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# ARTS AND EDUCATION

“Creativity, Heritage & Art Education in the Age of Technology”

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## **LETTER OF WELCOME!**

Dear professors, researchers, artists, students, and friends of the University of the Arts,

It is a great privilege to open today the proceedings of the Second Conference on Art and Education of the University of Arts, a space where artistic thought, scientific research, and education come together to shape the vision of our cultural and academic future.

Art has always been one of the highest expressions of human consciousness. It is not merely an aesthetic form of expression, but also a way of understanding our time, society, and ourselves. In an era of rapid technological and social transformation, art remains one of the most powerful voices safeguarding identity, memory, and human values.

Our university has the responsibility not only to educate talented artists, but also to cultivate critical thinkers, dedicated researchers, and citizens with cultural awareness and sensitivity. This is precisely where the importance of research in the arts lies: in its ability to transform creative experience into knowledge, analysis, and academic dialogue. Research does not limit art; on the contrary, it enriches it by creating bridges between tradition and innovation, between artistic practice and theoretical reflection.

Art education, on the other hand, is the foundation upon which every society striving for sustainable cultural development is built. To educate through art means to nurture imagination, empathy, and freedom of thought. Within our classrooms, we shape not only the professionals of tomorrow but also the guardians of culture and the spiritual values of our nation.

This conference is a testament to our ambition to be a university open to contemporary ideas, international collaboration, and interdisciplinary dialogue. The papers, discussions, and projects presented over these two days reflect the creative energy and academic rigor that characterize our university community.

May this conference serve not only as an exchange of knowledge, but also as an opportunity to reflect on the role that art and education play in building a more sensitive, cultured, and humane society.

Thank you for your presence and contribution, and I wish our conference every success.

**Welcome to ICAE 2026!**

**Prof. Dr. Erald Bakalli**

**Rector**

**University of Arts, Tirana, Albania**

**2<sup>nd</sup> International Conference on**

**ARTS AND  
EDUCATION**

“Creativity, Heritage & Art Education  
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## **Textile as an ecological actor in art. analysis of the work of Anni Albers, Christo and Jeanne Claude and Neri Oxman**

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### **Abstract**

Through this paper, textiles will be analyzed as a defining medium in the transformation of artistic practices under ecological influence. Proposing a reading of art with the material at the center of attention. The conceptual starting point is the practice in the work of Anni Albers, formed at the Bauhaus school, where in her research and creative process she affirms weaving as an autonomous structure and abstract language. Albers does not see textiles as decor, but as a system of organizing forms and concepts. It is the material that produces thought through rhythm, tension and interweaving of threads. This material autonomy is expanded in scale and meaning in the work of Christo and Jeanne-Claude where textile is used for temporary monumental interventions in the landscape. In their projects, the material acts as a membrane that transforms the perception of space and emphasizes the temporality of the artistic act. Textile becomes a means to problematize the relationship between nature and human intervention, making the very structure of the intervention visible. In the process of Neri Oxman's work, the connection between technology and biology and artistic thought is felt directly. In her work, fibers and structures develop in collaboration with biological and technological processes. Where the material does not represent nature but co-produces with it. Drawing on Bruno Latour's thinking, this thesis argues that textiles can be seen as an artist-material within a network of human and non-human relationships. In this thesis, art under ecological influence is not only presented as connected to the environment but also through the material itself which articulates interdependence, process and coexistence.

### **Keywords**

Textile, ecology, material, art

## **Design as decision closure: externalization under conditions of uncertainty**

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University of New York Tirana, Albania

### **Abstract**

Design operates under irreducible uncertainty, nonetheless existing evaluation criteria such as functionality, aesthetics, sustainability, assess outcomes within isolated domains and therefore struggle to explain why designs that are performing well in one dimension, generate unintended consequences in others. This paper addresses this gap by introducing a framework for understanding design as decision closure under uncertainty across three irreducible domains: experience, knowledge, and reality. Drawing on bounded rationality, wicked problems, and design as world-making, the paper proposes a structured interpretive method mapping phenomenological, epistemological, and ontological loops before and after design intervention. The framework is operationalized through two Albanian case studies: the Pyramid of Tirana (communist monument transformed into technology hub) and a design studio on Spaç Prison (contested site of traumatic heritage). Externalizations, the mechanisms through which dimensions are rendered irrelevant to enable action, are classified as necessary, managed, or systematic. The Pyramid case demonstrates successful urban reactivation achieved through systematic externalization of historical meaning and socio-economic consequences. The Design Studio on Spaç prison revitalization reveals pedagogical responsibility operating through systematic translation of traumatic experience into spatial metaphor, while externalizing material reality as necessary scope limitation. In both cases, fragmentation persists; what differs is how it is distributed. The paper introduces Non-Reductive Commitment as an evaluative paradigm, shifting critical attention from isolated metrics and binary judgments to a diagnostic question: what has been made irrelevant, and who bears the consequences? This reframes design responsibility as structural rather than optional.

### **Keywords**

Design theory, decision-making under uncertainty, wicked problems, architectural theory, design responsibility

## **The role of storytelling in graphic design education: The power of narrative**

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### **Abstract**

From the earliest cave paintings to contemporary graphic design solutions, visuals have been central to human storytelling. In today's digital era, graphic design plays a crucial role in shaping how stories are told and understood. It is not just about making content attractive; it is about creating a visual language that makes stories memorable, relatable, and impactful. Graphic design has the potential to transfer information into someone else's minds. Stories do that, too. Stories travel from person to person and place to place. A well-made graphic design product or communication moves ideas and emotions from the head of the maker to the head of the user. Exchanging energy – not just transferring data and facts – occurs whenever a product is used, or an image is seen, or a game is played. That energy comes from the dynamic, world-making relationship between creators and audiences, between makers and users. As technology advances, visual storytelling continues to evolve, offering even more creative possibilities. Yet its essence remains timeless: to connect people through imagery, color, and design choices that transform ideas into lasting narratives. This paper analyses the connections between storytelling and design and the role of storytelling in graphic design and visual media education, considering narrative both as a pedagogical method and as a primary skill for effective visual communication. Stories depict action and stimulate curiosity. Design embodies values and illustrates ideas. The paper aims to understand how storytelling helps the design pedagogy process and, ultimately, contemporary practice. The current study indicates that the integration of storytelling into graphic design and visual media curricula increases student engagement, conceptual coherence, and professional identity for emerging artists and designers. The paper ends with suggestions for systematic incorporation of storytelling strategies into the design knowledge and teaching framework.

### **Keywords**

Narrative art, visual communication, creative pedagogy, visual literacy

## **Museums and monuments, the crisis of memorial devices**

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### **Abstract**

Museums and monuments are traditionally understood as memorial devices, designed to preserve and transmit a shared culture through works, images, and documents that evoke a past that was, until now, functional to the narratives established by the dominant power. This memory is not neutral but is the result of precise communicative intentions that also symbolically define the past, shaping collective identity. The contemporary era, characterized by very rapid social mutations, is seeking to produce a critical revision of history by communities. Acknowledging a progressive indifference that the public has shown towards both monuments and works of art inside museums, we have identified in the international landscape some case studies that allow us to grasp the alternative proposals put forward by certain artists and public institutions to remedy this crisis of museums and monuments, which we have more broadly defined as memorial devices. The theoretical framework is based on key concepts of modern and contemporary aesthetic and philosophical debate: starting from Walter Benjamin’s “loss of aura” of the work of art, passing through Hans Sedlmayr’s “loss of the center,” up to the “disappearance of rituals” theorized by Byung-Chul Han. In the contemporary world, new museums are no longer simple containers of works but active and proactive organisms in which the past is subject to continuous reinterpretations. By analyzing some alternative proposals, it has been possible to observe how works inside museums and outside in public squares are no longer objects of static contemplation but offer viewers a critical and dynamic participation.

### **Keywords**

Crisis, museums, monuments, memory, oblivion

## **The role of social media in promoting cultural tourism in Albania: The case of Tiktok and the use of #visitalbania**

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### **Abstract**

This study analyzes the role of social media in promoting cultural tourism in Albania, focusing on the platform TikTok and the use of the hashtag #VisitAlbania as a digital tool for promoting cultural identity and increasing tourist interest in Albania. In the context of the development of new media and the transformation of tourism communication, TikTok has become an important space for constructing a cultural image through short videos, visual narratives, and global audience interaction. The study is based on a qualitative analysis of content published under the hashtag #VisitAlbania, examining how elements of Albanian cultural heritage are promoted, including archaeological and historical sites, museum cities, traditional clothing, folk dances, traditional music, and cultural rituals. These elements are presented on TikTok not only as tourism products, but also as symbols of Albanian national identity and cultural authenticity. The analysis shows that the use of dynamic visual content, traditional music, and emotional narratives has significantly contributed to increasing Albania's international visibility as a cultural tourism destination. Furthermore, the study highlights that the hashtag #VisitAlbania has created a virtual space in which users actively contribute to the promotion of Albanian culture through travel videos, tourism experiences, and traditional performances. The findings suggest that social media, especially TikTok, plays an important role in increasing the number of tourists visiting Albania by influencing global perceptions of the destination, promoting intangible cultural heritage, and creating a digital tourism identity for the country. The study concludes that a deeper understanding of TikTok usage practices, as well as the integration of social media into cultural marketing strategies, represents an important opportunity for the sustainable development of Albanian cultural tourism.

### **Keywords**

Cultural tourism, Tiktok, #visitalbania, social media, cultural identity, cultural heritage, digital marketing, Albania

**From rationalist heritage to measured heritage:  
SHM as a long-term safeguarding strategy for the grand concert hall at the  
university of arts in Tirana**

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**Abstract**

The Grand Concert Hall of the University of Arts in Tirana, originally designed by Gherardo Bosio as the Theatre of the Albanian Dopolavoro during the Italian Rationalist period, represents one of the most significant examples of twentieth-century architectural heritage in Albania. Despite its recognized architectural value, modern rationalist heritage often lacks long-term safeguarding strategies, particularly in seismic contexts. This paper proposes a shift from episodic restoration toward a preventive conservation model grounded in Structural Health Monitoring (SHM). Drawing on historical-architectural research, the 2020 feasibility study for restoration, the completed rehabilitation works, and the 2025 monitoring strategy, the study introduces the concept of “measured heritage.” Rather than interpreting monitoring as a purely technical device, the paper frames it as a cultural strategy that transforms the theatre into a continuously interpreted heritage system. The Grand Concert Hall at the University of Arts becomes a pilot model in which rationalist clarity, structural logic, and contemporary digital stewardship converge to redefine conservation paradigms for modern architecture in transitional urban environments.

