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Architectural education ‘in’, ‘for’, and ‘through’ heritage

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Abstract

Our research reframes architectural education at the intersection of cultural heritage and contemporary design challenges. Rather than approaching heritage as a backdrop or constraint, it proposes a pedagogical model that engages in, for, and through heritage by respecting its historical depth, advocating its future relevance, and using it as a medium for critical design thinking. Through theoretical investigation, historical case studies, and the development of an international design workshop in Athens, the authors demonstrate how historic or sensitive environments, such as the landscape of Plato’s Academy, offer fertile ground for promoting context-responsive, interdisciplinary, and ethically driven design approaches. The educational strategies discussed not only prepare students to engage with and reinterpret the historic environment but also empower them to create inclusive, sustainable urban spaces embedded in cultural continuity.

Keywords: Architectural education, cultural heritage, design pedagogy, Plato’s Academy urban regeneration

1. Architectural Heritage and Contemporary Challenges

1.1. Introduction

Architectural heritage nowadays faces a series of urgent and interrelated challenges. These range from the escalating impacts of the climate crisis and natural disasters to uncontrolled urban sprawl, exploitation from overtourism, abandonment or lack of maintenance, and deliberate acts of destruction by conflicts and terrorism. In the Mediterranean region, for example, the catastrophic wildfires in Greece in 2007 highlighted the vulnerabilities of cultural landscapes in the face of environmental change (fig. 1). Similar threats, including coastal erosion and flooding, are now increasingly prevalent worldwide.

As UNESCO verified in February 2025, the ongoing war in Ukraine has caused damage to 485 sites, including historic monuments, archaeological sites, religious buildings, and museums. Compounding these risks are the pressures of rapid development, as large-scale infrastructure projects and intensive tourism investments, particularly in sensitive environments such as the Greek islands, often result in the irreversible transformation of culturally significant settlements.

Fig. 1. The Acropolis with Mount Parnitha ablaze during the 2007 wildfires attributed to both negligence and suspected arson during an unprecedented summer in extreme heat and drought. Creator: ANDREA BONETTI (source: SOOC/AFP via Getty Images)

Equally concerning are cases of negligence or inadequate maintenance, which can lead to irreversible disasters. The 2019 fire at Notre-Dame Cathedral in Paris, for example, exposed the vulnerabilities of one of the most iconic and well-known structures. Across cities and rural landscapes alike, the absence of sustained, well-documented care accelerates deterioration, eroding not only individual buildings but the broader historic fabric of built environments.

An essential component of the quality of life of individuals and communities today is the social quality of life. It manifests itself in good social relations as well as identification with a place, its history and its meaning. Therefore, threats to cultural heritage are tantamount to a weakening of identity and social bonds.

Addressing these multifaceted threats demands more than technical expertise. It calls for holistic, interdisciplinary approaches rooted in a deep awareness of place and identity. It requires vigilant institutional frameworks, long-term strategies, and, crucially, the active participation of architects, conservation specialists, educators, and local communities. Therefore, architectural education must evolve to engage *in*, *for*, and *through* heritage, preparing future practitioners not only to conserve the past but to shape resilient and meaningful futures.

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1.2. Enthesis, Antithesis, Parathesis: Inserting the New into the Historical Context

Archaeological sites and ruins have exerted an evocative charm since the time of the Archaist–Modernist Dispute, which crystallized in the 17th century with the rise of Romanticism and intensified in the 19th century through the quest for national roots and cultural identity. Today, this fascination has evolved into a growing wave of cultural heritage tourism, as new buildings and sites are continually added to UNESCO's World Heritage List.

At the same time, architectural education aims to equip new generations of architects not only to preserve or repurpose significant buildings, but also to create original works that may one day be considered part of the heritage canon. From the early stages of architectural education, students are encouraged to explore interventions within historical contexts as *enthesis* (interposition), *antithesis* (counterposition) or *parathesis* (juxtaposition). These design approaches aim not only at functional integration but also at generating new layers of meaning. Such strategies are not fixed; they evolve with shifting perceptions of heritage and the criteria by which it is defined and evaluated.

