Sustainable development and territorial regeneration in archaeological areas
The case of Apollonia in Albania

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ABSTRACT. This paper examines how the revitalization of archaeological areas might be a pivotal element to sustainable development. Following this objective, the paper explores the procedure of inserting a new function in the case of the archaeological park of Apollonia, in Albania and consists of a detailed analysis of the transformative changes brought by its spatial integration. For this reason, the paper presents the issues and challenges of the archaeological site and explores the implications of the transformation of this area towards a ‘learning environment’. The analysis shows that public participatory activities, because of the establishment of a Creativity Center, may lead to a transformative planning process and generate, therefore, the context for the ‘territorial management planning strategies’ index. Through this instance, the meaning and value of the area becomes apparent and offers valuable insights for its future redevelopment process. This article is the result of a research developed at the University of Guglielmo Marconi. The project involved researchers from different departments also with the involvement of postgraduate students from the International Masters in Interior Design of the same university. As such, it presents the elaboration of different themes: urban planning, territorial sustainability and socio-cultural development of the archaeological areas.

KEYWORDS: Territorial planning, Cultural Heritage, sustainable development, qual-quantitative approach, territorial regeneration, case study

Introduction

Since the adoption of the Venice Charter in 1964, there have been many guidelines regarding conservation of heritage in the form of charters, recommendations and resolutions. For many years, the material were adopted by international organizations such as UNESCO and ICOMOS.
In these organizations, conserving heritage initially meant protecting the ‘historic monuments’, ‘sites’ and the ‘cultural property’ as well as everything ‘tangible’ and ‘intangible’, inside the specific ‘environments’.

Today, many international institutions such as the Council of Europe (2014), UN institutions and the research trends deal with heritage in a different way. Some attribute to the act of conserving heritage a strategic role of creating opportunities for territorial sustainable development (Dōmcke and Gnedovsky 2013, p. 7). Others examine the conservation of heritage as an instrument for economic rehabilitation and well-being (Council of Europe, 2014). ICOMOS (2011) explores it as a method of achieving social cohesion, social inclusion, participation and empowering thereby local communities. In fact, inserting activities in an archeological area that would require human participation, might give rise to intense social – spatial dynamics (Albert, 2015).

In other words, transformative planning interventions in archeological areas, affect the territory at a spatial, economic and social level. Vice versa, these three levels constitute components for sustainable development and become modifiers altering the normative and substantive base of the archeological site.

In the developing world, Albania is clearly one of those areas where the rich cultural and natural heritage expresses a good candidate for such an approach. In fact, the landscape and the history of the country have gained presence in the sector, for the ability to interconnect commercial objectives with practical approaches for the revival of cultural heritage.

However, the latest political transitions and the “long-term neglect” have affected “the speed of these transformations” (Bold et al, 2016, page 41). It seems that the attention has been limited only to some scarce touristic use of the archeological spaces leaving out of consideration any of the above-mentioned angles. Following this observation, the paper offers an examination of how Albania’s archeological sites might follow a functional approach in relation to heritage. It is an attempt to piece together the theoretical process of re-inventing the identity of an area with spatial strategies that aim at intensifying a rural area.

**Description of the project**

Our general research question is: How do strategies related to the reuse of the Archaeological National Park of Apollonia can contribute to a different territorial management of the area and transform it to a sustainable territory? A second, more specific question, regarding the case study is: How does the development of a Creativity Center in Apollonia can contribute to the processes of preservation and regeneration of the cultural heritage in the city? The main objective is the analysis of the Creativity Center, extrapolating the possible effects on the territorial practices and management. The methods applied are a detailed analysis of the contextual and typological configuration of the area, complemented by documentary research by interested parts. Specifically, the paper collects data that explain the socio-political situation and the related regeneration strategies. As a result, the paper argues on the importance on working with the issue of heritage as a potential sector for sustainable development, its capability to empower local market expansion, and its impact at a human centered approach.
Apollonia as a potential place for sustainable territorial regeneration

Figure 1. Key elements of Fier Municipal. Source: Fier City Hall, (2016)-The Local Territory Plan Document (Ministry of culture, Ministry of environment, Hall Town of Fierdhe Co-PLAN, 2016)