**Keywords**

Preventive conservation, rationalist architecture, seismic context, cultural stewardship

## **When art becomes action - Collective practices and tactical visibility in contemporary activist art**

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### **Abstract**

This paper examines the transformation of activist art from an object-centered aesthetic practice to a form of collective social and media action. Focusing on artist-led activism from the late twentieth century to the present day, the study investigates how contemporary activist practices increasingly function through tactical visibility, institutional confrontation, documentation, circulation, and intertwined forms of authorship. The research explores the gradual shift from the individual artist as symbolic producer to collective structures operating through public interventions and acts, media campaigns, archival practices, performative protest, and strategic communication systems. Through an analysis that examines the activist movement in relation to institutional critique, artistic and awareness-raising interventions, such as feminist, anti-racist, human rights, etc., as well as contemporary protest actions; the paper raises questions such as: “Why do contemporary activist practices increasingly resemble political and media campaigns?”, “Why does collective organization often replace individual artistic authorship?”, “How have museums and cultural institutions become sites of confrontation instead of neutral exhibition spaces?”, and “How has documentation itself become inseparable from activist work?” Special attention is paid to the role of visibility, reproduction, and media dissemination in shaping contemporary activist strategies, where the circulation of images and actions often becomes more important than the production of artistic objects. The paper argues that activist art increasingly operates through systems, exhibition, communication and public confrontation, making the distinctions between artwork, performance, political action and media event unstable. In this context, aesthetics often become secondary to effectiveness, while the artwork itself expands into more complex processes of organization, documentation and communication. The study concludes that contemporary activist art can no longer be understood exclusively through traditional aesthetic frameworks, but must also be treated as a tactical cultural practice and action.

### **Keywords**

Visual art, activism, collective authorship, institutional critique, media

## **Albanian architecture in souvenir design**

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### **Abstract**

This paper explores the representation of Albanian architectural heritage in souvenir products, and reflects on how visual style influences the appreciation of local architecture in tourist products. Currently, the Albanian souvenir market is overloaded with products with photographic reproduction of architectural landmarks. In this kind of souvenirs is easy to recognize a certain touristic location but they don't not tell much about the culture of a place. The study is grounded on representation theory and visual culture, which sustain that illustration of architecture can make souvenirs more interesting for the tourist, offering an interpretative and contemporary visual culture. Illustration is seen not as a copy of the building, but a way of showing things through abstract language, selection of parts or interesting elements, and symbolic reconfiguration. The research adopts a qualitative design-oriented approach combining theory, field observation in major Albanian heritage cities (cities like Tirana, Kruja, Durrës, and Berat), and in international platforms (Etsy, Redbubble), and classification of existing souvenirs representation types. Thus, souvenirs are then categorized according to the representational style of the images. Study reveals that there actually a dominance of photographic images in Albanian with a marginal presence of illustrations while in international sites, is the opposite condition. Based on this gap, the study develops and tests a series of architectural illustration prototypes for souvenir products, exploring multiple visual styles ranging from minimal line drawing to abstract and atmospheric interpretations. The findings suggest that architectural illustration are communicative and cultural potential of souvenirs, enabling more expressive, narrative, and identity-driven representations of heritage. The paper concludes that shifting from photographic documentation to interpretative illustration can contribute to a more contemporary and culturally meaningful souvenir design practice in Albania.

### **Keywords**

Souvenir design, architectural illustration, visual culture, Albania heritage

## **Learning through making: The creative process as a method of learning in architectural education**

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### **Abstract**

Contemporary architectural education increasingly calls for pedagogical approaches that move beyond passive knowledge transmission toward experiential and student-centered learning. Within this context, the creative process can be understood not merely as a mode of artistic expression, but as a method of learning through which students construct knowledge, interpret spatial experiences, and develop critical thinking. This paper explores the role of creative practices as pedagogical tools in architecture and design education through a series of practice-based teaching experiments implemented in studio and theory courses. Drawing from teaching practice, the paper presents a series of design and representation exercises that encourage students to translate theoretical knowledge, spatial analysis, and client relationships into creative outputs. These include three-dimensional modelling as an interpretive act, photographic explorations inspired by Polaroid aesthetics to capture space as frozen moments, and a real-client villa project where students produced abstract paintings to express the client's personality. In addition, a survey was conducted with students who participated in these assignments in order to understand their perceptions of the learning experience and evaluate the extent to which creative methodologies helped them engage more deeply with the course content and learning process. The findings suggest that such creative methodologies strengthen students' engagement, spatial awareness, empathy, and interpretive abilities, while enabling a deeper connection between theoretical knowledge and practical application. Survey responses further revealed that students perceived these assignments as more interactive, memorable, and personally meaningful compared to conventional teaching approaches. The paper argues that creativity should be positioned as a structured pedagogical strategy and a legitimate mode of knowledge production within architectural education. By emphasizing learning through making, observing, translating, and reflecting, the study contributes to broader discussions on innovation in art and design pedagogy and advocates for more process-oriented approaches in architectural teaching.

### **Keywords**

Creative process, architectural pedagogy, experiential learning, representation and interpretation, art-based learning

## **Interpretation of mourning codes in art**

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### **Abstract**

At the intersection of contemporary art and tradition stand out artists who persist in exploring heritage. Their works emerge as an echo of the past, seeking to establish connections with the present through a rich figurative language. The artistic idea and figurative narrative unfold at times within a broad register, engaging with rites, customs, and traditions, and at other times through details, subtleties, and gestures. A visible element of this representation remains clothing. Not infrequently, we also encounter works that attest, among other things, to fragments of the funerary rite. The funerary rite, as treated in painting, sculpture, photography, video, and other media, reveals the impact that life and cultural stratifications exert on individual memory, which is then transmitted to the public through renewed interpretation. From the laments of men and women, to burials in ordinary or almost sacred places, to the process of preparing the body—its arrangement and dressing—as a dominant element of the funerary rite, everything leads toward an exploration of ancestral customs, even of the cult of the forebears, embodied in the memory of the hero. This sensitizing approach provokes the viewer's memory, linking it to histories and dates, both near and distant, in order to recall events and those who are no longer among us. The contemporary artist achieves this by intervening at the boundaries of time in relation to the hero—the human one, devoid of idealized beauty and exaggerated powers—who dies like any ordinary person, yet challenges destiny through his act, with clothing serving as the final witness.

### **Keywords**

Visual art, heritage, costume design

## **Mural painting between art, meaning and heritage. Iconographic and historical observations on a post-byzantine monument**

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### **Abstract**

This research material aims to convey the complexity of the art applied in the mural paintings of the post-Byzantine church in our country. This analysis is based on a case study of the iconography of the Church of the Holy Archangels in Vithkuq. Through the examination, interpretation, and highlighting of the content of the mural painting of this church, numerous artistic, historical and religious details can be documented in an exemplary manner, helping to fill the lack of written scholarly materials from a difficult historical period in our country. This church is among the most important monuments of post-Byzantine ecclesiastical heritage in southeastern Albania. Built in 1682, during the Ottoman period, and adorned with mural paintings in 1728, the church represents one of the earliest and most representative examples of architecture and wall painting in the area, preceding the large basilicas of the region. This paper analyzes the iconography and stylistic features of the mural scenes of this church through a methodology that includes the identification, interpretation, and comparison of the visual content with paintings of other contemporary churches in the region. The analysis shows that in this post-Byzantine church a typical iconographic program of the post-Byzantine period was followed; however, specific scenes and solutions are also identified that distinguish this church from others in the region. These particular features, examined in detail in this study, contribute not only to a better understanding of the development of ecclesiastical art in our country, but also to the preparation and archiving of materials and cultural specifics of our heritage, enabling a more authentic and sustainable evaluation and promotion of its monumental values.

### **Keywords**

Iconography, iconology, mural painting, cultural heritage

## **Description of albanian folk costumes in the 19th century: A comparison between albanian and foreign author**

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### **Abstract**

Albanian folk costume is one of the most important elements of cultural heritage. It expresses the historical identity and social status of communities through a form of symbolic communication. The 19th century is a key moment for the documentation of this culture, due to the increased interest of European travelers visiting the Balkans and the subsequent work of Albanian scholars. The purpose of this paper is to conduct a comparative analysis of descriptions of 19th-century traditional dress. The focus is particularly on female attire, to highlight the differences in approach and interpretation between Albanian and foreign authors. The methodology followed relies on a qualitative and comparative approach, involving the analysis of existing ethnographic literature and historical writings. The research is structured into three phases: the selection of primary sources, the analysis of structural and decorative elements of women's clothing, and the confrontation of narrative discourses to identify points of convergence and divergence between observers. The results show that the variety of forms and materials such as wool, linen, and cotton is closely linked to regional diversity and geographical conditions. Key findings indicate that foreign authors usually focus on the aesthetic aspect and visual elegance of traditional dress, while Albanian scholars offer a more systematic analysis. They focus on historical development and the symbolism of decorative motifs, as in the case of the xhubleta. In conclusion, the study shows that the perspectives of foreign authors and those of local scholars and writers are complementary for a more complete understanding of heritage.

### **Keywords**

Ethnography, xhubleta, cultural identity, anthropology, symbolism

## **Cultural tourism – a bridge between the past and the present: Onufri of Neokastro**

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### **Abstract**

This paper examines cultural tourism as a mediating mechanism between historical heritage and contemporary development, focusing on the figure and artistic legacy of the sixteenth-century iconographer Onufri of Neokastro. The study aims to highlight the significance of iconographic heritage as a fundamental component in shaping national cultural identity and in enhancing Albania’s cultural tourism offer, particularly in a context where tourism has become a strategic sector of economic growth. The research adopts a qualitative and interdisciplinary methodology based on documentary analysis, critical review of the literature on post-Byzantine art and cultural tourism, as well as iconographic and semiotic analysis of selected works attributed to Onufri. The findings indicate that iconographic heritage represents considerable potential for sustainable cultural tourism development by establishing a direct connection between historical memory, community identity, and local economic vitality. Onufri’s works, characterized by their distinctive stylistic features, expressive individuality of figures, and the renowned use of intense red tones, constitute a unique element of Albanian artistic heritage and a strategic asset for thematic, educational, and religious tourism. Beyond their aesthetic value, these icons function as visual narratives that reflect theological symbolism, social realities, and cultural exchanges of the post-Byzantine period. Their preservation and interpretation provide visitors with meaningful cultural experiences that connect artistic expression with historical memory. The study concludes that the systematic integration of iconographic heritage into national and regional tourism strategies is essential, alongside the development of structured cultural itineraries and strengthened institutional cooperation for the preservation, promotion, and valorization of this cultural legacy in support of long-term sustainable development, increased cultural literacy, and broader public engagement at both local and international levels.

### **Keywords**

Iconographic heritage, post-Byzantine art, sustainable development, community identity, cultural valorization

**Contemporary interpretation of cultural heritage at the  
national museum of medieval art (MKAM):  
The visitor experience through museum artefacts**

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**Abstract**

This paper examines the transformation of the museum object from a liturgical, historical, and artistic artefact into a central component of the contemporary museum experience, taking the National Museum of Medieval Art (MKAM) in Korça, Albania, as a case study. Within the framework of modern heritage interpretation theories, the museum is understood not merely as a space for preservation and conservation, but as an active platform for dialogue between the past and present-day audiences. The research is based on the analysis of both permanent and temporary exhibitions, institutional documentation, and interpretive practices implemented at MKAM. It explores how icons, liturgical objects, and Byzantine and post-Byzantine artworks are contextualized through curatorial narratives, spatial organization, interpretive language, and traditional as well as digital communication tools. Particular attention is given to the integration of artistic and historical dimensions with the challenge of presenting the spiritual component of religious heritage within a secular museum environment, at MKAM. The use of digital technologies, educational programs, and contemporary communication strategies has contributed to the development of a more integrated, interactive, and accessible visitor experience. Current practice indicates that contemporary interpretation at MKAM has not only enhanced the quality of the museum experience but has also had a measurable impact on increasing public interest and visitor numbers, expanding audience profiles to include younger generations and international tourists. In this way, the museum strengthens cultural awareness, civic engagement, and its role in the cultural and touristic development of the region.