This dual emphasis on preservation and creation is not a contemporary concern. Historical precedents reveal that architects have long grappled with how to engage meaningfully with heritage, even long before the formalisation of heritage regulations. A notable example from a period lacking institutional protection of antiquities and relative architectural pedagogy is Karl Friedrich Schinkel's 1834 proposal for inserting the Royal Palace into the remaining space among the ruins of the Acropolis (fig. 2) in a manner that would 'submit to the ancient monuments'. This *enthesis*, described by some as 'discreet' (Papageorgiou-Venetas, 2001, p.128), imbued aesthetic and functional sensitivity while symbolically connecting the newly formed Greek state to its ancient past.

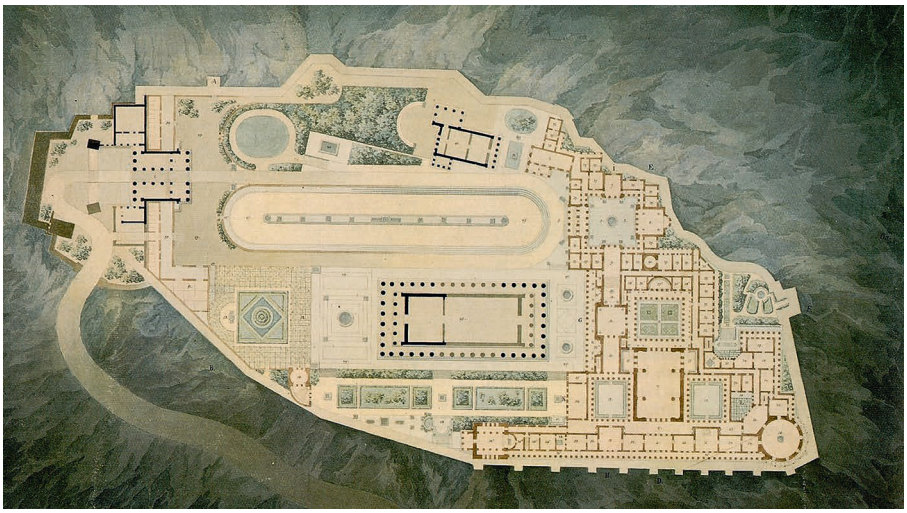

Fig. 2. Design of a royal residence on the Acropolis by Karl Friedrich Schinkel in 1834 (source: Das neue Hellas, München 1999, p. 537)

The proximity of new architecture to the old not only establishes a visual and spatial relationship but also produces an interpretive framework, integrating the old into a new narrative. In line with Giancarlo De Carlo's approach, architectural design can be understood as a back-and-forth process between "reading" and "proposal", much like archaeological research, where findings (data) are interpreted and expressed through architectural language. This process enhances the synergy between old and new, in a juxtaposition that can be both referential and antithetical. Often, *antithesis* between old and new forms a fundamental aesthetic principle. When contrast is not feasible or desirable, *analogy* may take its place, though without a meaningful conceptual foundation, this risk becoming tautological. The *parathesis of* old and new,

whether aimed at highlighting contrast or analogy, serves as a foundation for generating meaning. A new building can *reinvent* the old, reconstituting what has decayed, been forgotten, or lost, and through a conceptual approach, it can revitalize, complement, or reinterpret it.

Within this framework, we emphasize the significance of deriving meaning from cultural heritage in architectural education. The investigation takes place within the context of an Architectural Studio jointly conducted under the supervision of Professors Ewa Stachura and Alcestis Rodi, exploring new design interventions in the broader historical environment of Plato's Academy, based on concepts and models from international theory and practice.

1.3. Historic Environments as a Source of Architectural Meaning

Architecture deals with memory in multiple ways. Sometimes it ignores it (Modernism), sometimes it evokes it (Historicism, Postmodern Historicism), and sometimes it creates temporal sequences and "epic continuities" without direct morphological references, as seen in the works of Alvar Aalto, Dimitris Pikionis, and Carlo Scarpa.

When the function of a building, a key but not exclusive goal of architecture, has been fulfilled or discontinued, its value is assessed based on meaning. Architects and users-spectators jointly confer meaning to architectural works. As Hershberger (1970) notes, architects deliberately embed intended meaning into their designs, while users assign embedded meaning based on their experiences.

