but valuing the art of architecture. Traditional methods of participation are not very useful at addressing this issue. Organising a local referendum, for example, would only politicise the topic. It is probably more appropriate to view citizens as users. The Demos (2004) report even proposed that urban citizens are exclusively included into a dialogue with urban governments through consumerist methods. Two arguments are backing this proposition. First, user participation is on the rise and individuals are more likely to participate as consumers rather than as citizens; and second, city’s prevailing function is a service function, individuals are more likely to participate as consumers rather than as citizens’ panel, focus groups, visioning exercises and community planning exercises could bring the architecture of totalitarian regimes closer to citizens (and other user groups), and could include it to urban space.
System of Organizing Places and Paths

System of Organizing Places and Paths in Regard to Architectural Heritage of Totalitarian Regimes of the 20th Century

Introduction
Reducing the volume of motor vehicle traffic, raising public environmental awareness, and the sustainable use of natural resources are the well-known development goals, which enhance the quality of life in urban communities, and as such along with a dialogue with history successfully promote regional identity. Urban space is subject to modifications, and the urban design involves the evaluation criteria, which do not measure only economic efficiency. From this perspective it is clear that a small investment into an area can, indeed, largely enrich the whole community, the benefits of which are not just economic.

The various topics are clear on the following: public urban spaces are certainly an attractive event platform where various forms of socialising take place. In modern public spaces the layout should follow the interaction with networks, which are to a certain extent, unpredictable. The layouts appear as individual fragments and create a new magnet, yet they are still materialized as the elements of a historical building (in our case as the architecture of a totalitarian regime), which reflects its preferences, as in a transitional, short-term nature of different forms.

Communication represents the performance, usability, and the fluidity of spatial structures as well as socialisation in space and time. It invokes the idea and the concept of spaces/buildings, and provides different links between the individuals and their private community – family, open or closed to the nearby space, with limits and connections in settlement with each other. This value is based on awareness of the importance of experiential space, which includes our experience or the experience that we have in the space: identity and attitude – the key concept of eco-consciousness. The networking events do not only include the physical and economic space, but also a place that is not physically tangible, along with values, beliefs, symbols and meanings – the value of each individual. Experiential space is the place where we come from, where we stand out, where we keep asking ourselves what is better, what are the connections between two points in space (without ever knowing the initial and final positions; they are never the same, indeed). In this sense, the networking space is limited to key points, but it expands and contracts in space in relation to the current user and his policies. As the sociologist E.V. Jeršič wrote in Placeways: “The quality of a place depends on a human context shaped by memories and expectations, by stories of real and imagined events – this is by the historical experience located there” (Jeršič 1990). And which role will the network of totalitarian architecture take in relation to cultural tourism, old city centres and other traditional cultural heritage? Who will be interested in visiting these places?

If we take into account the more or less parallel process of dynamic mobility within the social space (in terms of functional status and stratification), this indicates a tendency to destructuration, fluidity and fluidification, and even a transitional, short-term nature of different forms of settlement patterns where the settlement structures interact with one another. As the sociologist E.V. Jeršič (1994: 149) states, Space and place operations in modern mobility represent a new spatial organization (a grid or mix of networking spaces) connecting the key points in the built and natural structure, while the mix gives a new value to the space / location: multi-layered forms of settlement patterns where the settlement structures intertwine, but communicate in a mosaic form with each other. This value is based on awareness of the importance of experiential space, which includes our experience or the experience that we have in the space: identity and attitude – the key concept of eco-consciousness. The networking events do not only include the physical and economic space, but also a place that is not physically tangible, along with values, beliefs, symbols and meanings – the value of each individual. Experiential space is the place where we come from, where we stand out, where we keep asking ourselves what is better, what are the connections between two points in space (without ever knowing the initial and final positions; they are never the same, indeed). In this sense, the networking space is limited to key points, but it expands and contracts in space in relation to the current user and his policies. As the sociologist E.V. Jeršič wrote in Placeways: “The quality of a place depends on a human context shaped by memories and expectations, by stories of real and imagined events – this is by the historical experience located there” (Jeršič 1990).

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Cultural Tourism and Mobility
The eighties of the last century brought the development of cultural tourism (the main reason is the consumption of cultural goods) – a successful integration, presentation and protection of heritage. Historic preservation has moved from being an end in itself – saving old buildings for the sake of saving – to becoming a vehicle for achieving broader ends: centre city revitalization, job creation, cultural stewardship, small business incubation, housing, tourism, and others (Rypkema 2005). Cultural heritage is one of the most important factors of modern identity and identification with a particular place and region. It also forms the basis of culture and nature-friendly tourism resulting in sustainable development. It is a mix of activities such as business software updating. Tourism revolves around the application of goods or services that are redundant. Cultural tourism is based on a mosaic of traditional museums, galleries, cultural heritage as well as lifestyles of individuals in a particular place; their language, culture, cuisine, customs, traditions, beliefs, thinking and the products generated as a result of development (Kolenc 2007: 18); cultural heritage visitors are trying to keep track of disappearing ways of life (ibid.). Old neighbourhoods and city centres are attractive to tourists, offering traditional crafts and commercial products that reflect the culture and traditions of a nation (Jeršič, 1990). And which role will the network of totalitarian architecture take in relation to cultural tourism, old city centres and other traditional cultural heritage? Who will be interested in visiting these places?
The underlying notion of the network structure is still space in the sense of core versus periphery (urban-rural relation) or centre-periphery.

On the other hand, in the networking of space the presence of place hierarchy cannot be neglected, which defines the main directions: spatial axes on their way to attract the targeted user. It is important to include the role of social activity in the streets as a connecting element of urban structure, with the following elements:

- Use for walking – the road adventure enriched with urban equipment,
- Introduction of new activities consistent with the intent.

The natural occurrence of the settlement hierarchy in the network structure of the system affects the relations between it, the adjoining land and users of space. The web of facts and events in space represents a foreseeable part of an everyday user, a tourist "visitor event" oriented to a fairly predictable element, a tourist-investigator as a generator of new development opportunities.

**Space and Distribution**

With growing spatial mobility the affiliation to one specific space is harder and harder to define. Geographic proximity (presence) is no longer the condition and assurance of being connected with or similar to the inhabitants; in the same way as the distance (or its absence) itself does not imply disconnection or dissimilarity (Miliar, 1994: 11). The idea of concentration has been undergoing an inverse process: a turn with a tendency towards new centres. From the previous point orientation a new network structure has emerged. This can be regarded as a reversed hierarchy in the sense of the destruction of centric systems and the formation of new ones at another, different level of comprehension. Each unit should represent a centre that can function on each level of a city, where the idea of centrality means a new order and a new possibility of comprehension, also a new kind of understanding of spatial messages. Despite the changes described, the underlying notion of the network structure is still space in the sense of core versus periphery (urban-rural relation) or centre-periphery. The focus is on the core (gravitation, migration). The development of the "core" is associated with stewardship, which includes the significance of the site access, the role of the environment built as an agglomeration (production power) and the image of a place with a high standard and a matching hierarchical context. The power of nodes is recognized, depending on the communication network, along with the power of persistence, by envisioning a new network structure: a turn with a tendency towards new centres.

**City, Public Space and “Object of Observation”**

Open public spaces have a key role in creating a sense of recognition of cities and they operate as an important holder of the content and values in the broadest sense possible.

On the other hand, in the networking of space the presence of place hierarchy cannot be neglected, which defines the main directions: spatial axes on their way to attract the targeted user. It is important to include the role of social activity in the streets as a connecting element of urban structure, with the following elements:

- Use for walking – the road adventure enriched with urban equipment,
- Introduction of new activities consistent with the intent.

The natural occurrence of the settlement hierarchy in the network structure of the system affects the relations between it, the adjoining land and users of space. The web of facts and events in space represents a foreseeable part of an everyday user, a tourist "visitor event" oriented to a fairly predictable element, a tourist-investigator as a generator of new development opportunities.

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Table 1 shows the outline of essential basic data needed by a visitor of the route. The system is organized by the principle: “Choose your own initial and final stage of the heritage route as well as the manner and purpose of your journey, which is enabled by the system of prepared information on the heritage route for the individual user.”

Table 1: Create your own guide. Choose your start and end points of the heritage route, the manner and purpose of your journey (the system of preparing information on the heritage route for the individual user).

<table>
<thead>
<tr>
<th>visor</th>
<th>Manner and Purpose of Visit</th>
<th>Structure and Its Location in Space</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Purpose of visit</td>
<td>Cultural motive for the visit</td>
</tr>
<tr>
<td><strong>Heritage explorers</strong></td>
<td><strong>heritage</strong></td>
<td><strong>city core</strong></td>
</tr>
<tr>
<td>experts</td>
<td>art</td>
<td>urban environment</td>
</tr>
<tr>
<td>students</td>
<td>creative</td>
<td>closed residential area</td>
</tr>
<tr>
<td>groups</td>
<td>urban and cultural</td>
<td>industrial area</td>
</tr>
<tr>
<td>families</td>
<td>rural culture</td>
<td>periphery</td>
</tr>
<tr>
<td>random visitors</td>
<td>elementary</td>
<td>countryside</td>
</tr>
<tr>
<td></td>
<td>popular culture</td>
<td></td>
</tr>
</tbody>
</table>

In Tables 2–4 a set of information is represented (on the case of Nova Gorica represented in section 6) and the necessity of understanding the manner of use for setting up a network system of the heritage route, in order to represent the basic information, based on Table 1, in the simplest and most transparent manner possible. The basic definition of the cultural route should not be oriented to the potential visitor / heritage explorer only, but should be part of a wider offer (see Table 2). Lebe (2007); after Grafenauer, 2009: 11) distinguishes between different kinds of cultural motives for travelling (which may overlap):

- heritage
- art (theatre, concerts, exhibitions, literary events)
- creative (workshops, language learning)
- urban and cultural (shopping, city night life)
- rural culture (nature parks, wine roads, recreation, countryside offer)
- elementary (trekking, cultural performances)
- popular culture (theme parks, attractions, pop concerts, sports events) (2007).

Based on the previous definitions, Table 2 shows the possible connections between the type of visitor, manner and purpose of the visit, and the structure and its position in space. We found that there was no necessary relation between the structure and its position in space, and the potential visitor (and his/her manner and the purpose of visit or observation of the structure). However, there is a large difference between the possible motives for a visit and consequent- ly the manner and purpose of observation (Tables 3 and 4). Site visits and exploitation of amenities in the wider location are most restricted during the visits with the purpose of exploring totalitarian heritage. An aspect of this focused field of interest is still evolving (In terms of the interpretation of heritage), and stresses the quality of both, architectural and urban surroundings. A typical explorer will want to visit several locations with the same subject matter rather than further explore the wider area with many natural and man-made features. When studying the motives for the visit, observation and exploration of the “special sites and structures” it was found that most of the investigated locations in Slovenia were not equipped well.

A typical explorer will want to visit several locations with the same subject matter rather than further explore the wider area with many natural and man-made features.
enough to handle large numbers of visitors (e.g. school groups). They lacked proper urban and interactive equipment that would help represent the outside space, and enable a proper appreciation of the structure in all its might. After having analysed the sites from the point of view of the observer and his motives (Tables 1–4) we identified – similarly to Whyte (1998), who had found some typical uses of the urban space of New York City – the following common features that should be upgraded for the heritage route users’ needs:

- People wish to use public spaces for sitting and observation,
- People like to take pictures of the object of observation,
- The visitors wish to feel the “spirit” in which the structure in all its perfection was erected,
- Structures and the spaces in front of them are used differently at different times of day,
- The visitors want to explore the interior of the structure,
- In heritage tourism a user also wants to use IT connections and understand the context, without a Disneyland-like representation.

