Blended Intensive Programme (BIP) Erasmus: Sketching and Communication in Architecture - Transforming Industrial Heritage

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Abstract

This article analyzes the outcomes of the Blended Intensive Programme (BIP) titled "Sketching and Communication in Architecture. Transforming Industrial Heritage which was held at the University of Beira Interior, Covilhã, for 3 weeks, and finished on June 20, 2025. The BIP explored the tension and potential synergy between designing beautiful urban places for social media (termed "Instagrammable") and preserving the architectural heritage and local identity of industrial sites. The study aims to quantify what degree student-led interventions can contribute to sustainable urban revitalization by integrating contemporary communication strategies with cultural preservation. The methodology employed a blended learning approach, combining online theoretical modules—where students conducted constructive critiques of industrial heritage sites in their hometowns—with in-person sessions in Covilhã. During the in-person phase, students engaged with the local culture and developed hand-drawn proposals (using pencil or pen) to revitalize a street connected to a former factory, now a museum. Evaluations, based on criteria such as relevance of case study, critical thinking, presentation clarity, visual support, and oral communication, were conducted during the final review. Results indicate that students proposed innovative interventions that successfully balanced aesthetic appeal with the preservation of industrial heritage, enhancing the cultural and social value of the urban space. These findings suggest that blending traditional design techniques with modern media strategies can offer viable solutions for urban planners, heritage conservationists, and policymakers seeking to promote local identity in a digital age. The article provides practical insights and a replicable model for integrating social media-driven aesthetics with sustainable heritage preservation.

Keywords: *Industrial Heritage, Urban Revitalization, Social Media Aesthetics, Place Identity, Sketching/ Hand-Drawing, Blended Learning*

1. Introduction

Social media's rapid growth has turned cities into visual storytelling spaces, where "Instagrammable" aesthetics characterized by shareable and visually gratifying qualities drive local engagement and tourism (Pocock et al., 2009). Such a development, however, has a tendency to go against industrial heritage conservation, where cultural and historical identities are subject to threat from homogenized visual fashions with cosmopolitan appeal taking precedence over local significance (Kotler, 1997). The Erasmus Blended Intensive Programme (BIP) "Sketching and Communication in Architecture: Revitalizing Industrial Heritage," organized at the University of Beira Interior, Covilhã, from May 30 to June 20, 2025, tried to confront this challenge. Drawing on architecture students from Italy, Poland, and Romania, the programme explored the way in which old sketching techniques and new methods of communication could be brought together to regenerate cities and maintain their historic identity.

Among one of the central objectives of the BIP was to design new, student-led projects for the revitalization of a deserted street in Covilhã, which is in close connection with a lesser-traveled textile museum on the basis of the region's industrial heritage in the 18th century. The street, which possessed low visibility and minimal pedestrian flow, was an opportunity to explore how urban space can be resurfaced as both culturally pertinent and visually captivating amidst the era of digital media. The initiative aimed at creating interventions that were "Instagrammable"—designed to be appealing to social media visibility through photogenic and shareable elements—without jeopardizing the history and cultural story of Covilhã's textile sector (Fatanti & Suyadnya, 2015). Utilizing social media platforms like Instagram, in which user-generated content and hashtags create the visibility of a place (Giannoulakis & Tsapatsoulis, 2016), the BIP was intended to transform the street into an active destination that both residents and visitors will want to visit, thereby stimulating economic and cultural rebirth (Iglesias-Sánchez et al., 2020).

The pedagogy of BIP combined two weeks of online theoretical classes with one week of in-person practical sessions, emphasizing hand-sketching as a basic instrument for ideation. This allowed for the development of proposals grounded in the material and contextual specificity of Covilhã's industrial past, countering the danger of generic, social media-driven aesthetics that can dilute local identity (Anholt, 2006). Students were asked to elaborate interventions, such as textile-inspired art installations or interactive city features, that would engage social media users but also interact with the street's historical context. These proposals were intended to produce "imageable" spaces—city spaces that are rich in mental image and feeling, says Lynch (1964)—that can strengthen the street's appeal physically and virtually.

The use of Instagrammable design features was intentional, recognizing the influence of social media on travel decisions and the creation of place perception (ICEF GmbH, 2020). With the utilization of hashtags and visually interesting points of interest, such as murals or signage inspired by textile motifs, students aimed to prompt travelers into taking a photo of the experience in social media, thus projecting the street as a culture destination (Hunt, 2018). This approach is consistent with the broader trend of cities marketing themselves, where online visibility and symbolic images stimulate tourism and economic growth (Merrilees et al., 2009). However, the BIP's emphasis on drawing ensured these steps had a solid foundation in the local context, balancing global popularity with the preservation of Covilhã's unique industrial identity (Resane, 2018).