**Keywords**

MKAM, cultural heritage interpretation, byzantine art & post-bizantine, educative programs, digital technologies in museums

**Between east and west:  
Michele Greco da Valona and the making of Adriatic renaissance**

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**Abstract**

This article reexamines the artistic production of Michele Greco da Valona, an Adriatic painter active in Southern Italy in the early sixteenth century, whose work has long been marginalized within Renaissance art history as a conservative survival of Byzantine tradition. Through stylistic analysis, historical contextualization, and engagement with recent scholarship on Adriatic cultural exchange, the study argues that Greco should instead be understood as a mediator between Byzantine and Italian Renaissance visual systems. His signed works, produced within Orthodox and Greek-rite communities in regions such as Molise and Abruzzo, reveal a deliberate synthesis in which Byzantine iconographic authority coexists with Renaissance spatial organization, ornamental vocabulary, and figural modeling. Situating Greco within the framework of the Adriatic Renaissance, the article challenges rigid center–periphery models and emphasizes artistic mobility, hybrid patronage, and transregional networks across the Adriatic basin. In doing so, it contributes to a broader reassessment of Renaissance culture as a plural and negotiated phenomenon shaped by sustained interaction between Eastern and Western Christian visual traditions.

**Keywords**

Michele Greco da Valona, Adriatic renaissance, post-byzantine painting, arbëreshë diaspora, artistic mobility, orthodox iconography, southern Italy, cultural mediation

## **The mosaic of the Bank of Albania, heritage, identity, and cultural tourism**

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### **Abstract**

This paper aims to examine the monumental mosaic of the Museum of the Bank of Albania as a highly significant object of cultural and historical heritage, highlighting it as part of national identity through the mosaic itself and the medium used, as well as its importance in the development of cultural tourism. Located in the “Rondo” space of the museum, the mosaic represents not only a work of outstanding artistic value, but also an important medium for communicating artistic, historical, and economic values within a contemporary museum context. This study analytically examines the characteristics of this artwork, emphasizing the importance of the medium, the materials used in its realization, and the uniqueness of this object as an expression of cultural identity through monumental art. The methodology applied is based on a qualitative approach, combining descriptive and interpretative analysis of the elements upon which the mosaic was created, in relation to the iconography and symbolism conveyed by the mosaic as a museum object. The analysis focuses on elements such as artistic composition, the use of color, the materials employed, and its thematic expression, which reflects aspects of economic life such as agriculture, livestock farming, and fishing, thereby constructing a visual narrative of the social and economic development of the period in which it was created. Based on this descriptive analysis, some of the study’s findings indicate that the mosaic functions as an important cultural factor, enhancing the artistic, aesthetic, and cultural value of the museum space within this building. Furthermore, this analysis contributes to the promotion of cultural heritage, supporting cultural, economic, and tourism development. In conclusion, the paper emphasizes the importance of the artistic features used in the mosaic of the Bank of Albania, which is characterized by a rich variety of colors, dominated by ochre and accompanied by shades of emerald, violet, and green, creating a visual and symbolic harmony in relation to the building of the Bank of Albania. These features also contribute to the promotion of cultural heritage, supporting cultural, economic, and tourism development.

### **Keywords**

Mosaic of the Bank of Albania, cultural heritage, national identity, cultural tourism, museum tourism, museology

## **Monumental sculpture in Albania in the '70s: Aesthetic discourse and educational function in building collective consciousness**

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### **Abstract**

The monumental Albanian sculpture of the 70s represents one of the most validated phase of socialist realism in Albania. In this period, monumental art was institutionalized as an ideological instrument that materialized the historical narrative of the socialist state through heroic figures, collective compositions and symbolism of sacrifice. Works such as public monuments or memorial ensembles such as the 1920 Monument in Vlora and the monumental complex of the Martyrs' Cemetery in Tirana, articulated a plastic language based on monumentality, clear structural linearity and narrative pathos. From a formal point of view, the sculpture of this decade is characterized by compact volumetric treatment, rhythmization of plans, and emphasizing the gesture as a carrier of the ideological message. The human figure is presented idealized, with enlarged proportions and with an internal tension that aims to transmit collective heroism. The materials used – mainly bronze and stone – contributed to the symbolic immortalization of the figure and its integration with the surrounding architecture. The educational importance of these sculptures in the Albanian society of the 70s was essential. The monuments functioned as pedagogical spaces where citizens – especially the younger generations – could adopt models of sacrifice, work and socialist solidarity. Through commemorative rituals, state ceremonies and school curricula, monumental art was transformed into a means of ideological formation and consolidation of collective memory. In this sense, the monumental sculpture of the '70s was not just an artistic practice but a cultural and ideological mechanism designed to build identity, orient historical consciousness and structure civic education to serve the Albanian Communist project.

### **Keywords**

Sculpture, monumentality, ideology, realism, heroism

## **The naked body between social morality and fascist aesthetics (The beginnings of the presence of the nude in Albanian public art)**

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### **Abstract**

This article analyzes the historical, cultural and ideological context of the representation of the naked body in Albanian public art during the first half of the 20th century, and more specifically between 1927–1941. While the nude constituted a consolidated genre in the European academic tradition, in Albania it appeared late and under specific social conditions. Until the first decades after independence, the conservative moral norms of Albanian society at the time limited the display and exhibition of the nude as an art genre within the country. However, coupled with the process of urban modernization of Albania under the protectorate of fascist Italy, the nude, or rather the naked human figure, was integrated as part of public art in several state architectural projects of that time. By analyzing cases such as the sculpture of the National Commercial Bank in Durrës, the reliefs of the State Bank in Tirana, the relief of the Maternity Queen Geraldine and the ensemble of the Royal Palace also in Tirana, we can say that the presence of the naked body in the art of public spaces of the time did not come so much as an organic result of an internal aesthetic emancipation, but mostly as part of the transfer of monumental aesthetics and Italian fascist biopolitics to Albania. Based on the theoretical approaches articulated by Clark, Foucault, Mosse, Benjamin, Berger and Butler, the study interprets the naked body in Albanian public art of this time period as a normative code and ideological instrument in the service of the state project. At the same time, the fact of the presence of a nude in a private space in the city of Shkodra testifies to a specific and isolated case of the time, which appears to us as an attempt by the new bourgeoisie for a cultural negotiation between local tradition and imported modernity. The study contributes to a critical view of Albanian art history by placing it in dialogue with debates on the body, modernity, and politics.

### **Keywords**

Nude, naked body, public art, fascism, biopolitics, tradition, modernization

## **Albanian material culture between village and city in the era of globalization**

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### **Abstract**

This article aims to discuss the change in material culture in Albania, based on the evolving relationship between village and city after socialism, and the processes of global economic and cultural integration. Rather than seeing modernization as a process of cultural degradation, the article seeks to discuss the ways in which objects develop new forms of meaning in their transfer from rural worlds to the city or the tourist spaces. The research is based on case studies from northern and southern Albania, including clothing and textiles, dowry sets, stone architecture in the historic centres of Gjirokastër and Berat, and the use of ethnographic forms in the city for commercial purposes. The theoretical perspective is informed by material culture theory and critical heritage theory, which draws on the works of several researchers whose main area of research is Albania. In terms of research methodology, the article uses the comparative method to analyse the differentiated role that objects play in different spatial contexts. In the village setting, objects are mainly routinized and ritualized; in the city setting, objects are mainly aestheticized as heritage, symbolic markers, or national brands. Rural-urban migration, especially from the mountainous regions to the city of Tirana, is a factor that plays a mediating role in the process. In the process of migration, objects assume the role of carriers of a form of memory that could be called material memory; objects become a tangible form of belonging in a process of accelerated social change. The article suggests that material culture in Albania is not a residual form but a process of adaptive negotiation that preserves continuity while generating symbolic meanings that transcend spatial boundaries.

### **Keywords**

Objects, material culture, heritage, spatial

**Deformation and truth**  
**(On caricature in Albanian the Second Half of the 20th Century)**

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**Abstract**

This study examines the historical, functional, and aesthetic development of caricature in Albania, analyzing it both as a form of artistic expression and as a critical social and political instrument. Drawing on the European origins of the genre and its evolution from a humorous graphic practice into a powerful tool of public communication, the paper explores how caricature was adapted and transformed within the Albanian context, particularly in relation to the historical, ideological, and cultural developments of the twentieth century. The paper focuses especially on the role of caricature across different historical periods — from its early beginnings in the Albanian press and the representations of Albania in the European press, to its institutionalization during the period of Socialist Realism and its transformations after the 1990s. Through the analysis of artists, works, and visual discourse, the study highlights caricature as a space where artistic deformation, political symbolism, and social reflection intersect. On a theoretical level, the paper approaches deformation as both an aesthetic language and a critical mechanism, positioning caricature in relation to the developments of modern art and to its function in shaping public opinion. In conclusion, the study argues that Albanian caricature represents an important testimony to the interaction between art, ideology, and society, while maintaining an active role in cultural memory and in contemporary visual discourse.

**Keywords**

History of Albanian art, caricature, deformation, truth

## **Translating concepts into visual language: A pedagogical framework for teaching architecture and design students to communicate through art**

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### **Abstract**

In architecture and design education, the translation of concepts into a visual and spatial language, and the creation of a tangible product, is still flexible and open ended, which constitute a critical pedagogical challenge. Although visual language is widely used in artistic disciplines, teaching methodologies are still not clearly defined with a clear workflow, to guide step by step conceptual thinking with the final visual products. This paper addresses this gap by proposing a pedagogical methodology adapted for architecture and design students what guide them to develop a artistic product as a process of thinking-through-making starting from a concept. The proposed method is structured in six steps: problem statement and concept definitions, identification of few significant keywords, reference case study analysis, development of sketches, experimentation with different media, materials, and final products. This methodology is strictly structured, but jet it is open in each step to interactive process of thinking and creation. The idea at each stage is defined through in deep analyses and experimentation. This research is based on the analysis of student projects developed during the course of Visual language. The study examines the conceptual clarity and keywords translation, study, processual development and elaboration, and the final outcome. Findings show that the most successful cases are those in which there is continuous feedback between sketching, material testing, and concept definition and there is in deep experimentation in each phase. Thus, the study demonstrates the pedagogical value of structured yet flexible methodology to improve visual literacy and spatial thinking in design education, in order to achieve interesting art works as final products.

