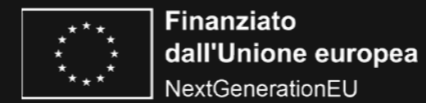




# Co.Co.War Atlas

Mapping Dissonant Heritage



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# Co.Co.War - Atlas

## Mapping Dissonant Heritage

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“Co.Co.War — Dissonant Heritage and War. Conservation and Communication of a Difficult Legacy” is a National Research Program (Progetto di Rilevante Interesse Nazionale — PRIN) funded by the Italian Ministry of University and Research. The project is carried out by an interdisciplinary network involving three Italian universities: Alma Mater Studiorum — Università di Bologna, Università Politecnica delle Marche, and Politecnico di Torino. The project investigates the phenomenon of dissonant heritage in contexts shaped by war, conflict, and contested pasts, focusing on architectural and cultural assets whose meanings are unstable, conflictual, or socially disputed, and whose interpretation, conservation, and communication are often exposed to ethical, political, and social tensions. Co.Co.War aims to develop innovative, value-based, and critically grounded approaches to the study and management of this complex heritage by integrating conservation practices with interpretative and communicative strategies. Rather than seeking to resolve dissonance or to stabilize heritage meanings, the project acknowledges conflict, ambiguity, and plurality as structural conditions of these sites. Through comparative analysis, methodological experimentation, and interdisciplinary collaboration, Co.Co.War explores how dissonant heritage can be responsibly investigated, preserved, and communicated, while addressing emerging risks such as interpretative conflicts, polarized narratives, and the instrumentalization of memory.

This publication forms part of an interconnected set of research outputs produced within the Co.Co.War project. It is intended to be considered together with: “Co.Co.War - Glossary. Dissonant Heritage Concepts and Terms” (<https://doi.org/10.6092/unibo/amsacta/8910>); “Co.Co.War - Community Toolkit. Understanding the (Dis)Value” (<https://doi.org/10.6092/unibo/amsacta/8911>) and “Co.Co.War - Handbook. Managing Dissonant Heritage” (<https://doi.org/10.6092/unibo/amsacta/8912>).

Co.Co.War - Atlas

# Preface

The Co.Co.War Atlas is conceived as the first systematic compilation of identification (ID) sheets documenting cases of dissonant and contested heritage, structured both semantically and geographically, and compiled over the duration of the project (from late 2022 to early 2026). It establishes a tailored knowledge base focused on Dissonant Heritage (DH) and on strategies for managing it, serving as the foundation for the project's activities. By nature, the Atlas collects information but does not merely constitute a descriptive or analytical exercise; rather, it gives concrete expression to an evidence-based methodology that complements the theoretical framework of Dissonant Heritage studies with an operational perspective. The Atlas is grounded in the assumption that heritage is unique and site-specific — shaped by social, political, cultural, environmental, ethnic, and religious dynamics — and closely intertwined with local communities and stakeholders. Accordingly, it does not assume that management approaches derived from real-world practice can be applied uniformly across contexts. Instead, it supports an understanding of the scale and scope of dissonance, raises awareness of heritage sensitivities, facilitates the analysis of ongoing and potential cultural processes, encourages value-oriented actions, and contributes to the development of a DH community and new collaborative networks. It is intended for Co.Co.War research units as well as for scholars, professionals, and practitioners working with built heritage and sites in contexts marked by active or latent conflict. The static format of the Atlas is augmented by the GeoApp, an interactive project tool developed in synergy with it. The GeoApp embeds the ID sheets as external links, geolocates cultural assets, and organises data into a dynamic, open-access knowledge infrastructure that can be updated over time, including by external users. The Atlas presented here is organized into two sections. The preliminary section outlines the rationale for the mapping (*Why mapping?*), describes the methodology and criteria underpinning the dataset (the Co.Co.War Matrix), presents the project outcomes (the GeoApp and the Atlas), highlights the potential for aggregated data extraction (Analytics), and introduces the standard ID sheet. The second section is dedicated to the collection of DH sheets, which currently number approximately 130.

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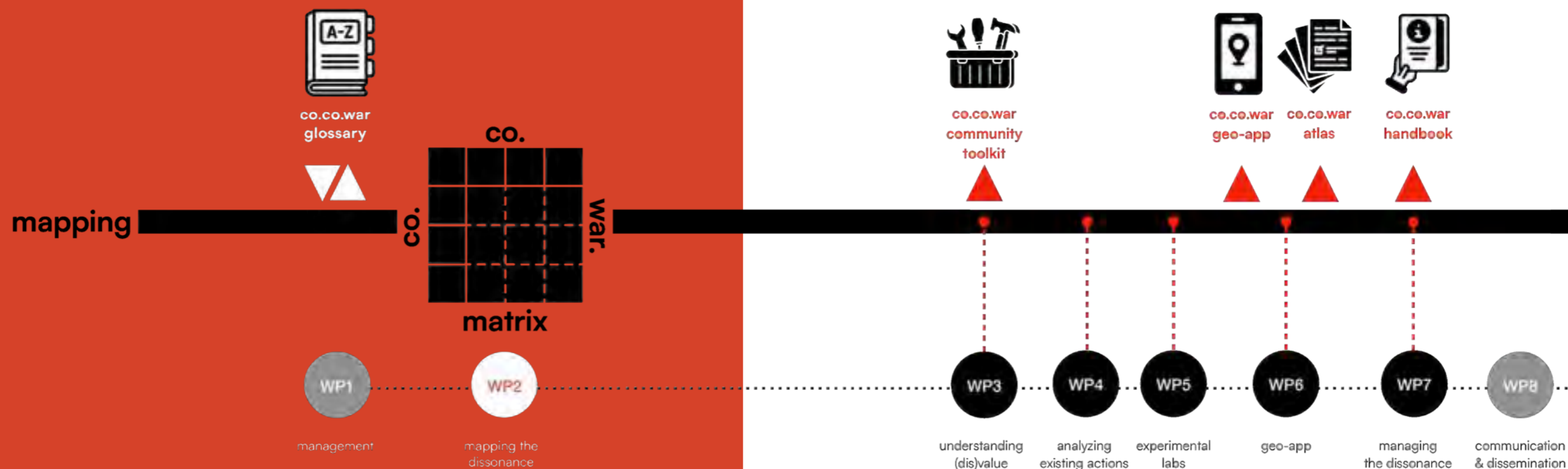
# SECTION 1

Mapping:

the backbone of

the Co.Co.War project

# Rationale: why mapping?



Mapping lies at the core of the Co.Co.War project, serving both as a critical reflection on dissonant heritage and as a systematic framework for linking theoretical concepts to concrete case studies. The project approaches the understanding, preservation, and management of difficult heritage through the analysis of a significant and diverse sample of contested or traumatic legacies across the EU and beyond—primarily architectural heritage, heritage sites, and cultural landscapes—thereby establishing a robust empirical knowledge infrastructure.

By documenting and visualizing dissonance, the mapping initiative (WP2) underpins all subsequent research tasks: it guides the identification of heritage (dis)values, revealing how they emerge, intersect, and generate social contestation (WP3); it informs on direct and indirect strategies for managing dissonant heritage already implemented in analyzed cases (WP4); it provides a fertile ground for selecting contested sites where value-oriented actions can be designed and tested through experimental labs (WP5); it supports the development of the interactive GeoApp (WP6); and it frames the evaluation of the project’s assumptions and objectives, enhancing the Co.Co.War practical toolkit and handbook (WP7). This work is preceded by the development of an ontological glossary, which provides a coherent conceptual framework for addressing the topic.

In this way, mapping functions as the structural backbone of the Co.Co.War project, connecting theory, practice, literacy, and real-world application.

Co.Co.War strategically designed its mapping activity based on an analytical review of recent and ongoing initiatives and international research findings, examining existing large-scale surveys and their objectives. Within Dissonant Heritage studies, systematic inventorying has emerged as recurrent and effective practice for establishing a state of the art grounded in real-world contexts. Such approaches play a pivotal role in developing an evidence-based methodology, facilitating the creation of a network of experiences that fosters knowledge generation and dissemination, raises awareness, engages stakeholders, and supports informed decision-making. Within this framework, key mapping initiatives were analysed and selected as central references for the project:

- Urban Agenda for the EU Mapping — developed by the *Urban Agenda for the EU — Dissonant Heritage Action Group*, this mapping focused on twentieth-century heritage in smaller European towns and remote regions. In 2022, it identified 41 sites and provided an overview of dissonant heritage aimed at overcoming localism, ideological routines and taboos, fostering new local alliances, and developing recommendations for integrated approaches to dissonant heritage.
- ATRIUM Mapping — conducted within the Cultural Route of the Council of Europe and guided by *ATRIUM — Architecture of Totalitarian Regimes of the XX Century in Europe's Urban Memory*, it resulted in a GIS-based mapping system currently encompassing 25 cities and their associated heritage sites. It aims to promote knowledge dissemination, heritage protection and responsible tourism related to European heritage — both tangible and intangible — linked to twentieth-century architecture and history, with particular focus on dictatorial and totalitarian regimes.
- Contested Histories Digital Map — a systematic initiative developed by a robust network of cooperating institutions — including the *European Association of History Educators* (EuroClio), the *Institute for Historical Justice and Reconciliation* (IHJR), the *Memory Studies Association* (MSA) and several universities — has documented over 600 difficult legacies by 2025. The platform includes objects, buildings, monuments, heritage sites, and places contested or debated due to their historical or cultural significance, all accessible through an interactive geodatabase.

Building on this foundation, the Co.Co.War mapping activity focused on built heritage, covering both European and non-European contexts, with the intention of addressing the following multiple objectives:

- **to understand** dissonance in architectural heritage and its specific manifestations across different regions of the world. As of January 2026, approximately 130 cases of dissonant heritage have been documented, including sites undergoing different processes such as re-signification, rejection, or damage. Each entry systematically records where and when conflicts occurred, situates them within their historical contexts, and elucidates the underlying causes and consequences, with particular attention to practices for managing dissonance.
- **to represent** dissonant heritage according to both geographical and semantic criteria, and following a shared glossary. This critical exploration enables the project's research units, as well as scholars and the general public, to grasp the scope and scale of dissonant heritage and to visualize it spatially. It also serves as a catalogue of difficult legacies and as a detection and monitoring tool for institutions responsible for heritage protection. Although completeness was never an explicit objective of the project, the initiative has nevertheless provided a coherent representation of the phenomenon and a practical benchmark against which to assess the theoretical framework established in the literature.
- **to observe** dissonant heritage from a broad transnational perspective, focusing on the identification of patterns in the origins of dissonance and a wide-ranging screening of the strategies — direct and indirect — to manage it. It is worth noting that the novelty of this research task lies in the systematic organization and consolidation of these strategies, which paves the way for the effective conservation of dissonant heritage.

➤ **to interpret** dissonance critically and as systematically as possible, acknowledging the uniqueness of each case while accounting for correlations and recurring patterns across cases. The collected data can be analyzed in aggregate to generate insights into specific themes, including the geographic distribution of cases, historical contexts most prone to generating dissonance, architectural typologies involved in conflict-related processes, and the strategies most frequently employed. These analyses also enable the identification of relationships between variables and the development of new interpretative lenses grounded in the descriptive narratives of individual cases.

➤ **to CO.nserve and CO.mmunicate** dissonant heritage employing a framework rooted in a rigorously structured knowledge base and in a theoretical-practical approach that integrates past experience with innovative methods. This framework guides and informs future conservation and communication efforts and is conceived not as a static repository, but as a dynamically evolving system.

➤ **to engage** scholars, practitioners, and other stakeholders interested in dissonant heritage. The mapping initiative is intended not a completed exercise, but the starting point for a living platform around which a heritage community can form. It is built upon the conviction that dialogue and exchange are among the most important drivers of scientific and human development, fostering a multiperspective and inclusive approach to dissonant heritage.

# Methodology and criteria: the Co.Co.War Matrix

## **Methodology**

Co.Co.War roots its activities and outcomes in an evidence-based methodology. The project's initial efforts focused on developing a Matrix-Database designed to systematically map cases of dissonant heritage while going beyond mapping alone, thereby serving as a pivotal framework for the overall project process.

Case identification relied on the integration of heterogeneous sources, predominantly web-based. This approach was motivated not only by pragmatic considerations but also by a structural condition of dissonant heritage, which is frequently characterised by uneven, fragmented, or deliberately obscured documentation due to taboo, political sensitivity, contested narratives, and, in some contexts, intentional information manipulation. Accordingly, the data acquisition phase combined systematic online reconnaissance with expert-driven inputs derived from the research team's prior fieldwork, consolidated research trajectories, and shared disciplinary expertise in the study and management of dissonant heritage. In this context, data acquisition was conceived not merely as the collection of accessible information, but as a critical process attentive to gaps, silences, and distortions as constitutive elements of the phenomenon itself, and therefore as methodological constraints to be explicitly acknowledged rather than implicitly compensated.

## **Criteria for the dataset**

The Matrix-Database was designed as an intuitive, easy-to-use workspace. It functions as a tool for collecting highly structured information, enabling consistency, traceability, and interoperability in data transfer to the project outcomes — particularly the GeoApp and the Atlas, which are closely related — while also supporting the development of the Community Toolkit and the Handbook for Managing Dissonant Heritage.

The Matrix dataset was organized into four thematic clusters:

**PART A — General information about the heritage site**, comprising the following sub-clusters:

- *Heritage Identity*: ID (progressive number) and name of the asset
- *Heritage Geolocation*: EU/Non-EU, country, region, province, municipality, city/town, as well as latitude and longitude coordinates
- *Heritage Main Features*: category (architecture or infrastructure), typology, scale (territorial, urban, architectural), physical configuration (point, line, area), year of construction, state of conservation, abandonment/use, and current function
- *Heritage Legal Status*: current owner and protection constraints

**PART B — Characteristic of Dissonant Heritage**, with a specific focus on:

- *Dissonance is related to*
- *Historical context dissonance is related to*
- *Year/period of dissonance manifestation*
- *Description of dissonant heritage*
- *Material consequences of dissonance*

**PART C — Strategies for the conservation and communication of dissonant heritage**

- *Direct strategies*: actions that directly impact the physical integrity of the heritage asset (conservation/restoration; reuse/musealization; demolition; reconstruction; mitigation; conservation as a ruin; no action)
- *Indirect strategies*: actions that primarily operate on an intangible level, yet may indirectly generate impacts on the physical integrity of the heritage asset (knowledge building; strategic dialogue; participatory process; networking/communication; educational programme/edutainment; artistic reflection; sustainable tourism; policy; memorial practices/events)

**PART D — References and Compilation Responsibility**

- *Bibliography*
- *Name of compilers and chronology of data entry and subsequent updates*

Several features of the Matrix-Database were specifically designed to support the management of a large dataset and to facilitate its use for multiple purposes and in different digital environments. First, interoperability and collaborative access were ensured through online hosting, enabling shared data entry, revision, and version control among members of the Co.Co.War research team. Second, the database combines open descriptive fields with controlled vocabularies: selected closed fields with predefined options allow for aggregation and comparative analysis, while open descriptive fields are retained where the complexity of dissonance necessitates interpretative notes.

- Refer also to **Co.Co.War Geo-app**
- Refer also to **Co.Co.War Glossary - Dissonant Heritage concepts and terms**
- Refer also to **Co.Co.War Handbook - Managing Dissonant Heritage**
- Refer also to **Co.Co.War Community Toolkit - Understanding (dis)value**

# Outcomes: the GeoApp and the Atlas

According to the methodology presented, the Matrix-Database yielded two main project outcomes:



## **Co.Co.War GeoApp**

An open-access interactive tool integrating data from the mapping activities and reflecting the dynamic nature of knowledge production and community engagement. Users can explore the map through the Co.Co.War website, analysing DH cases by selecting points on the map. Each pop-up provides details about the asset and its associated dissonance, and links to a synthesis sheet summarizing key information, which can be downloaded. The “Join the Mapping” section allows scholars, practitioners, and other stakeholders to submit new cases, which are subsequently reviewed rigorously by the Co.Co.War team.



## **Co.Co.War Atlas**

A compendium of synthesis sheets that records the main information from the Matrix-Database and establishes an initial knowledge infrastructure. Although static, it is particularly valuable as it provides a methodology for structuring analytical data and enriching the semantic content of the GeoApp. The Atlas compiles the 130 synthesis sheets produced by the Co.Co.War project team up to January 2026.

# Data analytics: exploring aggregated insights

The semantic categorization of data recorded in the GeoApp and in the Atlas may initially appear rigid and reductive; nevertheless, it has been applied with meticulous attention to preserving the full complexity of the cases under analysis. In turn, the rigorous structuring of the information enables comparative and broader analysis of the Dissonant Heritage phenomenon.

Data extraction in the form of metrics and statistics provides a valuable tool both for ongoing project monitoring (e.g., assessing the geographical coverage of the mapping) and for critical evaluation of the results, thereby bridging the processes of assessment and understanding. Such analyses allow cases to be positioned within recurring historical and geo-political frameworks, facilitate the assessment of the frequency and effectiveness of specific mediation or mitigation strategies, and enable comparison between programmatic intentions and actual outcomes in practice.

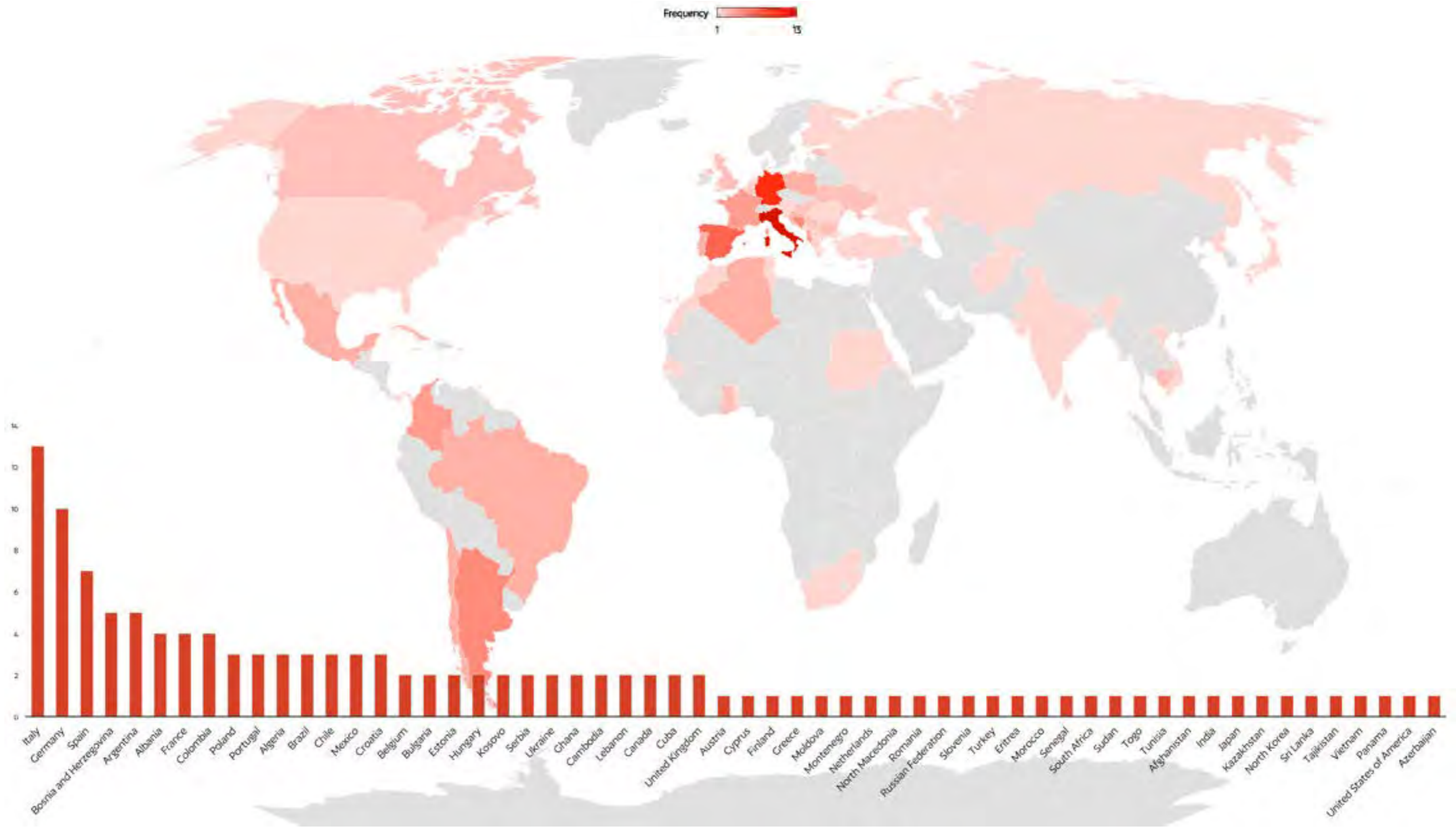
The statistical findings offer a synthetic overview of the dataset currently available, based on 130 cases of dissonant heritage, and are intended as an interpretative lens rather than as an exhaustive or definitive representation. The resulting analyses reflect the state of the mapping as of January 2026 and should be interpreted in light of the evolving and open nature of the research.

To date, aggregated data have been extracted across the following thematic areas, which are outlined in the following sections:

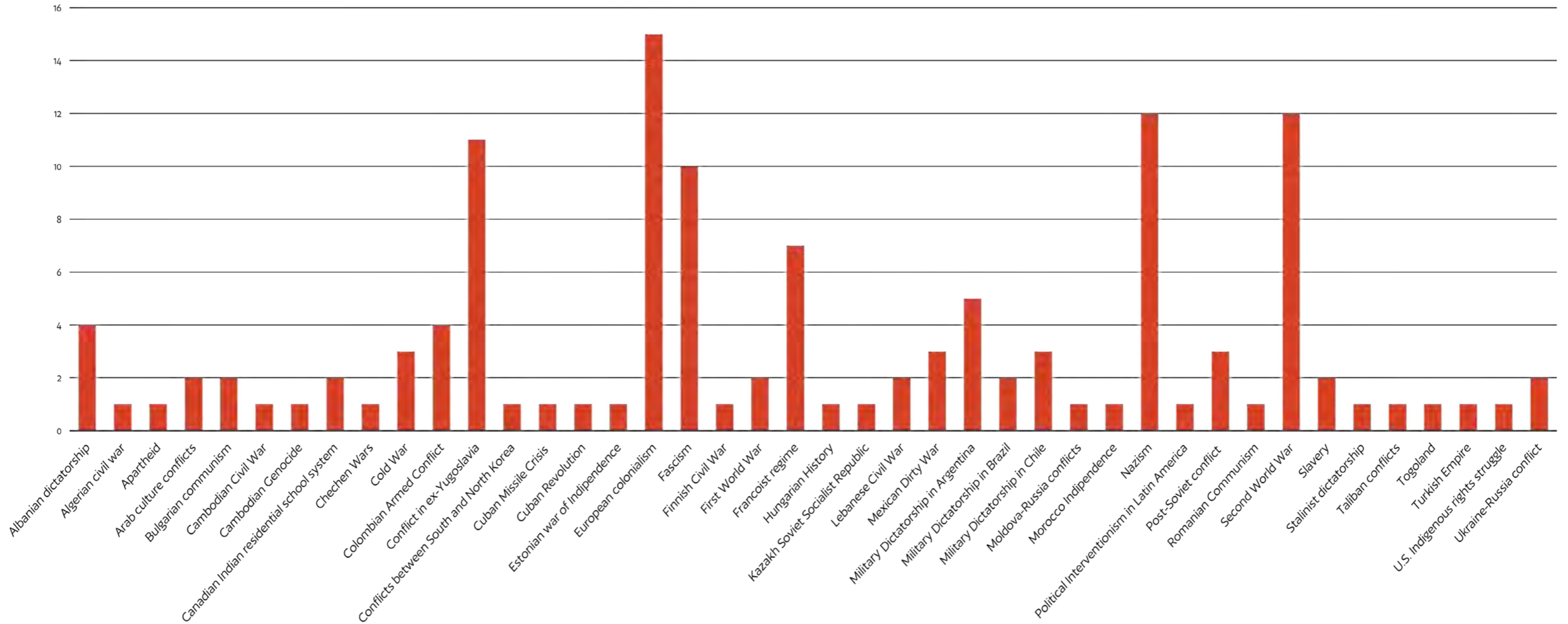
- *Geographical distribution*
- *Historical context*
- *Heritage typology*
- *Strategies*

The primary purpose of this thematic analysis is to identify trends, concentrations, and gaps within the current dataset, while also acknowledging the limitations inherent in an expanding corpus of case studies and the potential for future refinement and recalibration.

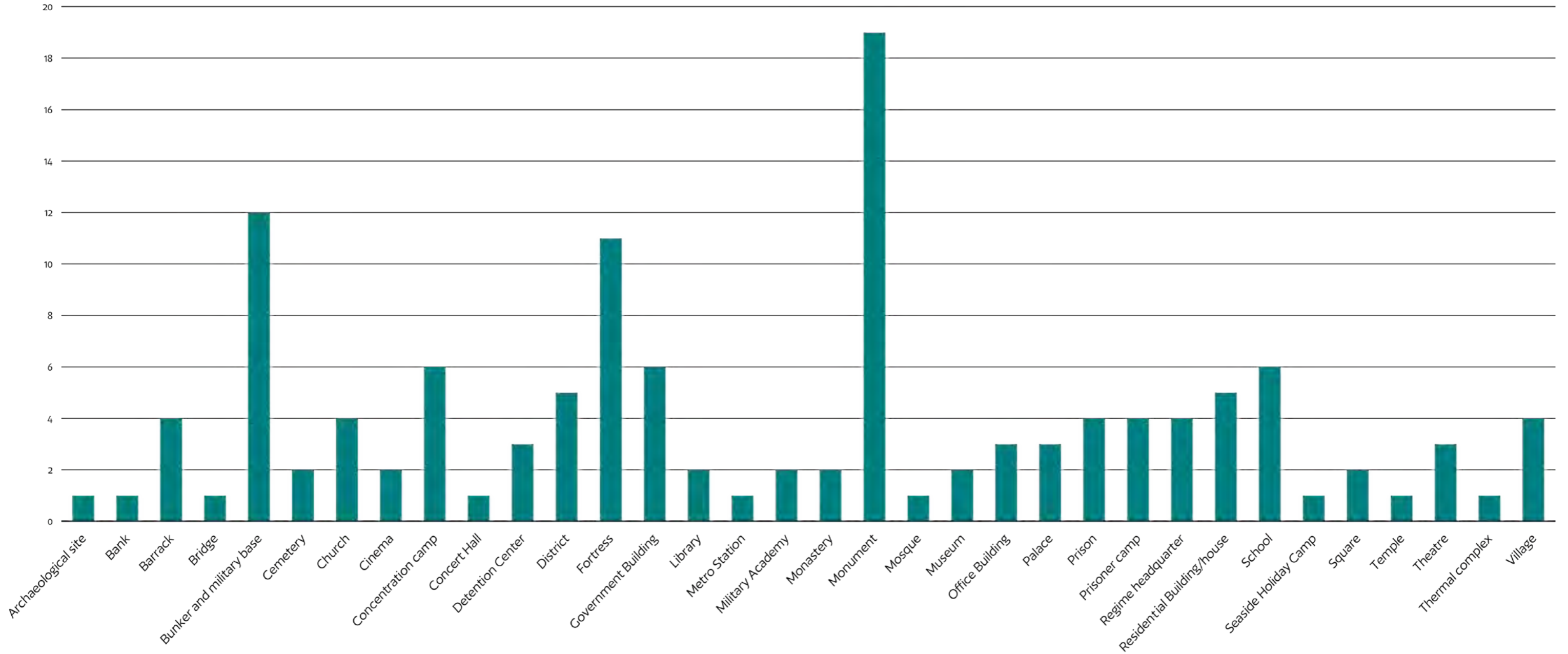
# Geographical distribution



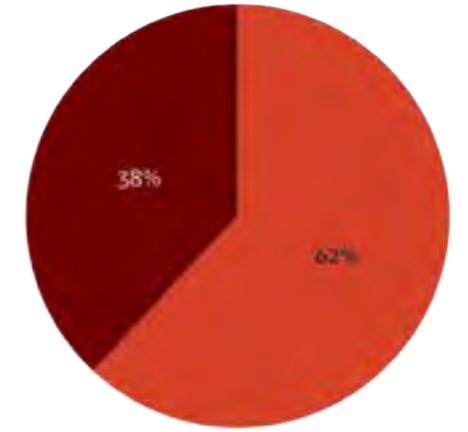
# Historical context



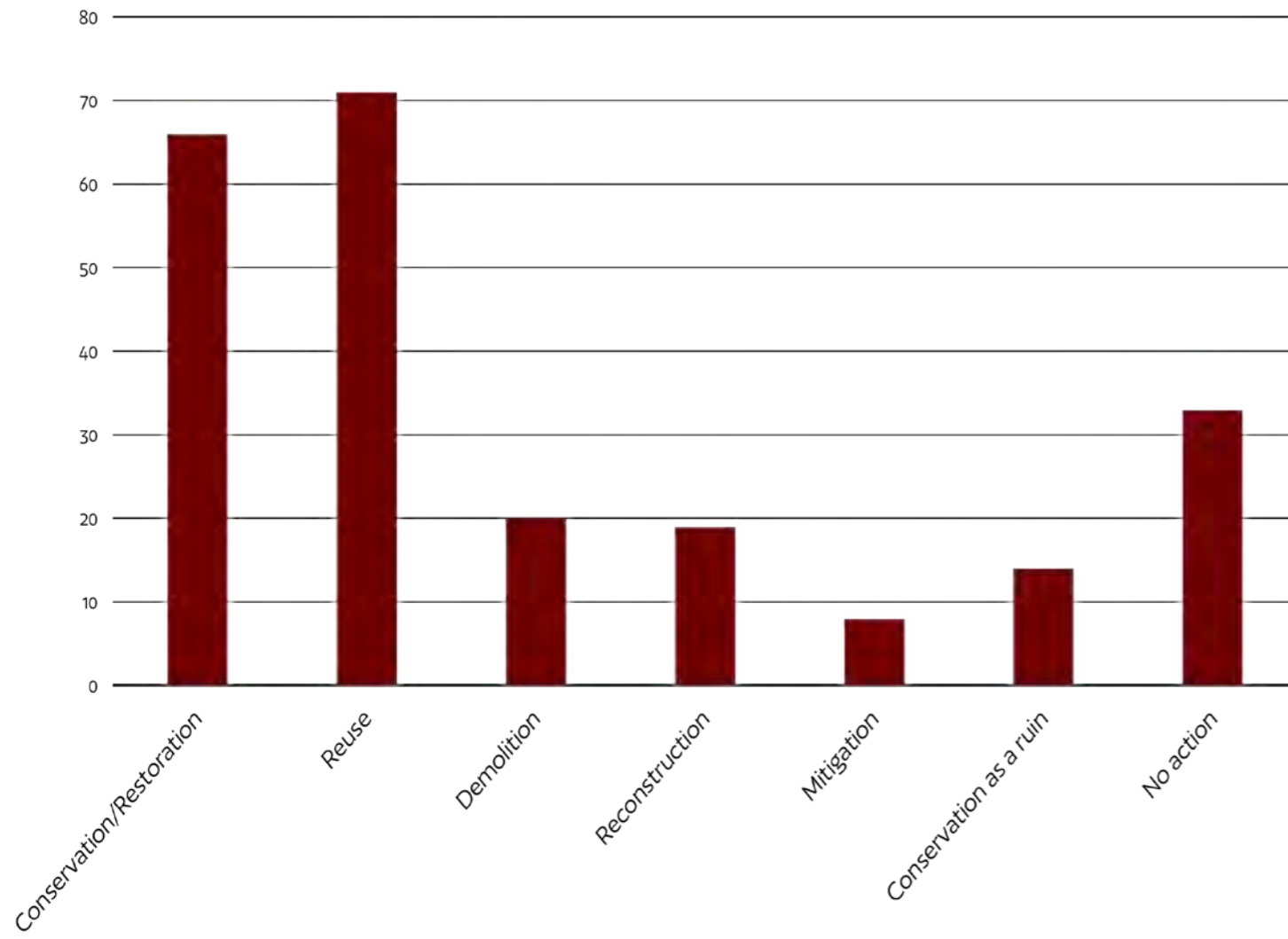
## Heritage typology



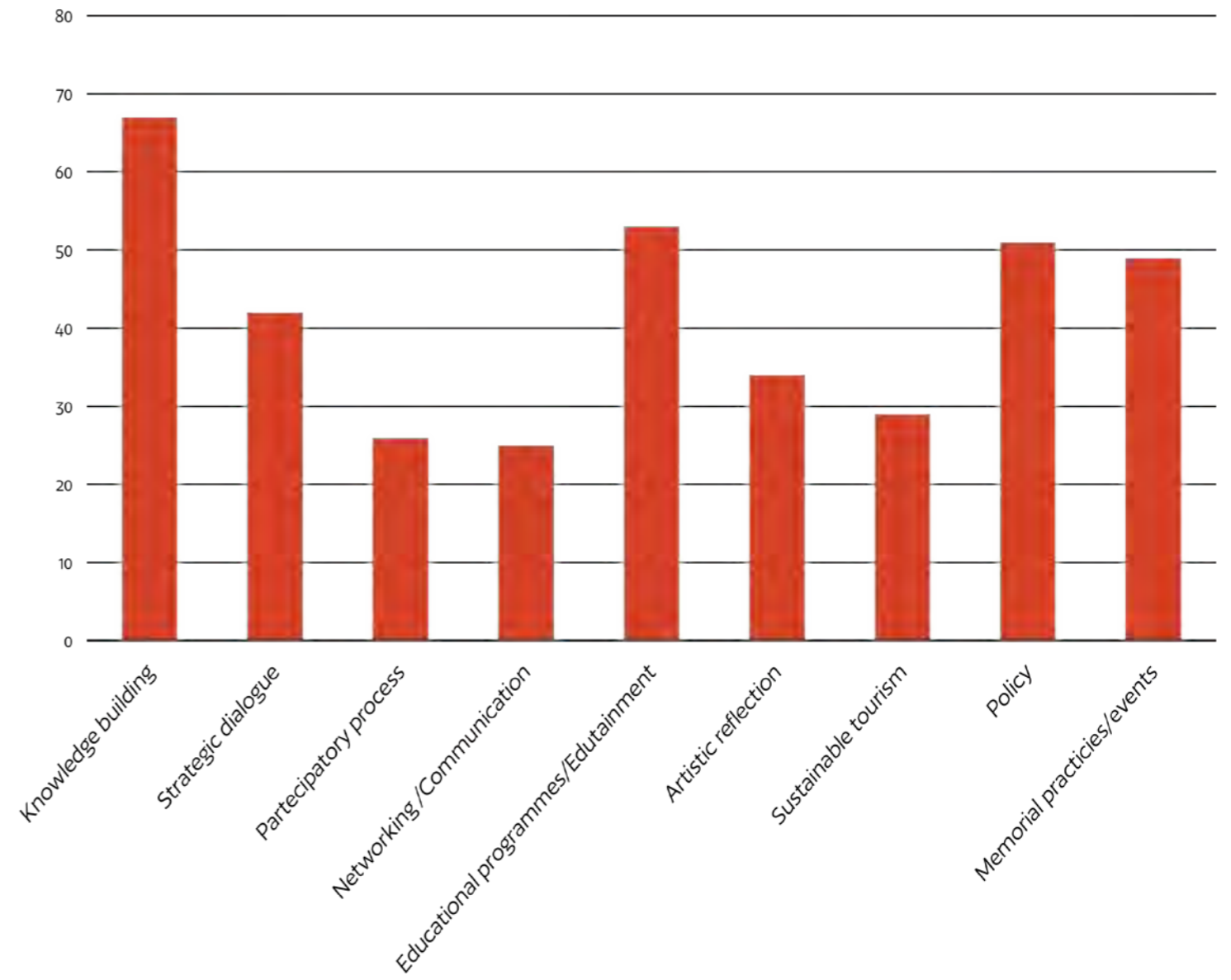
# Strategies



## Direct strategies



## Inirect strategies



# Standard ID sheets: structure, contents and uses

The DH synthesis sheets are accessible both through the Co.Co.War Atlas and via the online Co.Co.War GeoApp, where they are embedded as external links within the pop-ups of each georeferenced DH case on the map.

## **How to read the DH sheet?**

Each sheet is organized as a single page and provides structured, essential information on the specific DH case. It begins with an “ID card” of the heritage asset, including its name, location (country and city), heritage typology, the historical context of the dissonance, and the nature of the dissonance.

To support effective communication, each sheet includes three representative images of the heritage asset, selected, where possible, from different viewpoints to illustrate architectural features and to document significant historical moments. These images highlight events related to the dissonance and its impact on the asset, including damage, abandonment, destruction or transformations as well as enhancement and conservation practices. References for all images are provided in the footer of the sheet. The sheet then presents a concise, scientifically rigorous description of the heritage site, prioritizing aspects related to its dissonance — causes, consequences, and evolution — while maintaining brevity.

A key section of the sheet is dedicated to the strategies designed and implemented to manage the dissonance. These strategies are presented both in a concise descriptive format and through a graphical summary, organized according to the categories established by the Co.Co.War project:

- *Direct strategies*: conservation/restoration; reuse/musealization; demolition; reconstruction; mitigation; conservation as a ruin; no action
- *Indirect strategies*: knowledge building; strategic dialogue; participatory process; networking/communication; educational programme/edutainment; artistic reflection; sustainable tourism; policy; memorial practices/events.



# SECTION 2

Co.Co.War Atlas:

a collection of DH sheets

## List of Dissonant Heritage Sheets

- Hitler Olympic Village, Wustermark, Germany
- Prisoner of War Camp “PG70”, Fermo, Italy
- Monument to the War Glory of the Soviet Army, Lviv, Ukraine
- Galla Placidia Line, Along the Adriatic coast (Emilia-Romagna and Marche Regions), Italy
- Stari Most, Mostar, Bosnia and Herzegovina
- Bunker Skrij, Škrij, Bosnia and Herzegovina
- Rumeli Fortress (Rumeli Hisari), Istanbul, Turkey
- Lešok Monastery (Leshok), Lešok, North Macedonia
- Bender Fortress, Tighina, Moldova
- Forte Cosenz, Favaro Veneto, Italy
- Buzludzha Monument, Kazanlak, Bulgaria
- Saalecker Werkstätten, Naumburg (Saaleck), Germany
- Terror Háza, Budapest, Hungary
- Tränenpalast (Palace of Tears), Berlin, Germany
- Beit Beirut/ Barakat Building, Beirut, Lebanon
- The Egg Old Cinema, Beirut, Lebanon
- Bolzano Victory Monument, Bolzano, Italy
- Soratte Bunkers, Sant’Oreste, Italy
- Visoki Dečani monastery, Decan, Kosovo
- Bunker 599, Diefdijk, Netherlands
- La Modelo prison, Barcellona, Spain
- Enver Hoxha pyramid, Tirana, Albania
- Partisan Memorial Cemetery, Mostar, Bosnia and Herzegovina
- Vijećnica National University Library of Sarajevo, Sarajevo, Bosnia and Herzegovina
- Ferhat Pashat Mosque, Banja Luka, Bosnia and Herzegovina
- Adem Jasheri Memorial Complex, Prekaz, Kosovo
- Radio Television Serbia RTS, Belgrade, Serbia
- House of the Fascist Party of Bolzano, Bolzano, Italy
- Jasenovac Memory Site, Jasenovac, Croatia
- Genbaku Dome/ Peace Memorial Park, Hiroshima, Japan
- Scanderbeg square in Tirana, Tirana, Albania
- Tirana National Theatre, Tirana, Albania
- Statue of friendship among Ukraine and Russia, Kyiv, Ukraine
- Portuguese Colonial Exhibition in Porto, Porto, Portugal
- District Six Museum, Cape Town, South Africa
- Rubble Hill (Monte Scherbelino), Stuttgart, Germany
- Bunkers of the Gulf of Cagliari, Italy
- Cyprus Buffer Zone, Cyprus
- Reduta Bank of Poland, Warsaw, Poland
- Peenemunde Museum (Armament center), Peenemünde, Germany
- Bellavista Religious Complex (Bojayá), Old Bellavista, Colombia
- Nazi Rally Ground, Nuremberg, Germany
- Colombian Palace of Justice Alfonso Reyes Echandía, Bogotá, Colombia
- Buddha of Bamiyan, Afghanistan
- Generalstab of Belgrade, Belgrade, Serbia
- Beslan School N.01 Memorial, Beslan, Russian Federation
- Monument to the Soviet Army in Sofia, Sofia, Bulgaria
- San Luis Church and Rural Settlement of Almaguer, Almaguer, Colombia
- Old San Luis Gonzága School, Cali, Colombia
- Blockhaus 13, Colmenar del Arroyo, Spain
- Belchite, Spain
- Cemetery of Brunete, Brunete, Spain
- Valle de los caídos, San Lorenzo de El Escorial, Spain
- Pyramid of the Italians, Valle de Valdebezana, Spain
- Monument on Smirke, Novi Travnik, Bosnia and Herzegovina
- S-21 Interrogation and detention center, Phnom Penh Municipality, Cambodia
- Choeung Ek Genocidal Center, Phnom Penh Municipality, Cambodia
- Búnker del Taganana and Santa Clara Battery, La Habana, Cuba
- Museo and Ciudad Escolar 26 de Julio, Santiago de Cuba, Cuba
- Parque por la paz Villa Grimaldi, Santiago de Chile, Chile
- Londres 38/ Antiguo Cuartel Yucatán, Santiago de Chile, Chile
- Colonia Dignidad/ Villa Baviera, Punilla, Chile
- Battallion Marechal Zenóbio da Costa, Rio de Janeiro, Brazil
- São Paulo Resistance Memorial, São Paulo, Brazil
- Druso Barracks of Silandro, Silandro, Italy
- Singyasa Buddhist Temple, Kosong, North Korea

- Colossus of Prora, Binz, Germany
- Sidi Harazem modernist Thermal Bath Complex, Sidi Harazem, Morocco
- Natzweiler-Struthof concentration camp, Natzwiller, France
- Palais de Lomé, Lomé, Togo
- Tito's Political School, Kumrovec, Croatia
- Royal Museum for Central Africa, Tervuren, Belgium
- Patarei Sea Fortress Prison, Tallinn, Estonia
- Haus der Kunst, Munich, Germany
- Tepelenë Internment Camp, Tepelenë, Albania
- Linnahall V.I. Lenin Palace of Culture and Sport, Tallinn, Estonia
- Former College of Military Aeronautics, Forlì, Italy
- Casa Mariani Teruggi, La Plata, Argentina
- Archivo provincial de la Memoria, Córdoba, Argentina
- Museo de la Memoria Argentina, Rosario, Argentina
- Diego de Rojas de Famaillá School, Famaillá, Argentina
- El Chalet - Hospital Posadas, Buenos Aires, Argentina
- Fort Gulick Former School of the Americas Headquarters, Colón, Panama
- Campo Militar N. 01, Mexico City, Mexico
- The Three Cultures Squares, Cuauhtemoc, Mexico
- Metro Station of La Normal, Miguel Hidalgo, Mexico
- Marieval Indian Residential School, Marieval, Canada
- Kamloops Indian Residential School, Kamloops, Canada
- Rodolfo Graziani Monument in Affile, Affile, Italy
- Former House of the Fascist Party in Predappio, Predappio, Italy
- Fossoli concentration camp, Fossoli, Italy
- Željava Air Base, Željava, Croatia and Bosnia and Herzegovina
- Auschwitz Concentration Camp, Oświęcim, Poland
- Alcatraz Island, San Francisco, United States of America
- Casa Poporului - Palace of Parliament, Bucarest, Romania
- Recsk Forced Labour Camp, Recsk, Hungary
- Palace of Culture and Science in Warsaw, Warsaw, Poland
- Leros military base, Leros, Greece
- Monumento del Ángel, Santa Cruz de Tenerife, Spain
- Mamula island, Mamula, Montenegro
- War Memorial Fécamp, Fécamp, France
- Lenin Monument, Istaravshan , Tajikistan
- Cellular Prison in Loos, Loos, France
- Dalhousie Square (B.B.D. Bagh), Kolkata, India
- Pevensey Fortress, Pevensey, United Kingdom
- Notre-Dame-de-Santa-Cruz, Oran, Algeria
- Jaffna Fort, Jaffna, Sri Lanka
- Elmina Slave Castle, Elmina, Ghana
- Arman Cinema, Almaty, Kazakhstan
- House of Slaves, Gorée Island, Senegal
- Casbah of Algiers, Algiers, Algeria
- Fort Good Hope in Senya Beraku, Senya Beraku, Ghana
- Suomenlinna fortress, Helsinki, Finland
- Le Grand Pavois Monument, Algiers, Algeria
- Equestrian Statue of Leopold II, Bruxelles, Belgium
- Holy Savior Cathedral/Ghazantchetsos Cathedral, Şuşa / Shushi, Azerbaijan
- Monument of the Discoveries, Lisboa, Portugal
- Viennese Flaktürme, Vienna, Austria
- Hamburg Flaktürme, Hamburg, Germany
- Berlin Flaktürme, Berlin, Germany
- Municipal Theatre of Tunis, Tunis, Tunisia
- Cinema Impero, Asmara, Eritrea
- All Souls College Library, Oxford, England
- Slave market Museum, Lagos, Portugal
- Valongo Wharf Archaeological Site, Rio de Janeiro, Brazil
- Concentration camp Ferramonti di Tarsia , Tarsia, Italy
- Suakin Island old port city, Suakin, Sudan
- Hôtel Métropole, Hanoi, Vietnam
- Rivesaltes Camp Memorial, Salses-le-Château, France



**Name:**  
Hitler Olympic Village

**State:**  
Germany

**City:**  
Wustermark

**Heritage typology:**  
Village

**Historical context:**  
Nasizm

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Hitler's Olympic Village, erected for the 1936 Summer Olympics awarded to Germany by the International Olympic Committee, was a product of Minister of Propaganda, aiming to showcase German power globally. Werner March designed and built the complex between 1934 and 1936, emphasizing its dual function for both the Olympics and potential wartime use.

The German government spared no expense, creating cutting-edge facilities reflecting the architectural trends of the time. The village, nestled 20 km from Berlin, featured an artificial lake, entertainment areas, and sports facilities, portraying an image of tranquil Germany while promoting Aryan superiority. With the outbreak of World War II, the complex transformed into a German military training academy, while the House of Nations became a military hospital (Olympialazarett). In 1945, it was taken over by the Soviet army and used as a barracks for almost 50 years until 1992, following the fall of communism. The Soviets repurposed the training structures for interrogation and torture.

Moreover, the mural depicting marching German soldiers was replaced with a painting of the Red

Army, depicting Soviet soldiers planting the hammer and sickle flag on the German parliament. When Soviet troops finally left the city, the village was left abandoned, fell into ruin, and became a victim of multiple vandalism incidents. Debate arose over whether to preserve or remove traces of the Nazi era.

Among them, Volkwin Marg proposed preserving the complex alongside a documentation center to contextualize its role in Nazi crimes. Actually, the area is also underway by the Association for the Environmental Protection of the "Doberitzer Heide," established in 1997; this natural reserve is characterized by heathland, sandy areas, and dry grasslands, serving as habitats for numerous animal and plant species.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

In 2006, the DKB Foundation undertook the task of fostering sustainable development within the village, aiming to make the memorial accessible to the public. The complex was transformed into a museum area, allowing visitors to explore numerous intriguing historical details associated with the 1936 Olympics. Visitors can follow a route through the House of Nations, the swimming pool reconstructed in 2011, and the gymnasium (2006-2011).

**RECONSTRUCTION**

The swimming pool area has been reconstructed (2011)

**MITIGATION**

Since the summer of 2019, the western half of the dilapidated complex has been evolving into a residential area, featuring townhouses and apartments (2019).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://www.repubblica.it/speciali/olimpiadi/rio2016/2016/08/04/foto/olimpiadi\\_villaggi\\_olimpici\\_stadio\\_atene\\_berlino\\_sarajevo-145256633/1/](https://www.repubblica.it/speciali/olimpiadi/rio2016/2016/08/04/foto/olimpiadi_villaggi_olimpici_stadio_atene_berlino_sarajevo-145256633/1/)  
2. <https://www.atlasobscura.com/places/hitler-s-olympic-village>  
3. <https://www.atlasobscura.com/articles/where-to-see-the-ruined-remains-of-olympic-infrastructure>



**Name:**  
Prisoner of War Camp “PG70”

**State:**  
Italy

**City:**  
Fermo

**Heritage typology:**  
Prisoner camp

**Historical context:**  
Fascism

**Dissonance is related to:**  
Cultural/Ethnic; Political



**DESCRIPTION:**

The former PG 70 prison camp in Fermo is located in the Marche region of Italy. Originally established as a linen factory inaugurated by Mussolini in 1938, it was later repurposed as a detention center for prisoners of war, a refuge for displaced populations, and eventually a tannery. Currently, the building is abandoned.

Between 1942 and 1944, up to 7,500 prisoners were held there due to its strategic location near the Monte Urano railway station. Following World War II, from 1945 to 1949, the facility served as a refuge for displaced populations, accommodating around 4,000 individuals, including relatives of displaced Jews, Croatians, and political refugees.

In 1956, it became the Sacomar tannery, one of Italy’s major tanning centers. However, in 2003, the company closed due to competition from China, leading to abandonment and decay. Adriatica Spa purchased the property in 2006 for €7.4 million, investing an additional €3.5 million in cleanup and maintenance for potential industrial redevelopment. However, the 2008 economic crisis halted progress, leaving the structure without a project until 2015. Currently, the former tannery remains abandoned,

retaining historical elements such as the Roman eagle symbol and the surrounding masonry. The presence of an abandoned prison structure stigmatizes the surrounding area, negatively affecting public perception and hindering community development and revitalization efforts.



**STRATEGIES:**

Direct strategies



Indirect strategies



**STRATEGIC DIALOGUE**

Numerous ongoing activities and projects will undoubtedly bring the former PG70 into the spotlight of both the municipal and provincial attention. In fact, very soon, a significant road junction connecting the new hospital of Fermo with the Porto Sant’Elpidio highway exit will be constructed in the vicinity.

**PARTECIPATORY PROCESS**

Casa Comune, a non-profit organization comprising about thirty volunteers (including teachers, architects, engineers, small business owners, retirees), initiates the project “Beyond Tannery.” This project, involving public and private entities such as Adriatica Spa, the Municipality of Fermo, the University of Marche, Confartigianato, Cna, public schools, and cultural associations, aims to reclaim the area and structures of the former Sacomar tannery.

**MEMORIAL PRACTICES/EVENTS**

Due to its significant symbolic value, the site hosts activities annually in remembrance during the Day of Memory.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.marcheforkids.com/pg70-un-luogo-della-memoria-per-quasi-un-secolo-di-storia-delle-marche/>  
2. <https://www.marcheforkids.com/pg70-un-luogo-della-memoria-per-quasi-un-secolo-di-storia-delle-marche/>  
3. <https://www.marcheforkids.com/pg70-un-luogo-della-memoria-per-quasi-un-secolo-di-storia-delle-marche/>



**Name:**  
Monument to the War Glory of the Soviet Army

**State:**  
Ukraine

**City:**  
Lviv

**Heritage typology:**  
Monument

**Historical context:**  
Ukraine-Russia conflict

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The monument was erected in 1970 and consists of a granite and concrete base on which stands a bronze statue of a soldier and a woman (the Motherland). Next to them, a 30-metre pillar covered with red granite depicts troops of the Soviet army in bronze high reliefs. In the background, a horizontal stele in reinforced concrete faced with labradorite tiles is located, depicting scenes from the annexation of western Ukraine to the Soviet Union and episodes from the history of the Soviet army.

The location of the monument, on Stryiska Street, was chosen to make it clearly visible from afar and from different angles as a landmark. In 2007, the inscription 'Glory to the Soviet Army' was replaced with 'To the winners over Nazism'.

In 2017, the statue was vandalised and smeared with red paint. The decision to dismantle the monument emerged in 2014 after the Russian occupation of Crimea and the process began in 2018.

The monument was completely removed in 2021. The pillar, which was removed in 2019, was stored in the "Territory of Terror" museum in Lviv, along with other "decommunised" monuments.

The site, now devoid of the monument, is intended

to be the subject of an architectural contest to enhance the area and provide a place for reflection.



**STRATEGIES:**

Direct strategies



Indirect strategies



REUSE

Part of the monument moved to the museum "Territory of Terror", where other "decommunised" monuments are located.



**Name:**  
Galla Placidia Line

**State:**  
Italy

**City:**  
[Emilia Romagna]

**Heritage typology:**  
Bunker

**Historical context:**  
Second World War

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Galla Placidia Line was a defensive bunkerline constructed by the German armed forces during World War II.

After the armistice of September 8, 1943, the Germans, who had become an occupying force, militarised the Italian borders due to their fear of an Allied landing from the sea. The defensive Line extended for approximately 130 km along the Adriatic coast, from Monte San Bartolo near Pesaro to the mouth of the Po, north of the Gothic Line.

It comprised of 2.800 bunkers and other defensive arrangements that were well-integrated with the local topography and morphology. After the war, the bunkers of the Line were partially demolished due to the demilitarization of territorial fronts mandated by the Peace Treaties.

They were also partially abandoned and reused, but with no conservation efforts. Many bunkers were subjected to a process of damnatio memoriae, as they were physical witnesses to the war and symbols of the German oppressor.

Since 2017, universities (University of Bologna and Università Politecnica delle Marche) and local communities have been involved in a process of

reappropriation and re-signification of this heritage.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Manual of good practice for bunker Care. This manual was designed by the University of Bologna and the Politecnica delle Marche for Volunteer Communities.

**REUSE**

Conservation and museum works has been carried out on a bunker located on the seafront at Cervia, in the province of Rimini (Typology: R668 and Vf58c)

**KNOWLEDGE BUILDING**

Bibliographical-archival research carried out by the University of Bologna and the Politecnica delle Marche (from 2020 as part of a project financed by the Emilia-Romagna Region).

**STRATEGIC DIALOGUE**

Dialogue and agreement with the Italian Ministry of Culture's Institutions for the Protection of Cultural Heritage: Superintendence of Archaeology, Fine Arts and Landscape for the Provinces of Ravenna, Forli-Cesena and Rimini (from 2017) and the ICCD — Central Institute for Cataloguing and Documentation

(from 2023). In the latter case, over 70 bunkers were included in the ICCD National Catalogue, using catalogue cards suitable for legacies that do not have a cultural heritage declaration.

**PARTECIPATORY PROCESS**

Dialogues with citizens and the voluntary association CRB360° - War Research Committee. The activities carried out with citizens focused on collecting oral testimonies and documentary evidence.

**NETWORKING /COMMUNICATION**

Inclusion of the Galla Placidia bunkerline in the European network called EFFORT EUROPE - European Federation of Fortified Sites (since 2020) (<https://www.efforts-europe.eu/the-efforts-network/>).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. Pic: Chiara Mariotti  
2. Pic: Chiara Mariotti  
3. Pic: Chiara Mariotti



**Name:**  
Stari Most

**State:**  
Bosnia and Herzegovina

**City:**  
Mostar

**Heritage typology:**  
Bridge

**Historical context:**  
Conflict in ex-Yugoslavia

**Dissonance is related to:**  
Political



**DESCRIPTION:**

In Mostar, the Old Bridge (Stari Most) was destroyed the 9th November 1993 by the Croatian Defense Council (HVO). The reconstruction began on the 29th September 1997. It was supported by UNESCO, the World Bank, and other international and local actors and completed in 2004.

The aim of the reconstruction was to project the idea of 'peaceful coexistence' into the bridge and transform it into a monument with universal values that would heal a divided city. The Serbian population, which before the war comprised around 19% of Mostar's inhabitants, did not fit within this binary pairing of a divided city. Another problematic issue was that the bridge did not cross the actual division of the city. The bridge is identifiable as a constructed stage of memory rather than a reconciling construction.

The metaphor of bridging can be inherently negative in post-intrastate-conflict discourse in overlooking the natural presence of conflict in human relationships by reducing complex processes to a metaphor.

These aspects led to criticism of the project for not considering local aspects of the city sufficiently. There may be problems in projecting top-down notions of 'universal value' within physical sites.

Data collected and matrix compilation by: UNIVPM



**STRATEGIES:**



**RECONSTRUCTION**  
Reconstructed (1997-2004)

**KNOWLEDGE BUILDING**  
Several documents address the reconstruction of the bridge, including UNESCO reports. Academic research has highlighted its dissonant nature; for example, "Remembering and Forgetting in Mostar", in Wollentz, G. (2020), Landscapes of Difficult Heritage, Springer Nature, pp. 109-131.

**ARTISTIC REFLECTION**  
Many films, documentaries and other artistic products are continually being made

**POLICY**  
World Heritage Site List (2004)  
UNESCO site (2004)"

Image source and credits: 1. <https://whc.unesco.org/en/list/946/gallery/&maxrows=30>  
2. <https://www.virgoletteblog.it/2021/11/10/9-novembre-1993-viene-distrutto-lo-stari-most/>  
3. <https://whc.unesco.org/en/list/946/gallery/&maxrows=30>



**Name:**  
Bunker Škrlj

**State:**  
Bosnia and Herzegovina

**City:**  
Škrlj

**Heritage typology:**  
Bunker

**Historical context:**  
Cold War

**Dissonance is related to:**  
Political



**DESCRIPTION:**

“In 1949, on the western end of the forest in a village called Gotenica (a settlement in the Municipality of Kočevje in southern Slovenia), a military exclusion zone was created and the surviving villagers were evicted.

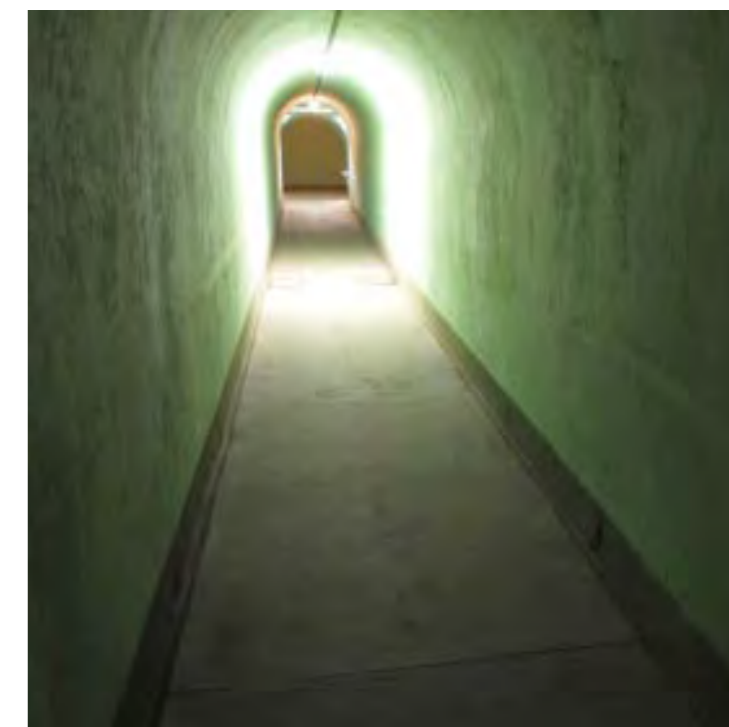
A secret state security bunker was built there deep under the forest, designed to secure top military and government officials in case of an atomic attack. The Škrlj bunker is located 80 m underground, near the village Škrlj and was built during the 1950s by the President Tito during the threat of the “Cold War” between Yugoslavia and Russia and to this day it has remained in almost the same aspect as when it was expanded (no other information about these expansion) sixty years ago.

The underground system consist of 600 m of corridors and six underground rooms with their own reservoir.

Today, the guided tour begins at the visitor centre in the village of Kocevje and can be done by retracing the steps of the workers, allowing yourself to be blindfolded and led into the heart of the forest until you reach the small shed that hides the entrance.

After leaving all electronic devices at the entrance,

you gain access to over 600 metres of tunnels that wind beneath the mountain, now perfectly preserved and turned into a museum to bear witness to their use as a telecommunications centre.”



**STRATEGIES:**

Direct strategies



Indirect strategies



REUSE

The place is now open to public as a museum (2017)

SUSTAINABLE TOURISM

Planned visits (2017?)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.slovenia.info/en/photos/kocevje-bunker-82392>  
2. <https://www.kocevsko.com/sl/novice/bunker-skrilj-v-dobrem-letu-delovanja-obiskalo-vec-kot-8-000-ljudi>  
3. <https://www.kocevsko.com/sl/novice/bunker-skrilj-v-dobrem-letu-delovanja-obiskalo-vec-kot-8-000-ljudi>



**Name:**  
Rumeli Fortress (Rumeli Hisari)

**State:**  
Turkey

**City:**  
Istanbul

**Heritage typology:**  
Fortress

**Historical context:**  
Arab culture conflicts

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

Constructed between 1451 and 1453 under the orders of Ottoman Sultan Mehmed II, this complex was strategically planned in anticipation of the imminent Ottoman siege on the Byzantine city of Constantinople. Its primary objective was to cut off potential maritime military and logistical reinforcements that could aid the Byzantines through the Bosphorus Strait.