This paper evaluates the performance of the BIP with special reference to the effectiveness of its combined model of learning in stimulating innovative urban renewal practices. It examines how the proposals of students effectively merged aesthetic appeal and cultural heritage and contributed to the body of literature on sustainable urban planning. Through the highlighting of the power of social media to bring attention to heritage sites, the study offers insights into how educational interventions can align urban planning and heritage conservation with the times of digital space so that sites such as Covilhã's textile street become culturally resonant and viewed from all over the world (Florida et al., 2017).

2. Methodology

2.1 Programme Structure

The BIP was structured as a three-week intensive course, combining online and in-person components to foster a comprehensive learning experience. The programme involved architecture students from three European universities in Italy, Poland, and Romania, with faculty from each institution contributing to the curriculum.

- **Online Phase (Weeks 1–2):** Conducted via virtual platforms, this phase included theoretical modules delivered by professors from the participating universities. Topics covered included industrial heritage preservation, urban revitalization strategies, and the role of social media in shaping place identity. Students were tasked with analyzing industrial heritage sites in their hometowns, conducting constructive critiques to identify challenges and opportunities for revitalization. These critiques were submitted as preliminary reports, fostering critical thinking and cross-cultural dialogue.
- **In-Person Phase (Week 3):** Hosted at the University of Beira Interior, Covilhã, this phase involved immersive activities to contextualize the theoretical learning. Students visited the city and explored its 18th-century textile industry heritage through guided tours of local museums and industrial sites. The core practical exercise required students to develop individual proposals for revitalizing a specific street in Covilhã, which housed a textile museum but suffered from low visibility and foot traffic. Proposals were developed using hand-drawn sketches (pencil or pen), emphasizing the tactile and creative potential of traditional design techniques.

2.2 Practical Exercise

The practical exercise focused on a deserted street in Covilhã, characterized by its proximity to a former textile factory, now a museum. Students were tasked with proposing strategies to enhance the street's appeal while preserving its historical and cultural identity. The exercise emphasized sketching as a primary tool for ideation, encouraging students to explore visual communication techniques that could resonate with both local communities and social media audiences. Each student produced a series of sketches outlining their revitalization strategy, accompanied by a written rationale.

2.3 *Evaluation Criteria*

The final presentations were evaluated by a panel of faculty from the participating universities, based on the following criteria:

- **Relevance of Case Study:** Alignment of the proposal with the street's historical and cultural context.
- **Critical Thinking:** Depth of analysis in addressing urban and heritage challenges.
- **Presentation Clarity:** Coherence and structure of the oral and written presentation.
- **Visual Support:** Quality and effectiveness of hand-drawn sketches in communicating ideas.
- **Oral Communication:** Ability to articulate the strategy and respond to feedback.

2.4 *Data Collection and Analysis*

Data were collected through student submissions (sketches, written rationales, and presentations), faculty evaluations, and participant feedback. Qualitative analysis focused on the creativity, feasibility, and cultural sensitivity of the proposals, while quantitative metrics included evaluation scores across the defined criteria. The analysis aimed to assess the effectiveness of the blended learning approach in fostering innovative urban revitalization strategies.

3. Results

The BIP yielded diverse and innovative proposals that successfully balanced aesthetic appeal with the preservation of industrial heritage. Key findings include:

- **Creative Integration of Aesthetics:** Students proposed interventions such as pop-up art installations, interactive signage, and community-driven events, which enhanced the street's visual appeal while highlighting its historical significance.
- **Cultural Sensitivity:** Proposals demonstrated an understanding of Covilhã's textile heritage, incorporating elements like textile-inspired street art and museum-guided tours to engage visitors.
- **Social Media Synergy:** Many students integrated social media strategies, such as creating Instagrammable focal points (e.g., photo-friendly installations), to attract younger audiences while maintaining the street's historical narrative.
- **Skill Development:** The blended learning approach fostered critical thinking, cross-cultural collaboration, and proficiency in hand-drawn sketching as a tool for urban design.

Evaluation scores indicated high performance in presentation clarity and visual support, with 85% of students achieving above-average ratings. The qualitative analysis highlighted the programme's success in encouraging students to think critically about the interplay between modern aesthetics and heritage preservation.

The course was attended by 17 architecture students from different years of study (4th semester, 6th semester, doctoral). A survey was conducted among students to gather information on key issues addressed in the BIP and the skills and use of freehand drawing as an architect's tool.

4. Discussion

The result suggests that the integration of traditional design techniques, such as hand sketching, with modern forms of communication can lead to credible solutions for urban regeneration. The form of the BIP allowed students to become thoroughly engaged with theoretical and practical elements of the issue and thus gain an informed understanding of how to foster regional identity in an age of the internet. The emphasis on sketching led to exploratory creativity, while the on-site period ensured contextual precision by means of immediate contact with Covilhã's cultural setting.

The cross-cultural composition of the program enriched the learning process as students from Italy, Poland, and Romania made disparate contributions to the exercise. Evidence of this diversity came in the variety of proposals ranging from minimalist refurbishment to visionary community-based schemes. The findings agree with the literature on sustainable urban planning, which emphasizes the marriage of cultural heritage with contemporary requirements (Smith, 2020).