In representing this kind of heritage, the opinions on combining and using modern elements differ greatly. The use of modern elements is acceptable; however, they should be separated by the “object of observation”, and serve only as an interpretation.

In the example represented in Table 3 a visitor is represented as a heritage explorer (the case of totalitarian architecture). The horizontal connectivity of the contents is very limited and linear, and even though it extends over different fields in the last columns, it should be noted that the area of interest of an explorer is significant: an architect will focus on the structure and its characteristics, a historian will be interested in the historical background (the case of the Municipal Hall of Nova Gorica: “At the fifth assembly in 1948 in Nova Gorica, a resolution on the foundation of a study library and a museum, along with the archives, was adopted” [1]), an explorer of the architectural heritage will also be attracted to the structure itself, and an urban planner will focus on the changing of public space in relation to the structure (the case of the Municipal Hall of Nova Gorica: “The space in front of the building was converted into a venue, e.g. on 5 September 2007 – Public gathering in Nova Gorica, which had a completely different format than the one in 1948”).

In Table 4 the visit from the point of view of a family is shown. Initially, we assumed that at least one family member was interested in the example represented in Table 3.
in the heritage structure (totalitarian architecture), however within the group he partakes in a different rhythm, knowing that his personal interest is not much different from the case represented in Table 3, but with certain limitations, which can be perceived as rather advantageous for the space and its wider use. In Table 4 it is seen that both vertical and horizontal connectivity of all contents is possible, regardless of the explorer's interest.

CASE OF NOVA Gorica

Nova Gorica was created as a substitute for the lost heart of Gorizia, which was connected to Italy after the Second World War. The idea of a new centre of Gorizia in the fall of 1947 started to be implemented by a special committee headed by Ivan Macêk. The urban plan which was made by an architect and urban planner Edo Ravnikar was changed and revised several times. The foundation stone for construction was laid on 13th June, 1948. Youth brigades from all over Yugoslavia started to build a new city. First they created the so-called “Russian blocks”, the municipal building and the skyscraper. The first buildings were important for building the identity of the new town with new inhabitants. The Municipal Hall was one of the elements which were never changed; it represented a consistency in the growth of the city. Later a central bank, library and the cultural centre were built in the vicinity. The scale relation has remained the same until today.

The new Municipal Hall was to provide the inhabitants of the Littoral with an administrative centre. This was the main reason behind the construction of the new town. Vinko Glanz, the author of the project, followed the guidelines of Plečnik's National and University Library (NDK, Ljubljana). He designed the new administrative building with a monumental façade in the reference to the main square of Nova Gorica. Its location was set at the end of the diagonal Erjavčeva street, which connected the centre of the existing Gorizia (in Italy) with the new town Nova Gorica.

In response to the public demand, urban planning and city management was focused primarily on the question of the city centre. The building of the Municipal Hall of Nova Gorica was discussed only in the context of its relationship to the public space in front of the building, called “Travnik” (meaning meadow) - open green space. It is now used for recreational purposes and various gatherings, celebrations.

For Glanz both, the nature of the program and the position of the building in the context of a new city, determined the decision for the monumental façade: the ground floor was moved into the interior through a colonnade, which was in a solid mass and emphasized the entrance with a story portico. In the back, as well as in the courtyard, he softened the monumental character of the building by “decomposing” the volume according to the programmatic demands of the project. The idea that the architecture was projecting at the end of the street with its “strong front” and “soft back” was an image of rationalized classical architecture in the “tabula rasa” condition, connected to the old Gorizia only with memory and imagination (Grabar, 2009:101-102).

On the Sabotin, a hill above Nova Gorica, the inscription says Nād Tito (meaning Our Tito). It was built in 1978 in honour of Josip Broz Tito. The letters were 25 m high, and its total length was 100 m. In the following years the inscription has been revised several times. The foundation stone for construction was laid on 13th June, 1948. Youth brigades from all over Yugoslavia started to build a new city. First they created the so-called “Russian blocks”, the municipal building and the skyscraper. The first buildings were important for building the identity of the new town with new inhabitants. The Municipal Hall was one of the elements which were never changed; it represented a consistency in the growth of the city. Later a central bank, library and the cultural centre were built in the vicinity. The scale relation has remained the same until today.

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System of Organizing Places and Paths

3.3.2

Table 6: Ways of placing points of interest into the wider context – connections with other

<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C – 106 km (1 h 39 min (+40 min P))</td>
<td>LP</td>
<td>RMP**</td>
<td>connection passing point A-SLO-5</td>
<td>A-SLO-6</td>
<td>connection between 2 adjacent points</td>
</tr>
<tr>
<td></td>
<td>C – 235 km (2 h 29 min)</td>
<td>Z – 3 h 5 min (+40 min P)</td>
<td>P**</td>
<td>connection passing point A-SLO-2</td>
<td>A-SLO-1</td>
<td>connection between 2 adjacent points</td>
</tr>
<tr>
<td></td>
<td>C – 190 km (1 h 58 min)</td>
<td>Z – 3 h 56 min (+40 min P)</td>
<td>P**</td>
<td>connection passing point A-SLO-5</td>
<td>A-SLO-6</td>
<td>connection between 2 adjacent points</td>
</tr>
<tr>
<td></td>
<td>C – 184 km (2 h 2 min)</td>
<td>Z – 3 h 56 min (+40 min P)</td>
<td>P**</td>
<td>connection passing point A-SLO-1</td>
<td>A-SLO-5</td>
<td>connection between 2 adjacent points</td>
</tr>
</tbody>
</table>
|                   | C – the same location | P – air travel | RMP** | connection between 2 adjacent points | A-SLO-5 | the location at the ATRIUM

Table 6: Ways of making points of the wider context – connections with other ATRIUM locations at the national level

This could be applied to all the chosen locations, and their features in Slovenia. Due to the interwoven traffic networks and good accessibility to individual locations, the connection among them, which would offer to the explorer of totalitarian heritage places in observations and research, is possible in one single day, however with strict limitations in the time scheduled for the visit. The goal of the study was also to test the information provided by tourists regarding the following: access roads, one-way streets, footpaths, closed streets, etc. The deviations are mostly within 200-m limit of the (too short) time distance, which can increase the travel time and reduce the duration of visit. Certainly, this is not the purpose of the well-established heritage route, but rather adapts to the attributes of a city that in the long term wants to be a ‘valuable place’, needs to identify the attributes that add to its differentiation from anywhere else. The cultural, as well as the physical attributes of a city will be critical to that differentiation, and cities or individual locations could greatly contribute to the recognisability and quality of cities.

References

Kulturna dedižčina kot osnova regionalnega turizma, Doktorska disertacija.

Marbor: Ekonomsko-poslovna fakulteta, Univerza v Mariboru.

Conclusion

The new spatial organization – network or networking – connects the key points in the built and natural structures of the network. It is not limited to the key points in the scope of the city core and its urban setting, but rather expands and contracts in space, bearing in mind the relevant users and their focus. Networking both defines and shows the interaction or the emptiness in the use of the system of public spaces. A well prepared and thought-out network system between the “observation” points enables the adaptation of the heritage route, which is not linearly restricted, but rather adapts to the individual user.

As maintained by Rypkema (2005) in Celebrating Our Urban Heritage on the Five Senses of Competitive Cities: “The second sense is the Sense of Identity. In economics it is the differentiated product that commands a monetary premium. A city that in the long term wants to be a ‘valuable place’, needs to identify the attributes that add to its differentiation from anywhere else. The cultural, as well as the physical attributes of a city will be critical to that differentiation”, and cities or individual locations could greatly contribute to the recognisability and quality of cities.

Network system between the points of interest enables the adaptation of the heritage route, which is not linearly restricted, but rather adapts to the individual user.
Digital Support System Development

Supporting Cultural Route Sustainability via Innovative Digital Heritage Applications and Services

Digital Heritage

Traditional means for cultural heritage valorisation can be considered to have relatively limited impact, while incurring relatively high costs. Printed material in the form of pamphlets, posters, booklets and maps offer visual promotional means addressing a vicinity of interested parties. Instead, a virtual cultural route can be supported by a range of computing and communication technologies, offering access to content and services to large communities at low costs with potentially wide-reaching impact. The introduction of innovative ICT technologies in culture and tourism has rapidly redefined the way the valorisation of cultural and in particular architectural heritage is pursued. The new technologies can provide and present the content in novel ways. Such content can have a multi-facet form, edited by a wider community of experts and non-experts, while being interlinked with digitally represented spatio-temporal information, offering a cohesive vision of digital cultural heritage.

Web-Based And Mobile Computing

ICT-enabled cultural route systems can support on-site visitors or remote virtual visitors. Such systems are typically designed to follow three-tier architecture, as depicted in Figure 1, with the localization element typically present in mobile applications. Each tier exposes a clean and as-simple-as-possible interface to the other connecting tiers and encapsulates all implementation complexity.

The data tier refers to the physical data storage and structure. In most cases, it resides in a remote server; however, it is also possible to be distributed across multiple servers or stored locally, at the client device. The middle tier offers middleware services and implements a part of the application logic required, mostly related to the management and delivery of the data tier content. The middle tier also typically resides at the server-side, unless the content data are stored locally. The application-end tier of a digital heritage application, the third tier, typically comprises the software on the client device.

Cultural route support systems may deliver the content to multiple client device types, including mobile and desktop devices. The networking component interfaces the client and middleware tiers, ensuring the content delivery. It can also be employed for data access by the middleware, while the content resides at a location different from the middleware server, or when data resources are of distributed nature. The localization component is in most cases present at the client side, but has access and is linked to the middle tier, for services adaptation or data retrieval. It is the basis upon which to offer location-based services (LBS).

The innovative ICT technologies which have been introduced in culture and tourism are comprised of a multitude of enabling factors, all of which contribute to breaking barriers between information segments, stakeholders and actors and the wider public. The confluence of such enabling factors consists of:

- Web-based and semantically enriched digital heritage and information interoperability
- Social computing
- Mobile and situated computing
- 3D, virtual and augmented reality technologies
- Wireless communications, including local and metropolitan area networking, as well as post 3G cellular telephony
- Multi-facet information representation, especially layered GIS (Geographic Information System) and 3D GIS technologies

Technology Usage In Digital Cultural Routes

Web-based and semantically enriched digital heritage assets

Enabling distributed information access and availability makes digital heritage content more easily discoverable and thus exploitable by versatile web-based applications. The departure from past isolated and fragmented cultural heritage information repositories has led to an era where data and knowledge need to be linked in order to be perceived as truly useful. Additionally, interoperability stands out as an equally important aspect, enabled through semantic representation standards for cultural and architectural assets, such as CIDOC (Doerr 2003) and LIDO (Pitzalis et al. 2010), as well as via initiatives to establish common heritage repositories, such as the European (Doerr et al. 2010) digital library. Thus, digital heritage emerges as a key technological push leading to enhanced accessibility and ultimately more efficient valorisation of the actual physical heritage assets.

Mobile and situated computing

Since the mid ’90s a number of e-applications, such as e-commerce, e-learning, Internet-gaming, e-sensing and data acquisition, Internet cultural and tourism guides and e-health, have emerged. They have steadily grown in maturity and have redefined the ICT business and applications landscape. A more recent trend has been marked by the advent of wireless technologies and mobile devices.

Figure 1: Typical tree-tier architecture for cultural heritage mobile and desktop applications

Christos Emmanouilidis, Renouf-Ari Joutsienens, Aleilla Iassidou and Stefanie Leontiadis, Athena Research and Innovation Center
A typical scenario is that of a user operating a portable computing device in order to get interactive indoor or outdoor aid. The aid can include location-aware, map-based navigation, contextual information delivery and availability of adaptive and context-dependent services.

