6. Architecture as an element of the landscape

edited by
Weronika Kobylińska-Bunsch,
Zbigniew Kobyliński
and Louis Daniel Nebelsick
CONTENTS

5 Preface
Weronika Kobylińska-Bunsch,
Zbigniew Kobyliński
and Louis Daniel Nebelsick

7 Environmental preventive conservation
Andrzej Tomaszewski

11 The idea of preventive conservation of human environment
Zbigniew Kobyliński
and Weronika Kobylińska-Bunsch

15 Preventive conservation of the human environment: architecture as an element of the landscape
Lazare Eloundou Assomo

17 The role of the architecture in the creation, enhancement and preservation of cultural landscapes
Stefano De Caro

Paolo Del Bianco

23 Role of cultural sustainability of a tribe in developing a timeless cultural landscape: a case study of the Apatani tribe
Barsha Amarendra, Bishnu Tamuli and Amarendra Kumar Das

37 The corporate and cultural: honoring the monumental in Kansas City, Missouri
Cynthia M. Ammerman

47 Damaged landscape of ancient Palmyra and its recovery
Marek Barański

57 The art of (architectural) reconstruction at archaeological sites in situ within the context of cultural landscapes
Ewa M. Charowska

73 Lessons from landscape, landscape archetypes
Urszula Forczek-Brataniec, Ana Luengo and Tony Williams

83 The city for people – the image of post-industrial sites in modern city
Joanna Gruszczyńska

95 Sustainability by management: a comparative policy study of the World Heritage cities of Amsterdam, Edinburgh and Querétaro
Eva Gutscoven, Ana Pereira Roders and Koen Van Balen

105 Polychromy in architecture as a manifestation of the link between man and environment
Tetiana Kazantseva

119 Capturing architecture – the poetic vision of cultural heritage in the inter-war Polish pictorial photography
Weronika Kobylińska-Bunsch
127   Landscape with ruins: preservation and presentation of archaeological relics of architecture
Zbigniew Kobyliński

153   Educating architects: the problem with agricultural buildings
Diederik de Koning

163   Historic gardens and climate change. Conclusions and perspectives
Heiner Krellig

177   The monastic landscape – carrier of memory and potential catalyst in conservation and adaptive reuse processes of material and immaterial heritage
Karen Lens and Nikolaas Vande Keere

187   The missing landscape of Yuanmingyuan: preservation and revitalisation of a Chinese imperial garden
Mingqian Liu

195   Seeking the traces of a former monastic landscape in the vicinity of Samos Abbey (Galicia, Spain)
Estefanía López Salas

213   Landscape and national identity in Portugal
Fernando Magalhães

225   The city that penetrates the sky
Romano Martini and Cristiano Luchetti

231   Siting penal heritage: a history of Wellington’s prison landscape
Christine McCarthy

243   Phantom heritage: Thingstätten and “sacred” landscapes of the Third Reich
Louis Daniel Nebelsick

265   21st Century Garden with exhibition pavilion in Royal Łazienki Museum in Warsaw
Ewa Paszkiewicz

283   The meanings of ruins for the history of the cultural landscape on the example of the remains of the castle complex at Wyszyna
Kamil Rabiega

303   Dissolving materiality: ruins and plant relicts in the landscape parks by Denis McClair in Volhynia
Petro Rychkov and Nataliya Lushnikova

323   Memory of the landscape: revelation through architecture and built environment at the Çamlıti Saltern
İşlay Tiarnagh Sheridan

333   Pre-Hispanic walkscapes in Medellín, Colombia
Juan Alejandro Saldarriaga Sierra

345   The invisible and endangered landscape: the case of the margins of the Cascavel Stream in Goiânia, Brazil
Carinna Soares de Sousa and Almir Francisco Reis

361   Diamond mines shaping the South African landscapes
Aleksandra Stepniewska

369   (Un)wanted heritage in the cityscape – arguments for destruction or reuse. The case of the city of Kaunas
Ingrida Veliutė

379   The Nordic Pavilion projects at the 2016 Venice Biennale. Scandinavian approach to architectural landscape
Anna Wiśnicka

389   Architecture in the cultural landscape of the Prądnik Valley
Dominik Ziarkowski

403   Notes on authors
The Royal Łazienki Museum in Warsaw is one of those places on the map of Poland and of Warsaw itself, that, for over two centuries, has strongly engraved itself in the memory and emotionality of the city's inhabitants and tourists. Because of its unique atmosphere as well as its exceptional artistic importance, it has become one of the most cultural magnets, which is visited by over two million guests each year.