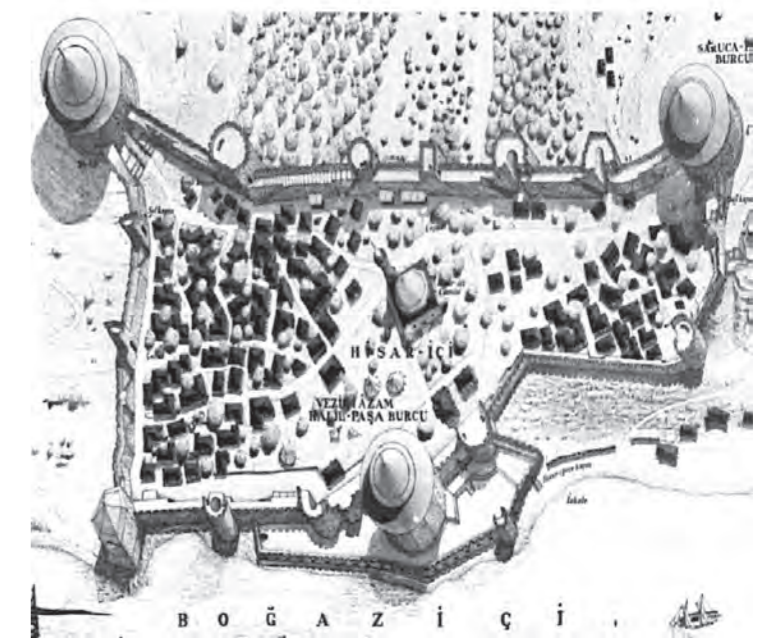
Consequently, following the successful capture of Constantinople in 1453, the Ottomans designated it as their new capital, symbolizing the official end of the Eastern Roman Empire.

The fortress gradually lost its strategic importance with the construction of a secondary pair of fortresses farther up the Bosphorus. By the 17th century, the fortress served as a prison and endured partial destruction due to an earthquake in 1509, promptly repaired thereafter. In 1746, a fire ravaged the wooden components in two main towers, prompting restoration efforts by Sultan Selim III (1761–1807).

Despite these interventions, the fortress was eventually abandoned in the 19th century, giving rise to a new residential settlement within its walls.

President Celâl Bayar restored the complex for its

quincentennial (1953-1958). During the restoration, the original mosque ruins were replaced by a theatre scene, causing the disappointment of many people.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

With the restorations (1953), the complex was opened to the public, and the private residences that had accumulated over time near the structure were removed (A total of 2500 people in 300 houses resided in the castle). It became a museum and openair theatre for events

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

With the restorations (1953), the complex was opened to the public. It become a museum and openair theatre for events

**SUSTAINABLE TOURISM**

With the restorations (1953), the complex was opened to the public as a museum and openair theatre for events

**MEMORIAL PRACTICIES/EVENTS**

The fortress has been depicted on various Turkish banknotes (1939-1986)



**Name:**  
Lešok Monastery (Leshok)

**State:**  
North Macedonia

**City:**  
Lešok

**Heritage typology:**  
Monastery

**Historical context:**  
Conflict in ex-Yugoslavia

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Situated in close proximity to the Kosovo border, the Monastery of Lešok boasts a rich history dating back to the 14th century and holds the esteemed status of a cultural and historical monument safeguarded by the state.

Among the trio of churches within the monastery complex, St. Atanasij Church stands out. Erected between the First and Second World Wars, it emulates the medieval architecture of the 14th century.

Unfortunately, during the 2001 conflict, the church fell victim to damage inflicted by Albanian terrorists seeking to eradicate the presence of Orthodox Christians in the region.

The sole remnants were the two towers near the entrance, as the central nave, conches, and altar space bore the brunt of the devastation.

In an effort to foster inter-ethnic trust and address the aftermath of the 2001 conflict, the European Union undertook the initiative to reconstruct St. Atanasij Church.

Data collected and matrix compilation by: UNIVPM



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Restoration of the preserved part and reconstruction of the demolished part of St. Athanasius church in the complex (2002-2005)

**RECONSTRUCTION**

Restoration of the preserved part and reconstruction of the demolished part of St. Athanasius church in the complex (2002-2005)

**KNOWLEDGE BUILDING**

“Archaeological and architectural research before the restoration of the preserved part and reconstruction of the demolished part of St. Athanasius church by European Agency for Reconstruction (2002). Various ICOMOS Studies on Macedonian conflicts”

**STRATEGIC DIALOGUE**

The European Agency for Reconstruction gave 409.872€ for the reconstruction of St. Athanasius church in the complex (2002-2005)

**EDUCATIONAL PROGRAMMES/ EDUTAINMENT**

The monastery hosts an International Meeting of Literary Translators in honor of the Bulgarian cleric, writer and enlightener Kiril Peychinovich (born in 1770)

**SUSTAINABLE TOURISM**

Today the monastery dormitories have been restored and are used to accommodate summer tourists (2002-2005)



**Name:**  
Bender Fortress

**State:**  
Moldova

**City:**  
Tighina

**Heritage typology:**  
Fortress

**Historical context:**  
Moldova-Russia conflicts

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Tighina-Bender fortress stands as a pivotal monument of military architecture in South-Eastern Europe. Post-World War II, the fortress, initially part of the Moldavian SSR, underwent a transformation into a Soviet military garrison, persisting until 1991. Following the USSR's dissolution and the Republic of Moldova's independence, the Bender fortress fell under the administration of Tiraspol, serving as a military unit location. Each political regime has imprinted its influence to varying degrees. Bender and its environs, now under the control of the separatist Transnistria regime, lay claim to independence from Moldova.

According to 1992 peace agreement, the city of Bender must be under double administration.

Despite its inclusion in the Register of State-Protected Monuments of Moldova, Chisinau authorities wield no sway over decisions made by the separatist administration concerning the management, conservation, restoration, and utilization of this historic site.

After years of military use during the Soviet and post-Soviet eras, the fortress underwent a transformative shift in 2007 when it was repurposed as a museum.

The increased attention given to the Russian period by placing the gallery of busts of Russian officers in the fortress (2019) is considered by many people a detriment of a balanced and correct historical approach.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Since 2019, the Bender Fortress has been part of the European Union Confidence Building Measures Programme (EU-CBM V), implemented by the United Nations Development Programme in Moldova, aimed at building trust between the two banks of the Dniester River and promoting heritage conservation and conflict resolution. Within this framework, the Italian Studio Berlucchi developed a feasibility study to enhance awareness of the site while avoiding any form of instrumentalisation, even in well-intentioned initiatives such as musealisation

**REUSE**

Based on a decree by the Tiraspol separatist leader, the fortress was transformed into a museum - Benders fortress. Historical military memorial complex (2007)

**ARTISTIC REFLECTION**

“The decision to place the gallery of busts of Russian officers in the fortress is considered by many people a detriment of a balanced and correct historical approach. Infact this “artistic reflection” action give more attention to the Russian period, increasing the dissonance (2019). Actually, this action that does not mitigate or reduce dissension but ends up increasing it, thus becoming

dissonant itself”

**SUSTAINABLE TOURISM**

Transformation in a historic museum and tourist attraction site (2007)

**POLICY**

With the obtaining of the Republic of Moldova's independence (1991) and the adoption of the Law on the protection of monuments (1993), the Tighina-Bender fortress was registered in the State Register of Monuments under no. 12 (2238) as an archaeological and architectural monument of Tighina city, a site of national importance.

**MEMORIAL PRACTICES/EVENTS**

In 1833, in the presence of Emperor Nicholas I, the military temple was consecrated in the name of the Blessed Grand Duke Alexander Nevsky (1220-1263), a national hero for Russian people who was canonized by the Russian Orthodox Church in 1547. After the restoration works in 2007, on July 6, 2011, the first Divine Liturgy was served, after years of neglect, and the cross on the central dome was consecrated and installed. September 12, 2011 the Bishop Savva of Tiraspol consecrated the throne.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://it.wikipedia.org/wiki/Fortezza\\_di\\_Tighina](https://it.wikipedia.org/wiki/Fortezza_di_Tighina)  
2. [https://www.researchgate.net/publication/355341115\\_Tighina-Bender\\_Fortress\\_-\\_ReInventing\\_a\\_Museum/figures](https://www.researchgate.net/publication/355341115_Tighina-Bender_Fortress_-_ReInventing_a_Museum/figures)  
3. [https://ru.wikipedia.org/wiki/%D0%91%D0%B5%D0%BD%D0%B4%D0%B5%D1%80%D1%81%D0%BA%D0%B0%D1%8F\\_%D0%BA%D1%80%D0%B5%D0%BF%D0%BE%D1%81%D1%82%D1%8C](https://ru.wikipedia.org/wiki/%D0%91%D0%B5%D0%BD%D0%B4%D0%B5%D1%80%D1%81%D0%BA%D0%B0%D1%8F_%D0%BA%D1%80%D0%B5%D0%BF%D0%BE%D1%81%D1%82%D1%8C)



**Name:**  
Forte Cosenz

**State:**  
Italy

**City:**  
Favaro Veneto

**Heritage typology:**  
Bunker

**Historical context:**  
First World War

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Forte Cosenz is a monolithic non-reinforced concrete defensive structure built in 1911 during the expansion of Mestre’s military base (Campo Trincerato di Mestre), now owned by the Veneto Region and completely abandoned. The “Campo Trincerato di Mestre,” consisting of 5 bunkers built on the “Rocchi” model, was completed in 1912 and disarmed as early as 1915.

Shortly after the outbreak of the First World War, it was decided to decommission the armaments because other similar constructions had proven entirely inadequate for the clash with the new heavy artillery. After the rapid and unexpected disarmament, Forte Cosenz, like the other four forts in the defensive line, was converted into a logistics base, transformed into an ammunition depot, storage facility, and warehouse until its complete decommissioning between the early 1980s and the mid-1990s.

This modern monolith, gradually returned to nature, is now at the heart of the Mestre Woods system, an extensive green area established in the 1980s in the Metropolitan City of Venice. In spite of this, the building is viewed with suspicion by the community,

which associates its features with the military history of the area



**STRATEGIES:**

Direct strategies



Indirect strategies



**KNOWLEDGE BUILDING**

Funded research project, signed between luav University of Venice and the Veneto Region, named: “Strategies for the conservation and enhancement of landscapes and architecture of disused military heritage: the case of Forte Cosenz in Campo Trincerato in Mestre (Venice)” (2023)

**STRATEGIC DIALOGUE**

Dialogue between the Veneto Region and luav University of Venice (2023)

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

Publication of an informative brochure (2023). Design of information signs in collaboration with a local architectural Studio, with the advice of luav University of Venice

**SUSTAINABLE TOURISM**

Bike tour organized in the site, surrounded by the big public forest called “Bosco di Mestre” (2020 since)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. Pic: Giorgio Danesi  
2. Pic: Giorgio Danesi  
3. Pic: Giorgio Danesi



**Name:**  
Buzludzha Monument

**State:**  
Bulgaria

**City:**  
Kazanlak

**Heritage typology:**  
Monument

**Historical context:**  
Bulgarian communism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Buzludzha Monument, also known as the Monument House of the Bulgarian Communist Party, stands as a striking example of brutalist architecture from the communist era, on a mountain in the Balkan Mountains that traverse Bulgaria. Designed by architect Georgi Stoilov, this concrete structure, resembling a distinctive flying saucer, was intended to showcase the regime’s accomplishments and commemorate the formation of the Bulgarian Communist Party in the late 19th century.

Within the building’s confines, the walls boast mosaics depicting historical figures and milestones from the communist years, creating a vivid narrative. The self-supporting dome, spanning sixty meters in diameter, envelops the main ritual hall and two circular walls adorned with mosaics. An integral element of the monument, a seventy-meter-tall tower, is capped with an illuminable communist star, visible from a considerable distance.

Following the fall of the communist regime, the monument fell into disuse, witnessing looting of its copper roof coverings, windows, and internal materials. Moreover, sections of the mosaic decorations now suffer from severe decay.

Presently, several initiatives, backed by international institutions such as UNESCO and the Getty Foundation, are underway to preserve and restore the monument, ensuring its cultural and historical significance endures.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Repeated donations from the Getty Foundation were made to restore the mosaics and develop an overall restoration project (2018-2021).

**STRATEGIC DIALOGUE**

Through cooperation with national and international experts and networks, such as ICOMOS and the European Investment Bank Institute, a vision was developed for the heritage site in Kazanlak that illustrates the different perspectives and histories of the site and — through guided tours and a festival — draws local people’s attention to the heritage site in all its multi-vocal facets. Urban Agenda for the EU, Partnership on Culture and Cultural Heritage and Action 10 “Integrated Approaches to Dissonant Heritage

**PARTECIPATORY PROCESS**

Establishment of the Buzludzha Project Foundation by the architect Dora Ivanova (2015)

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

Festival “Open Buzludzha”, with guided tours (2021-22). CERV Project (2023)

**POLICY**

7 Most Endangered - 7ME nomination by European Investment Bank Institute + Europa Nostra (2018)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.idealista.it/news/vacanze/mete-turistiche/2017/06/30/123394-giganti-dellarchitettura-abbandonati-per-il-mondo>  
2. <https://www.blic.rs/galerija/zanimljivosti/kao-u-ratovima-zvezda-sediste-propale-imperije-u-bugarskoj-lici-na-napusteni/thzw67q>  
3. <https://www.blic.rs/galerija/zanimljivosti/kao-u-ratovima-zvezda-sediste-propale-imperije-u-bugarskoj-lici-na-napusteni/thzw67q>



**Name:**  
Saalecker Werkstätten

**State:**  
Germany

**City:**  
Naumburg (Saaleck)

**Heritage typology:**  
Residential/house

**Historical context:**  
Nazism

**Dissonance is related to:**  
Political; Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

Built in 1902 in Saaleck, the residence embodies the vision of German ideologist and architect Paul Schultze-Naumburg (1869-1949). During this time, he founded the Saalecker Werkstätten, a center for applied arts, gaining acclaim as a traditionalist and avid supporter of the Jugendstil movement and the Deutscher Werkbund association. Notably critical of modern architecture, he ardently championed neogermanic design, known as Heimatschutzstil.

After Germany's World War I defeat, Schultze-Naumburg's anti-modernist stance took a troubling turn, embracing racist and anti-Semitic theories that influenced Nazi cultural policy. In 1928, he penned the fervent "Art and Race," and his estate became a meeting place for nationalists, hosting visits from figures like Adolf Hitler.

Post-World War II and during the German Democratic Republic (GDR), the Saalecker Werkstätten became a retirement home. After the fall of the Berlin Wall in 1989, the site, though untouched by vandalism, suffered abandonment. Its dark history turned it into a non-place, complicating re-signification.

In 2018, the Marzona Foundation acquired the site. In 2020, the Danish firm Dorte Mandrup secured the

project to restore and expand it into the headquarters of the international design academy, dieDAS (Design Academy Saaleck).



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Project by the Danish architecture firm Dorte Mandrup for the restoration and expansion of the site, intended to house the headquarters of the international Design Academy dieDAS (Design Academy Saaleck) (2020-2027).

**REUSE**

Creation of the so-called "Theater of Free Thought" in the garden (2020-2027).

**CONSERVATION AS A RUIN**

The recovery project involves preserving traces in the original structure, aiming not to erase the (albeit inconvenient) traces of history but to overlay them with additional layers (2020-2027).

**PARTECIPATORY PROCESS**

Acquisition of the site by the Marzona Foundation (2018)

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

Establishment of a documentation center in the former chicken coop dedicated to the history of Paul

Schultze-Naumburg and the dramatic events of the building (2020-2027).

**SUSTAINABLE TOURISM**

The site already hosts, in accessible areas, international events and workshops organized by the academy (e.g., Annual Walk+Talk events in 2023).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.dezeen.com/2021/02/19/dorte-mandrup-saalecker-workshops-design-academy-saaleck/>  
2. <https://brill.com/display/book/edcoll/9783846763742/BPO00008.xml>  
3. [https://de.wikipedia.org/wiki/Saalecker\\_Werkst%C3%A4tten](https://de.wikipedia.org/wiki/Saalecker_Werkst%C3%A4tten)



**Name:**  
Terror Háza

**State:**  
Hungary

**City:**  
Budapest

**Heritage typology:**  
Regime headquarter

**Historical context:**  
Nazism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Located at Andrassy Avenue, number 60, this building holds a intricate and somber history. Initially serving as the headquarters for the Arrow Cross Party, a Hungarian far-right movement led by collaborator Ferenc Szalasi during World War II, it functioned as a deportation center for dissidents. Following the collapse of the Hungarian Nazi Party in 1945, the palace underwent a transformation into a Soviet prison, now managed by the ÁVH police, engaging in interrogations and torture against anti-communist opponents.

Post-1956 uprising, the building underwent a conversion into an office, effectively obliterating any traces of its disturbing past. It wasn't until forty-six years later that it evolved into the House of Terror museum, symbolically commemorating the victims and serving as a testament to the committed atrocities. The museum meticulously recreates the historical atmosphere, featuring reconstructed cells and interrogation rooms.

Today, the Andrassy Avenue building stands as a poignant symbol, imparting knowledge to visitors about the intricate history of dictatorships. Beyond being a tourist attraction, it serves a crucial

educational role, honoring the victims and bearing witness to the past while fostering awareness for both present and future generations.



**STRATEGIES:**



**REUSE**  
Restoration and transformation into a museum following the purchase by the Public Foundation (2000).

**CONSERVATION AS A RUIN**  
During the restoration, only an external structure is preserved as trace of the past: a five-story wall adorned with windows lacking frames, alternating with chipped openings from cannon shots of communist tanks, chosen to be retained (2000).

**KNOWLEDGE BUILDING**  
Dissemination throught the museum: the three floors and basement of the House of Terror museum chronologically trace the history of relations between Hungary and Nazi Germany before, and the Soviet Union after, including the occupation of the Danubian country by the two major totalitarian powers, the Hungarian Holocaust (in which half a million Hungarian Jews lost their lives), and the crimes committed by the two most oppressive local regimes in modern Hungarian history, including the repression of fighters in the anti-Soviet uprising of

1956 (2000).  
**STRATEGIC DIALOGUE**  
Acquisition by the "Public Foundation for Research on the History and Society of Central and Eastern Europe" (2000).

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**  
The museum, rich in audiovisual materials and numerous original solutions, not only presents the facts but also effectively recreates the atmosphere of terror during dictatorships, offering faithful reconstructions of cells and interrogation rooms. The black walls of some rooms are adorned with photos of victims of successive totalitarian regimes in Budapest. Other photos of victims cover the outer contour of the building (2000).

**ARTISTIC RFLECTION**  
Projection of the word TERROR on the museum facade through a perforated covering sheet (2000).

Image source and credits: 1. <https://www.smart-guide.org/destinations/it/budapest/?place=Piazza+degli+Eroi>  
2. <https://www.atlasobscura.com/places/terror-haza>  
3. <https://www.atlasobscura.com/places/terror-haza>



**Name:**  
Tränenpalast (Palace of Tears)

**State:**  
Germany

**City:**  
Berlin

**Heritage typology:**  
Government building

**Historical context:**  
Cold War

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language); Political



**DESCRIPTION:**

The pavilion, a 7-meter-tall structure of steel and glass adjacent to Friedrichstraße train and subway station, was a pivotal site for border controls from East to West Berlin between 1962 and 1990. Known as the “Palace of Tears,” it served as a facility for East Berliners preparing to emigrate to the West until 1989, symbolizing the deep emotional impact of Germany’s division. Approximately 30,000 crossings occurred, with stringent passport and visa scrutiny, luggage inspections, and meticulous re-examination before travelers were allowed to proceed.

For Berliners, it became an emblem of sorrow and separation, embodying the division. After the fall of the Berlin Wall in 1989, it was declared a protected historical monument by the GDR government on October 2, 1990, a day before German reunification. Post-ceasing its original functions in 2006 as a nightclub, it transformed into a federal memorial site in 2008. A decision was made to convert it into a museum showcasing original artifacts, documents, films, and witness interviews, offering a comprehensive perspective on the historical and cultural dimensions of this significant period in the

daily lives of Germans. Since the reunification, the building is no longer owned by the Berlin region but was sold to the Hamburg tycoon Harm Müller-Spreer (2006).



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

Transformation into a museum, a site of federal commemoration (2008)

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

In the museum, original objects, documents, films, and witness interviews have been curated to narrate the repercussions of the division and the border in the daily lives of Germans, providing an opportunity to empathize with the experiences of Berliners during that time. (2008 since)

**MEMORIAL PRACTICIES/EVENTS**

The transformation into a museum, made it a site of federal commemoration (2008)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.treasurebunker.com/forums/index.php?/topic/4058-third-reich-documents-and-photo/>  
2. <https://fr.aroundus.com/p/174463148-tranenpalast>  
3. <https://www.hlzfr.com/?p=47>



**Name:**  
Beit Beirut/ Barakat Building

**State:**  
Lebanon

**City:**  
Beirut

**Heritage typology:**  
Residential/house

**Historical context:**  
Lebanese Civil War

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

The Yellow Building, Barakat Building or Beit Beirut is a historical building located in the center of Beirut and was built in 1924 by Youssef Afandi Aftimos, first as a one level residential house, and then raised two more levels in 1932 by architect Fouad Kozah in an Neo-Ottoman Style which displayed a rich architectonic language that combined the technological and aesthetic elements that characterized the 1920-1930's architecture in Lebanon

Its relation with the conflict started right since the beginning of the Lebanese Civil war on 1975, when the house was rapidly occupied by christian militias, which turned the house in one of the only 5 crossing points that composed the "Green Line", a invisible frontier that divided Beirut into west and east according to religious ethnic groups.

Additionally, the building was transformed throughout the war into a sniper post, due to its terraces and opened spaces in the upper levels which gave a perfect view to the surroundings. The place rapidly became one of the deadliest points during the war.

Data collected and matrix compilation by: POLITO



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

In 2007 after the decision to turn the building into a memory museum and a cultural center, the municipality made a competition. Youssef Haidar was the architect who won it, by proposing a project which left the affected external facades in the original state (heavily affected and transformed by war) but proposing additional contemporary buildings and spaces towards the inner courtyard.

made by the militar during its occupation as a clear remainder of the events that happened in the place.

**REUSE**

After the conflict ended in 1990, the survivors owners, the Barakat family, wanted to sell the property as it was heavily damaged, but different efforts from the local population and young architects resulted in the expropriation of the building in 2003, and the idea of creating a memory museum of the war and a cultural center grew stronger. Eventually in 2007 it was already decided the function of the buildings.

**CONSERVATION AS A RUIN**

The project contemplated the conservation of the heavily affected facade as well as some inner spaces, showing clearly signs of the combats and vandalism

Image source and credits: 1. <https://altreconomia.it/beit-beirut-una-casa-per-la-memoria-nel-cuore-del-libano/>  
2. <https://romanroboek.nl/i-photographed-the-beit-beirut-building-in-lebanon/>  
3. <https://romanroboek.nl/i-photographed-the-beit-beirut-building-in-lebanon/>



**Name:**  
The Egg Old Cinema

**State:**  
Lebanon

**City:**  
Beirut

**Heritage typology:**  
Theatre

**Historical context:**  
Lebanese Civil War

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

The egg is a contemporary Movie Theater complex near the Mediterranean coast line in Beirut. The oval-shape theater was part of a bigger urban project that was meant to be a city-cultural center which was never finished. The construction started in 1965 by architect Joseph Philippe Karam.

It was located in historical city center in Beirut meters away from Damascus Street, in the crossroad of Bechara El Khoury street and Gellas Street. The whole complex consisted of two towers behind the concrete egg-shape building, but only one of them was actually finished before the beginning of the Lebanese Civil War along with the cinema which was quite famous in the pre-war Lebanese society.

However, in 1975 during the starting months of the Lebanese Civil War, all works were halted and the area abandoned as the area rapidly became dangerous due to its proximity to the “green line” which divided Beirut city into west and east areas. Throughout the conflict, the project was hit by different attacks which deteriorated even more the structure and led to the collapse of the tower that was actually built, leaving the egg-cinema ruin as the only remain of the entire complex.

Data collected and matrix compilation by: POLITO



**STRATEGIES:**

Direct strategies



Indirect strategies



**DEMOLITION**

After the war the rest of the complex along with the rubble of the collapsed tower were removed. The iconic egg-shape building was left in the state it was before. In any case, after 2008 there have been some attempts to demolish it as the area was completely abandoned, yet in 2019, during some civil manifestations, the old building became an epicenter for manifestants and civil solidarity.

**CONSERVATION AS A RUIN**

After the war the building was put under the authority of the “Solidere” organization, which was encharged of Beirut reconstruction and urban development and it was decided after 2009 to kept the structure in its current state, due to its aethetical important and contemporary influence.

**NO ACTION**

Despite the intent to conserve the building, no projects or initiatives have actually been implemented, and most interventions on the structure have occurred only after 2019, during large-scale events, carried out by civilians.

**ARTISTIC RFLECTION**

During the 2019 general manifestations in Beirut, some groups of people gathered around the building and made some pacific demonstrations, creating different artistic selfmade activities such as paintings, graffitti among others. However, there hasn't been any organised project or action over the building.

Image source and credits: 1. <https://www.istockphoto.com/it/foto/la-sala-egg-cinema-abbandonata-a-beirut-gm1082384882-290279051>  
2. <https://www.dreamstime.com/photos-images/beirut-egg.html>  
3. <https://www.dreamstime.com/photos-images/beirut-egg.html>



**Name:**  
Bolzano Victory Monument

**State:**  
Italy

**City:**  
Bolzano

**Heritage typology:**  
Monument

**Historical context:**  
Fascism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Victory Monument in Bolzano, erected between 1926 and 1928 to commemorate Italy's triumph in World War I against Austria-Hungary, was commissioned by the fascist government in 1924. It was part of a broader campaign to Italianize the city, which had been under the dominion of the Austro-Hungarian Empire until 1918. The design and coordination of the sculptures were entrusted to Marcello Piacentini, a prominent architect of the fascist regime.

The monument's location was not arbitrary; Mussolini had it built where, in 1917, the initial bricks were laid for a memorial dedicated to the fallen soldiers of the II regiment of the Tiroler Kaiserjäger from Austria-Hungary during World War I. This unfinished monument was demolished, leaving only five steps of gray granite on which Piacentini's monument stands. Its design explicitly evokes Roman arches, establishing a symbolic link between Bolzano and ancient imperial Rome, aligning with the practice of monumental fascist architecture.

During the fascist regime, the Victory Monument became a stage for public and propagandistic initiatives, symbolizing an "Italian Bolzano." Post-war,

between 1948 and 1949, it underwent restoration due to damages inflicted during the Nazi occupation in September 1943.

In 1978, it suffered a terrorist attack, resulting in substantial damage and subsequent fencing of the area. In 1990, it underwent a comprehensive restoration, followed by further interventions in 2015 and 2019.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

Since the 1990s, the monument has been musealised. The exhibition path has been internationally recognized as a virtuous example of managing conflicting and ethnic memories in a territory with a decidedly tumultuous 20th-century history. In fact, in 2016, it received a special mention as part of the European Museum Award 2016 (2016)

**KNOWLEDGE BUILDING**

In May 2010, the Historical Archive of the city of Bolzano launched an appeal to historicize, de-emphasize, and musealize the monuments from the fascist era in Bolzano, with a focus on the Victory Monument, aiming to create a shared and shareable memory within civil society. In this context, in 2011, a commission of experts from both linguistic groups developed an exhibition path in the underground spaces of the monument. The exhibition path, titled "BZ '18—'45. A monument, a city, two dictatorships" was inaugurated in July 2014. The purpose of the project was to reconsider both European fascisms, the Italian and German, and National Socialism, which influenced the 20th century in Bolzano (2010-2014)

**PARTECIPATORY PROCESS**

Since the Second World War, there have been numerous events focusing on the fate of the Victory Monument, sparking a debate between those advocating for its demolition and others who sought to preserve it as a historical testament

**EDUCATIONAL PROGRAMMES**

"The municipality of Bolzano placed plaques (50 meters from the monument) providing context to the monument's significance. The text reads: "This monument was erected during the fascist regime to celebrate Italy's victory in World War I. It also led to the division of Tyrol and the separation of the population of this land from the Austrian homeland. The City of Bolzano, free and democratic, condemns the divisions and discriminations of the past and every form of nationalism, committing itself with a European spirit to promote the culture of peace and brotherhood"" (2005)

**ARTISTIC REFLECTION**

In conjunction with the museum project, a LED light ring has been installed, encircling one of the Littorie columns on the main façade. This technological installation undoubtedly creates a strong visual impact (2014)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.outdooractive.com/it/poi/bolzano-e-dintorni/monumento-alla-vittoria-bolzano/16423459/>  
2. <https://www.ildolomiti.it/societa/2020/storia-di-una-bizzarra-metamorfose-il-monumento-alla-vittoria-di-bolzano-dal-fascismo-dalla-repubblica>  
3. <https://flaviopintarelli.it/2015/11/01/recensione-centanni-a-nordest/>



**Name:**  
Soratte Bunkers

**State:**  
Italy

**City:**  
Sant'Oreste

**Heritage typology:**  
Bunker

**Historical context:**  
Fascism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Monte Soratte Galleries, also known as the Soratte Bunkers, were excavated around 4 km starting in 1937 under Benito Mussolini's direction. Mussolini intended it as an anti-aircraft refuge for top Italian Army officials, officially presented as the "Duce's Protected Workshops," a Breda weapons factory near Rome. The galleries, with North and South entrances, span over 25,000 m<sup>2</sup>, accommodating both pedestrians and vehicles.

During the September 1943 Nazi invasion (Operation Achse), the Wehrmacht, led by Field Marshal Albert Kesselring, occupied the galleries for about 10 months, establishing the German supreme command headquarters (Oberkommando der Wehrmacht - Heeresgruppe C, Oberbefehlshaber Süd). On May 12, 1944, B-17 Flying Fortresses bombed the galleries to target hidden German troops, marking the only effective use of the structure. Post-war, from 1952 to 1962, the Italian Army repurposed the galleries as an artillery ammunition depot.

In the mid-1960s, the Italian government considered Soratte for a national security structure against nuclear attacks, leading to its transformation into an anti-atomic bunker in 1963.

Concrete vaults from the 1940s were reinforced by Italian and German engineers from 1967 to 1972 during the Cold War. In the early 1980s and more recently, the Italian government explored further projects before the complex's final civilian conversion. Since 1989, the site has been abandoned. The Defense Property underwent disposal from 2001 to 2008, with locals remaining unaware of the atomic bunker until 2005.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

Restoration works for the transformation into the "Memory Path" museum. The municipality of Sant'Oreste, with funding from the European Community, initiated the recovery of the entire area through the project named "Memory Path," aiming to transform it into a museum highlighting the extraordinary and unique overlay of structures from World War II and the Cold War in Italy (2003). At one of the galleries built in the 1930s, the National Institute of Geophysics and Volcanology installed a seismic station integrated into the latest-generation national seismic monitoring network called SRES (2013).

**STRATEGIC DIALOGUE**

Funding from the European Community for the recovery of the area (2003).

**PARTECIPATORY PROCESS**

The site is now accessible by appointment thanks to the voluntary group that founded the Cultural Association "Bunker Soratte" in 2010.

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

The main goal of enhancement is the creation of a spread-out museum called the "Memory Path," allowing visitors to fully immerse themselves in the historical emergencies along the route. The entrances to the galleries, barracks marked by World War II bombings, and the presence of war remnants create a unique cultural experience immersed in the nature and panoramas of Monte Soratte (2003).

**SUSTAINABLE TOURISM**

The "Memory Path" has evolved into a significant tourist attraction (2003).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://www.ilmessaggero.it/roma/metropoli/sant\\_oreste\\_bunker\\_soratte-8705983.html](https://www.ilmessaggero.it/roma/metropoli/sant_oreste_bunker_soratte-8705983.html)  
2. <https://www.startmag.it/mondo/quando-mussolini-saragat-moro-e-andreotti-giocavano-alla-guerra-nucleare-globale/>  
3. <https://www.startmag.it/mondo/quando-mussolini-saragat-moro-e-andreotti-giocavano-alla-guerra-nucleare-globale/>



**Name:**  
Visoki Decani monastery

**State:**  
Kosovo

**City:**  
Decan

**Heritage typology:**  
Monastery

**Historical context:**  
Conflict in ex-Yugoslavia

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

The Visoki Decani Monastery, founded in 1327 by Serbian King Stefan Decanski, epitomizes Western Romanesque-Byzantine architecture. The complex houses the largest medieval Balkan church, crafted from red-violet, yellow, and onyx marble, adorned with New Testament frescoes. Surrounding the church are irregularly arranged monastic residences and structures, many altered over time.

Balkan ethnic tensions, heightened after Tito's 1980 death, erupted into the Yugoslav Wars, including the Kosovo War (1998-1999) between Yugoslav forces and the Kosovo Liberation Army (UCK). UCK attacks on Serbs began in 1996, escalating in 1998. NATO intervention and the 1999 UN resolution established Kosovo as an international protectorate.

The war saw intentional destruction of Kosovo's religious heritage by Serbian forces during ethnic cleansing. Post-war, retaliatory attacks damaged Serbian Orthodox sites, including Decani Monastery—one of four UNESCO-endangered World Heritage sites in Kosovo.

The unresolved Kosovo status and Albanian-Serb tensions imperil Visoki Decani Monastery and other Serbian Orthodox sites. Since 1999, Albanian

separatists have attacked the monastery multiple times (2000, 2004, 2007, 2016). The monastery, laden with historical and religious significance, stands amid ongoing regional ethnic tensions, emphasizing the need to safeguard this vital cultural heritage.



**STRATEGIES:**

Direct strategies



Indirect strategies



**PARTECIPATORY PROCESS**

The monastery is under continuous direct military surveillance by KFOR, ensuring the protection of the built heritage, monks, and believers who gather in the hundreds, especially during festive occasions (1999).

**POLICY**

In 2021, Europa Nostra listed Visoki Decani as one of the seven most endangered cultural heritage sites in Europe (2021). On July 2, 2004, the monastery was declared a UNESCO World Heritage Site (2004). In 2006, it was added to the UNESCO list of World Heritage Sites in danger of extinction (2006).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.decani.org/it/la-storia/sotto-la-protezione-militare>  
2. <https://www.europanostra.org/inclusion-of-the-decani-monastery-on-the-2021-list-of-7-most-endangered-heritage-sites-in-europe/>  
3. <https://www.europanostra.org/inclusion-of-the-decani-monastery-on-the-2021-list-of-7-most-endangered-heritage-sites-in-europe/>



**Name:**  
Bunker 599

**State:**  
Netherlands

**City:**  
Diefdijk

**Heritage typology:**  
Bunker

**Historical context:**  
Second World War

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Bunker 599, also known as the “sawn bunker” or “Group Shelter 599,” is a constituent of the defensive network of the New Dutch Waterline (NDW), a hydrogeological military system spanning approximately 80 km and active since 1815.

Critical during the World Wars for protecting Muiden, Utrecht, Vreeswijk, and Gorinchem, it was constructed in 1940 to house 13 soldiers, featuring reinforced concrete walls, ceiling, and floor for durability and blast resistance. Secure entrances include a ventilation and air filtration system for fresh air and contaminant removal. Within the NDW, bunkers served defensive, observational, and command roles, capable of hosting armed soldiers for defense during attacks.

Activated preventively in the First World War, the Waterline remained uninvolved in combat. In the Second World War, Nazi occupation hindered its effective defensive function. Bunker 599, like the other 700 bunkers of the NDW, symbolizes the efforts of the Dutch resistance against the German invasion that commenced on May 10, 1940. The German campaign lasted for five days until Rotterdam was heavily bombed, marking the surrender of the

Netherlands, which capitulated on May 15, 1940. As technology advanced and warfare tactics evolved, the Waterline lost strategic importance, leading to the gradual abandonment of bunkers. In the 1980s, renewed interest emerged in these sites. Architects from Rietveld Landscape transformed Bunker 599 by “slicing” it, exposing a closer view of the harsh reality of the Second World War. This metamorphosis, marked by a decisive cut in the seemingly indestructible structure, signifies a desire to reveal the conflict’s brutality and bring attention to history.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The “Bunker 599” is part of the project by Dutch firms Atelier de Lyon and Rietveld Landscape (RAAAF) to expose the secrets of the New Dutch Waterline. The bunker is a component of a 20-year masterplan initiated in 2000 to transform the Dutch Waterline into a national park (2000-2012).

**STRATEGIC DIALOGUE**

Bunker 599 radically challenges the monument policies of the Netherlands and UNESCO. Paradoxically, it was declared a national monument after the intervention (2011); in 2021, it was included in the UNESCO World Heritage List as part of the Dutch Water Defence Lines.

**EDUCATIONAL PROGRAMMES**

The intervention’s strategy aims to reveal the interior of one of the numerous defensive line bunkers, disarming its robustness and resistance through a cut that visually connects it with other elements of the site. The bunker becomes an accessible and tangible monument for a broader audience, prompting people to perceive the environment differently (2000-2012)

**ARTISTIC REFLECTION**

The design approach, akin to the concept of ready-made art, subverts the meaning of a wartime bunker — a structure designed to be indestructible, resistant to bombs but vulnerable to artistic intervention. Using diamond fiber ropes, the bunker was meticulously divided into two parts in a 40-day process. A wooden passage was placed at the center, guiding visitors through the flooded area, emphasizing wartime imagery, and connecting to the surrounding nature reserves through stairs and paths. The work overturns the significance of a war relic, revealing the harsh and chilling nature of war while drawing attention to military history and its transformations (2000-2012)

**SUSTAINABLE TOURISM**

Situated within a nature reserve facing the A2 highway, the project is visible to thousands of people daily. (2000-2012)

**POLICY**

The bunker 599 was declared a national monument after the intervention in 2011, while it was included in the UNESCO World Heritage List as part of the Dutch Water Defence Lines in 2021. The restoration project recently won the “Architectural Review Award” in 2013 for Emerging Architecture (2013)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.area-arch.it/bunker-599/>  
2. <https://www.area-arch.it/bunker-599/>  
3. <https://www.area-arch.it/bunker-599/>



**Name:**  
La Modelo prison

**State:**  
Spain

**City:**  
Barcellona

**Heritage typology:**  
Prison

**Historical context:**  
Francoist regime

**Dissonance is related to:**  
Political



**DESCRIPTION:**

La Modelo, a former male penitentiary situated on the outskirts of Barcelona, was designed by Salvador Vinyals i Sabaté and Josep Domènech i Estapà. It was built in 1887, inspired by Jeremy Bentham's panopticon model. The architectural layout included a central tower for efficient inmate surveillance and visual control, and individually designed cells aimed at mitigating negative influences, serving as a foundational element of the prison system.

Over time, La Model deviated from its original goals, resulting in incidents of riots and executions. In the 20th century, it evolved into a detention center for individuals involved in various revolts, including political prisoners during the Franco regime.

The 1940s witnessed numerous victims of Francoist repression incarcerated within its walls, with 24 documented executions.

Following Franco's death (1975), the Spanish transition initiated the first requests for the prison's relocation, ultimately closing in June 2017, with inmates transferred to other city prison facilities. Despite partial demolitions in 2015 to create a park, La Model largely preserved its original structure. Presently accessible to the public, it allows free visits

and hosts exhibitions on the prison period's memory. The facility, equipped for conferences and seminars, reflects its evolution into a multifunctional space.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

A design competition guides the area's restructuring: demolishing the perimeter, preserving six galleries and repurposing the central panopticon into an open square. New structures include an educational institution, nursery, retirement home, sports center, youth facility, social economy space, and 150 affordable homes. The complex integrates with 19,900 sqm of public and green spaces (2020).

**PARTECIPATORY PROCESS**

The site's redevelopment, formalized through participatory methods post-closure, transforms into a hub for social and cultural revitalization, hosting diverse initiatives for the neighborhood's benefit (2017)

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

The redevelopment project integrates spaces for remembrance, exploring the structure's origins and evolution. Narrating inmates' lives, it delves into their rights, duties, family dynamics, and highlights the repression of the dictatorial regime. The primary goal is transforming the space into an interpretive

center on repression and social movements, hosting exhibitions, seminars, courses, and conferences to perpetuate the memory of events (2020).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.lse.ac.uk/canada-blanch/Assets/Documents/media/media2020/BraveNewEurope7-3-20.pdf>  
2. <https://fr.aroundus.com/p/11286760-model-prison-of-barcelona>  
3. [https://www.tripadvisor.it/AttractionsNear-g187497-d1103924-Acta\\_City47-Barcelona\\_Catalonia.html](https://www.tripadvisor.it/AttractionsNear-g187497-d1103924-Acta_City47-Barcelona_Catalonia.html)



**Name:**  
Enver Hoxha pyramid

**State:**  
Albania

**City:**  
Tirana

**Heritage typology:**  
Monument

**Historical context:**  
Albanian dictatorship

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The construction of the Pyramid dates back to 1987, two years after the death of Albanian dictator Enver Hoxha, intended as a mausoleum in his honor. Designed by renowned architect Klement Kolaneci, the concrete structure, when viewed from above, takes the form of a bicephalic eagle, the national symbol of the Albanians.

Over the past 30 years, the Pyramid has served as an exhibition space, conference center, radio station, and NATO headquarters during the Kosovo War (1999).

Before its recent transformation, the building faced squatter occupations and vandalism. Despite serious considerations for demolition, a referendum confirmed popular support for preservation, leading to a repositioning aimed at youth development in a challenging socioeconomic context.

Today, thanks to an MVRDV project, the area has become a cultural center.

However, despite the precision and appropriateness of the adopted solution and precautions taken during the site's renovation, a sense of rejection of the monument may persist among those who have not overcome the trauma of the dictatorship and its

profound impact on the lives of Albanian citizens.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

The Pyramid has been transformed into a modern cultural center by MVRDV, utilizing the concrete structure as a sculpture within a new park. This space accommodates colorful boxes containing cafes, studios, workshops, start-up offices, incubators, and classrooms, providing free technological education to young Albanians. Adding steps to the inclined facades allows people to walk on the former dictator's mausoleum (2020)

**PARTECIPATORY PROCESS**

Between 2010 and 2012, there was contemplation of demolishing the Pyramid for ideological reasons. Many architects and intellectuals opposed this decision, emphasizing its urban and identity significance in Tirana. Citizens strongly resisted the demolition, perceiving it as part of Tirana's history and a communal space. In 2017, following a change in government, a referendum favored the monument's preservation, (2010-2017)

**NETWORKING /COMMUNICATION**

The Pyramid has been extensively utilized as a cultural space, hosting concert halls, cultural and economic exhibitions, recreational venues, and also serving as a major media hub in the country, including Top Channel, the most-watched television channel in the Albanian-speaking region. Today, the Pyramid has become a monument to the people and their ability to overcome and survive dark periods of history, power struggles, and dictatorships, all without wishing to forget them.

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

Since May 2023, the Pyramid has been transformed into a youth IT center for creative technologies, specializing in computer programming, robotics, and startups under the name TUMO Center Tirana. Additionally, the facility features a library, a meeting room, and an exhibition space (2023)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.ad-italia.it/article/wow-list-2024-architettura-meravigliose-nel-mondo/>  
2. [https://it.wikipedia.org/wiki/Piramide\\_di\\_Tirana](https://it.wikipedia.org/wiki/Piramide_di_Tirana)  
3. <https://www.reuters.com/world/europe/late-albanian-dictators-museum-transformed-into-tech-centre-young-2023-08-25/>



**Name:**  
Mostar Partisan Memorial Cemetery

**State:**  
Bosnia and Herzegovina

**City:**  
Mostar

**Heritage typology:**  
Cemetery

**Historical context:**  
Conflict in ex-Yugoslavia

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Built in 1959 -1965 by the architect Bogdan Bogdanovic, who was commissioned to make many WWII resistance memorial across Yugoslavia. The cemetery was a commemoration memorial of the partisan movements that held Mostar city during WWII, as the city was known for its resistance against German occupation forces.

During the Bosnian Independence War, Mostar was an epicenter of conflict as different factions fought over the city, performing ethnic cleansing processes as well as a generalized destruction and violence against its infrastructure and population. The cemetery was scenario of some minor destruction, but it was abandoned and damaged during and after the war, as it also perceived as a Yugoslavian regime monument and had no connection to the local community.

The place has been a battleground for ideological confrontation as many right-wing groups and neo-facists groups have vandalized the area and damaged its infrastructure. In recent years there has been debates around the area as some people believe that the memorial is a relic of the communist regime and that should be demolished.

Data collected and matrix compilation by: POLITO



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

After the end of the war in 1992 the cemetery was completely abandoned and presented major affectations due to the combats in the area. However in 2006 after its declaration as a Bosnian Heritage site, the cemetery was completely restored with the help of Norwegian funds. Unfortunately the site has been target of further vandalism and neglect.

**NO ACTION**

After the 2006 restoration and subsequent affectations no action has been made in order to restore or repair the damages or to prevent further deterioration of the site.

**MEMORIAL PRACTICIES/EVENTS**

Before the war 1998 the area was used as a commemorative and remembrance areas. In fact the cemetery was place of 4 different memory event throughout the years. Besides these ceremonies linked to the WWII some other official parades and government activities were also made in the space, evoking a strong link to the Yugoslav government.

Image source and credits: 1. <https://snagalokalnog.ba/the-guardian-zastita-antifasistickog-naslijedja-bih-partizansko-groblje/>  
2. <https://www.wikiwand.com/bs/map/Historijsko%20gradsko%20podru%C4%8Dje%20Mostar>  
3. <https://it.findagrave.com/cemetery/2772826/partizansko-groblje-u-mostaru-%28the-partisan-memorial-cemetery-in-mostar%29>



**Name:**  
Vijecnica, National University Library of Sarajevo

**State:**  
Bosnia and Herzegovina

**City:**  
Sarajevo

**Heritage typology:**  
Library

**Historical context:**  
Conflict in ex-Yugoslavia

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

The building now known as the National University Library served first as Sarajevo’s town hall with the name Vijecnica.

Designed and built in 1891 by the Czech architect Karel Pacík in a neo-Ottoman style but involving at the same time an eclectic style, combining Austro-hungarian decorations and elements.

The building was the most relevant architectural building of the Austro-Hungarian period in the city and served as Sarajevo’s town hall from 1896 until 1949 when it became the Sarajevo’s National Library.

During the Bosnian Independence war in 1992, specifically during the Sarajevo siege, the library suffered numerous direct attacks, which caused continuous fires which destroyed the building completely, most of its manuscripts and books were lost to the fire and the structure was heavily damaged and compromised.

The building became a symbol of the resistance during the siege and now works also as a memorial.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The reconstruction project was composed by an accurate revision of archive material in order to restore damaged artifacts and decoration elements in the building. In this sense, elements such as sculptures and stained-glass windows were repaired and recovered. Additionally, some of the rubble left by the attacks was also used in the subsequent restoration project.

**RECONSTRUCTION**

After the end of the war and the Bosnia and Herzegovina independence, a general restoration project took place funded in part by International community and UNESCO. The project was divided into 4 phases which have returned the building to its pre-war state by taking as reference different archive materials. The works ended in 2013, repairing most of the sculptures, decorating elements and inner paintings as well as the archive collections.

**KNOWLEDGE BUILDING**

Part of the reconstruction project foresaw the introduction of a history museum with permanent

and rotatory exhibitions, with especial emphasis in the aethetical and architectural importance of the building, since it has become a symbol of the country’s history and independence. One of the permanent exhibitions is called “Town Hall”, it shows the Sarajevo’s history through its most important building with especial emphasis in the Town Hall destruction during the war and subsequent reconstruction.

**MEMORIAL PRACTICES/EVENTS**

The restored building has served also as a place for memory and commemoration activities that are held regularly, not only related to the building itself, but also commemorating different victims and facts of the Independence war.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. [https://www.redattoresociale.it/article/notiziario/\\_sarajevoevolution\\_un\\_documentario\\_racconta\\_la\\_citta\\_e\\_il\\_suo\\_simbolo\\_la\\_biblioteca\\_nazionale](https://www.redattoresociale.it/article/notiziario/_sarajevoevolution_un_documentario_racconta_la_citta_e_il_suo_simbolo_la_biblioteca_nazionale)  
2. [https://www.reddit.com/r/SnapshotHistory/comments/1h1moq3/local\\_bosnian\\_musician\\_vedran\\_smailovi%C4%87\\_playing/?t=it&rdt=65192](https://www.reddit.com/r/SnapshotHistory/comments/1h1moq3/local_bosnian_musician_vedran_smailovi%C4%87_playing/?t=it&rdt=65192)  
3. <https://www.alamy.it/vijecnica-o-municipio-interno-ex-national-university-library-sarajevo-citta-vecchia-bosnia-erzegovina-image230028277.html>



**Name:**  
Ferhat Pashat Mosque

**State:**  
Bosnia and Herzegovina

**City:**  
Banja Luka

**Heritage typology:**  
Mosque

**Historical context:**  
Conflict in ex-Yugoslavia

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language); Political



**DESCRIPTION:**

The Mosque is one of the most representative buildings of the Ottoman period in the location of Banja Luka city, built in 1579, it commemorates the battle in 1575 where Ottomans won a battle against Croats and was a historical, cultural and religious epicenter for the muslim minorities in the area.

During the Bosnian Independence war, within the Yugoslavian dissolution, the mosque was one of the 16 religious sites destroyed by ethnic and religious cleansing processes carried out during the war.

The mosque was specifically targeted by Serbian militias on May 6-7, 1993, when it was completely destroyed in a very short time, demolishing the entire building.

The rubble of the old structure was taken and dumped into secret locations near rivers around and the area was turned into a parking lot.

Data collected and matrix compilation by: POLITO



**STRATEGIES:**

Direct strategies

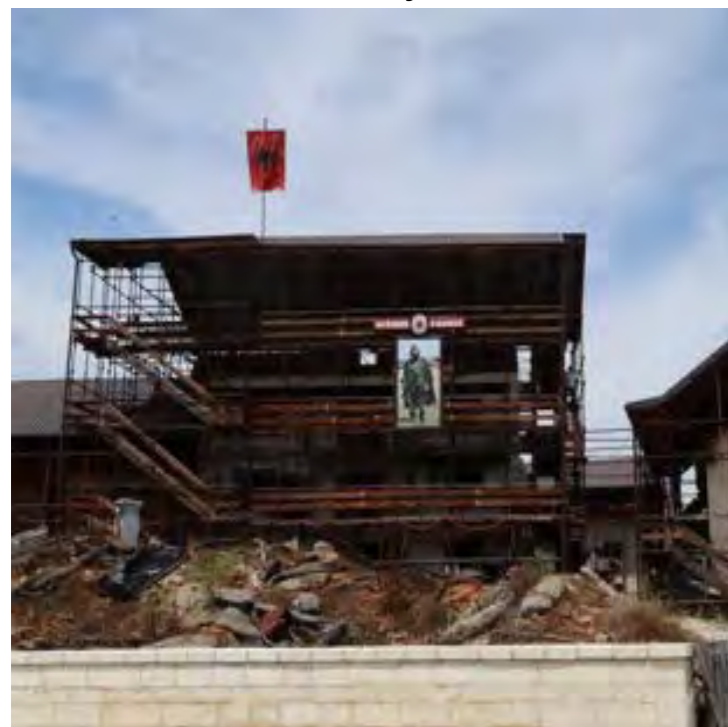


Indirect strategies



**RECONSTRUCTION**

In 2001 during a broader reconstruction of the city, the muslim community of Banja Luka obtained a permission to rebuild the mosque by performing, with UNESCO and international assistance help, a restoration process which started by an accurate search for the rubbles and remaining pieces dumped, in order to recover any possible remains. In this way, eventually it was possible to rebuild the building by recovering large part of the old walls and other areas. Even though there were some unrest between the orthodox serbian groups and muslims the mosque was fully re-built in 2007, finishing completely in 2016.



**Name:**  
Adem Jashari Memorial Complex

**State:**  
Kosovo

**City:**  
Prekaz

**Heritage typology:**  
Village

**Historical context:**  
Conflict in ex-Yugoslavia

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

During the Kosovo War, in the context of the dissolution of Yugoslavia, the Kosovo Liberation Army (KLA), an Albanian group fighting for Kosovo's independence, established its main headquarters in the village of Prekaz, as Adem Jashari, one of the KLA's founders and leaders, was originally from there and the local population largely supported independence.

On March 5 1998, Serbian forces, which composed the Yugoslav authority launched a full attack on the village and the Jashari houses, alleging that some KLA fighters were hiding in the place.

The attacks resulted in the death of Adem Jashari along with 60 people, many of them civilians and heavy affectations to the village, which has become a symbol of Kosovo resistance.

Data collected and matrix compilation by: POLITO



**STRATEGIES:**



**REUSE**  
Since the end of the hostilities the area around the remains of the Prekaz attack, has become a museum and monument of the Kosovo resistance, and new buildings and infrastructure has been added in order to host functions and artifacts that complement the path around the conserved ruins of the village.

**CONSERVATION AS A RUIN**  
Right after the end of hostilities in 1999, the remaining buildings of the village were declared monuments. For this reason the ruins of the houses were kept in the state they were right after the attack. For this reason, a metallic structure was added in order to preserve the building stability while allowing the public to approach the ruins and “navigate” around them, so it was possible to see the “scars” of the combats. Additionally, the ruins of the houses were covered to protect them.

**KNOWLEDGE BUILDING**  
One of the main objectives of mantaining the old affected structures was to allow the visitors to have a view of how was the daily life of the villagers and

the resistance in relation to the Jashari houses. Additionally, the clearly visible affectations to the houses help to enhance the memory of the events in the area.

**MEMORIAL PRACTICIES/EVENTS**  
The museum has in public display different historical objects that are linked to the daily life of the Jashari family, and personally the life of Adem Jashari as leader of the KLA. The museum through its displays has a strong memory component that tends to valorize the events and the experiences of the war.

Image source and credits: 1. <https://www.atlasobscura.com/places/altalena-memorial>  
2. [https://www.tripadvisor.com/Attraction\\_Review-g17412102-d17406667-Reviews-Adem\\_Jashari\\_Memorial\\_Complex-Prekaz.html](https://www.tripadvisor.com/Attraction_Review-g17412102-d17406667-Reviews-Adem_Jashari_Memorial_Complex-Prekaz.html)  
3. [https://amkmk.rks-gov.net/en/acadp\\_listings/the-adem-jashari-memorial-complex-prekaz-skenderaj/](https://amkmk.rks-gov.net/en/acadp_listings/the-adem-jashari-memorial-complex-prekaz-skenderaj/)



**Name:**  
Radio Television Serbia RTS

**State:**  
Serbia

**City:**  
Belgrade

**Heritage typology:**  
Office Building

**Historical context:**  
Conflict in ex-Yugoslavia

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The RTS, is the public Serbian broadcast association owned by the state. On 23 April 1999, during the NATO military action against the Serbian government, a NATO missile hit the RTS headquarter in Belgrade, where some employees along with their families were refuged since the city was under heavy attack, while still broadcasting.

As the building was not a militar target the justification for the attack was that the building was part of the Serbian government war machine, as it was broadcasting propaganda for the regime.

During the attack 16 people died and more than 17 resulted injured by the attack. Ever since, there have critiques of NATO's operation as the building wasn't part of any militar compound, at the same time many Serbian politicians and militaries have been accused of negligence as it is believed that they had previous information of the attack and refused to evacuate the people inside the building.

Data collected and matrix compilation by: POLITO



**STRATEGIES:**



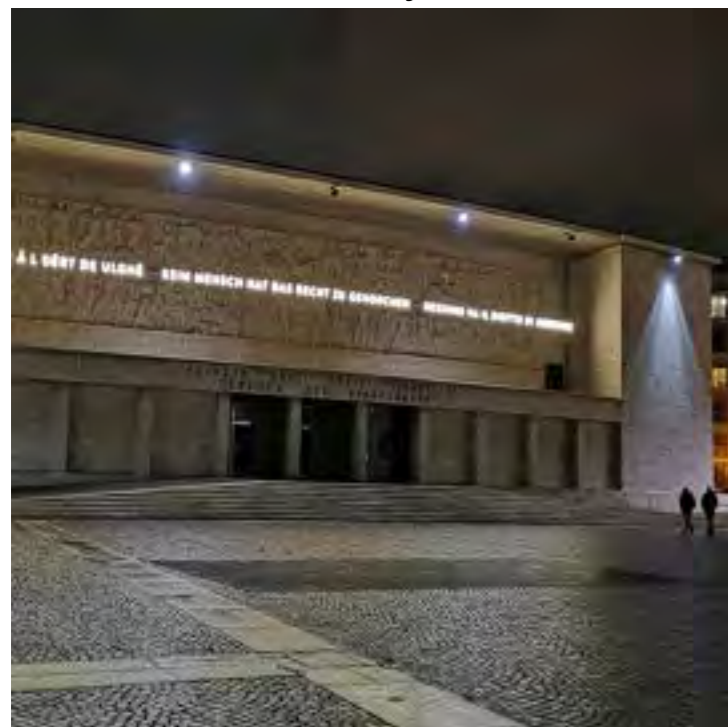
**NO ACTION**

There have been debates about the future of this building, as it remembers the experience of the war. However, no action has actually taken place and the building remains abandoned, showing the affectations of the attack.

**ARTISTIC RFLECTION**

In recent years there have been some architecture proposals for the building, that look to turn it into a memorial site, by introducing art sculptures. However, none of these projects have actually been implemented. However, they have been publicly shared.

Image source and credits: 1. <https://www.elenatpavac.com/purpose-after-tragedy>  
2. <https://www.elenatpavac.com/purpose-after-tragedy>  
3. <https://www.alamy.it/fotos-immagini/nato-bombing-belgrade-destruction-serbia.html?sortBy=relevant>



**Name:**  
House of the Fascist Party of Bolzano

**State:**  
Italy

**City:**  
Bolzano

**Heritage typology:**  
Regime headquarter

**Historical context:**  
Fascism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The former “Casa del Fascio” in Bolzano was constructed between 1939 and 1942 in the rationalist style by architects Guido Pelizzari, Francesco Rossi, and Luis Plattner. Located in Piazza del Tribunale, it originally served as the headquarters of the National Fascist Party. Since the post-war period, the building has housed the State Financial Offices and other state entities operating in the Province of Bolzano.

The building has a convex shape, and, on its front, there is a monumental bas-relief by Hans Piffrader, depicting the Duce on horseback in the act of the Roman salute, symbolizing the “triumph of fascism”. Comprising 57 panels. The bas-relief extends to a total length of 36 meters. Three panels were added only in 1957, as the work remained incomplete in 1943 due to the fall of fascism.

In 2017, the bas-relief underwent historicization and de-emphasization at the initiative of the South Tyrolean Provincial Administration, with an artistic intervention by Arnold Holz knecht and Michele Bernardi. The work includes an illuminated quotation from philosopher Hannah Arendt in three languages, contrasting with the fascist slogan “Believe, Obey, Fight” still present on the bas-relief. This project has

generated both acclaim, such as from the British newspaper The Guardian, and criticism from right-wing parties, the local section of the association Italia Nostra, and art critic Vittorio Sgarbi, highlighting how attempts to resolve dissonance can create new tensions.



**STRATEGIES:**

Direct strategies



Indirect strategies



**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

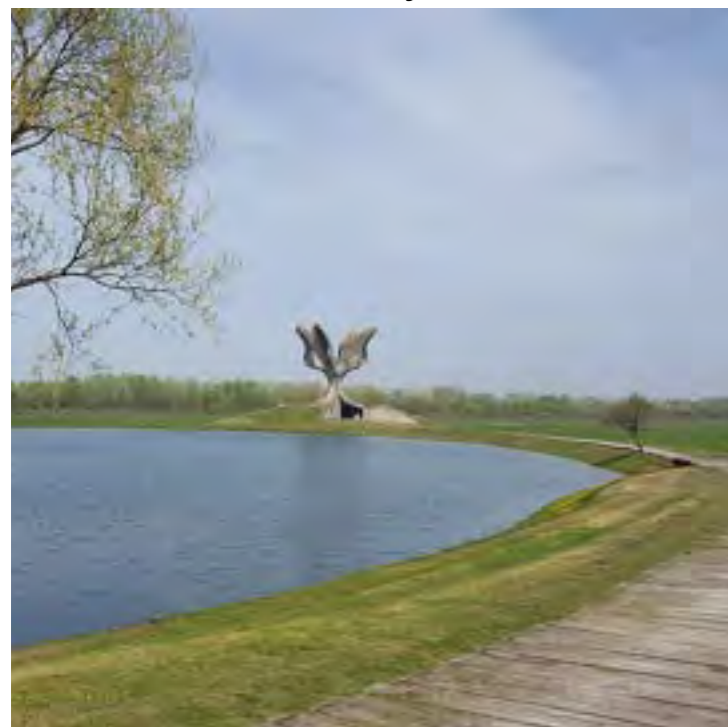
In the square where the building faces, an infopoint has been installed with explanatory texts in four languages. These texts detail the history of the building, Piffrader’s work, the broader urban context, and the quotation from Hannah Arendt (2017)

**ARTISTIC RFLECTION**

In 2017, the Piffrader frieze was subjected to a historicization and de-emphasization intervention initiated by the South Tyrolean Provincial Administration. This artistic project, designed by Arnold Holz knecht and Michele Bernardi and supervised by a historical commission, involved the installation of an illuminated inscription bearing a quotation from philosopher Hannah Arendt in three languages (Ladin, Austrian German, Italian) - “No one has the right to obey” - contrasting with the fascist dogma “Believe, Obey, Fight” still present on the bas-relief (2017)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://it.wikipedia.org/wiki/Nessuno\\_ha\\_il\\_diritto\\_di\\_obbedire](https://it.wikipedia.org/wiki/Nessuno_ha_il_diritto_di_obbedire)  
2. <https://www.bassorilievomonumentale-bolzano.com/it/i-temi/bassorilievo.html>  
3. <https://www.bassorilievomonumentale-bolzano.com/it/i-temi/bassorilievo.html>



**Name:**  
Jasenovac Memory Site

**State:**  
Croatia

**City:**  
Jasenovac

**Heritage typology:**  
Concentration camp

**Historical context:**  
Second World War

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

In 1941 the Axis forces invaded the territory previously known as the Yugoslavian Kingdom, an entity that encompassed the modern territories Croatia.