The abundance of mobile devices in everyday life, either in the form of smart phones or tablet computers radically transforms the usage pattern of a digital heritage application. By empowering the user to become a mobile actor interacting with the surrounding environment, mobile devices deliver situated computing services, which can be adapted to the context of the specific use each time. Mobile guidance applications are typical enablers of a nomadic computing usage pattern, applicable both to single individual users and visitors, as well as to groups of users (Emmanouilidis et al. 2012).

Mobile applications offer benefits which cannot be matched to the desktop ones. The key advantage is the combination of mobility with 24/7 multi-connectivity in order to deliver contextualized application services. Contextualization refers to the capability to offer the right information and services, tailoring them to the right device, to the right user, at the right time and location. Although context-dependent delivery can be relevant to non-mobile applications as well, the flexibility offered by the device and user mobility places mobile applications at the very heart of context-aware computing.

Furthermore, as mobile devices and tools are being increasingly employed in collaborative settings, the prospect of true mobile collaboration is raising expectations for deeper business penetration of mobile guides. Such expectations are supported by the emerging characteristics of mobile applications, including active data management, enhanced web-based interactivity, easy access to knowledge and information, and usage of advanced communication networks.

Mobile guides provide context-dependent, multimedia-rich touring services for visitors. A typical scenario is that of a user operating a portable computing device in order to get interactive indoor or outdoor aid. The aid can include location-awareness, map-based navigation, contextual information delivery and availability of adaptive and context-dependent services.

These types of applications emerge as a key enabling factor for the valorisation of cultural routes and architectural heritage, encapsulating the main functional elements of guiding a user through a cultural route, but critically, also tailoring the offered information and services to the individual user’s characteristics and the context of each service request.

**Virtual, augmented reality and 3D technologies**

While three-dimensional modelling has been at the heart of architectural modelling of building and urban spaces in recent years, the combination of 3D representation with Virtual Reality and the possibility of user immersion within a virtual world, offers an innovative rich navigational experience, bringing the physical assets and architectural monuments closer to the prospective visitor, without an actual visit having to take place. Furthermore, the ability to annotate virtual objects with semantically enriched information and links to other digital assets makes virtual navigation a truly stimulating, educating and rewarding experience. Modern technologies with quickly broadening support such as WebGL (Khronos WebGL Working Group 2012) enable 3D content presentation and manipulation on a large majority of modern mobile and desktop devices.

Additionally, the usage of augmented reality is considered to superimpose semantically enriched data and associated digital assets with real scenes, creating a multi-facet navigational environment, bringing closer the visitor with the visit subject and its associated background information. Mobile augmented reality-aided interfaces (MAR) are increasingly pursued in mobile guide applications (Krevelen and van Poelman 2010), offering an engaging and intuitive navigation interface that provides contextually relevant information and services to assist visitors in focusing on the rich visit points of interest. MAR can be marker-based (i.e., based on visual cues or tags) and markerless, with the latter employing GPS (Global Positioning System) or other localization capabilities, together with Augmented Reality (AR) browsers to display information in a fused manner, which makes the interaction with the system much more intuitive and natural. MAR takes advantage of GPS, compass and accelerometer data to constantly sync the user position and orientation, and adapts the user interface accordingly. More advanced features include image recognition utilizing the device camera, or wearable input devices that substitute on-screen mobile user interfaces.

**Social computing**

Social networks have had profound effects on the design of online applications by transforming their user acceptance requirements. Online applications now need to be socially-aware, and this is achieved by enabling users to collaborate, share information and communicate based on the existing or new social networks. Social computing allows users to utilize the utility of the applications to themselves and their social circle and to produce results faster, something of special interest in more business-oriented applications. User communities can also enhance applications by enabling the features which are not possible by automatic means alone: user-contributed the content such as comments and guides as well as ratings and reviews allow filtering and sorting information based on human-generated rather than computer-generated evaluations. Socially-aware applications allow communities to enter a virtuous cycle of social activities which significantly increases the value of the application to all involved stakeholders.

However, incorporating the social context and features introduces additional functional and non-functional requirements to be addressed. For example, real-time communication makes networking quality of service even more important. Beyond non-functional constraints, care must be taken so that social interaction does not distract the user, but rather enhances the visit experience. Alternatively, social context can be interactively resolved by means of augmented interfaces, such as in Mobile Augmented Reality (MAR) implementations. For example, in cases of social networking entities can be superimposed on the user interface or camera-view-based interface, allowing the user to select the context of interest.

With the increasing ubiquity of social networking applications, it is also expected that users will find it natural to combine mobile guidance usage with their commonly employed social tools. Mobile guide solutions vendors will seek to exploit this trend by providing a tighter integration with social tools.

**Wireless communications**

Wireless communications play a vital role in the realization and efficient utilization of mobile guide applications and bring ubiquity in the delivery of digital heritage applications and services. Internet connectivity in mobile guides enables information access from external sources, for example, retrieving information on facilities and services that might not be included in the mobile guide, integrating relevant stakeholders, enhancing the utilization opportunities and the added value of the mobile application.

Network availability and conditions represent an important system context parameter regarding the service delivery to mobile guide users, largely affecting the offered quality of service (QoS). It is one of the key non-functional requirements shared across this applications domain. Applications with heavy bandwidth requirements need to take into account both the network speed available as well as prioritize traffic depending on the time-sensitivity of the information to be delivered. Additionally, delivery may be affected by network congestion caused by the presence of several mobile guide users within a limited space. The adaptability of the offered service to the network conditions, e.g., by transmitting a lower resolution or frames-per-second video to mitigate network congestion problems, is vital to the safeguarding of satisfactory service delivery under unfavorable network conditions.
In order to achieve an always-on connection to information resources, wireless devices need to support cross-network interoperability to seamlessly migrate between networks without service interruption. Available wireless networking protocols include Wi-Fi, WiMAX, Bluetooth and cellular networking, currently in the form of GPRS and 3G and rapidly moving towards post-3G, such as LTE. In general, Wi-Fi is the prevailing networking technology amongst mobile guide applications. Cellular networking is often utilized especially for mass mobile services in large urban spaces, due to its universal coverage, but Wi-Fi can also be employed if available. Higher bandwidth and range is likely to be achieved by usage of mobile broadband 4G protocols currently under development, namely LTE-Advanced or WiMAX IEEE802.16m, which were both proposed to meet the requirements of the IMT-Advanced (Abichar et al. 2010). Kenteris, et al. (2011) provide more specific details on the networking solutions used in mobile guide applications.

Multi-facet information representation, especially layered GIS and 3D GIS

Among the different aspects of information representation, that of spatial representation in the form of Geographic Information Systems (GIS) has gained great popularity. Not only is it a natural way of registering digital heritage information and data to specific locations, but it can also be exploited in different digital guidance and navigation applications. Furthermore, offering a layered information representation, GIS systems can offer a multi-facet presentation, delivering the right information associated with the desired representation layer. The 3D representation is a further addition to GIS technologies, bringing together map-based and 3D representations. A further exciting valorisation prospect is the addition of the time dimension and its integration in the spatial dimension, adding the possibility of navigating through time and space in an area or cultural route of interest. This spatio-temporal view of a cultural route contributes to a deeper understanding and a more profound perception of the actual cultural route concept.

User localisation

Localisation can be divided into two categories, depending on the way the user’s location is determined: direct and indirect (i.e., by proxy). Direct localisation methods produce an absolute coordinate tuple to identify visitor location. Such methods include GPS, Wi-Fi triangulation and mobile phone network triangulation. With indirect localisation, localisation is inferred via “active” or “passive” elements whose position is known to the system. When the user interacts with these elements the system can infer that the user is near the element’s position in the environment. Similar to the networking technologies, a demand arises for seamless integration of different localisation technologies, both for smaller and larger area mobile guide applications. The localisation task migration should be smooth during network transition. Using one localisation technology can offer fast but coarser location estimation, while an additional localisation technique can produce the required accuracy. For example, GPS can be used to determine the approximate location of a tourist, to provide information on nearby monuments and Wi-Fi triangulation to aid finer-grained location estimation inside or around a building.

Digital heritage applications and technology synthesis

The previously described technological advances can be capitalised by building applications which provide interactive, and in some cases immersive experiences to both on-site and virtual visitors. Interactive digital heritage applications include digital cataloguing, spatio-temporal navigation through maps and timeline interfaces, social networking applications, as well as virtual 3D scene navigation.

Digital cataloguing

Applications which can support the better recording, preservation, promotion and understanding of related cultural heritage will significantly benefit the valorisation of both the physical and digital assets. Having instant access to up-to-date contextualized views of the data will allow experts to gain new insights into the fabric that connects cultural heritage and will enable them to augment these assets with new knowledge effectively sharing it with the wider community. For typical visitors digital cataloguing can offer a first layer of basic information about the recorded cultural assets and objectives. A digital cataloguing system is essentially delivered on top of a content management system that may support?

Temporal navigation applications

The exploration of cultural heritage is impossible without factoring in time. Applications which can describe historical changes and events in terms of a visually fluid and expressive timeline can concisely and accurately convey the information about cultural heritage and its evolution in time. Cultural routes can be shown as threads through time and relations between them can be highlighted. Stakeholders can integrate their own historical information and can weave a compelling story around their assets of interest.

Spatial navigation applications

Cultural routes contain a prominent geo-spatial component, which localization technologies can take advantage of to contextualize information. Map-based applications can succinctly display large numbers of points of interest and plot virtual routes over them. Users can fluidly manipulate the map to visit these locations at will or virtually follow a cultural route. This modality offers insights, which can only be compared with physically travelling along the route, to gain an understanding of how space and distances have affected the evolution of cultural heritage. Furthermore, available services, navigation hints and routing suggestions can be offered by stakeholders to further aid the visitor and drive both cultural and touristic experiences.

Combined spatio-temporal systems

Combining the temporal navigation functionality with a map-based modality allows creating a spatio-temporal navigation feeling. Pinpointing points of interest and shared information across a digital map-representation can offer multiple benefits to both experts and laymen and can also integrate relevant stakeholders in the process of constructing, maintaining and expanding the cultural route, ensuring its longer term viability.

Social network augmentation

The usage of social aspects of computing can strengthen a community effect in cultural route applications and can fuel user generated content and arbitration, distributing the information update load to multiple interested users and allowing for user community moderation. Effectively turning the users into stakeholders, a community can provide higher quality services to all participants at lower cost levels and scale to larger numbers of assets and points of interest.

3D applications

With the advent of better support for 3D content virtual navigation may soon become fully 3D enabling the display of existing 3D objects and buildings as well as 3D reconstructions and simulations of objects. In tandem with temporal manipulation, the whole areas and monuments can be presented along with their evolution in time, producing near-real life or even surreal experiences to virtual visitors.

Conclusion

ICT technologies can greatly enhance the value and impact of heritage valorisation, benefitting both cultural elements dissemination and tourism. Moreover, a cultural route concept is greatly served by a digital or even a particular mobile guidance application service. The enabling technologies are available today and they can meet the quality of service requirements, while ensuring user acceptance and large scale adoption of the offered services. In this chapter, we describe the practical ways ICT can aid the development and exploitation of cultural heritage related applications, stressing the technological parameters and constraints and offering an overview of the possible applications. We comment on the characteristics of the offered user experience and its effects on the culture and tourism domains.
Cultural route support systems need to provide their functionality through fluid and attractive environments and should allow for creating, displaying and manipulating virtual routes on maps and timelines.

The cultural route application should seek to contextualize the provided service by modelling the user and the context of use. This should lead to a highly personalized experience for the user.