The Royal Łazienki Museum, which covers an area of 76 ha, is of great historical importance located in the centre of Warsaw. It is a living showcase of 18th century architectural monuments and attendant gardens. It is characterised by a unique combination of influences of both local and foreign artists and displays a rich variety of architectural monuments, gardens and outdoor sculptures bound together by a network of paths and waterways. It is historically connected with last Polish king, Stanisław August Poniatowski, who ruled from 1764 to 1795. The history of this site however began much earlier, but the years of the kings reign were crucial in forming its present appearance. (Figs 1–5).

Stanisław August was an outstanding leader who strongly believed he could change and reform Polish society with the aid of high art, philosophy and knowledge. He was a great politician and art collector who passionately transformed his kingdom into a modern country. His Royal Łazienki park symbolised a kind of unique utopian “Republic of Dreams” expressing such values as justice, peace, prosperity and the simplicity of life, which he planned to spread all over his kingdom.

The King was a cosmopolitan. He had received a superb education and thanks to his numerous European trips, he had gained broad experience in intergovernmental diplomacy and an enormous aesthetic sense. He surrounded himself with eminent artists, painters, writers and philosophers. He expanded his collection of paintings, pictures and a great collection of plaster casts which included copies of outstanding works of ar. He was inspired not only by trends in ornamental gardening but also architecture, interior décor as well as arts and crafts. The results of those fascinations are visible in Royal Łazienki Garden at every step (Figs 6–8).

After the King’s death, the royal summer residence was passed from hand to hand and eventually found an owner in Tsar Alexander I. He would also leave a significant impact on the 19th century Łazienki Garden. The major architecture projects carried out in those times were two orangeries, one of which, the New Orangery, has survived up to our times. Moreover, some smaller pavilions and temples were placed between the trees in the garden during his tenure. This period was also important for the structure of the garden itself, as it was changed in order to reflect the strong influences of the English landscape gardens, which were then very popular across the whole of Europe. Sadly, World War II left some significant traces in the gardens. The main building in the Łazienki Gardens, the Palace on Isle, numerous monuments and garden itself were partly destroyed. The post-war years were, however, much more favourable for the gardens and in 1960, after a period of major rebuilding, the first rooms of the Palace on Isle were again opened to the public.

Those years of history are visible in this preserved Royal residence. Nowadays Łazienki is not only a splendid example of the main artistic trends in 18th–20th century, but also gives a unique opportunity to relax amid the beauty of nature in the very city centre, yet far away from the city-life (Fig. 9).

Every day we aim to stay true to Stanisław August idea of a museum open to public, which has an important role in educating society via a rich and extensive art programme. The Summer residence highlights the values of the Enlightenment-Era. Certain pavilions located in the garden houses the King’s collections of art that he donated to public use. To continue this Kings’ life mission we have decided to expand and develop our infrastructure and create a fourth gallery for Stanisław August which we will call the 21st Century Garden which will include an exhibition pavilion (Fig. 10).

The project of a new garden and underground pavilion underneath it is an answer to a thirst for high art in modern Polish society and could therefore involve the Royal Łazienki Museum and the city of Warsaw in the international exchange of large-scale exhibitions.

---

1 Olechnowicz 2016.
At the very beginning of this planning process, there were some critical issues to think over and solve. The uppermost question was how to create a modern piece of architecture in the midst of a cultural and national heritage area? After the World War II there was hardly anything precious left in Warsaw. The scale of destruction was ca 85%. Most of the monuments, buildings, churches, palaces were wiped off the map of the capital. Fortunately for the Royal residency, it was closed for public from the very beginning of the war and somehow escaped major destruction.

First of all the location of this new investment was crucial to the success of the project. After the Communist period there were some parts of the garden that were
neglected and mainly used as a technical background or service area which was not included into the complex of the monumental gardens. We chose such space of 2.5 hectares in the southwest part of the Łazienki Gardens. It has every parameter needed to make such a project possible and at the same time, will leave the existing assets of the residency untouched (Fig. 11).