### **Keywords**

Visual language, art education, concept visualization, design and architecture

## Local Identity in Visual Arts in the Age of Visual Globalization

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### **Abstrakt**

Visual globalization, accelerated by digital technologies and the transnational circulation of images, has radically transformed the ways in which figurative art is produced and perceived. This paper aims to analyze the relationship between local identity and visual globalization in contemporary art, treating the artwork as a space of dialogue between tradition and global influences. The study relies on an interdisciplinary approach, combining cultural globalization theory, visual studies, and the aesthetic analysis of figurative practices, with a particular focus on the Albanian and regional context. Through the analysis of iconographic motifs, the use of materials, and visual strategies, it is argued that local identity does not disappear but is instead transformed into dynamic and hybrid forms of expression. Key findings show that contemporary artists successfully merge traditional symbols with modern digital language, creating narratives that challenge aesthetic homogenization. The results suggest that the hybridization process should not be viewed as a loss of authenticity, but rather as an expansion of creative potential. This study concludes that figurative art preserves identity by adapting it to the challenges of the digital age, serving as a critical tool for intercultural dialogue. As a primary recommendation, the paper emphasizes the need to integrate critical awareness of identity into art education curricula to strengthen the position of local artists in the global market. Ultimately, the study encourages the creation of platforms that support artistic research on material memory and the reconceptualization of heritage as a key element of cultural sustainability in an interconnected world, where art remains the primary bridge of universal communication.

### **Fjalë kyçe**

Cultural hybridization, digital technology, collective memory, creativity, contemporary aesthetics

## **Body language, trauma, and theatrical performance**

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### **Abstract**

This article addresses stage performance as a psychophysical and organizing process, in which the body and mind function as an integrated neurophysiological and aesthetic system. At its core, the study seeks to analyze the actor's body not as an illustrative emotional instrument, but as an architecture of tension, energy, and physical memory based on previous experiences. Included here are traumatic experiences, which are archived in the body as patterns of this memory and subsequently manifest in muscular tone, breathing, posture, and instinctive reactions. Drawing on theatre anthropology and the concept of the pre-expressive body, this study places performative practice in dialogue with contemporary theories of trauma, autonomic regulation, and neurophysiological organization, proposing an interdisciplinary approach to the relationship between physical structure and aesthetic form. In the development of the central hypothesis, it is argued that the Methodology of Somatic Reorganization in Performance (MRSP) enables the transformation of bodily impulses and tensions into organized performative structures through four operative principles:

- a) differentiation between the real body and the performative body;
- b) structuring tension as compositional material;
- c) the use of rhythm and repetition as regulatory mechanisms of the nervous system;
- d) the transformation of the symptom into a disciplined, articulated, and reproducible gesture.

This approach aims at practical-theoretical orientation and conceptual analysis, treating the stage laboratory as a space of research on somatic organization, without therapeutic purposes or clinical intervention. The applied research analysis presented in this article demonstrates that structured tension, biomechanical organization, and rhythmic cycles create conditions for autonomic stabilization, the development of double awareness, and increased control over the actor's body. It is precisely this perspective that positions the body as an active system of transformation, ensuring psychophysical integrity, methodological consistency, and aesthetic coherence in contemporary performative action. Taken as a whole, the article offers a theoretical framework for understanding and managing tension and bodily memory in theatrical performance.

### **Keywords**

Psychophysical body, theater anthropology, dual awareness, somatic reorganization, structured tension

## **Articulation in public discourse: Linguistic, communicative and performative dimensions**

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### **Abstract**

This paper examines articulation not merely as a mechanical process of diction, but as a “performative event” in which logos, pathos and ethos are intertwined. In the Albanian post-1990s context, this element has often been treated as a decorative “accessory”, neglecting its function as a bridge for the materialization of thought and as a tool of the speakers “symbolic power”. The significance of this research lies in proposing a new interdisciplinary approach that integrates language culture with the sociology of power and the performing arts, in order to address deficiencies in the culture of speech in the public sphere. It is based on a critical and comparative analysis of Albanian public discourse, using as its starting point the following research question: To what extent do performative elements (voice, pauses, rhythm) dominate over linguistic accuracy and how do they influence the construction of the speaker’s authority? The study analyzes the relationship between linguistic accuracy and speaking technique, viewing them as deliberate practices that most effectively discipline discourse. The analysis reveals that in the Albanian public sphere there is a dominance of “noise” over the clarity of arguments. The findings show that the use of a loud voice as a means of persuasion, in the absence of knowledge of speaking technique, creates a gap in the language of communication. The study demonstrates that clear articulation dictates the rhythm of listening and commands audience attention, becoming a tool that legitimizes the speaker’s position and lends an experiential dimension to the message. The study concludes that cultivated, performative articulation rather than merely technical articulation is not an aesthetic luxury, but a necessary means that ensures the dignity of human communication. It is recommended that training in vocal techniques and performative elements be regarded as a primary condition for establishing “authority” in public discourse and for eliminating the “aggressiveness” in speech that characterizes the current environment.

### **Keywords**

Symbolic power, performative techniques, rhetoric

## **Theatre studies and epistemic decolonization toward an Albanian theory of performance**

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Audiovisual Media Authority (AMA)

### **Abstract**

Epistemic decolonization in theatre studies constitutes a transformative approach that challenges the Eurocentric paradigm of historiography and theory. Traditionally, Western theatre—from Ancient Greece to European modernism—has been treated as a universal model, producing epistemic hierarchies that marginalize non-Western practices. Decolonization, therefore, implies not only expanding the canon but redefining how theatre is conceptualized and knowledge legitimized. Drawing on performance theory, postcolonial critique, and decolonial thought, this approach shifts focus from a text-centered paradigm to a performative one grounded in the body, ritual, and community, understanding performance as a mode of knowledge production and social mediation. Methodologically, it employs ethnography, oral traditions, living archives, and intercultural analysis to challenge academic hierarchies and recognize Indigenous and community-based practices as equal epistemologies. At the regional level, this perspective reconsiders Albanian and Southeast European theatre beyond imitative European models. Practices such as polyphony, the epic cycle of the kreshniks, rites of passage, and urban carnivals are interpreted as autonomous performative structures, opening the possibility of articulating a locally grounded theory of performance with global relevance. Ultimately, epistemic decolonization redefines theatre studies as a pluralistic and multi-centered field, replacing hierarchical models with an ecology of knowledge based on diverse epistemologies and ontologies.

### **Keywords**

Eurocentrism, historiography, interculturality, epistemology

**Body language in confrontation with the architecture of power:  
the monumentalization of the figure in a contemporary adaptation  
of Julius Caesar**

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**Abstract**

This article examines body language in a contemporary adaptation of Julius Caesar, staged at the monumental entrance gate of the Diocletian's Palace in Split, Croatia, investigating the relationship between the performative actor's body and the historical architecture of power. Drawing on theoretical frameworks concerning the body in modern and postmodern theatre, the study argues that the monumental space in this case does not function as a neutral backdrop, but rather as an active structure that shapes and monumentalizes the actor's figure during performance. Roman imperial architecture, as a materialization of power petrified in stone, imposes verticality, ceremoniality, and physical hierarchy, displacing body language from intimate psychological expression toward collective configuration and symbolic embodiment. The methodological approach combines performance analysis with practice-as-research, treating the production as a case study and employing visual documentation as analytical material. Through an examination of bodily configurations, collective organization, and the relationship between the individual body and architectural mass, the article demonstrates that power is articulated not only through dramatic rhetoric but through the physical organization of bodies in space, producing a process of corporeal monumentalization. Staging the performance within a structure built by a Roman emperor establishes a dialogue between the actor's ephemeral body and enduring architecture, transforming the tragedy from a political narrative into a materialized experience of power. The study suggests that analyzing performances in monumental spaces may contribute to the development of a theoretical framework addressing the relationship between body, power, and architecture in contemporary theatre, and recommends expanding this line of inquiry through comparative analyses and the integration of empirical methods in future research.

**Keywords**

Site-specific performance; corporeal monumentalization; practice-as-research; monumental-political theatre; monumental architecture

**The pedagogy of acting as an artistic practice**  
*The case of Professor Niko Kanxheri at the University of Arts*

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**Abstract**

The aim of this paper is to analyze acting pedagogy as an artistic practice within higher education, through a case study of the pedagogical activity of Prof. Niko Kanxheri at the University of Arts. The study explores the ways in which the lecturer's professional stage experience is integrated into academic teaching and transformed into a model of professional formation for acting students. Within this framework, the pedagogical process is conceptualized as a continuation of artistic practice rather than merely the transmission of interpretative techniques. The central research question guiding the study is: In what ways does the artistic experience of the lecturer influence the development of his teaching methodology, and how is this interaction reflected in the professional and creative development of acting student? This question seeks to explore not only the influence of personal artistic experience on the selection of pedagogical methods and exercises, but also the ways in which such experience contributes to the formation of artistic identity, the cultivation of professional awareness, and the development of a work ethic within the academic process. The research adapts a qualitative approach and includes theoretical analysis of acting pedagogy; a semi-structured interview with the lecturer, and reflective testimonies from students who have been trained under his guidance over several years. The methodological framework aims to integrate the perspective of the lecturer with the stage experiences of the students, thereby providing a comprehensive understanding of the pedagogical practice under examination. Particular attention is given to the lecturer's engagement with the dramatic work "The Father" by August Strindberg, which is analyzed as a concrete example of the transformation of interpretative experience into a pedagogical instrument. The play serves as a reference point for examining how professional stage experience, the analysis of dramatic conflict, and the process of character development can be translated into pedagogical strategies and practical exercises for students. The thematic analysis of collected data highlights several key elements of this pedagogical approach: professional discipline and high artistic standards as the foundation of the formative process; a clear distinction between the roles of actor and lecturer in order to avoid mechanical imitation and foster creative autonomy; an emphasis on experiential engagement and emotional memory as means of achieving stage authenticity; and the establishment of a rigorous pedagogical relationship between teacher and student based on respect, responsibility, and critical dialogue. Together, these elements form a structured yet flexible model that adapts to the individuality of each student. The findings indicate that a pedagogy grounded in professional stage experience can generate a dynamic teaching model that encourages creative individuality, professional awareness, and artistic responsibility among students. Students emphasize that this approach has had a lasting impact on the development of their identity as actors, guiding them toward a deeper engagement with the dramatic text, the creative process, and their role within the

broader artistic sphere. Their testimonies confirm the long-term influence of this pedagogical method on professional formation and on the development of a reflective and critical attitude toward both artistic practice and the actor's creative responsibility.

**Keywords**

Art pedagogy, pedagogical tool, the role of the educator, teaching method

## **The director's artistic awareness in the selection of the theatrical work: theoretical reflection and practical analysis of the theatre of the absurd**

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### **Abstract**

This article examines the role and significance of the director's artistic awareness in the selection of the theatrical work, considering this process a fundamental creative and conceptual act in the construction of a stage performance. In contemporary theatre, the director is not merely a mediator of the dramatic text, but the author of the scenic language and of the meaning that the work acquires in relation to the audience and social reality. The selection of the theatrical work reflects the director's aesthetic, ethical, and philosophical worldview, as well as their awareness of the function of theatre within society. Drawing on major theories of directing and through the analysis of specific theatrical works, this study aims to demonstrate that the director's artistic awareness constitutes a determining factor in the originality, contemporaneity, and communicative value of theatrical performance. The article addresses the director's artistic awareness as a decisive factor in the selection of the theatrical work and in the construction of the directorial process. Based on both theoretical approaches and practical reflection, the study argues that the absence of profound knowledge and stable artistic convictions renders the director susceptible to conformity and prejudice, thereby undermining creative individuality. The analysis focuses on the process of selecting the work, accompanied by doubt, initial resistance, and critical reflection as prerequisites for the creation of authentic directing. In its analytical section, the article examines directorial experience with *The Misunderstanding* by Albert Camus and *The Chairs* by Eugène Ionesco, exploring the relationship between the absurd text and its scenic embodiment, as well as the director's right to limited intervention in the text for scenic purposes.