The territory was then under the authority of nazi-fascists from Germany and Italy, which installed a puppet state called Independent Republic of Croatia, which was under the Ustaša regime led by Ante Pavelić. During this period an ethnic genocide took place, which targeted minorities as Rom, Serbs and Jews.

Built between 1941-1942 by the Ustaša regime during the Independent Republic of Croatia, it was a concentration camps composed by five detention facilities which were used to isolate ethnic minorities in the country, such as: Jews, Rom, Serbs as well as some other non-catholic minorities.

Jasenovac was the largest of the concentration camps built by the Ustaša regime and it's believed that around 77-99 thousand people lost their lives. On late April 1945, the Yugoslavian Partisan Army led by Tito got near the concentration camp and by early May 1945 the camp was liberated.

Data collected and matrix compilation by: POLITO



**STRATEGIES:**

Direct strategies        | Indirect strategies

**REUSE**

The previous building that belonged to the concentration camp have been completely demolished, however, the area is used today as a memorial to the victims of the fascist regime in the Ex-Yugoslavia, composed by a central monuments and a landscape qualification project with differnt paths. Additionally, a new building was built to host the museum, which displays the history of the concentration camp and the Croatian experience during the Second World War II.

**DEMOLITION**

Following the end of the war the concentration camp was completely demolished and a monument was built in the area where the camps stood in the past. However, there is no trace of the concentration camp left and only new buildings or structure are found today in the area.

Image source and credits: 1. <https://www.delo.si/novice/slovenija/koga-sploh-se-zanimajo-jugoslovanski-spomeniki-revolucije.html>  
2. <https://stock.adobe.com/it/search?k=jasenovac>  
3. [https://hr.wikipedia.org/wiki/Kameni\\_cvijet](https://hr.wikipedia.org/wiki/Kameni_cvijet)



**Name:**  
Genbaku Dome/ Peace Memorial Park

**State:**  
Japan

**City:**  
Hiroshima

**Heritage typology:**  
Office Building

**Historical context:**  
Second World War

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The building before 1945 was known as “The Product Exhibition Hall” and was built by the Czech architect Jan Letzel and opened to the public in 1915, as an educational and exhibition place. The building was located in a business district right next to the Aioi Bridge.

Towards the end of WWII in 1945, Japan though weakened due to the continuous bombing attacks on its cities and military complexes, held most of its strength, logistics and troops on continental Asia, in the occupied China and Korea.

The military operations to force a renditions, would have probably taken months as well as numerous human lives and a higher war effort from the allied forces. For this reason, the use of the atomic bomb, invented by the US government some time ago, was contemplated and finally ordered.

The attack was made on two Japanese mayor cities, Hiroshima and Nagasaki, in order to pressure the Japanese to rendition while having large consequences on the economical, industrial and social fabric of the country that would prevent further hostility.

After the attack the Japanese emperor would

surrender accelerating the end of WWII, in despite of the consequences and suffering that such an attack had over the population. It is believed that approximately 120 thousand people died instantly. On 6 August, the bomb “Little Boy” exploded 150m away from the building near a hospital, the blast killed everyone inside the building instantly, and it is the only remaining structure left around the epicenter of the blast.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

After the war, the remainings of the building as well as the area around was turned into a memorial of the victims of the attack. The ruins were consolidated and were kept in the state they were right after the blast. At the same time, the area around has been turned into a park with different memorials.

**CONSERVATION AS A RUIN**

The photos after the blast show how the Genbaku Dome ruins were the only visible structure left after the attack, so it acquired a symbolic value of resilience, as well as a memory of the past. For this reason it was decided that the building should be left in the same state as it was in order to clearly remember the effects of atomic bombs. The ruins of the Gendaku Dome are visually integrated in the 20 Cenotaph for the A-bomb Victims (Memorial Monument for Hiroshima, City of Peace), designed by architect Kenzo Tange and built on August, 6, 1952. The Cenotaph was built with the desire to reconstruct Hiroshima as a city of peace. It resembles an ancient arch-shaped house, to shelter the souls of the victims. The monument is inscribed

with the words, “Let all the souls here rest in peace; For we shall not repeat the evil.” Tange’s arched structure symbolises a refuge for souls and visually aligns with the Atomic Bomb Dome, reinforcing the link between historical memory and commitment to future peace. The stone chest in the center holds the registry of the names of persons who died from the bombing.

**KNOWLEDGE BUILDING**

Around the ruins of the building there is information regarding the previous composition of the building, since part of the building was actually destroyed in the blast. The information also remembers the effect that the attack had on the building and on the people that were in it.

**MEMORIAL PRACTICES/EVENTS**

Throughout the year there are numerous activities and memorial practices around the building and in the park, paying homage to the victims and the affectations that the attack had on the Japanese society.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. <https://whc.unesco.org/en/list/775/gallery/>  
2. <https://www.getyourguide.it/-l32662/>  
3. <https://dpauls.com/international-holidays/discover-japan-and-korea/dp581/>



**Name:**  
Scanderbeg square in Tirana

**State:**  
Albania

**City:**  
Tirana

**Heritage typology:**  
Square

**Historical context:**  
Albanian dictatorship

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Scanderbeg Square serves as the cultural and political hub of Tirana, named after the Albanian national hero. Spanning 40,000 m<sup>2</sup>, it is the largest square in the Balkans, hosting various social, cultural, and political events. Originally modest, it was expanded by Austro-Hungarian troops in 1917 and redesigned by urban planner Florestano Di Fausto between 1929 and 1936.

During the communist era, the square was utilized for military parades and government ceremonies, adorned with statues of Lenin and Enver Hoxha.

In 1968, an equestrian monument in honor of Scanderbeg was erected. Under King Zog I and during the union with fascist Italy, the square was remodeled in a neo-rationalist style. In 2017, it underwent complete renovation, featuring a mosaic pavement made of stones from various Albanian regions.

Now fully pedestrianized, the square is dominated by the equestrian statue of Scanderbeg and the building of the Albanian Historical Museum. Numerous monuments and cultural institutions surround the square, including the municipality, Puppet Theater, and National Library.

Greece has expressed dissent over the use of stone from different Balkan regions, including Filiates, in the artistic pavement installation. Athens views this gesture as supportive of Albanian irredentism and an aspiration for territorial expansion at the expense of neighbors.



**STRATEGIES:**

Direct strategies



Indirect strategies



**RECONSTRUCTION**

The square underwent a complete renovation; 24,000 m<sup>2</sup> of its surface were paved with a mosaic of natural stones from all Albanian-speaking lands, including Kosovo, Macedonia, Montenegro, and Greece (2017). Paradoxically, this operation has created a new form of discordance for many: Greece has expressed dissent over the use of stone from various Balkan regions, including Filiates, in the artistic pavement installation. Athens views this gesture as supportive of Albanian irredentism and an aspiration for territorial expansion at the expense of neighbors.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://ostpolitik.wordpress.com/2017/06/28/grecia-contro-albania-la-nuova-piazza-skanderbeg-fomenta-lirredentismo/>  
2. [https://en.wikipedia.org/wiki/Skanderbeg\\_Square](https://en.wikipedia.org/wiki/Skanderbeg_Square)  
3. <https://divisare.com/journals/757>



**Name:**  
Tirana National Theatre

**State:**  
Albania

**City:**  
Tirana

**Heritage typology:**  
Theatre

**Historical context:**  
Albanian dictatorship

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The National Theatre of Albania, known as Teatri Kombëtar, has been a cultural landmark in Tirana, representing an inheritance from the Italian fascist occupation. Built in 1939 by Giulio Bertè in a futuristic style, it became the focal point of the Italo-Albanian neighborhood “Scanderbeg”.

Over the years, it served various functions, including as a popular and national theater. However, in 2018, the government of Edi Rama decided to demolish it, sparking protests. The plan to replace the old theater with a modern structure, designed by the Danish studio BIG - Bjarke Ingels Group, stirred political and social controversies. Initially proposed as a public-private partnership, the project was altered to utilize public funds.

Despite some concessions to protest movements, the demolition was confirmed. This decision prompted criticisms regarding historical memory and territorial identity.

The National Theatre, a symbol of history and community, will be replaced by a modern structure that may compromise the architectural harmony of the city. Filmmaker Ilir Butka laments the lack of recognition for the Italian architects who contributed

to Tirana’s urban development. The Albanian policy has failed to honor their memory, opting to demolish the National Theatre.

This decision sacrifices the city’s architectural and cultural history in favor of a modernization that is discordant with its territorial identity.



**STRATEGIES:**

Direct strategies



Indirect strategies



**DEMOLITION**

The decision to demolish the theater creates discordance, but for a portion of the community, it is itself a tool to manage the discordance of this building.

**RECONSTRUCTION**

Project for a new, contemporary theater, curated by the international studio BIG (2018-present). The project remains on paper for now.

**PARTECIPATORY PROCESS**

The decision to proceed with the demolition of the theater followed a lengthy period of attempted negotiations by a large group of citizens in favor of its preservation. Among the critical figures are two artists: Stefano Romano, an Italian who has lived and worked in Tirana for years, and Adrian Paci, one of the most influential figures in the Albanian artistic scene. Protests have been multiplying, both in the form of public gatherings and through signature collections and online campaigns. However, the negotiation attempt failed (2017, before)

**ARTISTIC REFLECTION**

One of the most recent works by the artist Stefano Romano, the video “Zanafilla,” precisely recounts the poetry of this theater and represents a moving farewell. The Albanian term means “origin,” and the video emerged alongside protests against the demolition of the theater. The building becomes a “character,” and its old and battered body is juxtaposed with the youthful body of a girl singing a lullaby for the theater in Albanian.

**POLICY**

The National Theater of Tirana was listed among the seven buildings most at risk of disappearing in Europe, and recently it had been placed under the protection of European foundations such as Europa Nostra, in the hope of preventing its demolition.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://it.wikipedia.org/wiki/Teatro\\_Nazionale\\_%28Albania%29](https://it.wikipedia.org/wiki/Teatro_Nazionale_%28Albania%29)  
2. <https://www.domusweb.it/it/arte/2020/05/28/la-demolizione-del-teatro-nazionale-di-tirana.html>  
3. <https://exit.al/author/mndregoniyahoo-com/page/183/>



**Name:**  
Statue of friendship among Ukraine and Russia

**State:**  
Ukraine

**City:**  
Kyiv

**Heritage typology:**  
Monument

Historical context:  
Ukraine-Russia conflict

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The monument was designed by sculptor A. Skoblikov and architect I. Ivanov in 1982 to commemorate the 60th anniversary of the Soviet Union. It consists of an 8-metre bronze statue of two workers, one Ukrainian and one Russian, holding the Soviet Order of Friendship of Peoples, a 50-metre diameter titanium arch symbolising a rainbow, and a granite stele depicting the participants of the Pereyaslav Council of 1654, which reunited Ukraine with Russia. The monument has been a source of controversy over the years. In 2018, following the Russian invasion of Crimea in 2014, activists painted a crack on the top of the arch. Even though the dismantling of the monument had been planned since 2016 as a result of the decommunisation law, the action was not taken until 2022, after the start of the conflict between Russia and Ukraine.

During the removal process, the head of the statue symbolizing the Russian worker fell off. The granite sculptural group will be dismantled in the future, while the arch structure will be maintained and painted with the colours of the Ukrainian flag. The name of the monument was changed to 'Arch of Freedom of Ukrainian People'.



**STRATEGIES:**

Direct strategies



Indirect strategies



**ARTISTIC REFLECTION**

Conservation of the arch, yet with the modifications of 2014 (insertion of a crack on the top of the arch).



**Name:**  
Portuguese Colonial Exhibition in Porto

**State:**  
Portugal

**City:**  
Porto

**Heritage typology:**  
Monument

**Historical context:**  
European colonialism

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

The 1934 colonial exhibition in Porto, functioning as a propaganda tool for the authoritarian regime, advocated empire, colonization, and celebrated Portuguese colonial endeavors.

held in the Crystal Palace, the exhibition featured a faux art-deco facade adorned with elephant and lighthouse statues. Spanning 400 pavilions, it took five months to construct and drew 1.3 million visitors, significantly shaping colonial narratives.

Although the original monuments were razed post-exhibition, stone replicas were erected in Porto's Squares in 1984.

The Monument to the Portuguese Colonising Effort, an art-deco creation by lieutenant Alberto Ponce and sculptor José de Sousa Caldas, was dismantled in March 1943 and concealed in secluded gardens. In 1984, following ten years of democracy, the monument was resurrected under the directive of former settler Paulo Vallada.

Relocated to the new Square of the Empire, it garnered minimal attention. Debates arose in 2009 over its potential removal for the Porto metro line.

Recently, sporadic protests and graffiti defacement have occurred. In 2019, an ultra-right-wing party

convened at the monument to commemorate Portugal's independence from Spain.



**STRATEGIES:**

Direct strategies



Indirect strategies



**KNOWLEDGE BUILDING**

Studies on the monuments by the researcher Barbara Neves Alves (Amsterdam) on how these exhibitions still haunt the urban landscape and collective memory (2021)

experience that involves close witnessing and bodily encounters (2020)

**PARTECIPATORY PROCESS**

Interstruct Collective proposes a public programme to debate the exhibition and its meaning today, through meetings between different fields, voices and approaches. In October 2021, the publication ATLAS was launched as a closing event, hopefully yielding further critical engagement around the exhibition and its legacy in Porto (2021)

**SUSTAINABLE TOURISM**

Contributions of Interstruct Collective, a group of artists that has engaged with Porto's colonial past, in particular working on locations around the story of the exhibition. They recently developed the workshop ATLAS, for which they invited people to consider the relations between cartography, images, words and concepts tied to the exhibition and its legacy through a guided tour around the gardens of the Crystal Palace (2020 since)

**ARTISTIC REFLECTION**

Artistic project by Barbara Neves Alves around the Monument to Colonial Effort itself. The project is about creating silicone casts that become a concrete way of studying the monument in public space. The activity of creating the casts—with the necessary preparation and drying times—demand a period of being physically very close to the monument, extending a relation of observation to a prolonged

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.discogs.com/it/sell/release/15489805?sort=seller%2Casc>  
2. <https://parsejournal.com/article/turned-into-stone-the-portuguese-colonial-exhibitions-today/>  
3. <https://parsejournal.com/article/turned-into-stone-the-portuguese-colonial-exhibitions-today/>



**Name:**  
District Six Museum

**State:**  
South Africa

**City:**  
Cape Town

**Heritage typology:**  
District

**Historical context:**  
Apartheid

**Dissonance is related to:**  
Social (class, gender, sexual orientation, disability)



**DESCRIPTION:**

The District Six, so named for being the sixth municipal district of Cape Town in 1867, embodied a community characterized by diversity across linguistic, religious, socioeconomic, and geographic dimensions.

It stood as a vivid example of how diversity could enrich rather than instill fear within a community.

rior to its demolition during apartheid, the District Six thrived as a melting pot of individuals, including former slaves, merchants, artisans, laborers, and immigrants, all maintaining strong ties to the city and its port.

Such diversity stood in stark contrast to the apartheid ideology propagated by the National Party government from 1948 onwards. Consequently, the District Six became a prime target of urban destruction policies in Cape Town.

In 1966, it was designated a “white area” under the Group Areas Act of 1950, and by 1982, life in the community came to an end, with over 60,000 people forcibly relocated to the desolate outskirts known as Cape Flats, and their homes in the District Six demolished by bulldozers. The “Hands off District Six” conference in 1988 led to the establishment of

the District Six Museum Foundation in 1989, which worked towards the establishment of the Museum.

The latter, inaugurated on December 10, 1994, with the inaugural exhibition titled “Streets: Retracing District Six,” serves as a testament to the memory of that community.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

The museum’s first physical location was in the historic Methodist Church building at 25A Buitenkant Street, which still houses its permanent exhibition — “Digging Deeper.” Since the early 2000s, the museum expanded into the historic Sacks Futeran building one block away, at 15A Buitenkant Street, rightfully named “The District Six Museum Homecoming Centre.”

**KNOWLEDGE BUILDING**

The District Six Museum Homecoming Centre” has become a popular venue for events such as conferences, seminars, and book presentations, and it is also where most of the Museum’s programs take place (2000 since)

**NETWORKING /COMMUNICATION**

The Museum is a member of the South African Museums Association (SAMA) and the International Coalition of Sites of Conscience (ICSOC).

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

Between 1989 and 1994, the Museum existed as a peripatetic movement, building support for memory work through the establishment of gathering points and storytelling opportunities in various parts of the city (1989-1994)

**ARTISTIC RFLECTION**

District Six has been celebrated in literature by writers such as Richard Rive, Alex la Guma, and Bessie Head; in paintings by Gerard Sekoto, Tyrone Appollis, Kenny Baker, and Sandra McGregor; and in photography by Jackie Heyns, Wilfred Paulse, and George Hallett. It is renowned for providing a creative home to musicians like Abdullah Ibrahim, Mervyn Africa, Trevor Jones, and Robert Sithole.

**POLICY**

The Museum is a member of the South African Museums Association (SAMA) and the International Coalition of Sites of Conscience (ICSOC).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.capetown.travel/a-guide-to-top-historical-experiences-in-cape-town/>  
2. [https://www.tripadvisor.it/AttractionsNear-g312659-d458054-Castle\\_of\\_Good\\_Hope-Cape\\_Town\\_Central\\_Western\\_Cape.html](https://www.tripadvisor.it/AttractionsNear-g312659-d458054-Castle_of_Good_Hope-Cape_Town_Central_Western_Cape.html)  
3. [https://commons.wikimedia.org/wiki/File:District\\_Six\\_Museum,\\_Cape\\_Town\\_2018\\_17.jpg](https://commons.wikimedia.org/wiki/File:District_Six_Museum,_Cape_Town_2018_17.jpg)



**Name:**  
Rubble Hill (Monte Scherbelino)

**State:**  
Germany

**City:**  
Stuttgart

**Heritage typology:**  
Monument

**Historical context:**  
Second World War

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Birkenkopf, located in Stuttgart, Germany, is among the nation's numerous "rubble hills," composed of debris resulting from Allied bombings during World War II.

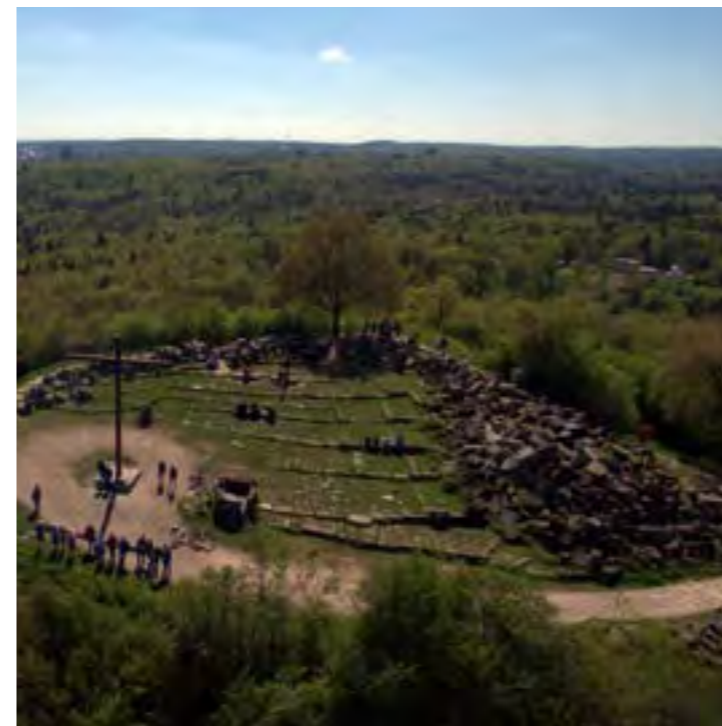
Stuttgart, a significant industrial hub during the war, housed automotive factories, military installations, and vital infrastructure, making it a prime target for Allied bombing campaigns spanning 53 raids over 4.5 years, from August 25, 1940, to April 19, 1945.

Originally standing at 471.00 meters above sea level, Birkenkopf's elevation was augmented to 511.20 meters between 1953 and 1957 by adding 1.5 million cubic meters of rubble accumulated from the 53 air raids that left Stuttgart devastated, with approximately 45% of the city destroyed. The Allied bombardment resulted in the release of 27,000 tons of explosives over Stuttgart.

Post-war, authorities utilized much of the remaining 5.3 million cubic feet of rubble to construct Birkenkopf into Stuttgart's preeminent trümmerberg, or rubble mountain.

Birkenkopf now stands as the highest peak among Stuttgart's surrounding hills, adorned with prominent facade remnants of the destroyed buildings.

Serving as a poignant memorial to the war's victims and a sobering reminder to the living, this hill, formed from the town's post-war debris, holds historical significance as a testament to the ravages of conflict.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION AS A RUIN**

The entire debris hill becomes a memorial, preserving the war rubble in its original state. Upon visiting Birkenkopf Stuttgart today, the remnants of the bombings remain prominently visible. Among the debris, one can discern columns, entryways, artwork, sculptures, and other remnants, all intermingled in heaps with sporadic natural elements, including an abundance of lizards, emerging from crevices (1945-57)

**SUSTAINABLE TOURISM**

From Birkenkopf Stuttgart, visitors can behold remarkable aerial vistas encompassing Stuttgart, the Black Forest, the Swabian Forest, and distant horizons. En route to the summit and at its peak, one encounters various modest memorials honoring the casualties of the bombing raids. Given its status as a popular park, accessible to a diverse range of visitors beyond those interested in World War II history, Birkenkopf Stuttgart provides dedicated parking facilities at its base.

**MEMORIAL PRACTICES/EVENTS**

At the summit stands a substantial memorial cross, inaugurated on November 19, 2003, by the entire Evangelical parish in Stuttgart. Adjacent to the cross lies a spacious amphitheater-like space where religious services are held on Sundays (2003)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://destinationwwii.com/wwii-sites-in-stuttgart-germany/>  
2. <https://ltd.wikipedia.org/wiki/Birkenkopf>  
3. <https://destinationwwii.com/wwii-sites-in-stuttgart-germany/>



**Name:**  
Bunkers of the Gulf of Cagliari

**State:**  
Italy

**City:**  
Cagliari

**Heritage typology:**  
Bunkers

**Historical context:**  
Second World War

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The bunkers in the Gulf of Cagliari, Sardinia, represent a network of military fortifications built during World War II under Mussolini's Fascist regime.

Strategically located along the Sardinian coast, they were designed to protect against potential Allied invasions. These bunkers vary in size and structure, ranging from small pillboxes to more extensive underground complexes.

Built primarily with concrete and camouflaged to blend into the natural environment, their architecture reflects the utilitarian and militaristic style of Fascist-era constructions. After the war, the bunkers lost their military relevance, leaving behind a controversial legacy.

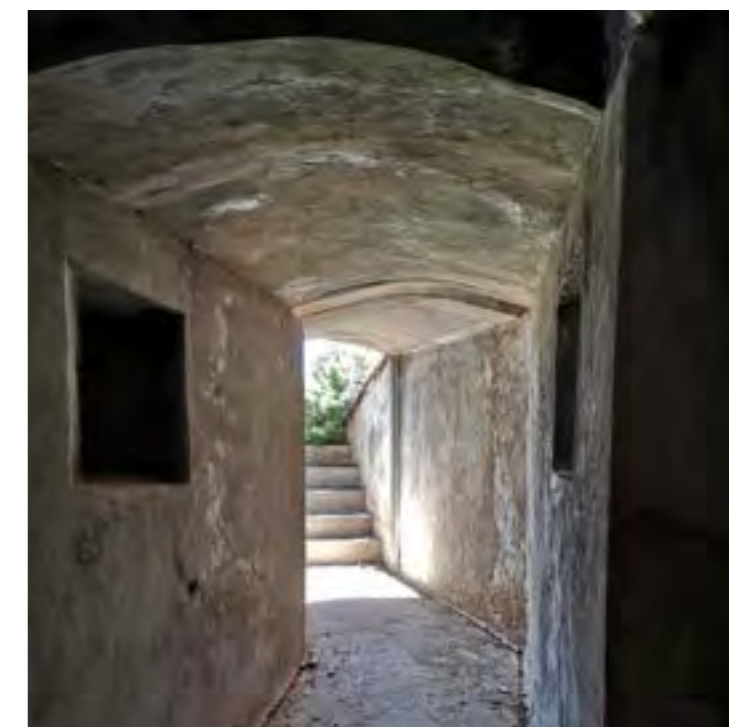
Today, they stand as relics of a totalitarian regime and a wartime past, making them an emblematic case of dissonant heritage.

Their association with Fascism, coupled with their abandoned and decaying state, poses significant challenges for interpretation and reuse.

Efforts have been made to acknowledge their historical significance while navigating their controversial symbolism.

These structures continue to provoke debates

around conservation, reuse, and their potential as tools for historical reflection and education.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Efforts have been made to stabilize and preserve the structural integrity of several bunkers, particularly those most at risk of collapse, ensuring their historical fabric remains intact (2010s onwards).

**REUSE**

Proposals exist to convert select bunkers into World War II museums or documentation centers, aiming to educate visitors on Sardinia's military history and the Fascist regime's impact (since 2015).

**NO ACTION**

Many bunkers remain abandoned and untouched, reflecting a lack of clear consensus or resources for their management.

**KNOWLEDGE BUILDING**

Scholarly research has analyzed the historical and architectural significance of the bunkers, contributing to a broader understanding of Fascist military infrastructure (2000s onward).

**ARTISTIC REFLECTION**

Some bunkers have been repurposed as canvases for contemporary street art, transforming their wartime associations into platforms for creative expression.

**SUSTAINABLE TOURISM**

Select bunkers have been integrated into cultural heritage and eco-tourism trails, leveraging their scenic coastal locations to attract visitors while promoting historical awareness.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://meandsardinia.it/le-fortificazioni-militari-della-seconda-guerra-mondiale-nel-golfo-di-cagliari/>  
2. <https://meandsardinia.it/le-fortificazioni-militari-della-seconda-guerra-mondiale-nel-golfo-di-cagliari/>  
3. <https://meandsardinia.it/le-fortificazioni-militari-della-seconda-guerra-mondiale-nel-golfo-di-cagliari/>



**Name:**  
Cyprus Buffer Zone

**State:**  
Cyprus

**City:**  
/

**Heritage typology:**  
District

**Historical context:**  
Arab culture conflicts

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

Cyprus has long held a strategic position in the eastern Mediterranean, characterized by a rich cultural and religious diversity shaped by successive foreign dominations. The Greek and Turkish factions engaged in recurrent conflict, particularly after World War II, in a civil war lasting from 1955 to 1959. The intervention of UN forces with the UNFICYP mission in 1964 curbed violence but failed to address segregation, persisting into the following decade. A pivotal moment occurred in 1974 when Turkish forces seized the northern third, effectively dividing the island into two separate and isolated zones, solidifying an existing division.

Presently, the island remains divided between the Republic of Cyprus, predominantly Greek, and the Turkish Republic of Northern Cyprus, separated by a buffer zone or Green Line patrolled by UN peacekeepers.

Stretching from west to east and penetrating the historic center of Nicosia, this intermediary territory encompasses various abandoned parts of the city, where existing architectural heritage remains frozen in a state of neglect: Byzantine and medieval churches, British colonial buildings, and many fine

residential structures. Serving as both a division and a connection, the buffer zone acts as an interface between the island's two communities, accessible only to the few UN soldiers.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Establishment of the Nicosia Master Plan Team, a bicomunal institution equally composed of Greek Cypriots and Turkish Cypriots, aimed at revitalizing the walled city and the areas within the buffer zone. Initial outcomes: revitalization of Arabahmet and Chrysalionitissa (1978, since). Bicomunal Technical Committee on Cultural Heritage, a bicomunal body with fair representation, tasked with the inventory, analysis, study, and consolidation within the Buffer Zone, with over 70 restoration campaigns across the island, in accordance with the United Nations of the UNFICYP mission (2012, since).

**NO ACTION**

In the case of Cyprus, non-action is a choice by the UN to maintain balance between the two communities. The existence of the buffer zone itself is a form of non-action (1964, since)

**KNOWLEDGE BUILDING**

Several knowledge projects for redevelopment and bicomunal masterplans include the buffer zone as

a focal area of interest (2000s)

**STRATEGIC DIALOGUE**

“Bicomunal Referendum for the Annan Plan for Reunification, endorsed by the United Nations (2004). Europa Nostra 2018 highlighted the precarious state of conservation of certain structures within the buffer zone. A public appeal was made to the two leaders of the island, Greek Cypriot Nikos Anastasiades and Turkish Cypriot Ayios Iakovos (2019).”

**PARTECIPATORY PROCESS**

The Cyprus Futures Project, a collective of 36 Cypriots from both communities, aimed to discuss and propose conflict resolution solutions through a bottom-up approach (2022).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.dailymail.co.uk/news/article-6362713/Eerie-pictures-glimpse-inside-Cyprus-little-known-ghost-town-100-mile-demilitarised-zone.html>  
2. <https://it.wikipedia.org/wiki/Taksim>  
3. <https://girodelmondoattraversoilibri.wordpress.com/2018/03/12/victoria-hislop-laurora/>



**Name:**  
Reduta Bank of Poland

**State:**  
Poland

**City:**  
Warsaw

**Heritage typology:**  
Bank

**Historical context:**  
Second World War

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language); Political



**DESCRIPTION:**

Built in 1907-1911 by the Russian architect Leontij Benois as a branch of the Russian State Bank (As Poland was under Russian rule during time). However after the end of First World War, specifically in 1918 after the creation of the Polish state, the building turned first into the Polish National Loan Fund , and then from 1926 to the Polish National Bank.

After the German invasion of Poland in 1939, the building became a branch of the German Bank and was known as “The Bank of Issue” in Poland, as part of a plan to gradually absorb the currency systems and economies in German occupied territories.

On August 7, 1944, during the Polish uprising, the Łukasiński Battalion, who was firstly tasked for taking over Warsaw old town, was retrieving towards the west as German resistance and counterattacks were growing stronger.

On this day, the remaining Polish troops gathered around the Town Hall (Jabłonowski Palace) meters away from the bank, in order to defend the buildings and remaining ruins and turn them into a stronghold. However, the intense fighting forced the Polish troops to evacuate the area on September 1st, as they have lost most of its members. The Reduta Bank,

was the headquarters of the Łukasiński Battalion during those days, and was witness of heavy attacks and the continuous destruction of itself and the city around, as the German bombed the area and drove rebels away.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

It was in 1993 that the current owners bought the area and decided to built a two stories event venue conserving the frontal facade that would be a monument of the Warsaw uprising and a memorial site to the resistance victims who were killed in the area. The memorial consisted in the destroyed facade, commemoration plaques with information and the symbol of the uprising movements and flower gardens in front of the building.

sculpture that shows the uprising symbol.

**DEMOLITION**

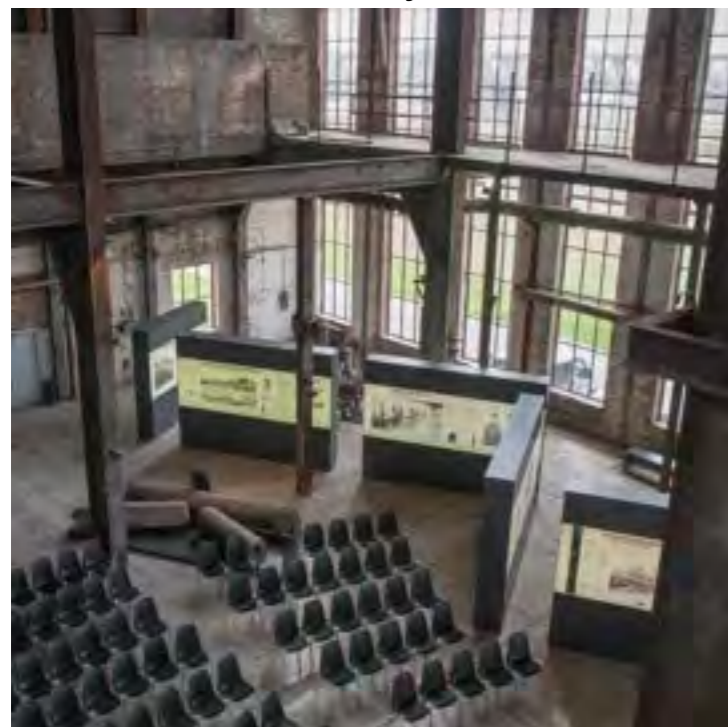
After the war in 1960, most of the remaining facades were demolished and only one part of the main facade was preserved, in order to locate the Warsaw Uprising Museum, however, the project was never realized and for some years the area remained completely abandoned.

**MEMORIAL PRACTICIES/EVENTS**

The area right in front of the facade was turned into a commemoration site in memory of the Polish soldiers who fought in the Warsaw uprising. There are ceremonies in which flowers are laid around the

Data collected and matrix compilation by: POLITO

Image source and credits: 1. <https://www.whitemad.pl/reduta-bank-polski-w-warszawie-symbol-powstanczego-heroizmu/>  
2. <https://culture.pl/en/podcast/UNSEEN-UPRISING-01-barricade>  
3. [https://commons.wikimedia.org/wiki/File:Reduta\\_Bank\\_Polski,\\_Former\\_National\\_Bank\\_in\\_Warsaw,\\_Warsaw,\\_Poland,\\_2015.jpg](https://commons.wikimedia.org/wiki/File:Reduta_Bank_Polski,_Former_National_Bank_in_Warsaw,_Warsaw,_Poland,_2015.jpg)



**Name:**  
Peenemunde Museum (Armament center)

**State:**  
Germany

**City:**  
Peenemünde

**Heritage typology:**  
Bunker or Military base

**Historical context:**  
Second World War

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Established in 1991, the Peenemünde Historical Technical Museum (HTM), formerly known as the “Peenemünde Information Centre for History and Technology” (HTI), resides within the observation bunker and site of the former power station in Peenemünde, located on the island of Usedom in eastern Mecklenburg-Vorpommern, Germany. During the period from 1936 to 1945, the research stations in Peenemünde constituted the largest armaments center in Europe.

Spanning an area of 25km<sup>2</sup>, these facilities accommodated up to 12,000 individuals concurrently engaged in the development of guided weapons, notably including the world’s inaugural cruise missiles and the pioneering large-scale rockets.

Primarily conceived as instruments of terror targeting civilian populations, these armaments were predominantly fabricated through coerced labor, with their deployment as “Vergeltungswaffen” (V-weapons) commencing in 1944 during the Second World War.

The Peenemünde Historical Technical Museum endeavors to reconstruct the genesis and utilization

of these armaments. Through its exhibitions, the museum delineates the personnel involved in the Peenemünde enterprise, elucidates the living conditions of its inhabitants, and elucidates the rationales underpinning the execution of these extensive armament initiatives.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

In 1991, the Historical Technical Museum of Peenemünde was established within the building. This museum aims to reconstruct the history of the conception and deployment of weapons manufactured in Peenemünde (1991)

**KNOWLEDGE BUILDING**

The exhibitions in the museum provide a detailed account of the personnel employed at Peenemünde, the living conditions of those involved, and the motivations that drove the development of highly complex armament projects. (1991)

**NETWORKING /COMMUNICATION**

Since January 2007 the information centre has become an anchor point on the European Route of Industrial Heritage (ERIH), a Europe-wide network of industrial monuments, and a part of the ERIH themed routes for Energy and Transport & Communication (2007)

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

The main purpose of the exhibition in the power

station is to be a memorial site where visitors can learn from exhibits, documents and films about the fateful pact made by the rocket engineers around Wernher von Braun with former powers in order to develop the aerospace industry.

**SUSTAINABLE TOURISM**

In 2008 the museum had around 222,000 visitors including many school classes.

**POLICY**

European Union Prize for Cultural Heritage / Europa Nostra Award (2013)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://italy.liberationroute.com/it/pois/327/historical-technical-museum-peenemunde>  
2. <https://italy.liberationroute.com/it/pois/327/historical-technical-museum-peenemunde>  
3. <https://italy.liberationroute.com/it/pois/327/historical-technical-museum-peenemunde>



**Name:**  
Bellavista Religious Complex  
(Bojayá)

**State:**  
Colombia

**City:**  
Old Bellavista

**Heritage typology:**  
Church

**Historical context:**  
Colombian Armed Conflict

**Dissonance is related to:**  
Political; Social (class, gender, sexual orientation, disability)



**DESCRIPTION:**

Bellavista, now known as Old Bellavista, was the main rural settlement in Bojayá area (County) in Choco region in the geographical area known as Urabá. In 2002, in the middle of a escalation of the conflict in the area, two rival rebel armed groups, FARC and Paramilitary militias, were fighting for dominion over the territory and a complete control over the urban settlements along the Atrato river, which represents the main mobility system in the area. In 2002 Bellavista was under paramilitary control, which had an important presence within the settlement. The combats started early in 20th April in surrounding areas which slowly pushed paramilitary units towards the main village along with civilians who were escaping from the combats. Early in the morning of 2nd May 2002, FARC militias started heavy bombing attacks on the population and were able to take over the northern neighborhood of the village while targeting the central areas of the town, composed by the Church, priest house and a convent attached to the main church. These attacks forced most of the population to take refuge in these religious buildings as they were considered to be safe heavens. Later in the day as

the bombings intensified and several areas of the town were targeted paramilitary militias decided to concentrate around the religious buildings in order to use the population as human shields even though they were prevented to entered in them by the population. However, at a certain moment the FARC militias in order to quickly end the combats directly targeted the church which was full of civilians that were taking refuge inside. The bomb caused the collapse of the roof along with the immediate death of several persons. After the attack, surviving civilians were forced to scape from the ruins of the church in the middle of the attacks, which didn't stop and were targeting the other religious buildings around, leaving death relatives and wounded behind. After the attack Bellavista civilian population completely abandoned the area, until the Colombian army were able to regain control of the area several weeks after. Bellavista, in any case, was so heavily affected that it was decided to rebuild the town in other place, this new settlement is now known as New Bellavista, while the Old Bellavista was abandoned.



**STRATEGIES:**

Direct strategies



Indirect strategies



**RECONSTRUCTION**

In September 2002, as the Colombian army had gain full control of the area, and the public opinion was in shock. Some religious associations decided to quickly rebuild the church, in order to avoid further suffering of the displaced civilian population, some which were slowly returning to gather its belonging. However, this reconstructions completely erased any affectation to the structure in contrast to the ruins of the residential houses around, which were slowly covered by vegetation.

**NO ACTION**

After this reconstruction, no physical intervention or modification has been made, despite the general understanding that the site should function as a memorial, as it was one of the episodes that shocked public opinion and demonstrated the intensification of the conflict.

**STRATEGIC DIALOGUE**

During the peace talks, some memory exercises were carried out with the surviving civilians who remember the event. This has allowed to the establishment

of a common memory, safeguarding the stories, opinions and views of the victims. These knowledge also has allowed a more complex understanding of the causes and historical implications of the conflict in this area, and in the country.

**MEMORIAL PRACTICIES/EVENTS**

After 2016, during the peace talks and subsequent agreements, several commemorative ceremonies and events were held in the area. These aimed, first, to allow victims to mourn relatives and friends who lost their lives during the attacks and, second, to rebuild a connection with the memory of the territory, which had been heavily affected — if not erased — by the atrocities. More religious and commemorative activities have continued to take place in the area, despite an increasingly hostile environment.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. [https://elpais.com/elpais/2017/06/16/album/1497567708\\_805463.html](https://elpais.com/elpais/2017/06/16/album/1497567708_805463.html)  
2. 283592418\_Religion\_and\_the\_Social\_Reconstruction\_of\_Memory\_Amid\_Violence\_in\_Bojaya\_Choco\_Colombia\_Creating\_Transitional\_Justice\_from\_Below  
3. <https://corpografias.com/en/bojaya-2/>



**Name:**  
Nazi Rally Ground

**State:**  
Germany

**City:**  
Nuremberg

**Heritage typology:**  
Regime headquarter

**Historical context:**  
Nazism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The complex of the Nazi Party rally grounds, known as the “Nazi Party Rally Grounds,” covers an area of approximately 11 square kilometers in the southeast of Nuremberg, and between 1933 and 1938, it was the site of six Nazi party rallies.

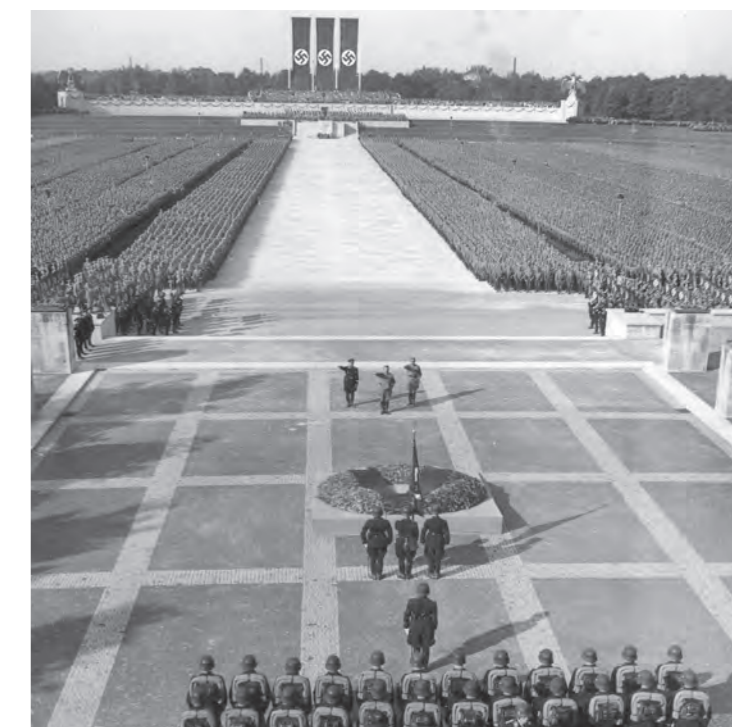
Today, the architectural remains of the site still dominate large sections of the urban landscape in the southeastern part of the city. Nuremberg’s approach to the complex and its buildings, developed over more than 75 years, has undergone several phases, with an initial phase characterized by confusion, ignorance, and pragmatism in the decades following the war.

Only with the approval of the Bavarian Monument Protection Act in 1973 did a change in perspective begin, with a greater commitment to the preservation of the structures and the dissemination of the history of Nazism.

The opening of the first exhibition in 1985 marked a turning point, while in 2001, a modern permanent exhibition replaced the original one, representing further progress in historical education.

In 2004, guidelines for the future use of the site tied the preservation of the buildings to an educational

awareness-raising effort, unanimously approved by the city council.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Following the guidelines adopted in 2004 and unanimously reaffirmed by the City Council in 2015, the city of Nuremberg has decided to address the structural safety of the buildings and their accessibility for a future-oriented approach to the history of the site (2015)

**REUSE**

In the southern part of the complex lies the concert hall of the Nürnberger Symphoniker and the open-air stage “Serenadenhof,” while in the northern part, in 2001, the Documentation Center Reichsparteitagsgelände was opened, featuring its distinctive architectural mark by the Austrian architect Günther Domenig (2001)

**KNOWLEDGE BUILDING**

Opening of a modern permanent exhibition at the Documentation Center in the former Congress Hall (2001) During the specialist conference ““Conservation or Deterioration?”” organized by the Documentation Center Reichsparteitagsgelände, national and international experts expressed support for the preservation and ongoing accessibility of the Zeppelinfeld grandstand (2011).

**STRATEGIC DIALOGUE**

In 2004, the guidelines for the future use of the Nazi Party Rally Grounds site, unanimously approved by the City Council, linked the maintenance of the buildings to an educational awareness-raising effort (2004) With Nuremberg’s bid for European Capital of Culture 2025, the city has developed plans to establish a section of the Kongresshalle as a permanent venue for art and culture.

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

The opening of the first exhibition, “Fascination and Violence,” at the Zeppelin Grandstand in 1985, albeit modest due to limited financial resources, marked a pivotal step toward greater historical awareness of the site (1985). The ““Concept for Use and Communication”” developed by the Documentation Center in the summer of 2016 outlines the possibilities of an expanded educational program on the Nazi Party Rally Grounds site, as well as a thorough exploration of the legacies of the Nazi era (2016).

**POLICY**

Approval of the new Bavarian Monument Protection Act in 1973, which placed the structures of the site under protection (1973)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://museen.nuernberg.de/dokuzentrum/themen/das-gelaende/kuenftiger-umgang-mit-dem-reichsparteitagsgelaende/konzeptpapiere-reichsparteitagsgelaende>  
2. <https://www.rheinpark.org/index.php?id=2009hotelnuernberg>  
3. <https://ia.wikipedia.org/wiki/Totalitarismo>



**Name:**  
Colombian Palace of Justice Alfonso Reyes Echandía

**State:**  
Colombia

**City:**  
Bogotá Capital District

**Heritage typology:**  
Government Building

**Historical context:**  
Colombian Armed Conflict

**Dissonance is related to:**  
Political; Social (class, gender, sexual orientation, disability)



**DESCRIPTION:**

The 6th-7th July 1985 a military operation was carried out in Bogotá by the ELN armed rebel militia. Its purpose was to take over the “Palacio de Justicia” (Palace of Justice) the headquarters of the “Corte Suprema de Justicia” the highest Judiciary organism in Colombia located in the center of Bogotá, capital of the country.

The attack was justified by saying it was an “armed protests” against the Colombian Justice system.

In any case, the operation had as main purpose to take as many hostages as possible and create as much havoc in the building, so that documentation and archives might be destroyed (It is believed that the Narco cartels that were operating in those years also financed the action in order to sabotage judiciary processes against their organizations). The action resulted first in the capture of the building by the militia in a first quick attack that resulted in the capture of many employees, government and civilian personal within the building for two days, and later in a furious response from the government which ordered to retake the building at any cost and eliminate all the militia members and suspected collaborators. For this reason, the army stormed

the building with tanks causing a generalized fire and the destruction of the whole building, many of the hostages were killed during this operation along with the militia members, at the same time some hostages were simultaneously marked as collaborators by the government, without proof, and were firstly evacuated by the army and later completely disappeared. It is believed that the army drove them away from the city and execute them without trial, and without any explanation.

The military operations were accompanied by an overall communication shut down and a fierce censorship from the media. The attack and destruction of one of the symbols of the Colombian government was another heavy blow to the public opinion and a realization of the complexity of the conflict.



**STRATEGIES:**

Direct strategies



Indirect strategies



NO ACTION

No explicit heritage-oriented strategy is reported for managing the site’s dissonant meanings. In this sense, the dissonance is not addressed through interpretation, memorialisation, or public mediation, but effectively left without constructive action, producing a lasting condition of ambiguity and unprocessed collective trauma.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. <https://www.eltiempo.com/justicia/paz-y-derechos-humanos/palacio-de-justicia-pieza-clave-estaba-en-casa-de-alfonso-plazas-vega-751430>  
2. <https://www.infobae.com/americas/colombia/2020/11/06/toma-del-palacio-de-justicia-35-anos-despues-se-sigue-pidiendo-justicia/>  
3. <https://famediviaggi.wordpress.com/2017/10/06/el-dorado-e-figure-extra-large/>



**Name:**  
Buddha of Bamiyan

**State:**  
Afghanistan

**City:**  
/

**Heritage typology:**  
Monument

**Historical context:**  
Taliban conflicts

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language)



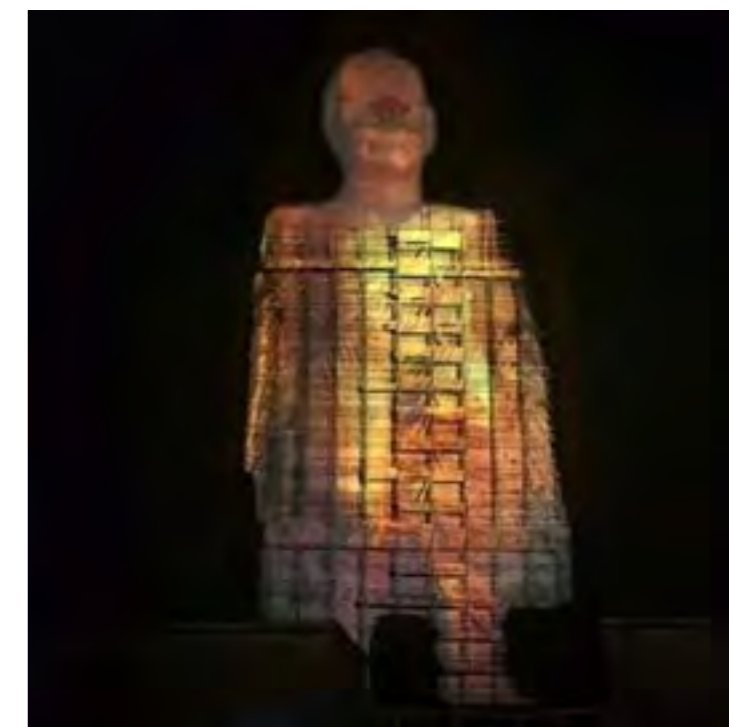
**DESCRIPTION:**

The Buddha statues of Bamiyan were two imposing religious sculptures created by a Buddhist group in the rock walls of the Bamiyan Valley, Afghanistan, situated approximately 230 kilometers from the capital Kabul and at an altitude of about 2500 meters.

One of the statues, dating back 1800 years, stood at a height of 38 meters, while the other, with an antiquity of 1500 years, towered at 53 meters. The main bodies of the statues were carved directly into the rock, while the details were shaped with a mixture of mud and straw, subsequently coated with stucco. This protective layer, now almost entirely eroded due to weathering, originally featured paintings to emphasize facial expressions, hands, and clothing folds.

In March 2001, the Taliban, adherents to the iconoclastic Islamic faith, ordered the demolition of the two statues, justifying it with the accusation of idolatry towards these sculptures. The Minister of Culture and Information, Qadratullah Jamal, conveyed to the Associated Press news agency the decision made by 400 Afghan religious leaders, who deemed the Buddha statues incompatible with

Islamic principles. In 2003, the two statues were included, along with the entire surrounding archaeological area and cultural landscape, in UNESCO's list of World Heritage Sites. Subsequently, UNESCO, along with several nations, engaged in the reconstruction of the two sculptures.



**STRATEGIES:**



**CONSERVATION/RESTORATION**  
The efforts have currently resulted only in the consolidation of the rock and niches that suffered from the bombing. The consolidation of the walls was carried out by Trevi S.p.A. of Cesena, Italy.

**RECONSTRUCTION**  
After the war against the Taliban, Japan and other organizations committed to reconstructing the Buddha statues in Afghanistan. However, UNESCO did not prioritize the site's restoration, and the statues may never be rebuilt. In 2001, a replica of the Bamiyan Buddhas was initiated in China, funded by Liang Simian, with carvings on Mount Leshan. The reconstruction was led by Professor He Ining.

**CONSERVATION AS A RUIN**  
Despite the near-total destruction, the outlines and some features of the Bamiyan Buddhas statues are still visible. Visitors can explore the monks' caves and their connections. In 2013, a group of German archaeologists began the reconstruction of the smaller Buddha, but it was halted by UNESCO.

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**  
In March 2006, Swiss director Christian Frei produced a 95-minute documentary titled "The Giant Buddhas," discussing the statues, the Taliban's decision to destroy them, and international reactions. The Italian version features narration by Italian voice actor Riccardo Merli (2006)

**ARTISTIC REFLECTION**  
The Afghan government commissioned the Japanese artist Hiro Yamagata to recreate the Buddhas of Bamiyan using 14 laser beams powered by solar and wind energy. The project, costing \$9 million, was supposed to be completed by 2007, but there have been no updates since. In June 2015, Zhang Xinnyu and Liang Hong funded a similar project, projecting a holographic image of the larger Buddha into its niche (2015)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://it.m.wikipedia.org/wiki/File:Taller\\_Buddha\\_of\\_Bamiyan\\_before\\_and\\_after\\_destruction.jpg](https://it.m.wikipedia.org/wiki/File:Taller_Buddha_of_Bamiyan_before_and_after_destruction.jpg)  
2. <https://www.theartnewspaper.com/2023/04/21/italy-throws-afghanistan-a-lifeline-for-restoration-in-the-bamiyan-area>  
3. <https://www.buzzfeednews.com/article/shyamanthaasokan/light-projection-recreates-afghanistans-destroyed-buddhas>



**Name:**  
Generalstab of Belgrade

**State:**  
Serbia

**City:**  
Belgrade

**Heritage typology:**  
Government Building

**Historical context:**  
Conflict in ex-Yugoslavia

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Yugoslav Ministry of Defence building, once home to the Ministry of Defence of Yugoslavia, was a key defense hub for the Federal Republic of Yugoslavia against military threats.

Despite its recognition as a post-war architectural gem, it suffered heavy bombardment during the NATO campaign in 1999, with only a small portion now used by the Ministry of Defence of Serbia.

Designed by Serbian architect Nikola Dobrovicand completed between 1957 and 1965, the building boasts facades featuring contrasting materials - robust, reddish-brown stone from Kosjeric juxtaposed with white marble slabs from Brac island. Notably, the late modernist window bars are a prominent visual feature. During the NATO bombardment in April 1999, the structure endured two airstrikes within 15 minutes due to its military significance.

Interestingly, it was unoccupied during the attacks, leading to speculation that its destruction was more symbolic of national sovereignty than tactical necessity. Nine days later, it was targeted again on May 8, 1999. The building, left severely damaged by the bombings, has remained unrepaired for over a

decade, becoming Belgrade's most prominent ruin. Since 2005, it has held protected cultural monument status, symbolizing Serbia's resilience in the face of the 1999 NATO bombing campaign.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

Discussions have arisen about potentially converting the building into a Trump Organization luxury hotel. After reconstructing Building "A" and proposing to demolish much of it, Prime Minister Aleksandar Vucic suggested erecting the Monument of Stefan Nemanja and the Museum of Medieval Serbia there. However, this plan was discarded in favor of placing the monument at Sava Square. On March 15, 2024, renderings were shared on Twitter outlining a luxury complex for the site. In response, an ecological movement launched a petition opposing the transfer of the General Staff building to investors and advocating for a memorial center for the 1999 conflict's victims.

**DEMOLITION**

In the previous years some rubble removal and structural consolidation processes have taken places in order to preserve the structural stability of the building. Some of these works meant the demolition of some parts of the building

**RECONSTRUCTION**

In November 2015, the initial phase of reconstruction commenced to prevent structural collapse. By May 2016, the central section had been completely

dismantled, and pillars were cast for the portion adjacent to the street, resulting in the demolition of approximately 5,000 square meters. In February 2017, the Serbian government opted to demolish much of Building A, with the stipulation that it be reconstructed to its original design once sufficient funds become available.

**POLICY**

On March 9, 2017, the Association of Serbian Architects launched a campaign to nominate the building for UNESCO World Heritage Site status. They criticized the Government of Serbia for intending to deregister it as a cultural property, prompting reconstruction due to legal issues. The building symbolizes NATO-inflicted suffering and brutality. As of 2024, the Institute for the Protection of Cultural Monuments of Belgrade confirms the building's cultural heritage status.

**MEMORIAL PRACTICIES/EVENTS**

In March 2015, marking the 16th anniversary of the onset of NATO intervention, the Serbian government orchestrated a ceremony near the dilapidated structure. Some observers interpreted this event as a testament to the building's transformation into an unofficial war memorial.

Data collected and matrix compilation by: UNIVPM + POLITO

Image source and credits: 1. <https://www.rts.rs/rt/dijaspora/vesti/1291468/da-se-ne-zaboravi.html>  
2. <https://balkaninsight.com/2017/03/22/serbian-architects-urge-conservation-of-bombed-defence-hq-03-22-2017/>  
3. <https://bina.rs/en/reconstruction-of-the-military-headquarters-generalstab-student-competition/>



**Name:**  
Beslan School N.01 Memorial

**State:**  
Russian Federation

**City:**  
Beslan

**Heritage typology:**  
School

**Historical context:**  
Chechen Wars

**Dissonance is related to:**  
Cultural/Ethnical (race, religion, language)



**DESCRIPTION:**

In 2004 in Beslan during the tensions generated by the Chechen rebellion in the neighbor region of Chechnya the events known as Beslan shooting or Beslan siege developed during the first day of school in Russian, September 1st 2004, when it's usual that kids come to school accompanied by parents to celebrate the "Knowledge day" with a serie of events and activities.

The same day, a radical islamic group planned a militar operation in the school that started with a general shooting around the school area forcing all the present people around, children included, to enter the building specifically the school gym. Since, during the day cultural activities were planned the number of people was higher than normal, it is believed that around 1100 people were taken as hostages, including 700 children.

The police and the Russian army reacted by encircling the area without entering the school in fear that the hostages would be killed. The hostage crisis lasted for 3 days, in which many of the hostages were killed by the terrorist groups, who were desperately trying to diffuse any kind of resistance and avoid a frontal assault by Russian army.

The events in the following days were confusing as the tried to negotiate the release of the hostages, provide medical assistance to the injured and remove the corps of the death, but it has been speculated that at the same time the government was looking for a way to intervene and release the school by force.

At the third day, an explosion in the gym caused the collapse of the roof over the hostages which accelerate the army intervention with a general assault on the remaining building. It is believed that the total casualties vary from 333 to 335 excluding terrorist, 156 were children.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

Additionally, a round shape pavilion was built around and over the building so the new structure "contains" the existing, providing shade and shelter from the outside conditions.

**CONSERVATION AS A RUIN**

In the subsequent months after the attacks, it was decided to keep the old gymnasium building in the state it was right after the attacks and turn it into a memorial of the victims. The existing building was covered and protected by a new structure that was built in order to contain it.

**MEMORIAL PRACTICIES/EVENTS**

The existing building has been transformed into a memorial that remembers the lifes of the victims of the attacks. Photos, candle and flowers compose the environment within the old building, showing the effects and the wound on the building. At the same time, some religious commemoration activities have been carried out.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. [https://zh.wikipedia.org/wiki/File:Beslan\\_Memorial.jpg](https://zh.wikipedia.org/wiki/File:Beslan_Memorial.jpg)  
2. [https://www.tripadvisor.it/Tourism-g2619185-Digora\\_Republic\\_of\\_North\\_Ossetia\\_Alania\\_North\\_Caucasian\\_District-Vacations.html](https://www.tripadvisor.it/Tourism-g2619185-Digora_Republic_of_North_Ossetia_Alania_North_Caucasian_District-Vacations.html)  
3. [https://www.tripadvisor.com/LocationPhotoDirectLink-g2394619-d7602029-i149707013-Beslan\\_Memorial-Beslan\\_Republic\\_of\\_North\\_Ossetia\\_Alania\\_North\\_Caucasian.html](https://www.tripadvisor.com/LocationPhotoDirectLink-g2394619-d7602029-i149707013-Beslan_Memorial-Beslan_Republic_of_North_Ossetia_Alania_North_Caucasian.html)



**Name:**  
Monument to the Soviet Army in Sofia

**State:**  
Bulgaria

**City:**  
Sofia

**Heritage typology:**  
Monument

**Historical context:**  
Bulgarian communism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Monument to the Soviet Army, situated in Sofia, Bulgaria’s capital, stands as a partially disassembled testament to history. Enveloped by a spacious park, this site has become a nexus for contemporary youth.

Its central depiction portrays a Soviet soldier elevated to the status of a liberator, flanked by a Bulgarian woman cradling her child and a Bulgarian man.

Adjacent to this focal sculpture lie supplementary compositions, such as a group of soldiers, which have frequently served as a canvas for political expression.

Erected in 1954 to commemorate the tenth anniversary of Bulgaria’s liberation by the Soviet Army, the monument embodies a narrative entrenched in the broader context of World War II’s military complexities.

Between 2011 and 2014, the monument served as a conduit for diverse political statements, often manifesting through artistic interventions.

Notably, in 2022, three facets of the monument bore witness to acts of vandalism, their surfaces transformed into a canvas for protest against Russia’s invasion of Ukraine, adorned with the hues

of the Ukrainian flag. Subsequently, in August 2023, authorities reached a definitive verdict to relocate the monument to the Museum of Socialist Art.

Commencing on December 12, 2023, the process of disassembly commenced, with the removal of several figures.

By December 19, 2023, the uppermost trio of figures had been successfully detached, slated for exhibition within the confines of the Museum of Socialist Art.



**STRATEGIES:**

Direct strategies



Indirect strategies



**KNOWLEDGE BUILDING**

The narrative surrounding the 2011 paintings was captured in the short documentary “In Step with the Time,” helmed by Anton Partalev. This film features anonymous interviews with the artists from Destructive Creation and representatives of pro-Russian factions in Bulgaria. Notably, the documentary attained the runner-up accolade at the 2013 Festival IN OUT (In Out Festival) in Poland (2011-13)

**NETWORKING /COMMUNICATION**

The eradication of the graffiti-painting ignited a profound discourse within Bulgarian society, prompting significant deliberation regarding pro- and anti-Russian perspectives. Concurrently, Bulgarian Culture Minister Vezhdi Rashidov characterized the composition as an act of vandalism.