Considering that the BIP program was aimed at students, young people who grew up in the Instagram culture, as well as active participants in events in urban spaces, it seems important to outline urban policies regarding the planned use of the “instagrammable” effect. In recent years, many European cities have consciously utilized the "instagrammable" effect as a tool for revitalizing urban spaces, especially historical and degraded areas. This effect is inherently tied to the aim of increasing tourism traffic. Although many European cities are currently experiencing the negative effects of overtourism, it remains a highly expected source of revenue. Traditional architecture and the authenticity of spaces experienced by tourists lie at the heart of the radical transformation of the European "heritage" sector, opening it up to new markets on local, national, and international levels (Pinto & Reaes Pinto, 2016).

Urban interventions can take various forms (from small-scale artistic actions to extensive cultural activities). The desired outcome is to create visually attractive places that appeal to tourists, influencers, and residents who share photos on social media, which in turn boosts city promotion and supports the local economy. Street art, contrasts between modernity and history, and post-industrial architecture hold immense potential for building a place’s brand and supporting revitalization processes. Locations connected to memory and history (even the unwanted kind), regardless of their state of preservation—even ruins—play a special role, with the remains of the Berlin Wall being the best example (Xavier et al, 2019).

For the purpose of this article, the approach to this phenomenon in selected cities in Portugal and Poland was analyzed. In Lisbon, as part of the revitalization of historical districts (e.g., Alfama, Mouraria) or former industrial areas transformed into creative spaces (LX Factory), the instagrammable effect is mainly linked to the use of art. Artistic installations or murals are seamlessly integrated into the charming narrow streets. The example of Lisbon shows that culture-based revitalization strategies involving artists and grassroots initiatives, in the context of the free market, lead to a rapid revaluation of areas. The resulting increase in property values is leveraged by private investors, accelerating gentrification (Estevens et al., 2020). It is worth noting that graffiti and street art have gradually begun to gain recognition as an art form, also becoming objects of commercial and institutional interest. Only in the second decade of the 21st century did a new group of creators in this field begin to emerge. On the one hand, this was related to the global growth in popularity and appreciation of street art; on the other hand, on the national level, particularly in Lisbon, it was due to the efforts of various groups—media, local authorities, art institutions, commercial companies, and universities—which jointly contributed to the increased visibility and social acceptance of this form of creativity (Campos et al., 2022).

Natural attractions that encourage photography include viewpoints (miradouros) and preserved elements of historical transport—such as the famous tram no. 28—without which no tourist photo seems complete. Artistic installations fit well into historical, abandoned, neglected, or even decaying spaces by creating a striking contrast and stimulating curiosity. This effect has also been employed in Covilhã. In 2011, the first street art festival focused on transforming degraded areas of the historic center—WOOL | Covilhã Urban Art—was initiated. Installations and artistic projects, with colorful murals at the forefront, have become a distinctive element of building a new brand for this post-industrial, university city. Most murals are connected to the wool industry and local identity, but they present diverse styles and artistic approaches to the existing context of the place.

Analyzing actions in public spaces of cities reveals a strong trend of city branding based on creating narratives rooted in existing cultural contexts. In many Polish cities, small figurative sculptures referencing local stories have been installed. A pioneer in this respect was Wrocław, where, since 2001, urban dwarfs (krasnale) have been installed, quickly becoming a recognizable symbol. The dwarfs in Wrocław reference the Orange Alternative movement, which operated in the 1980s as a satirical form of resistance against the communist regime in Poland. Instead of organizing classic demonstrations, the Orange Alternative staged happenings, such as distributing toilet paper—a scarce commodity at the time—or dressing up as dwarfs to make arrests difficult. Currently, there are 982 of these dwarfs. Each one has a name, “profession,” or specific character, often related to its location (e.g., a banker dwarf in front of a bank, or a tourist dwarf).

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The Wrocław concept was soon adopted by other cities. In 2013, a tourist trail dedicated to the writer Maria Konopnicka, titled “Krasnoludki są na świecie” (“There Are Dwarfs in the World”), was created in Suwałki, featuring 10 dwarf sculptures. Since 2022, the streets of Lublin have been decorated with goats, referencing the city’s coat of arms. There are currently 12 of them. In Białystok, since 2021, bronze sculptures depicting white bears—“mythical animals from the Far East,” well known among travelers—have been created. The trail was initiated by Łukasz Leoniuk as a result of Białystok residents’ votes in the Participatory Budget (2018 and 2023). There are currently 16 figures. Enriching urban spaces with small sculptures mainly attracts tourists with children, and photographing them inspires a desire to “collect” all elements of the collection in pictures.