It would not come as a surprise to talk about Albania in a paper on functional reuse of heritage, since its current political reforms and history reveal an important focus on these topics. This happens for two reasons:
A) Firstly because of the actions promoted by the tourism/heritage sector that is one of the major economic activity of Albany.
B) Secondly, because of Albania’s current concrete steps to become a member of EU that brought about important activities related to the advancement of quality of life of its citizens (Council of Europe, 2014). For instance, there have been efforts lately to implement initiatives that fall into the key fields of “Education and Culture” as part of the section of National Plan for European Integration 2017-2020. In the same section, we find other important priorities such as the expansion of cultural market to the benefit of artistic creators, the development of cultural creativity, the preservation and protection of cultural heritage, and the promotion and representation of the cultural values of the Albanian arts (Ministry of European Integration 2017, p.824). Supporting data coming from the Ljubljana Process (Council of Europe 2014) also focus on the conservation, rehabilitation and management of Albanian heritage. Lastly, the functional use of heritage is already incorporated into the policies and management plans of the Archaeological Park of Apollonia. From a geographical point of view, the proximity of the park with the administrative territory of the new district of Fier, about 10 km far from city of Fier recites a strategic
geographic and infrastructural position. From the same perspective, the new road infrastructure seems also favorable: the Pan-European Corridor VIII and the Adriatic-Ionian Motorway or the Blue Corridor will traverse the region, a catalyst in the theory for urban development. Furthermore, it is an area rich in natural resources, as it is on Adriatic coast and includes Seman, Vjosa, and Gjanica River. The key economic activities are agriculture, trading, tourism and industry while the demographic urban-rural ratio of Fier the last ten years, (59% is urban and 41% rural), brought about ideas for sustainable development strategies. From a cultural point of view, the long history of Apollonia and the remaining archaeological site lead UNESCO to identify it as an area of ‘Outstanding Value’ (2014). We argue here, that this constitutes an important voice for supporting the regeneration of the territory. Many elements reveal the artistic and cultural identity of the place such as the architectural mixture of different periods and styles, the sculptures, the mosaics, the ceramics, various artifacts, the frescoes inside the monastery. The indicated elements reveal a focus on arts and, therefore, the role that creativity have had in everyday life of the ancient city. Elsewhere, we have seen that activities related to education are also embedded in the history of ancient Apollonia. For example, in the ancient city, Octavianus and Agrippas, studied and underwent military training in Apollonia’s Academy. In modern era, the notable national writer of 20th century, JakovXoxa from Fier, found Apollonia the ideal place to create the ‘Nation’s Honored Order’ and used the monastery of Apollonia as a residence. This place, following this historical record is to be called “The Museum Creativity Room of JakovXoxa”. In other words, the specific area has a rich cultural background and a heritage hub full of tangible and intangible attributes.

Florida identifies educational stimuli as a way to maximize the creative potential of participants (2002). We argue here, that the two characteristics together, - learning activities and creativity - are two powerful concepts that when applied at a frozen area, might lead to the revitalization of the heritage. This would require adequate supportive facilities, diverse visiting groups, open air or indoors educational and creativity activities, as well as workshops, seminars, meetings, laboratories, that all embrace the transformation of visitors to active participants.

The concept of the ‘Creativity Center’ (CC) has all the elements for this transformation. In fact, Bold, et al., (2016), recognize it as an internationally understood practice that brings together the above-mentioned link, while Thurley (2005) considers it as a strategy that fulfils the ‘heritage circle’. In the heritage circle, four social transformations need to occur: participants will understanding the value of heritage, will enjoy it, value it and take care of it.

Lastly, the Heritage Council of NSW (2008) considers the creativity center as the best practice for conserving heritage, linking the past to the present into the future.

**Methodology**

For this research, we did a quali-quantitative research (Marzano et al., 2015), based on our empirical analysis and the collaboration we had with the main institutional actors in the field. Namely, these are the offices for the administration and coordination of the archaeological park of Apollonia and the representatives from the municipality of Apollonia. The findings of this endeavor allowed us to expand our understanding of the territory and to elaborate our case study: the creation of a Creativity center in the archaeological site.

The fundamental complexity of the case study, as a place with long and complicated history and the perspective management complexity of all information and of the communication with all actors, transformed this project in an opportunity for creating a multidisciplinary contribution.
As a first step, we realized a benchmarking research on the history and evolution of Apollonia. For this step, we used the descriptive report by Unesco (2014), that helped us become familiar with the cultural, social, architectural significance of the area.

Secondly, we collected information about the territorial configuration of the area and we became aware of the existence of a Management Plan that was established by the Ljubljana Process. The necessary graphic information such as the map of the archaeological park of Apollonia were created within the framework of the UN Joint Program, “Culture and Heritage for Social and Economic Development” and was funded by the Spanish Millennium Development Goals Achievement Fund in collaboration with ministry of tourism, culture, youth and sports and the archaeological park.

The Task Force for Culture and Society of the Regional Cooperation Council coordinated it and European Commission and the Council of Europe supported it. In 2016, this plan was included in Fier City Hall Territorial Development Strategy Document (2016). However, the Ministry of Culture does still not approve it. Then, we analyzed the management plan and in a second phase, we used tables to show the functional specificities of the place: the actual utilization of the Park, describing the activities, the diversity of user participation, the reasons they use the Park and values that attract them and the kind of impact that they have in socio-economic development.