In a design intervention within a historic or sensitive environment, architects are called to highlight the 'old' and ascribe meaning to the 'new' they introduce. Meaning can be infused into architectural work through the design 'concept'. This concept is shaped by mentally synthesising the values of the historical site and its context with the designers' inclinations, talents and interests. It is a product of their imagination and creativity, which then acquires generative force, becoming a system of rules that drives the design process.

The past has always been a source of architectural meaning. According to Martin Steinmann (1976), the history of architecture is a vast reservoir of experiences that internally define the meaning of architecture. Ruskin (1849) was among the first to argue that the architecture of the past must be preserved, and that contemporary architecture should strive to become historic. However, a purely "monumental" or "archaeological" understanding of the past can hinder innovative action, as Nietzsche (1874/1997) later observed. He advocated for a "critical" knowledge of history–one that strengthens rather than exhausts life. In this way, it becomes possible to act and create in the present with originality. Along similar lines, Rem Koolhaas warns architects to be cautious in their use of History. In *The Generic City* (1995), he argues that the more we overuse history, the less relevant it becomes. He challenges traditional narratives of history in urbanism, arguing that the obsession with preservation and historical continuity can hinder a city's capacity for evolution. In the Generic City, history is not erased but is no longer central; it becomes one of many optional layers rather than a defining essence. Koolhaas's provocative stance reframes the role of history not as a narrative to be preserved at all costs, but as a flexible, and at times dispensable, element in the continual reinvention of urban form.

While much of architectural education focuses on tangible, material attributes–such as plans, elevations, and facades–the intangible dimensions of heritage, including memory, symbolism, ritual, and affect, are equally formative. Students must be trained to detect disjunctions between form and meaning. This can be achieved through interdisciplinary approaches, drawing on phenomenology, cultural studies, and oral history. When students understand that the built environment is a repository of subjective and collective experiences, they begin to design with empathy, humility, and imagination.

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1.4. Heritage as Content, Objective, and Means in Architectural Education

As cities around the world grow in population and become increasingly *generic*, the architectural elements that embody local identity and collective memory tend to disappear. Yet, in this climate of threat, architectural heritage can serve as a counterbalance. Education becomes the lever where preservation meets transformation. The built environment is a carrier of memory, a "living narrative" that can be decoded as history. The way we learn from it and translate it for the future is constantly evolving. For example, Napoleon envisioned Paris as an open-air museum, an urban landscape exhibit that would educate citizens and visitors through its historical architecture. In contrast, the Futurists of the 20th century rejected the past as a burden and proposed its radical erasure, even advocating for the destruction of symbolic cities like Venice. These different attitudes toward heritage are reflected in educational practice. Ruskin and Viollet-le-Duc emphasized the value of historic architecture, whereas the Modernist movement, particularly at the Bauhaus, removed history courses entirely from the curriculum.

In the current context, where cultural heritage and local identity are threatened by globalisation, the climate crisis, tourism-driven homogenisation, and geopolitical tensions, education must be redefined. Architectural heritage is no longer just a testament to the past–it plays a vital role in understanding contemporary identity and shaping the future. Within this framework, key questions arise:

- What is the value of knowing architectural heritage?
- Which buildings/sites are considered "worthy" of preservation and why?
- When does historical consciousness hinder, and when does it promote creative expression?
- What role can technology play in approaching and managing heritage?
- Which institutions, individuals, and professionals can responsibly manage the balance between preservation and renewal?

To address these questions, we adopt the threefold pedagogical framework for contemporary teaching: cultural heritage as *content*, *objective*, and *means* in architectural education. Within these three dimensions linking cultural heritage with architectural and urban design, heritage is not merely a repository of memory from the past but a tool for designing an ethical, imaginative, and sustainable future.

A. *Cultural Heritage as 'Content' of Architectural Education:* In this dimension, heritage is treated as a subject of knowledge. Students learn about the past by studying the historical palimpsest, morphologies and typologies, techniques, materials, and socio-cultural contexts. Historical knowledge is not just information but a foundation for developing critical judgment, aesthetic sensitivity, and awareness. To study within heritage means to understand the complexity and significance of built time.