The other important question was how to craft the project, so that it would become a harmonious part of surrounding gardens and not an unfamiliar and aggressive piece of modern architecture with no respect to the monumental character of the Royal residence. Therefore, in order to get the answer to those questions, in 2013 the Royal Łazienki Museum initiated an international
architecture contest for the design of the 21st Century Garden with an exhibition pavilion. It was held under the auspices of the Minister of Culture and National Heritage as well as the Minister of the Environment, in cooperation with the Association of Polish Architects. The competition took place on the 14th of November 2013.

The authors of the winning competition entry are a Dutch-Polish team of architects: Mecanoo Internation-
al, Jojko + Nawrocki Architects from Katowice, Michael R. van Gessel and DELVA Landscape Architects.

The winning project is an example of sensitive respect for the Royal residency’s heritage area as well as a piece of modern and ecologically friendly architecture. The 21st Century Garden is situated on the elevated triangular platform that rises and falls along the main axis of the garden, the Chinese Alley. You will hardly be able to notice, where the new garden ends and the pavilion starts. They will be inextricably linked to each other. This project shows a perfect harmonious combination of the two elements that for centuries have formed the Royal Łazienki landscape. The new garden will take a form of a “wavy flower meadow”. On its highest point, near the cave-like entrance leading to the underground exhibition pavilion, the garden rises to around 6 meters above ground level (Figs 12–13).

What is really interesting to notice, is that the basic leitmotif of the undulating surface that forms the new garden was present in the project from the very beginning. The idea came from the worldwide renowned and decorated Dutch landscape architect Michael van Gessel, who was engaged in the project from the start. Together with the other architects he found a perfect way to give the impression that the pavilion seems to smoothly grow out of the walkways that surrounds it and perfectly fits to the triangular building plot.

The centuries of relationship between human and nature expressed in garden and landscape design formed gardens that developed from introvert and inward-looking ones, through Renaissance examples, where people discovered the pleasures of nature, to the 20th century that showed the overall need to control our world both socially and physically. The 21st Century Garden symbolises the fact that in our times this approach to nature needs to change once again. The idea of the garden is to cover its surface with all-season floral plants. It is an attempt to understand and cooperate with the forces of nature and create an attractive landscape reflecting the four seasons of the year correctly. It is planed with profound respect to nature and at the same time emphasises beautiful virtues of all the seasons of the year (Figs 14–17).
Fig. 12. 21st Century Garden with an underground exhibition pavilion. Visualisation of the project from the air (source: Mecanoo architecten)

Fig. 13. 21st Century Garden with an underground exhibition pavilion. Visualisation of the pavilion mock-up (source: Mecanoo architecten, Michale van Gessel, Delva Landscape Architects)

Fig. 14. 21st Century Garden with an underground exhibition pavilion. Visualisation of the green roof in spring (source: Mecanoo architecten, Michale van Gessel, Delva Landscape Architects)
Fig. 15. 21st Century Garden with an underground exhibition pavilion. Visualisation of the green roof in summer (source: Mecanoo architecten, Michale van Gessel, Delva Landscape Architects)

Fig. 16. 21st Century Garden with an underground exhibition pavilion. Visualisation of the green roof in autumn (source: Mecanoo architecten, Michale van Gessel, Delva Landscape Architects)

Fig. 17. 21st Century Garden with an underground exhibition pavilion. Visualisation of the green roof in winter (source: Mecanoo architecten, Michale van Gessel, Delva Landscape Architects)
**PROJECT OBJECTIVES**

- Involving the Royal Łazienki Museum and the city of Warsaw in the international exchange of large-scale exhibitions. At the present time Warsaw has no larger exhibition space than 800 m², what effectively takes the capital city out of the main track of premium worldwide fine art exhibitions.
- The revitalisation of the natural and cultural heritage area of the Royal Łazienki Gardens. Creation of a new 21st Century Garden in a degraded area of the present service facilities, which has not been part of the complex of monumental gardens to date.
- The construction of an exhibition pavilion below the level of the 21st Century Garden.
- The promotion of environmentally-friendly solutions with educational values. Creating a modern and educational playground for children and high quality family space.

**PROJECT PARAMETERS**

The development of the 21st Century Garden with an underground exhibition pavilion in the form of a flower meadow with a surface area of 2.5 hectares on the current service area near Parkowa Street.