As a fourth step, we realized a detailed survey in the area and documented the spatial potentialities and challenges that characterize the archeological site. Finally, we made a proposal regarding the insertion of the creativity center program in the existing structures. Our proposal was presented in a table where the distribution of functions at an architectural level became evident.

The case study - analysis of the diverse activities and their implications in the Archaeological Park of Apollonia

UNESCO’S DESCRIPTIVE REPORT AND STATEMENT OF AUTHENTICITY AND INTEGRITY

**Figure 2.** Map of Apollonia- Detailed design of existing situation. In red projects for Restauration; Received by the Administration Office of Archeological Park of Apollonia - made by Underlayer: Atelier 4-Architecture Studio (2014)
Figure 3. Apollonia. Preliminary reconstruction of the road grid mainly based on geophysical measurements (measurements Oberstadt: Delouis et al., 2007, measurements lower town: Buess et al., 2010). Retrieved by https://urbanitaet.baw.de/forschungsprogramm/apollonia.html the 28/4/2018
Unesco’s descriptive report presents many important information about the city of Apollonia. The report describes the city’s origins from the first half of the 6th century BC, its geographical specificity, and its political, economic and social value. All these reveal a city of cultural importance with mixed architectural characteristics.

Historically, we can trace several important moments for the evolution of the city. From its foundation as a Greek Corinthian colony to its establishment and expansion, transformations occurred that changed the morphology of the territory. The city flourished during the 4th century AD as an important economic and trade center, and its position on the right bank of the Aoos River (modern Vjosë) enabled its communication with the coastal part of the territory. In the two hilltops, dominating the city stands the temenos area (the sacred area around the temple of Apollo) and the Arx (military citadel). Between the two hilltops were situated the public buildings of the ancient city, which continued to experience a period of glory under the successive roman rule (since 229 BC). After a long period of continuous economic and cultural development, Apollonia fell into decline until its total abandonment during the medieval period. The culture and the general development of the city maintained a clear Greek character while a mixture of classical and byzantine styles prevailed. The independent economic and political activity as well as the close relationships with the Illyrian hinterland determined apollonian identifications.

Prominent buildings of the ancient archaeological site were:

- the temple of Apollo and other buildings from the same period (6th century BC)
- two small sanctuaries
- an open planned space with the role of an agora
- the temenos, two stoas (walkways or porticos)
- a Greek theater and a Nymphaeum (a monument consecrated to nymphs) and certain important social buildings such as the Buleterion (the seat of the city council)
- the Odeon, a combination of Greek and Roman construction techniques
- the Library
- the Arch of Triumph
- The Temple of Diana and Prytaneion (the seat of government) among others

Documentary sources for the later history of Apollonia are limited. However, the archaeological excavations of the 19th century brought into light the 13th century monastery complex, of byzantine typology (localization and type of exonarthex) with many ethnic characteristics. The open facade, similar to the Paleo logic architecture, is also evidenced in the churches of Apostoloi in Thessaloniki, Kilise Camii in Istanbul, FatihCamii in Enez and H. Sofia in Ohrid. The accessibility to the exon artic from the north and the south side differentiates from the byzantine architecture but rather recalls the side passages and arcades in the courtyards of Western monasteries.
Figure 4, 5, 6. The archaeological park of Apollonia, the historical museum and the local church. Retrieved from https://www.reflectionsenroute.com/digging-up-the-past-at-apollonia-archaeological-park-albania/the 28/4/2018
Today the ancient city of Apollonia includes the surrounding area of 110 ha, holding the Archaeological Park status since 2005 (DCM No. 396 2005, “On the approval of borders and administration regulations of the archaeological parks of Shkodra, Lezha, Apollonia, Bylis, Amanatia, Orikum, Antigonea, Finiq and Butrint”).

The area presents a mixture of historic and natural heritage that illustrate the vivid relationship between human and nature in centuries. The monuments of the ancient city, the remains of Doric, Corinthian and Roman style classical buildings and the Museum of Apollonia, that is located within the interior of Medieval Monastery, fall within the criterion of Unesco for acquiring an ‘outstanding universal value’ (Unesco, 2014). The Refectory, situated on the ground floor of the Monastery, is of rectangular form of east-west orientation, with well-preserved three sided apses in northern and southern side. An opening to the east wall leads to glass pavement above an excavated mosaic of Roman period, under the pavement of monastery. In the Management Plan of Unesco, 2014, the area has been listed as acquiring the following key values:

1. **Cultural** - traces of civilizations, authentic documents coming from local and Mediterranean history, art and architecture, the evolution of the concept of urbanization, the affiliation of a wider Mediterranean cultural network, economic and human relations, early forms of faith and religion, the posture in death and the afterlife, the cultural landscape
2. **Natural** - the geographical position of Apollonia, its rural landscape and its ecosystem
3. **Scientific** - research on history of antiquity: Greek colonization process in the Mediterranean, the impact of colonization on the spread of urban life in Illyria, the role of Apollonia in the main historical events of antiquity etc
4. **Spirituality** - the presence of the monastery as an important religious center
5. **Aesthetic** - the harmonious interconnections of local structures with the local environment, the high quality of execution of works in ancient arts and crafts
6. **Educational** - training on the history and civic values of the area have brought several educational trips
7. **Economic** - touristic development as a source of income and local employment. This is a widespread impression at this point but not a measurable impact
8. **Community** - symbols and references from the site are deeply embedded in the memory and awareness of communities

All of the above-mentioned factors, along with the Albanian laws related to cultural heritage reveal the importance on working with the cultural revival of the area (Law No.9386, 2005, related to museums, the Law on Cultural Heritage No.9048, 2003, the Law No.9734, 2007, related on Tourism). The institutional framework for the Archaeological Park of Apollonia includes firstly the ministry of culture, then the national board of archaeological parks and then Offices for the Administration and Coordination of Archaeological Parks of Apollonia (DCM No. 396, 2005).
**Territorial configuration and urban intensity**

At a territorial scale, the area of the Park is divided in two main zones, Zone A (High archaeological intensity area) and Zone B (The protected area of the Archaeological Park) as an effort to have a controlled development of the territory. The park is managed by the regulation of park administration. Certain challenges were highlighted in regards to the weak proximity of the place with any other urban hub and the underdeveloped road infrastructure system. Today, the national highway, bypass of Fier, foreseen to be ended in 2019 is designed to have an exit directly to Apollonia with the purpose to facilitate the immediate access to the Park. Lastly, the rehabilitation of the Museum, the placement of signs on site, the cleaning maintenance, and information service and the devotion of the administrative office direction and team have importantly changed the aspect of the site.

Unesco’s key values recite the type of activity that is currently dominating the area, and we added in that research the organizational body, the kind of participation, and the kind of impact these activities have at a territorial level as showed in the next table.

<table>
<thead>
<tr>
<th>Utilization</th>
<th>Type of activity</th>
<th>Organization body</th>
<th>Participation</th>
<th>Attractions Values</th>
<th>Kind of impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tourism</td>
<td>Cultural Tourism</td>
<td>Tourism industry</td>
<td>International National Local</td>
<td>Cultural Natural Aesthetic</td>
<td>Economic Cultural Social</td>
</tr>
<tr>
<td>Education/Recreation</td>
<td>Visit of the Site and Museum In open-air questions Recreation</td>
<td>Educational Institution Ministry of Culture Archaeological Park</td>
<td>Local National</td>
<td>Cultural Educational Natural</td>
<td>Social Culture</td>
</tr>
<tr>
<td>Social Entertainment</td>
<td>Pic-nic on festive days Food &amp; Beverage service from two on-site restaurants</td>
<td>Individuals</td>
<td>Local</td>
<td>Aesthetic Natural</td>
<td>Social Economic</td>
</tr>
<tr>
<td>Spiritual</td>
<td>Visits in Church of St. Mary Wedding/Baptism Ceremonies</td>
<td>Individuals Church of St. Mary Autocephalous Orthodox Church of Albania</td>
<td>Local</td>
<td>Spiritual Cultural Aesthetic</td>
<td>Social Cultural</td>
</tr>
<tr>
<td>Academic</td>
<td>Archaeological excavation Archaeological studies Heritage studies</td>
<td>Ministry of Culture Ministry of education Archaeological Institute</td>
<td>International National</td>
<td>Scientific</td>
<td>Social Cultural Environment</td>
</tr>
</tbody>
</table>

Table 1. Actual utilization of the Park, Source: Office of Administration of Archaeological Park of Apollonia (DCM No. 396, 2005)
Table 2. Visitors and income from tickets statistics of the Park for the period 2007 -2016, Source Office of Administration of Archaeological Park of Apollonia (DCM No. 396, 2005)