**ARTISTIC REFLECTION**

The Monument to the Soviet Army in Sofia underwent various artistic and political transformations. Anonymous artists, known as Destructive Creation, adorned soldiers as cultural icons in 2011, sparking

debate. Subsequently, it served as a platform for diverse protests, from anti-ACTA demonstrations to solidarity with Pussy Riot. Events like Bulgaria’s Black Ribbon Day and the Crimea invasion prompted further expressions, including symbolic paintings and inscriptions advocating for Ukraine and commemorating tragedies like the Katyn massacre. The monument’s ever-changing appearance mirrored societal and political shifts, drawing attention to historical grievances and contemporary issues. (2011-2014)

**SUSTAINABLE TOURISM**

The urban garden encompassing the monument has evolved into an evening rendezvous for diverse subcultural cohorts, including skaters, ravers, and adherents of Rastafarianism. Furthermore, it serves as a hub for congregations and marks the inaugural site for the annual Sofia Pride event.



**Name:**  
San Luis Church and Rural Settlement of Almaguer

**State:**  
Colombia

**City:**  
Almaguer

**Heritage typology:**  
Church

**Historical context:**  
Colombian Armed Conflict

**Dissonance is related to:**  
Political; Social (class, gender, sexual orientation, disability)



**DESCRIPTION:**

The historical town of Almaguer, located in the heart of the mountain formation known as “Macizo Colombiano” in the Andes mountain range, is one of the oldest Spanish settlements in the region during the first period of the Spanish colonial expansion. The town makes part of key routes that connect the inner part of Colombia with Ecuador. Since 1960, when the contemporary nature of the Colombian Armed Conflict began, the town has been continuously and repeatedly exposed directly to attacks, military operations and influence from different militias, drug cartels and Colombian army interventions. Studies show that Almaguer has suffered from 13 major military operations which had as main purpose to take control over the town by defeating the governmental presence and institutions on the area regardless of the affectations to the civil population and the town infrastructure. This military strategy has been denominated in Colombia as “Tomas Guerrilleras” (Guerrilla Takeovers). However, there was one particular takeover which is remembered as the most violent one, which destroyed part of the town and directly targeted civilian and religious buildings. On Saturday, March 31 2001 at 18:00 while the weekly market was finishing and the town’s main square was full with people, 200 FARC militia

soldiers stormed Almaguer and started a fierce attack to the police office and municipality. After 5-6 hours of combat in full night as the police resistance still held the position on the central square, FARC militia decided to use a self-made armed bulldozer in order to directly tore down the police station by passing through civilians houses around, which were full of refuged people who took shelter after the start of the combats. The bulldozer was able to advance across several houses and buildings and finally arrive to the police station next to the main town church San Luis, where the vehicle finally stopped due to damages made by the surviving police member. In its way towards the police station the bulldozer destroyed several buildings including the San Luis church which possessed a colonial wood carved atrium 450 years old, along with the priest house and some others historical building around. Many civilians remained trapped under the rubble. The next day, as there was still resistance in the town, and the military getting near, the FARC militia decided to retreat after burning down several houses and buildings. The attack is remembered due to the generalized destruction and victims, specially since several colonial historical buildings were destroyed.



**STRATEGIES:**

Direct strategies



Indirect strategies



**RECONSTRUCTION**

In the following years San Luis church as some of the most important historical buildings have been repaired or rebuild, some other building were completely demolished to make way to new houses. Although there was a generalized will to rebuild after the attacks, the projects do not show or remember the tragic event of 2001, eventhough the memory of the attacks, the generalized destruction and the grieve is still vivid in its inhabitants.

**STRATEGIC DIALOGUE**

The peace talks which started in 2016, have fostered the creation of a common memory of the conflict and its affectations. During the development of the activities the community has been asked to participate by narrating its memories and experiences regarding the 2001 events.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. <https://www.comisiondelaverdad.co/milton-excalde-de-almaguer-0>  
2. <https://www.comisiondelaverdad.co/milton-excalde-de-almaguer-0>  
3. <https://www.comisiondelaverdad.co/milton-excalde-de-almaguer-0>



**Name:**  
Old San Luis Gonzaga School Valle del Cauca's Regional Assembly

**State:**  
Colombia

**City:**  
Cali

**Heritage typology:**  
School

**Historical context:**  
Colombian Armed Conflict

**Dissonance is related to:**  
Political; Social (class, gender, sexual orientation, disability)



**DESCRIPTION:**

The San Luis Gonzaga school, was one of the oldest private schools in the city, owned by a Catholic religious order, Marista order, and was located within the historical center near the San Francisco square in Cali. It was built in 1925 in a Republican style — this style its characterized by a reinterpretation of Neoclassical architecture and it was predominately in the government buildings after the independence, in this sense they are known as Republican buildings in contrast to the old Spanish monarchic colonial buildings. In 1947, the school moved to another place and the building was acquired by the Regional Government and became the regional council building (Asamblea General del Valle del Cauca). On April 11, 2002 different commandos of the FARC militia organized a covert operation, which consisted in disguising themselves as an antiterrorist army group and enter the building alerting of a possible bomb in the building in order to kidnap judges and important politicians. At 10.00 the operation started, the chaos provoked by the threat of a possible bomb resulted in the activation of security protocols that accelerated the evacuation of politicians and the entrance of more FARC members to the building. Some of the security personal realizing that there was no bomb tried to stopped the evacuation, but were immediately killed. 12 high rank politician

(diputados) along with 4 civilians exited the building into a van, which left the area by 10.30 unaware that they were being kidnap. The van quickly moved towards the periphery of the city forcing at one point to the hostages to walk through rural areas in order to scape while forcing some civilians to deliver vehicle in which scape faster. At 14.00 4 out of 13 hostages were released as considered to be of now political value and due to the intervention of the other politicians. At the same time the army was starting a huge militar operation in the rural area around Cali. However, the remaining hostages were able to flee militar presence and were held captives until 2007, when FARC members confirmed that 11 out of the 12 politician died during combats between Colombian army and FARC militia groups. It was discovered later that they were executed when the militia groups confused another FARC commando with the military, the last politician was released in 2009. This massive kidnap was a heavy blow to the public opinion and fostered a generalized militarization of the city and the rural areas around the city. The San Luis Gonzaga school is still nowadays the home of the regional assembly and only a commemoration plaque on the facade remembers what it happened in the building.



**STRATEGIES:**

Direct strategies



Indirect strategies



**NO ACTION**

The old San Luis Gonzaga school remains until nowadays the place where the Valle del Cauca Regional Assembly is located. During the time and due to the heavy militarization in the city and the shock on the public opinion no project or memorial was actually proposed besides a commemoration plaque on the facade that remembers the kidnap of the 11 politicians.

**ARTISTIC RFLECTION**

Since 2016, when the peace talks with FARC started, several artistic associations have done performances in the building from dances, musical presentations and artistic reflection in the central courtyard of the building.

**POLICY**

In 2017, the building has received the tittle of “Place of historic memory” by the director of the Memory Center in Colombia. This is a cultural denomination that adds another layer of value to the historical and architectonic value previously identified by the Heritage declaration in the early 2000. San Luis

Gonzaga School is now part of the web of historical places related to the conflict in Colombia.

**MEMORIAL PRACTICIES/EVENTS**

After 2007, when it was confirmed the death of the 11 politicians different commemoration activities have been made. However, there have been sporadic and do not follow a set schedule.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. <https://magazinmigente.com/asamblea-del-valle-113-anos-de-historia/>  
2. [https://idesc.cali.gov.co/download/bic\\_2014/BICM1-1.pdf](https://idesc.cali.gov.co/download/bic_2014/BICM1-1.pdf)  
3. <https://magazinmigente.com/asamblea-del-valle-113-anos-de-historia/>



**Name:**  
Blockhaus 13

**State:**  
Spain

**City:**  
Colmenar del Arroyo

**Heritage typology:**  
Bunker

**Historical context:**  
Francoist regime

**Dissonance is related to:**  
Political



**DESCRIPTION:**

During the Spanish Civil War, following the fierce Battle of Brunete in 1937, the nationalists seized the mountainous region west of Madrid, a strategically crucial area. Along the front line, several bunkers were designed to protect scattered troops and counter potential Republican advances. Colmenar del Arroyo, is a municipality with less than 2,000 inhabitants, located about 40 kilometers west of the city of Madrid.

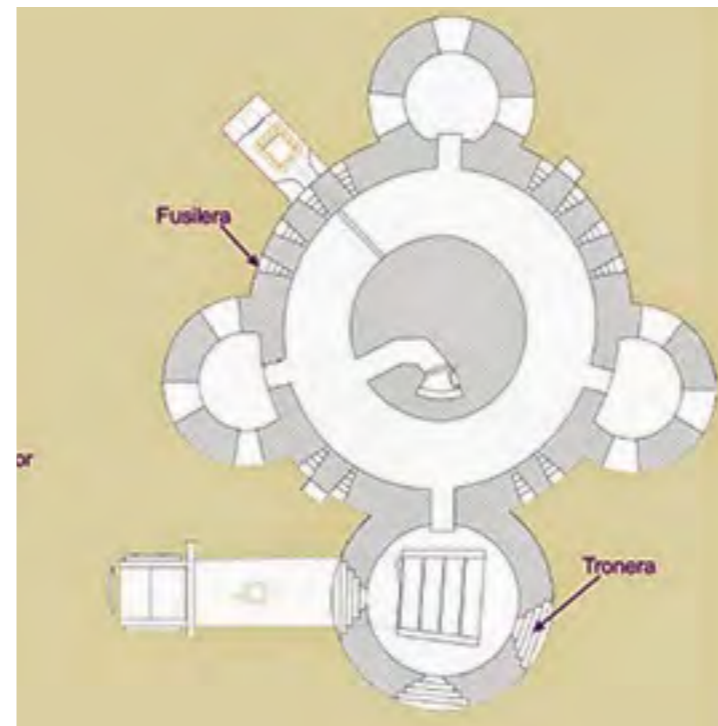
The troops of the national side took this municipality in November 1936, and at the end of 1938 began its fortification in anticipation of a possible offensive by the Republican side. One of these fortifications was Blockhaus 13, built by the 2nd Company of the 7th Sapper Battalion. It was the only bunker in this town that was completed, since the war ended on April 1 of 1939 without that republican offensive taking place in said locality. The bunker occupies an area of 160 square meters and was built with concrete.

The aim was to construct 22 concrete shelters, a unique model in the country blending two styles of World War I military architecture. However, only one was completed: Blockhaus n°13, positioned to defend the road from Colmenar del Arroyo to

Navalagamella, strategically equipped to withstand heavy bombardments and accommodate a sizable contingent of soldiers.

The concrete bunker, comprising four semispherical volumes, housed formidable machine guns and was connected by a circular corridor with twelve rifle positions.

At its center, a cistern ensured water self-sufficiency for extended periods. Derived from a model used by the allies in World War I against German and Austro-Hungarian forces, this structure is now accessible to the public after decades of neglect. Blockhaus 13 in Colmenar del Arroyo represents the pinnacle of military architecture during the Spanish Civil War in the Community of Madrid and has recently been recognized as a Cultural Heritage Asset.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

A full restoration has not been carried out, but in recent years, the bunker has been cleared of scrub and general decay due to increasing visits by occasional tourists.

**KNOWLEDGE BUILDING**

David Varela's studies about "Vestiges and monuments of the Spanish Civil War and Francoism indocumentary cinema" (2022). Among the best preserved are some vestiges and monuments that are part of a film project that includes a finished feature film (An impassible sky), and a short film still in development (Near Remote).

**NETWORKING /COMMUNICATION**

Youtube Channel "Los paseetes de Yogui", to describe the bunker to tourists (2022)

**SUSTAINABLE TOURISM**

The bunker has become a tourist destination, with visitors exploring the surrounding natural area and visiting the remnants of the war.

**POLICY**

in December of 2019 the Community of Madrid declared it an Asset of Cultural Interest.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.comunidad.madrid/en/cultura/patrimonio-cultural/blockhaus-13-colmenar-arroyo>  
2. <https://www.espormadrid.es/2019/12/el-bunker-de-la-guerra-civil-blockhaus.html>  
3. <https://www.comunidad.madrid/en/cultura/patrimonio-cultural/blockhaus-13-colmenar-arroyo>



**Name:**  
Belchite

**State:**  
Spain

**City:**  
Belchite

**Heritage typology:**  
Village

**Historical context:**  
Francoist regime

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Belchite, an Aragonese village famous for being the scene of bloody clashes during the Spanish Civil War between 1937 and 1938, stands out for having been preserved intact in its ruins.

This unusual preservation decision was made by the Francoist regime, which sought to use Belchite as a propaganda tool, idealizing its resistance against the “red-separatist invasion” as a modern symbol of the legendary Numancia against Roman occupation.

Supported by fervent religious tradition and the veneration of the Virgin of Pilar of Zaragoza as a symbol of resistance, Francoism transformed Belchite into a patriotic and military shrine. Commemorative monuments, especially in honor of soldiers fallen for the Francoist cause, dominate the ruined landscape, yet despite this, the village was left in a state of abandonment and decline.

In the years following the war, Belchite was at the center of intense political activity, used by the regime as a propaganda tool to celebrate its victory and stability. However, over the years, political interest in the village waned, leading to neglect.

Only in the late 1980s did a new interest emerge in preserving and enhancing Belchite’s historical

heritage, yet attempts to turn it into a peace memorial were hindered by the complex contradictions of Spanish democracy in confronting the legacy of dictatorship.

Data collected and matrix compilation by: UNIVPM



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Starting from 2002, a comprehensive restoration plan was adopted: until 2014, several buildings were consolidated and restored.

**RECONSTRUCTION**

The preservation of the ruins ultimately serves to highlight the reconstruction efforts of a new village, starting from 1940: the old village symbolizing the failure of a liberal and republican Spain is contrasted with the rebuilt village as a promise of a new Spain founded on fascist principles.

**CONSERVATION AS A RUIN**

Since the war, the ruined village has welcomed a large number of visitors of various kinds, according to the standards of a religious-patriotic tourism promoted by the dictatorship. The ruins are adorned with numerous individual and collective commemorative monuments. Among these, the monuments to the fallen, soldiers who died for the Francoist cause, are at the center of this political scenography.

**KNOWLEDGE BUILDING**

David Varela’s studies about “Vestiges and

monuments of the Spanish Civil War and Francoism indocumentary cinema” (2022). Among the best preserved are some vestiges and monuments that are part of a film project that includes a finished feature film (An impassible sky), and a short film still in development (Near Remote).

**STRATEGIC DIALOGUE**

A campaign has been launched to secure recognition of these remarkable buildings by UNESCO. In the early 1990s, the municipality of Belchite sought to promote the old village as a monument for peace, following a trend that swept across Europe at the time.

**SUSTAINABLE TOURISM**

Only in 2017, a proper tourist enhancement was organized: the success of tourist flows to the ruined village never wanes, reaching nearly 20,000 visitors annually. Ultimately, the transformation of Belchite into a heritage site as the last witness of the civil war tends to reconcile the antagonistic memories inherited from the conflict.

Image source and credits: 1. [https://en.wikipedia.org/wiki/Integrism\\_%28Spain%29](https://en.wikipedia.org/wiki/Integrism_%28Spain%29)  
2. <https://www.turismodearagon.com/en/ficha/belchite/>  
3. [https://en.wikipedia.org/wiki/Confraternity\\_of\\_Belchite](https://en.wikipedia.org/wiki/Confraternity_of_Belchite)



**Name:**  
Cemetery of Brunete

**State:**  
Spain

**City:**  
Brunete

**Heritage typology:**  
Cemetery

**Historical context:**  
Francoist regime

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Battle of Brunete (6–25 July 1937), situated 24 kilometers west of Madrid, epitomized a Republican endeavor to alleviate the mounting pressure inflicted by Nationalist forces upon the capital and its northern territories during the Spanish Civil War.

Despite an initial surge of success, the Republican forces ultimately faced a compulsory retreat from Brunete, enduring significant casualties in the process. Notably, the Brunete cemetery emerged as a focal point of intense conflict during this engagement.

Prior to the eventual abandonment of the city, the People’s Republican Army valiantly withstood the assaults launched by the Nationalist Army, strategically utilizing the cemetery’s walls as defensive fortifications.

Paralleling the scene witnessed at the onset of the conflict in the Quijorna cemetery, which was staunchly defended by Franco’s troops, a grim tableau unfolded as the remains of those previously interred mingled with the fallen combatants, imbuing the landscape with a haunting aura.

Within the confines of the Brunete cemetery, disparate elements manifest, notably exemplified by

a tombstone situated at the rear, commemorating several fallen German soldiers of the Condor Legion who perished during the Spanish Civil War and the Battle of Brunete.

Inscribed in German, the epitaph reads: “They died in the air for a national Spain in the battle of Madrid,” encapsulating the complexity and international dimensions of the conflict.



**STRATEGIES:**

Direct strategies



Indirect strategies



**KNOWLEDGE BUILDING**

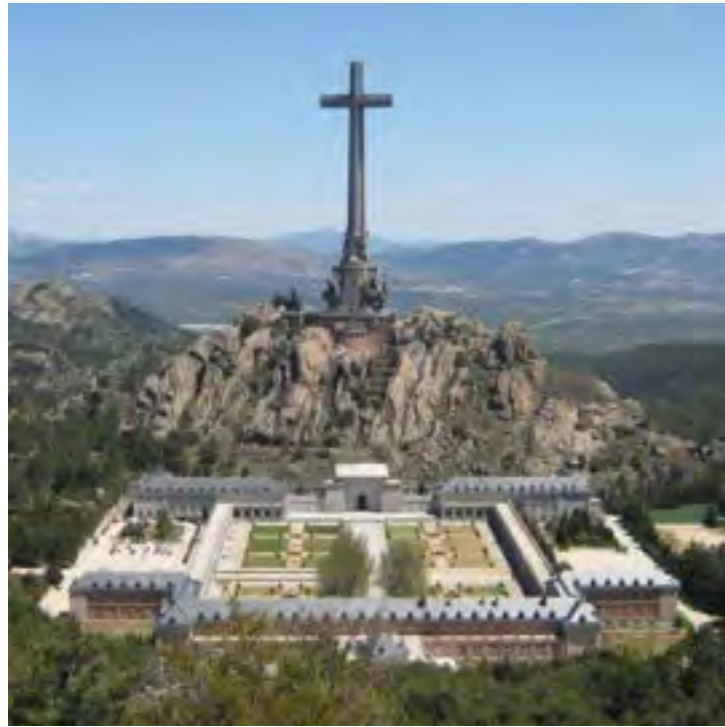
David Varela’s studies about “Vestiges and monuments of the Spanish Civil War and Francoism indocumentary cinema” (2022). Among the best preserved are some vestiges and monuments that are part of a film project that includes a finished feature film (An impassible sky), and a short film still in development (Near Remote).

**MEMORIAL PRACTICIES/EVENTS**

In 1957, the Provincial Day was commemorated, for which a monolith of white stone with a raised cross in the center was erected, surrounded by a lengthy text recalling those who gave their lives for the cause of Francisco Franco. Initially situated where the threshing floors of San Pedro were located, since 1970 it has been seen in the roundabout in front of the cemetery.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.rutasconhistoria.es/loc/cementerio-de-brunete>  
2. <https://www.rutasconhistoria.es/loc/cementerio-de-brunete>  
3. <https://www.rutasconhistoria.es/loc/cementerio-de-brunete>



**Name:**  
Valle de los caídos

**State:**  
Spain

**City:**  
San Lorenzo de El Escorial

**Heritage typology:**  
Monument

**Historical context:**  
Francoist regime

**Dissonance is related to:**  
Political



**DESCRIPTION:**

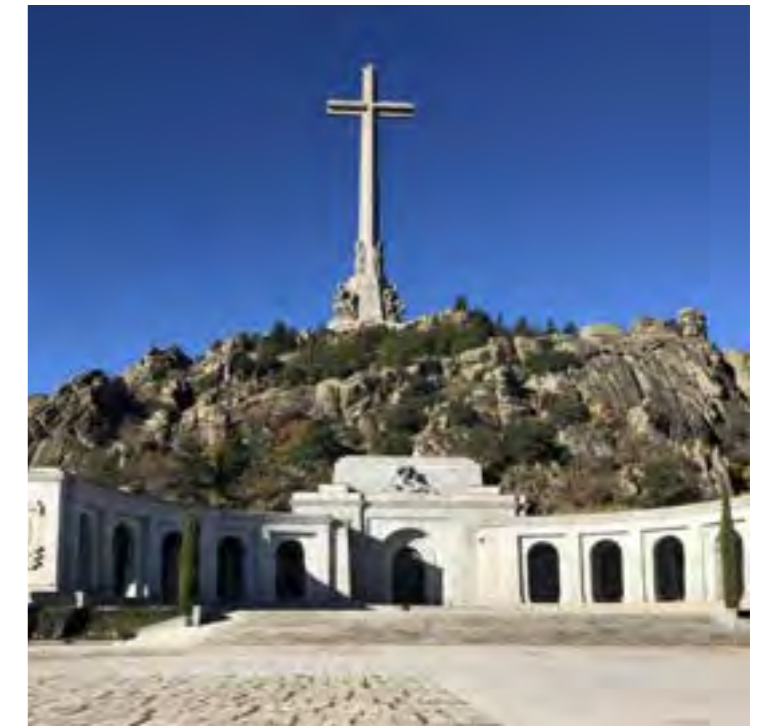
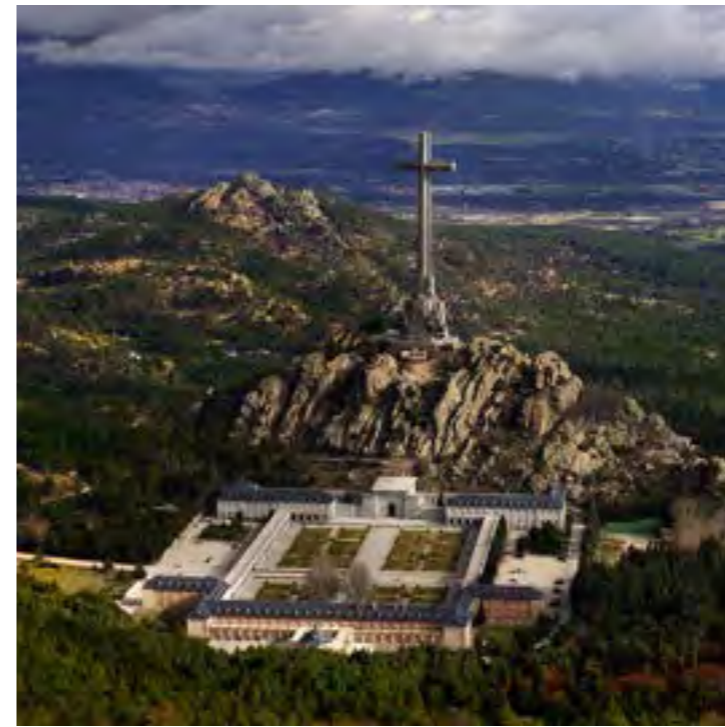
The “Valle de los caídos”, situated in the Cuelgamuros valley, in San Lorenzo de Escorial, Spain, is a vast monumental complex dominated by a gigantic cross towering over the rocky summit.

This commemorative site is central to the national endeavor of remembering the Francoist era.

Construction commenced during World War II in 1942 and was completed in 1959. It houses over 30,000 human remains of Spanish fighters, with many still unidentified. The construction process was monumental, marked by significant financial and technical challenges.

The surrounding woodland environment contrasts with the militaristic appearance of the monument, evoking parallels with sites of Nazi remembrance. Alongside the fallen, it also holds the remains of Franco and Primo de Rivera.

The monument, featuring lengthy staircases and a 152-meter-high concrete cross, reflects Franco’s ambition to leave a sublime imprint. However, addressing the “Valley of the Fallen” raises political and rhetorical questions that persist despite the transfer of Franco’s remains to Madrid.



**STRATEGIES:**

Direct strategies



Indirect strategies



**KNOWLEDGE BUILDING**

David Varela’s studies about “Vestiges and monuments of the Spanish Civil War and Francoism indocumentary cinema” (2022). Among the best preserved are some vestiges and monuments that are part of a film project that includes a finished feature film (An impassible sky), and a short film still in development (Near Remote).



**Name:**  
Pyramid of the Italians

**State:**  
Spain

**City:**  
Valle de Valdebezana

**Heritage typology:**  
Monument

**Historical context:**  
Francoist regime

**Dissonance is related to:**  
Political; Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

The Corpo Truppe Volontarie (CTV), comprising approximately 78,000 Italians, many of whom were affiliated with the Fascist Party, constituted the largest unit of foreign volunteers in the Spanish Civil War.

Divided into three divisions with distinct names such as Black Arrows, Blue Arrows, and Green Arrows, the CTV played a significant role in numerous battles won by the nationalist side, including the Battle of Santander, during which 384 Italian soldiers were buried in a particular pyramid designed by the architect Pietro Giovanni Bergaminio.

Constructed by order of Franco in 1937 near the Ebro River, the pyramid, adorned with a large letter “M” at the entrance, represented an architectural work with exotic features, in line with the style of Italian fascism. Franco did so using prisoners from the Republican camps as labor. However, in 1971, a tragic incident in which a bus of veterans plunged into a ravine during a visit to the site earned the pyramid the epithet of “cursed.”

Subsequently, the Italian government transferred the remains of the soldiers buried in the pyramid, primarily to Italy and some to the Italian Military

Mausoleum of the Church of San Antonio de Padua in Zaragoza.

The pyramid, subject to controversy and abandonment, faced the risk of demolition, but in February 2023, the regional government of Castile and León recognized it as a site of cultural interest for its historical and architectural value.



**STRATEGIES:**

Direct strategies



Indirect strategies



**KNOWLEDGE BUILDING**

David Varela’s studies about “Vestiges and monuments of the Spanish Civil War and Francoism indocumentary cinema” (2022). Among the best preserved are some vestiges and monuments that are part of a film project that includes a finished feature film (An impassible sky), and a short film still in development (Near Remote).

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

Documentary from the YouTube channel “Los Paseetes de Yogui”, named: “La pirámide de los italianos (Burgos), un lugar maldito...” (2023)

**POLICY**

In February 2023, the regional government of Castile and León declared it a site of cultural interest, due to its historical and architectural value (2023)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.outono.net/elentir/2023/11/01/the-pyramid-of-the-italians-an-exotic-mausoleum-from-the-spanish-civil-war/>  
2. <https://www.outono.net/elentir/2023/11/01/the-pyramid-of-the-italians-an-exotic-mausoleum-from-the-spanish-civil-war/>  
3. <https://www.outono.net/elentir/2023/11/01/the-pyramid-of-the-italians-an-exotic-mausoleum-from-the-spanish-civil-war/>



**Name:**  
Monument on Smirke, Necropolis for the Victims of Fascism

**State:**  
Bosnia and Herzegovina

**City:**  
Novi Travnik

**Heritage typology:**  
Monument

**Historical context:**  
Conflict in ex-Yugoslavia

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

In 1941 during the Ustaše regime, authorities of the Independent State of Croatia started a mass deportation process of minorities in the nearby town of Travnik in order to prevent uprising and to intimidate all population. Serbians-Croats, Jews and Rom minorities were primarily targeted, but any communist sympathiser or collaborator were seen as a threat and therefore targeted as well.

On August 2nd in a night right Ustaše militia forces started a rapid raid on the town, arresting and subsequently deporting a massive number of people, it is believed than around 700 people were taken to a nearby locating in Lašva Valley's Čamića Hill where they were forced to dig a pit and were killed right after in a mass grave. After the war, in 1972 during the Yugoslav period, the Nova Travnik municipality commissioned the architect Bogdan Bogdanovic to create a memorial on Čamića Hill also known as Smirke to commemorate the victims of the Ustaše regime fallen during the mass killing in the area. The project started right away and was finished and opened to the public in 1975, during a ceremony commemorating 30 years after the liberation of Novi Travnik. The monument is composed by 12 different

monoliths with characteristic shapes and symbols inherent in Bogdanovic work, which turned the area into a famous landmark in the town.

However, in 1992 during the Bosnian war and the Yugoslav dissolution, the area rapidly became a border between different militia factions and a scenario of direct confrontation. The combats have deeply affected the monoliths, which present direct attacks and in one case the complete destruction as they were seen as a Yugoslav symbol. Additionally, the area was heavily mined during the war which prevented local people to get nearby the area even years after the end of the war; this particular event has contributed enormously to the abandonment the area and the deterioration of the monuments.

At the same time, over the years, most of the area which belonged to the original monument has been repurposed for agriculture by local farmers.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Since 2010, different local efforts have been made to conserve and clean the area around the monument, specially by removing overgrowth vegetation and dirt, which were in some cases covering the monoliths, however, the risk of active landmines also prevented a further cleaning project at the time. Additionally, in 2017-2019, a more extensive restoration process took part lead by private initiative, this project consisted in a further cleaning process and the addition of road signatures in the area in order to attract tourists and even younger locals who are unaware of the monument in the area. In 2021, further action was taken and different roads and paths were built around the monuments and some cleaning brought to light historical plaques in the area.

**CONSERVATION AS A RUIN**

The 2021 conservation project consisted in an extensive restoration process that intended to cover, or repair the existing monoliths, specially erasing the war affectations, however, there has been some debate about the entire "covering" of the historical affectations of the monoliths, as they are also seen

as an important part of the town's history. For this reason, most of the restoration works halted and the project developed only cleaning operations.

**MEMORIAL PRACTICIES/EVENTS**

Since 2010, after the different cleaning processes, some commemoration activities have taken place in the area. These ceremonies intend to remember the victims of the World War period and celebrating the liberation day of the Novi Travnik town. However, there is no a fixed schedule of activities or commemoration activities in the area, and they have been made by public/government initiative.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. <https://www.totallylost.eu/space/necropolis-victims-fascism/>  
2. <https://www.spomenikdatabase.org/novi-travnik>  
3. <https://maajam.com/travnicki-cuvari-dozivibih/>



**Name:**  
S-21 interrogation and detention center/Tuol Sleng Genocide Museum

**State:**  
Cambodia

**City:**  
Phnom Penh Municipality

**Heritage typology:**  
School

**Historical context:**  
Cambodian Civil War

**Dissonance is related to:**  
Political



**DESCRIPTION:**

After the end of the Cambodian Civil War, in 1975, when the militia group “Khmer Rouge” finally conquered the Cambodian capital Phnom Penh, establishing the DK (Democratic Kampuchea) totalitarian state lead by Pol Pot.

The social, economical and political repression started over Cambodia, the harsh conditions promoted by the new socialist regime, added to the heavy political persecution carried against anyone considered dissident of the new ideals imagined by the regime, promoted the conformation of detention and interrogation centers all over the country.

Thus, in April 1976, the former Tuol Svay Prey High School campus, composed by 5 different building, in Phnom Penh now completely abandoned after the compulsory evacuation of all civilian population of the city in 1975, was transformed into an interrogation and detention center, under the name of S-21 or Security Prison 21.

From 1976 to 1979 it is believed that around 20,000 people were imprisoned in the site, most of them were later transferred, to be killed elsewhere.

The educational building and spaces were transformed into a prison where physical and

physiological torture was largely practiced. The site was closed in 1979, during the Vietnamese Invasion to Cambodia and the liberation of Phon Penh from the Khmer Rouge regime. Out of the estimated 20,000 prisoners, there were only 12 known survivors.

The site was reopened to denounce the war crimes committed towards the Cambodian population and now a Genocide Museum that displays the extensive photographic and archive material held by Khmer Rouge authorities of the prisoners at the site.

In 2020, the site, along with similar sites in Cambodia were recognized as World Heritage by UNESCO receiving more than 500 thousand visitor each year.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:** Right after the liberation of the discovery of the prison by the Vietnamese in 1979, and the discovery of the vast material and archive held in the building. It was decided to conserve the whole complex as it was, leaving the different modification made to the previously educational buildings. Right after, in 1980, a Museum was created in the site, in order to preserve and denounce the crimes committed during the Khmer Rouge regime. The process of recognition of the site as a World Heritage Site by UNESCO, which started in 2009 have also promoted conservation regulations specially of the archive material exposed in the buildings.

**REUSE:** The Tuol Sleng Genocide Museum was created after 1980 as the responsible institute for the documentation, preservation and divulgation of the crimes committed during the Democratic Kampuchea regime, in the S-21 complex and nearby sites. Since this moment, the institution has created different activities and approaches in order to involve the community, and create memorial spaces.

**PARTECIPATORY PROCESS:** Since 2015, the Museum has opened a program that consist in the recompilation of all the available memories of the victims of the Khmer Rouge period in the country. In this sense, any citizens from all over the country can

come and record the memories of the period. There’s an especial emphasis on those survivors who were children back then. In fact this project has received the name of “Testimonies of the Khmer Rouge years through the eyes of children and adults”.

**EDUCATIONAL PROGRAMME:** Tuol Sleng Genocide Museum has developed a wide variety of activities in order to communicate and diffuse the importance of the site as a reminder of this difficult moment in Cambodian history. One of the main offers the museum has created, are the different educational programs both on the site, as well as in schools around Phnom Penh. Additionally, a special room has been equipped inside the museum in order to host especial activities of memory.

**MEMORIAL PRACTICES:** The Museum has also created different spaces dedicated to memorial practices around and inside the building, in order to create reflection areas in which guests are invited to participate in memorial activities such as meditations. The room called white lotus, is equipped with traditional music, mats and cushions. Regular performances are also held in the room. An other memorial area is located outside the 5 buildings that compose the museum, and is composed by a pagoda over a terrace.



**Name:**  
Choeung Ek Genocidal Center

**State:**  
Cambodia

**City:**  
Phnom Penh Municipality

**Heritage typology:**  
Prisoner camp

**Historical context:**  
Cambodian Civil War

**Dissonance is related to:**  
Political, Social, Cultural



**DESCRIPTION:**

Closely related to the S-21 interrogation center, the site was actually attached to the whole S-21 complex. The area, before the Khmer Rouge regime was an orchard in the periphery of Phnom Penh. Immediately, after 1976 and the establishment of the Democratic Kampuchea regime, the area was transformed into a killing field in which the prisoners of the detention camps around were murdered and buried.

In fact, the area rapidly was filled with mass graves and was used until 1979, when the Vietnamese entered in Cambodia and defeated the Khmer Rouge regime.

The site was discovered by a Vietnamese journalist in 1980, months after the liberation of Phnom Penh, and found that many of the prisoners were rapidly killed during the scape from the city, and their bodies were left exposed.

129 mass graves were identified, and more than 8000 victims have been counted.

Nowadays, some of the mass graves were left untouched for memorial purposes and there are pieces of cloth and human remains are still visible in the area. In 1988, a memorial stupa was built in the area to house the remains of many of the victims

around. The excavated mass graves and places of torture (as trees or trenches) were not cover in order or removed, to display the magnitude of the war crimes committed in the site. Today the area works as a museum, and visitors can visit the place and lear of the events related to the Cambodian Genocida. The site was recognized as World Heritage by UNESCO in 2020.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Right after the end of the Khmer Rouge regime, the site along with the detention center S-2, were protected by the authorities. However, the Choeung Ek center, represented different challenges, as the site was object of different researches and excavation process that were necessary for legal and historical purposes. However, and due to religious reasons 29 identified mass graves were not excavated, while the rest were left opened after removing the victims' remains. It is for this reason that today, the terrain around the memorial pagoda is surrounded by ditches where the graves once stood. Additionally, some place that were dedicated to torture, where also preserved as they were during the liberation process. Some of these places have become memorial symbols.

**REUSE**

The site, administered by the Documentation Center of Cambodia Organization, which specializes in the documentation and education of the consequences and crimes committed during the Khmer Rouge regime, has become a memory place inside a national wide network of places and sites. The area

can be visited, and tours are offered to schools and population in general. There has been some controversy about the management of the victims' remains but the places it's a successful example of a memorial museum.

**EDUCATIONAL PROGRAMME**

The site, along with the S-21 and many other places and sites around the country have become memorial places, with well-integrated educational programs for children on schools, but also for international experts and volunteers that can participate in communicational and restoration projects.

**MEMORIAL PRACTICES/EVENTS**

In 1988 it was decided by the Cambodian government to built a memorial stupa on the site, not only due to religious importance, but also to create a spaces in which people can come together and meditate about the events that took place on the site . The stupa also contains the victims' remains, which was also important for the community due to the symbolic importance of the stupa building in buddhist religion.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. [https://www.tripadvisor.it/AttractionProductReview-g293940-d11468741-Remnants\\_of\\_a\\_Khmer\\_Rouge\\_Era-Phnom\\_Penh.html](https://www.tripadvisor.it/AttractionProductReview-g293940-d11468741-Remnants_of_a_Khmer_Rouge_Era-Phnom_Penh.html)  
2. [https://www.reddit.com/r/wikipedia/comments/1hpaq9l/the\\_killing\\_fields\\_sites\\_in\\_cambodia\\_where\\_13m/?tl=it](https://www.reddit.com/r/wikipedia/comments/1hpaq9l/the_killing_fields_sites_in_cambodia_where_13m/?tl=it)  
3. <https://en.wikipedia.org/wiki/Genocide>



**Name:**  
Búnker del Taganana and Santa Clara Battery/ Missile Crisis Museum

**State:**  
Cuba

**City:**  
La Habana

**Heritage typology:**  
Bunker

**Historical context:**  
Cuban Missile Crisis

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The site where Santa Clara battery stands today is composed by a complex historical stratification marked by different events across its history. The site was built around 1797-1799 as a military defensive battery during the Cuban Colonial Period by the Spanish, and was an important bunker during the Spanish-American war in 1898. After the end of the war, the Spanish authorities lost the control of Cuba, which passed to the US, who built a military encampment on the hill around the Santa Clara Battery.

These barracks were demolished in 1929, in order to open space for a luxury hotel that could host American tourists and political delegation in Havana. The hotel known today as Hotel Nacional de Cuba, was opened in 1930, but its construction didn't affect the defensive infrastructure around. After the Cuban Revolution in 1959, the Hotel was nationalized by Fidel Castro and was used to host international delegations and operation center.

During the Missile Crisis in 1962 between the US and USSR, when nuclear missiles launching structures were discovered by American intelligence in Cuba which detonated a political and diplomatic crisis for

the following weeks. The area around Santa Clara Battery and the hotel Nacional was reinforced with a huge extension of tunnels and bunkers, adding the Taganana Bunker near the old Spanish batteries, due to the risk of an American invasion of the island, that was expected by the Cuban government after the naval blockage quickly imposed by the US military. After the resolution of the crisis, the area kept highly militarized while the Hotel Nacional kept its role as Guest House for international delegation. Today, there's a Missile Crisis Museum opened to the public composed by all the military infrastructure on the hill, explaining the point of view of the conflict from a Cuban perspective. Santa Clara Battery was declared as World Heritage by UNESCO in 1982, along with the different fortifications around Havana city.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

There is a small Museum that about the Missile Crisis in the Taganana Bunker, composed by different informative posters, historical pictures and weapons. The Museum talks about the crisis from a Cuban perspective and the plans made by the Cuban government for an American invasion of the island. The museum extends throughout the whole military complex, that contains also the Santa Clara battery along with many other bunker and tunnels constructed in 1962 during the crisis. The museum is accesible to the public, through the Hotel Nacional entrance.

**POLICY**Santa Clara battery was recognized as World Heritage by UNESCO in 1982, along with the whole fortification system around the city, and the historical center of Havana. The battery being within the museum, has extended the protected site regulation to the rest of the military complex. Additionally, the Cuban government has declared both the military complex and the Hotel Nacional and national heritage and are protected by Cuban regulation.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. <https://www.flickr.com/photos/vxla/9715962838/>  
2. <https://whc.unesco.org/en/news/?&index=953&maxrows=119>  
3. [https://en.wikipedia.org/wiki/Santa\\_Clara\\_Battery](https://en.wikipedia.org/wiki/Santa_Clara_Battery)



**Name:**  
Museo and Ciudad Escolar 26 de Julio/ Cuartel Moncada

**State:**  
Cuba

**City:**  
Santiago de Cuba

**Heritage typology:**  
Bunker or Military base

**Historical context:**  
Cuban Revolution

**Dissonance is related to:**  
Political, Social



**DESCRIPTION:**

The educational building known today as Museo and Ciudad Escolar 26 de Julio, located in Santiago de Cuba and previously known as Cuartel Moncada was a military building that became important during the Cuban revolution, as it was one of the first military operations carried by socialist revolutionaries.

The building, however, was built as a military encampment and prison during the Spanish Colonial period in 1859 and was an important defensive building during the independence wars fought between Cuban forces and Spanish authorities. In 1898, the US took over the complex during the Spanish-American War during the conquest of the city of Santiago de Cuba, which consolidated the Cuban independence and the American influence over the island. The building was renamed Cuartel Moncada in 1909, in memory of a general who was held prisoner in the building during the independence war. In any case, the building would have acquired its relevance in the beginning of the Cuban Revolution led by Fidel Castro, specifically, in July 1953, there was a full attack on the building, held at the time by Cuban Governmental forces. Even though the attack failed, it acquired relevance as it became

symbol of the beginning of the Cuban Revolution, in which the socialist forces would successfully take over Cuba, in 1959. In fact, the final assault of the revolution occurred simultaneously in Havana and in Santiago de Cuba. In 1960, one year after the end of the revolution, the military encampment was turned into an educational building, as some of its fortifications and walls were demolished and the complex modified to host a high school called Ciudad Escolar 26 de Julio (26th July) honoring the first attack in 1953. Additionally, a museum was also located in the building that displays objects and informative material about the 26th July attack and the revolution in Cuba. In 1974, the building was declared part of the Cuban National Heritage, and part of the exterior walls were rebuilt due to this heritage denomination. Since that moment the building has been identified as a symbol of the Cuban Revolution and the history of the country after 1959.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Since the declaration as a National Heritage asset in 1974, and due to the ideological importance the building represents, there have been constant attempts to preserve the architectural elements that compose the building and no further modifications have been made to the original facilities.

**REUSE**

Since the end of the revolution, the Museum and Ciudad Escolar 26 de Julio have kept function as a school, with a small addition of the museum of the Cuban Revolution. Additionally, there have been civic activities held regularly in the building. It is important to mention that the building has become a symbol of the Cuban government, which might entail future changes in its function.

**RECONSTRUCTION**

Right after the transformation of the site into an educational facility in 1960, the outer walls and some fortifications were demolished in a symbolic act. However, these walls were rebuilt after 1974, when the site was declared as a national heritage asset.

**POLICY**

The site was declared as a national heritage asset in 1974, due to its symbolic value. However, the strong relation with revolution history might entail future challenges to the management of the building.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. <https://viaggi.corriere.it/itinerari-e-luoghi/gallery/nueva-cuba-idee-partire- adesso-c143dd34-8695-11e4-bef5-43c0549a5a23-gallery/>  
2. [https://www.wikiwand.com/es/articles/Cuartel\\_Moncada](https://www.wikiwand.com/es/articles/Cuartel_Moncada)  
3. <https://kaosenlared.net/cuba-bases-para-regenerar-en-2025/>



**Name:**  
Parque por la paz Villa Grimaldi,  
Cuartel Terranova

**State:**  
Chile

**City:**  
Santiago de Chile

**Heritage typology:**  
Detention center

**Historical context:**  
Military Dictatorship in Chile

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The former Cuartel Terranova in Santiago de Chile city, now known as Parque por la Paz Villa Grimaldi, was a torture and detention center during the Military Dictatorship in Chile led by the general August Pinochet, who gained power in Chile after the coup d'état against the socialist government of Salvador Allende in 1973, when military troops bombed and stormed the presidential house "Casa de la Moneda", establishing a repressive military regime in Chile under the support of the US that lasted until 1990. After 1973, the recently created intelligence police known as DINA (Dirección de Inteligencia Nacional) started to look in Santiago de Chile city a place to establish the headquarters. The area, previously occupied by a Spanish colonial villa called (Hacienda Peñalolén) was rapidly raided by military units in during the first moments of the coup d'état along with other facilities in the periphery of the city, and worked in the first years as of the coup as a base. The Cuartel Terranova, as the headquarters of the DINA, was officially established in 1974, when the first socialist politicians, opposition journalists and trade union leaders were arrested and transferred to the place as political prisoners. The place was under different government institutions but it is believed that the Cuartel Terranova was used, at

least until 1988, as a detention center. In 1988, as the political situation grew more unstable the property was transferred to private hands, specifically to the previous director of the area, who demolished all the buildings within the property to erase the committed crimes, and subdivided the area in plots that were later sold to new private owners. It's believed that 5 thousand prisoners passed through the property, 18 politicians were directly murdered in the place and other 210 remain until today as political "desaparecidos". The place remained in private hands after the dictatorship fall, and was recovered due to civilian pressure, composed by local neighbors, catholic associations, survivors, and victims' families. In 1994, the new Chile Government decided to expropriate the property and it was decided to build a memorial of the dictatorship crimes that was finally opened between 1996 and 1997, containing different monuments, rebuilt areas following the survivors testimonies, and landscape proposal. The park was named after the historical villa in the place "Parque por la Paz Villa Grimaldi". In 2004, the site is declared as national heritage asset and ever since new memorials and places have been added.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE:** Beside some of the rebuilt buildings, most of the area was designed as a memorial park, in which paths extend throughout the area encountering different sculptures, gardens, fountains, allegoric symbolism.

**DEMOLITION:** Since 1988, during the last years of the military regime, the area was subjected to heavy demolitions, all buildings were destroyed and the area was divided in plots to be sold to privates.

**RECONSTRUCTION:** In 1994 the area was finally expropriated by the Chile government, and it was decided to create a commemoration site for the memory of the events and crime of the military dictatorship. For this reason in 1995 a park project was proposed, in which some part of the previously demolished buildings are rebuilt following some victims' testimonies. Some of this buildings are the tower, detentions cells in casa Corvi, and the old vehicle entrance to the site.

**KNOWLEDGE BUILDING:** there is a pavilion space over the place where the old hacienda Peñalolén was located, in which a model of the Cuartel Terranova is exposed. The model represents the area in 1975 and was made following photographs and victims' testimonies. Around the pavilions the foundations of the old house are still visible, as well, as some ceramic pavements and vestiges.

**NETWORKING/COMMUNICATION:** The Parque por la Paz, Villa Grimaldi, is part of a broader network of memory places across Chile, and even some places in Argentina. This alliances has helped to created a broader system of memories.

**EDUCATIONAL PROGRAMMES:** The site is today opened to the public, and different visitors paths and guides are available to the people who come to the place. Additionally, there are educational programs destined to schools and universities. The foundation that runs the site, has also created a well structured oral and material archived that contains both recorded testimonies of victims and survivors, as documents.

**POLICY:** The site was declared in 2004 as national heritage assets in Chile, which has integrated the place to the country's heritage policy. Additionally, the site is also regulated by policies that safeguard the memory of the military dictatorship period.

**MEMORIAL PRACTICES/EVENTS:** The site is equipped with different places that could host different cultural and artistic events. In fact, in recent years with the commemoration of the 50 years of the Pinochet militar coup d'état, the place host different music and artistic events as memorial activities.

Image source and credits: 1. <https://nl.aroundus.com/p/4173006-villa-grimaldi-peru>  
2. [https://es.wikipedia.org/wiki/Villa\\_Grimaldi](https://es.wikipedia.org/wiki/Villa_Grimaldi)  
3. [https://es.wikipedia.org/wiki/Villa\\_Grimaldi](https://es.wikipedia.org/wiki/Villa_Grimaldi)



**Name:**  
Londres 38/ Antigua Cuartel Yucatán

**State:**  
Chile

**City:**  
Santiago de Chile

**Heritage typology:**  
Residential/House

**Historical context:**  
Military Dictatorship in Chile

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The building located in Chile's capital, Santiago de Chile, located in the street Londres 38, was initially built in 1925 for residential purposes. In 1970 the house was bought by the socialist politician José Gutiérrez, who turned the house in the headquarters of the socialist party in this part of the city.

After 1973, when the military dictatorship of August Pinochet consolidated after the coup d'état, the house was rapidly occupied by the recently created intelligence agency DINA (Dirección de Inteligencia Nacional), which turned the place into a clandestine detention center along with other buildings and sites in Santiago de Chile city, such as Villa Grimaldi.

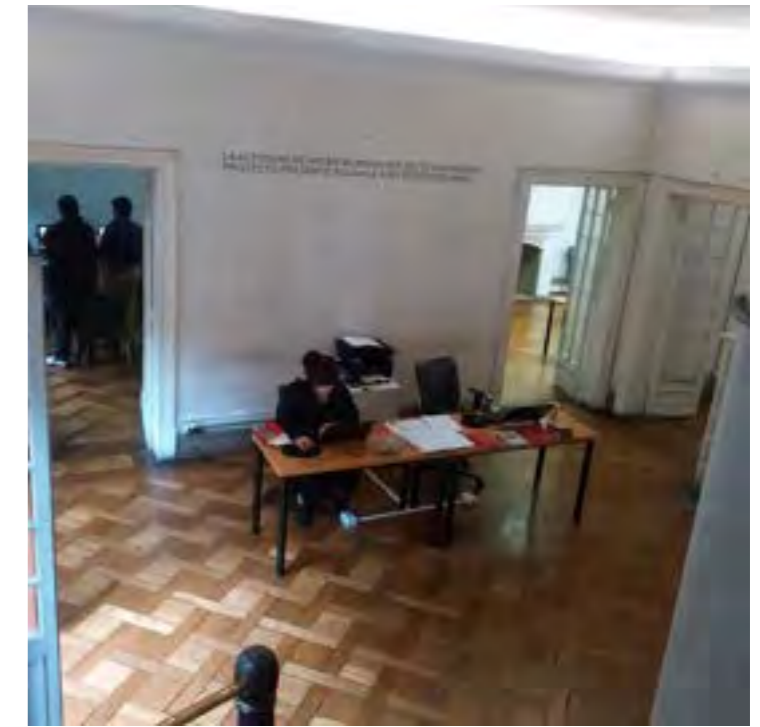
This site was known in code by military communications as Cuartel Yucatán and was extensively used during the first years of the regime, when severe political repression and persecution took place in all the country. In 1975, the general Pinochet, transferred the site to the (Instituto O'Higiniano), an institution closely linked to military apparatus whose objective was to preserve and disseminate the action of Bernardo O'Higgins, a national hero during the Chile independence wars against Spain during the 19th century. After 1990, when the dictatorship finally

fall, the building kept housing the institute, however, different civilians associations such as the (Colectivo Londres 38) as well, as different testimonies and reparation processes started to organize in order to protect the building and avoid the destruction of the site, like many other detention centers and, specially since the (Instituto O'Higiniano) was trying to auction the property.

In 2005, the building was finally declared as national heritage asset, which stopped the sale of the property.

In 2007, the property was finally acquired by the government and the site was abandoned by the (Instituto O'Higiniano). Right after the abandonment of the building, during different manifestations, the community entered the building.

The site was place of different abandonment process since 2007 and civilian manifestations which contributed to the rapidly deterioration of the property. In 2008, the place was designated as a memorial place, and different works and projects started in the following years in order to consolidate the place as a memorial center.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:** In 2010, two years after the designation of the site as a memorial places and its deliverance to civilian association, Colectivo Londres 38, that promoted the conservation of the place. Different restoration projects have taken place in the site, not only to consolidate the already degraded structure of the building, but also to recover specific features in the buildings that were reiterative in the testimonies of victims and survivors, and which were destroyed, hidden or altered.

**REUSE:** Additionally to the restorations projects, a museographic project took place in the site that was extended to small interventions in the public space around the house and the facades of the building, as well as spaces in which the different materials, testimonies, documents, pictures and recordings contained in the museum archive are exhibited.

**PARTECIPATORY PROCESS:** Since the consolidation of Londres 38 as a heritage assets the civilian institution that promoted its denomination has created different strategies that foster the involvement of the community in 2 different ways. The first one, is the involvement of victims' relatives. The second way, is the involvement of new and different human rights associations in a national and international level.

**NETWORKING/COMMUNICATION:** Londres 38, makes part of a system of memorial sites across the

country. Additionally, the involvement strategies used by the association has contributed to the creation of an international network of sites, organization and associations that work in different countries in Latino-America.

**EDUCATIONAL PROGRAMMES:** Londres 38, has different efforts in order to consolidate educational programs open to the society. Besides the different paths and guided tours offered in the museum, the association has also promoted the research of archeological sites on the area, and research programs.

**POLICY:** The denomination of the Londres 38 as a national heritage asset was a fundamental element that contributed to the conservation of the site and its preservation as a symbol of the dictatorship crimes.

**MEMORIAL PRACTICES:** The place as some other memorial places hosts different artistic activities, some organized by the institute itself and some other in alliance with other associations and civilians groups. Londres 38, in fact has hosts across the years different manifestation, commemoration activities to remember the victims of the regime and to promote democratic values and human rights in the community.



**Name:**  
 Colonia Dignidad/ Villa Baviera

**State:**  
 Chile

**City:**  
 Punilla

**Heritage typology:**  
 Village

**Historical context:**  
 Military Dictatorship in Chile

**Dissonance is related to:**  
 Political



**DESCRIPTION:**

Colonia Dignidad, later known as Villa Baviera, was founded in 1961 by Paul Schäfer, a former Nazi soldier and evangelical preacher who fled from Germany to Chile to escape accusations of child sexual abuse. Prior to its relocation to Chile, Schäfer had built a following in post-war Germany, attracting individuals disillusioned by war and seeking a utopian Christian community. However, allegations of abuse followed him, and his community became increasingly secretive and isolated. Upon settling in southern Chile, Schäfer's group created a highly controlled and authoritarian enclave near Parral, about 400 kilometers from Santiago. The community operated under the guise of a charitable organization, while inside, residents were subjected to forced labor, indoctrination, and systematic abuse. Schäfer established absolute control over the residents, imposing harsh punishments, and committing widespread sexual abuse, particularly against children. During the military dictatorship of Augusto Pinochet (1973–1990), the community became an active collaborator with Chile's secret police, the DINA, serving as a clandestine detention and

torture center. Political dissidents were taken to the colony, where many were tortured and killed, their bodies disposed of in mass graves or incinerated. The secrecy surrounding the site made it a near-impenetrable "state within a state," as later revealed by declassified German documents. In the years following Schäfer's flight from Chile in 1997 and his eventual arrest in Argentina, Colonia Dignidad attempted to rebrand itself as Villa Baviera, opening up to tourism and seeking economic survival through other ventures. However, the legacy of its crimes continued to haunt the community. In recent years, the Chilean government, has taken significant steps to reclaim parts of the former enclave. In 2023, the government began expropriating key sites associated with the atrocities. The government's goal is to transform these places of horror into a memorial site that acknowledges the profound human rights violations committed there, honoring the victims and promoting reconciliation. The expropriation and conversion into a memory site are expected to be completed by 2026.



**STRATEGIES:**



**NO ACTION:** After Paul Schäfer's arrest in 1997, some leaders of the former Colonia Dignidad denied any involvement in the crimes committed during the Pinochet dictatorship, including torture, abuse, and collaboration with the secret police. These leaders distanced themselves from Schäfer's actions and minimized the community's role in the human rights violations that occurred within the enclave. In recent years, the community, now known as Villa Baviera, has sought to rebrand itself as a tourist destination, offering activities such as German-themed festivals, restaurants, and hotel services. However, these promotions ignore the difficult legacy of the site.

**EDUCATIONAL PROGRAMMES:** The association "Asociación para la memoria y los derechos humanos Colonia Dignidad" has been the main actor for victims representation and memory on the site. Since the area is not accessible today as it still belongs to privates that denied any kind of association with the events happened here, the association has done multiple efforts to document the memory of the place, using online methods. The webpage offers access to an open archive of documents, of victims and testimonies, as well as a virtual tour that highlights the places used for torture. Additionally, in alliance with other institutions there have been several publications that intend to

preserve the memory of the place.

**POLICY:** The government since 2024 has advanced expropriation orders to some of the buildings within the community, above all, the places that were directly related to Schäfer, and to the torture and detention center during the military dictatorship in the country. The ongoing legal process is expected to end in 2026, while the sites will be declared as sites of memory, which will eventually reacquired the involvement of civic associations of victims and memory that help to transform the reality of the place.

**MEMORIAL PRACTICES:** Since the Colonia Dignidad now under the name of Villa Baviera is still today a private owned property, whose owner constantly deny the historical implications the site had with human rights violations, torture and assistance to the military regime in Chile. The access to victims associations and human rights groups is restricted. However, some of these groups have organized outside the property to manifest and diffuse the complex memory the place embodies, while remembering the victims of those who disappeared or were killed in Colonia Dignidad. Additionally, a virtual guide tour has been created in order to narrate the spaces that worked for the torture and detention center.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. [https://it.wikipedia.org/wiki/Villa\\_Baviera](https://it.wikipedia.org/wiki/Villa_Baviera)  
 2. [https://pt.m.wikipedia.org/wiki/Ficheiro:Restor%C3%A1n\\_Villa\\_Baviera.jpg](https://pt.m.wikipedia.org/wiki/Ficheiro:Restor%C3%A1n_Villa_Baviera.jpg)  
 3. [https://commons.wikimedia.org/wiki/File:Myrna\\_Troncoso.jpg](https://commons.wikimedia.org/wiki/File:Myrna_Troncoso.jpg)



**Name:**  
Battallion Marechal Zenóbio da Costa/  
Old DOI-CODI Headquarters

**State:**  
Brazil

**City:**  
Rio de Janeiro

**Heritage typology:**  
Barrack

**Historical context:**  
Militar Dictatorship in Brazil

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Batalhão Marechal Zenóbio da Costa, located at 525 Barão de Mesquita Street in Tijuca, Rio de Janeiro, served as the headquarters of the 1st Army Police Battalion during Brazil's military dictatorship (1964-1985).

While the building itself predates the dictatorship, having been constructed in the early 20th century as a military installation, it became infamous during the regime when it was adapted to host the DOI-CODI, the dictatorship's intelligence and repression apparatus.

The DOI-CODI used the building as a center for torture, interrogation, and forced disappearances of political dissidents, many of whom were never seen again. The crimes committed within its walls—illegal detentions, brutal interrogations, and the physical and psychological torture of prisoners—make it one of the darkest symbols of the military dictatorship's violent efforts to suppress opposition.

Since the end of the dictatorship in 1985, efforts to recognize the building as a site of memory have faced numerous challenges. In 2013, the Instituto do Patrimônio Histórico e Artístico Nacional (Iphan) sought to inspect the building and assess

its potential for heritage protection, recognizing its historical significance as a site of state-sponsored violence. However, the military has delayed this process, withholding permission for inspections and the release of the building's architectural plans.

Today the building remains a military area and a military museum is opened to the public. The museum yet ignores any relation with its controversial past, and highlights past military achievements, while remarking the role of the military in preventing the spread of the communism in during the second half of the 20th century, in fact, this is the main reason many left politicians, trade union leaders and opposition journalists were imprisoned and tortured during those years as it was a key element in the state repression of the military dictatorship.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

A military museum functions today in the building and the entrance is opened to the public, but it is mandatory to set an appointment each time in order to be able to go inside. The museum, however, remarks historical Brazilian military achievements while it avoid any reference to the role the intelligence police DOI-CODI played in the site during the military dictatorship. In this sense, there's no reference to the victims or to the political repression the building represented in those years, proving a biased perception of the history in the site, whereas different civilian and victims associations, and historical researches point that the site was key in the web of torture and retention center in the city. This museum then, should not be considered as a finalized or proper approach to the valorization of the site, as the narrative that it has adopted, consolidates in part the dissonance around the site.

**NO ACTION**

Since the end of the Military Dictatorship in 1985, the building has remained under strict military control, which has prevented any further research or contextualization effort that relates the building with its controversial past. Even though the site has been considered as a possible candidate for

national heritage recognition in Brazil, the initial inquiry process has been halted by the military. The building however, maintains its function as military headquarters . Unfortunately, there's no sign or symbol that contextualize the population about the role of the building during the military dictatorship, and all memory effort are made by victims associations.

**POLICY**

In 2013, the Brazilian national institute for Heritage, considered the site as a possible candidate for the national heritage designation as a site related to the crimes committed during the military dictatorship in Brazi. The heritage declaration process expected the development of different researches and surveys in the site in order to establish the values and state of the building. However, the declaration was halted due to opposition within the military, that has prevented the entrance of the academics and experts of the institute preventing the continuation of the declaration process. This action has prevented any development in the policy aspect and no official declaration has been made today, which would put into action protection mechanisms that would allow future contextualization efforts regarding the controversy past of the site.

Image source and credits: 1. <https://vitorianews.com.br/tag/rubens-paiva/>  
2. <https://diariodorio.com/manifestantes-exigem-tombamento-de-antigo-centro-de-tortura-da-ditadura-onde-morreu-rubens-paiva/>  
3. <https://x.com/cmlexercito/status/1039593305737191425?lang=ar>



**Name:**  
São Paulo Resistance Memorial

**State:**  
Brazil

**City:**  
São Paulo

**Heritage typology:**  
Barrack

**Historical context:**  
Office Building

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Sao Paulo Resistance Memorial building was constructed in 1914, originally designed by the architect Ramos de Azevedo to serve as the offices and warehouses of the Sorocabana Railroad Company.

However, from 1940 onwards, following significant renovations, it became the headquarters for the Department of Political and Social Order (Deops-SP).

Deops-SP was a notorious political police force that played a key role during Brazil's military dictatorship (1964–1985), known for its brutal repression of political dissidents, intellectuals, activists, and anyone deemed a threat to the regime. Inside this building, many individuals were arrested without trial, subjected to severe interrogation techniques, including torture, and some disappeared or were killed.