- Height of the exhibition pavilion – 6 meters above ground level measured from the level of the Chinese Alley.
- Underground exhibition level – 8 meters below ground level measured from the level of the Chinese Alley.
- Total usable floor area of the exhibition pavilion – 4,800 m² – including:
  - The entrance area and visitors’ service area – 1,090 m²
  - The exhibition area with a multifunctional room (at level -2) – 2,000 m²
  - The storage and technical rooms – 1,670 m²
  - The exhibition pavilion designed to lie entirely below the level of the 21st Century Garden.
- Green roof of the pavilion in the form of an undulating surface covered with a year-round undulating flower meadow.

**LAND DEVELOPMENT**

The 21st Century Garden with the underground exhibition pavilion will be constructed on the abandoned service area. It is currently the location of old greenhouses and car parks slated for demolition. The building plot, in comparison with the rest of the Łazienki Garden, is quite small. It is a triangularly formed 2.5 hectare lot that is situated in the south-western corner of the park, at a distance from main monuments and buildings in the area. The fact that it lies next to the urban development along Parkowa Street, and then to the south towards the exit gate leading to Gagarina Street, makes it very well connected as well with the city of Warsaw as with the rest of the garden.

The newly designed 21st Century Garden will be located parallel to the Chinese Alley, which forms the main axis in the overall layout of the Łazienki Gardens from Agrykola Street to Gagarina Street. Therefore, it will be organically connected with the complex of historic Royal Łazienki gardens, which presently include: The Royal Garden from the 18th century, the Romantic-Belvedere Garden from the 19th century and the Modernist Garden created in the 20th century (Figs 18–19).

Furthermore, the major idea of creating an undulating surface of the new garden rising up to 6 meters over the ground level to its highest point, enables us to offer new attractive vistas over the historical 19th and 20th century gardens and the New Orangery.

According to existing plans, the main entrance to the 21st Century Garden will be provided both from Parkowa Street, at the place of the existing car park gate, and the Chinese Alley, which is the main promenade of the Łazienki Gardens. New car parks will be located within the confines of the Museum near the fence along Parkowa Street. An avenue of trees will be planted between the residential buildings on Parkowa Street and Royal Łazienki Gardens (Figs 20–22).

**CONCEPT OF THE 21st CENTURY GARDEN WITH AN UNDERGROUND EXHIBITION PAVILION**

The proposed location of the exhibition pavilion entirely below the flower meadow of the 21st Century Garden is highly advantageous in terms of the Royal Łazienki landscape modelling and represents both highly functional and environmentally friendly qualities. The low retaining walls, which will rise up on both sides of the pavilion, from the Parkowa street and the Chinese Alley, will form the entrance façades leading visitors to the inside. One entrance lies on the edge of the Chinese Alley and the Modernist Garden axis, the second from the side facing the city on Parkowa Street on the axis of Sulkiewicz Street. The third entrance, a large terrace, will be located on the green roof towards northern part of the Łazienki Gardens. It will give the visitor a wonderful opportunity to contemplate a great view of the Polish meadow. It will lie exactly in the middle of the garden, making a strong connection between the underground pavilion with the green roof. At the same time, the idea to place the exhibition spaces underground, will make it possible to benefit from the garden and the pavilion separately, without interruption (Figs 23–28).

The entrance from the Chinese Alley (level 0) imitates a “cave”, which is clearly reminiscent of the well-known and popular grottos from 18th and 19th century gardens. This element creates a strong bond between the pro-
posed contemporary architecture of the pavilion to the older garden and its history.

All entrances lead to the vast central foyer that will remain open to the whole height of the underground pavilion. The vaulted ceiling over the main foyer is an interpretation of the rolling surface of the green roof above. Numerous circular skylights located in the roof allow daylight to pour into the 11 meters high entry hall, giving its modern and modest interior a dramatic stage like appearance. This effect is also planned to create at outside garden a night impression of a magical light glow spreading over the new garden (Figs 29–35).

The buildings at the entrance level will house some formal museum facilities like ticketing, information points, restrooms, cloakroom, museum shop, VIP room and a small café that will be opened towards the terrace on the green roof. An attractive feature of the main lobby will be
the impressive central spiral stair case. Two further stairways and lifts will provide convenient access for visitors.