B. *Cultural Heritage as 'Objective' of Architectural Education:* Here, the goal of education is to cultivate not only professionals but also citizens who respect, protect, and enrich cultural heritage. Students don't just learn about heritage–they are trained for its benefit. The aim is to develop skills in restoration and documentation, as well as to design new architecture that dialogues with the past and may itself become the heritage of the future.

C. *Cultural Heritage as 'Means' in Architectural Education:* At this level, heritage becomes a teaching tool, used to convey broader values such as social cohesion, cultural understanding, and environmental responsibility. Learning through heritage does not have the exclusive goal of heritage itself, rather, it contributes to the development of

comprehensive architectural literacy. The past becomes both a reference point and a training ground for interpreting the existing built environment and envisioning the future.

2. Case Study – Aligning Global Concepts with Local Contexts: the Athens Design Workshop

2.1. Critical Design Thinking in Historic Environments

How can architectural education effectively bridge theoretical concepts and the specific realities of local cultural heritage? This question becomes pertinent in the context of training architects not just as passive recipients of international doctrine, but as active, critical agents engaging with site-specific challenges and values.

A recurrent concern in architecture design courses related to heritage is how to translate globally endorsed methodologies into responses tailored to the distinct historical, social, and environmental characteristics of a site. The UNESCO Universal Declaration on Cultural Diversity (2001) emphasizes that each cultural resource carries its unique specificity.

Architectural heritage isn't a universal language that can be easily decoded; instead, it's something deeply rooted in place, shaped by local context, and it requires custom-made solutions.

When it comes to heritage, architectural pedagogy should go beyond offering fixed solutions. It should help students develop a methodical, critical, and context-sensitive way of thinking. This approach becomes crucial in architectural design studios where theory meets reality, and students can learn through direct engagement with the site.

2.2. Student Design Workshop: Urban Regeneration: A Holistic Approach to Architectural & Urban Design – The Case of Athens

The international seminar and student workshop *Urban Regeneration: A Holistic Approach to Architectural & Urban Design – The Case of Athens, Greece*, focused on the historical landscape of Plato's Academy (fig. 3) and the urban territory of Elaionas (Olive Grove) in Athens (fig.4). (Workshop Leader: Prof. Ewa Stachura, Tutors: Prof. Alcestis Rodi, Prof. Ewa Stachura, Prof. Magdalena Jagiełło-Kowalczyk, Prof. Georgios Panetsos).

Fig. 3. *The School of Athens* by Raphael (1511). Fresco, Apostolic Palace, Vatican City. Source: https://www.britannica.com/topic/School-of-Athens

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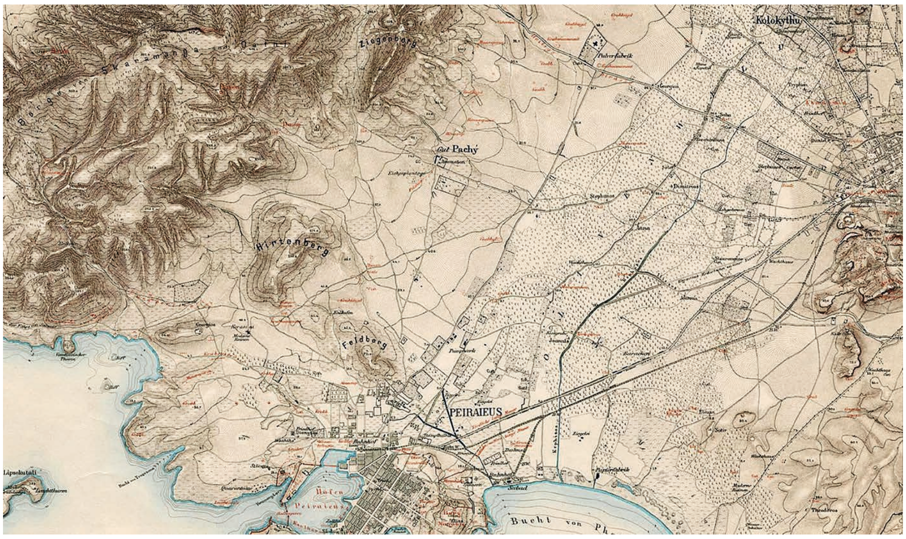