<table>
<thead>
<tr>
<th>YEAR</th>
<th>National visitors</th>
<th>International visitors</th>
<th>Visitors without Tickets</th>
<th>Total Visitors/Tickets</th>
<th>Value (in Lek)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>3 950</td>
<td>3 000</td>
<td>-</td>
<td>6 950</td>
<td>2 140 000</td>
</tr>
<tr>
<td>2008</td>
<td>5050</td>
<td>3 400</td>
<td>-</td>
<td>8 450</td>
<td>2 610 000</td>
</tr>
<tr>
<td>2009</td>
<td>5150</td>
<td>3 550</td>
<td>-</td>
<td>8 700</td>
<td>2 025 000</td>
</tr>
<tr>
<td>2010</td>
<td>4801</td>
<td>6 076</td>
<td>24 120</td>
<td>10 877</td>
<td>2 543 000</td>
</tr>
<tr>
<td>2011</td>
<td>7392</td>
<td>5 266</td>
<td>16 816</td>
<td>12 658</td>
<td>3 354 450</td>
</tr>
<tr>
<td>2012</td>
<td>4142</td>
<td>6 353</td>
<td>12 114</td>
<td>10 495</td>
<td>2 933 600</td>
</tr>
<tr>
<td>2013</td>
<td>7056</td>
<td>3 836</td>
<td>12 723</td>
<td>10 892</td>
<td>2 551 800</td>
</tr>
<tr>
<td>2014</td>
<td>5849</td>
<td>6 132</td>
<td>9 579</td>
<td>11 981</td>
<td>3 317 700</td>
</tr>
<tr>
<td>2015</td>
<td>6318</td>
<td>5 911</td>
<td>13 783</td>
<td>12 229</td>
<td>4 160 800</td>
</tr>
<tr>
<td>2016</td>
<td>7197</td>
<td>5 073</td>
<td>9 878</td>
<td>12 270</td>
<td>4 293 400</td>
</tr>
<tr>
<td>TOTAL</td>
<td>56 905</td>
<td>48 597</td>
<td>99 013</td>
<td>105 502</td>
<td>29 939 400</td>
</tr>
</tbody>
</table>

These tables made evident three important categories of activities that take place in the area. The first one is the touristic activities, which means visit that have to do with the actual historic and cultural significance of the site. This category involves all of those people that visit the place to see the archaeological site and the museum. However, it is observed that as the number of visitors to the Park have notably been increased during the last years, still there is not enough stable mobility during the nighttime. This implies that the visits last few hours and that there is no further engagement with the surrounding areas. This means, that there might be still space for better management in a way that can create an impact also to the surrounding areas.

The second one includes activities that are sponsored and organized at a top down level. For example, the Monastery Complex, with the mingling of byzantine and Romanesque styles, host occasionally local, national and international artistic activities among which festivals and concerts. Spatially, the remains of Hellenic and Roman period monuments, mainly the Bouleuterion and the Odeon are used for open-air cultural activities. The Bouleuterion (Monument of Agonothetes) transforms as a theatrical stage for the events, while the open space between the Bouleuterion and the Odeon transforms to a proscenium. Furthermore, the Odeon obtains the same role it had in the second century AD: a small theater with 16 rows, sufficient to accommodate an audience of 300 persons. This entire complex together accommodates artistic, cultural and thematic events for diverse social groups. Furthermore, thematic painting competitions and events have been organized for professional artists and artistic school students in the central archaeological zone, the courtyard of monastery and surroundings. Visual art exhibitions have been set in the Portico of the Monastery, alongside with the ancient sculptures. During summertime, many cultural activities held in Apollonia become coordinated with activities organized in city of Fier and vice versa. National and regional schools visit the museum and teach their students the history and the important elements. In addition, the Administration Office of the park in collaboration with the school of Pojan (the adjacent village) offers a different experience. Actually, there is an ancient gate in the schoolyard, carefully maintained with the purpose to encourage students and teachers to visit it.
In the city of Fier, the High School “J. Kilica” organizes lectures on archaeology, ancient history and history of excavations, with audiovisual means in the archaeological site. The Administration Office is working on to expand this activity and inside the Zone A, integration of technical infrastructure for educational reasons has been requested. Lastly, sporadic educational activities focusing on environmental issues have been organized (“The day of voluntary cleaning”).

The third category includes the use of the area for recreational reasons or for the promotion of traditional norms. Specifically, it is observed that the use of the area for social and religious ceremonies have increased a sense of recognition of the cultural value of the area. This might be noticed when analyzing the social practices at the area, such as the use of the site for wedding photos. This reveals the awareness of community regarding cultural heritage, aesthetics spiritual and natural values. The elements chosen as icons are the following: the remains of the building of Agonothetes; the preserved four pillars of the Triumphal Arch; the Obelisque, the Stoa B; the niches of the rear wall used as a suitable background for the sculpture of the ancient philosopher and the courtyard of the Monastery and the surrounding portico.

There are two private restaurants open to the public in the area supporting the three categories of visitors. Besides their basic purpose, they have also served as resting places, places for facilities when open-air activities happen and as meeting points. “Similar phenomena are not unknown in Albania, where parts of cultural monuments have been converted into cafes and restaurants, for example the castles of Petrela and Lekurs, and part of castle in Elbasan, Preza, Shkodra and Durres” (Council of Europe, 2014, p.31). Both restaurants occupy buildings constructed in the last century, above the ancient monuments. The local opinions about the construction of the two forms are contradicted but testimonies tend to support more the architectural style of the one that was built in the 1930’s by Leon Ray. The famous French archaeologist during his archaeological excavation expeditions in Apollonia (1924-1939) built this space, that originally was his house, and today, being a property of the Ministry of Culture, the one-story building of cut stalls from the ancient site is converted to restaurant. For the other case, its vague status regarding the property and its mixed country style has brought about negative testimonies by the locals. Both cases receive negative evaluation for their compatibility with the area.