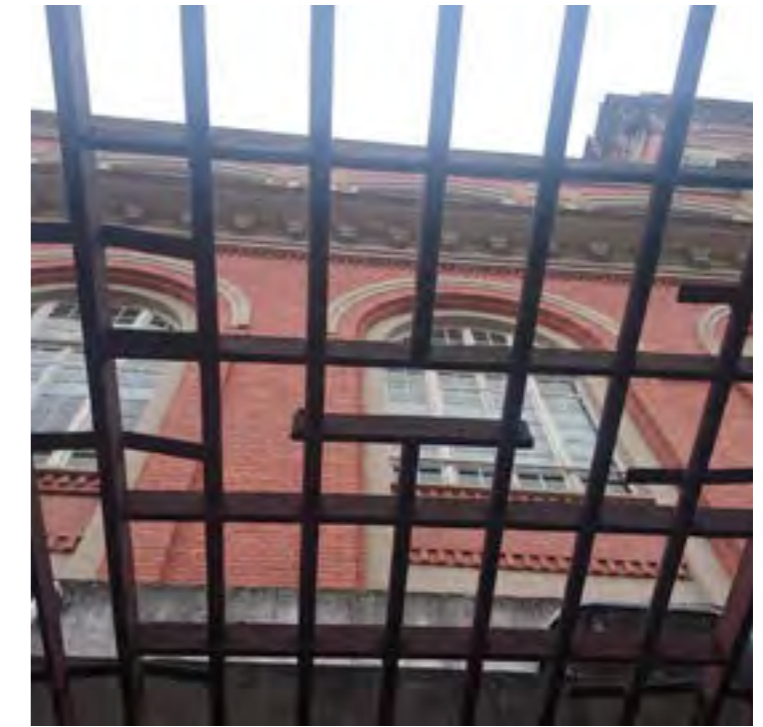
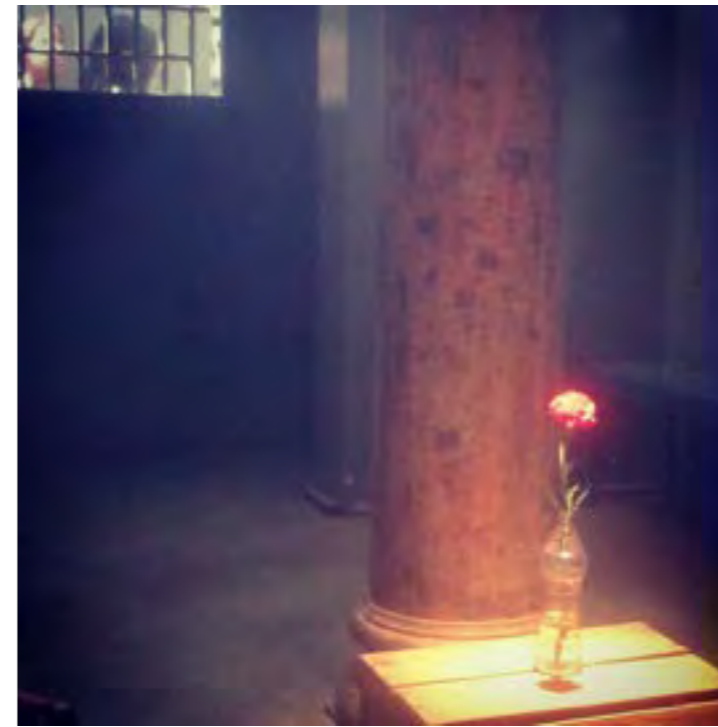
The site became synonymous with state repression and human rights abuses, reflecting the dictatorship's broader efforts to suppress opposition and maintain control. Deops-SP operated until 1983, as the military regime began to weaken and Brazil transitioned toward democracy. After the dictatorship ended in

1985, the building was no longer used.

In 1997, the building's management was transferred from the Ministry of Justice to the Secretary of Culture. It was officially listed as a cultural heritage site in 1999.

Today, the building houses the Memorial da Resistência, which opened to the public in 2009. The site now serves to preserve the painful history of state violence that took place there, but it has been transformed into a space for reflection on human rights, democracy, and resistance.

The Memorial offers exhibitions, educational programs, and cultural activities that aim to promote critical thinking about the past, while fostering a commitment to peace and the protection of civil rights. Through these initiatives, the site has become an important place for memory, justice, and reconciliation in Brazil.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:** After the transfer of the building to the Secretary of Culture in 1997, several restoration and conservation efforts were undertaken. Between 1999 and 2002, the site underwent significant renovations to preserve its historical integrity and adapt it for public use.

**REUSE:** In 2002, after the conservation works, the building was presented the public with the former prison cells of the Deops-SP now as a museum with the name of Freedom memorial. In 2004, further valorization works were carried out when the APAC (Art and Culture Art Gallery Association in Portuguese) assumed management, transforming part of the building into the Estação Pinacoteca, which included exhibitions, a library, and a documentation center.

**STRATEGIC DIALOGUE:** The Memorial has established a strategic dialogue with the community and various organizations dedicated to memory and human rights both regionally and internationally. As a member of the International Coalition of Sites of Conscience and the Latin American and Caribbean Network of Memory Sites (RESLAC), the Memorial actively participates in global discussions on human rights, democracy, and justice.

**EDUCATIONAL PROGRAMMES:** The Memorial da Resistência offers a range of educational programs aimed at fostering critical thinking about Brazil's history and promoting human rights. These programs are free and designed for all audiences, including students, teachers, researchers, and tourism professionals. They include workshops, guided tours, and thematic activities that focus on the history of political repression and resistance in Brazil.

**ARTISTIC REFLECTION:** The art gallery APAC, that manages the site, promotes artistic activities that focus on memory and peace-building through various formats. It offers art exhibitions, workshops, and showrooms that explore themes of political repression and resistance. Theater performances, such as monologues based on testimonies of torture survivors, and music festivals are organized to engage the public with these difficult memories.

**POLICY:** The building where the Memorial da Resistência stands was officially protected as a cultural heritage site in 1999 when it was listed by the Conselho de Defesa do Patrimônio Histórico (Condephaat). This declaration followed its transfer to the Secretaria da Cultura in 1997, ensuring its preservation. The site's conservation reflects its historical importance.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. [https://commons.wikimedia.org/wiki/File:Memorial\\_da\\_Resist%C3%Aancia\\_de\\_S%C3%A3o\\_Paulo\\_2018\\_001.jpg](https://commons.wikimedia.org/wiki/File:Memorial_da_Resist%C3%Aancia_de_S%C3%A3o_Paulo_2018_001.jpg)  
2. [https://commons.wikimedia.org/wiki/File:Ditadura\\_-\\_liberdade\\_e\\_esperan%C3%A7a.jpg](https://commons.wikimedia.org/wiki/File:Ditadura_-_liberdade_e_esperan%C3%A7a.jpg)  
3. [https://pt.m.wikipedia.org/wiki/Ficheiro:Memorial\\_da\\_Resist%C3%Aancia\\_06.jpg](https://pt.m.wikipedia.org/wiki/Ficheiro:Memorial_da_Resist%C3%Aancia_06.jpg)



**Name:**  
Druso Barracks of Silandro

**State:**  
Italy

**City:**  
Silandro

**Heritage typology:**  
Barrack

**Historical context:**  
Fascism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Druso Barrack is a former military area in Silandro of approximately 4 hectares and was built in 1935-36 under the fascist regime for the national defense in the new border area of South Tyrol.

Up to 1,200 soldiers lived here during peak periods, with military activities ceasing in the late nineties. Following its decommissioning, the barracks were repurposed for several years as housing for refugees, and later served as the local branch headquarters of the National Alpine Association. Decommissioned in 1995, it passed to the province in 2010 and was then sold to the municipality.

In recent years one of the buildings of the barrack has been turned into a cultural and social activation hub called BASIS VINSCHGAU VENOSTA, a very active and progressive facility. The majority of buildings and open spaces have been preserved in their original form.

Architecturally notable features include the rationalist marble façade of the command building, now partially demolished, the historicist Wielander villa, formerly expropriated, the still-standing watchtowers, and sections of the perimeter wall. On October 5th, 2022, the Municipality ordered

the demolition of the site for building a residential area and the Superintendent of Cultural Heritage stopped the process, putting the entire area under provisional protection for 6 months.

The main building of the barrack suffered massive demolition. This 6-months gap was used for initiatives dealing with sustainable redevelopment that respect the existing structures and allows their preservation.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

On a portion of the site, specifically within the former supply barracks building, the municipality of Silandro has developed in recent years a hub for social activation as part of the regional development project for research and innovation and creative industries: a cultural and social activation hub called Basis Vinschgau Venosta

**KNOWLEDGE BUILDING**

In April 2022, provincial superintendent Karin Dalla Torre commissioned a team of architectural researchers to conduct a comprehensive survey of the entire area, with the aim of meticulously mapping all elements of the architectural monument and documenting them for future reference. The findings of the building survey will be presented at the barracks in spring 2024. At Villa Wielander, a documentation center will be established based on the extensive material and research outcomes.

**PARTECIPATORY PROCESS**

In recent years one of the buildings of the barrack has been turned into a cultural and social activation

hub called Basis Vinschgau Venosta, a very active and progressive facility.

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

The Erasmus+ Blended Intensive Programme (BIP) “Architectural Workshop on Dissonant Heritage: Caserma Druso” (January–February 2023). The programme is coordinated by the University of Bologna and supported by 20 stakeholders across Europe, including universities, associations, institutions and cultural networks.

**POLICY**

In October 2022, the Superintendency halted the demolition of the barracks. The conservation procedure for the Drusus Barracks in Silandro was initiated in October 2022 by the superintendent responsible for all buildings and open spaces. (2022)

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.ildolomiti.it/cultura/2023/vincolo-di-tutela-parziale-per-la-caserma-druso-di-silandro-sito-di-grande-rilevanza-culturale-e-storico-architettonica>  
2. <https://www.altoadigeinnovazione.it/val-venosta-verde/>  
3. <https://da.unibo.it/it/eventi/architectural-workshop-on-dissonant-heritage>



**Name:**  
Singyasa Buddhist Temple

**State:**  
North Korea

**City:**  
Kosong

**Heritage typology:**  
Temple

**Historical context:**  
Conflicts between South and North Korea

**Dissonance is related to:**  
Cultural/Ethnic (race, religion, language)



**DESCRIPTION:**

Singyasa Temple was first founded in 519 A.D. during the Silla Dynasty (57 B.C. to 935 A.D.) and was then one of the largest Buddhist temples in the vicinity of Mount Kumgangsan. Over the centuries, the temple continued to expand, eventually becoming one of the four principal temples in the area.

The temple remained intact until the period of Japanese Colonization (1910-1945), during which it became a renowned tourist destination for the Japanese. However, the entire temple complex, including all the historic halls, was destroyed by U.S. bombings in 1951 at the onset of the Korean War (1950-1953), as it was believed to be housing soldiers of the North Korean People's Army.

Currently, North Korea claims to have approximately ten thousand practicing Buddhists and hundreds of Buddhist temples. Following World War II and the end of Japanese Colonization, Buddhism appears to have fared better than its Christian counterpart. Indeed, approximately 1,500 churches were destroyed in North Korea during that period.

The five buildings that constitute the temple remained in ruins until the beginning of its reconstruction in 2004. This reconstruction was funded by the Jogye

Order, the largest Buddhist order in South Korea, and the Korean Buddhist Association in North Korea. The reconstruction of the Singyasa Temple complex was completed in 2006 as an inter-Korean cultural project.



**STRATEGIES:**

Direct strategies



Indirect strategies



**RECONSTRUCTION**

The temple remained in ruins from its destruction in 1951 until the commencement of the reconstruction of Singyasa Temple in 2004. This reconstruction, funded by the Jogye Order, the largest Buddhist order in South Korea, and the Korean Buddhist Association in North Korea, was undertaken as an inter-Korean cultural project. The Singyasa Temple complex was completed in 2006.

**STRATEGIC DIALOGUE**

The Jogye Order Office for the Promotion of National Unity actively works on behalf of the Buddhist community in South Korea to unite North and South Korea and restore the homogeneity of the Korean people.

**EDUCATIONAL PROGRAMMES/EDUTAINMENT**

The Jogye Order Office for the Promotion of National Unity conducts educational projects and organizes events to encourage public participation aimed at identifying leaders for Buddhist exchanges between North and South Korea, thereby promoting unification. It engages in various activities, including

research on North Korean temples, joint studies on Buddhist cultural properties, and projects for the restoration of Singyasa Temple, thus contributing to unification efforts and enhancing Buddhist exchanges between the two Koreas.

**SUSTAINABLE TOURISM**

Since its reconstruction in 2006, the temple has served as both a religious site and a place of visitation.

**MEMORIAL PRACTICIES/EVENTS**

Kim Il Sung (North Korea maximum leader) visited Singyasa Temple in 1947 and 1948, prior to its destruction. A commemorative stele at the temple entrance marks these visits and quotes Kim Il Sung: the temple, a national treasure with magnificent architecture, was brutally bombed by the Americans during the liberation war, leaving only ruins to testify to the architectural history of Chosun.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://koreabridge.net/recent\\_posts/href=?page=169](https://koreabridge.net/recent_posts/href=?page=169)  
2. <https://koreantempleguide.com/singyasa-temple-%EC%8B%A0%EA%B3%84%EC%82%AC-onjong-ri-kosong-gun-kangwon-do-north-korea/>  
3. <https://koreantempleguide.com/singyasa-temple-%EC%8B%A0%EA%B3%84%EC%82%AC-onjong-ri-kosong-gun-kangwon-do-north-korea/>



**Name:**  
Colossus of Prora

**State:**  
Germany

**City:**  
Binz

**Heritage typology:**  
Seaside Holiday Camp

**Historical context:**  
Nazism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Colossus of Prora, also known simply as Prora, is a vast architectural complex located on the German island of Rügen in the Baltic Sea. Built between 1935 and 1939 as the largest mass holiday resort of the Third Reich, it stretches for about five kilometers along the eastern coast of the island and stands as one of the largest examples of rationalist architecture of that period. Designed by architect Clemens Klotz, the final project won the Grand Prix d'Architecture at the Paris International Exhibition in 1937.

Construction involved major German construction companies and employed approximately 9,000 workers. However, due to the outbreak of World War II in 1939, construction was halted, and only the central module of the original project was completed. During the war, the structure was used as an air raid shelter for refugees from Hamburg during the bombings of July 28, 1943.

After the war, the area was occupied by the Russian army until 1955. Subsequently, the structure was used by the German Democratic Republic as a military base and residence for military families until the 1980s. Following German reunification, it was repurposed as a military school and refugee center

for Balkan refugees. Since 1994, it has been considered a historical monument, but it has remained largely abandoned, except for a portion used as a youth hostel and for exhibitions until 2005. In the last 10 years, the complex has been transformed into a luxury hotel



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

Since 2006, the property has attracted interest from numerous real estate companies, ultimately being acquired by Inselbogen GmbH. Initially slated for a comprehensive renovation into a modern resort with a commercial gallery, ownership shifted in spring 2010 to an Austro-German real estate consortium. They confirmed plans to convert the site into a tourist facility, featuring a 300-room hotel, apartments, pools, and tennis courts, with an estimated investment of €100 million. Sales of refurbished apartments commenced in 2013, with the first unit sold in 2016. The final conversion phase, transforming the property into a residential and tourist complex, involved significant exterior modifications, including the addition of expansive balconies and the repurposing of surrounding green space.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.ilpost.it/2022/09/13/colosso-di-prora-germania-nazismo-turismo/>  
2. <https://www.ilpost.it/2022/09/13/colosso-di-prora-germania-nazismo-turismo/>  
3. <https://www.ilpost.it/2022/09/13/colosso-di-prora-germania-nazismo-turismo/>



**Name:**  
Sidi Harazem modernist Thermal Bath Complex

**State:**  
Morocco

**City:**  
Sidi Harazem

**Heritage typology:**  
Thermal complex

**Historical context:**  
Morocco Independence

**Dissonance is related to:**  
Cultural



**DESCRIPTION:**

Jean-François Zevaco was hired by the authorities of a newly independent kingdom of Morocco to design in Sidi Harazem new thermal baths. Sidi Harazem is an oasis 12 kilometers outside Fez. The progressive vision of Zevaco quickly encompassed the entire oasis, thus articulating a new landscape: an assembly of buildings, pathways, 2 markets, 71 bungalows and a distinctive swimming pool. Zevaco's complex was developed using a tabula rasa approach. The former oasis village is substituted by a complex system of geometries built in a modern re-articulation, marked by the ubiquity of béton brut. At the heyday of independence, in fact, great attention was given to seaside Europe and to its new modern taste: the government and the Caisse de Dépôt et de Gestion, with the support of World Bank, worked together for a parallel development of inland tourism, for locals, and thermal attraction points to open Morocco to international tourism. His project for Sidi Harazem, developed between 1960 and 1975, perfectly fits this radically postcolonial intellectual wave. Zevaco himself belonged to a group of Moroccan professionals educated at the Beaux Arts in Paris that developed a style that took into account CIAM

principles and the Modern discourse. Its work was meant to express modernity and progress, while being somewhat rooted in the country's specific climatic/cultural milieu. Brutalist vocabulary was integrated with the courtyard-house typology widely found in vernacular moroccan architecture; mosaics and local woodwork were woven into the raw concrete. The interaction of traditional practices with new shapes and the substantial evolution of history and customs of the population have caused almost immediately its fall into a state of disrepair with its facilities shutting down one by one over the last 30 years. The kissaria has been closed, the pool and the distribution of water have been taken over by private properties and retail activities. Before the 2021 intervention, it was rejected by the majority of moroccans, who only saw it as a Western import and not as a the testimony of morocco's heritage.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:** During its dormant phase, architect Aziza Chaoui launched a reactivation project. Her Conservation Management Plan, awarded a Keeping it Modern grant, focuses on restoring brutalist structures and revitalizing public spaces at Sidi Harazem, targeting economic and social sustainability—ongoing challenges since the project's start.

**REUSE:** The architect focused on three “vectors” to revive the site: reopening the pool for public use, providing a luxury experience with a renovated hotel and spa, and revitalizing local horticultural traditions. A cooking school was also created with Michelin-starred chef Najat Kaanache.

**KNOWLEDGE BUILDING:** This involved discussions, interviews, and collecting locals' input. In 2019, she presented the plan at the CDG gallery in Rabat, featuring Zevaco's drawings, interviews, and solutions.

**STRATEGIC DIALOGUE:** With a Getty Foundation grant, architect Chaoui started a project promoted by Caisse de Dépôt et de Gestion (CDG). In 2016, she submitted the restoration plan for Sidi Harazem's thermal baths and worked closely with the site's owner, the CDG foundation.

**PARTECIPATORY PROCESS:** The complex was revived through a participatory process led by Chaoui. The project engaged all stakeholders, including local retailers, to reorganize the kissaria and square. Chaoui also raised awareness of the heritage value, making locals the site's ambassadors. The team developed a phased adaptive reuse plan, with feedback gathered via an online platform.

**NETWORKING:** A social media campaign with the slogan “discover a modern gem in Morocco” promoted the site's modern features. The next phase will feature artistic reinterpretations in Rabat, Toronto, and Marseille, helping shape a new history for Sidi Harazem.

**EDUCATIONAL PROGRAMMES:** Local youth were trained by the architect to give architectural tours and raise awareness of Sidi Harazem.

**ARTISTIC REFLECTION:** Young artists were invited to explore the site's identity. Collaborating with Andreea Muscurel, Zineb Andress Araki used photography, M'hammed Kilito focused on portraits, Abdellah Hassak conducted sound research, while Léa Morin and Mohamed Fariji led participatory projects. Laila Hida examined the informal use of the ombrière, all centered on questions of identity: “Is it French, colonial, post-colonial, or anti-colonial?”

Data collected and matrix compilation by: UNIBO + UNIVPM

Image source and credits: 1. <https://www.domusweb.it/it/architettura/gallery/2019/07/09/brutalismo-decolonizzato-le-terme-di-sidi-harazem-a-fes-e-il-rinnovamento-della-loro-indipendenza.html>  
2. <https://www.domusweb.it/it/architettura/gallery/2019/07/09/brutalismo-decolonizzato-le-terme-di-sidi-harazem-a-fes-e-il-rinnovamento-della-loro-indipendenza.html>  
3. <https://www.domusweb.it/it/architettura/gallery/2019/07/09/brutalismo-decolonizzato-le-terme-di-sidi-harazem-a-fes-e-il-rinnovamento-della-loro-indipendenza.html>



**Name:**  
Natzweiler-Struthof concentration camp

**State:**  
France

**City:**  
Natzwiller

**Heritage typology:**  
Concentration camp

**Historical context:**  
Nazism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Built on Alsace territory annexed by Nazi Germany after the 1940 Armistice, this is the only Nazi concentration camp on French soil. The first deportees arrived in the area in 1941, carved terraces out of the land and built the first barracks. Then the entire area became restricted. The camp was completed in 1943.

The presence of a vein of granite on the mountain made the Nazis force the deportees to mine it for the architectural needs of the Third Reich. This long-forgotten place initially had 15 barracks surrounded by electrified fences, high gates, watchtowers.

There were also cell blocks, a crematorium, the house of the kommandantur. Many of the prisoners were former resistance fighters. On the day of the liberation of Strasbourg, the American army penetrates the camp and witnesses for the first time the reality of the German concentration camps.

In 1954, during a ceremony, 13 degraded barracks were demolished, with the exception of 4 of them; in 1976, complete destruction of the museum by arson attack because of the Alsatian independence group Loups Noirs (who also wrote on the walls

“1945”, year suspected Alsatians were arrested as collaborationists).

Today the site houses a Museum; the European Centre for Deported Resistance Members; the Memorial to the Heroes and Martyrs of the Deportation; the Struthof national necropolis.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:** In 1965, a Natzweiler Deportation Museum was organised in the only barrack saved from demolition. In 2023, the gas chamber was restored and opened to the public. They choose to preserve it as it was, where it was. The visitor path includes explanatory panels and objects from the period.

**REUSE:** The European Centre for Deported Resistance Members (CERD) was built in 2005 to provide an introduction to the camp.

**DEMOLITION:** In 1954, 13 degraded barracks were destroyed. Only 4 of them survived.

**RECONSTRUCTION:** One of the barracks is still intact and is now a Museum. Destroyed by arson in 1976, one of the buildings was rebuilt as it was, where it was, and became an exhibition space once in 1980.

**MITIGATION:** They kept the traces of the barracks demolished in the 1970s: their profiles on the ground emphasise their absence.

**KNOWLEDGE BUILDING:** The CERD is an introduction at the visit in the camp: the exhibition in the barrack-Museum shows unique documents produced by research about the rise of Nazism and the Resistance fighters. Maps, historical informations and testimonies have been collected and digitalized on the website Natzweiler.eu

**STRATEGIC DIALOGUE:** Today the site is a place of remembrance owned by the Ministry of the Armed Forces and managed by the ONaCVG (National Office for Combatants and Victims of War)

**NETWORKING/COMMUNICATION:** Many cross-border cultural projects, designed also by students and artists, are meant to promote the creation of a cooperative spirit between European countries (“Joint projects for Europe”). A network of memorial sites was also established.

**EDUCATIONAL PROGRAMMES:** Educational tours and educational workshops meant for students and young visitors. The CERD provides teachers, students and visitors with educational tools to explore several relevant themes before (such as a psychological dossier).

**POLICY:** In 2017: Attribution of “European Heritage Label”. These “European heritage sites” symbolize European ideals, values and history.

**MEMORIAL PRACTICES/EVENTS:** A Memorial to the Heroes and Martyrs of the Deportation was built in 1960. Visible from the valley, it represents both a flame and the body of a prisoner. A “Lantern of the Dead” is always lit to pay tribute to the victims. There are plaques in honour of the fighters died in 1944 and of female paratroopers executed in the camp.

Image source and credits: 1. <https://www.struthof.fr/en/>  
2. [https://it.wikipedia.org/wiki/Campo\\_di\\_concentramento\\_di\\_Natzweiler](https://it.wikipedia.org/wiki/Campo_di_concentramento_di_Natzweiler)  
3. <https://www.ilpuntoquotidiano.it/lex-elettricista-kramer-fu-laguzzino-di/>



**Name:**  
Palais de Lomé

**State:**  
Togo

**City:**  
Lomé

**Heritage typology:**  
Government Building

**Historical context:**  
Togoland

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Palais de Lomé in the Togo's capital, former governor's residence, has become the emblem of the constitution of the national identity.

Built by Governor Kohler as a display of Germany's power and majesty, was taken over by French colonialists when Germany lost its colony in 1914, due to British and French occupation. They expanded the palace during French rule.

Togo gained independence in 1960. It remained headquarters of Togo State until 1970, then it became a residence for the Prime Minister. This imposing building opens inward onto a courtyard.

It is marked by its arcades and wooden shutters, its towers, its apparent symmetry and a mixture of architectural styles. The Palace degraded during the social crisis of the 1990s. It remained in a state of total abandonment for more than 20 years (until 2012).

Several transformations altered the composition and architectural quality of the site, vegetation had overwhelmed the Palace. It has been restored from the Lyon architectural firms Segond Guyon and Archipat and the Togolese Sara Consult.

The renovation was part of a wider government programme to restore sites of historical importance, but some asked why to spend millions of dollars renovating a remnant of Togo's colonial oppressive past.

It became the first contemporary art and culture centre of the country (entirely funded by the State), as an opportunity for the Togolese to reconnect with their country's history.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Restoration works were based on archival documents and pre-existing elements. The intervention revealed original materials, respected existing concrete integrity, restored wooden joinery. Wooden louvres in the attic now allow natural ventilation and limit the use of air conditioning (energy efficiency). Cement tiles dating from the time of the German occupation have been restored.

**REUSE**

Since 2020, the Palace welcomes works by artists across Africa. It was considered significant as part of a decolonization process, that a State should be involved in its contemporary art production. They transformed a rather closed building into a centre of art and culture housing exhibition rooms, restaurants, auditorium, bookstore, functionalities that did not exist before.

**DEMOLITION**

The goal of the renovation was to find back the original shape of the volume. The team decided to remove the layers of "poorly executed adaptations", but also to demolish the entire buildings added in the 1970s.

**KNOWLEDGE BUILDING**

As they did not have the original plans of the building at their disposal, the architects worked hard using other resources: they recollected and used archive images and old photographs.

**STRATEGIC DIALOGUE**

The project was presented in "Monuments and Sites de-colonial!" conference in 2023, organized by ICOMOS Germany. The project was financed by the Togolese State. The project management was provided by the French offices Segond Guyon and ARCHIPAT and the Togolese office Sara Consult.

**EDUCATIONAL PROJECT**

It was a place that was closed and forbidden, and now it is open to all the citizens, meeting the challenge of environmental education and having cultures discovered to the younger generations through educational projects and activities.

**ARTISTIC REFLECTION**

A photography exhibition at the Palace shows its restoration journey.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. <https://www.archdaily.com/934791/palace-in-lome-exhibition-space-and-workshops-segond-guyon-architectes/5e5d6e396ee67e80d600000e-palace-in-lome-exhibition-space-and-workshops-segond-guyon-architectes-photo>  
2. <https://itoldya420.getarchive.net/amp/media/togo-coast-train-lome-1905-14-119ad5>  
3. [https://en.wikipedia.org/wiki/Palace\\_of\\_the\\_Governors,\\_Togo](https://en.wikipedia.org/wiki/Palace_of_the_Governors,_Togo)



**Name:**  
Tito's Political School

**State:**  
Croatia

**City:**  
Kumrovec

**Heritage typology:**  
Government Building

**Historical context:**  
Conflict in ex-Yugoslavia

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Tito's Political School (Politicka Škola Josip Broz Tito) is a Yugoslav socialist relic in Kumrovec - the birthplace of dictator Tito.

Built in the 1970s by Cvijetkovic and Lužajic, the site is designed to adapt to the hilly landscape of Zagarje. The School was inaugurated in 1981 with the aim of training future Party leaders who came to study Marxism theory.

26,000 square meter of study halls, 140 rooms, a cinema, large concrete stairs to connect the building's 3/4 levels in height, a sports hall, meeting rooms and libraries.

There were also a basketball court, a swimming pool and a bomb shelter underground. The school closed in 1990; it was also used as a military academy (by the nascent Croatian army), and welcomed a number of refugees from the besieged town of Vukovar during the Croatian War of Independence.

Since 1999 the building has been owned by the State. The School's prestige fell along with the regime: many prominent figures in Croatia today are silent about having studied in Kumrovec. Today it is abandoned, targeted by copper thieves.

Restoration of the entire roof, interior and woodwork

would be needed. The Republic of Croatia tried several times to sell it, without success.

The property was almost sold to a Chinese trading in 2019 (with a plan for a memorial park dedicated to Tito), but they never paid.

The municipality continues to struggle with maintenance and massive devastation of the site while preparing its fifth tender to find investors (2022).



**STRATEGIES:**



**REUSE**

As a consequence of the war in Ukraine, the Municipality of Kumrovec renovated only the bomb shelter under the school.

**NO ACTION**

No tangible action were done. Locals claim that State officials are "uncomfortable" with this symbol. The gradual decay seems to be a deliberate choice because the Kumrovec Municipal Development Initiative did not provide people employed in guarding and cleaning the space, as he did in the case of the Memorial House of Fighters and Youth of Yugoslavia.

**STRATEGIC DIALOGUE**

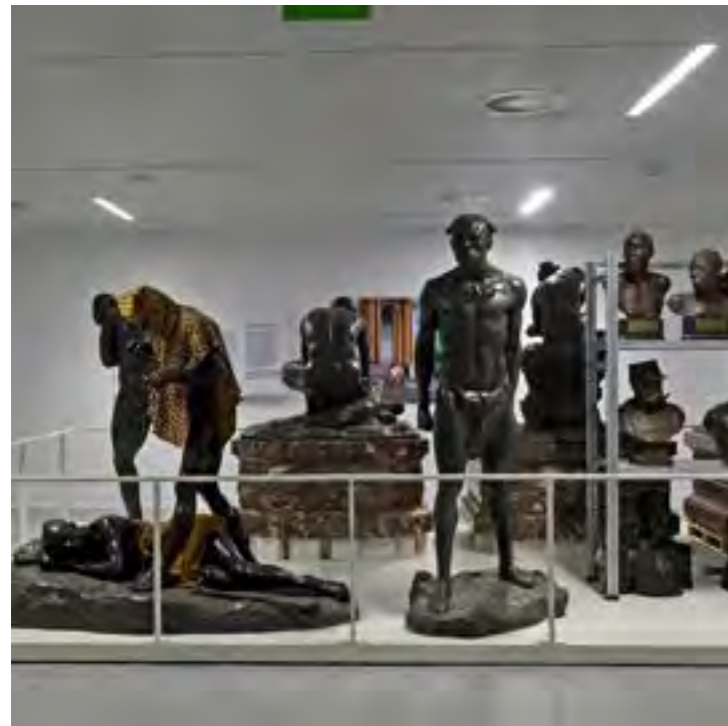
An Association was established in 2012: the "Initiative for the development of the Municipality of Kumrovec"

**NETWORKING/COMMUNICATION**

It is listed in the #SOSBrutalism database, which is a platform created to save "beloved concrete monsters" worldwide.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. [https://www.reddit.com/r/abandoned/comments/1bt9xgb/abandoned\\_political\\_school\\_for\\_comunist\\_party/](https://www.reddit.com/r/abandoned/comments/1bt9xgb/abandoned_political_school_for_comunist_party/)  
2. <https://www.kathmanduandbeyond.com/political-school-tito-kumrovec-croatia/>  
3. <https://balkaninsight.com/2019/03/27/titos-political-school-a-yugoslav-socialist-relic-for-sale/>



**Name:**  
Royal Museum for Central Africa

**State:**  
Belgium

**City:**  
Tervuren

**Heritage typology:**  
Museum

**Historical context:**  
European colonialism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Africa Museum aimed to celebrate the glory of the Belgian colonial empire. In 1952 the museum was named Royal Museum of the Belgian Congo; after Independence, it became Royal Museum of Central Africa (RMCA).

It all began when Congo was ceded to King Leopold in 1885. He created a special Collection for 1897 international expo in Brussels: his “Colonial Section” housed Congolese artistic and ethnographic objects and the spoils of his ivory hunting, both animal and human.

The Collection was later moved to the Africa Palace in Tervuren (Belgium), as a “propaganda tool” to attract investors.

He decided to re-create a “typical” African village, forcing people from the Congo to live in it. Seven of them died before the audience. It was contested again during the 1958 world fair, when The Ministry of Colonies set up another village “performance” to demonstrate they civilized Africa.

500 Congolese lived into this human zoo. Frozen in time, the Museum hadn’t changed until the early 2000’s. It was a very emotional debate for Belgian society because almost every family had a relative

who worked in Congo. It was the last colonial museum in the world.

The subsequent musealization (2018) itself exacerbated the dissonance: some journalists noted attempts to talk about the building’s past it in elusive terms, downplaying the gravity of facts.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:** The project had to engage with its chronological layers. The intervention consists in the restoration of the Palace of Colonies and the Museum building. The Palace was kept as much as possible like the original. The quality of the insulation was strongly improved. Floors were broken out to place inclined surfaces for people with reduced mobility.

**REUSE:** The project almost doubled the museum’s size and added a new volume, one new visitor centre: made entirely of glass. Now visitors enter an underground tunnel and rooms displaying the true history of the institution.

**KNOWLEDGE BUILDING:** Colonial artefacts have explanations about their context, how they became part of the museum or how they were used to reinforce stereotypes. Some journalists say museum curators ignored colonial rebellions, mining, and used euphemisms and obfuscation in the descriptions.

**STRATEGIC DIALOGUE:** The Belgian Buildings Agency acted as prime contractor. The multidisciplinary temporary association Beel-Origin-Kortekaas-Desvigne-Arup-RCR-Daidalos-B-B was selected as study team and the N.V. Denys was appointed as contractor. The owner is the Belgian State.

**NETWORKING/COMMUNICATION:** They plan to digitalize its collections so that it can hand its archive over to the respective African nations, in case of future collaborations or requests. **EDUCATIONAL PROGRAMMES:** The Museum is trying to put Belgium’s colonial past back on the curriculum in schools. They plan opportunities for young Belgians to come and speak via Skype to members of youth cultural centres in various African countries.

**ARTISTIC REFLECTION:** Gryseels’s team offered contemporary African artists the chance to respond artistically to the colonial messages. Each room contains one of their creations. Detractors believe there is hypocrisy in announcing the Museum wants to exhibit a “modern Africa”.

**POLICY:** The museum building and the immediate surroundings are a listed monument and landscape since February 1978. The interior of the ground floor is listed as well, including the original furniture.

**MEMORIAL PRACTICES:** On a wall, all the names of hundreds of cities where the human zoos existed are displayed. In the inaugural year, activists staged a separate ceremony near the graves of the seven Congolese who died in the human zoo. Only after this was a plaque affixed.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. [https://www.washingtonpost.com/world/europe/this-belgian-museum-needed-a-five-year-overhaul-to-make-it-less-racist/2019/03/14/ef09a106-020e-11e9-958c-0a601226ff6b\\_story.html](https://www.washingtonpost.com/world/europe/this-belgian-museum-needed-a-five-year-overhaul-to-make-it-less-racist/2019/03/14/ef09a106-020e-11e9-958c-0a601226ff6b_story.html)  
2. <https://museummenerie.blogspot.com/2016/08/Congo-Tervuren.html>  
3. [https://it.wikipedia.org/wiki/Museo\\_reale\\_per\\_l'Africa\\_Centrale](https://it.wikipedia.org/wiki/Museo_reale_per_l'Africa_Centrale)



**Name:**  
Patarei Sea Fortress Prison

**State:**  
Estonia

**City:**  
Tallinn

**Heritage typology:**  
Prison

**Historical context:**  
Post-Soviet conflict

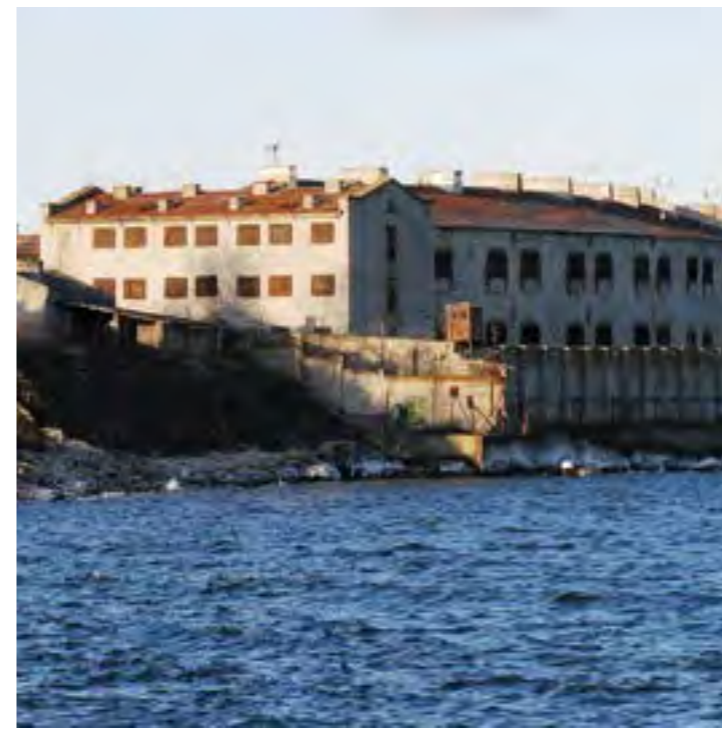
**Dissonance is related to:**  
Political, Cultural



**DESCRIPTION:**

Patarei Sea Fortress (Patarei vangla) was built between 1830 and 1840 by Russian Emperor Nicholas I. Following defeat in the Crimean War, it was converted to barracks. It also included an hospital. In 1919 it became the largest prison in Estonia when the previous ones were burned down during World War I. Being the country declared a Soviet Socialist Republic in 1940, public officials, military and police officers arrested and awaiting execution or being sent to the Gulag were locked up here. In 1941 Nazi forces occupied Tallinn, reaping victims inside the building until 1944. Then, Soviet troops reconquered the Baltic states and began the occupation/Sovietization that would last until Independence in 1991. Patarei, after serving as a prison to both of the terror regimes (Nazi and Soviet) remained Estonian SSR prison until 2002, then abandoned. Consisting of a 280-meter-long arched main building and 125-meter intersecting wings, the complex covers an area of 55,000 m<sup>2</sup>, with two inner courtyards and a connecting volume built in 1934. In 2008, plans were made to cover the courtyard with a glass roof. In 2010, an artificial beach was created to bring vacationers closer to the area and its museum. It was

closed to the public in 2016, and a possible change of use has been discussed ever since. Estonia's Justice Minister, Reinsalu, proposed turning the former prison into an International Museum and Research Center dedicated to the crimes of Communism. The government auctioned the fortress: it was sold, but with the promise to keep public the waterfront and the area. In 2018, on Estonia's centenary, an international ideas competition was announced.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:** HG Arhitektuur and Architekt11 Bureau won the competition with a project meant to bring back the original shape of the fortress. Modern visual solutions are needed to approach the theme: the focus will be on shadow and light to symbolize the daylight entering the cells. Old chimneys will hide cables and ventilation system inside. A new 600-ton roof will be added, despite its extra weight.

**REUSE:** The project will transform the complex into offices, cafes, a brewery and an art gallery. Recently, the International Museum for the Victims of Communism opened in the only part of the building where the prisoners' cells have been preserved.

**DEMOLITION:** They plan to demolish the 1934 building, considered as non-original, to bring back the visual dialogue that once connected the courtyards.

**NO ACTION:** Since 2002, it remained empty. An Art Academy asked to move into the fortress, but the State couldn't afford a restoration. For a decade, newspapers reported on structure's poor condition and the collapsed roof. Visitors were encouraged to undertake self-guided tours in the abandoned prison without any interpretation or guidance. It was closed to the public in 2016 due to the danger.

**KNOWLEDGE BUILDING:** In 2019 an exhibition was organized by the Estonian Institute for Historical

Memory, "Communism is prison," occupying 1,200 m<sup>2</sup> of the prison's east wing and its intent is to make visitors aware of the inhumane nature of terror regimes. To do so, everything inside was left as it was, even the worn-out mattresses and filthy blankets.

**STRATEGIC DIALOGUE:** In 2005 the complex was opened as a temporary museum by the Virumaa Museums. The site was later managed under a public-private partnership as a Culture Park for occasional music and art events. In 2019, on the initiative of the Estonian Institute of Historical Memory, The International Museum for Victims of Communism opened in the complex.

**POLICY:** Europa Nostra designated the Patarei Fortress among the seven most endangered European sites in 2016. Today the entire complex has been declared a cultural monument of the Estonian Republic.

**MEMORIAL PRACTICES/EVENTS:** In 2021, the prison was illuminated in red the prison in remembrance of the 1949 deportation, when Soviet authorities sent people from Estonia to Siberia. On the walls facing the sea, the year of the deportation and the number of victims were affixed. In 2024, the laying of the foundation stone for the future museum was celebrated. Plaques remind us of the Jews deported and murdered in the Patarei basement in 1941.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. <https://www.expedia.com/Patarei-Sea-Fortress-Prison-Kalamaja.d553248621560883593.Vacation-Attraction>  
2. <https://www.artribune.com/dal-mondo/2018/09/estonia-ex-carcere-trasformato-museo/>  
3. [https://it.m.wikipedia.org/wiki/File:The\\_Patarei\\_prison\\_in\\_Tallinn.jpg](https://it.m.wikipedia.org/wiki/File:The_Patarei_prison_in_Tallinn.jpg)



**Name:**  
Haus der Kunst

**State:**  
Germany

**City:**  
Munich

**Heritage typology:**  
Museum

**Historical context:**  
Nazism

**Dissonance is related to:**  
Political, Cultural



**DESCRIPTION:**

Haus der Kunst (House of Arts) is a monumental building in Munich. It can be seen as a Temple of the aesthetic Ideal of Nazi ideology, since it was built in the 1930s by the architect of the Third Reich Troost matching Nazi-classical empire style.

The facade of the building is 175 meters long and features a massive colonnade. There was a plaque above the main entrance with Hitler's phrase: "Art is a sublime mission that requires fanaticism". Hitler himself laid the foundation stone.

The "Great German Art Exhibition" was held there every year to exalt authentic German art, so it became a symbol of the persecution of so-called "degenerate" artists during the regime.

At the end of World War II, despite the bombing, the Haus remained almost intact. It was used by the American occupation forces and came to be known as the 'P1'. By 1946, the museum rooms started to be used as temporary exhibition spaces.

In 1948, the building was ceded to the Bavarian State. In the 1980s, due to its structural condition, it was no longer living up to its role: a public controversy about the building's demolition as a relic of National Socialism arose. Finally, Bavaria decided to carry out

a partial renovation (1993). Since 2011, the Haus der Kunst has become a major German museum, but not without being challenged again.

In 2015, graffiti appeared on the Haus with swastikas; in 2017 Chipperfield's preservation project was criticized by politicians, citizens and Jewish associations, who accused him of dealing with the Nazi legacy by emphasizing the years 1937 to 1945 and ignoring the following decades. As a result, The Haus der Kunst renovations are dragging on slowly. Today it is a museum for modern and contemporary art.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:** Chipperfield's idea was to "reveal the building's past," but it was strongly opposed by the community. The project intended to keep the Haus' original swastika-motif mosaics in the portico and to reopen bricked-up windows and balconies. The idea of preserving the national socialist design conceived in the 1930s was perceived as a step backward from the denazification efforts made in the 2000s.

**REUSE:** Since 1950 the museum has hosted major international temporary art exhibitions: a program to "purify" the institution's image began, with a various and multifaceted initiatives. In the basement there is a famous disco, 'P1'. The interior structural changes, which were supposed to hide the memory of the unpleasant war legacy, have been largely reversed to reveal its original forms.

**MITIGATION:** 2017 "transparency plan" was rejected: it intended to free up the facade by favoring its reading and to cut down the trees obstructing its view. A choice was made to keep the post-war greenery in order to avoid the building look as pompous as it did on opening day, downplaying its imponent stairs and columns.

**KNOWLEDGE BUILDING:** In 1996, the House's story, for a long time largely hidden, was first permanently

brought to public consciousness through the exhibition of historical record in the atrium. The decision was made to open up the historical archive (2004) and to start the "Critical Dismantling" project (2003). The Archive Gallery serves as a reflective space and visible memory of its history (2014).

**STRATEGIC DIALOGUE:** The building is property of the Free State of Bavaria since 1948 and is managed by the Haus der Kunst foundation. In 1992, the Haus der Kunst was transferred to the legal form "Stiftung Haus der Kunst München, a nonprofit operating company mbH".

**EDUCATIONAL PROGRAMMES:** As a critique of Chipperfield's approach, the Süddeutsche Zeitung newspaper asked architecture students in Munich to design the reuse of the Nazi building. Their projects were also presented to local politicians. The result was an extremely varied range of ideas, none of which contemplating the return to the original aesthetic.

**ARTISTIC REFLECTION:** With the exhibition "Stories in Conflict: The Art House and the Ideological Use of Art 1937-1955" (2012) the Haus der Kunst commemorates its 75th anniversary. The Foundation invited Swiss artist C.P. Müller to develop a dramaturgy based on the building's history.



**Name:**  
Tepelenë Internment Camp

**State:**  
Albania

**City:**  
Tepelenë

**Heritage typology:**  
Concentration camp

**Historical context:**  
Albanian dictatorship

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Most widely known Internment Camp of Hoxha Communist dictatorship. The complex of barracks is located in southern Albania. The Albanian regime created the concentration camp system as soon as it took power in 1944.

This functioned as a Forced Labor Camp for political enemies's relatives from 1949 to 1954. Former Italian army's base during the Italo-Greek War, then as a concentration camp and finally military unit for the dictatorship's army.

Modeled after the Soviet gulags, it was surrounded by barbed wire and cemeteries. This camp was even mentioned in a U.S. government report submitted to the UN in 1955 for its cruel conditions.

Part of the dissonance lies in the fact that researchers estimate Albania lacks a deep reflection on the communist past.

Further element is the debate arisen in 2018 between those who believe only in "official history" and those who also consider "collective memory" reliable: some historians have taken into account archival materials regarding this camp, which are extremely few in number, without considering the testimonies of survivors.

Current projects keep this collective memory at their core in order to create a community identity.

Since 2017, they plan to transform the complex into a national museum (conservation of the structures; reconstruction of some of them).

The project will be also a strong pole for the future economic development of the area, which suffers from a very high unemployment rate. Today it is a derelict site.



**STRATEGIES:**

Direct strategies



Indirect strategies



**MITIGATION:** To contrast the violence associated with the camp, authorities planted cypress trees to symbolize the children who died there. The trees form a square, a place for calm, meditation and grieving. The only way to access it is going through the "forest", losing visual contact with the surrounding barracks and everything they evoke.

**NO ACTION:** Until now, no action has been taken on the structures physically. Despite all the plans, the ruins are still going towards complete degradation.

**KNOWLEDGE BUILDING:** Collection of memories of the survivors; desecrating the files of the Communist secret police; studying the drawings of Lek Pervizi in order to be as faithful as possible in reconstructing the barracks for internees, the offices and the sanitary area. They aim is to create a social dialogue, while educating the citizens.

**STRATEGIC DIALOGUE:** Institutions working or interested in the re-functionalization of the area: AIDSSH; The Institute for the Integration of Former Political Victims; ISKK; Muzeu Historik Kombëtar. Also the Qendra Multidisciplinary Arts Movement and Koreja Soc. Coop. Impresa Sociale, both involved in "REMOTE" project.

**PARTECIPATORY PROCESS:** A B2B meeting was organized by "REMOTE" project to present

some territorial experiments of participatory local development to pursue an exchange of information and analyzing good practices of site management and alternative models of regeneration.

**NETWORKING:** "REMOTE", linking Puglia and Albania and funded by the Interreg IPA CBC Italy-Albania-Montenegro, is a project interested in focusing on unused assets and dissonant heritage to create both a community-driven local network for urban memory development and new stakeholder networks.

**SUSTAINABLE TOURISM:** The Tepelena municipality has included the Camp in virtual tours and major visitor itineraries

**POLICY:** In 2022, opposition Democratic Party MP Enkelejd Alibeaj sent a proposal for a draft law to parliament to designate the camp as national museum, since the government did not allocate any money in the 2023 budget to fund the proposal.

**MEMORIAL PRACTICES:** Initially there was only a white memorial plaque. In 2017, AIDSSH held a memorial activity in the European Day of victims of totalitarian regimes. Survivors and their relatives planted cypress trees in memory of the children who died there. In 2023, information panels in Albanian and English were placed in the territory of the camp.



**Name:**  
Linnahall V.I. Lenin Palace of Culture and Sport

**State:**  
Estonia

**City:**  
Tallinn

**Heritage typology:**  
Culture and sports complex

**Historical context:**  
Estonian war of Independence

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The V.I. Lenin Palace of Culture and Sport, is a Soviet-era concrete structure meant to create a link between the city and the sea.

When Estonia regained independence in 1991, the monumental building was renamed Linnahall.

Designed by Karp and Altmäe architects, it was built in 1980 as a concert and sports venue. It features flat roofs and expansive staircases that give it a fortress-like appearance, recalling ziqqurats. Linnahall was the only public building near the seaside and the harbor in Soviet-era.

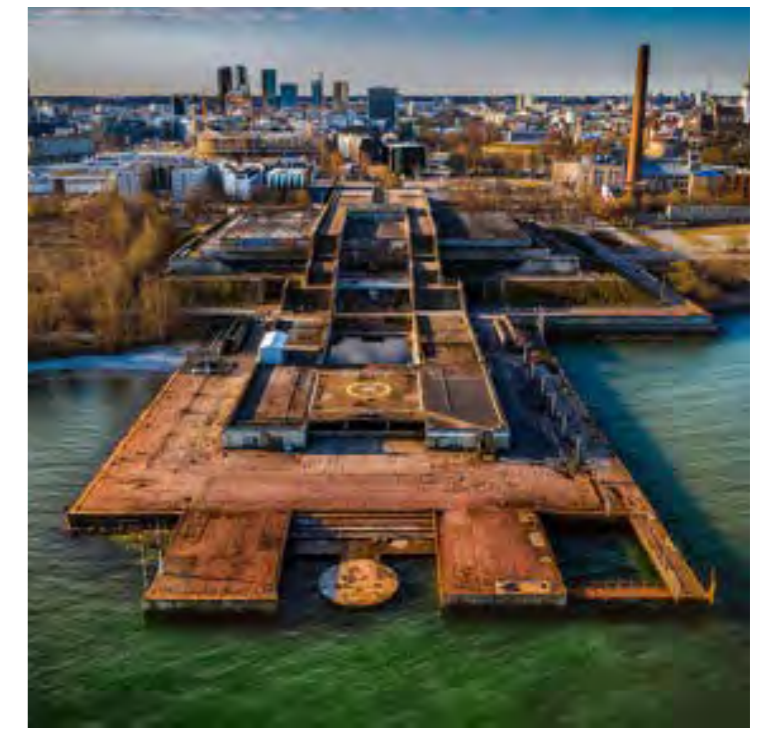
It was built for the 22nd Moscow Summer Olympics's sailing championship, despite the Estonian government in exile protesting against the event taking place in the occupied territory, and has gradually fallen into a state of disrepair since then. Once a thriving social gathering spot, it has now been firmly rejected by the city.

After its last concert in 2009 it closed and even though the building has heritage protection its future remains uncertain.

The city searches for investment. Proposals for restoration/re-functionalization were presented to give back to the city a new sports/entertainment

venue, adding hotels and casino, while investors and developers, who realized the economic potential of the site, were quick to call for its destruction.

In 2020, Interior Minister Helme said that he would have it demolished.



**STRATEGIES:**

Direct strategies



Indirect strategies



**NO ACTION**

Despite so many debates about whether this architecture should be demolished or kept alive, no tangible action has yet been taken. Now the venue (the concert hall, the ice rink, every space) is closed, and only roof and open spaces are accessible for walking. People meet there to skateboard, bbq and sunbathe in the summer (misused)

**KNOWLEDGE BUILDING**

In 2024, the Museum of Estonian Architecture opened "Linnahall Forever" exhibition, supported by the Cultural Endowment of Estonia, to display Linnahall's story. The main curator is G.Tiigiste, architectural historian whose master's thesis regarded Linnahall. A.Kurg, who has been working on Linnahall since the early 2000s, published articles in order to draw attention on it.

**STRATEGIC DIALOGUE**

In 2010 an agreement has been reached between an investor and the city of Tallinn to refurbish it. In 2014, the city authority announced plans to share the seaside portion of the Linnahall site with private

developers to allow the construction of additional buildings. In 2020 Deputy Mayor Novikov proposed a request to restore it from the funds of the Cultural Endowment of Estonia.

**POLICY**

Linnahall received the URSS National Prize in 1984, which made the authorities think that the building should belong to the list of objects' protection. During the emergency situation, the Culture Committee decided to extend the deadline for cultural buildings of national importance applications. This saved the building when a public debate about destruction broke out.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. [https://www.pond5.com/it/stock-footage/item/79879036-tallinn-botanic-garden-tallinna-botaanikaaed?dd\\_referrer=https%3A%2F%2Fwww.google.com%2F](https://www.pond5.com/it/stock-footage/item/79879036-tallinn-botanic-garden-tallinna-botaanikaaed?dd_referrer=https%3A%2F%2Fwww.google.com%2F)  
2. [https://it.m.wikipedia.org/wiki/File:Linnahall\\_from\\_the\\_city.jpg](https://it.m.wikipedia.org/wiki/File:Linnahall_from_the_city.jpg)  
3. <https://en.wikipedia.org/wiki/Linnahall>



**Name:**  
Former College of Military Aeronautics (Ex Collegio aeronautico di Forlì)

**State:**  
Italy

**City:**  
Forlì

**Heritage typology:**  
Military academy

**Historical context:**  
Fascism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Built in the 1930s in Forlì (the “City of the Duce”), the Ex College is a large complex located in a city area designated for architectures celebrating the fascist regime.

This building changed different uses before it was decided in 1938 to make it an Aeronautical College capable of accommodating 440 students. In 1941 it was inaugurated by Benito Mussolini, who dedicated it to his son, Bruno, a pilot who died in a plane crash. Designed by architect Cesare Valle, the school contained along the courtyard walls a cycle of two-colored mosaics made by Angelo Canevari: its black and white tiles evoked the history of Italian aviation and depicted incitements to war, colonialism and sacrifice.

After the Liberation of Forlì, the building became a meeting and recreation place for the Allied soldiers, named Dorchester Club. After the war, having rebuilt a blown up portion by the retreating Nazis, the College returned to students.

The former school gymnasium with swimming pool has been converted into a basketball court.

Outside, a turret still bears the students’ vow intact: “In the name of God and Italy I swear to carry out the

orders of the Duce and to serve with all my strength and if necessary with my blood the cause of the fascist revolution.”



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

At the end of 1944, the building was used for a function more similar to the original one and more compatible with its spaces, becoming the Palazzo degli Studi. It is currently home to the secondary and middle schools.

**NETWORKING/COMMUNICATION**

The building has been included in the Cultural Routes network of Atrium Association (Architecture of Totalitarian Regimes of the XX century in Europe’s Urban Memory) to promote awareness of its history and visits.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. <https://www.aeronautica.difesa.it/news/forli-celebrazioni-per-il-centenario-della-nascita-della-m-a-v-m-arturo-spazzoli-2/>  
2. Photo: Valentina Gili  
3. <https://ilgiornaledellarchitettura.com/2019/07/24/lossame-del-regime-eredita-da-contestualizzare/>



**Name:**  
Casa Mariani Teruggi

**State:**  
Argentina

**City:**  
La Plata

**Heritage typology:**  
Residencial/house

**Historical context:**  
Militar Dictatorship in Argentina

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Mariani-Teruggi House, also known as the “Casa de los Conejos,” is a significant historical site in La Plata, Argentina, linked to the resistance against Argentina’s military dictatorship (1976-1983). The house, constructed in 1945, became the home of Diana Teruggi and Daniel Mariani, both members of the Montoneros, a left-wing political and military group. To the neighbors, the couple appeared as an ordinary family, living with their young daughter, Clara Anahí, and running a home-based food production business. However, behind a false wall in the backyard, the house concealed a clandestine printing press that was used to produce Evita Montonera, a publication distributed by the Montoneros to promote their ideas and denounce the oppressive regime.

On November 24, 1976, the house became the target of a violent military operation, one of the most brutal in the city of La Plata. The military had identified the location of the clandestine press, and the house was surrounded and attacked. Diana Teruggi was killed during the assault, while their baby daughter, Clara Anahí, was taken by the military. Daniel Mariani was not at home during the attack but was killed by the dictatorship’s forces a few months later. The fate of

Clara Anahí remains unknown to this day, and her grandmother, Chicha Mariani, one of the founders of the Abuelas de Plaza de Mayo, dedicated her life to searching for her granddaughter, advocating for the return of children kidnapped during the dictatorship. The Mariani-Teruggi House remains a poignant symbol of the state violence and repression carried out by Argentina’s military dictatorship, during which tens of thousands of people were abducted, tortured, murdered, or disappeared. Unlike many other memory sites, this house was not a clandestine detention center, but it represents the reach of the dictatorship’s repression into the homes of those who resisted the regime. The walls of the house, still bearing the bullet holes from the day of the raid, serve as a living testament to the brutality of the era. In 1996, the Asociación Anahí was established, with Chicha Mariani at its helm. Thanks to her efforts, the house was preserved and opened to the public as a memorial site.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

As a memory and reflection site, the house serves as a museum, hosting exhibitions that document the lives of Diana Teruggi, Daniel Mariani, and their daughter Clara Anahí, as well as the political activities linked to the Montoneros. In addition to exhibitions, the house is used for educational workshops focused on human rights, memory, and the consequences of state terrorism. It also serves as a place for guided tours, particularly for schools and special groups, where visitors learn about the clandestine printing press, the repression suffered by its inhabitants, and the broader context of the dictatorship.

**CONSERVATION AS A RUIN**

Since the early recognition of the site as a place of memory, the emphasis has been on preserving the house’s original state, including its bullet-ridden walls, to serve as a powerful reminder of the violent attack that occurred there in 1976.

**NETWORKING COMMUNICATION**

The Casa Mariani-Teruggi, managed by Asociación Anahí, collaborates with organizations like the Abuelas de Plaza de Mayo to promote human rights and memory preservation. It participates in programs such as “Jóvenes y Memoria,” initiated by the Comisión Provincial por la Memoria, to educate

youth about the dictatorship’s impact.

**EDUCATIONAL PROGRAMMES**

The Mariani-Teruggi House offers educational programs aimed at promoting memory, human rights, and reflection on Argentina’s military dictatorship. These programs are designed for students, educators, and the general public, with a particular focus on young people. School visits are a key component, where groups engage in guided tours that explore the history of the house, the life of the Mariani-Teruggi family, and the broader context of political repression. The house also hosts workshops that encourage critical thinking about the impact of state terrorism and the importance of democratic values.

**POLICY**

The house received several legal recognitions that helped safeguard it as a site of memory. In 1996, it was declared of Municipal Interest, and in 2000, the Senate of the Province of Buenos Aires declared it Cultural Heritage. In 2003, it was recognized as a site of National Interest by Argentina’s Ministry of Culture. Finally, in 2004, the house was declared a National Historic Monument, which provides legal protection and ensures its maintenance as a place of memory.

Image source and credits: 1. [https://es.m.wikipedia.org/wiki/Archivo:Casa\\_Mariani\\_Teruggi\\_-2.jpg](https://es.m.wikipedia.org/wiki/Archivo:Casa_Mariani_Teruggi_-2.jpg)  
2. [https://es.wikipedia.org/wiki/Archivo:Casa\\_Mariani\\_Teruggi.jpg](https://es.wikipedia.org/wiki/Archivo:Casa_Mariani_Teruggi.jpg)  
3. [https://commons.wikimedia.org/wiki/File:Casa\\_Mariani\\_Teruggi\\_-4.jpg](https://commons.wikimedia.org/wiki/File:Casa_Mariani_Teruggi_-4.jpg)



**Name:**  
 Archivo provincial de la Memoria/  
 Former D-2 Detention Center

**State:**  
 Argentina

**City:**  
 Córdoba

**Heritage typology:**  
 Detention Center

**Historical context:**  
 Militar Dictatorship in Argentina

**Dissonance is related to:**  
 Political



**DESCRIPTION:**

The building that now houses the Archivo Provincial de la Memoria in Córdoba, Argentina, is part of a historic complex on Santa Catalina Passage, dating back to the city's founding in 1573. Originally part of the civil architecture, these buildings were repurposed several times, eventually being used by the police and serving as the site of the Departamento de Informaciones (D2) of the Córdoba Police during the military dictatorship (1976-1983).

From 1974, the D2 functioned as a secret police unit specializing in espionage, repression, and the detention of individuals deemed "subversive." It became a notorious site for human rights violations, operating as a clandestine detention and torture center. Many political prisoners were subjected to brutal treatment within its walls, and testimonies have revealed the use of hidden spaces, such as a concealed basement, to hold detainees in inhumane conditions.

After the fall of the dictatorship, in 2006, the site was reclaimed as part of the national effort to address the legacy of state terrorism. Excavations uncovered the previously hidden basement, shedding light on the building's dark past.

In 2007, former detainees were invited to participate in the symbolic destruction of walls that had been added to distort the original layout of the detention spaces. The building is now a site of memory, officially designated as the Archivo Provincial de la Memoria.

It preserves the testimonies of survivors and honors the victims through permanent exhibitions, including spaces that detail the repression, the history of the D2, and the personal stories of the disappeared.

These initiatives serve not only to remember the atrocities committed but also to educate future generations about the importance of human rights, justice, and the collective memory of the country's troubled past.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The 2006 project aimed to conserve the former D2 building in its original state, preserving its decay and the spaces. Rather than restoring the site to its former condition, the initiative sought to maintain the building as it was found, keeping the worn walls, basement, and other areas intact.