Halfway between the entrance and exhibition level will be the so called mezzanine floor that provides additional restrooms as well as a separate part of the pavilion with curators’ rooms and social space for employees. It will also be opened to the main foyer and will enable visitors to get a unique perspective on the art pieces exhibited centrally in the foyer.

The exhibition halls that will cover a total area of 1,650 m² will be located on the lowest level. This storey will also house a multi-functional room as well as store-rooms and the museum’s back facilities.

The pavilion itself will be supported by a small technical building located near the border of the Łazienki Gardens from Parkowa Street. While it is projected to be quite invisible, yet finished with high quality material like specially patinated copper, that is also visible in pavilion façades and interior. The technical building is mostly installations and security space but it has also public restrooms for visitors.
21\textsuperscript{st} Century Garden with exhibition pavilion in Royal Łazienki Museum in Warsaw

\textbf{Fig. 23.} 21\textsuperscript{st} Century Garden with an underground exhibition pavilion. Floor plan – entrance level (source: Mecanoo architecten)

\textbf{Fig. 24.} 21\textsuperscript{st} Century Garden with an underground exhibition pavilion. Floor plan – mezzanine level (source: Mecanoo architecten)
Fig. 25. 21st Century Garden with an underground exhibition pavilion. Floor plan – exhibition level (source: Mecanoo architecten)

Fig. 26. 21st Century Garden with an underground exhibition pavilion. Longitudinal sections of the exhibition pavilion (source: Mecanoo architecten)
Fig. 27. 21st Century Garden with an underground exhibition pavilion. Cross sections of the exhibition pavilion (source: Mecanoo architecten)

Fig. 28. 21st Century Garden with an underground exhibition pavilion. Floor plan of technical building (source: Mecanoo architecten)
**Fig. 29.** 21st Century Garden with an underground exhibition pavilion. Visualisation of the lower foyer with the entrance towards the exhibition room (source: Mecanoo architecten)

**Fig. 30.** 21st Century Garden with an underground exhibition pavilion. Visualisation of the upper foyer with the main entrance from Chinese Alley and spiral stairs (source: Mecanoo architecten)

**Fig. 31.** 21st Century Garden with an underground exhibition pavilion. Visualisation of the upper foyer with the entrance from Parkowa Street (source: Mecanoo architecten)
**Fig. 32.** 21st Century Garden with an underground exhibition pavilion. Visualisation of the upper foyer with the shop area and the entrance from Parkowa Street (source: Mecanoo architecten)

**Fig. 33.** 21st Century Garden with an underground exhibition pavilion. Visualisation of the upper foyer with seating and the sponsors wall (source: Mecanoo architecten)

**Fig. 34.** 21st Century Garden with an underground exhibition pavilion. Visualisation of the upper foyer with the coffee area and the terrace (source: Mecanoo architecten)
Fig. 35. 21st Century Garden with an underground exhibition pavilion. Visualisation of the shop and a view to the upper foyer (source: Mecanoo architecten)

**PLANS FOR THE MUSEUM EXHIBITION SPACE AND VISITORS’ SERVICE**

Two exhibition halls, each of them with an area of 800 m², will be situated 8 meters below ground level, on the opposite sides of the lower foyer. Two smaller spaces (gallery and a multi-functional room) will connect the exhibition halls, thus creating one large space to walk around, independently from the foyer. They can also function separately, so that each of the halls can host different exhibitions.

The size and shape of main exhibition rooms offers the possibility for a free arrangement of the interior based on a standard display module. The projected rooms include a set of movable wall elements, that can be used for various exhibition purposes. In addition, the multi-functional room and the hall can be used for exhibition purposes. The multi-functional room itself, is planned to be an independent event space with retractable tribune for over 170 people. It will be able to host small theatre pieces, concerts, lectures, movie shows and exhibitions (Figs 36–41).

**TECHNOLOGIES, ENERGY AND ENVIRONMENT**

The 21st Century Garden will be characterised by an extensive use of environmentally friendly materials and technologies enabling efficient energy management in the building and thus provide a low energy balance. The underground position of the pavilion aims to contribute the implementation of maximum pro-environmental solutions. Maximising the use of biologically active areas and energy saving are only some of these. They will also include heat pumps, which will help to reduce the building’s maintenance costs and minimise its negative impact on the environment.