The enabling technologies and their effects in creating an efficient digital heritage mobile guidance application to support a cultural route are summarized next. Cultural route support systems should take advantage of all meaningful available technologies and follow certain guidelines to maximise the valorisation potential of the cultural route presented:

- Use semantic modelling and semantic annotations to characterise data through a digital recording tool.
- Offer the data in an interoperable format through a digital asset repository to fuel a community of data sharing.
- Allow for searching and filtering datasets based on multiple dimensions (time, location, type of object, etc.) to allow for focusing in specific areas and subject of interest.
- Socially-enable the application to facilitate community building and collaboration.
- Use GPS and Wi-Fi positioning as localization enabler to provide spatio-temporal contextualization to mobile and non-mobile devices.
- Enhance the presentation of cultural evolution by using the timelines.
- Use 3D and augmented reality presentation methods to increase immersiveness and provide richer visualizations.
- Combine with GIS and 3D GIS systems to further enhance visual understanding (especially in combination with timelines). Maps should be sensitive to time and be able to display the information contextualised with time.
- Provide data by contextualising in the QoS dimension to efficiently service both mobile and non-mobile users.

### Concept and Strategy Development Guidelines

In this chapter all the previous introductions to the several issues of management guidelines are summed up in four distinct categories of guidelines that can be applied from the general ATRIUM level to the local level of the ATRIUM sites/locations, with the digital support system supporting both management levels, as well as the visitor/user needs.

These four categories of GUIDELINES are:

- Managing ATRIUM Vision
- ATRIUM Route Concept and Strategy Development
- Management of the Heritage Sites and Buildings
- Digital Support System Development

### Managing ATRIUM vision - GUIDELINES

**R1 Develop vision statement**

With this statement the philosophy of the route, the aims and vision are to be developed.

For this purpose the discussions at local levels (i.e. local forums) and ATRIUM partner meetings are needed. The discussion and survey of participants should answer the following questions below. In some cases the priorities of stated or suggested need to be defined by the participants.

This step should also provide an answer to the step 1 – Definition of the theme in the 5 step development of a cultural route project (see chapter 1.4)

- What is the wholeness the stakeholders/public concerned want to develop – in their local, national, international contexts?
- What is the main aim the stakeholders involved want to share?
- Who are the key initial network and vision developers?
- What are their common aims?
- What are their key differences as the potentials for their complementarities in the process of management vision development?
- What are their key differences as obstacles to develop a shared vision?
- What are the ethical challenges in attraction management?
- Considering the sensitive topic of the economic crisis, is it possible for our current socio-cultural and socio-political environments to go beyond the pilgrimage of totalitarianism?
How can the potential danger of of 'faith' to totalitarianism be overcome?

• How can we define the route as a system of architectural evidence bearing a historical value for the new generations? Is this an idea, which can be agreed on? If not, what is the potential common idea of all the partners involved?
• Could art really be a bridge between cultures in this case? What else could be taken as a bridge?
• Is differentiation between the facts and interpretations enough to overcome the potential threats of the ARTIUM cultural route? What about the differentiation between a celebration and an interpretation?
• What is the overall spirit of the ATRIUM Cultural Route?
• What are the route's key qualities?

In order for the route to be perceived as a destination, the path one wants to journey on and enjoy the benefits of needs to be well-defined as well as concrete and logically connected at the same time; but it should also offer different layers and experiences to particular individual interests and profile, flexible 'entrée' and 'exit' points
• What are the linkages between the destinations, and how should they be organized?
• What are the key services? Is there the need for the primary services directly connected to the route, as well as the secondary services which benefit from, and contribute to the route? What are they?
• How should the marketing system look like? What should it include?
• How should the route be managed? What hierarchy and the management style does it need? How can the upside-down participatory management procedures be established?

ATRIUM Route Concept and Strategy Development - GUIDELINES

Use the inputs from the local level discussions (i.e. local forum surveys and summaries), meta cases and partner meetings. This is the strategic document outlining the resources, potentials and assessment

• The identification and description of individual sites along the route (done in the Project) Corresponds to step 2 in the 5 step development of the cultural route project
• The criteria of selecting the route i.e., in designing the new

R2 Develop 

strategy plan for the 
implementation of the ATRIUM 
Cultural Route and network 
including:

• The recognition of places and sub-paths concept (see chapter 3.3.2 for details)

Rb Vision of the 

ATRIUM Cultural Route strategy for the implementation – organizational, network, etc. 
(for details see chapter 3.3.1)

• In order for the route to be perceived as a destination, the path one wants to journey on and enjoy the benefits of needs to be well-defined as well as concrete and logically connected at the same time; but it should also offer different layers and experiences to particular individual interests and profile, flexible ‘entrée’ and ‘exit’ points
• What are the linkages between the destinations, and how should they be organized?
• What are the key services? Is there the need for the primary services directly connected to the route, as well as the secondary services which benefit from, and contribute to the route? What are they?
• How should the marketing system look like? What should it include?
• How should the route be managed? What hierarchy and the management style does it need? How can the upside-down participatory management procedures be established?

Rb Marketing concept

• The ATRIUM route should have a recognisable and clear corporate image – the logotypes and corporate image from the project can be used, and adapted further as well as signage and other graphical elements of the route
Corresponds to step 5 in the 5 step development of the cultural route project
• Think about different profiles of visitors and their interests and motivations
• The basic definition of the cultural route should not be oriented into the potential visitor / heritage explorer only, but should be part of a wider offer (see chapter 3.3.2)
• The route should not offer only attractive tourist products and recognisable souvenir objects that are shared among the partners, but also location-specific products and objects (see Meta projects for the ideas, and seek ideas from the local level discussions (i.e. local forums), the participants there are sometimes incredibly resourceful)
Corresponds (partly) to step 4 in the 5 step development of the cultural route project

R3 Strategic marketing planning

• Professional ways of informing the potential visitors:
  - Easy access to the relevant information prior to using the route (arrival info, clear presentation)
  - Easy access to the relevant information while on the route or at specific location
  - The contents of the info reflects the specifics of the ATRIUM route
• Good marketing of tourist packages:
  - The brand of the ATRIUM packages
  - The even distribution of packages across the network
• Excellent communication process:

Corporate image and visibility charter, visitor profile, tourist products and objects, etc.
• Use of contemporary and best means to ensure the recognition of \textit{ATRIUM} on the international & local level
  • Joint communication strategy
  • Evaluation of the communication process

\textbf{R3d} The implementation of marketing strategies

• The marketing strategies should be implemented at local, national and international levels
  • Each location of the network has to advertise the nearby network sites and promote (promotional material) the \textit{ATRIUM} network

\textbf{R3e Human resource management}

• Define the structure and needs for human resources of the route at several levels (minimum and optimal number of employees) – route management level: secretariat, secretary general, board members; local sites management level: non-professional functions or combined with other professional functions
  • Decide whether the route has members; what do they benefit from it, and what do they contribute to it (fee, volunteer hours, etc.)?

\textbf{R3f Financial management}

• Create revenue on (percentage of):
  - Sales of goods or services (tickets, membership fees, guided tours, etc)
  - Support from outside sources (sponsors, donors, etc.)
  - Support from international, national or local governmental programmes
  - Other (investments, licenses, trademarks, copyrights, etc.)

\textbf{R3g Operations management}

• Governance model of the network
  • Running of the \textit{ATRIUM} (cultural route) organization
  • Creation and maintenance of sufficient actions in connection with the route and individual locations, especially in the field of:
    - Cooperation in research and development
    - Enhancement of memory, history and European heritage
    - Cultural and educational exchanges for young Europeans
    - Support of contemporary cultural and artistic practice
    - Cultural tourism and sustainable cultural development
  • Corresponds to step 4 in the 5 step development of the cultural route project
  • Ensuring and enforcing the quality control

\textbf{R3d Develop the ATRIUM cultural route project management plan}

This is a practical document that will set the strategic plan into practice and establish the route. The chapters include:

• Project management – Cultural route
  - Project development / project organisation
  - Administration, planning, quality check
  - Basic work
  - Selection of Routes / paths/trails
  - Reconnaissance of the Routes
  - Documentation of the Routes
  - Review of the Route’s history and importance

\textbf{R4 Prepare the common template for the management plan of individual heritage sites}

For details see: \textit{Management of the Individual Heritage Sites and Buildings - GUIDELINES}

\textbf{R5 Define the criteria and procedure for the selection and incorporation of the new network / route heritage sites and new partners}

• Establish the procedure for the new locations to join
  • The applicants should fulfil the requirements of the Vision statement
  • The places and heritage should correspond to the theme and vision of the route
  • The potential candidates should fill out the Survey template and ID template of the \textit{ATRIUM} project
  • The new locations have to prepare management of the individual heritage site for its own location in compliance with the \textit{ATRIUM} network

\textbf{R6 Prepare the strategy for the quality measurement, insurance and improvement}

• The strategy should follow the aims of quality control in the segment of:
  - \textit{ATRIUM} route / routes, individual locations
  - Actions and services
  - Marketing
  - The route management

For details see chapter 3.3.5

\textbf{R7 Establish European network with a legal status}

• Governance model of the network: horizontal structure – all partners share or rotate the responsibility for network governance
  • Legal basis: non-profit association or foundation
  • Shared administrative structure (secretariat) for day-to-day administration
  • Regular rotation of board members
  • Regular meetings – partners meet at least once a year
  • Corresponds to step 5 in the 5 step development of the cultural route project

\textit{The ATRIUM Cultural Route project management plan is developed from the Strategy plan for the implementation of the ATRIUM Cultural Route}
S2 Preparation of the management plan of heritage site or building

PREPARATION OF THE MANAGEMENT PLAN FOR A SPECIFIC HERITAGE SITE IS A PROCESS involving some of the steps listed below, for details see chapter 3.3.1.1 and general guidelines for ATRIUM route concept and strategy development (above)

- SEEK SIMILARITIES AND GOOD PRACTICES ALSO IN COMPARISON WITH OTHER ARCHITECTURAL HERITAGE MANAGEMENT, as the management of the architectural heritage of totalitarian regimes of the 20th century is on the whole not different from any other architectural heritage management.

- MAKE THE BASIC LIST OF STAKEHOLDERS (included but are not limited to: owners, local community members and interest groups, local authorities, conservation and heritage experts, scholars and tourists; insiders or key stakeholders are those who can influence the heritage object. These are: owners, governmental institutions (Monument Board), bodies of local government (mayor, urban planning department) and real estate developers. Conservation experts, scholars, tourists or even local communities could be often in a position of outsiders with very few possibilities to decide on the future of some heritage object; however, they can sway public opinion by supporting or rejecting certain actions, which in turn strongly affects the decisions of key stakeholders.

- SURVEY AND LIST THE VALUES IN REGARD TO THE SITE FOR EACH STAKEHOLDER – look for overlaps that mean the common ground and basis for reaching consensus; there are also other ways to raise awareness among stakeholders and through that achieve a wider overlap of shared values

- THE BASIC LIST OF VALUES should include but not be limited to: the cultural values, the value of identity, the relative artistic or technical value, the value of uniqueness (based on statistic), the socio-economic values, the economic value, the value of function, the educational value, the social value, the political value.

- Identify the values relevant for your site and try to expand them; restructure and arrange them in order of importance for the specific sites and stakeholders, and last but not least write a short paragraph describing their significance for stakeholders.

- PRODUCE A SHORT AND CLEAR STATEMENT OF SIGNIFICANCE – the statement, based on the discussion between the involved experts and stakeholders, should convey a clear message to everyone involved in the management structure. The statement is a synthesis of the reasons behind all the actions, and it also explains why heritage is so important for the society and community. The statement should also give the answer to the basic questions:
  - Why is this heritage important for the society?
  - What are the reasons for its protection?
  - Why should we save them for the future generations?