### **Keywords**

Director, artistic awareness, theatre of the absurd, selection of the work, directing

## **The dramatic element in Fishta's dramaturgy**

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### **Abstract**

The study deals with the epic and mythological element in Fishta's dramaturgy, analyzing the way in which the author combines different cultural and literary sources, as an intertext in the construction of dramatic works. In his dramatic creations, subjects and characters often have their source from ancient mythology, as well as from the Albanian folkloric and mythological tradition. In Fishta's melodramas, the creation of scenes where human characters are united, whether historical figures or created with mythological characters, is noticeable. Drama, "The Return of Ulysses to Ithaca", Fishta takes the subject from antiquity, but the contextualization is in a diachronic Albanian cut. Dramatic characters are often presented with pronounced heroic traits and great moral determination, recalling the epic figures of the Albanian tradition. In some dramatic texts, a special fusion is observed between the gallery of characters of Albanian mythology and those of ancient mythology, placing them next to each other and re-functionalizing them in connection with each other as if to show that they have the same values to narrate. Such a co-presence appears in the melodrama "Jerina", where elements of the Homeric epic are introduced into elements of the Albanian epic. The presence of elements of the epic sometimes appears through the characters, sometimes through typical structures such as that of the chorus that recalls the specifics of ancient theater, the collective dimension that comments on events and creates a connection between dramatic action and tradition. The re-appropriation of epics is a dramaturgical model that is related to the author's clear attempt to support Albanian theater in the models of European theater, inspired by Shakespeare and Metastasio. Fishta does not directly copy the epic, but transforms the epic spirit into a dramatic form, creating a dramaturgy that combines the Albanian epic tradition, mythology and the classical theater model. In accordance with this aesthetic concept, Fishta builds melodramas using a powerful poetic language and loaded with emotions. In this way, his dramaturgy appears as a combination of epic, mythological and dramatic elements, contributing to the shaping of a special model of Albanian national theater.

### **Keywords**

Drama, epic, tradition, intertextuality, narrative

## **Kubrickian Symmetry: Visual axis and modern subjectivity in his cinema**

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### **Abstract**

The analysis of the concept of visual symmetry in the filmmaking of Stanley Kubrick continues to remain compelling in every scholarly respect. On a methodological level, this article contextualizes the conceptual function of form and axial composition in Kubrick's cinema, examining symmetry not only as a stylistic choice of the director, but also as a structure of meaning with epistemological and ontological implications. Does visual symmetry function as an instrument that generates subjectivity and narrative relativism? To arrive at a well-grounded argumentative definition of this question, the article interweaves David Bordwell's neoformalism with Gilles Deleuze's philosophy of the image (movement-image / time-image), as well as Michel Foucault's concept of disciplinary space and the apparatus theory of Jean-Louis Baudry and Christian Metz. To structure this analytical outline, the films *2001: A Space Odyssey*, *The Shining*, and *Eyes Wide Shut* are examined. The article argues that symmetry is not used merely as an aesthetic formalism of authorial style, but is structured and operates as a modern technique that places the centered subject within an architecture of rationality and control, where it becomes clearly evident that the visual order in Kubrick's films materializes the tension between Enlightenment rationality, its existential crisis, and reality.

### **Keywords**

Architecture, narrative relativism, aesthetic mechanism

## **The “new wave” of women film directors in Kosovo: Aesthetic transformation and narrative reconfiguration**

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### **Abstract**

This paper examines the emergence of the so-called “new wave” of women film directors in Kosovo as a structural transformation within contemporary national cinema. The research problem is linked to the lack of systematic academic frameworks for understanding how this generation reshapes film language, authorship, and cultural representation. The aim of the study is to conceptualize this movement as a new cinematic paradigm that simultaneously redefines aesthetic form and social meaning. The objectives are: to identify dominant thematic patterns, to analyze narrative and visual strategies, and to examine the re-positioning of Kosovar cinema within the global cultural sphere. The study is guided by the following research questions: How do these women directors transform narrative and representational models? How are individual experiences turned into collective social metaphors? How is Kosovar cinema redefined within global film discourse? The central hypothesis argues that this movement constitutes a coherent aesthetic and ideological formation that shifts women from objects of representation to full narrative subjects, thereby establishing a new filmic epistemology. The methodology is qualitative, combining film analysis, feminist film theory, and cultural studies. The population includes contemporary Kosovar films directed by women, while the sample consists of internationally recognized works produced between 2020 and 2022. Research instruments include textual analysis, thematic mapping, narrative-structural analysis, and discourse analysis of festival reception and film criticism. The findings and discussion indicate a consistent movement toward intimate, minimalist, and reflective cinematic forms, constructed around universal themes such as identity, trauma, resistance, freedom, and female subjectivity. The conclusion argues that this “new wave” represents a paradigmatic shift that redefines the cultural identity and global positioning of Kosovar cinema.

### **Keywords**

Post-war cinema; cultural memory; filmic subjectivity; gender authorship; narrative minimalism

## **From tableau to duration: The impact of pictorial temporality on film rhythm**

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### **Abstract**

This paper aims to analyze, from both a theoretical and analytical standpoint, the transformation of the concept of time from painting to cinema, arguing that the long take (sequence shot) constitutes the functional equivalent of the tableau within the filmic medium. In contrast to approaches that focus on iconographic references or formal similarities between the static and the moving image, this study examines the structural influence of pictorial temporality on the construction of film rhythm from a directorial perspective. The significance of the research lies in reframing the painting–film relationship as a transformation of the concept of time, rather than as a merely visual dialogue. The methodology follows a qualitative approach, grounded in textual and visual analysis of long takes in selected works of European and Asian auteur cinema, drawing on theories of perceptual aesthetics, the ontology of the film image, and the concept of the “time-image.” The analysis focuses on shot duration, spatial integrity, and the suspension of montage as elements that generate a contemplative experience. The findings indicate that the long take, when structured as an autonomous unit of meaning, shifts rhythm from the dynamics of fragmentation toward the intensity of duration, producing a perceptual experience akin to the contemplation of a painting. In this sense, the director operates as an organizer of time, treating it as an aesthetic material. Ultimately, the study concludes that the influence of painting on cinema manifests not only in composition, but in the very temporal architecture of narrative. It recommends extending the analysis toward empirical studies on audience perception, as well as comparative investigations between auteur and commercial cinema.

### **Keywords**

Long take, ontology of the image, contemplative experience, perceptual aesthetics, time-image

## **Visual effects in Albanian Cinematography and the challenges posed by Artificial Intelligence**

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### **Abstract**

Visual effects used in Albanian Cinema, starting from the Visual Effects of the mechanical period to the Digital Effects used in Albanian Film, as well as the challenges and threats of Artificial Intelligence. Gemini said in the first Albanian short film, “Fëmijët e saj” (Her Children, 1957), directed by Hysen Hakani, montage is used as a visual effect. With the transition of cinema from the mechanical period to the electronic and then the digital period, visual effects became a necessity for conveying deeper emotion, adapting the dramaturgy, and fulfilling the artistic desires of directors to bring a new, contemporary, and unique figure within the image. Today, the intervention and manipulation of the film frame, thanks to computer software, can be done even at home. However, the newest challenge facing this cinema is the innovation and danger arising from the application of artificial intelligence, both in the manipulation of the figure and in the production of a dramaturgy without a real emotional basis, which could also be a cause for the audience’s fleeing from the cinema venues.

### **Keywords**

Visual effects in cinema, mechanical effects in cinema, the risk from Artificial Intelligence, AI vs human creation

## **Mise-en-scène as the architecture of cinematic narration in the films of Kristaq Dhamo**

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### **Abstract**

Film narration has traditionally been considered a product of mise-en-scène and montage. The movies of Kristaq Dhamo demonstrate that narrative structure can be organized in a highly expressive order through the mastery of these components within the frame of storytelling. This paper examines mise-en-scène as a narrative architecture in the films “Vitet e para” (1965) and “Botë e padukshme” (1987) by Kristaq Dhamo. I will argue that key elements of mise-en-scène, such as the placement and movement of characters, composition in depth and the precision of the cuts, constitute fundamental mechanisms of storytelling. Drawing on classical narrative theory and the tradition of film realism, the study analyzes how staging within the camera’s spatial field, character orientation, foreground–background relationships, and camera placement create a dramatic form that guides spectator’s perception and ensures narrative coherence. In this context, mise-en-scène responds to the dramatic demands of narration and functions as a syntactic system organizing relationships among characters and conveying the story. Through an analytical-formalist approach, the paper demonstrates that in Dhamo’s films, based on two scenes from the aforementioned works, narration unfolds within the frame through internal spatial transformations, minimizing fragmentation through montage while preserving dramatic unity. I argue that mise-en-scène functions as a foundational structure of cinematic storytelling, and that Dhamo’s films represent one of the most significant contributions to this model within Albanian cinema.

### **Keywords**

Mise-en-scene, unity, structure, filmic, narration

## **The role of the creative producer and artistic director in artistic projects in public spaces: Mediating between artistic vision, community engagement and informal education**

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### **Abstract**

The understanding of public spaces and the role of the creative producer and artistic director. Where do the tasks, responsibilities and rights of the producer and the artistic director meet and where do they separate? Do they deal with vision and creativity or should they also be leaders of the artistic, technical, promotional and documentation teams of the activity? How are bridges of collaboration built between several actors who contribute to producing an activity in an urban space that affects the wider public? Do we create to earn or do we create to fulfill ourselves spiritually and to impact the community? We often fall prey to creating for the sake of entertainment and we measure artistic impact with statistical indicators of attendance, but does this affect the qualitative indicator in the medium and long term? Creative productions in public spaces not only entertain the public, but also educate, emancipate or attempt to change mentality by provoking it, improve living conditions also from an aesthetic point of view by enlivening the city, but also from a functional point of view, influence collective memory, give messages, and others. In such productions, the spectator is actively involved and learns, socializes by becoming an integral part of the activity and not simply as a “passive applauder”. Community engagement, inclusivity as geographical distribution, as inclusion of communities or different age groups, is a social responsibility of the creative team. “Street art”, is otherwise known as the “voice of the city”, but do artists remain rebellious enough when art is artistically directed or led by producers, who take care of funding/sponsorships or funds from institutions, entities or different enterprises, that make the artistic activity possible?!