**REUSE**

The former D2 building was transformed into a memory space and museum by preserving its original structure, while adding signalization based on testimonies from survivors.

**DEMOLITION**

In 2007, as part of the efforts to recover the original layout of the former D2 detention center, ex-detainees were invited to symbolically demolish walls that had been constructed after the dictatorship. These walls were added to obscure the building's original layout and make it difficult to recognize the spaces used for detention and torture.

**KNOWLEDGE BUILDING**

The project involved the active participation of survivors who had been detained in the former D2 center. Their testimonies were crucial to understanding how the site functioned as a center for repression and detention. These survivors guided

the identification of key areas within the building, such as interrogation rooms, cells, and torture spaces, allowing the site to be authentically mapped and preserved based on firsthand accounts of the atrocities committed there.

**PARTECIPATORY PROCESS**

The project and memorial have actively involved the local population through educational programs, guided tours, and public events. By engaging with the community, they aim to raise awareness of the human rights violations that took place in the site.

**EDUCATIONAL PROGRAMMES**

The Archivo Provincial de la Memoria offers a variety of educational programs aimed at fostering historical memory and human rights awareness. These programs are designed for students, educators, and the general public.

**POLICY**

The legal process declaring the former D2 building as a memory site began with the enactment of the Ley de la Memoria 9286 in December 2006. This law created the Comisión and Archivo Provincial de la Memoria, officially designating the building as a memory site. The project aimed to preserve the space as a testimony to the human rights violations committed during Argentina's last dictatorship.

Image source and credits: 1. <https://laranchada.com.ar/se-encendieron-las-luces-de-los-nietos-132-y-133/>  
 2. <https://www.comisionporlamemoria.org/sitiosdememoria/ficha/archivo-provincial-de-la-memoria-ex-d2/>  
 3. <https://eterdigital.com.ar/memorias-de-una-lucha-el-testimonio-del-hijo-de-una-victima-de-la-dictadura-militar/>



**Name:**  
Museo de la Memoria Argentina/  
Antigua sede del Comando del II  
Cuerpo de Ejército

**State:**  
Argentina

**City:**  
Rosario

**Heritage typology:**  
Barrack

**Historical context:**  
Militar Dictatorship in Argentina

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Museo de la Memoria in Rosario, Argentina, is situated in a building constructed in 1928 by architect Ermete De Lorenzi. Initially serving as a private residence, it was acquired by the Argentine Army in 1947 and transformed into the headquarters for the II Cuerpo del Ejército in 1963.

This site became notorious during the last military dictatorship (1976-1983) as a center for planning state terrorism that led to the systematic repression of dissent across six provinces, including Santa Fe and Entre Ríos. Within its walls, numerous human rights violations occurred, as it was used to detain, interrogate, and torture political opponents. Many individuals were forcibly disappeared, and their families often gathered at the building in desperate search of information, hoping for answers regarding their loved ones' fates.

The II Corps was instrumental in the implementation of the "Dirty War," which aimed to eliminate perceived threats to the regime, leading to widespread fear and suffering.

After the return to democracy, the building was saved from demolition and underwent various governmental and commercial uses until it was

finally expropriated in 2010. On December 17, 2010, the Museo de la Memoria opened to the public, dedicated to reconstructing and communicating the collective memory of the state terrorism that occurred during the dictatorship.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

The decision to create the Museo de la Memoria arose from the need to reconstruct and transmit collective memory about the genocide perpetrated during the dictatorship (1976-1983). The museum aims to foster democratic values, promote human rights, and educate the public about the historical context and consequences of state violence.

**DEMOLITION**

After 1983, the building experienced several functional changes. Initially, it narrowly avoided demolition and was repurposed for government and commercial activities, housing coffee restaurant for a few years.

**PARTECIPATORY PROCESS**

The Museo de la Memoria has initiated various community participatory and involvement initiatives aimed at fostering collective memory and engagement. These programs include workshops and discussions that invite community members to share their experiences and insights regarding human rights and state violence.

**NETWORKING/COMMUNICATION**

The Museo de la Memoria is an active member of several associations and networks that focus on human rights and historical reparations. It is part of

the Coalition of International Sites of Conscience and the Federal Network of Memory Sites, which operate under the National Secretariat of Human Rights.

**EDUCATIONAL PROGRAMMES**

The museum offers various educational programs, including training courses for teachers and the general public. It features a specialized library and documentation center, providing resources on human rights themes. Additionally, the museum organizes events, workshops, and discussions.

**POLICY**

It is not clear when the building was declared as a "National Historic Site", which makes reference to its role in the conservation of the memory of the military dictatorship human rights violations and crimes.

**MEMORIAL EVENTS**

The museum regularly organizes creative and memorial activities to honor the victims of the dictatorship. These include art exhibitions, theatrical performances, and music events that reflect on the themes of memory and justice. The museum also hosts commemorative events on significant dates related to the dictatorship, such as the Day of Remembrance for Truth and Justice.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. <https://whichmuseum.com/museum/cordoba-museum-of-memory-20474>  
2. <https://www.antimafiaduemila.com/home/terzo-millennio/232-crisi/90487-desaparecidos-in-argentina-quattro-ergastoli-ad-ex-capi-militari-per-i-voli-della-morte.html>  
3. [https://es.wikipedia.org/wiki/Museo\\_de\\_la\\_Memoria\\_%28Rosario%29](https://es.wikipedia.org/wiki/Museo_de_la_Memoria_%28Rosario%29)



**Name:**  
Diego de Rojas de Famaillá School/  
Former Clandestine Detention Center

**State:**  
Argentina

**City:**  
Famaillá

**Heritage typology:**  
School

**Historical context:**  
Militar Dictatorship in Argentina

**Dissonance is related to:**  
Political, Social, Cultural



**DESCRIPTION:**

The Faimallá School, built between 1972 and 1974 in Tucumán, Argentina, became one of the most significant clandestine detention centers during the state-led repression of the 1970s.

Used even before its construction was complete, the building served as the primary site for detaining, torturing, and “disappearing” individuals as part of the Operativo Independencia, a military campaign against suspected dissidents.

The Argentine Army’s Fifth Infantry Brigade oversaw operations there, making it the center of Tucumán’s brutal repression circuit, in collaboration with other detention sites like police stations and former industrial sites.

Testimonies gathered by the National Memory Archive indicate that an estimated 2,000 detainees passed through the Faimallá School, many of whom faced torture, disappearance, or death.

Following the fall of Argentina’s military dictatorship, human rights groups fought to have Faimallá School recognized as a memory site.

In 2012, it was officially marked as a Memory Site, and by 2015 it was designated a National Historic Site and Space for Memory and Human Rights

Promotion.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:** Efforts have included structural repairs, documentation of original layouts, and conservation of areas that held detainees or were used for interrogation, ensuring these spaces remain as accurate representations of the past.

**REUSE:** Faimallá School has been transformed into a museum and memory space dedicated to Argentina’s history of state-led repression. Exhibitions offer information on the Operativo Independencia and the personal stories of detainees who passed through the site. The museum also houses spaces for workshops and community engagement activities, such as storytelling and folklore events, which aim to foster awareness about human rights and the impact of state violence.

**KNOWLEDGE BUILDING:** Spaces such as detention cells, torture rooms, and administrative offices are left intact and maintained to illustrate the harsh conditions detainees experienced. Guided tours provide context, helping visitors understand the function of each room within the center’s oppressive system.

**NETWORKING/COMMUNICATION:** Faimallá School is part of a broader network of memory sites across Argentina, dedicated to preserving places associated

with the dictatorship’s human rights abuses. This network includes similar sites, like former detention centers in Buenos Aires and Córdoba, which have been transformed into spaces for remembrance and education.

**EDUCATIONAL PROGRAMMES:** Faimallá School Museum offers a range of educational programs that cater to diverse groups, including students, teachers, and the general public. Programs target schools with guided visits and workshops focused on Argentina’s human rights history, specifically the impact of the military dictatorship on Tucumán’s population. Topics include the Operativo Independencia, human rights abuses, and the significance of memory and justice.

**POLICY:** Faimallá School was officially recognized as a National Historic Site in 2015, a designation that safeguards it as a place of memory and historical importance. In response to this recognition, a new school building was constructed nearby to accommodate the original Diego de Rojas primary school, which had operated in the former detention center after the dictatorship. This move allowed the original Faimallá School site to be fully transformed into a memory space, preserving its physical integrity for commemorative and educational purposes.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. [https://es.m.wikipedia.org/wiki/Archivo:Espacio\\_para\\_la\\_Memoria\\_La\\_Escuelita\\_de\\_Famill%C3%A1.jpg](https://es.m.wikipedia.org/wiki/Archivo:Espacio_para_la_Memoria_La_Escuelita_de_Famill%C3%A1.jpg)  
2. [https://commons.wikimedia.org/wiki/File:Ba%C3%B1os\\_en\\_el\\_Espacio\\_para\\_la\\_Memoria\\_La\\_Escuelita\\_de\\_Famill%C3%A1.jpg](https://commons.wikimedia.org/wiki/File:Ba%C3%B1os_en_el_Espacio_para_la_Memoria_La_Escuelita_de_Famill%C3%A1.jpg)  
3. [https://commons.wikimedia.org/wiki/File:Aula\\_en\\_el\\_Espacio\\_para\\_la\\_Memoria\\_La\\_Escuelita\\_de\\_Famill%C3%A1.jpg](https://commons.wikimedia.org/wiki/File:Aula_en_el_Espacio_para_la_Memoria_La_Escuelita_de_Famill%C3%A1.jpg)



**Name:**  
El Chalet - Hospital Posadas/ Former Clandestine Detention and Torture Center

**State:**  
Argentina

**City:**  
Buenos Aires

**Heritage typology:**  
Residential/house

**Historical context:**  
Militar Dictatorship in Argentina

**Dissonance is related to:**  
Political, Social, Cultural



**DESCRIPTION:**

The Chalet at Posadas Hospital in Buenos Aires, originally built in 1971, served as housing for the hospital director and his family, designed in a Spanish style with two floors.

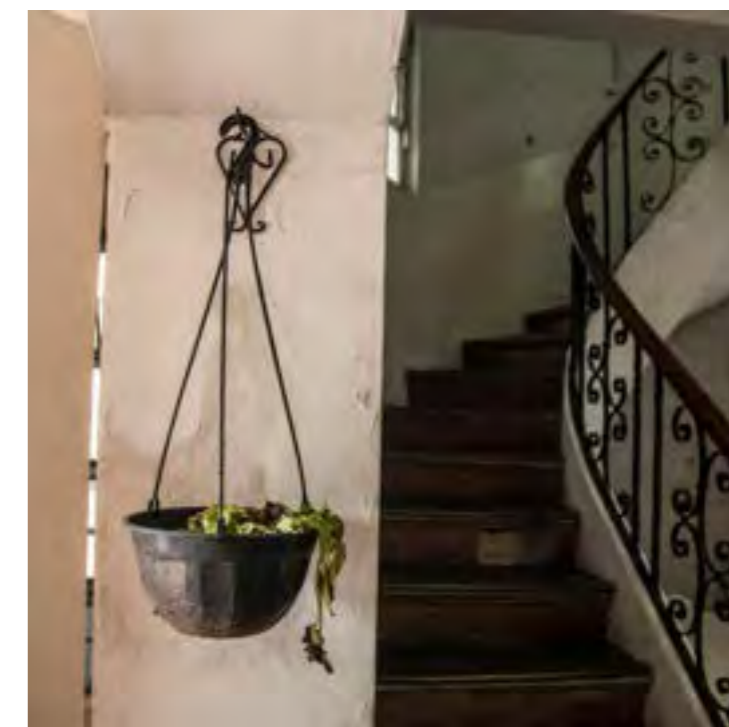
However, in March 1976, days after the coup, military and federal police forces took over Posadas Hospital, detaining more than 50 workers and implementing a strict intervention that banned union activity and dismissed over 150 employees. The Chalet quickly transformed from a place of community to a center of terror and repression under the control of a paramilitary group known as SWAT. By mid-1976, the SWAT group appropriated the Chalet, turning it into a clandestine detention and torture center.

The Chalet was part of a vast network of illegal detention centers used by the Argentine dictatorship to silence opposition through abductions, torture, and enforced disappearances. These facilities, like the Chalet, were strategically placed throughout the country to enforce control and fear among civilians, particularly targeting workers, union leaders, and anyone suspected of opposing the regime.

At Posadas Hospital, individuals, including both hospital employees and local residents, were

taken to the Chalet, where they were held in harsh conditions, often tortured, and sometimes never seen again. Survivors' testimonies describe the Chalet as a nightmarish place, just steps away from a hospital dedicated to healing, now serving as a center of brutality. The Chalet operated within Area 160 of Argentina's clandestine detention center network, under the command of the 1st Air Brigade of El Palomar. In January 1977, under new military orders, the SWAT group was dismantled, but the trauma of the atrocities committed at the Chalet would linger for decades.

With the restoration of democracy in 1983, Argentina began confronting the crimes of the dictatorship. Following efforts by survivors and human rights groups, the Commission on the Disappearance of Persons (CONADEP) was established, which confirmed that the Chalet had been a detention and torture center. This revelation was part of Argentina's broader effort to understand the extent of state violence and bring accountability. In 2005, after continuous advocacy by human rights organizations, the Chalet was declared a Site of Memory by Argentina's Secretary of Human Rights.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:** El Chalet has undergone several conservation projects to preserve its structure and historical integrity. In 2017, the Argentine National Archive of Memory collaborated with Posadas Hospital to initiate a preservation project, involving specialized training for maintenance personnel in conservation techniques.

**REUSE:** El Chalet has been carefully transformed into a museum and memorial, offering visitors a space to reflect on Argentina's history of state terrorism.

**DEMOLITION:** In 2002, there was an attempt to close and possibly demolish the Chalet due to its deteriorated condition, but this was firmly opposed by students, staff, and human rights groups.

**KNOWLEDGE BUILDING:** Original structural elements, including the Spanish-style architecture, two-story layout, and specific detention areas, have been maintained to give visitors a sense of the conditions detainees faced. These spaces are presented with minimal alterations to highlight the starkness and isolation detainees endured.

**PARTECIPATORY PROCESS:** The creation and preservation of El Chalet as a memory site have been deeply influenced by community involvement. Local human rights organizations, former hospital employees, survivors, and families of victims have

all contributed to initiatives that honor the building's history.

**NETWORKING/COMMUNICATION:** El Chalet is part of Argentina's extensive network of memory sites, dedicated to honoring the victims of the military dictatorship. Alongside locations like ESMA (Navy Mechanics School) and Club Atlético in Buenos Aires, El Chalet connects with other former detention centers turned into memory spaces.

**EDUCATIONAL PROGRAMMES:** El Chalet, as a memory site, offers various educational programs. These programs target school groups, university students, and the general public, with tailored activities that explore the history of the building and its role during the dictatorship.

**POLICY:** El Chalet gained official recognition as a heritage site in 2005, when the National Human Rights Secretariat declared it a memorial space. This designation provided it with legal protections and underscored its historical importance.

**MEMORIAL PRACTICES:** Recurring commemorative and artistic activities are held to honor the memory of the victims who suffered during Argentina's military dictatorship. These events often include live performances, spoken testimonies, and candle-lighting ceremonies.

Image source and credits: 1. <https://www.argentina.gob.ar/salud/hospital-nacional-posadas/el-chalet>  
2. <https://www.comisionporlamemoria.org/sitiosdememoria/ficha/espacio-para-la-memoria-el-chalet-hospital-posadas/>  
3. <https://www.comisionporlamemoria.org/sitiosdememoria/ficha/espacio-para-la-memoria-el-chalet-hospital-posadas/>



**Name:**  
Fort Gulick Former School of the Americas Headquarters/ Hotel Melia Panama

**State:**  
Panama

**City:**  
Colón

**Heritage typology:**  
Militar Accademy

**Historical context:**  
Political Interventionism in Latin America

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Escuela de las Américas (School of the Americas), officially known as the Western Hemisphere Institute for Security Cooperation (WHINSEC), was originally established by the United States in 1946 at Fort Gulick in the Panama Canal Zone. Initially named the Latin American Ground Forces School, its primary mission was to train Latin American soldiers in military tactics and strategies.

The school later moved to Fort Benning, Georgia, and was renamed the School of the Americas in 1963. During the Cold War, it became a strategic tool for the U.S. to exert influence over Latin American governments, especially in its efforts to curb Marxist or left-wing movements.

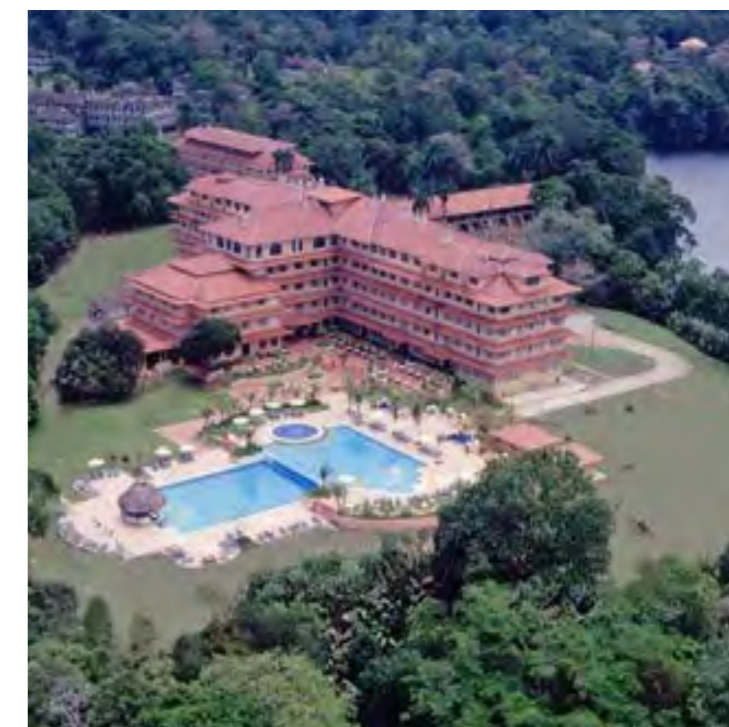
The institution became infamous for instilling a counterinsurgency doctrine that emphasized anti-communism and prioritized the suppression of internal opposition. Fort Gulick, where the school was located until 1984, played a key role in shaping a generation of Latin American military and police forces.

Many graduates later participated in human rights abuses, political repression, and the creation of death squads in their home countries, making the

school synonymous with oppressive tactics. High-profile dictators and military figures who trained there include Leopoldo Galtieri, Manuel Noriega, and others linked to violent regimes across the region. The school's curriculum was criticized for promoting torture and other abusive methods under the guise of "security" and "anti-communism," leading to its nickname, the "School of Assassins".

In 1984, the Escuela de las Américas was expelled from Panama, leading to the closure of its training facilities at Fort Gulick.

The U.S. military vacated the area, and Fort Gulick was eventually repurposed. Part of the former site was transformed into a luxury hotel, the Meliá Panama Canal. This shift marked a significant change in the area's purpose, moving from a symbol of U.S. military influence to a commercial site intended to attract international visitors.



**STRATEGIES:**



**REUSE**  
Following the departure of U.S. forces, a portion of the former Fort Gulick site was transformed into the luxury Meliá Panama Canal Hotel. This repurposing drew both interest and criticism. While the hotel provides modern accommodations in a scenic area, it has faced opposition for potentially overshadowing the site's complex history. Critics argue that converting Fort Gulick into a tourist destination disregards the oppressive and abusive practices that took place within its walls during its years as the Escuela de las Américas. There has been no visible acknowledgment within the hotel's design or presentation to honor or remember the fort's former function.

**DEMOLITION**  
After the closure of Fort Gulick following the 1984 Torrijos-Carter Treaties, parts of the military base underwent significant transformation, and some original military facilities were demolished. The decision to repurpose the land, particularly in creating commercial and tourist attractions, led to the alteration or removal of certain structures associated with the former U.S. military presence. Although the entire site was not destroyed, key aspects of Fort Gulick's original layout and military infrastructure were modified to accommodate new developments.

**NO ACTION**  
The transformation of Fort Gulick into a commercial area, highlighted by the establishment of the Meliá Panama Canal Hotel, can be viewed as a form of "no action" regarding preservation of the fort's historical significance. While the site has been altered for tourism, no effort has been made to address or commemorate its past as a center for controversial military training. This lack of action towards preserving Fort Gulick's contested legacy has led to concerns about the erasure of memory related to the abuses associated with the Escuela de las Américas.

**NETWORKING/COMMUNICATION**  
Human rights organization SOA Watch, founded in 1990 by Father Roy Bourgeois, has worked to preserve the memory and legacy of the School of the Americas, including its years at Fort Gulick in Panama. Part of SOA Watch's mission has been to identify key individuals who attended the school and later engaged in human rights violations in their home countries. Through annual vigils, public campaigns, and detailed investigations, SOA Watch aims to ensure that the role of the School of the Americas—and Fort Gulick's involvement in it—is neither erased nor forgotten.

Image source and credits: 1. <https://peru.com/laprensa/noticia-que-paso-escuela-america-panama-30298/>  
2. <https://www.dw.com/es/de-escuela-de-dictadores-a-hotel-cinco-estrellas/a-17857673>  
3. <https://www.dw.com/es/de-escuela-de-dictadores-a-hotel-cinco-estrellas/a-17857673>



**Name:**  
Campo militar N.01

**State:**  
Mexico

**City:**  
Mexico City

**Heritage typology:**  
Barrack

**Historical context:**  
Mexican Dirty War

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Campo Militar No. 1, located in Mexico, played a dark and infamous role during the Mexican “Guerra Sucia” (Dirty War), a period of state repression against political dissidents and activists from the 1960s to the 1980s.

Originally established as a military facility, Campo Militar No. 1 became a secret detention and torture center where the Mexican government conducted numerous extrajudicial arrests of activists, primarily leftists and guerilla supporters. Detainees at this facility were often kept in clandestine cells, tortured, and interrogated, with the objective of suppressing political opposition and eliminating perceived threats to the government.

The majority of detainees were never seen again and remain disappeared, a painful legacy for their families and Mexican society. Evidence from the Archivo General de la Nación (AGN) confirms that the facility was used to hold and torture individuals accused of political activism. Notable figures like Mario Alvaro Cartagena López, known as “El Guaymas,” and Alicia de los Ríos, who disappeared from the camp, highlight the grim reality of what took place within its walls.

Surviving detainees have recounted horrific experiences, including forced disappearances, severe physical abuse, and psychological torment, leaving indelible scars on Mexican society. After the end of the Dirty War, Campo Militar No. 1’s role was gradually acknowledged, and recent efforts have focused on preserving the memory of those who suffered there.

Families of the disappeared and human rights organizations have advocated for transparency and truth, pushing for access to archives and the recognition of these abuses. While the facility remains under military control, public pressure continues to demand that Campo Militar No. 1 be repurposed as a memorial site to honor the victims of state repression, aiming to preserve this painful history and promote human rights awareness in Mexico.



**STRATEGIES:**

Direct strategies



Indirect strategies



**NO ACTION**

Despite initiatives and ongoing advocacy to transform Campo Militar No. 1 into a memorial site, no concrete action has been taken to officially acknowledge it as a space for public remembrance. The site remains firmly under military control, with no significant physical adaptations to indicate its history as a center for illegal detention and torture during the Guerra Sucia. Families of the disappeared, human rights organizations, and activists regularly gather outside the facility, holding demonstrations and calling for transparency, justice, and memory preservation. These manifestations reflect a persistent demand for accountability and a memorialization of the human rights abuses that occurred within its walls.

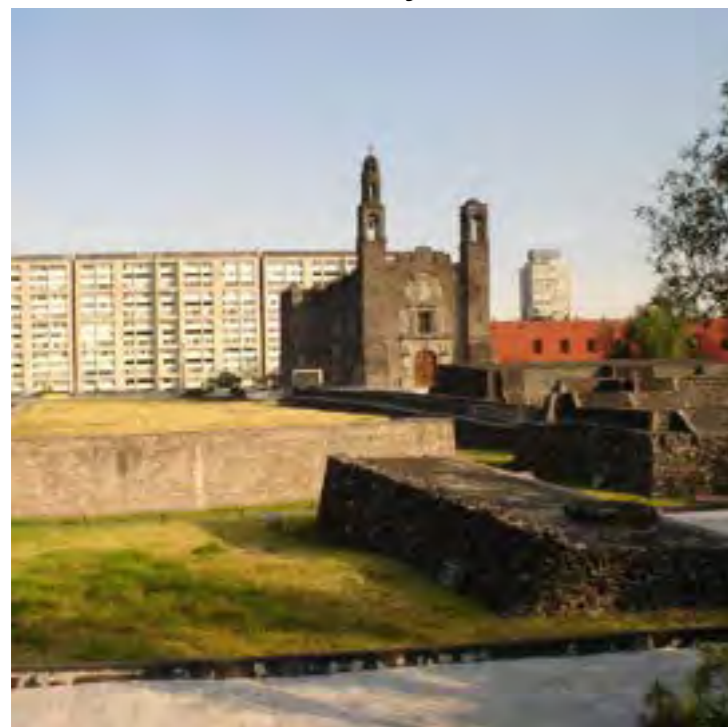
**MEMORIAL PRACTICES/EVENTS**

Outside Campo Militar No. 1, various commemorative activities and protests are held regularly by human rights organizations, families of the disappeared, and survivors of the Guerra Sucia. These gatherings include candlelight vigils, installation of temporary memorials with photos and names of the victims, and speeches that call for justice and truth. Each

year, especially on significant dates, groups organize marches and peaceful demonstrations to honor those who suffered inside the facility.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. <https://piedepagina.mx/abran-carceles-y-archivos-militares-exigen-victimas-memorial-para-soldados-caidos-responde-el-ejercito/>  
2. <https://piedepagina.mx/abran-carceles-y-archivos-militares-exigen-victimas-memorial-para-soldados-caidos-responde-el-ejercito/>  
3. <https://piedepagina.mx/abran-carceles-y-archivos-militares-exigen-victimas-memorial-para-soldados-caidos-responde-el-ejercito/>



**Name:**  
The Three Cultures Squares

**State:**  
Mexico

**City:**  
Cuauhtemoc

**Heritage typology:**  
Square

**Historical context:**  
Mexican Dirty War

**Dissonance is related to:**  
Political, Cultural, Social



**DESCRIPTION:**

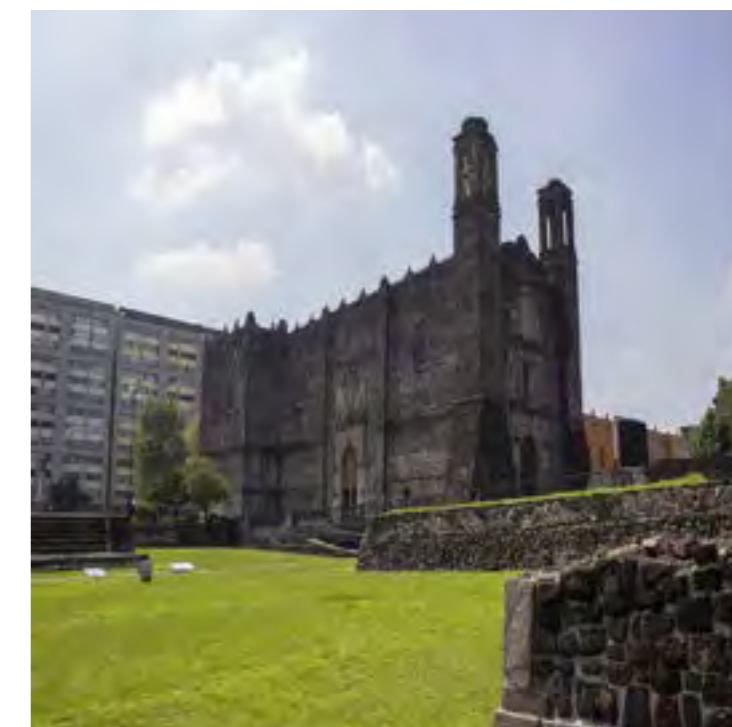
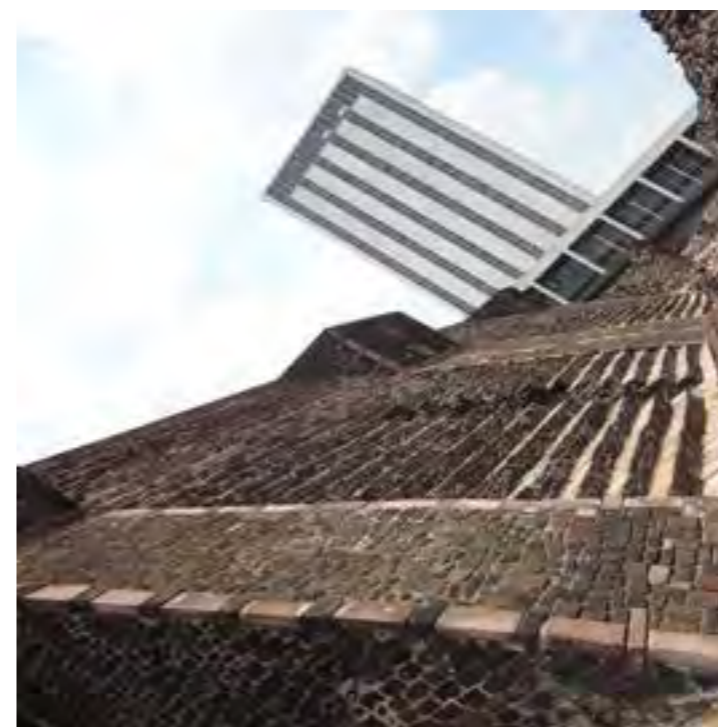
Located in the north of Mexico City, the Plaza de las Tres Culturas is a complex urban space that connects different architectural layers belonging to the various peoples who have inhabited the area of Mexico over time. In fact, surrounding the plaza is the archaeological site of Tlatelolco, once home to a pre-Columbian market renowned among the Indigenous communities living throughout the Valley of Mexico. Also present is the Church and Convent of Santiago de Tlatelolco, of Spanish colonial origin, founded in 1536 after the Spanish conquest of the area.

The church itself was built atop an ancient Indigenous temple. Finally, the contemporary Tlatelolco Tower complex, which until 2005 served as the headquarters of Mexico's Secretariat of Foreign Affairs, now houses the Memorial Center for 1968 and the University Cultural Center of Tlatelolco. These three architectural complexes represent the "three cultures" to which the plaza's name refers. The site's dissonance can be approached from various angles, including the historical stratification it reflects.

However, it is the more recent events, particularly the

Tlatelolco Massacre, that most strongly contribute to its dissonant values and have had lasting impacts on the area. The events took place within the context of Mexico's Dirty War, during which the government repressed any form of protest perceived as sympathetic to socialism or communism.

In July 1968, a major student movement began staging protests against state repression, which lasted for several months. In October of the same year, a group of students from the National Autonomous University of Mexico (UNAM) called for a demonstration in the Plaza de las Tres Culturas. Shortly after the protest began, around 5,000 Mexican soldiers and 100 military tanks arrived, accompanied by members of the paramilitary group Olimpia, who positioned themselves at the main exits of the plaza. A frontal assault soon followed. Protesters were targeted by gunfire from both the army, which had taken positions around the historical buildings, and paramilitary commandos. Estimates suggest that between 200 and 300 people—most of them university students—were killed during the attack.



**STRATEGIES:**

Direct strategies



Indirect strategies



**MEMORIAL PRACTICES/ EVENTS**

The establishment of the Memorial Center for 1968 constitutes an explicit memorial strategy that anchors the memory of the Tlatelolco Massacre within the site itself. By institutionalising remembrance in a dedicated facility, the case foregrounds the 1968 violence as the primary dissonant value and provides a stable framework for interpretation and transmission of the event.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. [https://es.wikipedia.org/wiki/Plaza\\_de\\_las\\_Tres\\_Culturas#/media/Archivo:PLAZA\\_DE\\_LAS\\_TRES\\_CULTURAS-1.jpg](https://es.wikipedia.org/wiki/Plaza_de_las_Tres_Culturas#/media/Archivo:PLAZA_DE_LAS_TRES_CULTURAS-1.jpg)  
2. [https://es.wikipedia.org/wiki/Plaza\\_de\\_las\\_Tres\\_Culturas#/media/Archivo:Tlatelolco,\\_ruinas\\_y\\_Torre.jpg](https://es.wikipedia.org/wiki/Plaza_de_las_Tres_Culturas#/media/Archivo:Tlatelolco,_ruinas_y_Torre.jpg)  
3. [https://es.wikipedia.org/wiki/Plaza\\_de\\_las\\_Tres\\_Culturas#/media/Archivo:Vista\\_lateral\\_del\\_Templo\\_de\\_Santiago\\_Tlatelolco.jpg](https://es.wikipedia.org/wiki/Plaza_de_las_Tres_Culturas#/media/Archivo:Vista_lateral_del_Templo_de_Santiago_Tlatelolco.jpg)



**Name:**  
Metro Station of La Normal

**State:**  
Mexico

**City:**  
Miguel Hidalgo

**Heritage typology:**  
Metro Station

**Historical context:**  
Mexican Dirty War

**Dissonance is related to:**  
Political, Social

**DESCRIPTION:**

The Massacre of Corpus Christi, also known as El Halconazo, took place on June 10, 1971, in Mexico City during a peaceful student demonstration in support of student movements in Monterrey. The protest was violently suppressed by Los Halcones, a paramilitary group trained and supported by various Mexican state institutions, including the police and military intelligence.

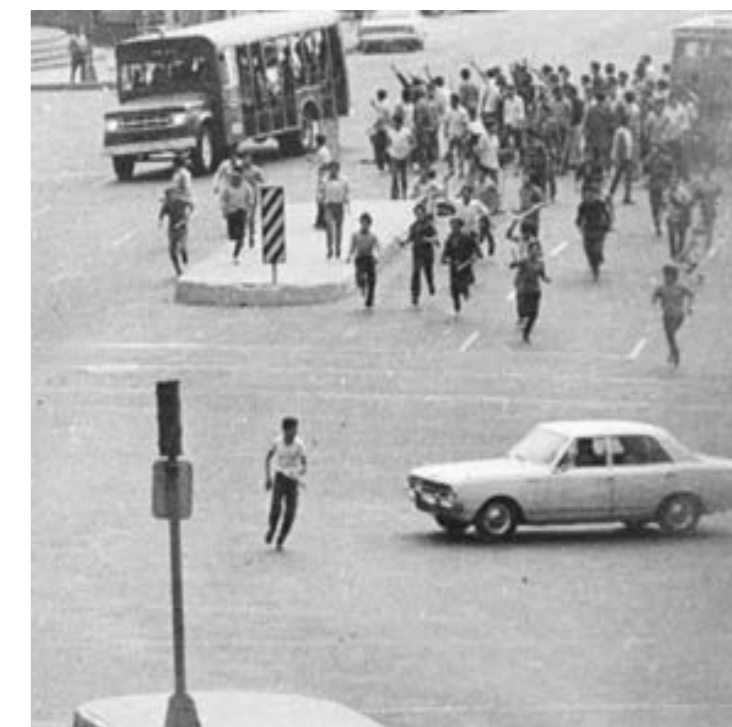
The attack resulted in the deaths of over 225 people, mainly young students, as well as numerous injuries, illegal detentions, and forced disappearances. The event became one of the most notorious episodes of political repression during Mexico's Dirty War.

The violence unfolded around Calzada México-Tacuba and Avenida de los Maestros, near what is now La Normal Metro Station, which became one of the central sites of the massacre. Today, murals in the station honor the memory of the victims and a memorial sculpture called "Sangre Derramada" has been located in the square outside the station entrance remembering the event of El Halconazo.

In the years following the massacre, El Halconazo has continued to provoke national debate about historical memory, accountability, and state violence.

It remains a painful symbol of Mexico's struggle to confront its authoritarian past.

Public discussions, legal proceedings, and cultural responses have attempted to shed light on the event, although full justice and recognition remain elusive.



**STRATEGIES:**



**NO ACTION**

Due to the social and political dynamics that followed the events of 1971, La Normal station had no major modifications or interventions that made reference to the events of those years. Therefore, the station continues with its original function as part of line 2 of the Mexico City subway. However, there have been some subsequent interventions that have been promoted by associations and citizen initiatives that have sought to modify the space in order to create commemorative elements of the victims of the massacre.

**ARTISTIC REFLECTION**

One of the most evident immaterial strategies has been the creation of artistic murals inside the station, which commemorate the events of the Halconazo and its victims. This mural on the lower level of the station is accompanied by a series of plaques commemorating the murdered victims. In addition, outside the station, artist Jaime Carbajal, as part of a government initiative, installed a red sculpture several meters high, called "Sangre Derramada" (Spilled Blood), which commemorates the students

who were killed during the police repression of those days. The monument has been restored several times, since it has been degraded on different occasions.

**MEMORIAL PRACTICES/EVENTS**

As part of private or citizen initiatives, groups of victims' relatives visit the area from time to time, demonstrating and demanding justice and truth for the victims of El Halconazo. These peaceful marches are accompanied by banners and chants, and usually gather around the entrance of the station and the memorial known as "Sangre Derramada" (Spilled Blood).

Data collected and matrix compilation by: POLITO

Image source and credits: 1. <https://www.bbc.com/mundo/noticias-america-latina-57367203>  
2. <https://www.bbc.com/mundo/noticias-america-latina-57367203>  
3. <https://www.bbc.com/mundo/noticias-america-latina-57367203>



**Name:**  
Marieval Indian Residential School

**State:**  
Canada

**City:**  
Marieval

**Heritage typology:**  
School

**Historical context:**  
Canadian Indian residential school system

**Dissonance is related to:**  
Social (class, gender, sexual orientation, disability)



**DESCRIPTION:**

The Marieval Indian Residential School, located in Saskatchewan, Canada, operated as part of the controversial Indian residential school system from 1899 to 1997.

Established on what became the Cowessess First Nation Reserve, the school was initially run by the Roman Catholic Church and later taken over by the federal government.

It functioned as a boarding school with the intent of assimilating Indigenous children into Euro-Canadian culture, often at the expense of their language, identity, and traditions. Students were forcibly separated from their families, subjected to strict discipline, and faced significant abuses. Hair cutting, numbering of students, and isolation from their families were standard practices.

After its closure in 1997, the school building was demolished in 1999 and replaced by a day school.

However, its legacy of cultural and personal harm persisted. In 2021, a ground radar search conducted by the Cowessess First Nation revealed 751 unmarked graves near the site, making it the largest such discovery in Canada to date.

These graves likely include students from the

residential school as well as other individuals from the community, although precise identifications remain ongoing. Many headstones had been removed in the 1960s by a Catholic priest, adding to the difficulty of identifying the graves.



**STRATEGIES:**

Direct strategies



Indirect strategies



**DEMOLITION**

The Marieval Indian Residential School was demolished in 1999, two years after its closure in 1997. The demolition aimed to remove the physical reminders of the school's controversial history and make way for a day school, which eventually replaced it. This decision was part of broader efforts by the Cowessess First Nation to reclaim the site and distance themselves from the legacy of abuse and forced assimilation associated with the residential school system.

**NO ACTION**

To date, no significant physical or architectural memorial has been erected on the former site of the Marieval Indian Residential School to honor the victims or acknowledge the abuses that took place. However, important studies, such as the 2021 ground-penetrating radar survey, have been conducted, revealing 751 unmarked graves.

**PARTECPATORY PROCESS**

A vital participatory process has involved collecting testimonies from survivors and former students to

reconstruct the school's memory. These interviews have been instrumental in documenting the lived experiences of those who suffered within its walls, shedding light on the systemic abuses that occurred. Survivors' voices have shaped public understanding of the residential school's impact, while their stories have provided critical evidence for advocacy and memorialization.

**MEMORIAL PRACTICES/EVENTS**

Several commemoration activities have taken place to honor the victims of the Marieval Indian Residential School. Ceremonies organized by the Cowessess First Nation have been central to these efforts, blending traditional Indigenous spiritual practices with public acknowledgments of the abuses endured by children at the school. These events serve not only as acts of remembrance but also as opportunities to raise awareness about the broader residential school system and its legacy. Public statements and apologies from church and government representatives have further complemented these commemorative efforts.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. <https://archivesshsb.mb.ca/>  
2. <https://shsb.mb.ca/your-history-overview/prairie-heritage/indigenous-peoples/?lang=en>  
3. <https://www.castanet.net/news/Canada/338127/-They-made-us-believe-we-didn-t-have-souls-Marieval-residential-school-survivor>



**Name:**  
Kamloops Indian Residential School

**State:**  
Canada

**City:**  
Kamloops

**Heritage typology:**  
School

**Historical context:**  
Canadian Indian residential school system

**Dissonance is related to:**  
Social (class, gender, sexual orientation, disability)



**DESCRIPTION:**

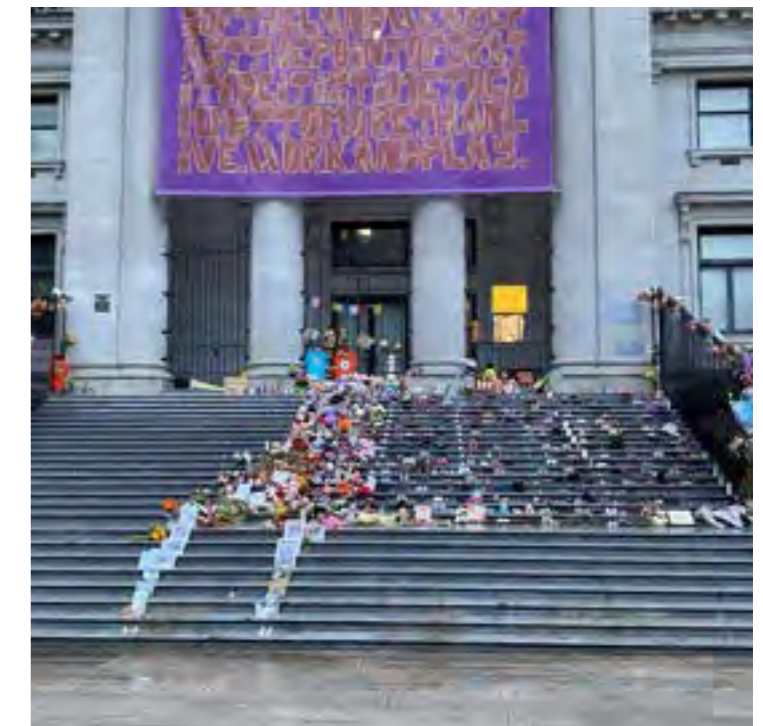
The Kamloops Indian Residential School in British Columbia, Canada, was established in 1890 as part of the government’s Indian residential school system aimed at forcibly assimilating Indigenous children. The school’s initial structures housed boys and girls separately and focused heavily on moral and religious education under Catholic Church leadership.

Over its operation until 1978, it became the largest residential school in Canada, with enrollment peaking at 500 in the 1950s. Students, many forcibly removed from their homes, endured severe abuse, neglect, and cultural erasure, including prohibitions on speaking their languages. Harsh living conditions and systemic underfunding led to widespread illness and malnutrition.

The school was notorious for corporal punishment, and former staff faced criminal charges for sexual abuse. After its closure, the building served various purposes, including housing the Secwepemc Museum. In 2021, ground-penetrating radar revealed 200 “anomalies” on the site, suspected to be unmarked graves of children, confirming long-held suspicions by the Tk’emlúps te Secwépemc Nation and survivors.

While no remains have been exhumed, the findings reignited calls for justice and reconciliation.

The discovery was met with national and international reactions, leading to memorials and a deeper acknowledgment of the residential school system’s devastating legacy, officially recognized as cultural genocide in Canada’s 2015 Truth and Reconciliation Commission report.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

In the 1980s, the Kamloops Indian Residential School building was transformed into the Secwepemc Museum and Heritage Park, dedicated to preserving and promoting the cultural heritage of the Secwepemc people. The indoor museum features four galleries showcasing the cultural and traditional lives of the Secwepemc community. The Heritage Park, extending along the South Thompson River, includes a trail that leads visitors to a 2,000-year-old pithouse and an ethnobotanical garden filled with traditional Secwepemc plants, providing a deeper connection to the community’s history and environment.

**NO ACTION**

After the Kamloops Indian Residential School ceased functioning as an educational institution in 1978, there have been no significant architectural interventions to alter or restore the building. While the structure was repurposed briefly for use as the Secwepemc Museum in the 1980s, no major renovations or updates were carried out to transform the space. The building remains largely in the same condition it was left in when the school closed.

**POLICY**

In 2015, Canada’s Truth and Reconciliation Commission (TRC) concluded that the Indian residential school system constituted a form of cultural genocide. The system forcibly removed Indigenous children from their families, suppressing their languages, traditions, and identities under the guise of education. In response, efforts have emerged to preserve sites of memory that symbolize this history of repression and resilience. These places serve as both reminders of the injustices suffered and as tools for education and reconciliation.

**MEMORIAL PRACTICES/EVENTS**

Following the discovery of unmarked graves at the Kamloops Indian Residential School, commemorative activities unfolded across Canada, though notably not at the Kamloops site itself. Cities like Vancouver and Ottawa hosted memorials with symbolic displays, such as rows of children’s shoes and teddy bears, representing the lives lost. Orange Shirt Day gained prominence as a national day of reflection, honoring survivors and victims of residential schools. Flags were flown at half-mast in various cities, and community gatherings focused on reconciliation efforts.

Data collected and matrix compilation by: POLITO

Image source and credits: 1. [https://commons.wikimedia.org/wiki/File:Kamloops\\_Indian\\_Residential\\_School\\_classroom\\_1950.jpg](https://commons.wikimedia.org/wiki/File:Kamloops_Indian_Residential_School_classroom_1950.jpg)  
 2. <https://www.ncregister.com/cna/oblates-of-mary-apologize-for-deafness-in-response-to-reported-of-graves-at-indigenous-schools>  
 3. <https://www.ncregister.com/news/cardinal-collins-responds-to-requests-for-pope-francis-to-apologize-for-church-run-school-abuses>



**Name:**  
Rodolfo Graziani Monument in Affile

**State:**  
Italy

**City:**  
Affile

**Heritage typology:**  
Monument

**Historical context:**  
Fascism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Rodolfo Graziani monument in Affile (Rome) is a mausoleum dedicated to a prominent Italian fascist figure, inaugurated in August 2012. Graziani, a field marshal in the Italian fascist regime, was known for his brutal military campaigns in Italy's colonies, including the use of chemical weapons in Ethiopia. The inauguration of the monument generated widespread condemnation and legal challenges. The international press and various domestic factions criticized the monument, leading to the conviction of the mayor and two councillors for apologizing for fascism.

The controversy highlights the polarized views on Graziani's legacy: while some locals, led by Mayor Viri, see him as a respected war hero, others view him as a symbol of fascist brutality. However, these convictions were overturned, and the monument still stands, reflecting ongoing debates about Italy's fascist past.

Despite the controversy, local mayor Ercole Viri defended the monument as a tribute to Italian war veterans. The regional government eventually withdrew its funding, and legal actions led to Viri's brief imprisonment, though his conviction was

overturned in 2020. Protests continue as Italy grapples with its fascist history.

The Rodolfo Graziani monument in Affile serves as a focal point for ongoing debates about historical memory and the legacy of fascism in Italy.

The controversy underscores the challenges of reconciling differing historical narratives and the difficulties in addressing contentious aspects of the past while the monument's removal is unlikely in the short term, the debates it has sparked are crucial for Italy's process of coming to terms with its history.



**STRATEGIES:**

Direct strategies



Indirect strategies



**DEMOLITION**

Demolition of the monument was proposed, but never confirmed. The monument's future remains uncertain, as its removal is opposed by local supporters but demanded by anti-fascist activists.

**STRATEGIC DIALOGUE**

The decision to construct the monument involved complex political dynamics. Mayor Viri and his supporters justified the monument as a tribute to local history and Italian soldiers. However, the regional government, led by center-left authorities, claimed they were misled about the monument's true purpose and withdrew funding.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.patria indipendente.it/primo-piano/affile-ne-patria-ne-onore-al-criminale-graziani/>  
2. <https://www.patria indipendente.it/primo-piano/affile-ne-patria-ne-onore-al-criminale-graziani/>  
3. <https://www.lagazzettadelmezzogiorno.it/news/english/948342/mayor-two-councillors-convicted-for-apology-of-fascism-2.html>



**Name:**  
Former House of the Fascist Party  
in Predappio

**State:**  
Italy

**City:**  
Predappio

**Heritage typology:**  
Regime Headquarter

**Historical context:**  
Fascism

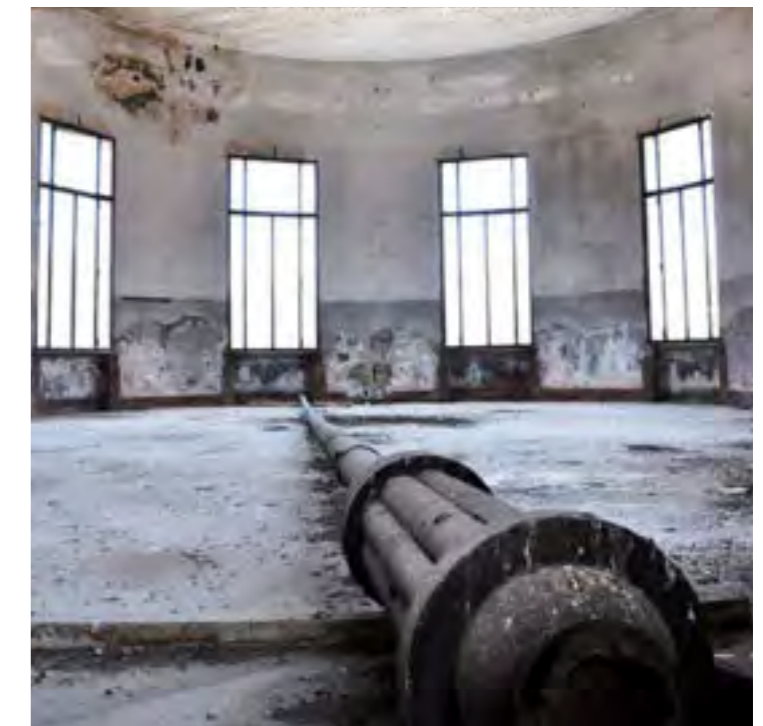
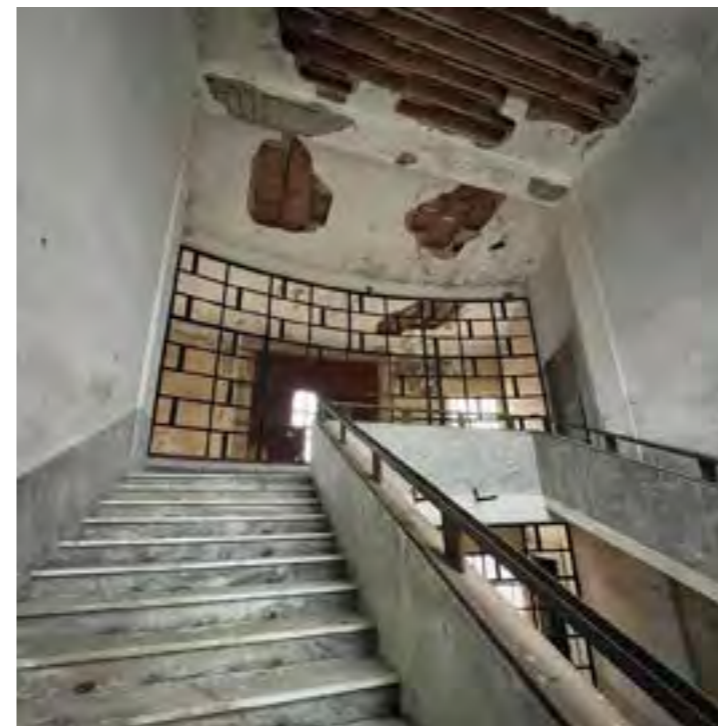
**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Casa del Fascio di Predappio, built between 1934 and 1937, is an architectural landmark of Fascist Italy located in the birthplace of Benito Mussolini. Designed by architect Arnaldo Fuzzi, the building showcases the Rationalist style, a hallmark of the Fascist regime’s architectural ambitions, combining modernist and classical elements. Its primary function was to serve as the local headquarters of the Fascist Party. The building consisted of two L-shaped blocks connected by a central rounded element containing the entrance to a double-height glazed atrium. The predominantly horizontal volumetric development across three levels is punctuated by the verticality of the Littoria tower, which is positioned laterally. Post-WorldWarII, the building, like much of Predappio, became a focal point of dissonant heritage due to its association with Mussolini and Fascism. Predappio has long been a site of pilgrimage for neo-Fascist groups, which complicates the building’s legacy and public perception. Efforts have been made to address this difficult past, with plans to transform the Casa del Fascio into a museum of Fascism, promoting critical historical reflection and ensuring that the building serves as

a tool for education rather than glorification of its dark past. The dissonance arises from the building’s symbolic connection to a totalitarian regime, contrasting with efforts to use it for democratic educational purposes. While its architectural significance is undeniable, the challenge lies in reshaping its narrative from one of political oppression to one of critical historical engagement.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

After the 2010 heritage listing, a 2019 project led by Studio Valle set a conservation-first frame: preserve original materiality and constructive systems, consolidate hybrid masonry—RC structure (e.g., STIMIP slabs), and allow like-for-like roof replacement only where decay is irrecoverable, keeping samples for an exhibition area. Priority items include the monumental entrance devices, travertine cladding, tower bell and flagpole, with Superintendence prescriptions tying structural safety to material authenticity.

**REUSE**

Reuse strategies have coalesced around predominantly cultural functions—museum/exhibition and study centre—without a fully shared curatorial program. Within the ATRIUM network (since 2013), proposals aim to transform a “difficult heritage” site from neglected symbol to civic forum, balancing interpretation of Fascist legacy, stakeholder participation, and community engagement while avoiding polarized narratives.

**NO ACTION**

After the end of WWII, the building remained largely abandoned, without significant use or intervention, until renewed efforts were initiated in the 2010s.

**KNOWLEDGE BUILDING**

Numerous scholarly articles, conferences, and publications have emerged, particularly from the 2000s onwards, exploring the complex legacy of Fascist architecture in Italy, with the Casa del Fascio being a central case study.

**STRATEGIC DIALOGUE**

Local government and cultural institutions (Including, for example, ATRIUM) have engaged in public debates about the future of the building, particularly around its proposed reuse as a critical site for studying Fascism (since 2010).

**EDUCATIONAL PROGRAMME**

Within this framework, Co.Co.War organized the workshop “Laboratorio aperto alla ex Casa del Fascio di Predappio” (9–14 June 2025) to engage architecture and engineering students in exploring future reuse scenarios for the building.

Data collected and matrix compilation by: UNIVPM



**Name:**  
Fossoli concentration camp

**State:**  
Italy

**City:**  
Fossoli

**Heritage typology:**  
Concentration camp

**Historical context:**  
Second World War

**Dissonance is related to:**  
Social, Cultural



**DESCRIPTION:**

The Fossoli Camp was established in 1942 near Carpi (Emilia-Romagna) by the Royal Italian Army as a detention facility for Allied prisoners of war. Following the 1943 Armistice and the rise of the Italian Social Republic (RSI), the site was converted into an internment camp for Jews and political opponents.

From March 1944, under direct Nazi SS control, it became a “Polizei- und Durchgangslager” (police and transit camp), serving as the principal departure point in Italy for deportations to extermination camps such as Auschwitz, Mauthausen, and Bergen-Belsen. More than 2,800 people were deported from Fossoli, including Primo Levi.

After World War II, the camp had a fragmented afterlife. It housed war orphans from 1947 to 1952 (Nomadelfia) and refugees from Istria and Dalmatia from 1954 to 1970 (Viallaggio San Marco). These successive uses overlapped and obscured the site’s role in the Holocaust.

The memory of Fossoli as a site of persecution was for decades marginalised, overshadowed by narratives of postwar reconstruction and humanitarian care. The physical abandonment (from the 1970s onwards)

and partial ruination of the site further distanced public engagement with its violent past. It is only since the 1990s that efforts have emerged to reclaim its dissonant meaning and reintegrate its history related to the Holocaust into the collective memory.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

From 2013 onwards, the site has undergone significant conservation efforts to stabilize and restore remaining structures, ensuring the preservation of its historical integrity. These actions aim to maintain the site’s authenticity and facilitate educational and commemorative activities.

**REUSE**

The transformation of the site into a museum and memorial has repurposed the former camp into a space for reflection and education, allowing visitors to engage with its complex history.

**MITIGATION**

Efforts have been made to contextualize the site’s history through informative displays and guided tours, addressing the dissonant aspects by providing comprehensive narratives that acknowledge all facets of its past.

**KNOWLEDGE BUILDING**

The Fondazione Fossoli has initiated extensive research projects and publications to deepen the understanding of the site’s history and its broader implications. Also Universities have been interested in many resarches on this camp. Pubblicazione:

“Strappati all’oblio. Strategie per la conservazione di un luogo di mempria del secondo Novecento: l’ex Campi di Fossoli” (Firenze, 2017).

**EDUCATIONAL PROGRAMS**

A range of educational programs targeting schools and the general public have been developed to promote awareness and understanding of the events associated with the site.

**POLICY**

While not designated as a UNESCO World Heritage Site, the Campo di Fossoli has been recognized as a site of significant historical importance, leading to its protection under national heritage laws. For examples, many documents of the camp are protected and object of studies by the local Archival and Bibliographic Superintendency.

**MEMORIAL PRACTICES/EVENTS**

Regular commemorative events and ceremonies are held to honour the memory of the victims and to reflect on the lessons of history, especially on International Holocaust Remembrance Day on 27 January.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://it.wikipedia.org/wiki/Campo\\_di\\_Fossoli](https://it.wikipedia.org/wiki/Campo_di_Fossoli)  
2. <https://www.incarpi.it/it/scoprire-carpi/itinerari-carpi/115-percorso-della-memoria/512-campo-di-fossoli>  
3. <https://fondoambiente.it/luoghi/fossoli?ldc>



**Name:**  
Željjava Air Base

**State:**  
Croatia and Bosnia and Herzegovina

**City:**  
Željjava

**Heritage typology:**  
Bunker and military base

**Historical context:**  
Cold War

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Željjava Airbase, also known as Objekat 505, is an underground military complex — completely excavated into Mount Plješevica — built by the Socialist Federal Republic of Yugoslavia between 1948 and 1968 on the border between present-day Croatia and Bosnia and Herzegovina.

Designed during the Cold War, it was among the largest and most fortified airbases in Europe, engineered to withstand a direct nuclear strike. Dug into Mount Plješevica, the base featured over 3 km of reinforced tunnels, blast-proof doors, and facilities to house MiG-21 fighter jets and over 1,000 personnel.

Its construction reflected Yugoslavia's ambition for military autonomy, non-alignment, and strategic regional control, combining technological advancement with monumental subterranean infrastructure. In 1992, during the collapse of Yugoslavia and the Croatian War of Independence, the base was deliberately destroyed by retreating Yugoslav forces using massive explosives to prevent its capture.

This act left the site structurally devastated, laced with unexploded ordnance, and environmentally

contaminated. The military ruin was abandoned, fenced off, and erased from official narratives for decades. Its ambiguous location on a contested border and its Cold War origins rendered it politically and physically inaccessible, producing a prolonged silence and neglect that transformed the site into a dangerous, dissonant void.

The subject of Željjava has recently been the focus of academic research conducted by the University of Ljubljana, as well as urban exploration, alternative tourism and unofficial commemorative practices.



**STRATEGIES:**

Direct strategies



Indirect strategies



**NO ACTION**

Due to safety concerns and political complexities, minimal efforts have been made to restore or repurpose the site.

**KNOWLEDGE BUILDING**

Urban explorers and historians have documented the site, raising awareness of its historical significance. Recent academic research has been conducted by the University of Ljubljana, with financial support from European programmes.

**EDUCATIONAL PROGRAMMES / EDUTAINMENT**

The Erasmus+ Blended Intensive Programme (BIP) “Underground Reinvention. Cold War repository of Tito’s bunkers” (September 2024). The programme was coordinated by the University of Ljubljana and supported by various stakeholders across Europe, including universities, associations as well as local communities.

**SUSTAINABLE TOURISM**

Despite risks, the site has attracted tourists interested in Cold War relics, prompting discussions on

managing visits safely.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://guardoilmondodaunoblo.it/2016/08/19/la-base-militare-zeljjava-nel-confine-croato-bosniaco/>  
2. <https://guardoilmondodaunoblo.it/2016/08/19/la-base-militare-zeljjava-nel-confine-croato-bosniaco/>  
3. <https://guardoilmondodaunoblo.it/2016/08/19/la-base-militare-zeljjava-nel-confine-croato-bosniaco/>



**Name:**  
Auschwitz Concentration Camp

**State:**  
Poland

**City:**  
Oświęcim

**Heritage typology:**  
Concentration camp

**Historical context:**  
Nazism

**Dissonance is related to:**  
Political, Cultural, Social



**DESCRIPTION:**

The Auschwitz concentration and extermination camp was established by Nazi Germany in 1940 in the occupied Polish town of Oświęcim.

Originally created as a detention site for Polish political prisoners, it rapidly expanded into the largest and most infamous center of the Holocaust.

The complex included three main camps: Auschwitz I, serving as the administrative hub and site of early experiments in mass killing; Auschwitz II-Birkenau, designed explicitly for extermination with large-scale gas chambers and crematoria; and Auschwitz III-Monowitz, linked to forced labor and industrial exploitation.