For over a decade, Polish cities have been building their brands through numerous urban events aimed primarily at tourists, whose greatest asset is their attractive visual setting, providing opportunities to take attractive photos. In the case of Lublin, the following cyclical events stand out: Re: Tradition - Jagiellonian Fair (since 2007), Culture Night (since 2007) and Carnaval Sztukmistrzów (since 2008). The Open City / Otwarte Miasto Festival of Art in Public Space (since 2009). These initiatives are united by the invitation of various forms of art to the urban space (folk art, light and sound performances, installations, contemporary juggling and circus shows), creating visually attractive temporary arrangements, although some of them have remained in the city permanently.

Many of the activities mentioned above are temporary, which can support the development of unused areas awaiting final use. Street

art elements will require renovation and protection, and time will show which of them will become permanent parts of urban culture.

5. Educational Strategies for Heritage Management

Preservation of cultural heritage, and particularly that within the broad context of historic environments, needs well-managed historic places. Alongside technical and conservation considerations, present-day heritage management involves organizational, financial, legal, functional, and promotional aspects. Conservation of heritage usually involves bargaining of limitations, such as the avoidance of modernization in historic buildings, restriction of use of land, and additional financial burden on owners, which may cause conflict between stakeholders and conservation agencies. Thus, the administration of heritage sites is then a complex process of conflict resolution that requires negotiation and mediation skills.

To train future professionals—architects, engineers, and archaeologists—to deal with such challenges, training programs must prioritize handling conflict as well as technical knowledge. Current curricula for these professions do not usually involve training in pragmatic management and communication methods necessary for protecting heritage. Incorporating strategies like collaboration, negotiation, and mediation enables students to handle conflicts of the real world appropriately. This renders their contribution to cultural heritage protection feasible while remaining job market competitive.

Educational games offer a new method of constructing these skills. By simulating real situations, educational games enable students to practice social skills like persuasion, conflict resolution, teamwork, and self-presentation in moving and interactive settings. Unlike traditional learning methods that rely on memorization or inactive exercises, educational games foster active participation and adaptability to changing contexts, enabling creative problem-solving as a likelihood.

Interdisciplinary learning is critical in heritage management studies since it equips learners with the ability to solve the advanced problems in real life. Traditional teaching techniques such as lectures or niche projects are inadequate in conveying the complexity of heritage management. Learning games, being interactive and interdisciplinary, provide a solution by simulating real-life scenarios, engendering active engagement, and making the learner gain both technical and soft skills required in effective heritage conservation.

6. Digital Communication and City Identity in Heritage Revitalization

In the instance of the BIP "Sketching and Communication in Architecture: Transforming Industrial Heritage, "digital communication, particularly through social media websites like Instagram, is essential in enhancing the visibility of urban heritage sites. Urban places are becoming more and more identified not just materially through their landmarks but also digitally through pictures that are flowing on the internet, and impacting understandings of place identity (Lynch, 1964). The BIP's focus on reurbanizing a vacant street in Covilhã, combined with a textile museum, is part of the broader trend of cities leveraging internet-based platforms to promote their cultural and historic assets (Deffner & Liouris, 2005). Concept of a city as a "brand" has become popular as cities struggle to differentiate themselves in an interdependent world (Anholt, 2006). Iconic destinations, such as the Paris Eiffel Tower or London Big Ben, are visual markers that represent a city and attract tourists (Merrilees et al., 2009). In the BIP, students were required to generate proposals hand-drawn that would make the street in Covilhã more "Instagrammable" without destroying its industrial heritage. These proposals would incorporate visually stimulating elements, such as textile-inspired installations, to engage social media audience (Fatanti & Suyadnya, 2015).

Social media sites, particularly Instagram, have transformed the way cities are seen and experienced. Hashtags, as virtual keywords, index and magnify material, enabling users to discover and share pictures of cities (Giannoulakis & Tsapatsoulis, 2016). Evidence shows that city name hashtags or landmark hashtags significantly increase visibility, with London (119.9 million hashtags) and Paris (100.8 million hashtags) being the most searched on Instagram (Malbon, 2019). For the BIP, students investigated how the promotion of Covilhã's textile culture could be achieved through hashtags, proposing interventions that encouraged visitors to take photographs posted under hashtags specific to particular sites, reinforcing the virtual presence of the street (Iglesias-Sánchez et al., 2020).

The abundance of user-generated content through Instagram has led cities to become products of digital communication design. Social media is used by tourists and locals alike to broadcast their experiences, often using beautiful locations for selfies or edited postings (Pocock et al., 2009). This was evident in the results of BIP, where students' proposals had photographic installations promoting social media engagements and highlighting the historical significance of the textile museum. These are in line with the "imageability" theory, whereby the distinctive character of a city generates strong mental images in spectators that affect their impressions and instigate visits (Lynch, 1964).

This online presence is exploited by cities to foster tourism and urban economies. The case of the use of #weloveatl in Atlanta has garnered over 1 million posts that actively advertised the city's image (Hunt, 2018). Similarly, the use of the #algarve hashtag by the Algarve region attracted significant traction, marketing its tourism assets (Iglesias-Sánchez et al., 2020). The BIP students emulated these same approaches by creating visually appealing interventions to be shared online, thereby flaunting Covilhã's industrial past as a tourist attraction.