- MAKE AN INVENTORY OF THE FOLLOWING RESOURCES THAT DEFINE THE MANAGEMENT CONTEXT: human and financial resources, legal and legislative frameworks, political factors, competences of the stakeholders, power and sources of the stakeholders – be and stay real!

- CONSIDER PARTICIPATORY URBAN MANAGEMENT:
  - The inclusion of public opinions in the decision-making regarding the heritage is a highly symbolic act of evolution from totalitarian to democratic regimes
  - When dealing with the architectural heritage of totalitarian regimes, their negative connotations and rejection by the public, focus on its public service
  - Include users in the process earlier and invite them to become co-producers of the policy
  - Small jurisdictions are more prone to successful public participation – focus on the local stakeholders and the local level of decision-making
  - Use formal and informal forms of public participation
  - Use innovations in urban participation
  - Avoid politics and focus on the consumer methods – citizens are more likely to participate as consumers rather than as citizens
  - The heritage and reuse should be service-provision oriented

For details see chapter 3.3.1.2

- ANALYSIS OF THE MATERIAL STATE OF THE SITE, THE PROPOSED PRESERVATION AND THE RE-USE INTERVENTIONS form one of the essential building blocks of the management plan and can have duration and financial projections attached; see chapters 3.1 and 3.2

- The planning of TOURIST PRODUCTS, ACTIVITIES AND EVENTS should consider at least the following:
  - Services directly connected to the route (such as information, guided tours, opening hours – access to the buildings’ interior, periodical events in and around the buildings, souvenir shops etc.) that have to be available on the site or its immediate vicinity
  - Services indirectly connected to the route (such as accommodation, tours, gastronomy, transportation services, etc) with good distribution and location in the vicinity of the sites
  - Services that reflect local particularities (such as arts’ craft shops, restaurants with the local cuisine, etc.)
  - Activities and events directly connected to the route (such as education for children, artistic and historical research workshops for parents, experts’ symposiums, etc)
  - Tourist packages (such as organization of the proposed visits to several ATRIUM sites in the vicinity, with arranged accommodation, food, transportation, guidance and meeting of the local citizens / getting to know local customs / included in the package price)
  - Typical ATRIUM products on offer: from the unified ones typical of the whole route (such as calendars, notebooks, models of buildings, books, etc) to the local and particular products bearing the ATRIUM signature (such as special objects and replicas that are connected to the specific heritage site, like the lanterns from the mines)
S2 A plan of the activities and events related to the ATRIUM route on the international level and on the local level, related to the ATRIUM and its sites

- The events, such as concerts, exhibitions, shows and activities, whether educational and meant for children, creativity workshops, seminars, should be scheduled on the regular basis, either monthly or otherwise. Some annual occurrences will remind citizens of the route and attract visitors to the ATRIUM concept.
- Collaborate with the whole network or selected partners in event organisation.
- Use the participatory urban management principles in the planning and execution of the events and activities;
- For details see chapter 3.3.1.2.

Digital Support System Development - GUIDELINES

l1 Organization of the ATRIUM cultural route management support systems

- decision making (and voting), forums
- management of the route on the international as well as the local levels
- distribution and repository of documents relevant to the Route management

l2 Tourist/Visitor support system

The basis is the ATRIUM web page extended with the system that supports the visitors’ selection of the path and provides supportive information while on the path.

The visitor support system allows the visitor to choose the locations according to his/her wishes, aspirations and interests (considering the types of a regime, a geographical sense, socio-historic background sense, the architecture or urban typology, according to the past use of the buildings and according to the present use of them as well as the variety of them on offer, etc.)

The idea of the routes within routes; the different parameters will be followed and combined, giving an interested individual the opportunity to tailor the path to his/her wishes. The potential user could thus be exploring the route more than once or in parts through the mentioned prisms and set constraints without the feeling of experiencing it for the second time. The possibilities of ‘customization’ of the route for each individual would be the final output of the proposal, isolation, and a combination of fine-tuned parameters. The idea of how they could be handled and modified by a traveller is another key step in achieving the goal.

It allows the visitor to combine them into a whole suitable to the individual, offering support, suggested services, the arrival of tourists, the availability of tourist products, and additional steps on the route, etc. Different groupings will thus result in many possible paths one can take along through the cultural route, depending on the time available, travelling means, interests, etc.

Via this system, the digital catalogue is accessible to visitors.

The user interface is friendly, with extensive graphic support in terms of icons, maps, symbols, etc.

The ATRIUM Cultural Route support system should take advantage of all the meaningful technologies available.

Follow certain guidelines to maximise the potential of the Cultural Route presented:
- Use semantic modelling and semantic annotations to characterise data through a digital recording tool.
- Offer the data in an inter-operable format through a digital asset repository so as to fuel a community of data sharing.
- Allow for searching and filtering datasets based on multiple dimensions (time, location, type of object, etc.) to allow for focusing in specific areas and subjects of interest.
- Socially enabled applications are supposed to facilitate community building and collaboration.
- Use GPS and Wi-Fi positioning as localisation enablers to provide spatio-temporal contextualisation to mobile and non-mobile devices.
- Enhance the presentation of cultural evolution by using timelines.
- Use 3D and augmented reality presentation methods to increase immersiveness and provide richer visualisations.
- Combine with GIS and 3D GIS systems to further enhance a visual understanding (especially in a combination with timelines). Maps should be sensitive to time and be able to display information contextualised with time.
- Provide data by contextualising in the QoS dimension to efficiently service both mobile and non-mobile users.
- A long term digital support system plan should include interactive digital heritage applications such as digital cataloguing, spatio-temporal navigation through maps and timeline interfaces, social networking applications, as well as virtual 3D scene navigation.

l3 Quality management support system

- allows the management organisation to execute the surveys needed for the quality control and insurance
- allows the qualitative feedback to visitors and users

Incorporated into the above described systems
Monitoring and Evaluation of Structure Development Guidelines

Monitoring and evaluation should be present at the cultural route development phase and later, after the route implementation in order to ensure quality standards. In this manner, the guidelines are divided into two categories. One looks and suggests points for the ATRIUM cultural route project and its management plan, whereas the other focuses on the handbook for the ATRIUM route, its quality insurance and control.

Monitoring of steps in the development of ATRIUM cultural

The route monitoring and evaluation checks ensure steps towards the development of the ATRIUM cultural route.

The basic steps in the development of a Cultural Route project and its management plan are defined in the study of “Impact of European Cultural Routes on SMEs’ innovation and competitiveness” and suggested in the guidelines of chapter 3.3.4. Here they are cited on the left side of the table below. Each action is related to the specific case of ATRIUM. It is given on the right side of the table, and is meant as a crosscheck of paths, issues and ways of using the existing material prepared by the project in the development of the route.

<table>
<thead>
<tr>
<th>Action</th>
<th>ATRIUM cultural route development management issues</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Project management</strong> - Cultural route</td>
<td></td>
</tr>
<tr>
<td>Project development / project organisation</td>
<td>- prepared through the ATRIUM project; see the guidelines in 3.3.4, going through several documents on the path to implementing the route: the ATRIUM vision statement, the Strategy plan for the implementation, the ATRIUM route development plan - these documents ensure the project stays on track.</td>
</tr>
<tr>
<td>Administration, planning, quality check</td>
<td>- administration and planning are defined by the Strategy plan for the implementation and ATRIUM route development plan; - a quality check of the process is overseen by the Scientific committee; after the implementation the quality is ensured by the strategy and handbook for the quality insurance and control; - administration of the locations is based on the Management plans of the heritage site or building.</td>
</tr>
<tr>
<td><strong>Basic work</strong></td>
<td></td>
</tr>
<tr>
<td>Selection of Routes / paths/ trails</td>
<td>- see chapters 2 (the cultural route concept ideas at national level) + thematic projects), 3.3.2, 3.3.3 and 3.3.4, which represent the basics of path organization and network - the integration of existing cases and the introduction of new cases; a system of paths and goals in relation to travel modes; a digital support system is a crucial factor in the organisation and creation of the paths for the user / visitor.</td>
</tr>
<tr>
<td>Reconnaissance of the Routes</td>
<td>- locations in the Survey have been looked into detail and some also in meta projects - communication with the key national / regional / local actors will help form the routes and gain public support - forums of the WP4 - different paths need to be predefined and tried out in test trials</td>
</tr>
<tr>
<td>Documentation of the Routes</td>
<td>- the ATRIUM project WP6 and the digital catalogue serve as starting points; the meta projects are an enhancement of individual locations, the rules of adding new locations are to be developed during the development of strategic plans for the implementation of ATRIUM.</td>
</tr>
<tr>
<td>Review of the Route’s history and importance</td>
<td>- the Manual explains the historic background and the wide variety of the concepts and interpretations of the totalitarianism of the 20th century in Europe. It is combined with an even wider variety of its architectural manifestations (from the Survey to meta projects); with the lack of the history of a joint route concept, the theme of totalitarian regimes and the time span are the binding factors. It is this variety and the duration that give the route its significance and an EU perspective.</td>
</tr>
<tr>
<td>Project management - Tourism programme</td>
<td></td>
</tr>
<tr>
<td>Concept, development, Launch</td>
<td>- concept development - ATRIUM WP5 in combination with local level discussions (i.e. local forums); - further development in the Strategic plan for implementation of ATRIUM (see guidelines);</td>
</tr>
<tr>
<td>Co-operation with tourism operators / distributors</td>
<td>- the initial phase within the ATRIUM WP5, feedback from the pilot experiences act. 6.1 - how to develop a ‘ hospitable network,’ which could be compared to other cultural route networks?</td>
</tr>
<tr>
<td><strong>Prints</strong></td>
<td></td>
</tr>
<tr>
<td>Guides and publications</td>
<td>- the three printed brochures of the ATRIUM project can represent the initial material; - further material is needed for the information of visitors (see guidelines 3.3.4)</td>
</tr>
<tr>
<td>Brochures, flyers, other communication / marketing tools</td>
<td>- the cultural route communication / marketing tools are to be developed further in the strategic plan for the implementation of the ATRIUM route.</td>
</tr>
<tr>
<td>Website</td>
<td>- the ATRIUM project website is to be upgraded with the cultural route system / platform, its digital catalogue and integrated with others - see chapter 3.3.3.</td>
</tr>
<tr>
<td>Signposting of the Route</td>
<td></td>
</tr>
<tr>
<td>Check, co-ordination</td>
<td>- preparation of the signposting standards is needed and defined in the strategic plan for the implementation of the ATRIUM route; unified but in the domain and care of the local sites; - the system of monitoring is to be organized as suggested in the following guidelines on quality insurance (see chapter 3.3.5 below).</td>
</tr>
<tr>
<td>Photos / repro</td>
<td>- the publication of case studies - ATRIUM WP5, a digital catalogue is available for the public - ATRIUM WP5 - can be ordered if needed.</td>
</tr>
<tr>
<td>Administration / addressability</td>
<td></td>
</tr>
<tr>
<td>During the development and organisation phase</td>
<td>- the development phase: ATRIUM project - the organisation phase: to be developed within ATRIUM WP5 and as suggested in the guidelines 3.3.4.</td>
</tr>
<tr>
<td><strong>Product management</strong></td>
<td></td>
</tr>
<tr>
<td>Support of the Cultural Route’s organisation</td>
<td>- technical support - professional support</td>
</tr>
<tr>
<td>Maintenance of partnerships</td>
<td>Financial support searching: - definition of the minimum financial frame to maintain the partnerships; - searching for the best practices and creative approaches to generate an additional income for the route (see chapter 4 of the survey prepared by the Council of Europe); - a call for the improvement of the EU financial support (the difficulties reported in the survey of the Council of Europe).</td>
</tr>
</tbody>
</table>
Criteria for quality management and monitoring of the ATRIUM cultural route

The basis for ensuring the quality of the route and the quality control requires the strategy for the quality insurance and control, which will result in the handbook for the quality insurance and control of the ATRIUM Cultural Route.