Tusa (2010) describes these activities as impermissible. On the other hand, there is a consent among all actors, stakeholders and locals that activities related to educational and creative development would be a better fit.

As a result, we argue here that the park is not currently used in its full capacity and there are still light only minor local participation. This has social implications, as it might bring an identity loss by the local people (Tusa, 2010b). In addition, in all cases of additional programmatic distribution, the character of the intervention does not seem to fit within the historical and cultural identity.

The insertion of the Creativity Center

Both the process of inserting a new function and the application of a planning model raise challenges mostly determined by its spatial integration in an area that has the characteristic of being non-intensive. This exploration inevitably opens up investigations, which refer as social, spatial and theoretical modifiers. These include scale, context, method and the piecing together of different ideas and approaches both spatial and theoretical as to implement a spatial strategy able to fulfill the desirable insertion.
If it is true that we want to have a strategy that combines all the above mentioned elements (learning, creativity, the use of the park alternatively, the development of certain research components, the promotion of community involvement), then one could suggest that these elements, small fragmented pieces for the moment, should link together and create suggestions for a new approach to both the identity of the area and its ability to attract participants. However, at the moment, the main obvious problem is that these pieces seem to be totally divorced from a process of interaction, and thus obstruct the comprehension of the ways that may lead to the area’s intensification. Therefore, there would be a challenge to give a real coherence to an overall proposal that depends upon several elements that are pieced together in an obviously coherent way.

Theoretically, piecing the fragments together through their spatial dimensions should imply that there is a complete realization of the urban processes present under the shift to a creativity center. The creativity center literally has to do with incorporating many educational ecologies into an area, transforming the area into a learning environment. These places are connected in theory with innovation and therefore this might lead people to seek out synergies that exist in the relations that are developed in other learning environments (Komninos, 2002). Consequently, the social being, the built environment and the theoretical application of innovation become the catalysts of the formation of such an area.

In urban areas, these specific environments are places that work mainly all day and in big centers of excellence, they are supported by the existence of housing there. In other words, there is a relation between the functioning of these areas and the social habitus. This complex linkage between different relations of places requires an intensified area and does not match with the image of the periphery and periphery cities and particularly in the example of non-intensive ones. Therefore the success in the localization of the creativity center cannot actually be predicted if it does not include a thorough spatial analysis and cannot be directed only by means of institutional arrangement, but rather it is a process that is realized simultaneously (Saxenian 1994).

The challenges of its application in such a rural area are multiple and need complex consideration. The feedback loops coming from other case studies have taught us that an action against the permanence of a city’s constituent components, leading to flexible structures able to evolve social and economic issues might be more adequate. A way to do this is by imagining that instead of a simple superimposition of the function there is a system of interaction between events and components. If we suppose for a minute that instead of enclosed built systems, we have constructions that are permeable and that each void is used as a semi private space before going to the actual monument. Then this could mean that the paths could have a different identity than the anarchical open street system, and, simultaneously, the open spaces could start containing a hierarchy, from the private one to the more public one. Secondly, let us suppose that instead of talking generally about a ‘satellite’ distribution of programs, we think more precisely in terms of leisure time, entertainment and learning activities. As we have already seen, a fundamental prerequisite for the creation of “events” in South Europe is the strong network system, which requires open collective spaces to gather, in other words a collective way of living and acting. The target is to try to enrich the collective sense of the area through the incorporation of communal use activities that respond at the scale of a small community. We argue here for the construction of complex programs in which facilities and infrastructures fight in tandem against the areas that form at the large and small scales.

At a socio-economic level, the spatial application of a new model reveal synergies that previously were not present.
For instance, operation activities, management, coordination and maintenance of the new cluster will require new labor force, offering therefore new working possibilities. On the other hand, also new skills will be produced during the cultivation and promotion of the learning activities. This might bring intercultural exchange and the creation of a new community skilled and shaped by the forces of functionality of the place. Transmitting the culture means also reinforcing the identity of the locals and might bring synergies between academic and cultural institutions. All of these might lead to further consideration for additional programmatic distribution, which affects not only the participants but also the ordinary passerby of that area. Therefore, the new hybrid space created reach not only those paying a ticket to enter but also those being close to the archeological area. It is as if the creativity center might bring a spill over to the surrounding street, creating an effect at a regional level. In the historical centers around the world, the urban cultural heritage becomes quotidian; therefore, the passerby barely notices it anymore. For sure, it is salient for tourists, but for the city dwellers, the monuments become simple landmarks in their daily routes (Lynch, 1960). Thus, this activity provide the locals with new insights about these ancient stones that they have become so used to see every day; it gives them the opportunity to reconsider their meaning. For the local there is a renewed emotional connection and a changed perception of space.