The conjunction between digital communication and urban planning is not without its challenges. A city may be made more desirable by social media, but it commodifies heritage through the overwriting of local narratives with generic aesthetics (Kotler, 1997). The BIP addressed this by using sketching as a strategy to ground proposals in the local context such that interventions would not only pay homage to Covilhã's textile heritage but also speak to digital audiences. This balance is crucial for sustainable city rejuvenation, as it supports economic growth in addition to cultural preservation (Florida et al., 2017). Digital media also transform consumption of the city as a cultural commodity. City art, designed public space, and souvenirs as city-branding tools convey a city's identity in terms of carefully crafted aesthetic (Resane, 2018). Student drawings preferred design elements that could be projected onto physical or virtual artifacts, like signs constructed from textile-patterned materials, which could be functional urban design and sellable symbols of Covilhã heritage. Ultimately, BIP's combination of drawing with internet communication strategies demonstrates the power of inter-disciplinary approaches to heritage revitalization. Through collaboration between traditional design methods and modern media outlets, students created plans not just that improved the physical look of Covilhã's street but that improved its internet visibility, assisting the city overall in its status as a cultural and tourist destination (Casadei et al., 2020). This approach emphasizes the use of social media as an effective industrial heritage promotion vehicle, in support of a general trend for cities to market themselves as competitors in an international competitive arena (Yoo et al., 2000).

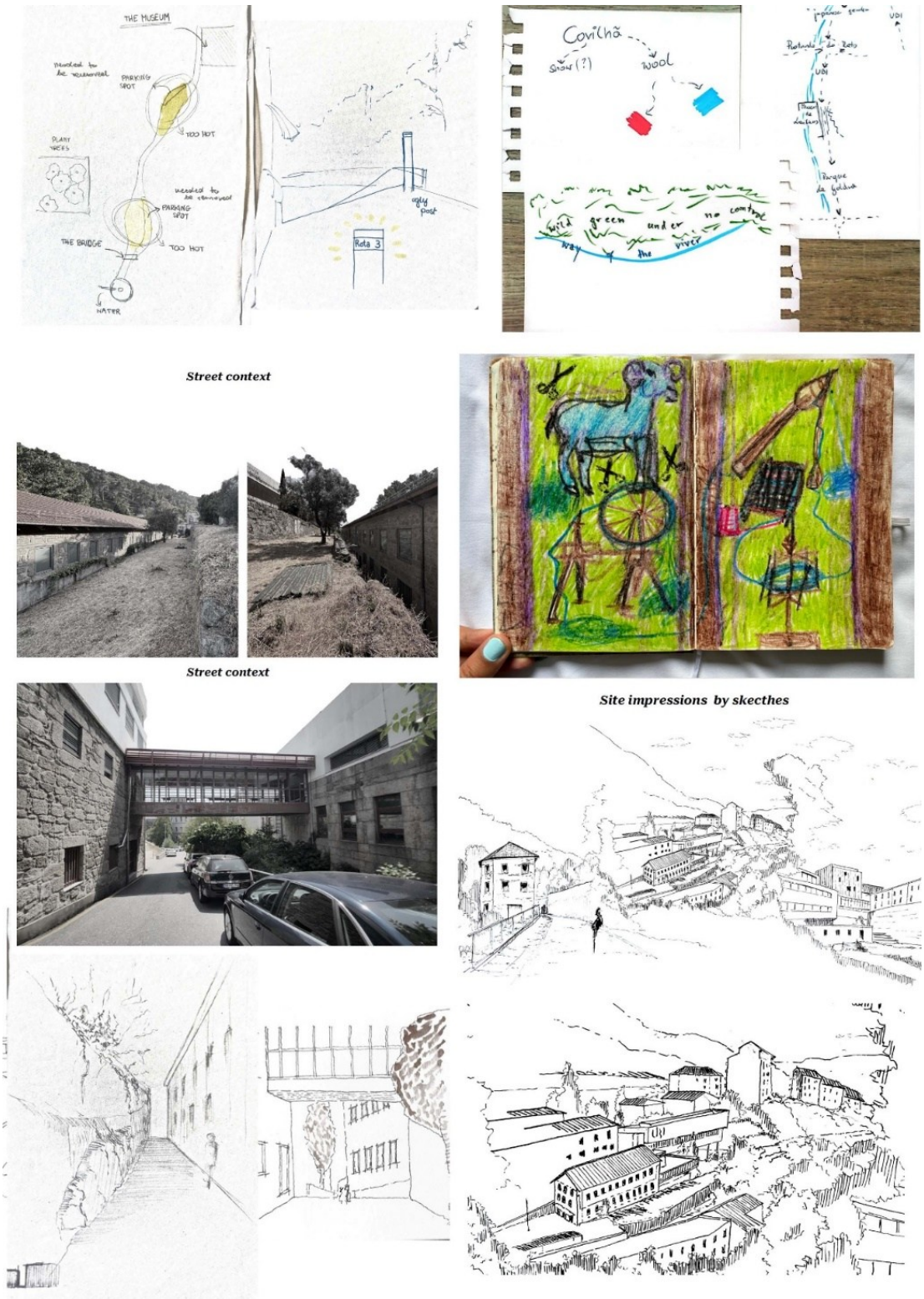

Fig. 1. Analyses of the context of the place carried out by the participants of the BIP "Sketching and Communication in Architecture: Transforming Industrial Heritage."