The “green energy”, which will power the exhibition pavilion, will come from a photovoltaic power station that will be located in the Museum’s service area on the other side of the Royal gardens.

**EDUCATIONAL AND ENVIRONMENTAL PROMOTION QUALITIES**

The construction of a new 21st Century Garden with an exhibition pavilion will bring about the rehabilitation of the old service area of the Museum and add a new, attractive garden to the historical complex. A new exhibition function and a programme of temporary museum exhibitions will support initiatives in the fields of cultural and artistic education.

Not only tourists and citizens of Warsaw will be able to come and take part in planned events. This place is also opened for highly specialised groups of professional scenographers, curators, light designers, landscape architects and gardeners, who will be offered an interesting range of lectures and classes inside the pavilion as well as in the garden itself.

A broad use of technical and pro-environmental solutions will make a positive contribution to the promotion of educational and environmental values following the principles that guide the garden’s design in general.

The idea of the 21st Century Garden fits the Royal Łazienki Museum like a glove. It keeps a respectful distance to the existing buildings and monuments located in the summer residency of Stanislaw August. It will not only serve as an extraordinary example of fine modern and timeless architecture but also provide an innovative approach to the subject of gardening. It is projected to create a rich and varied flower meadow traversed with formal and informal system of paths and relaxation spaces in the Łazienki Gardens, that are now mostly dominated by fields of green grass and beautiful old trees.

The project is now in its last design phase. The Royal Łazienki Museum plans to realise it in the future.
Fig. 36. 21st Century Garden with an underground exhibition pavilion. Visualisation of the lower foyer with the entrance towards the Auditorium (source: Mecanoo architecten)

Fig. 37. 21st Century Garden with an underground exhibition pavilion. Visualisation of the exhibition room – interior design 1 (source: Mecanoo architecten)

Fig. 38. 21st Century Garden with an underground exhibition pavilion. Visualisation of the exhibition room – interior design 2 (source: Mecanoo architecten)
Fig. 39. 21st Century Garden with an underground exhibition pavilion. Visualisation of the exhibition room with copper doors towards the lower foyer (source: Mecanoo architecten)

Fig. 40. 21st Century Garden with an underground exhibition pavilion. Visualisation of the exhibition room with a view to the gallery on the right (source: Mecanoo architecten)

Fig. 41. 21st Century Garden with an underground exhibition pavilion. Visualisation of the auditorium on level -2 (source: Mecanoo architecten)

References:

Barsha Amarendra – BA, architect; Visvesvaraya National Institute of Technology, Nagpur, India.

Cynthia Ammerman – historian and preservation strategist; director of the Polis: Cultural Planning, LLC in Kansas City, Missouri, and of the Cass County Historical Society in Harrisonville, Missouri, USA.

Lazare Eloundou Assomo – Deputy Director of UNESCO’s World Heritage Center, Paris, France.

Marek Barański – Dr eng., architect, conservator of historic monuments; Kielce University of Technology, Faculty of Building Engineering and Architecture, Kielce, Poland.

Ewa M. Charowska – Dr eng., architect, historian and historic preservationist; independent scholar working in Toronto, Canada.

Paolo Del Bianco – President of the Romualdo Del Bianco Foundation, Florence, Italy.

Stefano De Caro – Dr, archaeologist; Director-General of ICCROM, former Director-General of Antiquities with the Italian Ministry of Cultural Heritage and Activities, Rome, Italy.

Urszula Forczek-Brataniec – Dr; lecturer at Cracow University of Technology, Cracow, Poland. Secretary General of the European Region of the International Federation of Landscape Architects.

Joanna Gruszczynska – MSc. Eng. Arch., architect; doctoral student at the Warsaw University of Technology, Faculty of Architecture, Warsaw, Poland.

Eva Gutscoven – MSc; architect and conservator working in Belgium.

Tetiana Kazantzева – Dr, Associate Professor; Department of Design and Architecture Basics, Institute of Architecture, Lviv Polytechnic National University, Lviv, Ukraine.

Weronika Kobylińska-Bunsch – MA, art historian; doctoral student at the Institute of Art History, University of Warsaw, Warsaw, Poland.