The handbook should cover the following aspects:

**ATRIUM organisation management**

**ATRIUM route / routes, locations**

**Actions and services**

**Marketing**

The need to define the criteria for the ATRIUM Cultural Route management derives from the desire to develop an integrated quality management system of very sensitive destinations, as observed from several points of view. These are sensitive to both the positive and negative impact of cultural or cultural-political tourism. Thus the criteria for quality management and quality marketing need to be developed carefully. Some initial ideas, developed from the recent survey of the cultural routes, can be found below with the proposed ATRIUM minimal and goal standards:

<table>
<thead>
<tr>
<th>Criterion/aspect</th>
<th>Minimal standard</th>
<th>Goal standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>sustainability of management</td>
<td>basic organisational, personal, financial, technical infrastructure achieved - shared secretariat, secretary general and steering board members</td>
<td>advanced organisational, personnel, financial, technical infrastructure achieved - local offices with non-professional, volunteer placements that are combined with other professional obligations; motivation of the citizens and actors involved</td>
</tr>
<tr>
<td>democratic decision-making system</td>
<td>horizontal system defined by a legal act</td>
<td>horizontal system actively implemented and maintained; vivid public participatory management; rotation of board members and secretaries</td>
</tr>
<tr>
<td>maintaining of the ATRIUM route vision and philosophy</td>
<td>International route (at least 3 nations); recognizable identity, heterogeneity, diversity of services, accessible, sufficient network of sites, initiates local development</td>
<td>International route (multiple nations); strong identity, wealth of services, extensive network of sites, allows flexibility for the visitor, supports local development</td>
</tr>
<tr>
<td>monitoring of the ATRIUM visitors and their satisfaction / wishes</td>
<td>monitoring of the visitors number gathered from the individual locations; number of visitors who visited more than one location</td>
<td>Extensive surveys with qualitative research (incorporating numbers, visitor comments, recommendations, etc)</td>
</tr>
<tr>
<td>monitoring of the businesses, organizations involved and the ATRIUM impact on the local development</td>
<td>Number of businesses involved, their structure and share, etc</td>
<td>Cost-benefit analysis for the groups of businesses, surveys into the impact of ATRIUM on the local development</td>
</tr>
<tr>
<td>analysis of the ATRIUM product sales</td>
<td>Number and total sum of product sales (be it tourist packages, objects or fees) - gathered from the individual locations</td>
<td>Extensive survey on product sales, analysis of the qualities that raise the sales, etc.</td>
</tr>
<tr>
<td>development of instruments and methods for quality measurement, insurance and improvement</td>
<td>Use of the existing methods and basic surveys</td>
<td>Development of separate protocols for quality measurement, quality insurance and quality improvement</td>
</tr>
</tbody>
</table>

**ATRIUM ROUTE AND SITES MANAGEMENT - Criteria for the quality of the ATRIUM route management and management of the individual ATRIUM locations**

<table>
<thead>
<tr>
<th>Criterion/aspect</th>
<th>Minimal standard</th>
<th>Goal standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>route network</td>
<td>includes at least one site from the survey; has thematic sub-routes, associated with specific themes; the route allows for multiple visits and continuation of previous journeys</td>
<td>includes several sites from the survey and more; has several sub-routes that can be defined by the visitor / user and pre-existing sub-routes;</td>
</tr>
<tr>
<td>heritage location management plan</td>
<td>Each location has its own basic management plan</td>
<td>Each location has an extensive management plan that includes monitoring and evaluation procedures</td>
</tr>
<tr>
<td>entrance and exit points</td>
<td>each location acts as an entrance or exit point; the points are accessible by public means of transportation</td>
<td>each location acts as an entrance or exit point; typical entrance and exit points are suggested in accordance with the visitor's wishes; the sites are chosen for their good connection of transport systems</td>
</tr>
<tr>
<td>individual locations / points</td>
<td>involves at least one site from the survey</td>
<td>includes the most representative sites from each nation</td>
</tr>
<tr>
<td>safety of locations</td>
<td>the safety of structures and buildings is ensured, the dangerous parts are well marked and sealed off; the problematic buildings have guides, safety equipment and rules of conduct are enforced</td>
<td>the locations and buildings are well preserved and renovated, and allow safe use without the guides or safety equipment</td>
</tr>
<tr>
<td>signposting of the route and locations</td>
<td>the route has basic signposts that mark the buildings and provide initial info; the signs are recognizable, memorable, done in visually friendly way; they are well maintained; the route and location is marked on the maps and other publications and well described</td>
<td>the route is extensively signposted and the relations to other activities and services are well marked; the advanced interactive signs direct and provide the visitor with/to information and help organize his journey through the location and other locations; each location bears the publication of all other locations</td>
</tr>
<tr>
<td>enhancement of tourist's knowledge and understanding of the thematic frame</td>
<td>knowledge of basic facts about the architecture and the conditions of its creation and its continuity of use</td>
<td>differentiation between facts and interpretations, and between the diversity of interpretations</td>
</tr>
<tr>
<td>development of tourist's creativity</td>
<td>conceptualisation of its own ATRIUM Cultural Route</td>
<td>contribution to the enhancement of the cultural route concept and its implementation</td>
</tr>
<tr>
<td>support of local development</td>
<td>involves the municipalities included in the ATRIUM project; invites SMEs to take part, occasionally takes part in local development</td>
<td>involves multiple municipalities, supports the development of quality services, supports SMEs, takes active part in local development</td>
</tr>
</tbody>
</table>
### ATRIUM ACTIONS AND SERVICES - Criteria for the quality of ATRIUM actions and services

<table>
<thead>
<tr>
<th>Criterion/aspect</th>
<th>Minimal standard</th>
<th>Goal standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Services directly connected to the route</td>
<td>information, access to the exterior of the locations, periodical events in and around the buildings, souvenir shops, etc.</td>
<td>guided tours, opening hours - access to buildings' interior</td>
</tr>
<tr>
<td>Services indirectly connected to the route</td>
<td>accommodation, gastronomy, transportation services, etc</td>
<td>Tours among the sites</td>
</tr>
<tr>
<td>Services that reflect local particularities</td>
<td>arts crafts shops, restaurants with local cuisine, etc</td>
<td></td>
</tr>
<tr>
<td>Activities and events directly connected to the route</td>
<td>artistic and historical research workshops, etc</td>
<td>education for children, experts symposiums, etc</td>
</tr>
<tr>
<td>Tourist packages</td>
<td>organised visits to several ATRIUM sites in the vicinity, with arranged accommodation, food, transportation, guidance and meeting of the local citizens, etc</td>
<td>getting to know local customs included in the package, etc.</td>
</tr>
<tr>
<td>Typical ATRIUM products</td>
<td>the unified ones of the whole route (such as calendars, notebooks, models of buildings, books, etc)</td>
<td>local and particular products bearing the ATRIUM signature (such as special objects and replicas that are connected to the specific heritage site, i.e. lanterns from the mines).</td>
</tr>
</tbody>
</table>

### MARKETING - Criteria for the quality marketing of the ATRIUM cultural route

<table>
<thead>
<tr>
<th>Criterion/aspect</th>
<th>Minimal standard</th>
<th>Goal standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>accessibility of information prior to using the route</td>
<td>user-friendly web, arrival info, clear presentation of ATRIUM concept and route</td>
<td>visible on-site info-points; the material is accessible in English and local language; the route is logically presented and marked; each location of the network has to advertise the nearby network sites and promote (have promotional material about) the ATRIUM network</td>
</tr>
<tr>
<td>accessibility of information while using the route</td>
<td></td>
<td>The info material is accessible in several languages, extensive digital information system about the sites and heritage; interactive path finding and selection of the next points of the route; suggestions on the places according to users' wishes and previous visits.</td>
</tr>
<tr>
<td>information reflects the specifics of the ATRIUM route</td>
<td>The information is constantly updated; the events and activities are constantly updated and promoted; the contacts are listed on the homepage, the prices are indicated</td>
<td>Joint communication strategy, media notifications and cooperation with media</td>
</tr>
<tr>
<td>communication process</td>
<td>Use of contemporary and best means to ensure the recognition of the ATRIUM on the international &amp; local level</td>
<td>Intensive multilateral interactions - enabling participative engagement and management, etc; evaluation of the communication process</td>
</tr>
<tr>
<td>Interactivity of communication between tourist- tourist-service provider/cultural route managers</td>
<td>two way communication with tourists - users of the ATRIUM cultural route</td>
<td>Good distribution of products across the operators with encouragement from the ATRIUM route; The operators are liable for the products' quality and the ATRIUM seal has to be removed when the quality is breached</td>
</tr>
<tr>
<td>creation of the tourist packages</td>
<td>The packages are defined by the tour operators or tourist organizations – they are approved by the ATRIUM route and get the seal that helps marketing their products</td>
<td>They have to comply to the following standards: the products follow the principles of sustainable tourism, the product has to be part of the joint product of ATRIUM route and approved by ATRIUM organization</td>
</tr>
</tbody>
</table>
ECONOMIC POTENTIALS

Abstract

In this chapter we assess economic potentials of the architecture characterising totalitarian regimes of the 20th century both from the supply and demand points of view, with the goal of providing relevant inputs for a dossier on cultural route creation and management.

On the supply side, we first address the issue of cultural tourism. Given that most of the representative buildings and monuments of the totalitarian regimes of the 20th century can be found in the cities, we then turn our attention to city marketing: its characteristics and typology, but also illustrative examples from the perspective of the architecture characterising totalitarian regimes of the 20th century. On the demand side, we identify and profile segments of tourists interested in architecture characterising totalitarian regimes of the 20th century. In the process of profiling we focus on determination of prevailing socio-demographic and economic segment characteristics. This helps us assess their potential for economic exploitation along with their manageability, and thus provides insights into a long-term financial sustainability of the planned cultural route.

Key-Words: City marketing, cultural route, cultural tourism, demand, good practice, bad practice, supply, sustainability, tourist segment profiling.

Introduction

If architecture characterising totalitarian regimes of the 20th century is accepted as cultural heritage (the discussion of whether that is indeed the case is not the subject of this chapter) its economic potentials can be assessed.

From the practical point of view it means that the supply of and the demand for cultural heritage in the form of architecture characterising totalitarian regimes of the 20th century can be determined and evaluated. This is what we attempt to do in this chapter with the goal of providing relevant inputs for a dossier on cultural route creation and management.

On the supply side, we first address the issue of cultural tourism. We then list the elements of cultural tourism and show why in some cases cultural tourism can be a growth catalyst while in other cases it fails to perform this function. Given that most of the representative buildings and monuments of totalitarian regimes of the 20th century can be found in the cities, we then turn our attention to city marketing: its characteristics and typology, but also illustrative examples from the perspective of the architecture characterising totalitarian regimes of the 20th century.

On the demand side, we identify and profile segments of tourists interested in architecture characterising totalitarian regimes of the 20th century. In the process of profiling we focus on determination of prevailing socio-demographic and economic segment characteristics. This helps us assess their potential for economic exploitation along with their manageability, and thus provides insights into a long-term financial sustainability of the planned cultural route.

Key-Words: City marketing, cultural route, cultural tourism, demand, good practice, bad practice, supply, sustainability, tourist segment profiling.

Supply-Side Analysis

Cultural Tourism

Definition of Cultural Tourism

Any meaningful discussion on cultural tourism needs to begin with the definition of culture. Given the fact that the topic of culture is an interdisciplinary one and can be addressed in a number of different contexts and settings, this is not an easy task.