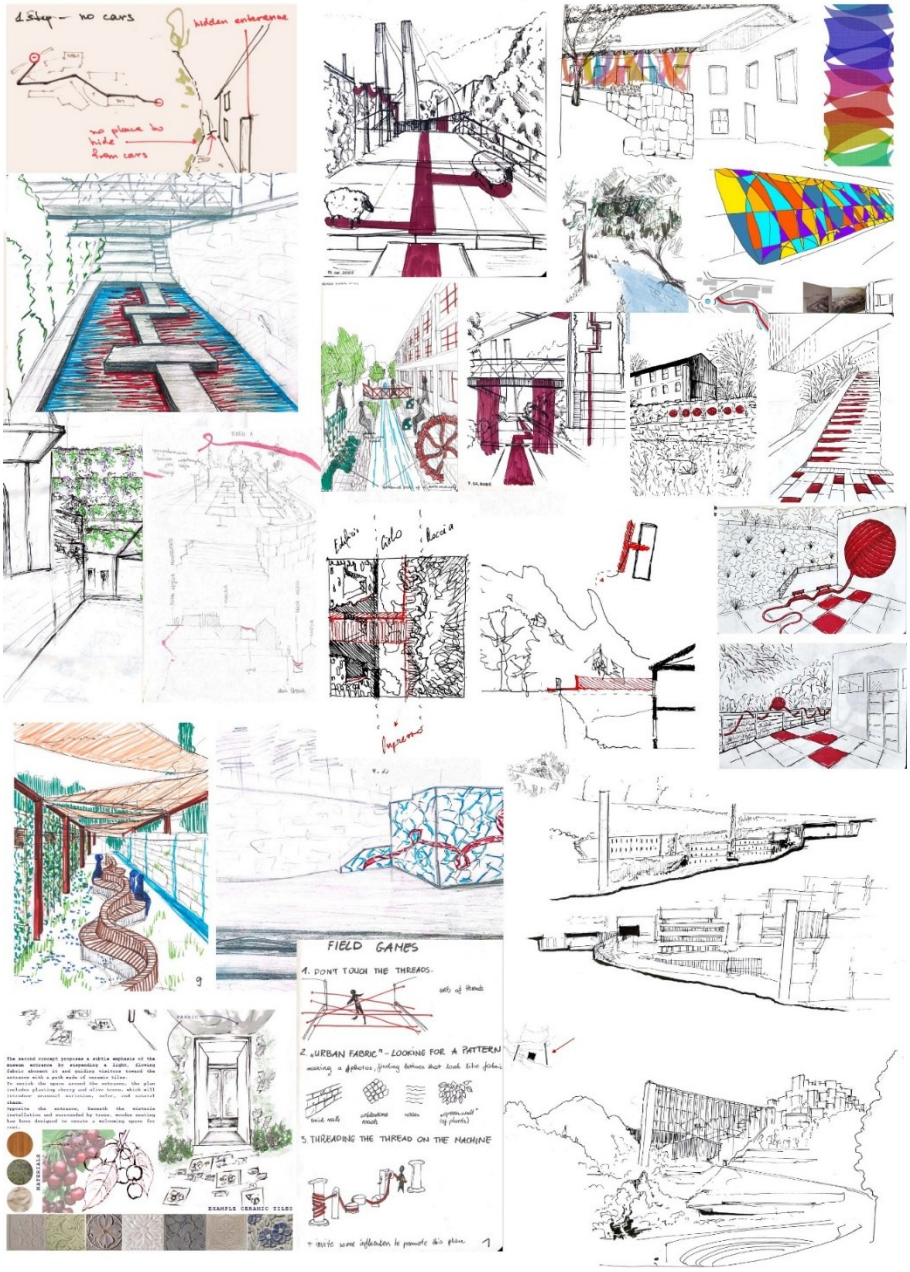

Fig. 2. Design proposals by students participating in the BIP – hand drawing as the primary tool of architectural communication.

7. Digital Relevance and Implications

This article offers practical insights for educators, urban planners, and heritage conservationists. The BIP model demonstrates a replicable framework for teaching architecture students to navigate the tensions between aesthetic trends and cultural preservation. For instance, Instagram content analyses, such as those conducted in cities like London and Florence, highlight how strategic visual storytelling can amplify urban heritage sites' appeal to global audiences (Acuti et al., 2019).