### **Keywords**

Producer, public space, inclusivity, informal education

## **Children as guardians of ideology: Play and vigilance in Albanian children's cinema of Socialist Realism**

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### **Abstract**

The cinematic legacy of the former Kinostudio “Shqipëria e Re” reflects the intersection of aesthetics, ideology, and collective memory in post-socialist Albania, particularly through children's cinema. During the period of Socialist Realism, film was not merely an artistic practice but also an instrument for the production of subjectivity, shaping the moral framework and behavior of the younger generation in accordance with Party ideology. The theoretical analyses of Michel Foucault on discipline and surveillance, together with the reflections of Giorgio Agamben on childhood and play, allow us to understand children's cinema as a space where aesthetics, power, and ideological education are structurally intertwined. Through cinematic examples such as *Pas gjurmëve* (On the track) (Xhanfise Keko, 1978), *Lugina e pushkatarëve* (Valley of the Riflemen) (Todi Bozo & Vitori Çela, 1970), and *Një gjeneral kapet rob* (A General Has Been Taken Prisoner) (Spartak Pecani, 1978), the study highlights the mechanisms of revolutionary vigilance transmitted to children, where play and gesture are transformed into means for the internalization of ideological norms. These films illustrate that, even within a rich artistic framework, ideology remains present and functions as both an educational and political force. Within the broader context of film heritage, this study demonstrates the need for a critical contextualization of these works, combining the preservation of their aesthetic value with an awareness of their propagandistic dimension. It is recommended that the study of children's cinema of Socialist Realism be integrated into Film, Multimedia, Journalism, and Literature curricula, fostering a critical understanding of its historical context and encouraging reflection on the relationships between aesthetics, ideology, power, and education.

### **Keywords**

Politic, aesthetic, education, film language, subjectivation

## **Hybrid cinema: An analysis of psychological and perceptual effects on the viewer**

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### **Abstract**

This paper examines the psychological and perceptual effects of hybrid narratives that intertwine documentary, fiction, and experimental forms in contemporary cinema. The analysis is grounded in two representative case studies, *F for Fake* and *The Act of Killing*, which are considered paradigms of hybrid cinema due to their integration of factual documentation with performative elements and essayistic interventions that problematize the boundary between reality and cinematic construction. The growing proliferation of these forms reflects a shift toward non-linear and subjective structures, raising questions about how audiences perceive truth and emotion. The aim of this study is to analyze how the blurring of boundaries between the real and the imagined influences the viewer's perception. Drawing on Timothy Corrigan's concept of the "essayistic form," the study examines how hybrid cinema transforms a personal perspective into a public experience, in which meaning is co-constructed with the audience. Furthermore, through Robert Rieber and Robert Kelly's framework of the "social dream," the study evaluates how these images engage the unconscious and collective anxieties. The qualitative methodology combines theoretical analysis with an examination of narrative strategies such as ambiguity and fragmentation. The findings suggest that hybrid cinema intensifies psychological immersion by destabilizing conventional realism and encouraging a process of "working without knowing the outcome," thereby enhancing emotional and critical awareness. The paper concludes that these forms serve as a powerful educational tool for navigating the complexity of mediated reality, calling for a reflective mode of spectatorship.

### **Keywords**

Hybrid cinema, essayistic form, visual perception, emotional engagement, dialogic knowledge

## **We live inside a dream: Staging Ravel's *L'Enfant et les sortilèges* through the lens of David Lynch**

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### **Abstract**

This paper presents a practice-based research project developed within the PNRR Performing Ravel initiative at the Conservatorio "G. Briccialdi" of Terni, centred on the staging of Maurice Ravel's lyric fantasy *L'enfant et les sortilèges* (The Child and the Spells, 1925). The purpose of this study is to examine how the simultaneous teaching of stage direction, lighting design, and music theatre history – enriched by a cinematographic perspective – enables an integrated pedagogical model in which disciplinary boundaries dissolve into a unified creative and analytical process. The cinematic and oneiric language of David Lynch serves as the connective aesthetic framework holding these disciplines together. The methodology combines practice-based research with interdisciplinary pedagogy: students were engaged as active protagonists of the production, experiencing firsthand how directorial choices, lighting dramaturgy, and historical awareness are not sequential steps but mutually generative forces. Lynchian concepts – dream logic, the Möbius ribbon as a model of non-linear time, the uncanny, and the ontological question "who is the dreamer?" – were introduced as analytical tools that simultaneously sharpen interpretive and technical skills across all disciplines. Findings suggest that this convergent approach significantly deepens students' engagement with the score and with each other's craft, fostering an interdisciplinary sensibility rarely achieved when subjects are taught in isolation. Lighting design emerged as a fully dramaturgical language, articulating the temporal ambiguity and psychological depth shared by both Ravel's opera and Lynch's universe. The paper concludes that a contemporary cinematic framework, when selected for structural richness rather than stylistic appeal, functions as a genuine pedagogical instrument.

### **Keywords**

*L'Enfant et les sortilèges*, Lynchian aesthetics, integrated arts pedagogy, music theatre direction, lighting dramaturgy

## **The impact of technological development on theatrical scenography in Albania**

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### **Abstract**

This study aims to analyze the impact of technological development on theatrical scenography in Albania. The research examines the transition toward digital practices and modern technological elements in stage design. Adopting an interpretative, historical and comparative research approach with the previous periods, the study relies on literature review, analysis of public documents and case studies. Digital lighting control, audiovisual systems, video projection and projection mapping, automation of stage mechanisms and innovative materials have expanded the role of scenography from static décor to a dynamic, interdisciplinary performative environment. Technological advancements have revolutionized the use of space in Albanian theatre, enabling scenography to create unique narrative journeys through space and time. Moving images, digital environments, and mixed-media installations generate new illusions and audience experiences. However, while new infrastructure increases aesthetic possibilities, structural limitations remain evident, including the lack of specialists, limited budgets, costly maintenance and a gap between artistic education and technical competencies. This study evaluates how technology influences the aesthetics, functionality and creative processes of contemporary Albanian scenography.

### **Keywords**

Theatre, digital spaces, lighting, projection, digital revolution

**“The use and absence of scenic rotative: comparative analysis of scenographic solutions in the ‘Petro Marko’ theatre of Vlora and other Albanian theatres”**

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**Abstract**

Since its creation, the revolving stage has been one of the most significant technical mechanisms in the development of modern scenography, enabling rapid transformations of scenic space and decor while influencing directorial concepts and dramaturgical rhythm. In the Albanian theatrical context, its use in recent years has been limited or neglected due to infrastructural, financial, and technical constraints. This article examines both the presence and absence of the revolving stage through comparative analyses of scenographies from selected theatrical productions, the study of archival materials, and the observation of scenographic practices developed without this mechanism. Particular attention is given to alternative solutions for spatial transformation, including movable decor, modular elements, and manual stage techniques, through the comparison of several scenographies realized at the “Petro Marko” Theatre in Vlora and in the main theatres of the country. Rather than evaluating the superiority of one solution over another, the study highlights the impact of the revolving stage presence or absence on scenographic conception, performance dynamics, and the relationship between space, performer, and audience. The article contributes to scholarly discourse on the technical and aesthetic development of Albanian scenography and underscores the need for infrastructural modernization and the reconsideration of the revolving stage in contemporary Albanian theatre.

**Keywords**

Scenic infrastructure, scenographic concept, scenic space, scenic elements, scenography

## **Why did the revolving stage disappear?**

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### **Abstract**

The purpose and focus of this study is to examine the origin, function, and gradual disappearance of the revolving stage as a theatrical mechanism, beginning with its earliest documented use in the traditional Japanese Kabuki theatre of the seventeenth century, where it represented one of the first innovations of spatial movement on stage. The study explores the technical and dramaturgical needs that led to the development and widespread use of the revolving stage in European theatre of the eighteenth and nineteenth centuries, when the demand for rapid transitions, uninterrupted narrative rhythm, and a more dynamic scenographic environment transformed it into a central element of theatrical production. The revolving stage introduced, for the first time, a visual logic similar to film montage, influencing later conceptions of spatial movement and contributing to the emergence of cinematic thinking. The methodology of the study includes a historical and comparative analysis of theatrical sources. It combines engineering, aesthetic, and cultural perspectives to explain how technological developments, shifts in theatrical form, and new production structures gradually altered the role of the revolving stage. The guiding research question is: Which technical, aesthetic, and cultural factors led to the loss of function of the revolving stage in contemporary scenography, despite its historical importance? The expected results aim to clarify that the revolving stage did not disappear due to lack of value, but because it was surpassed by new visual and numerical technologies, by alternative ways of constructing theatrical space, and by profound changes in the structure of contemporary performance. The study also examines the case of Albania, where revolving stages were introduced relatively late and were later removed for technical, economic, and aesthetic reasons, reflecting broader transformations in theatrical practice.

### **Keywords**

Stage mechanics, spatial transformation, visual dramaturgy, theatrical technology, contemporary scenography

## **From ancient mechanics to intelligent stages: the transformation of technology and theatrical scenography**

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### **Abstract**

Scenography is an important element of stage art, which serves to build the dramatic atmosphere and mediate the relationship with the spectator. From its overall perspective as a necessity of stage works, it creates what is called the psychology of the atmosphere, which in addition to an organic connection with the theatrical part creates in the spectator an imagination that leads him towards a stronger focus on the theatrical part, thanks to the effects and visual forms that create different states always in accordance with the overall perspective of the show. The tools used and the different forms of executions from painting the canvases to the lights, the use of technologies to create effects that are surprising and cause strong emotional appeals, make this art a necessity for a successful and powerful realization of the message of the work. Technological evolution has been an important factor in the transformation of the theatrical stage, moving from mechanical structures to dynamic, electronic and digital systems. This study aims to analyze the transformation of the theatrical stage in history, tracing the technological developments of the time, their impact on scenic aesthetics from antiquity to the present day. So, the role of scenography from a decorative element to an important interactive system has changed significantly with technological evolution. A qualitative approach with a historical-analytical character was used to carry out this study, analyzing technological evolution in the historical, cultural and artistic context throughout the history of the development of theater.

### **Keywords**

Technological evolution, scenography, theatre

## **The Gjama: A sung and danced ritual**

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### **Abstract**

This paper provides a comprehensive ethno-choreographic and historical analysis of the Gjama, a unique funerary ritual within the Albanian tradition, geographically confined to the northern regions of Albania and the Gjakova Highlands (Malësia e Gjakovës). Unlike female laments, which are primarily vocal and improvisational, the Gjama represents a collective male rite, strictly codified, that combines rhythmic shouting, synchronized bodily movement, and chest beating in a canonical form. It is dedicated exclusively to men of high virtues, serving not merely as an expression of grief but as a ceremony of honor and a post-mortem investiture. The study draws upon primary and secondary sources, including the foundational work of Johann Georg Hahn, *Albaneische Studien*, the choreographic studies of Skënder Selimi and Ramazan Bogdani, oral testimonies from the northern regions, as well as comparative analysis with Lab mortuary dances. Through an interdisciplinary approach, the paper analyzes the ritual's origins (with roots in the lament for Skënderbeg in 1468 and in Illyrian pagan beliefs), its geographical variants, the canonical structure of its movement, and the semiotic transformation the Gjama underwent during the communist period, when attempts were made to convert it from a cry of pain into a heroic cheer. The paper argues that the Gjama represents one of the highest forms of primitive European art, testifies to the extraordinary resilience of the Albanian pagan substrate, and offers a unique case study for the anthropology of totalitarian regimes. Today, the authentic Gjama has almost completely disappeared, giving way to folklorized and staged forms. The study emphasizes the necessity of scientific documentation and artistic recontextualization of this endangered cultural heritage.