Williams (1988) lists three different groups of definitions, thereby accounting for the viewpoints of scientific disciplines such as philosophy, history, and sociology:

Ideal, where culture is a state or process of human perfection in terms of certain absolute or universal values. The analysis of culture, if such definition is accepted, is essentially discovery and description, in lives and works, of those values that can be seen to compose a timeless order, or to have a permanent reference to the universal human condition. It is in this framework that the permanent discussion on (non-)acceptance of totalitarian motives and values takes place (for example whenever we see examples of either a flourishing or a failing democracy).

Documentary, where culture is the body of intellectual and imaginative work, in which, in a detailed way, human thought and experience are recorded. Sites and monumental buildings as well as written, audio and video recordings can help us explore and attempt to understand how a certain totalitarian regime came into being, why it prospered, and how it came to its end.

Social, where culture is a description of a particular way of life, which expresses certain meanings and values not only in art and learning, but also in institutions and ordinary behaviour. Here, again we face the discussion on (non-)acceptance of totalitarian motives and values, usually in league with predominant political and economic circumstances.

Should culture act as the reference frame for economic development, it has to be linked to the term cultural industries. Introduced in the 1980s (O’Connor, 2000) it pertains to “those activities which have their origin in individual creativity, skill and talent, and which have a potential for wealth and job creation through generation and exploitation of intellectual property” (Fleming, 1999). Using economic terminology, culture can be thus defined through processes of production, distribution and consumption of cultural goods (O’Connor, 1999). These are primarily symbolic goods whose economic value is derived from their cultural value.

Processes of production, distribution and consumption of cultural goods are frequently referred to as the backbone of cultural tourism. The beginnings to recognise tourism as a distinct product may go back to the late 1970s (Tighe, 1986). Initially, it was regarded as a niche activity for better educated and more affluent segments of the population. However, with the advent of the low-cost airlines, cultural tourism gained momentum and became a high profile, mass-market activity (McKercher and du Cros, 2002).

When striving to define cultural tourism, it is possible to resort to several different definitional frameworks:

Operational definitions. This framework is easiest to understand because it defines cultural tourist as a visitor to a cultural attraction. This excludes motivation, experience, and emotions and might even result in creation of prejudice (e.g. if one is a reluctant teenager dragged to a cultural heritage site by an authority such as teachers or parents).

Motivational definitions. In this framework, cultural tourism encompasses movements of individuals and groups in form of study visits to cultural heritage sites because of their historic value, visits to performing arts festivals because of their artistic value, etc.

Experiential or aspirational definitions. In this framework, a high emotional commitment of a tourist plays the defining role: a religious or political pilgrimage with the goal of absolution or enlightenment, a quest to discover one’s family roots, and so on, serve as illustrative examples.

As shown later in this chapter, all three frameworks have to be taken into account when exploring the potential for economic exploitation of the architecture characterising totalitarian-
ian regimes of the 20th century because each group of cultural tourists demands a different business channel approach with a different managerial toolbox.

**Elements of Cultural Tourism**

Cultural tourism usually builds on the triangle defined by attraction (sometimes also more neutrally referred to as an asset), infrastructure, and experience. All three elements constitute the tourism supply and help determine the consequences cultural tourism has both for visitors and the local population.

**Attraction** lies at the core of cultural tourism and determines the whole tourism product. Apart from its ownership (and consequently responsibility for maintenance and upkeep) factors such as popularity, proximity, accessibility, and time availability influence its success on the market.

**Infrastructure** in terms of heterogeneity of transportation, accommodation, and catering options, is the necessary prerequisite for the tourism product to be launched on a mass market scale. Availability of personal, financial, postal, medical, and other services is nice to have, but it is not always an absolute necessity (visitors to a concentration camp do not expect an ATM machine around the corner).

**Experience** is the most intangible element of cultural tourism yet the one that has a crucial impact on the traditional and electronic word-of-mouth contents and flow, which are vital factors of promotion in the 21st century. The choices to deal with only look banal at the first glance:

The dilemma whether to offer an authentic or a real experience is a choice between taking a glimpse into the romantic past as opposed to taking part in the actual cruel battle for survival. This is the difference between visiting the Checkpoint Charlie Museum and visiting the Demilitarized Zone delineating North and South Korea.

The dilemma whether to offer a free or a controlled experience is a choice between searching for vital elements of the attraction as opposed to being pointed towards them. Research (McKercher and du Cros, 2002) shows that most tourists prefer structure over spontaneous experience or simply a by-stander – in the framework of a given totalitarian regime.

The major question concerning this triangle is who invests in the infrastructure. The list of potential investors is very heterogeneous. It might include the local community, the regional authorities or the national government, an international organisation, a tour operator, a resort owner, or any possible combination of them either in form of a public-private, public-private, or private-private partnership mode. The choice determines the quality of life of the local population in comparison to the quality of life of the visitors to a large extent.

**Cultural Tourism and Economic Growth**

In popular view, cultural tourism is often perceived as the means to quickly achieve impressive growth rates even in the most backward regions. The underlying processes of production and distribution of cultural goods have been analysed by several researchers (e.g. de Certeau, 1998; Fiske, 1998; or Lovell, 1998). Gottlieb (2000) argues that cultural heritage can be looked at as an industry cluster in much the same way as the financial services and technology clusters. Cultural goods, in general, can provide a signature and an identity for a region. By drawing visitors to its attraction the region gains the opportunity to redevelop itself by providing conditions for a creative exchange. This, of course, is the best-case scenario. The conflict between preservation efforts of regional and local communities on one, and exploitation goals of business entities on the other hand, can cast a shadow over the role of cultural tourism as the catalyst of economic development, especially if the financial benefits of the cultural tourism are not shared by the local population.

The basic supply-side conflict can be identified at three levels ranging from the level of the actual attraction or asset to the core of the tourism product to the level of international organisations following different strategic goals:

**Level 1:** Cultural attraction vs. tourism product.

**Level 2:** Cultural heritage management vs. cultural tourism management.

**Level 3:** UNESCO (United Nations Educational, Scientific and Cultural Organisation) & ICOMOS (International Council on Monuments and Sites) vs. WTO (World Tourism Organisation).

The conflict between preservation and economic exploitation efforts is visible at all three levels. From the perspective of this manual, it is Level 2 (cultural heritage management vs. cultural tourism management) that merits most attention. Possible relationships between cultural heritage management and cultural tourism management range from full cooperation to full conflict:

- Full cooperation
- Working relationship
- Peaceful coexistence
- Parallel existence / Blissful Blissful ignorance
- Mild annoyance
- Emerging conflict
- Full conflict

At any time, the full conflict can be provoked by:

- Local community’s loss of control over cultural assets.
- Physical deterioration or even destruction of cultural assets.
- Overuse of available infrastructure by tourists.
- Offensive behaviour of tourists.
- Unfriendliness and/or unreliability of the local community.

On the other hand, full cooperation can support:

- Conservation and preservation efforts.
- Development of the local economy.
- Reinforcement of traditions.
- Increase in tolerance of cultural differences.

Key ingredient to facilitate full cooperation is the agreement on the business plan among all stakeholders. For more on the issue of the business plan see Chapter 3.4. Here we only list its key elements:

- Assessment of attractions.
- Network analysis.
- Cost-benefit analysis.
- Financial plan.
- Marketing plan.
- Preservation plan.
In the remainder of this segment we focus our attention on the importance of marketing in the process of tourism supply promotion and tourism demand creation. Given that most (though not all) of the representative buildings and monuments of the totalitarian regimes of the 20th century can be found in the cities or close to them, city marketing has to be discussed: its characteristics, typology, as well as illustrative examples from the perspective of the architecture characterising the totalitarian regimes of the 20th century.

**City Marketing**

With the advances in modern information and telecommunication technology, the world economy has undergone a radical transformation at the dawn of the 21st century. The subsequent process of globalization resulted in the shrinking geographical and cultural distances on one, and instant global news availability and awareness on the other hand. These factors have not just made the competition on the global tourism market fiercer than ever before, they also echo at the national, regional, and even local level. Just like countries compete with one another, so do regions within a given country, and cities within a given region. This struggle for attention, preference, and funding, makes it very important for cities to clearly differentiate themselves and to consistently communicate to the world what makes them different and worthy of a permanent (business or individual) residence on one, and a tourist visit on the other hand.

The task of communication falls to city marketing, which Smyth (2005) defines as a promotion of a city (or a district within a city) with the aim of drawing attention to present and future. In this endeavour they are following their own master plan, which is not necessarily compatible goals, such as:
- to motivate business relocation;
- to attract resident immigration;
- to encourage tourism development.

City marketing can take place organically or strategically. Organic city marketing is only possible in the cities with centuries of history such as Jerusalem, Rome or Berlin. No unified strategy to market such cities has ever been established and can ever be established because of a huge variety of cultural attractions they give home to. It falls to the politicians to present the local population to visitors and conquerors) to glorify their past and make significant contributions to their present and future. This is particularly true for architectural imprints the totalitarian regimes of the 20th century made on the cities from the group: for example Mussolini’s in Rome and Trieste, Hitler’s in Berlin and Garmisch-Partenkirchen, Ceausescu’s in Bucharest, Soviet in Warsaw, and so on.

On the other hand, strategic city marketing is typical for cities built from scratch: young cities which need to differentiate themselves from their counterparts for the eyes of their contemporaries, and thus need their stakeholders to present a unified front. The world-wide best known example of a city from this group is Las Vegas, established at the beginning of the 20th century, and now universally reputed as the Entertainment Capital of the World. When looking for examples from the totalitarian regimes of the 20th century, Slovenian cities of Velenje and Nova Gorica have to be presented. Both were 20th and built in the 1950s and 1960s, but for entirely different reasons: Velenje, which today is one of the most important industrial centres of Slovenia (with a coalmine, an electrical power plant as well as an important European household appliances producer to employ the wives of the coalmine workers), was a designated city of light and gardens for miners who spend half of their day in the darkness of the pit; Nova Gorica, which today is one of the most important service centres of Slovenia (with highly developed tourism industry built around numerous casinos) was created to outshine the ‘old’ regional centre Gorica (Gorizia) which became part of Italy after the World War 2.

Both types of city marketing – the organic and the strategic one - pursue the same goal: that of obtaining cultural and economic benefits to guarantee preservation and further city development. It has to be pointed out that these days generally they both co-exist, as the difficulty to construct the perception of a city solely with strategic efforts is broadly recognised. Consequently, the organically generated word-of-mouth (in this day and age primarily in its electronic form) cannot be denied importance.

**Demand-Side Analysis**

**Tourism Demand**

**Definition and Typology of Tourism Demand**

Tourism demand is most commonly defined as the total number of persons who travel, or wish to travel, with the goal of using tourist facilities and/or services away from their places of residence or work. The typology of tourism demand includes actual (or effective) demand, supressed demand, and non-existent demand:

- **Actual/Effective Demand** builds on the reported numbers of travellers and visitors. As such it routinely figures in statistical reports on tourism.
- **Supressed demand** is that of people who wish to, but for some reason do not, travel. This reason can be identified either at the tourism supply or the tourism demand side.
- **Non-existent demand** is that of people who do not wish to travel at all.

For this type of supressed demand we use the term deferred demand. The typology of tourism demand includes actual (or effective) demand, supressed demand, and non-existent demand:

- **On the tourism supply side**, it is usually a capacity problem (for example an overbooked plane or an overbooked hotel). The travel does take place as soon as the capacity problem is overcome. That is why we refer to this type of supressed demand using the term deferred demand.
- **On the tourism demand side**, the reason is usually associated with current circumstances which are either personal (pregnancy or illness), family-related (family members which are either small children or seniors unfit to travel), of financial nature (lack of funds), work overload (lack of time), and similar. For this type of supressed demand we use the term potential demand.
- **Non-existent demand** is that of people who do not wish to travel at all.