By combining blended learning with hands-on exercises, the programme equips students with the skills to address real-world urban challenges. The emphasis on sketching as a communication tool underscores its continued relevance in an increasingly digital design landscape.

In order to gather information about the use of hand drawing among BIP participants – students – an evaluation survey was conducted. Among the respondents, the majority of students (62%) indicated using hand drawing once a week, while the others reported using it almost daily (12.5%), once a month (12.5%), or less frequently (12.5%). Regarding the tools used for drawing, students pointed to traditional techniques: ink/pen/marker (87.5%) and pencil (75%), and the use of a graphic tablet (25%). The responses to the question about the purpose of using drawing (multiple answers possible) are particularly interesting. Most respondents indicated sketching during the conceptual thinking process (75%) and drawing for pleasure on topics unrelated to architecture (62.5%). Half of the respondents reported using drawing for making corrections to their own projects on printouts, and 37.5% draw while traveling or during meetings.

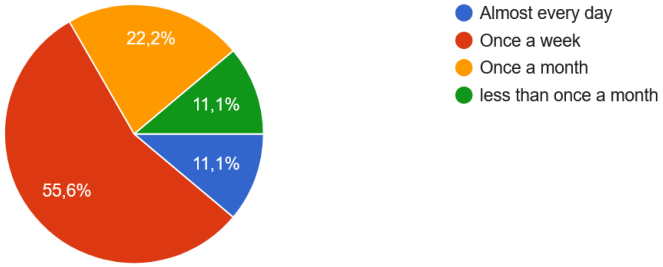

Fig. 3. Survey results: How often do you use freehand drawing?

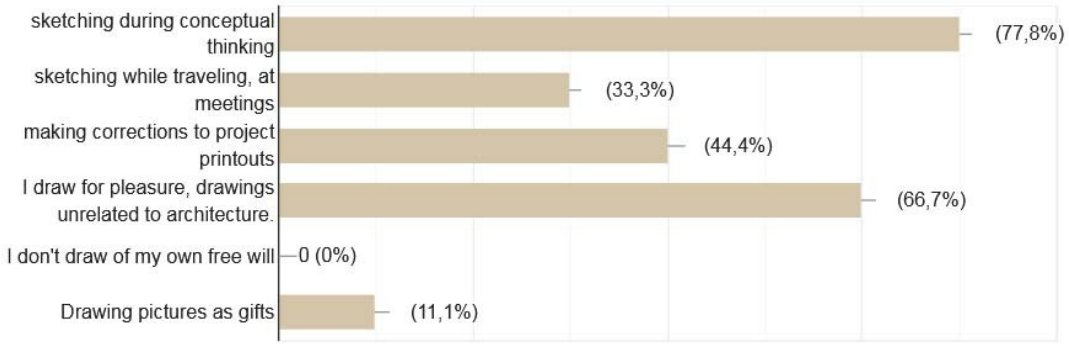

Fig.4. Survey results: For what purpose do you use freehand drawing?

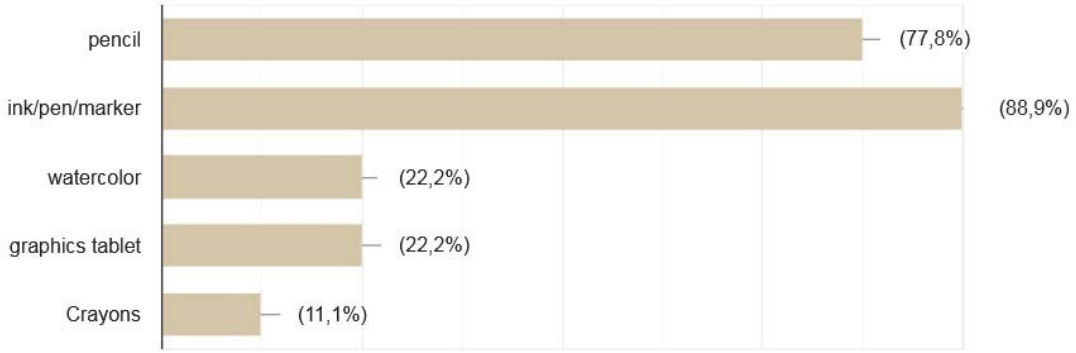

Fig. 5. Survey results: What tool do you prefer to use for drawing?

Students were also asked questions about the effectiveness of promoting historical heritage sites through art. 87.5% of respondents stated that art can provide effective support for promoting a place, while the evaluation of artistic activities as a method of enhancing the aesthetics of urban spaces was rated at 3.75 on average (on a scale of 1–5). This indicates that students recognize the role of art in shaping space while maintaining a critical view of its quality.