### **Keywords**

Ethno-choreography, cultural heritage, mortuary dance, communism

## **Albanian folk creativity in life rituals as a carrier of collective memory**

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### **Abstract**

This paper focuses on Albanian folk choreographic creativity as a complex phenomenon, treating it not merely as an aesthetic spectacle, but as an essential mechanism of collective memory and cultural identity. Drawing on an interdisciplinary approach that combines ethnological, anthropological, and ethnocoreographic perspectives, the article aims to argue that Albanian dance is an integral part of the rites of passage from birth to everyday life, serving as a medium for collective experience and the transmission of community values. Albanian folkloristic and ethnographic research has passed through various stages, from the romantic collection of material in the 19th century to its institutionalization and ideologization during the post-war period. However, despite political contexts, one thing has remained constant: the value of intangible heritage as a clear sign of identity. Choreographic folklore, in particular, constitutes one of the oldest and most resistant layers of this heritage. Unlike material objects that are consumed or destroyed, dances, games, and ceremonies are transmitted body to body, generation after generation, preserving ancient codes of human communication. This argument is illustrated through the analysis of concrete examples, such as the “Dance of Kabash” and the men’s dances of Luma, where ritual transforms everyday movement into a symbolic act, strengthening social and identity cohesion. Finally, the paper emphasizes that Albanian folk choreography is a living and dynamic process, which preserves, reworks, and transmits historical memory and cultural identity from generation to generation, demonstrating that the body is a powerful instrument of memory.

### **Keywords**

Folk creativity, life rituals, albanian dance, collective memory, symbolism

## **The ethics of authorship in choreographic education in the age of artificial intelligence**

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### **Abstract**

The growing integration of artificial intelligence in artistic practices has raised intricate ethical and pedagogical questions regarding authorship, originality, and responsibility. In choreographic education, these questions are particularly pressing since the creation of dance is based on embodied exploration and intentional agency. This paper explores how AI-based generative tools affect the notion of authorship in higher education choreography programs. Contrary to the notion that artificial intelligence is a replacement for human creativity, this paper contends that AI instead redefines the notion of authorship by creating a mediated structure where human intentionality is still paramount but is instead enacted through technologically mediated processes. Based on interdisciplinary research in AI ethics, creativity studies, performance studies, and educational integrity, this paper proposes a normative evaluative framework that is organized around three interconnected principles: embodied transformation, proportional agency, and transparent disclosure. These principles are contextualized in contemporary European regulatory frameworks, such as the European Union AI Act, and are also briefly discussed in the context of Albanian law, where authorship is exclusively attributed to natural persons. The results of this research indicate that the ethical integration of AI in choreographic education is based on conceptual clarity rather than prohibition. In this way, choreographic education programs can utilize technological innovation while maintaining artistic integrity by redefining originality as transformative embodied engagement rather than origination.

### **Keywords**

Authorship, academic ethics, generative systems

## **Contemporary dance inspired by Albanian folklore**

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OJQ Pri Dance, Kosovë, SHKA Agimi, Kosovë

### **Abstract**

This paper examines the aesthetic and structural relationship between contemporary dance and Albanian folklore, analyzing the way in which symbolic, ritualistic, and rhythmic elements of folkloric dance can serve as a source of inspiration for contemporary creation. The study is based on a theoretical and comparative approach, referring to philosophers of aesthetics such as Plato, Aristotle, Kant, Nietzsche, and Croce, as well as to the historical developments of modern and contemporary dance. Through the analysis of movement language, asymmetric rhythms, and the regional character of Albanian dances, it is argued that folklore constitutes a strong foundation for the construction of a contemporary aesthetic with national identity. The results of the analysis show that the combination of intuitive folkloric impulse with rational stage structuring can produce authentic works, as long as the character and symbolism of the original movement are preserved. In conclusion, the paper recommends a research-based and academic approach to folklore, considering it not as material for direct modernization, but as a foundation for the development of an indigenous contemporary movement language.

### **Keywords**

Process, creativity, aesthetics, identity, asymmetric rhythms

## **Constructing national identity through music education: A comparative analysis of school curricula in Kosovo and Albania**

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### **Abstract**

Music education plays an important role in shaping cultural awareness and transmitting collective values within national education systems. Beyond its artistic and pedagogical functions, school music curricula often contribute to the construction and reinforcement of national identity through the selection of repertoire, historical narratives, and representations of cultural heritage. Drawing on theoretical perspectives from nationalism studies and critical curriculum theory—particularly Benedict Anderson’s concept of “imagined communities” and Michael Apple’s understanding of curriculum as a process of cultural and ideological selection—this study examines how music education participates in the construction of national cultural narratives in Kosovo and Albania. In addition, perspectives from music education scholarship, particularly Lucy Green’s work on the social and cultural contexts of music learning, provide a framework for understanding how musical content and pedagogical practices influence students’ cultural perceptions and identities. The research adopts a qualitative comparative methodology based on the analysis of official curriculum documents, music textbooks, and selected teaching materials used in primary and lower secondary education in both countries. The analysis focuses on the representation of folk traditions, the inclusion of national composers, the presence of patriotic repertoire, and the ways musical heritage is framed within educational discourse. The strong emphasis on national musical heritage in both contexts reflects the historical importance of cultural preservation and identity formation, particularly in societies shaped by political transition and nation-building processes. However, in an era characterized by globalization and increasing cultural interconnectedness, this study also considers whether such nationally oriented curricula sufficiently engage with broader intercultural perspectives in music education. The paper therefore contributes to ongoing discussions about how music education can balance the transmission of national cultural heritage with the development of intercultural understanding in contemporary educational contexts.

### **Keywords**

Music education, national identity, curriculum studies, cultural heritage, Kosovo, Albania

## **Between artistic merit and scientific metrics: Promotion to full professor in European arts higher education and Albania**

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### **Abstract**

This paper examines the criteria and procedures for the promotion of academic titles in artistic higher education through a comparative analysis between Albania and several European systems. While European frameworks are increasingly recognizing artistic research and practice-based artistic products, the Albanian system remains more dependent on traditional and quantitative academic metrics. Academic promotion to the title of “Professor” in universities of the arts represents a complex field between artistic creativity and standardized scientific measurement. Therefore, this paper undertakes to comparatively analyze the European models of academic artistic promotion of titles in Italy, France, Germany and Austria, placing them in relation to the Albanian system regulated by Law no. 80/2015 and the relevant DCMs (DCM No. 112, dated 23.02.2018, DCM No. 128, dated 6.03.2024). The paper seeks to examine three research questions: How are the academic promotion criteria determined in the case of UART in Albania? To what extent do they comply with European practices for the acquisition and management of higher education institutions in the arts? What are the challenges in assessing artistic creativity? The methodology used in this study is a qualitative and comparative analysis, taking into account legal acts, DCMs and international literature. Through this analysis, the paper examines the way in which academic merit is conceived, the relationship between scientific research and artistic creativity, as well as the level of university autonomy in decision-making for the promotion of titles in the field of arts. To address these questions, the paper relies on three theoretical approaches: first, Pierre Bourdieu’s theory of academic potential, an approach that conceives the academic career as an accumulation of scientific and symbolic capital; second, the concept of “academic capitalism”, which sees the university as an institution oriented towards performance and competition; third, the concept of “artistic research”, which recognizes artistic creativity as a form of knowledge production. The findings show that European systems are divided into several models: an autonomous-qualitative model (Austria and partly Germany), a standardized scientific model (Italy and France), and a procedural-numeric model (Albania). Although European systems develop their approach to universities of the arts towards the integration of “artistic research” as an equal form of knowledge, the Albanian system remains oriented towards numerical indicators and normative standardization. The paper concludes that legal and sub-legal acts should be exhaustive and not create a “functional epistemological vacuum” for the assessment of artistic creativity and artistic merit by properly implementing legal acts at the University of Arts.

### **Keywords**

Artistic merit, scientific metrics, promotion to full professor, arts higher education, research in art

## **Integrating arts and English language learning: An empirical examination of the methodological impact**

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### **Abstract**

This study examines the impact of integrating the arts into English language instruction within the framework of English for the Arts (EFA). Drawing on interdisciplinary methodologies—including Content and Language Integrated Learning (CLIL), project-based learning, drama-based instruction, and technology-mediated approaches—the research evaluates the effects of arts integration on vocabulary acquisition, oral fluency, student engagement, and creative development. Using a mixed-methods design, the study combines quantitative statistical analysis with qualitative reflection to assess both measurable linguistic outcomes and affective dimensions of learning. The findings indicate that arts-integrated instruction produces significant improvements in language proficiency and learner motivation, suggesting important implications for curriculum design in secondary education contexts.

### **Keywords**

CLIL, arts, english language learning

## **From physical archive to digital memory: A sustainable approach to archiving artistic heritage in public universities**

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### **Abstract**

The transformation of physical archives into organized structures of digital memory constitutes a fundamental challenge for academic institutions in the technological era. Universities with an artistic profile face increased complexity, as their output includes diverse forms of documentation—from academic papers to musical scores, audio recordings, and visual documentation. This paper approaches digital archiving as an institutional act with cultural and ethical weight, one that requires standardization, internal governance, and a long-term guarantee of the sustainability of memory infrastructure. Drawing on a long-term case study (2011–2026), the paper analyzes the model implemented at the Library of the University of Arts in Tirana, built on an open-source architecture (Koha ILS and DSpace), organizational institutionalization, and interdisciplinary collaboration. The methodology includes documentary analysis, institutional observation, and practical reflection on the processes of implementation, maintenance, and consolidation of the system. The results show that building a digital institutional repository in a resource-constrained context is feasible through metadata standardization, clear division of responsibilities, and integrating the archive into everyday academic processes. The proposed model highlights the structural factors that influence the long-term sustainability of digital memory infrastructures, positioning archiving not only as a technical solution but as a strategic component of academic autonomy and the preservation of cultural heritage within the context of public universities.

### **Keywords**

Digital memory, digital institutional repository, archive governance, infrastructural sustainability, open-source

## **From archive to research infrastructure: Integrating the RTSH audiovisual archive at the University of Arts (Tirana)**

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### **Abstract**

This paper addresses the issue of limited research access to the audiovisual archive of Albanian Radio Television (RTSH), which constitutes the primary source for documenting Albanian music throughout the twentieth and early twenty-first centuries. Although this archive contains a substantial body of audio and audiovisual recordings, the lack of a structured research infrastructure and systematic access mechanisms limits its use in musicological and artistic studies. This mismatch between the existence of the archive and its accessibility represents a fundamental obstacle to the development of Albanian musicology. Drawing on literature in archival theory, ethnomusicology, and audiovisual heritage preservation, the paper highlights the role of recording as a primary source for musical analysis—a role that, in the Albanian context, remains constrained due to the lack of structured access. Within this framework, the study proposes a model of institutional collaboration between RTSH and the University of Arts (UART), aimed at integrating the archive into a functional research infrastructure. This process would enable the development of a controlled access system, the digitization and cataloguing of materials according to international standards, and their use for scholarly research without infringing copyright. In conclusion, the audiovisual archive is positioned as a key component of cultural sovereignty, emphasizing the need for national policies that link heritage preservation with the production of scientific knowledge.