Zbigniew Kobyliński – Professor Dr habil., archaeologist and manager of cultural heritage; director of the Institute of Archaeology of the Cardinal Stefan Wyszyński University in Warsaw, Poland.

Diederik de Koning – MA, architect and environmental and infrastructural planner; PhD candidate at the Delft University of Technology, Faculty of Architecture and the Built Environment, Borders and Territories Research Group, Delft, the Netherlands.

Heiner Krellig – Dr, art historian, independent scholar, working in Berlin, Germany and Venice, Italy.

Amarendra Kumar Das – Professor; Department of Design, Indian Institute of Technology Guwahati, India.

Karen Lens – MA, architect; doctoral student at Hasselt University, Belgium.

Mingqian Liu – MA, historian of art and architecture; PhD student at the Department of Architecture, Texas A&M University, USA.

Estefanía López Salas – Dr, architect and restorator; Professor at the School of Architecture, University of A Coruña, Spain.

Cristiano Luchetti – Assistant Professor; American University of Sharjah, United Arab Emirates.

Ana Luengo – MA, MSc, PhD, landscape architect; former President of the European Region of the International Federation of Landscape Architects –IFLA EUROPE.

Nataliya Lushnikova – Dr Eng., Associate Professor; National University of Water and Environmental Engineering, Institute of Civil Engineering and Architecture, Department of Architecture and Environmental Design, Rivne, Ukraine.
Fernando Magalhães – PhD, anthropologist; Interdisciplinary Venter of Social Sciences (CICS.NOVA), Polytechnic Institute of Leiria’s School of Education and Social Sciences, Leiria, Portugal.

Romano Martini – PhD, theoretician of law and politics; Adjunct Professor at Niccolo Cusano University, Rome, Italy.

Christine McCarthy – PhD, architect and art historian; senior lecturer at the Victoria University, Wellington, New Zealand.

Louis Daniel Nebelsick – Dr habil., archaeologist; Professor at the Cardinal Stefan Wyszyński University in Warsaw, Poland.

Ewa Paszkiewicz – MA; main scenographer at The Royal Łazienki Museum in Warsaw.

Ana Pereira Roders – Dr, architect and urban planner; Associate Professor in Heritage and Sustainability at the Eindhoven University of Technology, the Netherlands.

Kamil Rabiega – MA, archaeologist; PhD student in the Institute of Archaeology, Cardinal Stefan Wyszyński University in Warsaw, Poland.

Almir Francisco Reis – Dr, urban planner; Professor at the Federal University of Santa Catarina in Florianópolis, Brazil.

Petro Rychkov – Dr, architect; Professor at the Lublin University of Technology, Faculty of Civil Engineering and Architecture, Department of Conservation of Built Heritage, Lublin, Poland.

Juan Alejandro Saldarriaga Sierra – Dr, cultural geographer; teacher at the Faculty of Architecture of the National University of Colombia in Medellin, Colombia.

Carinna Soares de Sousa – BA, architect and urban designer; MA student in urban planning at the Federal University of Santa Catarina in Florianópolis, Brazil.

Aleksandra Stepniewska – MA student of architecture at the University of Social Sciences in Warsaw, Poland.

Bishnu Tamuli – Doctoral student at the Department of Design, Indian Institute of Technology Guwahati, India.

İşlay Tiarnagh Sheridan – BA, MSc, architect; research assistant at the Izmir Institute of Technology in Faculty of Architecture, Izmir, Turkey.


Koen Van Balen – Professor at the Catholic University of Leuven and director of the Raymond Lemaire International Centre for Conservation, Belgium.

Nikolaas Vande Keere – MA, civil engineer architect; Professor in charge of the design studio of the International Master of Interior Architecture on Adaptive Reuse at the Hasselt University, Belgium.

Ingrida Veliutė – Dr; lecturer at the Vytautas Magnus University Faculty of Arts and member of ICOMOS Lithuania.

Tony Williams – former President of the Irish Landscape Institute and President of The European Region of the International Federation of Landscape Architects.

Anna Wiśnicka – Dr, design historian; teacher at the Institute of Art History of the Cardinal Stefan Wyszyński University in Warsaw, Poland.

Dominik Ziarkowski – Dr, art historian; Cracow University of Economics. Chair of Tourism, Cracow, Poland.