Fig. 4. Eleonas (indicated with trees) and the area of Plato's Academy. *Athen-Peiraeus, Karten von Attika (1882)* by E. Curtius and A. Kaupert. Source: Heidelberg University Library (source: https://digi.ub.uni-heidelberg.de/diglit/curtius1895a/0007/image)

Eleonas, located in the western part of Athens, is the site of the ancient olive grove that once formed a sacred landscape associated with Plato's Academy and the worship of Athena. Historically known for its dense olive trees and agricultural significance, Eleonas symbolized the connection between nature, knowledge, and civic life in classical Athens. Today, the area is largely industrial and underdeveloped, with few visible traces of its historical identity, offering a poignant example of how urban expansion can obscure layers of cultural and ecological heritage.

Plato's Academy, one of the most significant institutions of philosophical thought in Western history, was founded around 387 BCE in a grove sacred to Athena in the area known as *Academeia*, just outside the ancient city walls of Athens. While a marked archaeological site exists today and is visited as the Academy's location, recent research suggests that the actual site lies approximately 200 meters away, still buried beneath the contemporary urban fabric. This misplacement highlights the complexities of interpreting layered urban histories, underscoring how cultural memory often persists independently of physical evidence and challenges both archaeological certainty and the role of heritage in the modern city.

The workshop investigates design interventions on these two sites within the Athenian urban palimpsest. The site – simultaneously a philosophical locus, archaeological landscape, and neglected contemporary neighborhood – offers a fertile ground for students to explore how local heritage values intersect with global discourses on memory and sustainable regeneration.

By engaging directly with such a historically and conceptually complex subject, students acknowledge historic sites not only as objects for preservation that remain static over time, but also as a dynamic system of meanings that evolve and are shaped by the ever-changing context. The concept of culturally sustainable development becomes directly understood as responsible and adaptive design that maintains historical continuity while allowing for future change.

The pedagogical approach in the workshop is also based on the conclusions from the UNESCO Amsterdam Conference (2003) on "linking local and universal values", which

- Emphasised that universal and local values are part of a continuum, not a hierarchy, and should not be separated. Indeed, it is not viable to identify or manage universal value without acknowledging and maintaining the value of place to the local people.
- Acknowledged that World Heritage properties are dynamic entities where cultural and social values evolve. They should not be frozen in time for purposes of conservation. Indeed, the continuity between

the past and future should be integrated in management systems accommodating the possibility for sustainable change, thus ensuring that the evolution of the local value of the place is not impaired.

The case of Plato's Academy further illustrates the need to investigate whose values are represented, remembered, or erased in the name of "heritage". Students are challenged to navigate conflicts between preservation and development, between visible and invisible layers of history, and between academic knowledge and community memory.

Architectural education does not treat design interventions in the historic context as mere technical practices, but as disciplines of cultural interaction. It involves negotiation among stakeholders, between the past and the future, and between theory and context.

Students are not only taught how to analyze and understand a site, but how to engage with it in a dialogue, integrate diverse sources of knowledge (historical, social, and environmental) and, most importantly, obtain meaning. This approach fosters the development of design strategies and interventions rooted in both informed, site-based research and global theoretical frameworks.

2.3. Design Workshop Structure and Outcomes

The workshop aims to develop a method for teaching urban and architectural design in an environment with a strong cultural and spatial context. Athens' example highlights the most critical problems of contemporary urban space, and the city's historical context necessitates a broad knowledge of various materials, made possible through international cooperation.

The sustainable development of historic city centres in the context of today's challenges is one of the most significant challenges facing architects and urban planners. It must also be addressed through educational activities. Only competent and effective spatial interventions considering all contexts can maintain/improve the quality and functionality of the different types of spaces in historic cities. Such a challenge has been addressed in an innovative international collaboration between two academic institutions: the Cracow University of Technology and the University of Patras. By combining knowledge and experience from the perspectives of Poland and Greece, the partnership enables a comprehensive approach to understanding and addressing the complexities of sustainable design in historic urban environments at both the urban and architectural scales.

The viability of heritage-built environments and the sustainability of old cities for future generations require designers to propose innovative and careful solutions. The workshop's essential aims are:

- To create and implement didactic methods that support students' competencies in understanding and incorporating heritage elements into contemporary projects, transforming spaces in historic city centres towards sustainability.
- To elaborate and use experimental forms and teaching techniques through which architecture students can test innovative building materials and technologies.