The spotlight for tourism planners and tourism managers obviously lies on the first two categories – that of the actual (or effective) and supressed demand.

**Characteristics of Demand for Cultural Tourism**

The fact that individual consumers of cultural goods more or less actively participate in processes of cultural consumption places these processes in the group of high-contact personal services (Ograjenšek, 2002). This has important implications for service providers active in cultural industries (both non-profit and for-profit organisations). They need access to managerial, financial, and human resources; they have to deal with copyright issues, taxation, and insurance; they need to explore opportunities to build partnerships at the local, regional, national, and international level, etc.

In order to develop cultural goods that would find broad consumption, it is necessary to determine characteristics of demand for cultural goods and estimate its economic potential.
Table 1: Typology of Cultural Tourists

<table>
<thead>
<tr>
<th>Motivation</th>
<th>Cultural Experience</th>
<th>In-depth</th>
<th>Shallow</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong cultural motive of travel stated</td>
<td>Purposeful cultural tourist</td>
<td>Sightseeing cultural tourist</td>
<td></td>
</tr>
<tr>
<td>Weak cultural motive of travel stated</td>
<td>Serendipitous cultural tourist</td>
<td>Casual cultural tourist</td>
<td></td>
</tr>
<tr>
<td>Cultural motive of travel not stated</td>
<td>Incidental cultural tourist</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A purposeful cultural tourist is usually a customer of the classic well-structured cultural or study tours, while the sightseeing cultural tourist follows the hop-on / hop-off principle. In other words: the purposeful cultural tourist books a tour because of its programme. The sightseeing cultural tourists, on the other hand, is primarily interested in getting to the venue, which he or she then explores with the help of the pocketbook guides and ‘official’ bus tours. For an attraction, in case of the sightseeing tourist the inclusion into a pocketbook guide and on the map of an ‘official’ bus tour is therefore of the utmost importance.

Serendipitous cultural tourists are normally business travellers who, in their scarce spare time, endeavour to discover hidden pearls in their immediate environment. Casual cultural tourists are pepping up their classic sun and sea holidays with visits to local attractions, while incidental cultural tourists stumble upon a cultural experience completely by chance.

Motives Underlying the Tourist Demand for Architecture Characterizing the Totalitarian Regimes of the 20th Century

Any definition of a cultural tourist needs to be amended with the underlying motives when the focus of discussion turns to tourist demand for architecture characterizing the totalitarian regimes of the 20th century. The list includes:

- the motives of education and prevention which are typically imposed on (often reluctant) visitors on a school excursion;
- the motive of understanding which is typical for motivated visitors on a study tour;
- the motives of (positive or negative) affirmation and reinforcement which are typical for visitors who are either political adherents or opponents of a given totalitarian regime;
- the motives of purification and/or forgiveness which are typical for visitors who directly experienced a given totalitarian regime;
- the motive of illumination which is typical for visitors who are members of the next generation(s) in search of their family roots and/or values.

These motives can be combined with different definitional frameworks of cultural tourism as shown in Table 2. This helps us:

- to identify relevant tourist segments; and
- to determine the relevant managerial approach to achieve long-term balance of supply and demand.

Table 2: Motives Underlying the Tourist Demand for Architecture Characterizing the Totalitarian Regimes of the 20th Century

<table>
<thead>
<tr>
<th>Definitional Frameworks of Cultural Tourism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Definitions of Cultural Tourism</td>
</tr>
<tr>
<td>Motives Underlying the Tourist Demand for Architecture Characterizing the Totalitarian Regimes of the 20th Century</td>
</tr>
<tr>
<td>Economic Potentials</td>
</tr>
</tbody>
</table>

Market Segmentation in Tourism

General Characteristics of Market Segmentation in Tourism

Dolnicar (2008) points out that every tourist is different: attracted by different tourist destinations, he or she likes to engage in different activities while away from home, makes use of different entertainment facilities and complains about different aspects of their vacation. While all tourists are different, some may have several things in common: many people enjoy cultural tourism in spring and autumn; many enjoy active holidays in summer and winter. A group of those requiring entertainment facilities for children at the tourist destination is also quite sizeable. To conclude: while every tourist is different and tourism industry cannot possibly cater to each individual separately, it is possible to identify segments of people with several common traits for whom identical tourist products can be developed.

Smith (1996) introduces the concept of market segmentation as a strategy. He states (p. 6) that “market segmentation [...] consists of viewing a heterogeneous market (one characterized by divergent demand) as a number of smaller homogeneous markets”. When segmenting a market, groups of individuals are developed which are similar with respect to selected personal characteristics used as segmentation criteria. These might be socio-demographics (for example gender, age, or income class), behavioural variables (for example lovers of art as opposed to lovers of adrenaline sports) or psychographic variables (tourists motivated for vacation by rest and relaxation versus those motivated by action and adrenaline).

Market segmentation can be applied by any organisation operating in tourism industry: museums, sports facilities, travel agencies, cities, hotels, restaurants, city marketing offices, local authorities, and so on. In this chapter, a tourist interested in architecture characterizing the totalitarian regimes of the 20th century is the entity for which the market segmentation is conducted.

Segments of tourists can be derived in many different ways. Generally, segmentation approaches can be classified as being either a priori (common sense) segmentation approaches or a posteriori (post hoc, data-driven) segmentation approaches (Dolnicar, 2008). The names are indicative of the nature of these two approaches. In the first case, management is aware of the segmentation criterion that will produce a potentially useful grouping in advance, before the analysis is undertaken (a priori). In the second case, management relies on data analysis to gain insights into the market structure and decides after the analysis (a posteriori, post hoc) which segmentation base or grouping is the most suitable one.

Segmentation of Tourists Interested in Architecture of the Totalitarian Regimes of the 20th Century

Given the lack of relevant data on individual tourists interested in architecture characterizing the totalitarian regimes of the 20th century, in our case an a priori (common sense) approach to segmentation seems to be the only choice.
One possibility is to segment tourists interested in the architecture of totalitarian regimes of the 20th century according to their country of origin. This choice offers major practical advantages such as development of customized marketing messages in a given language; use of national media channels; etc. Tourism practitioners have been using this strategy for decades.

Another possibility is the use of motives underlying the tourist demand for architecture characterizing the totalitarian regimes of the 20th century as shown in Table 3. Not only does this segmentation roughly profile the groups of tourists according to their pre-selected characteristics such as age or economic potential, but also makes it possible to identify relevant business channels to capture those segments which are deemed worthy to be targeted; and identify their specific needs with regard to available infrastructure.

<table>
<thead>
<tr>
<th>Motive</th>
<th>Age</th>
<th>Origin</th>
<th>Nature of Visit</th>
<th>Importance of Political Affiliation</th>
<th>Potential for Economic Exploitation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education and prevention</td>
<td>Primary and secondary school (children)</td>
<td>Predominantly national</td>
<td>Non-voluntary</td>
<td>Low</td>
<td>Large and stable</td>
</tr>
<tr>
<td>Understanding</td>
<td>Students and active population</td>
<td>Predominantly international</td>
<td>Predominantly voluntary</td>
<td>Low</td>
<td>Medium and stable</td>
</tr>
<tr>
<td>Purification and/or forgiveness</td>
<td>Predominantly retired people</td>
<td>Predominantly national</td>
<td>Voluntary</td>
<td>Small and diminishing</td>
<td></td>
</tr>
<tr>
<td>Illumination</td>
<td>Predominantly young professionals</td>
<td>Predominantly national</td>
<td>Voluntary</td>
<td>Small and stable</td>
<td></td>
</tr>
<tr>
<td>Affirmation and reinforcement</td>
<td>All age classes</td>
<td>Predominantly national</td>
<td>Voluntary</td>
<td>High</td>
<td>Small and growing</td>
</tr>
</tbody>
</table>

Table 3: Market Segmentation on the Basis of Motives Underlying the Tourist Demand for Architecture Characterizing the Totalitarian Regimes of the 20th Century

In order to achieve a long-term financial sustainability of the planned cultural route, supply and demand have to be well balanced. The first step towards achievement of this balance is market segmentation, whose expected outcome is increased competitive advantage. In other words: the purpose of the market segmentation is to group tourists in such a way as to achieve the highest managerial value.

For any identified segment to be useful for managerial purposes, a number of requirements have to be fulfilled:

- the segment should be distinct;
- the segment characteristics should match characteristics of the tourism product;
- the segment should represent a large enough market to be worth capturing;
- the segment should be reachable.

Following from Table 3 in the previous segment of this chapter it seems clear that all segments are distinct. However, given their potential for economic exploitation the first two segments seem to be the logical choice for the attraction/cultural route management to try and reach out to in order to guarantee a long-term financial sustainability.

Depending on the nature of travel these two segments can be characterised either as the purposeful cultural tourists or as the sightseeing cultural tourists. Let us repeat: the purposeful cultural tourist is usually a customer of the classic well-structured cultural or study tours, while the sightseeing cultural tourist follows the hop-on / hop-off principle.

The sightseeing cultural tourists therefore need to be captured via the business-to-consumer channels; in other words directly through interesting (if possible interactive) websites (which can be marketed using guerrilla marketing techniques, such as electronic word-of-mouth), and with the inclusion into the most popular tourist pocketguide books and official bus tours whenever possible.

In order to cater to purposeful cultural tourists, these have to be reached through the business-to-business channels; in other words indirectly through tour operators and educational services providers. For a cultural route management that means a systematic participation at international tourism fairs, at business-to-business press presentations, and educational events.

References
Referring to the future of **ATRIUM** project and the role of the manual having been created for a successful management of specific architectural heritage, there are some undeniable facts and factors that dictated its development.

Generally speaking one of the key features of the twentieth century architectural heritage is that in most environments its preservation role is still in the process of winning recognition. Moreover, the project examines the part of the architectural heritage created in the specific circumstances of totalitarian regimes. In some cases architecture was the propaganda arm of the political system, while in some other environments it resisted the political pressure, and traced its own path, which diverged from the political rigidity. Such different concepts have also been reflected in the heterogeneous cases featured in the project.

The main objective of the ATRIUM project is to create a cultural route on the architectural heritage of totalitarian regimes, and to contribute to better insight and understanding of this traumatic period in European history. To reach the objective and to implement it into the already available systems of the urban management programs, we aim to provide answers to two sets of questions.

The very first question that should be answered is how to effectively assess, evaluate and preserve the most significant remains of such historical periods. In continuation the question raised is how to develop the management guidelines relevant to the systems of all eleven partner countries involved. The guidelines should be in sync with the national heritage management principles and the heritage protection system. At the same time the guidelines should create conditions for the universal approach to the management of the cultural heritage route, for one of the key objectives of the project is to expand, and to include new locations from the countries not integrated into the project yet.

The recommendations for the management guidelines were obtained from the research work done by various experts who aimed to give accurate answers to the suggested starting points, and thus contributed to more effective and systematic researching. Subsequently a great deal of recommendations is focused on the appropriate guide to analytical research work, upgraded with the suggestions for the management of the entire system, as well as the management of individual sites.

The project is a pilot version, the quality of which will be assessed and evaluated only after its practical use. The creators of the project thus expect a response from its users, local communities, and experts whose experience will immensely contribute to the optimization process of the urban architectural heritage management, as well as the manual update. Therefore the existing manual should be the basis for the development of a systematic approach to the preservation of heritage, originating from a specific period. Only in this way can it make a step ahead on the route to a comprehensive presentation of the architectural heritage of the previous century, which is an objective part of the European history.
MANUAL OF WISE
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of Totalitarian Regimes
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