Piecing together these components relies on a multi-scalar approach, which considers correct localization, distribution of functions, use of open- spaces and existing infrastructures, use of the natural resources and other. These are ways to benefit from the existing local conditions. Taking into consideration the need for a strategic approach as well as the need for the correct use of each element, we shape the argument of looking at each one, in different scales, as if it constitutes the spatial and social modifiers.

**The project, the structural elements of the development strategy - Results**

The vision of the Creativity Center is the one of becoming a place where people, by participating in creative events they can learn the history and cultural elements of the place. As such, its mission overpasses the simple territorial regeneration but expands in raising community awareness. This also involves a concept of social inclusion. In this way, as first step it is suggested the creation of facilities that can accommodate activities to achieve the community engagement.

At a programmatic level, the Creativity Center can depend on the existing range of topics: the rich historic character and identity; the spirituality values; the cultural values; the classic and medieval art and architecture styles; the natural beauty and environment; the biodiversity of the site; the ancient handicrafts among others. The favorable natural position of the park and the suitable climate regional conditions offers the possibility of organizing coordinated both indoor and outdoor programs. The supportive infrastructure to host the activities could be realized through the adaptation of the available facilities within the Monastery and lately constructed structures with various functions inside the territory of the park. This infrastructure will serve to lay the foundations and institutionalize the concept of the Creativity Center and will be considered as the first phase of development. This second step, involves therefore the correct coordination of the form and the function respectively with the character of the park based on the current circulation map. It also leads to proposals related to the decentralization and dispersal of the activities throughout the A Zone. Lastly, this step requires that all of the service activities can be accessible both by the users and simultaneously used by the officers of the park.
The open air education and creativity activities supported by interior spaces and the indoor activities related with the site (workshops, seminars, meetings, laboratory, and ateliers among others) will considerably help to bound the link with the community. New workplaces will be opened for operation works, function and maintenance. Institutional and private funds for activities will be generated and consumed in regional area and from the actual use, it is estimated that there will be an economic profit by goods consumption from more-than-one day, national and international activities. Through learning and creativity process, workshops and seminars, more people will improve or develop new skills. This third step implies the creation of the specific facilities such as classrooms, conference hall, seminar rooms and back stage support that will serve up to 50 people. Creativity center aims should include making the learning process concrete and interesting, strengthen the sense of community, give impetus to self-development, awaken the interest of young people to become specialists in the field of heritage, help young people to discover other interests through creativity, helping the community to become more open minded (as a key force in socio-economic development). For this fourth step, it is suggested the creation of spaces that can act as atelier of applied arts and ceramics, display rooms, exhibition areas etc.

The localization of the functions to the specific buildings is explained through an actual survey in the place with a simultaneous evaluation of its potential for the above-mentioned objective. The potentials are examined through their performance potential in form, economic situation, and historical charge. For this, we identified different buildings and areas that could be useful for the insertion of the function at the level of the ground. This included studding the existing built construction and the open spaces in between the construction.

Figure 7,8,9,10,11,12,13,14,15,16 from left to right. The restaurant, free open Space, Portico, The archaeological repository, Free open Space, The two warehouses, Service House and Leon Ray House, the parking lot
The majority of the areas studied can be subject to adaptive reuse since in terms of space, typology, environmental input and reconstruction expenses seem to be favorable. As an overall resume, the study suggested specific attention to be given to the way the forms can be lean and simple to distinguish from the historical surrounding. Additional suggestions imply the materials to be compatible with the surrounding environment and region and that the project should be based on the concept of sustainability. Lastly, it is considered as important to keep a moderate economic level, in respect to the financial issues of the sector.

For the first restaurant, the survey confirmed the negative evaluation coming from the locals, and lead to suggestions for refurbishment of its interiors and exteriors as well as subtraction of the first floor. The northwest corner of the Monastery courtyard, near to excavated ruins, next to the outer wall of Monastery complex (of height 3.5m), acquires a free space of around 32sqm (7.00m x4.50m) is considered in harmony with the surrounding environment both aesthetically and for its material consistency. The open space that is created by the portico of the Monastery is confirmed as adequate for further reuse hosting open-air activities. This space acts as the exit from the portico it is open to visitors and has a coherency between form and function. Since, it is recently reconstructed expenses will be related only with the furnishing requirements according to new function. The Archaeological Repository with the recent revealed ruins of the ancient city, the mosaic and the recent refurbishment activities is confirmed to be suitable for sectional use. The free space in west side of the Monastery is also evaluated according to the former parameters and was found suitable for a localization of a function related to its geographical position. The position of the house seems non-adequate and therefore a new function related with the site character is examined. The two warehouses are found in a position for easy transformation. The ‘Leon Ray house’ is evaluated for its condition and found important for transformation to another use. The parking lot is near the monastery, and the lack of circulation paths leaves unvisited many excavated monuments. The new circulation is planned and organized in function of the revitalization of all the area, guiding the visitors form the important ancient excavation towards the Monastery Complex and the Museum. In addition, this will enable the distribution of other activities throughout the park area for an efficient sustainable use of the park and of the assets, it offers. However, the fact that there is not a detailed project about the functionality of this plan, and that whatever the functionality might be it depends on future archaeological excavation made the are complicated.