In addition to broader regulatory initiatives and policy measures, design interventions targeting urban public spaces with a strong cultural context can play a key role in mitigating the impact of tourism and redirecting its dynamics to balance the needs of residents and visitors better. Thoughtful urban and architectural design can create spaces that foster coexistence and meaningful interactions, meeting competing needs on both individual and social levels, targeting different audience segments, including those with disabilities and deficits. The workshop's premise is, therefore, also to address the full spectrum of inclusion, understood as supporting people with special needs, those from disadvantaged backgrounds, those with gaps in education, and those with

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impeded access to education, by providing stimulating learning opportunities, increasing participation, and improving attainment/performance.

The project thus implements the basic tenets of the 2030 Agenda for Sustainable Development, adopted by the United Nations in 2015, a roadmap for "people", "planet", and "prosperity" that aims to strengthen universal "peace" through "partnership" among all countries and stakeholders. Based on human rights, this holistic plan brings together all recent global agendas, including the establishment of 17 Sustainable Development Goals (SDGs), calling on the world to take bold and transformative steps that are urgently needed to heal and sustain our planet in the face of interconnected challenges, such as climate change, biodiversity loss, socio-economic disparities, and health crises.

The following outcomes in terms of acquired competencies are expected:

1. Ability to gather materials and information for design from many sources, to use the knowledge of expert researchers and practitioners
2. Understanding and ability to implement issues in the design process:
   - the link between the past and the present in urban space, using the context of ancient culture as an example
   - The essence of continuity in urban space
   - The limits of transformation of historic areas.

The workshop is divided into phases: 1) a preparatory study, 2) urban analysis, and 3) design proposals, which will be completed in several tutor meetings.

Within the preparatory phase, students attend lectures on Athens' spatial structure in the face of historical, environmental, spatial, and socio-cultural factors, as well as selected locations and design challenges in Athens. At this stage, professors have already proposed a set of sites and locations for future design proposals. The schedule provides on-site and online meetings of student teams with the mentors. The outcome of this stage is an essay elaborating on Athens' urban structure, its main spatial and functional problems, challenges in residential areas, and ways of integrating heritage with contemporary life. The essay should refer to the design problem, present an issue related to the project topic, and provide a factual basis for the work on the proposal.

The next step, urban analysis, results in a set of works that elaborate on the potential of each selected site. A study consisted of carefully collected analyses on the most crucial site problems. Summarising the analysis, students present a SWOT analysis matrix with the conclusion already framing the issue.

Given this background, the design phase will begin remotely, with the verification of assumptions and ideas, and culminate in a final presentation in Athens. The workshop's result should be a set of analytical, textual, and graphical information. The workshop conclusion will be presented during the closing seminar.

To guide the design process, students will be encouraged to follow six key principles:

- *Compare:* Understand scale by comparing the proposed project to well-known references.
- *Quantify:* Define the program and logistics by establishing the project's functional requirements.
- *Conceptualise:* Develop a strong conceptual basis using diagrams and abstract thinking.
- *Contextualise:* Investigate the relationship between the project and its urban and environmental context.
- *Shape:* Explore form and materiality in response to function, context, and material selection.
- *Sustain:* Integrate environmental and performance strategies to ensure sustainable design.

Projects will be assessed based on the following criteria:

- Idea (attractiveness and originality of the concept in terms of form and function).

- Application of sustainable design principles in terms of technology, materials, and social issues
- Relevance of solutions in terms of reference to cultural heritage.
- Added values – activation, social contacts, exchange of experience and encourage the exchange of experiences.

The workshop will culminate in the creation of a *Book of Good Practices*, featuring innovative teaching materials, as well as selected student essays and design projects.