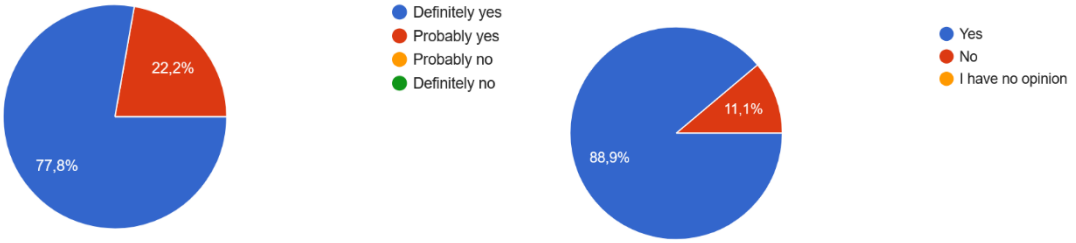

Fig. 6. Survey results: Left: Do you think social media is an effective tool for promoting urban spaces among younger audiences? Right: Do you think that art in public spaces can effectively support the promotion of historical heritage?

Among the elements of cultural heritage considered valuable in the context of designing public spaces, students mentioned (open question): "traditional crafts, music, restore old places to their original appearance, performing arts, historical architecture, traditional food, industry and factories, history of a place, previous form, traditional crafts, street art, street mood, colors, atmosphere, climate, sculpture." All students responded positively to the question of whether social media can be an effective tool in promoting urban spaces among younger audiences (75% answered – definitely yes, 25% – probably yes).

When evaluating the BIP, all respondents affirmed that after the program they feel more confident using hand drawing as a design tool. Among the developed skills they listed: hand sketching (62.5%), design and creation (50%), intercultural cooperation (37.5%), critical thinking and teamwork (25%).

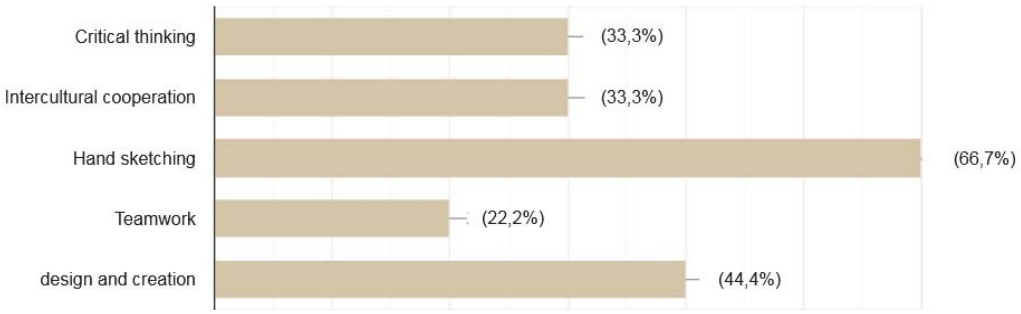

Fig. 7. Survey results: Which of the following skills did you develop during the workshop? (you can select multiple answers)

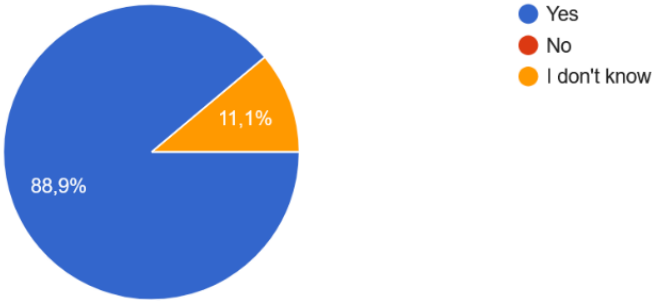

Fig. 8. Survey results: Do you feel more confident in using sketching as a design tool after the BIP workshop?

For policymakers and urban planners, the student proposals provide actionable strategies for revitalizing underutilized urban spaces. The integration of social media-driven aesthetics offers a pathway to engage younger audiences, potentially increasing tourism and community engagement. The findings also contribute to the broader discourse on sustainable heritage preservation, highlighting the potential of interdisciplinary and cross-cultural approaches to urban revitalization.

8. Conclusion

The BIP "Sketching and Communication in Architecture: Transforming Industrial Heritage" successfully demonstrated how architecture students can contribute to sustainable urban revitalization through a blended learning approach. By combining theoretical insights, cultural immersion, and practical exercises, the programme produced innovative proposals that balanced aesthetic appeal with heritage preservation. The results underscore the value of interdisciplinary education in addressing complex urban challenges, offering a model that can be adapted by other institutions and municipalities. Future iterations of the BIP could explore additional digital tools or expand the scope to other types of heritage sites, further enriching the discourse on sustainable urban design. The emphasis on integrating in hand drawing with digital communication approaches offers an important path for cities to promote their cultural visibility while protecting local identity. Through cross-cultural collaboration and critical engagement with the role of social media in urban branding, the BIP prepares students to influence resilient and inclusive urban futures that have global resonance. We feel that the BIP is an example of how by mixing old school design with new school digital strategies, future architects can use it to revitalize urban heritage sites.

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