The authors suggest a mix-crossing phase of the programmatic requirements of the Creativity Center with the availability of the existing spaces (table 3).
<table>
<thead>
<tr>
<th>No.</th>
<th>The building</th>
<th>The General new function</th>
<th>All new Functions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The “Apollonia” restaurant (the restaurant near to the Monastery wall)</td>
<td>Multifunctional building</td>
<td>Conference / Seminar /Workshop hall</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Private meeting space</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Meeting space</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Art Exhibition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Storage space/Restroom</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Reception area</td>
</tr>
<tr>
<td>2</td>
<td>The free space within the Monastery courtyard</td>
<td>Junior Archaeology Club</td>
<td>The Junior Archaeology Club Classroom</td>
</tr>
<tr>
<td>3</td>
<td>The last segment of portico</td>
<td>Experimental Archaeology space</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The Archaeological Repository</td>
<td>Exposition and memory shop</td>
<td>Exposition for artefacts produced by ateliers of the Center</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Memory shop</td>
</tr>
<tr>
<td>5</td>
<td>Free space near the Monastery Gate</td>
<td>Information Office</td>
<td>Reception/Administration Office</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Restrooms</td>
</tr>
<tr>
<td>6</td>
<td>Service house</td>
<td>Atelier complex</td>
<td>Workshop Hall</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Storage space/Restroom</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Kitchen/Restroom</td>
</tr>
<tr>
<td>7</td>
<td>First warehouse</td>
<td></td>
<td>Atelier 1&amp;2 – art and craft / Ceramic</td>
</tr>
<tr>
<td>8</td>
<td>Second warehouse</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>The “Leon Ray” Restaurant</td>
<td>Visual Center –Exposition of Archaeologic Excavation</td>
<td>Display room-Exposition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Coffee-Snack Station</td>
</tr>
</tbody>
</table>

Table 3. Cross matching the localization of the creativity center functions with the existing infrastructure
Major visitors use
Information Office
Exposition and memory shop
Display room-Exposition
Coffee-Snack Station

Minor visitors use
Multifunctional center
Atelier complex
Junior Archaeology Club
Administration office

Visitors use of the Center facilities

Table 4. Visitors use of Creativity Center facilities

Conclusions

This paper tried to build a framework about how to link sustainable development with a functional use of heritage in the context of archaeological sites. It is neither a recipe nor a prescription but rather a discussion concerning the spatial strategies that should work towards this new direction. The main issue that we would like to emphasize is that the spatial strategies need a thorough consideration of the existing situation, the problematic conditions of the existing typologies and the reasoning about the new strategies that enable in each project.

The theoretical background concerning the process of working with heritage revealed the way similar cities around the world felt the need for transformation towards new economic systems. In the case of Apollonia, this implied an additional new identity, the one regarding creative environments, envisioning in this way the generation of learning activities.

The application of this process raised questions related to its future intensification, and the evaluation of each urban element, that will have a catalytic impact. These urban elements interact and each design decision leads to a different urban outcome. The method of linking these elements constitute a strategy approach, which freely reinterprets the existing geographical and environmental context. In other words, these elements are rooted in the history and geography of the site and the way we choose the appropriate ones forms the identity of the investigating area. When piecing the fragments together through their spatial dimensions, landscape, geography, cultural significance and an artistic touch then this complex linkage starts delivering a spatial outcome flexible and able to build learning activities.

The proposal of the Creativity Center in terms of the economic development of the archaeological place and the surrounding areas could be kept as a reference point. Using the existing infrastructure could be beneficial for many reasons. Firstly, the use of the built constructions and the open spaces could contribute in controlling the urban sprawl as well as corresponding to the aesthetical necessities of the area. As mentioned before, piecing together different components relies on a multi-scalar approach, which considers correct localization, distribution of functions, use of open-public spaces and use of the natural resources to benefit from the existing local conditions. Taking into consideration the need for a strategic approach as well as the need for the correct use of each element, we shape the argument of looking at each one, in different scales, as if it constitutes the spatial and social modifiers. Lastly, the Creativity center, if examined as a collective destination can result in spaces much more flexible and adaptable than the ones that are currently offered. These places would much easier support the creation of learning networks that could lead in turn to the production of creativity.
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