The site embodied the ideological, bureaucratic, and technological machinery of genocide, where over 1.1 million people—primarily Jews, but also Poles, Roma, Soviet prisoners of war, and others—were murdered. Its spatial layout, architectural features, and surviving infrastructures bear witness to the systemic, industrialized nature of Nazi terror. Because of its unprecedented association with human suffering and state-organized genocide, Auschwitz became one of the most powerful and dissonant heritage sites in the world. After the

war, its preservation was debated, contested, and shaped by Cold War politics, national memory, and the needs of Holocaust survivors.

The site has since become a UNESCO World Heritage Site and a place of global pilgrimage, but its interpretation has often been the subject of tensions—over representation, authenticity, political narratives, and the ethical responsibilities of remembrance.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

A comprehensive conservation effort was launched through the “Master Plan for Preservation”, which aimed to stabilize and maintain the physical integrity of original buildings and infrastructures of the camp (2009).

**REUSE**

The Auschwitz site was converted into the Auschwitz-Birkenau State Museum, officially founded to preserve memory and educate future generations about the Holocaust (1947).

**KNOWLEDGE BUILDING**

The European Holocaust Research Infrastructure (EHRI) integrated dispersed archival data to support transnational research and access to knowledge on the Holocaust (2010).

**EDUCATIONAL PROGRAMME**

The international “March of the Living” brings students to Auschwitz for educational visits, fostering remembrance and counteracting denial and intolerance (1988).

**POLICY**

Auschwitz-Birkenau was inscribed as a UNESCO World Heritage Site, establishing international recognition and protection for the memorial site (1979).

**MEMORIAL PRACTICES/EVENTS**

The International Holocaust Remembrance Day, held annually on January 27, commemorates the liberation of Auschwitz and honours the victims of the Holocaust (2005).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://it.wikipedia.org/wiki/Campo\\_di\\_concentramento\\_di\\_Auschwitz](https://it.wikipedia.org/wiki/Campo_di_concentramento_di_Auschwitz)  
2. [https://it.wikipedia.org/wiki/Campo\\_di\\_concentramento\\_di\\_Auschwitz](https://it.wikipedia.org/wiki/Campo_di_concentramento_di_Auschwitz)  
3. [https://it.wikipedia.org/wiki/Campo\\_di\\_concentramento\\_di\\_Auschwitz](https://it.wikipedia.org/wiki/Campo_di_concentramento_di_Auschwitz)



**Name:**  
Alcatraz Island

**State:**  
U.S.A., California

**City:**  
San Francisco

**Heritage typology:**  
Prison

**Historical context:**  
U.S. indigenous rights struggle

**Dissonance is related to:**  
Social



**DESCRIPTION:**

Alcatraz Island, located in the middle of San Francisco Bay, has served multiple and conflicting functions across its history. Initially fortified by the U.S. Army in the mid-19th century, it later became a military prison and, from 1934 to 1963, a maximum-security federal penitentiary.

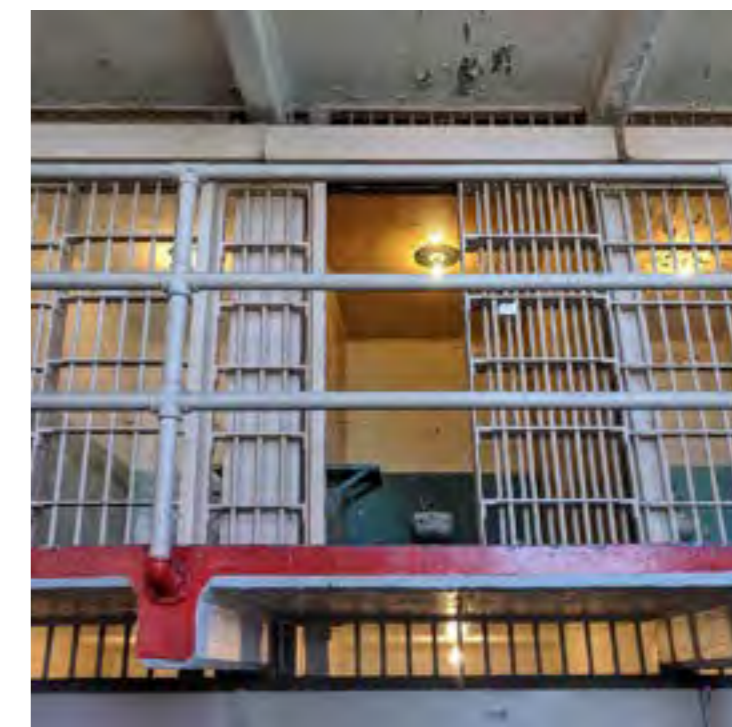
Known as “The Rock,” it housed infamous inmates such as Al Capone and Robert Stroud. The architecture reflected a logic of isolation and punishment, with minimal contact between prisoners and the outside world.

The site was decommissioned due to high maintenance costs and its deteriorating infrastructure. After its closure, the island became the stage for a symbolic act of resistance: from 1969 to 1971, Native American activists from the group Indians of All Tribes occupied Alcatraz, invoking treaties and asserting indigenous sovereignty.

This occupation redefined the island’s legacy, transforming it from a place of state confinement into a symbol of self-determination and protest. However, the occupation also exposed tensions in the national narrative, as the federal government responded with ambivalence, delay, and eventual

removal of the protesters. The layered meanings of incarceration, resistance, and neglect rendered the site dissonant, as competing memories clashed.

Today, Alcatraz is preserved as part of the Golden Gate National Recreation Area, attracting millions of visitors while grappling with how to represent its complex and painful pasts.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The National Park Service initiated preservation projects to stabilize and restore deteriorating structures, ensuring the site’s historical integrity and safety for visitors (initiated in the 1970s).

**REUSE**

Alcatraz was repurposed as a public museum and tourist attraction, offering guided tours that interpret its complex history (opened to the public in 1973).

**KNOWLEDGE BUILDING**

Ongoing research and publications have been supported to document and disseminate the multifaceted history of Alcatraz, including its roles in incarceration and indigenous activism (ongoing since the 1970s).

**EDUCATIONAL PROGRAMMES**

The site offers educational programs and exhibits, such as the “Big Lockup” exhibit, to inform visitors about the broader context of incarceration in American history (exhibit opened in 2020).

**SUSTAINABLE TOURISM**

Alcatraz was repurposed as a public museum and tourist attraction, offering guided tours that interpret its complex history (opened to the public in 1973).

**POLICY**

While not a UNESCO World Heritage Site, Alcatraz is part of the Golden Gate National Recreation Area, affording it federal protection and management (designated in 1972).

**MEMORIAL PRACTICES/EVENTS**

Commemorative events and installations, such as the recognition of the Native American occupation, have been incorporated to honor and reflect upon the island’s diverse historical narratives (various events since the 1990s).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://it.wikipedia.org/wiki/Alcatraz>  
2. <https://it.wikipedia.org/wiki/Alcatraz>  
3. <https://it.wikipedia.org/wiki/Alcatraz>



**Name:**  
Casa Poporului - Palace of Parliament

**State:**  
Romania

**City:**  
Bucharest

**Heritage typology:**  
Government building

**Historical context:**  
Romanian Communism

**Dissonance is related to:**  
State:Axim dolorem cum dit doluptae c



**DESCRIPTION:**

The Palace of the Parliament in Bucharest, also known as the “People’s House”, is one of the largest buildings in the world and a symbol of Nicolae Ceaucescu’s authoritarian regime. Designed by architect Anca Petrescu in 1984, the palace reflects a blend of neoclassical and socialist realist styles, intended to project the regime’s power.

Its construction required the demolition of large historic areas, displacing around 40,000 people and erasing significant cultural landmarks. Spanning 12 stories with over 1,100 rooms, its lavish interiors - featuring marble, crystal, and gold - were meant to represent the regime’s grandiose ambitions. However, its monumental scale and cost contrasted sharply with the poverty and suffering of the population at the time.

Today, the building is an enduring symbol of Romania’s communist past, yet it serves democratic purposes, hosting Romania’s Parliament and other governmental offices. This duality of function highlights the dissonance between its authoritarian origins and its present-day role. The palace remains incomplete, further adding to its complex legacy, which continues to evoke a mix of awe and criticism.

Its dissonant nature comes from its overwhelming size, the brutal methods used to create it, and its transformation into a space for democratic governance, a paradox that makes it a powerful example of architectural and historical contrast in Romania.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The building has been maintained and restored, with ongoing efforts to preserve its monumental structure (1990s).

**REUSE**

Parts of the building are open to the public for tours and serve as museum spaces (1990s).

**KNOWLEDGE BUILDING**

Studies and publications have expanded understanding of its historical and architectural context (2000s).

**ARTISTIC REFLECTION**

The building is often the subject of artistic works that reflect on its symbolic meaning (2000s).

**SUSTAINABLE TURISM**

The Palace has become one of Bucharest’s major tourist attractions, integrated into national tourism circuits (2000s).

**MEMORIAL PRACTICES/EVENTS**

It serves as a venue for significant political and historical events, reinforcing its symbolic role in collective memory. (1990s) An emblematic example is the use of the palace to commemorate the anniversary of the 1989 revolution, which led to the fall of the communist regime. Notably, in 2019, during the 30th anniversary, the Romanian government and international bodies organized events at the palace, symbolizing its complex role in the country’s transition from a dictatorship to a democracy.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://it.wikipedia.org/wiki/Palazzo\\_del\\_Parlamento\\_\(Bucharest\)](https://it.wikipedia.org/wiki/Palazzo_del_Parlamento_(Bucharest))  
2. [https://it.m.wikipedia.org/wiki/File:Unirii\\_Boulevard\\_%281.May\\_1986%29.jpg](https://it.m.wikipedia.org/wiki/File:Unirii_Boulevard_%281.May_1986%29.jpg)  
3. [https://it.m.wikipedia.org/wiki/File:EPP\\_Congress\\_6428\\_%288099492542%29.jpg](https://it.m.wikipedia.org/wiki/File:EPP_Congress_6428_%288099492542%29.jpg)



**Name:**  
Recsk Forced Labour Camp

**State:**  
Hungary

**City:**  
Recsk

**Heritage typology:**  
Prisoner Camp

**Historical context:**  
Hungarian History

**Dissonance is related to:**  
Political, Social



**DESCRIPTION:**

The Recski National Memorial Park, located in northern Hungary, commemorates one of the most infamous forced labor camps of the communist era, operational between 1950 and 1953. The camp, built by political prisoners under the Hungarian State Protection Authority (ÁVH), was inspired by the Soviet Gulag system.

Over 1,700 individuals, including intellectuals, workers, and politicians, were detained here without trial, subjected to extreme conditions such as 12-14 hour workdays, severe malnutrition, and inadequate medical care. The camp's existence was kept secret, and survivors were forced to sign confidentiality agreements upon their release. The camp was demolished in 1953, and its existence was denied by the Hungarian communist regime until its collapse in 1989.

In 1988, survivors established the Recsk Association to preserve the memory of the camp, and in 1991 a memorial was erected on the site. By 1996, the Recski National Memorial Park was inaugurated, reconstructing one of the barracks and a watchtower to symbolize the brutality of the regime. The park serves as a place of reflection on Hungary's

totalitarian past and the horrors experienced by political prisoners.

The site exemplifies dissonant heritage as it memorializes a dark chapter of Hungary's history, contrasting the beauty of its natural surroundings with the atrocities committed within.

The challenge of maintaining this space as both a historical site and a place of education about the past adds complexity to its legacy, especially as public memory evolves in post-communist Hungary.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The Memorial Park was established in 1996, restoring parts of the former camp, including a barrack and watchtower, to preserve the memory of the atrocities committed there.

**REUSE**

The site has been transformed into a museum-like space, used for educational tours, ensuring the history of the forced labor camp is remembered by future generations (since 1996).

**NO ACTION**

After the camp's demolition in 1953, the site remained hidden and unrecognized until the late 1980s. This long period of inaction contributed to its dissonant nature, as the state suppressed its existence.

**KNOWLEDGE BUILDING**

Since the 1980s, books, documentaries (e.g., Recsk 1950-1953), and academic studies have focused on the site, building historical knowledge and raising awareness about the camp's role in Hungarian history.

**EDUCATIONAL PROGRAMMES**

The site hosts school visits and guided tours to educate younger generations about the repression of the communist era and the significance of human rights.

**ARTISTIC REFLECTION**

Films and documentaries, such as Recsk 1950-1953, have used the site and its history to reflect on the broader implications of political oppression in Hungary, contributing to a national conversation about remembrance.

**MEMORIA PRACTICES/EVENTS**

Memorial ceremonies are held annually, particularly around the anniversary of the camp's liberation, to honor the victims and ensure the horrors of the past are not forgotten (since 1991).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://it.wikipedia.org/wiki/Recsk>  
2. <https://europebetweeneastandwest.wordpress.com/2014/10/09/reckoning-with-the-past-enemies-within-the-hungarian-gulag-at-recsk/>  
3. <https://de.m.wikipedia.org/wiki/Datei:Recsk-Barakk-ki%C3%A1ll%C3%ADt%C3%A1s.jpg>



**Name:**  
Palace of Culture and Science in Warsaw

**State:**  
Poland

**City:**  
Warsaw

**Heritage typology:**  
Palace

**Historical context:**  
Stalinist dictatorship

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Palace of Culture and Science (Palac Kultury i Nauki) in Warsaw, completed in 1955, is one of the most iconic and controversial buildings in Poland. Designed by Soviet architect Lev Rudnev, the 237-meter-high skyscraper was a “gift” from Joseph Stalin and the Soviet Union to the people of Poland. Built during Warsaw’s post-war reconstruction, the structure is an example of Socialist Realism, combining Soviet grandeur with elements of Polish Renaissance architecture. Its imposing stature dominates the Warsaw skyline and has become a landmark despite its troubled legacy.

The Palace is an example of dissonant heritage, as it symbolizes both Polish resilience and Soviet oppression. Originally seen as a symbol of Soviet dominance and control over Poland, the building was met with mixed reactions from the Polish public, many of whom considered it an unwelcome reminder of foreign rule.

However, over time, perceptions have shifted, and today it is not only an architectural icon but also a hub of cultural activity, housing theaters, museums, cinemas, and offices.

Following the de-Stalinization of the late 1950s,

Stalin’s name was removed from the building, and efforts were made to adapt its function and symbolism to fit Poland’s evolving national identity. Although many still view the building as a relic of a painful past, it has become an integral part of Warsaw’s cultural fabric, representing the city’s complex history and the blend of foreign influence and local resilience that defines it



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The Palace has undergone multiple renovations since the 1990s, including updates to its exterior and interior to preserve its structure while modernizing its facilities (ongoing).

**REUSE**

The building has been repurposed for multiple uses, including housing cultural institutions, theaters, museums, and office spaces, transforming it into a cultural hub (ongoing since 1955).

**DEMOLITION**

After Stalin’s death, many groups called for the building’s demolition, but it was preserved largely due to its massive scale and central role in the city’s layout. It remains an enduring monument to Poland’s post-war history (1950s-present).

**KNOWLEDGE BUILDING**

Historical exhibitions and publications continue to explore the significance of the building, its construction, and its complex legacy in Warsaw’s urban and cultural development (since 2000s).

**STRATEGIC DIALOGUE**

Over the decades, public debates about the Palace’s future have reflected Poland’s evolving attitudes toward its Soviet past. Discussions continue on how to balance its historical significance with modern needs (since 1989).

**EDUCATIONAL PROGRAMME**

The Palace’s various cultural institutions, including museums and theaters, host educational events and exhibitions, ensuring that younger generations learn about Poland’s history through this symbol of Soviet influence (ongoing).

**ARTISTIC REFLECTION**

The building frequently features in discussions on architecture and Soviet history, and it is the subject of exhibitions and artistic works exploring Poland’s relationship with its communist past (ongoing).



**Name:**  
Leros military base

**State:**  
Greece

**City:**  
Leros

**Heritage typology:**  
Military base

**Historical context:**  
Fascism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Leros Military Base, now home to the Leros War Museum, was built by the Italian Fascist regime between 1926 and 1939 as part of Mussolini's strategy to control the Eastern Mediterranean.

The military complex, located on the Greek island of Leros, was intended to be a strategic naval base with facilities for ship maintenance and storage, reflecting the regime's architectural style: Italian Rationalism, which emphasized functionality, order, and monumentalism.

During World War II, the island became a battleground, especially during the Battle of Leros in 1943, when German forces fought to capture it from Allied control.

Post-WWII, Leros transitioned from Italian and German occupation to Greek sovereignty. The military base was handed over to the Hellenic Navy in 1953 and was used by NATO during the Cold War. Over time, the complex's original function diminished, leading to the creation of the Leros War Museum, which repurposes parts of the former military facilities to reflect on the island's wartime history. This transformation addresses the base's identity as dissonant heritage—a structure born

from Fascism and war, now used for peaceful, educational purposes.

The site embodies the complexities of military power, occupation, and heritage, juxtaposed against the island's subsequent peaceful reputation.

Today, the museum is a significant cultural and educational destination, drawing attention to both local and global wartime narratives while wrestling with its dissonant past



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

After WWII, parts of the Italian-built structures were restored for military and museum purposes by the Greek state (since 1953).

**REUSE**

The military base was transformed into the Leros War Museum in 2005, preserving its historical elements while repurposing it as a space for education and remembrance.

**NO ACTION**

For many years post-war, the military base was used by the Greek Navy without significant changes, remaining as it was from the Fascist and WWII era (from 1953 to the 1980s).

**KNOWLEDGE BUILDING**

The War Museum educates visitors on WWII, the Battle of Leros, and the island's strategic role, contributing to broader historical knowledge (since 2005).

**STRATEGIC DIALOGUE**

The military base has remained an active part of NATO's regional defense network, balancing its historical legacy with contemporary military strategies (since 1955).

**EDUCATIONAL PROGRAMME**

The museum offers guided tours and educational exhibitions that engage visitors with the military history of Leros and its broader geopolitical significance (ongoing since 2005).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://byfoodandtravel.com/leros-island-a-unique-monument-of-world-war-ii/>  
2. <https://byfoodandtravel.com/leros-island-a-unique-monument-of-world-war-ii/>  
3. <https://byfoodandtravel.com/leros-island-a-unique-monument-of-world-war-ii/>



**Name:**  
Monumento del Ángel

**State:**  
Spain

**City:**  
Santa Cruz de Tenerife

**Heritage typology:**  
Monument

**Historical context:**  
Francoist Regime

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Monument to Franco, or Monumento Del Angel, in Santa Cruz de Tenerife, known as the Monument to Victory (Monumento a la Victoria), was inaugurated in 1966.

Designed by Juan de Ávalos, the monument commemorates the role of General Francisco Franco in the Spanish Civil War, specifically celebrating his departure from the Canary Islands in the aircraft Dragon Rapide to begin the 1936 military coup that ignited the war.

The monument is characterized by a 14-meter-tall bronze sculpture, depicting Franco as a towering figure wielding a sword in the form of a cross, standing atop an angel, symbolizing his “victory” and the idea of a “holy crusade.”

This monument exemplifies dissonant heritage due to its association with Spain’s dictatorship and the military uprising that led to decades of fascist rule. For many, it represents the painful memories of Franco’s regime, sparking public outcry and demands for its removal.

While some argue for its preservation as an important part of the island’s history and its artistic value, others see it as a symbol of oppression, making it a source

of ongoing controversy. Despite attempts to resignify the monument in compliance with Spain’s Law of Historical Memory (2007), which aims to address symbols of Francoist propaganda, the monument has been vandalized multiple times and continues to be a focal point of protests against the lingering vestiges of fascist heritage. Critics and historians have discussed the monument’s artistic and cultural value, and debates continue about whether its artistic significance justifies its preservation despite its Francoist associations



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The monument has been maintained over the years, with periodic repairs following acts of vandalism, such as in 2016 when it was covered in anti-fascist graffiti.

**NO ACTION**

For decades, the monument stood without any significant attempts to recontextualize its meaning, reflecting Spain’s complex relationship with Francoist symbols (1966—2007).

**KNOWLEDGE BUILDING**

Historical research and reports, particularly the Canarian Catalogue of Francoist Vestiges (published in 2022), provide detailed documentation of the monument’s origins and its role in Francoist propaganda.

**PARTECIPATORY PROCESS**

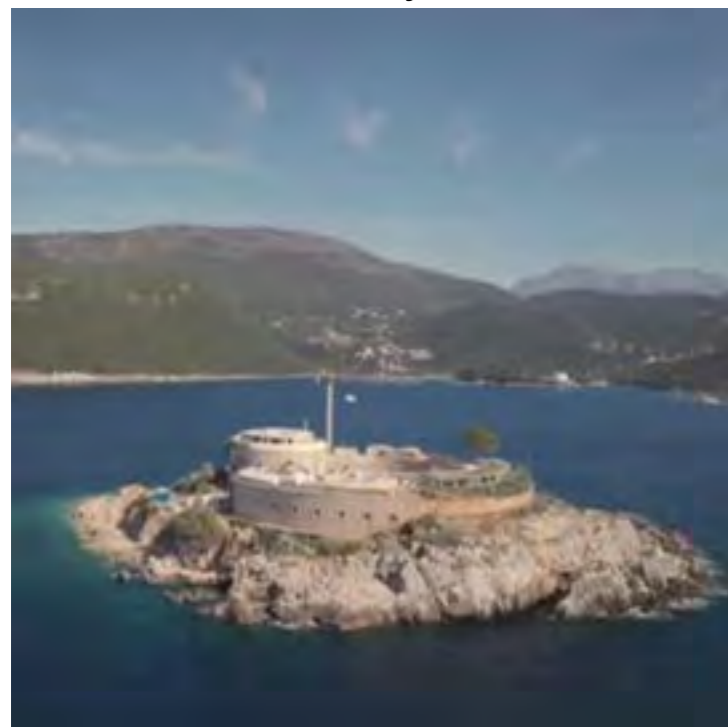
Public debate about the monument’s removal has intensified in recent years, especially following the Law of Historical Memory, which mandates the removal of Francoist symbols from public spaces.

**POLICY**

attempts to resignify the monument in compliance with Spain’s Law of Historical Memory (2007).

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://es.wikipedia.org/wiki/Monumento\\_a\\_Su\\_Excelencia\\_el\\_Jefe\\_del\\_Estado](https://es.wikipedia.org/wiki/Monumento_a_Su_Excelencia_el_Jefe_del_Estado)  
2. <https://www.leggotenerife.com/20619/santa-cruz-de-tenerife-monumento-franco-non-si-tocca/>  
3. [https://es.m.wikipedia.org/wiki/Archivo:Detalle\\_Monumento\\_a\\_Franco.jpg](https://es.m.wikipedia.org/wiki/Archivo:Detalle_Monumento_a_Franco.jpg)



**Name:**  
Mamula Island

**State:**  
Montenegro

**City:**  
Mamula

**Heritage typology:**  
Fortress

**Historical context:**  
Fascism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Mamula Island, located at the entrance to the Bay of Kotor in Montenegro, holds a significant and complex history.

Constructed in 1853 by Austro-Hungarian General Lazar Mamula as a military fortress, the island initially served as a defensive structure to protect the bay from naval invasions. The fortress occupies nearly 90% of the island, making it a powerful symbol of military dominance in the region.

However, during World War II, the fortress was repurposed by Mussolini's fascist forces into a concentration camp, where over 2,300 prisoners were held.

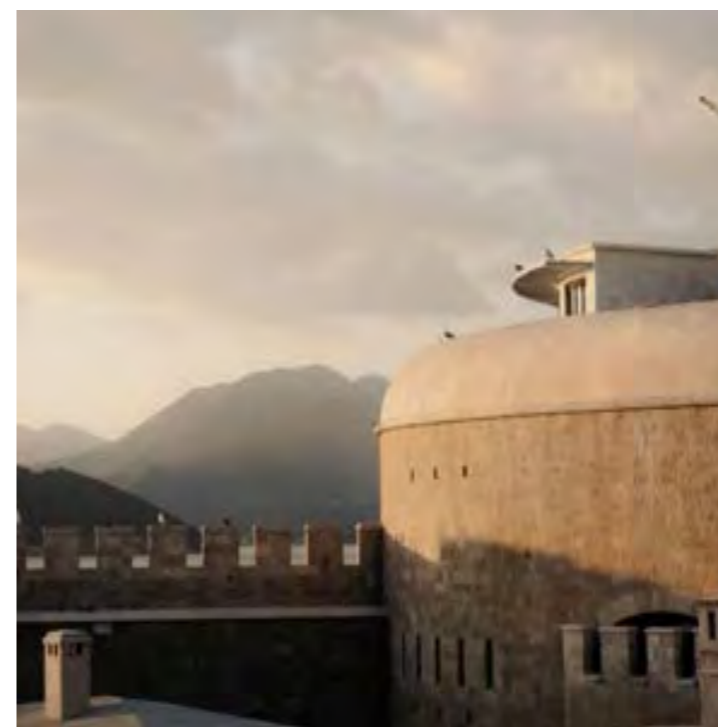
The camp was infamous for its brutal conditions, and around 130 prisoners died from torture, starvation, or execution. This dark chapter in Mamula's history has made it an example of dissonant heritage, as a site that holds traumatic historical significance yet is part of the local cultural memory.

In 2015, the Montenegrin government leased the island to the Swiss-Egyptian company Orascom, which repurposed the site into a luxury hotel.

The development includes a memorial gallery to acknowledge its historical past, but critics, including

descendants of former prisoners, argue that the commercialization of such a site disrespects its legacy.

The island's dual function as both a resort and a memorial raises questions about the ethics of balancing historical preservation with modern tourism



**STRATEGIES:**



**CONSERVATION/RESTORATION**  
The fortress was restored as part of the luxury resort development, preserving its external structure while modernizing its interior for hotel use (since 2016, completed 2023).

**REUSE**  
A memorial gallery was created within the resort to acknowledge the site's history as a WWII concentration camp.

**NO ACTION**  
After WWII, the island remained abandoned and deteriorated until the redevelopment plans were launched.

**STRATEGIC DIALOGUES**  
Public debates surrounding the resort's development have been ongoing, with stakeholders arguing over the ethics of transforming a concentration camp into a luxury hotel (since 2013).

**EDUCATIONAL PROGRAMMES**  
The site includes exhibitions and historical documentation, providing insights into its dark past while aiming to educate visitors.

**MEMORIAL PRACTICES/EVENTS**  
Annual commemorative events were held by local associations to honor the victims of the concentration camp before the island's redevelopment into a resort .

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. <https://www.designhotels.com/culture/destinations/montenegro-s-feel-good-island/>  
2. <https://www.designhotels.com/culture/destinations/montenegro-s-feel-good-island/>  
3. <https://www.designhotels.com/culture/destinations/montenegro-s-feel-good-island/>



**Name:**  
War Memorial Fécamp

**State:**  
France

**City:**  
Fécamp

**Heritage typology:**  
Monument

**Historical context:**  
First World War

**Dissonance is related to:**  
Cultural



**DESCRIPTION:**

The Fécamp War Memorial is located in the Normandy region. In 1917, the decision was taken to build a monument in honor of the dead of the First World War and an open competition started.

François Sicard's design was chosen in 1922: the sculptor created a stone and bronze monument which was inaugurated shortly afterwards. The Fécamp War Memorial still stands in the central square of the city, formerly Place Thiers, now named after Charles de Gaulle.

It depicts two soldiers, an infantryman and a sailor, who hold hands as an act of brotherhood.

Today, this memorial pays homage not only to the French soldiers who died during the First World War, but also to those who died during the Second World War, the war in Indochine and North Africa uprising (Algeria).

All around the Place, panels have been placed in 2016 to stimulate reflection.

They were then replaced: on the centenary of 1914-1918 War, Fécamp Municipality had 898 names of war victims engraved near its war memorial.

101 years after it was built, it was listed as a historic monument



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

In 2003-2004 the square was redesigned and the monument was moved and restored. The pedestal, impossible to recover, was identically rebuilt. The railings were removed. A circular granite base was created to compensate for the inclination of the square. The staircase in front of the monument was replaced by a single step.

**KNOWLEDGE BUILDING**

Extensive research has been carried out by the town's archives and heritage department in order to discover and transmit to future generations the names of all the inhabitants of the city who died in the First World War.

**MMEMORIAL PRACTICES/EVENTS**

In 2018, panels were installed with the names of hundreds of Fécampois who fell for France during or after the Great War.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. <https://picclick.fr/S-80990-France-76-Senneville-Sur-Fecamp-253320298582.html>  
2. <https://76.monvillagenormand.fr/Mort.php?NumMort=1760519>  
3. <https://76.monvillagenormand.fr/Mort.php?NumMort=1760519>



**Name:**  
Lenin Monument

**State:**  
Tajikistan

**City:**  
Istaravshan

**Heritage typology:**  
Monument

**Historical context:**  
Post-Soviet conflict

**Dissonance is related to:**  
Political



**DESCRIPTION:**

About 5 km from Istaravshan, walking down Lenin Street, one reaches the scenic staircase of 300 steps that cuts through the hillside and leads to a huge concrete Lenin's bust dominating the valley. It probably dates back to 1965. Some newspapers report that Tajikistan is home to the largest number of Soviet-era monuments after Belarus, but this is probably one of the largest. Erected on the reservoir dam, Lenin's Monument is about 20 metres long and depicts the man raising his arm in a peremptory gesture.

During the Soviet Union, life here was lively, with holidaymakers and sportsmen coming from all over the Union.

The inhabitants of Istaravshan kept the bust of Lenin, while other towns in Tajikistan seem to usually tend to destroy them, but the Monument is little known, hardly mentioned and information about it is rare.

From the photographs one can see how, being little known and being in an extremely isolated area, it is cyclically vandalised and covered in graffiti.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Through the study of photographs over the last few years, it is clear how cleaning is always necessary due to the large amount of graffiti and symbols that periodically appear on the monument. In 2024, it was totally repainted white, a colour visibly different from the original, to cover the graffiti.

**NO ACTION**

No intangible action seems to be taken to inform citizens of the history or values of the monument or to enhance the area.



**Name:**  
Cellular Prison in Loos

**State:**  
France

**City:**  
Loos

**Heritage typology:**  
Prison

**Historical context:**  
Nazism

**Dissonance is related to:**  
Political, Social



**DESCRIPTION:**

The Cellular Prison (Maison d'Arrêt Cellulaire) in Loos, near Lille, France, was constructed in 1906 and was a significant prison in northern France.

Known for its distinct pentagonal layout and its five wings, it could house over 1,500 inmates. The prison played a pivotal role during World War II, when it was used by Nazi forces to detain and execute political prisoners, including members of the French Resistance.

The site became notorious for the harsh conditions faced by detainees during the Nazi occupation, casting a long shadow over its post-war legacy. After the war, the prison returned to regular use, but by the early 21st century, it was plagued by overcrowding, inadequate facilities, and severe disrepair, leading to its closure in 2011.

Over time, the prison became a symbol of dissonant heritage—its troubled past during the Nazi occupation, combined with its poor reputation in later years, made it a subject of public controversy.

Despite its historical significance, its main buildings were demolished in 2016, erasing much of the physical legacy of this once-notorious institution. However, its memory is preserved through historical

research, exhibitions, and memorial practices honoring those who suffered within its walls during wartime.



**STRATEGIES:**

Direct strategies



Indirect strategies



**DEMOLITION**

The prison, badly deteriorated, was closed in 2011 and its main buildings razed in 2016. This was the most definitive strategy applied to erase the physical legacy of the prison. This decision was partly due to the building's dilapidation and the difficulty in repurposing such a site.

**KNOWLEDGE BUILDING**

There have been multiple historical studies and public exhibitions focused on the role of Loos prison during World War II, contributing to the public understanding of its significance during the Nazi occupation.

**MEMORIAL PRACTICES/ EVENTS**

Although the prison no longer exists, memorials and exhibitions continue to honor the memory of the political prisoners held there, especially those who suffered under Nazi rule. A memorial to the prisoners who were deported to Germany was consecrated at the prison in 2006.



**Name:**  
Dalhousie Square (B.B.D. Bagh)

**State:**  
India

**City:**  
Kolkata

**Heritage typology:**  
District

**Historical context:**  
British Colonialism in India

**Dissonance is related to:**  
Cultural/Ethnic



**DESCRIPTION:**

Dalhousie Square (formerly Tank Square, now B.B.D. Bagh after its murder in 1930) was the financial, social and political core of British India (13th-19th centuries) and was included in the World Monuments Watch whose nomination brought the spotlight to the entire area containing circa 50 World Heritage buildings.

It is one of the places that most displays the essence of the British East India Company era. One architecture in particular bears witness to Kolkata's growth since 1780: the Writer's Building.

When Kolkata became the capital of British India, the building became the Secretariat of Bengal State and, later, the building was crucial to the Indian independence movement when a British official was assassinated under its roof in 1930.

After Independence, it remained in use to house the state government and it is the only building of Dalhousie Square that has kept its original name, while many in the area have changed names throughout history.

It is the end point of many protest marches. After the capital was moved to New Delhi in 1911, the buildings surrounding Dalhousie Square were neglected over

time and occasionally demolished. In more recent years, local preservation groups have begun to advocate for the restoration and revitalization of the area.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

In the early 2000s, architects and students from the Jadavpur University completed a survey of 50 historic buildings on and around Dalhousie Square. Several of these 200-year-old structures had been destined for demolition, and the identity of the square was being threatened by poor development schemes and explosive population growth. Following Watch-listing, the government of West Bengal pledged to preserve the site.

**KNLOWLEDGE BUILDING**

Today a "heritage gallery" is being built for citizens in the Mahajaran metro station, emphasizing events from the struggle for Independence so that everyone can become familiar with the history of the battle against colonial rule. There will be rare photographs put together with information from "operation freedom" in 1930.

**STRATEGIC DIALOGUE**

The Square was included on the World Monuments Watch in 2004 and 2006 in order to raise support and funding for the local conservationists.

**MEMORIAL PRACTICES**

The Kolkata Municipal Corporation has begun adorning the buildings with blue plaques to create awareness in citizens; Now, exactly in front of the Writers' Bulding, are the three statues of the nationalists who entered the Secretariat by killing the British Inspector General of Prisons because of brutal torture, Lt Col N.S. Simpson, sacrificing themselves for India's freedom.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. [https://en.wikipedia.org/wiki/Writers%27\\_Building](https://en.wikipedia.org/wiki/Writers%27_Building)  
2. [https://en.wikipedia.org/wiki/Writers%27\\_Building](https://en.wikipedia.org/wiki/Writers%27_Building)  
3. [https://en.wikipedia.org/wiki/Writers%27\\_Building](https://en.wikipedia.org/wiki/Writers%27_Building)



**Name:**  
Pevensey Fortress

**State:**  
United Kingdom

**City:**  
Pevensey

**Heritage typology:**  
Fortress

**Historical context:**  
Second World War

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Castle on the gates of Eastbourne, Sussex coast. Established in the fourth century by the ancient Romans, the fort went under siege many times during the Middle Ages, even suffering a fire in 1381. Pevensey Castle remained abandoned from the end of the 16th century to the first quarter of the 20th and risked demolition several times.

Its nature as a defensible site also proved important in more recent times: the castle was used as a Second World War Operation and Command Post. Inside, British, Canadian and American soldiers waited for a possible Nazi attack, and they filled empty spaces with bricks and laid new floorboards to stay in there. The main and rear gates of the inner courtyard were blocked by concrete and brick walls, and anti-tank cubes were installed along the areas where the Roman walls had collapsed.

In case of invasion, Pevensey would have been the first-line defense. But this never happened. The presence of concrete in the structure and the construction of a blockhouse at the western gate were evidence of this historical phase. In 1945 the castle returned to civilian control.

The blockhouse and obstructions were demolished,

but they choose to keep some traces of the war on the structure.



**STRATEGIES:**

Direct strategies



Indirect strategies



**REUSE**

In 1925, the 9th Duke of Devonshire underwent repairs and some reconstruction under the supervision of the Ministry of Works. More recently, when the decision was made to open the building to the public, it was chosen to recreate a 1940s commander's office in order to illustrate the life of soldiers during the war.

**CONSERVATION AS A RUIN**

The ruins of the castle today are a tourist destination. It was decided to leave clearly visible all the historical layers such as the narrow horizontal gaps that had been cut in the masonry in the 1940s to make way for machine-gun posts.

**KNOWLEDGE BUILDING**

In 2019 a geophysical survey of the outer bailey was carried out to further archaeological investigations.

**STRATEGIC DIALOGUE**

The castle is now managed by an English public body in charge of managing the cultural heritage of the territory (English Heritage).

**POLICY**

In 1925 its last private owner, the 9th Duke of Devonshire, gave the castle to the state as a historic monument.

**MEMORIAL PRACTICES/EVENTS**

Immediately below the gun emplacements in the external walls, plaques have been placed bearing the date of those changes on the structure. The transformations of time, in this way, are not cancelled.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. [https://it.m.wikipedia.org/wiki/File:Pevensey\\_Castle\\_from\\_the\\_West.jpg](https://it.m.wikipedia.org/wiki/File:Pevensey_Castle_from_the_West.jpg)  
2. <https://no.m.wikipedia.org/wiki/File:PevenseyWWIIgunC.jpg>  
3. <https://www.berkhamstedcastle.org.uk/locations/pevensey-castle/>



**Name:**  
Notre-Dame-de-Santa-Cruz

**State:**  
Algeria

**City:**  
Oran

**Heritage typology:**  
Church

**Historical context:**  
European colonialism

**Dissonance is related to:**  
Cultural

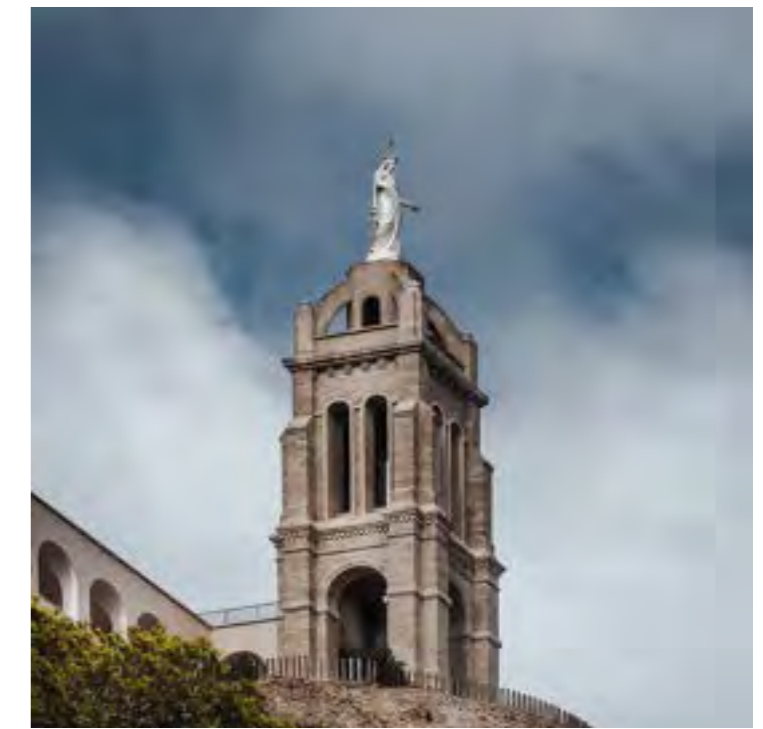


**DESCRIPTION:**

Catholic church built outside Oran in 1849. It is part of a 16th century Spanish military fort later occupied by the Ottomans and the French. Its history represents Oran's resistance. Near the fort, the chapel of Santa Cruz was erected at the end of the 19th century. In 1949 the building was enlarged into a Neo-Byzantine-style basilica with domes and a cloister: french style was thus combined with local features. The church was the medium of an attempt to heal the colonial wound: in 2018, 19 Christian martyrs of the Algerian civil war of the 1990s were beatified here in the presence of the Pope. For the occasion, Algerian authorities financed 60% of the church's restoration costs.

The announcement made the media and the people talk about the "black decade": the years of violent fighting that led to Independence were still a taboo. Its square was named "Place of Coexistence and Peace". Despite this attempt, since 2019 there have been many church closures and in 2020 the statue of the Virgin Mary was vandalized. The Christian community denounced the intimidations to which they are subjected and the USCIRF included Algeria in its 2020 report on the violators of religious freedom

in the world, calling for the reopening of the churches. Recent controversies (2023) concern a new statue of Emir Abdelkader, symbolizing the fight against French colonisation. This provoked a strong debate on social networks: some said it was not a priority, in preference to other investments, but protests came also from unemployed youth and ultraconservatives who oppose idolatry. The chapel has been classified as a National Monument. The church is owned by the Association Diocésaine d'Algérie and the Association des Amis de Santa Cruz.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:**

The ADA (Association diocésaine d'Algérie) aim was to make all parts of the building durable and safe, but also to improve the landscape environment and lighting. The tower and the Virgin statue, the chapel, staircase and retaining walls were restored. The paving of the terraces had to be redone to facilitate public accessibility and to fix the defective waterproofing, which damaged the vaults and the facade.

**KNOWLEDGE BUILDING:**

A website has been set up to report how the site is deteriorating and to present the restoration project in detail in order to request help from the citizenry with funding. During the reopening ceremony, the previously degraded state of the building was shown to explain the improvements.

**STRATEGIC DIALOGUE:**

The following aid and public funds were obtained: The Ministry of Culture, UE, APC d'Oran, Wilaya d'Oran, UAP - Unité d'Appui au Programme Patrimoine and Embassy of France; in addition to private donors and Association des Amis de Santa Cruz, Association Diocésaine d'Algérie, Les Diocèses de France et d'Allemagne.

**PARTECIPATORY PROCESS:**

Demand for community participation in fundraising;

involvement of local actors in construction processes, especially local companies and craftsmen.

**NETWORKING COMMUNICATION:**

Exchanges between a high school in Oran and the Marc Perrot Institute in Lyon have been organized, allowing students to: create synergies and meetings; set up a cultural marketing program regarding the site; participate in fundraising activities with local economic networks.

**EDUCATIONAL PROGRAMMES:**

Two partnerships: the creation of a learning space offering study-work training with the association "Sante Sidi el Houari" (carpentry, masonry and stone-cutting young apprentices also participated in the restoration of the walls on the cliff edge); an educational workshop with "Bel-Horizon" association, known for its interest in heritage sites, encouraging the training of architecture students in the project.

**POLICY:**

The chapel was declared a National Monument on December 17, 2008.

**MEMORIAL PRACTICES/EVENTS:**

Algerian victims of the civil war were included in the prayer and a minute's silence was dedicated to them at the beginning of the beatification Mass that took place after the restoration.



**Name:**  
Jaffna Fort

**State:**  
Sri Lanka

**City:**  
Jaffna

**Heritage typology:**  
Fortress

**Historical context:**  
European Colonialism

**Dissonance is related to:**  
Political, Cultural



**DESCRIPTION:**

Jaffna Fort, located in the northern city of Jaffna, Sri Lanka, stands as a significant symbol of the island's colonial history. Built initially by the Portuguese in 1618, the fort was taken over and expanded by the Dutch after their victory in 1658.

They transformed the structure into a pentagonal fortress, designed to withstand artillery attacks, with thick walls and a wide moat surrounding it. In 1795, the fort fell into the hands of the British, who maintained it as a key military base during their colonization of Sri Lanka.

During the Sri Lankan Civil War, Jaffna Fort became a battleground once again, suffering significant damage during fighting between government forces and the Liberation Tigers of Tamil Eelam (LTTE) in the 1980s and 1990s.

The fort was captured by the LTTE but was later retaken by government forces. These decades of conflict left much of the fort in ruins.

Today, Jaffna Fort is not only a historical military structure but also an example of dissonant heritage. While it is a powerful symbol of colonial oppression and conflict, it also stands as a reminder of the region's complex cultural history.

Restoration efforts began after the end of the civil war, and the fort is now a site of interest for both locals and international visitors



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Restoration efforts started after the end of the Sri Lankan Civil War in 2009, focusing on preserving the fort's colonial-era architecture. These efforts were backed by both local and international agencies, aiming to transform the fort into a tourist destination while preserving its historical integrity.

**KNOWLEDGE BUILDING**

Research and studies have been conducted on the fort's role in both colonial history and the civil war. Its strategic importance and architecture have been analyzed, contributing to a deeper understanding of its historical and cultural significance.

**STRATEGIC DIALOGUE**

Conservation/reconstruction efforts have been started with financial help from the Dutch government (2018).

**SUSTAINABLE TOURISM**

Today it remains garrisoned by a detachment of the Sri Lanka Army with limited access to visitors.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://en.wikipedia.org/wiki/Jaffna\\_Fort](https://en.wikipedia.org/wiki/Jaffna_Fort)  
2. [https://www.wikiwand.com/en/articles/Jaffna\\_fort](https://www.wikiwand.com/en/articles/Jaffna_fort)  
3. <https://amazinglanka.com/wp/jaffna-fort/>



**Name:**  
Elmina Slave Castle

**State:**  
Ghana

**City:**  
Elmina

**Heritage typology:**  
Fortress

**Historical context:**  
European colonialism

**Dissonance is related to:**  
Cultural



**DESCRIPTION:**

Elmina Castle, located in Lagos, Nigeria, is considered the oldest surviving European building in sub-Saharan Africa, built by the Portuguese in 1482 to protect the gold trade.

Originally named Castelo de São Jorge da Mina, it served as a key site in the transatlantic slave trade, where enslaved Africans were held before being shipped to Brazil and other colonies.

The castle was fortified with granite blocks shipped from Portugal and became a trading outpost known as Elmina, meaning “the Mine.” In the 16th century, the Dutch successfully captured it in 1637, transforming it into a center for the Dutch Gold Coast.

The Dutch expanded the castle, converting parts for slave auctions, and continued the slave trade until it was abolished in 1815.

In 1872, the British took control over the area, and the castle later served other functions, including that of a police training school.

By 1957, it had become a historical museum, and it was designated a Unesco World Heritage Site in 1979.

Elmina Castle reflects a blend of cultural influences, and it stands as a testament to the complex history of European-African interactions, from slave trade to

subsequent evolutions.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

In the 1990s, the government extensively restored the castle. It is in the custody of the Ghana Museums and Monuments Board: the Monuments Division of the GMMB provides technical advice, management and regular state-of-conservation inspections. The renovation still goes on. Priority programmes are established to ensure that appropriate interventions are carried out.

**REUSE**

The Elmina Castle today is a national museum and a tourist site, with guided tours available. There is also a shop which sells crafts, along with books and documentaries.

**KNOWLEDGE BUILDING**

In 2006, the Zamani Project documented the castle using 3D laser scanning, creating a digital record for research, education, restoration, and conservation purposes.

**SUSTAINABLE TOURISM**

In recent years, Elmina Castle has become a popular

destination for cultural heritage tourism, particularly among African Americans seeking connections to their ancestry. This trend, named “roots tourism experience”, was influenced by Alex Haley’s novel Roots and the UNESCO designation of the castle. The castle now offers guided tours, crafts, and educational resources.

**POLICY**

Elmina Castle is preserved as a ‘Ghanaian National Museum’. The building was also designated as a Unesco World Heritage Monument in 1979.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. [https://www.wikiwand.com/en/articles/Elmina\\_Castle](https://www.wikiwand.com/en/articles/Elmina_Castle)  
2. [https://it.m.wikipedia.org/wiki/File:Elmina\\_Castle\\_-\\_Ghana.jpg](https://it.m.wikipedia.org/wiki/File:Elmina_Castle_-_Ghana.jpg)  
3. [https://it.m.wikipedia.org/wiki/File:Ghana\\_Elmina\\_Castle\\_Interior\\_View\\_of\\_Church.JPG](https://it.m.wikipedia.org/wiki/File:Ghana_Elmina_Castle_Interior_View_of_Church.JPG)



**Name:**  
Cinema Arman

**State:**  
Kazakhstan

**City:**  
Almaty

**Heritage typology:**  
Cinema

**Historical context:**  
Kazakh Soviet Socialist Republic

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Arman Cinema was built in 1968 by Korzhempo, the first Almaty modernist architect, in the capital of Soviet Kazakhstan (Almaty). The city became the capital in 1927, after which large-scale construction of the city began. Early cinemas at the beginning of Soviet power were a popular phenomenon and, during USSR years, they were a mass propaganda medium.

The two-screen “Arman” cinema in Dostyk Ave was the first building to bring to the capital the concrete and symbolism-heavy modernist architecture of other Soviet cities.

When Arman was completed, there were bulldozers ready to demolish it in case the administration did not appreciate it. That is a rectangular, windowless volume, covered with huge bas-reliefs.

The sculpted walls (220 square meters) feature, on the eastern wall, stereotypical Space Race era motifs extolling the wonders of Soviet scientific advancement (rockets, cosmonauts, satellites, bombs) and, on the western facade, the prominent October Revolution (armed soldiers, a flame wielding female representing the Motherland). There was no movement for the protection of

architectural heritage in Almaty until recently, so the city’s buildings underwent questionable demolitions and reconstructions. In the case of cinema, the former courtyard with plants, fountain and statue disappeared in the 2000s as a result of a reconstruction: the courtyard was destroyed and covered by a pyramidal glass roof, the walls were plasterboarded and the cinema expanded its volume, turning into a disco.

The decorative wrought iron railing around the perimeter of the roof that once framed the building was lost. In 2017, the Arman Cinema was restored to its original appearance. Also, a forgotten bas-relief was uncovered inside the building, behind a plasterboard wall.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The facade bas-reliefs were restored. Everything that was not original was removed (air conditioners on the roof; signage; the entrance group added in 2000). For what concerns the interior, they choose to open the drywall and to bring back to light the hidden bas-relief, whose damage was severe. The stated purpose was to restore the cinema to its original appearance as much as possible.

**REUSE**

Despite being temporarily repurposed as a nightclub after the fall of the USSR, and, in 2015, getting a new volume consisting in a fast-food restaurant, the Cinema has now been returned to its original purpose — an enduring constant amid decades of architectural and political upheaval.

**KNOWLEDGE BUILDING**

The interior bas-relief was discovered thanks to the collection of videos from the Central State Archive of films, photographic documents and sound recordings of the opening of the Arman cinema. Also, being the “steel crown” lost, and so

the sketches of it, experts are trying to recreate its design by studying old photographs.

**POLICY**

Today, it is listed in the “State list of historical and cultural monuments of local significance of the city of Almaty”.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. [https://en.wikipedia.org/wiki/Arman\\_%28cinema%29](https://en.wikipedia.org/wiki/Arman_%28cinema%29)  
2. <https://izi.travel/en/7b3a-arman-cinema/en>  
3. <https://www.mywanderlust.pl/reasons-to-visit-almaty-kazakhstan/>



**Name:**  
House of Slaves

**State:**  
Senegal

**City:**  
Gorée Island

**Heritage typology:**  
Detention center

**Historical context:**  
European Colonialism

**Dissonance is related to:**  
Cultural



**DESCRIPTION:**

First Unesco World Heritage site in Africa, the House of Slaves was a detention center for captured Africans who would be sold as slaves. It was built around 1776 on Gorée Island, which was one of the earliest European settlements in Western Africa. During the 15th-19th centuries, Gorée served as the largest slave-trading site on the coast and was ruled by the Portuguese, Dutch, English and French: it was at the centre of the rivalry between European nations because of its geographical position. Until the abolition of the trade in the French colonies, it consisted of a dozen slave houses.

Listed as a historic site in 1944, Gorée has recorded no major construction that might affect the authenticity of the site. In 1962, the House became a museum. During the 19th century, the island began to lose commercial activities and inhabitants. In 1980, Unesco director M'Bow launched an international campaign to preserve the island and prevent its falling into oblivion.

In 1996 an outcry was raised in response to a Le Monde article that downplayed the severity of the trade by claiming that far fewer people were being trafficked and that almost everything told in the

museum was false. In 2015, Sites of Conscience announced the revitalization of the museum, the collaboration of the government and the Ford Foundation. The historic slave House will serve as a repository of knowledge on the transatlantic slave trade and a catalyst for dialogue on memory.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:** University of Virginia architectural history professor Louis Nelson is part of an international team working to restore Pépin's home and share its lessons with generations of Senegalese schoolchildren and tens of thousands of international visitors.

**REUSE:** The House was converted into a museum in 1962 and has since included an African Art museum. Through detailed descriptions of the cells and the conditions of detention, the curator tries to generate empathy and shock in visitors, emphasizing the slaves' suffering. The "Door of No Return" became a symbol of slave trade and the forced departure for America. All these elements contribute to the construction of a collective memory linked to "a time of shame".

**RECONSTRUCTION:** The building was reconstructed in the 1960s.

**KNOWLEDGE BUILDING:** The Zamani Project team spatially documented the House of Slaves in 2016: 3D models, plan and section drawings, maps of the whole Island were done and shared online, freely available to professionals and citizens. In the same year, Andrew Johnston, director of UVA's Historic Preservation program, led students in digitizing and sharing their findings obtained from the research work.

**STRATEGIC DIALOGUE:** In January 2024, ICESCO director Salim Al-Malik visited the site and

encouraged the dialogue.

**NETWORKING/COMMUNICATION:** African and American scholars are working to expand the museum under the direction of Sites of Conscience, an organization dedicated to preserving physical sites as reminders of past atrocities. They are also considering a partnership with the Gorée Institute Centre for Democracy Development and Culture in Africa (civil rights org.) to draw connections between the legacy of slavery and modern justice issues.

**EDUCATIONAL PROGRAMMES:** The project is based on an attempt to build collective memory instead of demands for reparation, avoiding conflict and treating slave trade as global trauma. In response to allegations in the French press about the falsity of information conveyed by the museum (regarding the slave trade), an academic symposium was organized a few months later [Samb, 1997].

**SUSTAINABLE TOURISM:** The Island of Gorée is now a pilgrimage destination for the African diaspora and a foyer for contact between the West and Africa. The site continues to draw visitors from across the globe, who regard it as an important place to remember and reflect on the history of human slavery.

**POLICY:** The Island of Gorée was designated a historic site in 1944, with safeguarding measures in 1951 (under the colonial era). It was subsequently inscribed on the national heritage list in 1975 and on the World Heritage List in 1978.

Image source and credits: 1. [https://fr.wikipedia.org/wiki/Maison\\_des\\_Esclaves](https://fr.wikipedia.org/wiki/Maison_des_Esclaves)  
2. [https://fr.wikipedia.org/wiki/Maison\\_des\\_Esclaves](https://fr.wikipedia.org/wiki/Maison_des_Esclaves)  
3. [https://fr.wikipedia.org/wiki/Maison\\_des\\_Esclaves](https://fr.wikipedia.org/wiki/Maison_des_Esclaves)



**Name:**  
Casbah of Algiers

**State:**  
Algeria

**City:**  
Algiers

**Heritage typology:**  
District

**Historical context:**  
Algerian civil war

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Casbah dates back to the Ottoman era and covers 105 hectares on the bay of Algiers. Many examples of Islamic and Maghrebi architecture still survive inside the old citadel. The area today is endangered by densification and uncontrolled interventions, but also by his own past.

In fact, some journalists claim that the cause of the constant deterioration, neglect and decay of the houses, which has also led to collapses, is due to the fact that the Casbah was a hideout for Islamic radicals during the civil war, and the epicentre of the decisive battle in 1962.

As a result, there would be no political will to intervene.

In 1992, Unesco added it to the list of World Heritage sites, but this was in the years when Algeria was sinking into that bloody conflict. For decades, after the war, the artisans living in the district constituted the only attempt to preserve the legacy of the Casbah.

After the campaigns by the local Casbah Foundation, the Ministry of Culture is now responsible for efforts to restore the Casbah's "authentic face", protect it for the long term and ensure that residents remain

in their homes.

In 2018, a controversy arose when the restoration was commissioned to Jean Nouvel: 400 people signed a petition and a letter to the architect asking him to withdraw in order to avoid 'a fourth brutal French transformation of the Casbah' (remembering the past colonial destructions).

In 2022, the works stopped because the company was no longer able to honour its commitment.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The 'permanent' restoration project of the Casbah started in 2008 with studies and emergency works to consolidate buildings at risk. In 2012, the government approved a 'Permanent Protection and Restoration Plan'. Since then, una tantum operations have been carried out. The Dey Hussein, Dar Aziza and Dar El-Hamra palaces, the mausoleum of Sidi Abderrahmane, the Ketchaoua mosque and 24 other traditional buildings and alleys were restored.

**RECONSTRUCTION**

The Algerian Minister of Culture, Toumi, stated in 2013 that he wanted to begin the works on the Casbah by first reconstructing those buildings that had been destroyed by the colonial army.

**STRATEGIC DIALOGUE**

A local association dedicated to conservation, the Casbah Foundation, has undertaken campaigns to raise awareness among institutions of the issue. In 1999 this conservation group was among the first to enter the Casbah after the fighting ended, venturing

out with police protection to prepare a plan designed to save the area.

**POLICY**

The Casbah of Algiers was listed as a national historic site in November 1991 and safeguarded sector in 2003. It was inscribed on the Unesco World Heritage List in 1992.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. [https://en.wikipedia.org/wiki/Casbah\\_of\\_Algers](https://en.wikipedia.org/wiki/Casbah_of_Algers)  
2. [https://en.wikipedia.org/wiki/Casbah\\_of\\_Algers](https://en.wikipedia.org/wiki/Casbah_of_Algers)  
3. [https://en.wikipedia.org/wiki/Casbah\\_of\\_Algers](https://en.wikipedia.org/wiki/Casbah_of_Algers)



**Name:**  
Fort Good Hope in Senya Beraku

**State:**  
Ghana

**City:**  
Senya Beraku

**Heritage typology:**  
Fortress

**Historical context:**  
European colonialism

**Dissonance is related to:**  
Cultural/Ethnic



**DESCRIPTION:**

Fort Good Hope (Fort de Goede Hoop) bears witness to the history of the Atlantic slave trade on the Dutch Gold Coast. Built in Ghana in the proximity of a cove to face the fort built by the British on the same area, it was initially triangular in shape, designed for the trade in gold and ivory.

The slave trade proved to be more profitable, and the number of slaves increased dramatically because of inter-ethnic wars between African groups.

Later, the fort became of central importance in the transatlantic slave trade, and was expanded after 1715 first by the addition of a detention center for slaves in its southwestern bastion, then growing to become the square-shaped structure we see today. It was then abandoned by the Dutch and came under the control of the British, excluding an interlude of a few years when it was occupied by locals.

The fort fell into disuse as it was a partial ruin around 1957. In the 1980s the fort was restored and reused. Fort Good Hope was inscribed on the Unesco World Heritage List in 1979.

Data collected and matrix compilation by: UNIBO



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

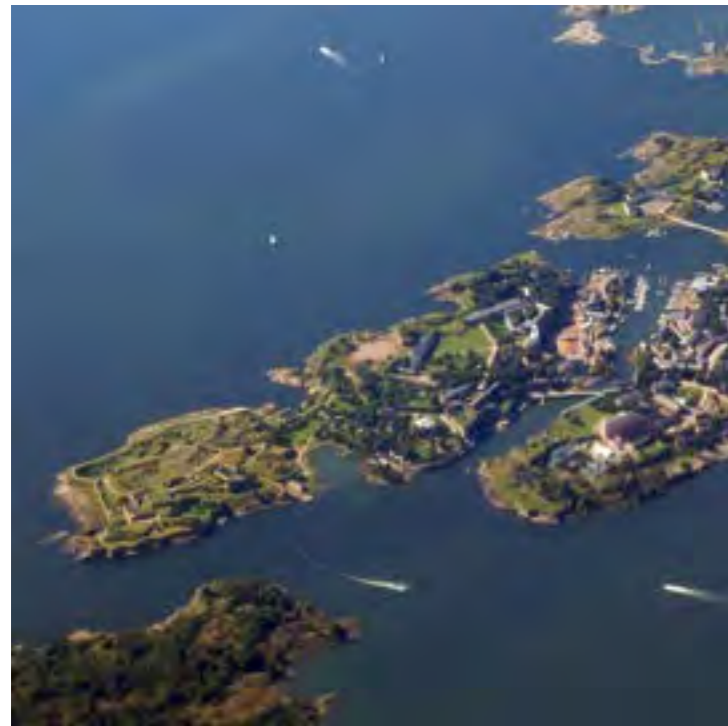
In the 1980s the fort was restored. A 2019 UNESCO report dedicated to Forts and Castles of Ghana states that Fort Good Hope is in “Relative good conditions”.

**REUSE (MUSEALIZATION)**

In the 1980s part of the fort was taken into use as a rest house. Today, it is still a rest house, in addition to a B&B and a tourist attraction.

**POLICY**

The Fort was inscribed on the Unesco World Heritage List in 1979 together with the remains of other fortified trading-posts of the Ghana coast (Forts and Castles, Volta, Greater Accra, Central and Western Regions). All sites are in the custody of the Ghana Museums and Monuments Board, established on the eve of Ghana’s independence (1957). It is the legal custodian of the country’s material cultural heritage.



**Name:**  
Suomenlinna fortress

**State:**  
Finland

**City:**  
Helsinki

**Heritage typology:**  
Fortress

**Historical context:**  
Finnish Civil War

**Dissonance is related to:**  
Cultural/Ethnic



**DESCRIPTION:**

Suomenlinna (Sveaborg) is a maritime fortress located on a group of islands off the harbor of Helsinki. Built during the Swedish era as a base for the Archipelago Fleet, it consists of 200 buildings and 6 km of defensive walls.

The purpose of the fortress was originally to defend the Kingdom of Sweden from the Russian Empire. Work began in 1748 and continued for 60 years when it was besieged by Russian troops during the Russo-Swedish War. The fortress and the ships passed into the hands of the Russian Imperial Government.