3. Conclusions

Architectural education today must reckon with the paradox of how to teach heritage as both a tangible legacy and an intangible, evolving set of meanings. In his book *Architectural Heritage Revisited* (2014), Iran Vit-Suzan critiques the contemporary obsession with preserving the appearance of heritage at the cost of its essence. He points out a current paradox in conservation: "as a piece of heritage accumulates multiple stages of transformation, its prestige grows exponentially, yet its appearance and essence gradually fade away, becoming just a deferred presence of its prior self". He argues for pitfalls in the current treatment of heritage: "we tend to overlook the actual transformations of heritage, replacing its actual appearance with a dream-image (a juxtaposed connotation)". The physical preservation of buildings is inseparable from the ideological and emotional constructs that frame their significance.

In response to this complexity, he proposes three interrelated educational and ethical imperatives: to "extend the continuity", "accept the loss" and "reverse the exclusion". Each represents not a technical strategy, but a philosophical orientation toward how architecture is taught, practised, and understood.

Within architectural education, extending the continuity involves moving beyond historical chronology and encouraging students to interrogate the assumptions embedded in inherited architectural forms. Uncritical reverence for the Western canon can reinforce exclusionary narratives; instead, continuity must be extended through critical engagement. In studio and history courses, continuity should not imply the mimicry of style, but rather a sustained inquiry into the social, ethical, and conceptual frameworks behind architectural heritage. Educators should revisit influential Athenian figures – from Plato and Pericles to Ictinus and Callicrates–not merely to affirm their authority, but to reinvent their relevance in a pluralistic and interconnected world. Continuity, then, becomes an educational project rooted in critical thinking, design agency, and ethical awareness.

Loss is an inherent component of heritage. Yet architectural pedagogy often treats it as something to be overcome through reconstruction or restoration. The pedagogy should embrace absence, not as failure, but as an opportunity for deeper understanding. Rather than covering over lost heritage with rhetorical reconstructions, students should be taught to work with absence. A compelling example is the actual location of Plato's Academy in Athens, which is mistakenly associated with the present-day archaeological site, still buried beneath the contemporary urban fabric. Its continued invisibility offers a powerful lesson in how absence, uncertainty, and historical layering invite reflection, reminding us that memory and imagination often play a central role in shaping our understanding of place. Accepting loss in architectural education means incorporating methods like speculative historiography, landscape integration, and minimal intervention, which allow ruins and voids to communicate their histories. This also implies a shift in architectural values: from completeness to resonance, from monumentality to memory.

The reversal of exclusion is arguably the most urgent challenge facing architectural education. Modern heritage practices have **marginalised** non--Western, indigenous, and heterodox traditions, often in the name of rationality

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and scientific objectivity. To counter this, the curriculum must be reoriented to recognise and legitimise alternative spatial epistemologies. This means empowering students from underrepresented backgrounds to explore their own cultural narratives through design. For example, instead of presenting classical Athens as a stylistic precedent, educators can explore its philosophical, religious, and political significance, including its spatial logic. In doing so, architecture becomes a platform not just for preservation, but for justice, reconciliation, and innovation.

Architectural education should treat heritage not as an object of mastery, but as a critical pedagogical practice. In preparing students to navigate the complexities of built heritage, we must teach not just conservation techniques and sustainable integration, but also narrative construction, critical analysis, and cross-cultural empathy. By doing so, architectural education becomes a vital site where the ethics of memory and the politics of space intersect with the promise of design.

The concept presented in the case study for teaching architectural design and, more broadly, for education in architecture, enables the implementation of the ideological assumptions described above, aligning with the contemporary status of heritage and the principles of its preservation.

In light of the pedagogical framework proposed and the key questions posed in Section I.4 regarding the role of heritage in architectural education, the value of knowing architectural heritage lies not only in understanding the past but in using that knowledge to shape culturally grounded and ethically aware design practices. Buildings and sites deemed "worthy" of preservation are often those with historical, social, or symbolic significance. However, critical engagement is needed to question whose narratives are being preserved and why. Historical consciousness can both hinder and promote creativity by becoming restrictive when treated dogmatically, yet it can be generative when used as a critical lens for reinterpretation. Technology plays a vital role in documenting, visualising, and managing heritage, offering new tools for analysis, preservation, and education, while also demanding careful ethical consideration. Ultimately, the responsibility of balancing preservation and urban regeneration lies with the collaborative effort of disciplines and stakeholders: architects, planners, educators, local communities, policymakers, and heritage professionals must work together to ensure that cultural continuity supports innovation rather than limits it.

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