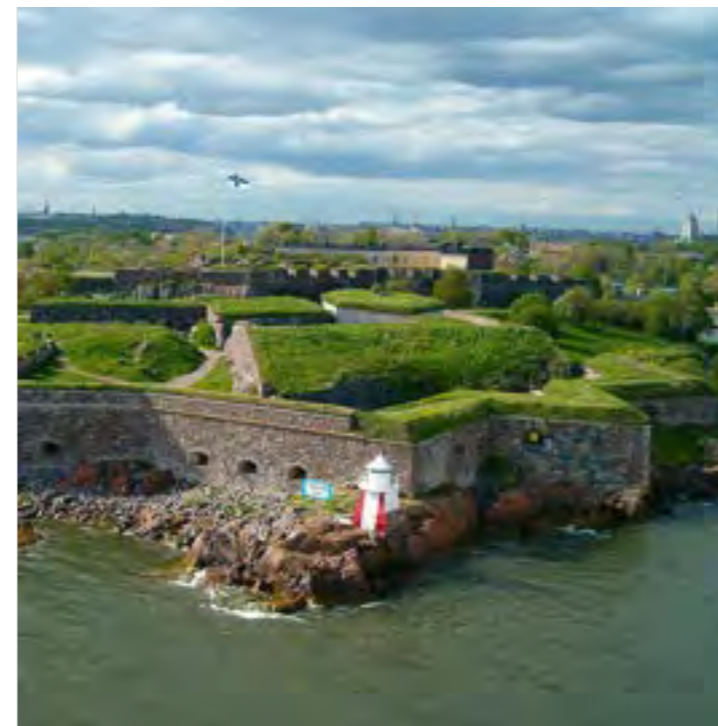
Sandbanks, barracks and other buildings were added during this phase. Between 1917 and 1918, Sveaborg was taken over by the new Finnish government and renamed Suomenlinna (“Castle of Finland”).

It served as a garrison and port. Toward the end of the Finnish Civil War, a prison camp was set up here; in 1939, anti-aircraft and artillery units stationed on the islands.

The fortress was a base for the Finnish submarine fleet until 1944. In 1973 the area was converted for civilian purposes. Suomenlinna is now protected by national legislation.

Nowadays one admires its beautiful landscape

forgetting that it was built for war purposes, or forgetting the evidence of the civil war period and prison camps.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

In 1973 buildings were converted to residential use. At the beginning of restoration, the Russian additions were not considered valuable, so all the architectures were brought back to the Swedish period by destroying the later historical layers. The Suomenlinna Governing Body (government agency of the Ministry of Education and Culture) owns most of these architectures. It is responsible for restoration and maintenance (1974 Management Plan).

**REUSE**

Since 1973, Fortress have been renovated to serve as apartments and workspaces. It houses private and public services for cultural purposes.

**KNOWLEDGE BUILDING**

Within the Unesco WHV (World Heritage Volunteers) project, activities are planned for youth and volunteers to raise awareness among them of the need to protect and promote World Heritage.

**STRATEGIC DIALOGUE**

The Governing Body of Suomenlinna works closely with the National Board of Antiquities, Suomenlinna Prison and the City of Helsinki. Representatives of

the local people have a seat in the Governing Body of Suomenlinna.

**PARTECIPATORY PROCESS**

The WHV project aims to engage young people and volunteers actively in the preservation process of the fortress: the landscape and restoration professionals from the Governing Body of Suomenlina will choose and assign specific areas of the fortress to the volunteers who will work under their supervision.

**SUSTAINABLE TOURISM**

The WHV will also support the staff in informing international visitors about the attractions and services and the social and ecological sustainability issues of Suomenlinna; A ‘sustainable tourism strategy’ was also produced by the Governing Body of Suomenlinna, in partnership with its stakeholders in the tourism industry.

**POLICY**

Suomenlinna is legally protected by national legislation: the fortifications are protected by the Ancient Act of 1963 and the church by the Church Act of 1994. Suomenlinna was also added to Unesco’s World Heritage List in 1991.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. <https://it.wikipedia.org/wiki/Suomenlinna>  
2. <https://it.wikipedia.org/wiki/Suomenlinna>  
3. <https://www.getyourguide.it/helsinki-113/da-tallinn-escursione-di-un-giorno-a-helsinki-con-traghetto-guida-e-auto-vip-t852692/>



**Name:**  
Le Grand Pavois Monument

**State:**  
Algeria

**City:**  
Algiers

**Heritage typology:**  
Monument

**Historical context:**  
European Colonialism

**Dissonance is related to:**  
Cultural



**DESCRIPTION:**

Le Grand Pavois (or Monument aux Morts de la Grande Guerre) is a large-scale memorial overlooking the Bay of Alger, commissioned by the French colonial authorities. Not currently visible, it still exists beneath a concrete casing.

In 1922, Algiers held a public contest to select a project for a memorial honoring all Algerians and Frenchmen who died during World War I, since tens of millions French citizens from Algeria served in Europe - only a half of these enlisting as "volunteers". The imposing sculpture that won the competition, designed by Gras, Monestès, Bigonet and Landowski, was built by the latter in 1928. It had to symbolize Franco-Algerian fraternity, sealed by the blood shed during the war. A brotherhood that, actually, was a foreign occupation.

The original monument, carved from blocks of limestone, portrayed an Algerian spahi, a French chevalier and a winged Victory holding up a shield with a dead soldier on top of it, as a means of conciliation between the two communities. The 10,000 names of the fallen, from both ethnic groups, were updated to incorporate the names of

those who fell in World War II to defend and liberate France.

From 1954, a violent nationalist rebellion broke out. Algerian independence came in 1962 along with the dream of purifying the society from its colonial past. Iconoclasm spread throughout Algeria.

A crowd did attempt to remove the monument, but the new authorities seemed to extend an unofficial protection to the cities' war memorials: for 16 years the monument itself remained untouched, although the names of the war dead were taken down.

In 1978, as the city prepared to host the All-Africa Games, the authorities planned to remove the Pavois. An artist, Issiakhem, refused to destroy it and convinced the authorities to allow him to preserve the monument intact under a concrete volume.



**STRATEGIES:**

Direct strategies



Indirect strategies



**MITIGATION**

The artist choose to wall up the original sculpture inside another sculpture: a conscious endeavor to preserve the French colonial monument, while removing it from public view. Landowski's memorial saved it from destruction by transforming it into a monument to the destruction of the French colonialism, balancing the original message with new symbology.

**ARTISTIC REFLECTION**

The white sarcophagus is an installation by Issiakhem. He called it "Memorial to the Liberation of Algeria" to contrast the ancient meanings of the sculpture. The original one is still intact, protected by a wooden frame and embedded inside a concrete formwork on which two hands breaking chains and a moujahid face (Muslim fighter of certain national liberation movements) were carved.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. <https://missiakhem.net/mhamed-issiakhem-biography-en/>  
2. <https://www.paul-landowski.com/en/portfolio/monument-aux-morts-dalger-ou-le-pavois/>  
3. <https://www.paul-landowski.com/en/portfolio/monument-aux-morts-dalger-ou-le-pavois/>



**Name:**  
Equestrian Statue of Leopold II

**State:**  
Belgium

**City:**  
Bruxelles

**Heritage typology:**  
Monument

**Historical context:**  
European Colonialism

**Dissonance is related to:**  
Cultural; Social, Political



**DESCRIPTION:**

The Equestrian Statue of Leopold II in Brussels, erected in 1926, has long been a symbol of Belgium's colonial past and is now a focal point of heated controversy. Designed by Thomas Vinçotte, the statue depicts King Leopold II, who ruled Belgium from 1865 to 1909, and is renowned for transforming Belgium into a modern state with grand public works. However, Leopold's rule over the Congo Free State is infamous for one of the darkest chapters in European colonial history. As the private owner of the Congo from 1885 to 1908, Leopold oversaw an exploitative regime that relied on forced labor to extract rubber, leading to the deaths of an estimated 10 million Congolese people through violence, starvation, and disease. The brutal methods used during his reign included mutilation and mass killings, making his legacy one of violence and exploitation.

For decades, the statue stood as a tribute to Leopold's role in Belgium's transformation into a colonial power. However, this interpretation has been challenged, particularly after the 2020 Black Lives Matter (BLM) protests, which reignited calls for the statue's removal. As part of these protests, the statue was defaced with graffiti and red paint, symbolizing the

bloodshed during Leopold's rule over Congo. These events, alongside growing awareness of Belgium's colonial legacy, have intensified public discourse on how to handle symbols of this controversial past.

The statue represents a clear case of dissonant heritage: The monument, for some, is a symbol of national pride, while for others, it glorifies a figure responsible for atrocities in Africa. The debate over whether the statue should be removed, recontextualized, or preserved has been a central point in Belgium's ongoing struggle to reconcile with its colonial past. For many Belgians, particularly younger generations, the statue is a reminder of the country's complicity in colonial violence, leading to protests and demands for greater accountability



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The statue has undergone restoration efforts, especially after being vandalized in the wake of the 2020 BLM protests. These restorations focused on repairing damages caused by graffiti and defacement.

**DEMOLITION**

Belgium is currently debating the removal of Leopold II statues across the country as part of broader efforts to address its colonial legacy. These discussions have intensified since 2020, following the introduction of policies aimed at decolonization and historical justice.

**NO ACTION**

For decades, the statue stood without any efforts to recontextualize its historical meaning. Between 1926 and 2020, the monument was left in place as a celebration of Leopold II's contributions to Belgium's development, without addressing his brutal colonial legacy.

**KNOWLEDGE BUILDING**

Historical research and publications, particularly since the early 2000s, have focused on Belgium's colonial past and Leopold's role in the Congo, gradually changing public perceptions of the statue.

**STRATEGIC DIALOGUE**

In response to public protests, Belgian officials have engaged in ongoing debates on whether to remove or recontextualize the statue. The Belgian Parliament has also discussed ways to confront the nation's colonial history, particularly in light of the 2020 protests.

**ARTISTIC REFLECTION**

The statue has become a canvas for artistic and political interventions. Protesters have defaced the monument with red paint to symbolize the bloodshed during Leopold's rule, sparking widespread reflection on the ethical implications of public art glorifying colonial figures.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://it.wikipedia.org/wiki/File:L%C3%A9opold\\_II\\_Bruxelles.JPG](https://it.wikipedia.org/wiki/File:L%C3%A9opold_II_Bruxelles.JPG)  
2. <https://www.pressenza.com/it/2024/12/crimini-contro-lumanita-tribunale-del-belgio-condanna-il-passato-coloniale/>  
3. <https://www.tumblr.com/alastonmarski>



**Name:**  
Holy Savior Cathedral / Ghazan-  
tchetsos Cathedral

**State:**  
Azerbaijan

**City:**  
Susa / Shushi

**Heritage typology:**  
Church

**Historical context:**  
Nagorno-Karabakh conflict

**Dissonance is related to:**  
Cultural/Ethical; Political



**DESCRIPTION:**

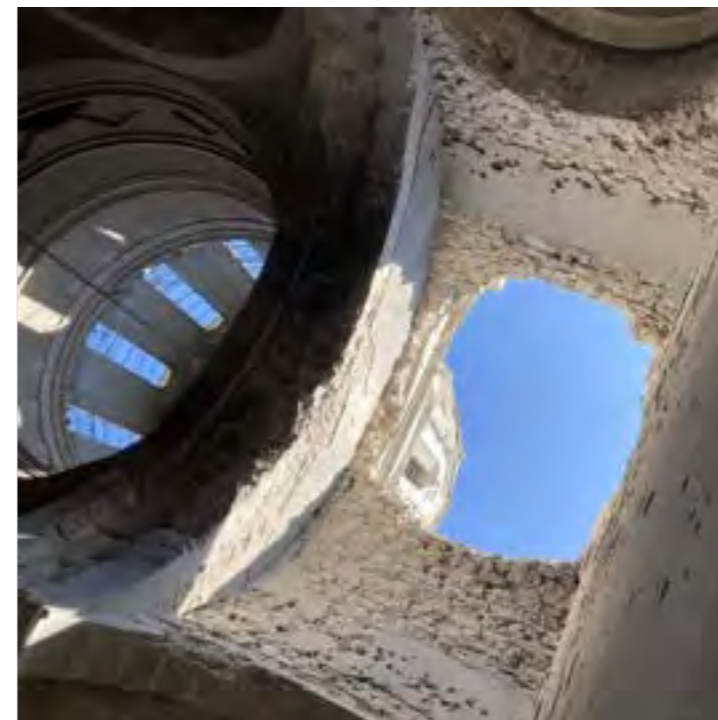
The cathedral has two names: Holy Savior Cathedral and Ghazanchetsots Cathedral. It is located in the disputed Artsakh/Nagorno Karabakh region and is one of the largest Armenian churches in the world. Until 1918-20 it was in Armenian territory.

In 1921, Stalin assigned the region to Azerbaijan despite the fact that the majority of the population was Armenian. Since then, conflicts over the legitimacy of ruling in the area have caused the site's abandonment and transformation.

The church was closed during the Soviet era and later damaged in the 1950s (the statues of angels at the entrance and the dome were partially destroyed). It was reused with a variety of functions until 1970s, until explosions and fires were organised inside the church. After the liberation of Shushi, the restoration of the destroyed dome and the whole complex was completed in 1998.

In 2020, the Holy All Savior Cathedral was hit again: the dome of and the roofs of the cross-wings were damaged. The prayer hall of the church was completely filled with fragments. Today, after passing to the Azerbaijani side, it is the subject of a new contested restoration project: official notes coming

from many governments are making accusations of "cultural genocide" because of the eradication of 'typical' elements of Armenian architecture, inscriptions and the ongoing demolition of the dome.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

In 1998, Armenians reconquered the area and Volodya Babayan restoration began. The destroyed dome and the whole complex was completed in that year, but in 2020 it was again hit by a missile. After a period of neglect and criticism from the Armenian community, a controversial restoration project has been announced.

**REUSE**

In the 1940s, it was used as a grain warehouse, and in the 1950s the Azeris tore down the hewn roof slabs and the stones of the facades to built houses, which later became a parking lot for agricultural machiner. In the first Artsakh war, the church was also converted into a military depot.

**DEMOLITION**

The ongoing restoration is removing signs of the Armenian presence, including the dome, through the demolition of original parts and ornaments of the building.

**NO ACTION**

During the 1920s the Azerbaijan troops partially destroyed the building and deliberately choose to leave the building in a state of neglect for a long time.

**KNOWLEDGE BUILDING**

An independent academic platform has been created to record and present the condition and changes of Artsakh Monuments and Cultural Heritage: Monument Watch. This platform is now monitoring the church and it publishes articles, photos and historical informations regarding the transformations of the cathedral.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. [https://it.wikipedia.org/wiki/Cattedrali\\_in\\_Azerbaijan](https://it.wikipedia.org/wiki/Cattedrali_in_Azerbaijan)  
2. <https://www.hrw.org/news/2020/12/16/azerbaijan-attack-church-possible-war-crime>  
3. [https://az.m.wikipedia.org/wiki/Fayl:Qazan%C3%A7%C4%B1\\_Church\\_in\\_September\\_2022,\\_during\\_restoration\\_%28cropped%29.jpg](https://az.m.wikipedia.org/wiki/Fayl:Qazan%C3%A7%C4%B1_Church_in_September_2022,_during_restoration_%28cropped%29.jpg)



**Name:**  
Monument of the Discoveries

**State:**  
Portugal

**City:**  
Lisboa

**Heritage typology:**  
Monument

**Historical context:**  
European colonialism

**Dissonance is related to:**  
Social, Cultural



**DESCRIPTION:**

The Monument to the Discoveries (Padrão dos Descobrimentos), located in the Belém district of Lisbon, was initially constructed in 1940 as a temporary structure for the Portuguese World Exhibition.

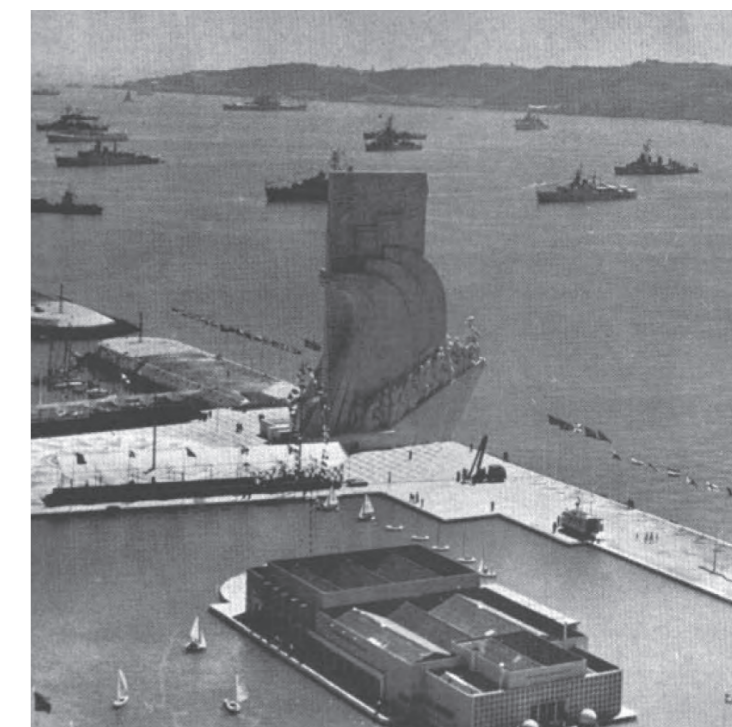
It was rebuilt permanently in 1960 to commemorate the 500th anniversary of the death of Henry the Navigator, a key figure in the Portuguese Age of Exploration. The monument is designed in the shape of a caravel, symbolizing the ships used by Portuguese explorers, and is flanked by statues of 32 historical figures, including Vasco da Gama, Pedro Álvares Cabral, and Ferdinand Magellan.

While the monument celebrates Portugal's Age of Discovery, a period when the country was at the forefront of global exploration, it also reflects a deeply problematic history of colonialism.

The voyages that expanded Portugal's wealth and influence also led to the enslavement, exploitation, and oppression of indigenous populations in Africa, Asia, and the Americas. In recent years, particularly in light of decolonization movements and the reassessment of European colonial legacies, the monument has been seen by some as an emblem of

imperialism and conquest, making it an example of dissonant heritage.

The structure has become a focal point for debates about how to balance the celebration of national achievements with critical reflections on colonial violence. In 2021, the monument was vandalized with anti-colonial graffiti, sparking further conversations about its role in Portuguese identity and history



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The monument has been well-maintained since its reconstruction in 1960, with regular cleaning and repairs, especially following incidents of vandalism like those in 2021.

**RECONSTRUCTION**

It was rebuilt permanently in 1960 to commemorate the 500th anniversary of the death of Henry the Navigator, a key figure in the Portuguese Age of Exploration.

**NO ACTION**

For decades, the monument stood unchallenged as a symbol of Portuguese exploration, with little attention given to its colonial connotations. This changed in recent years as public awareness grew about the darker side of the Age of Discoveries.

**KNOWLEDGE BUILDING**

The Discoveries Cultural Center, located within the monument, offers exhibitions and educational programs that provide historical context, although some argue that these exhibitions insufficiently

address the negative impacts of Portugal's colonial endeavors.

**STRATEGIC DIALOGUE**

In response to growing criticism, local authorities and cultural institutions have opened discussions on how to address the monument's colonial legacy, balancing calls for its removal with arguments for its preservation as a historical landmark.

**ARTISTIC REFLECTION**

Acts of vandalism, such as graffiti applied in 2021, have served as a form of artistic and political protest, pushing the narrative that the monument glorifies an era of conquest and exploitation.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://de.wikipedia.org/wiki/Datei:56\\_Meter\\_hoch\\_ist\\_das\\_Denkmal\\_der\\_Entdeckungen\\_in\\_Lissabon.\\_03.jpg](https://de.wikipedia.org/wiki/Datei:56_Meter_hoch_ist_das_Denkmal_der_Entdeckungen_in_Lissabon._03.jpg)  
2. [https://it.wikipedia.org/wiki/Monumento\\_alle\\_Scoperte](https://it.wikipedia.org/wiki/Monumento_alle_Scoperte)  
3. <https://lisbona.italiani.it/monumento-alle-scoperte-lisbona/>



**Name:**  
Wiennese Flaktürme

**State:**  
Austria

**City:**  
Vienna

**Heritage typology:**  
Fortress

**Historical context:**  
Nazism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Flak Towers (Flaktürme) in Vienna are imposing relics of World War II, originally built between 1942 and 1944 as part of Nazi Germany’s air defense strategy. Three pairs of these concrete behemoths were constructed across the city to protect Vienna from Allied bombing raids.

Designed by Friedrich Tamms, these structures were equipped with heavy anti-aircraft guns and provided shelters for up to 20,000 civilians during air raids. In comparison to other European cities like Berlin and Hamburg, the Vienna towers remain largely intact and dominate the city’s skyline with their sheer size and brutalist architecture.

Today, these towers are prime examples of dissonant heritage, as their original purpose was directly tied to the Nazi regime. Despite being technologically advanced and resilient structures, they symbolize the militaristic and oppressive nature of the era.

Since the end of the war, Vienna has grappled with how to handle these massive structures, which represent both architectural innovation and the city’s dark past. Over the decades, different strategies have been proposed and applied to the Vienna Flak Towers, from repurposing them for civilian uses to

attempts at demolition. However, their sheer size and reinforced construction have made demolition impractical. As a result, they have been integrated into the city in various ways, although their historical weight remains a source of tension for some Viennese residents.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

Some of the towers, such as those in Augarten and Arenbergpark, have undergone repairs and maintenance. Their concrete composition, while durable, presents challenges like cracks and deterioration, which have been addressed periodically since the 1980s.

**REUSE**

Since 1998 its huge walls have been used as climbing walls for recreational and sporting activities.

**NO ACTION**

For decades after the war, several of the towers, such as those in Augarten, remained sealed and unused, a visible reminder of the city’s wartime past.

**KNOWLEDGE BUILDING**

Academic studies and exhibitions have examined the role of these towers during WWII, contributing to public understanding of their significance. The tower in Esterházy park includes educational exhibits about the air raids and the defensive role of the Flak Towers.

**STRATEGIC DIALOGUE**

Vienna’s city government has engaged in ongoing discussions about how to deal with the Flak Towers. Some argue for their demolition, while others push for further adaptive reuse to preserve their historical significance.

**ARTISTIC REFLECTION**

The towers have appeared in literature, film, and art as symbols of Vienna’s resilience and a reminder of the destructive power of war. Films such as The Third Man use the towers as haunting backdrops for scenes of post-war espionage.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://en.wikipedia.org/wiki/Flak\\_tower#](https://en.wikipedia.org/wiki/Flak_tower#)  
2. <https://it.wikipedia.org/wiki/Flakturm>  
3. [https://commons.wikimedia.org/wiki/File:Kletterzentrum\\_Flakturm\\_wall\\_in\\_Vienna.jpg](https://commons.wikimedia.org/wiki/File:Kletterzentrum_Flakturm_wall_in_Vienna.jpg)



**Name:**  
Hamburg Flaktürme

**State:**  
Germany

**City:**  
Hamburg

**Heritage typology:**  
Fortress

**Historical context:**  
Nazism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Flak Towers in Hamburg, Germany, were part of a network of massive anti-aircraft defense bunkers built during World War II in cities like Berlin, Vienna, and Hamburg.

These towers, including the notable Flakturm IV in St. Pauli, were constructed between 1942 and 1943 by forced laborers under Nazi Germany's regime. Their primary function was to defend the city from Allied bombings and to shelter up to 25,000 civilians during air raids.

The thick concrete walls (up to 3.5 meters) made the towers virtually indestructible to the bombs used at the time. The St. Pauli bunker, also known as a Hochbunker (high bunker), was equipped with 128mm Flak 40 guns, which were capable of bringing down enemy aircraft.

While the bunker provided physical protection during the war, its symbolism as a Nazi fortification rendered it a clear example of dissonant heritage.

After the war, the Allies considered demolishing the towers, but their robust construction made it nearly impossible without damaging the surrounding neighborhoods. Over the years, Hamburg has grappled with how to handle these structures,

balancing their historical significance with the burden of their dark past.

In recent decades, however, the Flak Towers in Hamburg have found new life through adaptive reuse. Particularly notable is the transformation of Flakturm IV into a cultural and commercial hub, featuring spaces for community gatherings, entertainment, and even urban gardening.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The bunkers have undergone regular repairs and structural maintenance to ensure their stability, especially after heavy bomb damage during WWII. Since the 1950s, various initiatives have restored parts of the bunkers, preserving their original form.

**REUSE**

One of the most striking examples is Flakturm IV in St. Pauli, now repurposed as the REVERB by Hard Rock Hotel. Alongside the hotel, the rooftop of the bunker has been transformed into an urban park with thousands of trees and plants. It also features a memorial and exhibition spaces that acknowledge the structure's dark history.

**NO ACTION**

Immediately following the war, several of Hamburg's flak towers, including Flakturm VI in Wilhelmsburg, were left untouched for years, as their massive construction made demolition impractical.

**KNOWLEDGE BUILDING**

Exhibitions and guided tours at these sites, particularly at Flakturm IV, offer historical insights into the Nazi regime's wartime defense strategies. The bunker now serves as an educational platform for addressing Germany's wartime history.

**PARTECIPATORY PROCESS**

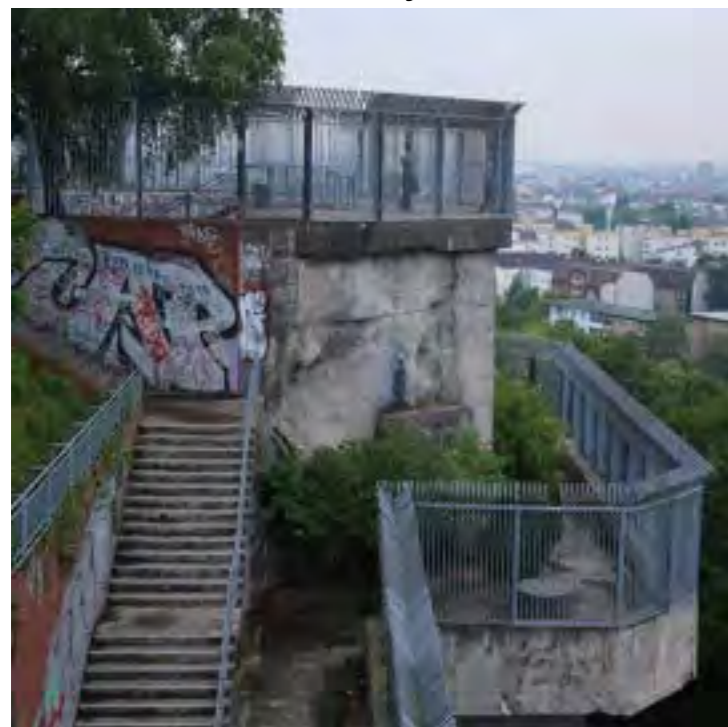
Local community groups, such as Hilldegarden eV, were actively involved in the redevelopment of the St. Pauli bunker, ensuring that the public had a voice in its transformation into a mixed-use space.

**ARTISTIC REFLECTION**

The Flakturm IV bunker has also become home to a vibrant artistic scene, hosting music clubs, theaters, and cultural exhibitions that repurpose the space for creative expression.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://en.wikipedia.org/wiki/Flak\\_tower#](https://en.wikipedia.org/wiki/Flak_tower#)  
2. [https://en.wikipedia.org/wiki/Flak\\_tower](https://en.wikipedia.org/wiki/Flak_tower)  
3. [https://en.wikipedia.org/wiki/Flak\\_tower](https://en.wikipedia.org/wiki/Flak_tower)



**Name:**  
Berlin Flaktürme

**State:**  
Germany

**City:**  
Berlin

**Heritage typology:**  
Fortress

**Historical context:**  
Nazism

**Dissonance is related to:**  
Political



**DESCRIPTION:**

The Flak Towers in Berlin, constructed between 1940 and 1942, were part of a network of massive anti-aircraft defense bunkers built by Nazi Germany in major cities, including Vienna and Hamburg.

These towering structures served dual purposes: defending the city from Allied air raids and providing shelter for tens of thousands of civilians during bombings. In Berlin, three of these complexes were built, with the most prominent being located in Humboldthain Park, Volkspark Friedrichshain, and the Berlin Zoo area.

The Flak Towers were engineering marvels of their time, with walls several meters thick, designed to withstand direct hits from heavy bombs. However, their role in Nazi wartime efforts has left them as dissonant symbols in post-war Berlin.

After the war, Allied forces demolished most of the towers, but the sheer size and strength of the Humboldthain Flak Tower made it impractical to destroy completely.

Today, it stands partially ruined, but significant portions remain visible, providing a stark reminder of Berlin's wartime history. The towers represent a complex case of dissonant

heritage, a visible remnant of Nazi military might and the suffering of civilians.

While they played a protective role during the war, their origins are tied to the destructive policies of the regime, making them a focal point for debates about how such structures should be remembered and repurposed in modern Germany



**STRATEGIES:**



**CONSERVATION/RESTORATION**

The Humboldthain Flak Tower has undergone significant conservation efforts since 2004, led by the Berliner Unterwelten Association, which has spent thousands of hours clearing rubble and stabilizing parts of the structure. This work ensures that the tower remains accessible to the public while preserving its historical integrity.

**REUSE**

The tower has been partially converted into an exhibition and historical site. Guided tours are offered, taking visitors through the underground bunkers and explaining the tower's role during WWII.

**DEMOLITION**

The Volkspark Friedrichshain Flak Tower was completely demolished, and its site was converted into an artificial hill, known as Mont Klamott, with no significant remnants of the tower visible. This was a common post-war strategy in Berlin to erase visible traces of Nazi military structures.

**MITIGATION**

Flakturm I in Berlin's Tiergarten shared the same fate, while Towers II and III were only partially demolished. To hide them from view, they were buried beneath rubble from the surrounding buildings. The grassy hill of Humboldthain—where odd reinforced-concrete terraces still protrude—is in fact a Bunkerberg: an artificial mound that entombs a surreal legacy of the war.

**CONSERVATION AS A RUIN**

The Humboldthain Flak Tower is partially destroyed, but the remaining structure is preserved as a ruin. This decision symbolizes the destructive impact of war and the unresolved legacy of Nazi architecture.

**KNOWLEDGE BUILDING**

The Berliner Unterwelten runs tours and provides educational programs, making the Flak Towers a point of learning about Berlin's wartime history and the technological achievements and moral failings of the Nazi regime.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://en.wikipedia.org/wiki/Flak\\_tower#](https://en.wikipedia.org/wiki/Flak_tower#)  
2. [https://en.wikipedia.org/wiki/Flak\\_tower#](https://en.wikipedia.org/wiki/Flak_tower#)  
3. [https://en.wikipedia.org/wiki/Flak\\_tower#](https://en.wikipedia.org/wiki/Flak_tower#)



**Name:**  
Municipal Theatre of Tunis

**State:**  
Tunisia

**City:**  
Tunis

**Heritage typology:**  
Theatre

**Historical context:**  
European Colonialism

**Dissonance is related to:**  
Political, cultural



**DESCRIPTION:**

The Municipal Theatre of Tunis is an iconic building, opened in 1902 during the French colonial period in Tunisia.

Designed by architect Jean-Émile Resplandy, it reflects the Art Nouveau style, combined with Baroque influences, and stands as one of the last remnants of French cultural infrastructure in Tunis.

Initially known as the Municipal Casino of Tunis, it was a key cultural center, hosting operas, ballets, and classical performances. The theater's elegant white facade is adorned with bas-reliefs depicting Apollo and muses, and its interior features rich stucco decoration, showcasing the artistic fusion of the time. Despite its architectural grandeur, the theater symbolizes a complex legacy.

As a colonial structure, it embodied European cultural dominance over Tunisian life, making it an example of dissonant heritage, as an architectural gem tied to an era of oppression.

In post-independence Tunisia, the theater faced tensions over its colonial past, even becoming the site of protests during the Tunisian Revolution of 2011.

Protesters gathered on its steps, marking the theater

as both a cultural landmark and a symbol of the people's struggle for freedom.

Today, the theater still hosts major cultural events such as the Carthage Theatre Days and the Medina Festival, and it remains an important venue for the Tunisian Symphony Orchestra.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The theater underwent significant restoration in the 1980s after it was nearly demolished to make way for commercial projects. These efforts helped preserve its Art Nouveau features and prevent the loss of an important cultural monument.

**REUSE**

While not fully transformed into a museum, the theater is used as a cultural venue, blending historical and modern functions. It hosts both contemporary and classical performances.

**NO ACTION**

For years, especially after independence in 1956, the theater faced neglect due to its colonial associations, with limited funding and maintenance.

**KNOWLEDGE BUILDING**

Recent exhibitions and discussions have explored the theater's role in Tunisian cultural identity, especially in light of its colonial past. These initiatives aim to educate the public on its historical significance.

**STRATEGIC DIALOGUE**

The 2011 revolution transformed the theater into a symbolic site of resistance, prompting new dialogues about its role as both a cultural institution and a space of political memory.



**Name:**  
Cinema Impero

**State:**  
Eritrea

**City:**  
Asmara

**Heritage typology:**  
Cinema

**Historical context:**  
European Colonialism

**Dissonance is related to:**  
Political, Cultural



**DESCRIPTION:**

The Cinema Impero in Asmara, Eritrea, stands as a remarkable example of Art Deco architecture, designed by Mario Messina and completed in 1937 during the Italian colonial period.

Located on Harnet Avenue, the cinema was built as part of Mussolini's vision for Eritrea, particularly to develop Asmara into a "Little Rome" reflecting Italy's imperial ambitions. Its name, "Impero", reflects the celebration of the Italian Empire's expansion after the conquest of Ethiopia.

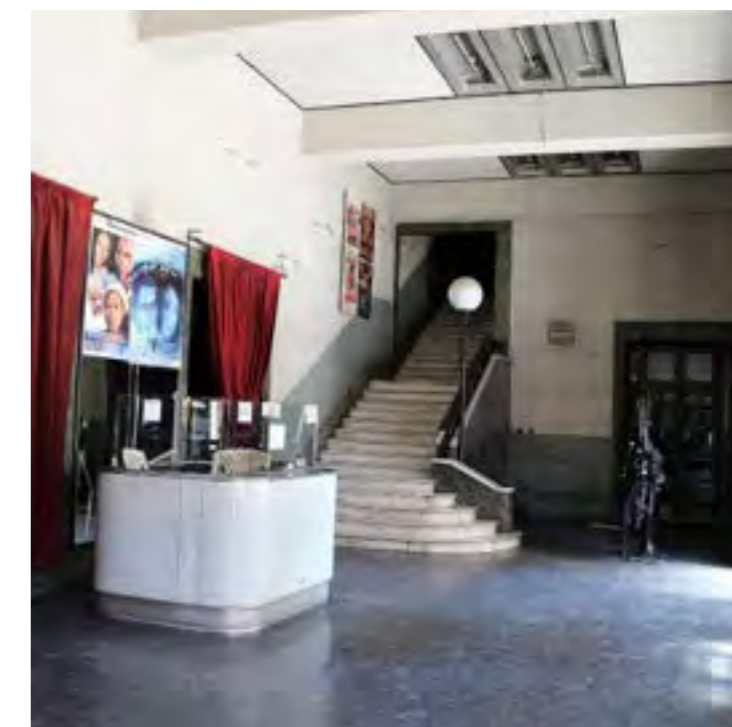
The building features distinctive Art Deco elements, such as geometric patterns and sweeping curves on its facade, complemented by an iconic neon sign and round lights.

Despite its architectural beauty, the cinema represents dissonant heritage, as it evokes the colonial era, a time of domination and oppression for the local Eritrean population. For years, it was a prominent social hub for Italian settlers, while Eritreans were largely excluded. Post-independence, the cinema has become a symbol of Eritrea's complex colonial past.

Although it remains in use as a cinema and is regarded as one of the best-preserved examples of

Art Deco in the world, it also reflects the intertwined history of culture and colonization.

The building's inclusion in the UNESCO World Heritage List in 2017, as part of Asmara's modernist architecture, has helped raise awareness of its significance, both as a colonial relic and a unique architectural landmark.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The building has been meticulously maintained over the decades, with restoration efforts ensuring that its original Art Deco elements remain intact. Despite the limited financial resources available, the cinema has managed to avoid serious structural decay, largely due to the durability of its construction.

**KNOWLEDGE BUILDING**

The inclusion of Asmara and its iconic buildings, including Cinema Impero, on the UNESCO World Heritage List has fostered research and education about the city's colonial architecture, helping to contextualize its importance in Eritrea's history.

**ARTISTIC REFLECTION**

The architecture of Cinema Impero has inspired artistic and scholarly discussions about the juxtaposition of beauty and oppression, often focusing on how the building represents the paradox of colonial modernity.

**SUSTAINABLE TURISM**

While the cinema continues to function as a movie theater, it has also become a tourist attraction, where visitors come to appreciate its historical and architectural value. The shift from purely functional use to cultural and historical interest is a subtle form of musealization.

**POLICY**

The building's inclusion in the UNESCO World Heritage List in 2017, as part of Asmara's modernist architecture, has helped raise awareness of its significance, both as a colonial relic and a unique architectural landmark.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://it.wikipedia.org/wiki/Cinema\\_Impero](https://it.wikipedia.org/wiki/Cinema_Impero)  
2. [https://en.wikipedia.org/wiki/History\\_of\\_Asmara](https://en.wikipedia.org/wiki/History_of_Asmara)  
3. [https://insideinside.org/project\\_location\\_2/eritrea/](https://insideinside.org/project_location_2/eritrea/)



**Name:**  
All Souls College Library

**State:**  
United Kingdom

**City:**  
Oxford

**Heritage typology:**  
Library

**Historical context:**  
Slavery

**Dissonance is related to:**  
Social



**DESCRIPTION:**

The All Souls College Library in Oxford, formerly known as the Codrington Library, was established through a bequest from Christopher Codrington in 1710, whose wealth largely came from sugar plantations worked by enslaved people in the Caribbean.

The library, completed in 1751, is a grand example of 18th-century neoclassical architecture, housing one of the most significant collections of legal, historical, and theological texts at the University of Oxford.

The building's design, by Nicholas Hawksmoor, features a grand central reading room surrounded by bookshelves and a statue of Codrington in its heart.

However, the library has become a focal point of dissonant heritage due to its association with Codrington's legacy of slavery.

For centuries, the library was admired for its architectural beauty and scholarly value, but the origins of the wealth that built it went largely unexamined. In recent years, as universities and institutions have begun reckoning with their colonial pasts, the Codrington Library has sparked debates about how to address its problematic history,

particularly its ties to slavery. In 2020, the college decided to stop referring to it as the Codrington Library, while the statue of Codrington remains, accompanied by a plaque that contextualizes his involvement in the transatlantic slave trade.

This approach represents an effort to balance the preservation of historical architecture with a critical understanding of its origins.



**STRATEGIES:**

Direct strategies



Indirect strategies



**STRATEGIC DIALOGUE**

Through internal discussions and public engagement, the college has navigated the complex task of addressing Codrington's legacy while preserving the library as a historical and academic resource.

human cost behind the library's creation.

**EDUCATIONAL PROGRAMMES**

The library is still used as a scholarly space but has also been repurposed as a site of reflection on the colonial past, particularly through new contextual exhibits. The college has implemented educational programs and exhibitions that explore the role of slavery in funding the library's construction and the broader historical impact of colonialism.

**POLICY**

In 2020, the college decided to stop referring to the library by Codrington's name, a significant step in reducing the dissonance associated with its legacy.

**MEMORIAL PRACTICES/EVENTS**

A plaque commemorating those enslaved on Codrington's plantations was installed in 2018, marking a significant step in acknowledging the

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://en.wikipedia.org/wiki/All\\_Souls\\_College\\_Library](https://en.wikipedia.org/wiki/All_Souls_College_Library)  
2. [https://commons.wikimedia.org/wiki/File:UK-2014-Oxford-All\\_Souls\\_College\\_02\\_\(alt-crop\).jpg](https://commons.wikimedia.org/wiki/File:UK-2014-Oxford-All_Souls_College_02_(alt-crop).jpg)  
3. [https://commons.m.wikimedia.org/wiki/File:Codrington\\_slavery\\_plaque\\_1.jpg](https://commons.m.wikimedia.org/wiki/File:Codrington_slavery_plaque_1.jpg)



**Name:**  
Slave market Museum

**State:**  
Portugal

**City:**  
Lagos

**Heritage typology:**  
Palace

**Historical context:**  
Slavery

**Dissonance is related to:**  
Cultural, Social



**DESCRIPTION:**

The Slave Market Museum (Mercado de Escravos), located in Lagos, Portugal, is housed in a building that occupies a central place in the grim history of the European slave trade. Established in 1444, this was the site of Europe’s first slave market, where enslaved Africans, brought by Portuguese traders, were sold to the highest bidders.

The original building was later replaced by the current structure, built in 1691. The market played a pivotal role in Portugal’s colonial expansion and maritime trade during the 15th century, particularly under the guidance of Prince Henry the Navigator.

Lagos became a critical hub for the transatlantic slave trade, which would continue until 1761, when slavery was officially abolished in Portugal. The architecture of the Mercado de Escravos is Mannerist in style, featuring two floors and distinct sections.

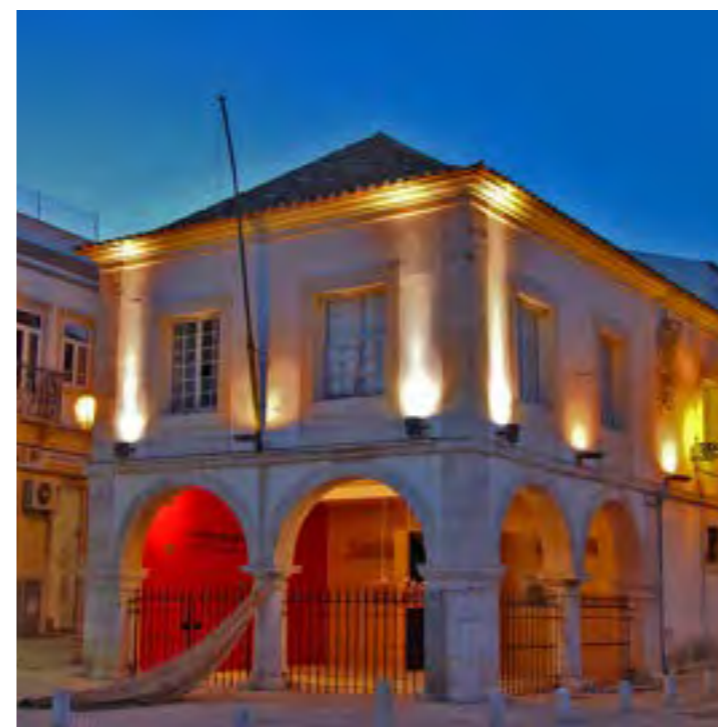
The ground floor, once an open market, is now part of a museum that offers insight into the horrors of the slave trade through historical documents, artifacts, and interactive displays.

The museum’s exhibits, designed to foster reflection on slavery, highlight the legacy of this dark period

while emphasizing the ongoing impact of racial inequalities.

As an example of dissonant heritage, the site serves as both a painful reminder of the brutality of the past and a space for understanding how this history has shaped the present.

Today, the Slave Market Museum seeks to educate visitors on this painful chapter in European history, balancing the preservation of historical facts with the need for modern-day reflection and learning.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

The building was restored and repurposed as a museum in 2016, following a long period of neglect. Earlier, in 2009, an excavation at the site led to the discovery of significant historical artifacts, spurring efforts to preserve the structure.

**REUSE**

The building now functions as a museum, showcasing the history of the Atlantic slave trade. Interactive exhibitions and digital media displays offer visitors a deep understanding of the market’s role in this tragic past.

**NO ACTION**

For many years, the historical significance of the market went largely unacknowledged. It wasn’t until recent decades, particularly post-2016, that efforts were made to fully recognize its role as a symbol of colonial violence.

**EDUCATIONAL PROGRAMMES**

The museum also serves as an educational center, offering context on how slavery shaped the modern

world.

**POLICY**

The museum has become part of the UNESCO Slave Route Programme, encouraging dialogue and research on the history of slavery in Portugal.

**MEMORIAL PRACTICES/EVENTS**

The museum includes a sculpture, “A Tribute to the Unknown Slave,” which honors the countless victims of slavery. Additionally, the museum has been awarded the title of International Centre for Living Memory of Human Dignity, highlighting its role as a site of remembrance.

Data collected and matrix compilation by: UNIVPM

Image source and credits: 1. [https://en.wikipedia.org/wiki/Mercado\\_de\\_Escravos](https://en.wikipedia.org/wiki/Mercado_de_Escravos)  
2. [https://it.m.wikipedia.org/wiki/File:Mercado\\_de\\_Escravos.jpg](https://it.m.wikipedia.org/wiki/File:Mercado_de_Escravos.jpg)  
3. <https://www.expedia.it/Lagos-Centro-Citta-Di-Lagos.dx553248633981727802?thumbnails-dialog=thumbnails-open&gallery-dialog=gallery-open>



**Name:**  
Valongo Wharf Archaeological Site

**State:**  
Brazil

**City:**  
Rio de Janeiro

**Heritage typology:**  
Archaeological site

**Historical context:**  
European Colonialism

**Dissonance is related to:**  
Cultural/Ethnic



**DESCRIPTION:**

Valongo's Wharf is a multi-layered archeological site, one of the most important historical remains of the African diaspora in America.

Also known as Cais do Valongo, it was built in 1811 in Rio de Janeiro, by the General Police Department of the Court of the city.

At that time, Brazil was under Portuguese colonial rule and this was the primary landing point for slaves from Africa.

The construction of the port led to the intensification of slave trading, and caused significant transformations in the urban spaces.

In 1831 it was officially closed, under pressure of the prohibition of transatlantic trade — which continued clandestinely.

In 1911, it was buried and a new public square was constructed on it.

A new wharf, Cais da Imperatriz, was built on top of the original one, thirty years later. In the 20th century, the site underwent further transformations due to the Porto Maravilha redevelopment project.

Rediscovered in 2011 during archaeological excavations, the pier was declared UNESCO World Heritage Site in 2017.

Nowadays, this is still a very sensitive issue for Afro-Brazilian communities.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION:** Regeneration project completed in 2023, including structural works. The second phase of the work included infrastructure improvements, such as a new railing, new public lights. Those lights are designed to be able to change color on celebratory occasions or in support of social or cultural causes.

**MITIGATION:** In 1911, the archeological site was buried to keep it out of sight.

**KNOWLEDGE BUILDING:** The project also had to include archaeological research and conservation works of the structures. This was meant to consolidate the ruins and to discuss about heritage education with the entire territory.

**STRATEGIC DIALOGUE:** The project was based on a partnership between the City of Rio, Iphan and the Institute for Development and Management (IDG); One phase of interventions was completed in 2019 and it involved the US Embassy; A Management Committee consisting of 15 civil society and 16 government representatives at the federal, State, and municipal levels was established to give support.

**PARTECIPATORY PROCESS:** The works started only after a board participatory process involving local population and black movements in the region.

**NETWORKING/COMMUNICATION:** In 2012, Rio City Hall accepted the suggestion of the Movement in Defense of Black Rights and opened the space of the monument to the public; Valongo Wharf became part of the Historical and Archaeological Circuit of the Celebration of African Heritage.

**EDUCATIONAL PROGRAMMES:** Educational programs have been implemented.

**ARTISTIC REFLECTION:** The installation of an exhibition dedicated to the history of the place and titled "Valongo, Wharf of Ancestralities", curated by Ynaê Lopes dos Santos, who is specializing on the theme.

**MEMORIAL PRACTICES:** From the inauguration onward, a purifying ritual has been repeated on an annual basis to pay homage to ancestors landed as captives. These rituals are enacted by 'mothers of saints,' Priestesses of African-based religions; other commemorative initiatives.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. [https://it.wikipedia.org/wiki/Sito\\_archeologico\\_della\\_banchina\\_di\\_Valongo](https://it.wikipedia.org/wiki/Sito_archeologico_della_banchina_di_Valongo)  
2. <https://es.pinterest.com/pin/cais-do-valongo-no-rio-declarado-patrimnio-mundial-da-unesco--415105290645745782/>  
3. <https://whc.unesco.org/en/list/1548/gallery/>



**Name:**  
Concentration camp Ferramonti di Tarsia

**State:**  
Italy

**City:**  
Cosenza

**Heritage typology:**  
Concentration camp

**Historical context:**  
Second World War

**Dissonance is related to:**  
Cultural/Ethnic



**DESCRIPTION:**

Differently from the other concentration camps that had been established on Italian territory, the one in Tarsia was created for this very purpose as a result of the racial laws. Consisting of long sheds, it was located near the railway line for Cosenza and was built in 1940 by the fascist regime during the reclamation of a marshy area present in Tarsia (contrada called Ferramonti). Plans were immediately made for the later construction of the camp as well, which covered an area of 16 hectares and consisted of 92 barracks arranged in a “u” shape.

It was the largest fascist concentration camp in Italy, with an average presence of 2,000 prisoners, which included Jews and foreign nationals considered enemies. Finally vacated in 1945 after coming under Allied command, it was ruined by looting and destruction for years.

Neither the prefecture nor the municipality took any further care of its preservation. Some of the barracks left standing were used as tool sheds by farmers; others were destroyed when the area was allowed to be crossed by the highway network in the late 1970s. In the early 1990s historian Francesco Folino and public institutions began to take an interest in the

site. In 2004 a ‘Ferramonti di Tarsia Museum of Memory’ was created in order to concretely preserve the identity and historical memory of the site.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

In the early 1990s two barracks were renovated and in 2004 the Museum was created. Renovated pavilions host an exhibition on the theme. A conference hall was also built for dissemination purposes.

**KNOWLEDGE BUILDING**

Virtual tours are offered. The Museum also collected documents, photos, personal items of prisoners, police files, letters, drawings and videos. The Museum hosts meetings dedicated to Shoah, Resistance and memory issues. An exhibition was organized in Milan by Laura Vergallo Levi and Paolo Guido Bassi to tell its story through documents, photographs and testimonies: ‘Ferramonti, a parallel history’

**STRATEGIC DIALOGUE**

For the year 2025, the Ministry of Culture has also planned within its three-year public works program to secure barracks within the Tarsia camp. In the same year, Mayor Ameruso suggested to create a Peace Park around it, expanding it in order to build an emotional space where nature meets virtual reality.

**EDUCATIONAL PROGRAMMES**

The Museum works with schools to educate new generations through tours and projects.

**ARTISTIC REFLECTION**

Between 2015 and 2016, filmmaker Cristian Calabretta made an almost entirely self-funded documentary to raise awareness of the history of the site: ‘Ferramonti. The Suspended Camp’. In 2023, a fundraiser was launched to create a short film dedicated to the camp.

**POLICY**

Tangible initiatives aimed at safeguarding the area took shape in the early 1990s, when the Tarsia Municipal Administration adopted law measures to safeguard the area and fenced it off.

**MEMORIAL PRACTICES**

A commemorative tombstone was erected to commemorate the 2,000 people who were forced to live there; additionally, the Ferramonti Museum becomes a symbol of remembrance by organizing meetings for Remembrance Days every year.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. <https://it.gariwo.net/gallerie-fotografiche/giusti-e-figure-esemplari/il-campo-di-ferramonti-15200.html>  
2. [https://it.m.wikipedia.org/wiki/File:Campo\\_di\\_concentramento\\_di\\_Ferramonti\\_-\\_panoramio.jpg](https://it.m.wikipedia.org/wiki/File:Campo_di_concentramento_di_Ferramonti_-_panoramio.jpg)  
3. [https://it.m.wikipedia.org/wiki/File:Campo\\_di\\_concentramento\\_di\\_Ferramonti\\_-\\_panoramio.jpg](https://it.m.wikipedia.org/wiki/File:Campo_di_concentramento_di_Ferramonti_-_panoramio.jpg)



**Name:**  
Suakin Island old port city

**State:**  
Sudan

**City:**  
Suakin

**Heritage typology:**  
District

**Historical context:**  
Turkish Empire

**Dissonance is related to:**  
Political



**DESCRIPTION:**

Suakin is a port city in northeastern Sudan, located along pilgrimage routes for both Muslims heading to Mecca and Christians to Jerusalem.

The old town contains both mosques and churches, though some websites decided to mention only one religious path. During the Ottoman occupation in 1517, many of Suakin's unique coral stone buildings were constructed. The city has long been contested by regional powers, shifting from Turkish to Egyptian and then British control in the 19th and 20th centuries.

It was a vital Red Sea port and a crossroads between Africa, Europe, and the Middle East. In the 19th century, it also became a key hub for the East African slave trade. Abandoned since 1922, many of its structures are now at risk of collapse.

Turkey funded restoration of Ottoman-era buildings between 2008 and 2014. In 2016, ICCROM-ATHAR and the Sudanese government launched a broader restoration project.

A 2018 deal granting Turkey control of Suakin for 99 years to develop it as a tourist and pilgrimage hub triggered geopolitical tensions, especially with Saudi Arabia and Egypt, who saw it as a strategic Turkish

move. While Sudanese authorities supported the agreement, many local residents opposed it, claiming they were not consulted and that their rights were being overlooked.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

ICCROM-ATHAR, by request of the Government of Sudan, started a rehabilitation plan for the island-city. Nowadays, plans are being made to restore the old buildings: those that could be saved have been selected (the city gate, the wall, the main gate of the island, Al Hamiya building, Masjid Al Majidi, the State School and the Sufi corner) and guidelines for restoration procedures have been established.

**KNOWLEDGE BUILDING**

3D reconstruction of 1900 Suakin available on one interactive portal for documentation and research purposes.

**NETWORKING/COMMUNICATION**

ICCROM-ATHAR, together with Mohammed Al Qassimi, member of Supreme Council and Ruler of UAE, took the lead in creating a network between experts, local authorities and stakeholders. After that phase, they developed an action plan to attract donors and partners.

**EDUCATIONAL PROGRAMMES**

The 2016 project was meant to emphasize capacity building activities for local stakeholders and to provide new employment opportunities for the community.

**SUSTAINABLE TOURISM**

An 'ambitious and sustainable' project is being drafted, especially to make sure that the local people, suffering from unemployment and poverty, can rise again through tourism; The area's largest economic income comes from the Hajj pilgrimage season. An ongoing project seems to want to create a more organized and efficient tourist center.

**POLICY**

Suakin has been on Sudan's World Heritage Tentative List since September 1994. New conservation interventions are designed to open the door to a subsequent World Heritage nomination. It was included in the World Monuments Watch in 2006.

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. <https://www.ssh.info/en/posts/suakin>  
2. [https://it.m.wikipedia.org/wiki/File:Suakin\\_national\\_bank.jpg](https://it.m.wikipedia.org/wiki/File:Suakin_national_bank.jpg)  
3. <https://www.wmf.org/monuments/suakin>



**Name:**  
Hôtel Métropole

**State:**  
Vietnam

**City:**  
Hanoi

**Heritage typology:**  
Palace

**Historical context:**  
European colonialism; Vietnam War

**Dissonance is related to:**  
Political, Cultural



**DESCRIPTION:**

Hotel designed by André Ducamp and Gustave-Émile Dumoutier (private French investors) in Hanoi. The city, conquered by the French in 1873 and again in 1946, later became the capital during the People's Democratic Republic of Vietnam.

The Hotel opened in 1901 as one of Asia's most luxurious hotels, a vacation retreat meant to reflect the best Colonial French design. It became the meeting place for colonial society in the first half of the century. In the brief period of peace experienced during the 1950s, it was called the 'Reunification (Thong Nhat) Hotel'. During the Vietnam War and the bombing by the States Air Force, a bomb shelter was built nearby.

During renovations of Bamboo Bar in 2011, the engineering team rediscovered 'the Bunker', which was used to protect guests from 1970s raids. Then, the building slowly fell into decay. In the late 1980s, the Vietnamese government worked to restore it with the help of the Pullman Hotels chain (AccorHotels bought the hotel and invested in renovations).

Restored several times since 1992, it is now in the hands of Sofitel, French hotel chain. In 2024, the restoration of the oldest wing was completed.

A lack of reflection about its dissonant past can be detected in the marketing communication and in the way newspapers emphasize only the 'luxury' and 'grandeur' aspects of its history.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

After restoration, it reopened in 1992 as 'Hotel Métropole'. A second phase of works started in 1994. The new wing (Opéra), was built between 1994 and 1996, along with an office building converted into new rooms in 2008 (third phase). In 2023, a two-year renovation process was undertaken to preserve the old Heritage Wing.

past: free daily guided tours that also include the bomb shelter.

**KNOWLEDGE BUILDING**

Historical research was entrusted to a writer, who did his best to analyze not only local archives but also French archives, even finding documents taken away at the end of the occupation. When the research was completed, a book on the topic was published.

**NETWORKING/COMMUNICATION**

Historic Hotels of America member since 2018

**SUSTAINABLE TOURISM**

Since 2012, a permanent exhibition named "Path of History" has been opened to all hotel guests as a chronological and thematic journey through the

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. [https://it.wikipedia.org/wiki/File:Hanoi\\_-\\_Square\\_Chavassieux\\_-\\_R%C3%A9sidence\\_Sup%C3%A9rieure.jpg](https://it.wikipedia.org/wiki/File:Hanoi_-_Square_Chavassieux_-_R%C3%A9sidence_Sup%C3%A9rieure.jpg)  
2. [https://it.wikipedia.org/wiki/Sofitel\\_Legend\\_Metropole\\_Hanoi#/media/File:Hotel\\_Metropole\\_Hanoi\\_at\\_night.JPG](https://it.wikipedia.org/wiki/Sofitel_Legend_Metropole_Hanoi#/media/File:Hotel_Metropole_Hanoi_at_night.JPG)  
3. [https://it.wikipedia.org/wiki/Sofitel\\_Legend\\_Metropole\\_Hanoi#/media/File:Sofitel\\_Metropole,\\_Ng%C3%B4\\_Quy%EB%81n\\_-\\_2022-09-02\\_05.jpg](https://it.wikipedia.org/wiki/Sofitel_Legend_Metropole_Hanoi#/media/File:Sofitel_Metropole,_Ng%C3%B4_Quy%EB%81n_-_2022-09-02_05.jpg)



**Name:**  
Rivesaltes Camp Memorial

**State:**  
France

**City:**  
Salses-le-Château

**Heritage typology:**  
Prisoner camp

**Historical context:**  
Second World War

**Dissonance is related to:**  
Cultural/Ethical



**DESCRIPTION:**

Completed at the beginning of World War II, Rivesaltes Camp had already been active since 1939. It was a Detention camp built for ‘undesirable foreigners’ and consisted of concrete barracks, arranged in rows. The name referred to refugees from Nazi Germany and East-Central Europe. The camp was completed in 1941, under the Vichy regime.

The prisoners were Jews, nomads, Spanish civilians fleeing the Spanish Civil War. The camp played a key role in French collaboration with Auschwitz.

In 1942, internees were transferred to other camps and the area was used by troops for coastal defense. After the Liberation, the camp became a detention/surveillance center for people suspected of collaborationism and a depot for prisoners of war (Austrians, Italians, Germans and Hungarians, as well as Soviets and Spaniards).

During the Algerian War of the 1960s, the site became a prison camp for militants of the Algerian National Liberation Front (FLN) and later a Reception Center for French People of North African Descent (FSNA) who left Algeria. After 1964, the barracks were used to house Guinean soldiers and others

from North Vietnam. The camp became a military institution. Between 1986 and 2007, one of the blocks was used again as a detention center. The center was then relocated in 2007. Now it is classified as Regional Historical Monument of France.



**STRATEGIES:**

Direct strategies



Indirect strategies



**CONSERVATION/RESTORATION**

In 2006, architect Rudy Ricciotti and Passelac & Roques won the competition to build the Memorial. The new building occupies the only space that was vacant on the site (the parade ground), to avoid overlapping or destroying other traces of history. The building remains at a lower level, never rising above the roofs of the surrounding barracks, fitting in humbly.

**REUSE - MUSEALIZATION**

An underground Memorial was added.

**KNOWLEDGE BUILDING**

The permanent collection tells the story of the Camp and 20th century events, collecting testimonials, videos, articles, podcasts and documents.

**NETWORKING/COMMUNICATION**

The Memorial aims to position itself as a place of citizenship, memory, transmission and education. It organizes meetings, lectures, performances to highlight the relationship between history and memory.

**EDUCATIONAL PROGRAMMES**

The institution hosts both school visits and groups of children as young as 10 years old to offer workshops for different age groups.

**ARTISTIC REFLECTION**

Permanent collection at the Memorial for reflection on relevant issues: the displacement of entire populations, racism, anti-Semitism and xenophobia.

**SUSTAINABLE TOURISM**

The Memorial has a set of specific actions dedicated to tourism stakeholders.

**MEMORIAL PRACTICES/ EVENT**

A Memorial has been created that stands between “emotional necessity” and “denial of forgiveness” and confronts the harshness of the silence of the place. Monuments have been erected in memory of: Jews deported to Auschwitz (1994), the Harkis (1995) and the Spanish Republicans (1999).

Data collected and matrix compilation by: UNIBO

Image source and credits: 1. <https://www.forteresse-salses.fr/visiter/a-faire-autour-du-monument>  
2. <https://www.memorialcamp rivesaltes.eu/en/history-rivesaltes-camp-memorial>  
3. <https://www.memorialcamp rivesaltes.eu/en/history-rivesaltes-camp-memorial>