### **Keywords**

Radio televizioni Shqiptar, universiteti i arteve, Albanian music, musicology, digital preservation

## **Beyond the screen: Community film screenings as psychosocial infrastructure for youth mental health**

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### **Abstract**

This research analyses the effectiveness of community film screenings, followed by moderated discussions (“talkbacks”), as accessible psychosocial resources for adolescents with mental health issues. The paper indicates that global evidence shows approximately one in seven adolescents suffers from a mental health disorder, yet frequently encounters stigma, bullying, and societal silence regarding their issues. Consequently, many youths remain distanced from formal clinical services and instead depend on everyday community environments for support and meaning-making. It posits that meticulously organized arts-based events can facilitate communal engagement through controlled civic dialogues on sensitive topics such as depression, anxiety, shame, and bullying. The research utilizes an integrative literature-based desk design, synthesizing scholarship on teenage mental health and protective factors, narrative identity and storytelling, participatory arts and cultural democracy, as well as dialogic and trauma-informed facilitation in community arts. The paper delineates four interconnected mechanisms by which film-based talkbacks may enhance adolescent wellbeing in non-clinical environments: collective viewing as a communal emotional experience; storytelling as a means of safe distance that facilitates projection and diminishes defensiveness; moderated talkbacks as “micro-publics” that redistribute voice and cultivate empathy; and experiences of belonging and self-expression as protective outcomes. The discussion also addresses ethical hazards, such as re-traumatization, inadequate moderation, and tokenistic engagement. It emphasizes the significance of trauma-informed facilitation, voluntary engagement, and explicit referral mechanisms when an individual is experiencing distress. The study concludes by discussing the roles of schools, youth centers, cultural institutions, and municipal cultural policies, while also identifying key areas for future research on arts-based civic dialogue and adolescent mental health.

### **Keywords**

Youth mental health, community arts, film screenings, talkbacks, belonging

## **Musical interpretation as a research process in the technological era: An analytical and reflective approach to contemporary performance**

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### **Abstract**

Musical interpretation in the contemporary context can no longer be considered merely an act of artistic execution, but rather a complex research process that involves analysis, reflection, and interaction with the technological environment. This paper examines performance as a scholarly practice in which the performer constructs artistic meaning through the analysis of the score, the historical context, and the aesthetics of the work, while simultaneously integrating digital tools that influence both the creative process and the stage presentation. Employing a theoretical-analytical methodology grounded in contemporary musicological literature and critical performance studies, the study investigates how audio-visual recordings, music analysis software, and digital platforms have transformed the way artists prepare, evaluate, and communicate their performances. The paper analyzes the relationship between the performer, the score, and technology through a review of key theoretical frameworks and an illustrative case study of digital-aided preparation. The findings emphasize that interpretation represents a dynamic research space where tradition, innovation, and critical reflection intersect. This study contributes to the reassessment of the performer's role as both researcher and creator, positioning performance within a new theoretical and practical dimension in contemporary musicological discourse.

### **Keywords**

Musical culture, artistic research, aesthetics, performance studies, digital technology

## **Technology integration in music teaching**

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### **Abstract**

This paper analyzes the role of Music Education Technology (TEM) in improving music teaching, focusing on the use of platforms and applications SoundCloud, Solfeg.io and Flat for Education, as well as the use of digital audio workstations in learning environments. The study addresses how these tools help in the development of music theory, performance, composition, active listening and music creation, while supporting differentiated learning and real-time assessment. The integration of technology in music education represents one of the most important contemporary developments in the teaching and learning process. The use of digital platforms, interactive applications, audio workstations (DAWs) and online tools has created new opportunities for the development of musical skills, increased motivation and active involvement of students in the creative and performing process. In the conditions of rapid technological transformations, music education is no longer limited to traditional methods, but is built on a combined approach where technology serves as a pedagogical, creative and collaborative tool. The paper also presents experiences of implementing these methods with students during the learning process. The use of SoundCloud has helped students share their musical recordings and gain more confidence in interpretation. Solfeg.io has been used to develop rhythmic and intonation skills, increasing engagement and active participation in classes. While Flat for Education and DAWs have helped students in the practical understanding of music theory and in the development of creative skills through the implementation of compositional exercises and audio projects. The observed results show increased motivation, improved collaboration, and a faster acquisition of theoretical and practical concepts. In conclusion, the study argues that the sustainable integration of technology in music education creates a more dynamic, interactive, and responsive learning environment for 21st century students. It also highlights the importance of ongoing teacher training and the systematic inclusion of technological tools in music education programs.

### **Keywords**

Music education, technology, teaching, music applications, interactive learning

## **Artistic terminology in Albanian: Between borrowing and Albanianization in a cross-linguistic perspective**

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### **Abstract**

This study analyzes the structure and origin of terminology in the fields of music, visual arts, and performing arts in Albanian, focusing on the relationship between borrowed terms and their Albanian equivalents, as well as on terminological asymmetry in comparison with German, French, and Italian. It examines how a smaller linguistic community negotiates between international terminological authority and native lexical development. Artistic terminology constitutes a core component of academic and pedagogical discourse. Its study contributes to an understanding of processes of linguistic standardization, lexical internationalization, and conscious terminological planning. In the Albanian context, these processes are closely linked to cultural history and sustained European influence. The research is based on a lexicological and cross-linguistic comparative analysis. A representative corpus of terms from the three artistic fields was compiled from university textbooks, normative dictionaries, and specialist literature. The terms were classified according to their etymological origin (Italian, French, Greek, Latin, English) and their status in Albanian (established borrowings, Albanianized forms, descriptive equivalents). German serves as the primary comparative model due to its strong tradition of conceptual translation. The findings indicate that Albanian artistic terminology is predominantly borrowing-based, particularly from Italian (notably in music) and French (especially in the performing arts). Albanian alternatives exist but often remain descriptive or pedagogical rather than fully standardized. In contrast, German demonstrates a systematic tendency toward the formation of native equivalents through compounding and semantic translation. Terminological asymmetry does not signal lexical deficiency but reflects different models of linguistic development. The study recommends encouraging the creation and institutional support of Albanian equivalents where feasible, while preserving the international stability of technical terms, alongside the compilation of standardized academic glossaries.

### **Keywords**

Albanianization, cross-linguistic asymmetry, lexical standardization

## **Teaching through performance: Women and the formation of interpretative schools in Albanian music education**

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### **Abstract**

This study explores the fundamental contribution of women performers and music educators to the development of music education and artistic life in Albania between 1940 and 1995, a period marked by the establishment of the first professional music institutions and by profound sociopolitical transformations. Although women played a decisive role as singers, pianists, composers, and pedagogues in secondary and higher music education, their impact has remained largely underrepresented in Albanian music historiography. Drawing on a qualitative, historical-analytical methodology, the research is based on archival sources from the Central State Archive, educational programs, personal artist archives, published literature, and semi-structured interviews with musicians and educators. The study examines the interaction between pedagogical practices, institutional development, and broader political and cultural conditions, highlighting how women shaped curricula, performance traditions, and the professional training of new generations of musicians. Special attention is given to the first generation of Albanian women trained in major European conservatories and to their role in founding vocal and instrumental schools, introducing collective performance practices, and linking artistic activity with formal music education. Despite operating within restrictive ideological contexts and long periods of cultural isolation, women educators contributed to the consolidation of a national music pedagogy and to the creation of a sustainable artistic and educational legacy. By situating their activity within the framework of feminist musicology and music pedagogy, this research offers a new perspective on Albanian music history and on the cultural transmission of interpretative and pedagogical models. The findings aim to enrich the historiography of music education in Albania, promote gender-aware approaches in musicological research, and support contemporary pedagogical reflection on the relationship between artistic practice, education, and cultural identity

### **Keywords**

Music pedagogy, women in music, albanian artistic education

## **Albanian television directing in the digital era: From institutional practice to aesthetic transformation**

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### **Abstract**

Digital transformation has significantly influenced the way television programming is produced, structured, and perceived, placing the director in front of new creative and institutional challenges. This paper analyzes the evolution of Albanian television directing in the context of digital technologies, focusing on the relationship between institutional practice and the aesthetic transformation of television language. Taking as a reference point the experience of television production within the public institution, the study examines how the digitalization of technical processes, the automation of editing, the accelerated pace of broadcasting, and the use of multimedia platforms have affected directorial decision-making. In this framework, the tension between technological efficiency and the preservation of artistic authorship is addressed, as well as the impact of these developments on visual aesthetics and television narrative. The methodology of the study is based on qualitative analysis of professional practice, comparison of directing models before and after digitalization, and review of contemporary literature on post-media directing and television in the digital era. The paper argues that technology is not merely a neutral tool, but a factor that reconfigures the role of the director, creative hierarchies, and the aesthetic identity of the television product. In conclusion, the study aims to contribute to the debate on television directing as a creative and research practice, proposing the need for a critical and conscious approach to technology, so that digital transformation serves as a means of artistic enrichment rather than a limitation of creative expression.

### **Keywords**

Television directing, digitalization, television aesthetics, institutional practice, artistic authorship

**Theater as a laboratory of citizenship  
the role of the subject “theatre” in cognitive, civic and democratic  
development in the pre-university education curriculum (Albania)  
compared to the region and Greece**

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**Abstract**

This article raises two main theses: first, that theater has a profound impact on individual formation, and second, that collective citizenship comes directly from exposure to artistic practices in the pre-university education system. The study examines the role of Theatre in pre-university education as a transformative tool for the cognitive, civic and democratic development of students, with a primary focus on Albania, compared to the Western Balkan countries (Kosovo, North Macedonia, Montenegro, Serbia) and Greece as a member state of the European Union. The study consists of an analysis of the curricular policies of each country and a model dataset that simulates the impact of theatre participation on three main dimensions: self-confidence, empathy and civic competence. In many cases, policies towards art and theatre in particular remain peripheral to educational decision-making. In Albania, theatre has often been considered a decorative or extra-curricular activity, although pedagogical practices and foreign studies clearly show that it plays a crucial role in the development of self-confidence, empathy and civic competences. The methodology used combines comparative documentary analysis with a statistical model, based on a Likert scale (1–5) for assessing the impact of theater on students’ personal and social development. It is also based on participant observation and reflective analysis, to highlight the direct impact of the theater subject on the development of critical thinking, empathy and collective responsibility. The results show that countries with stronger integration of theater in the curriculum correspond to higher average values in civic development indicators, while Albania presents a structural gap with limited theatrical presence. The Albanian problem is paradoxical: a rich artistic culture does not translate into institutional support for the arts in schools. This has obvious consequences for the development of collective citizenship among students. The discussion connects these findings to theories of democratic education and arts pedagogy, arguing that theater functions as a laboratory of citizenship, which prepares students for active democratic involvement. The study concludes with concrete recommendations for educational policymakers to increase the impact of art and theater in the pre-university system.

**Keywords**

Theater, cultural education, collective citizenship, Albania, regional comparison, educational policy

**The city as a character  
urban narrative and aesthetic education in contemporary children's  
literature**

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**Abstract**

In the context of digital transformation and the challenges facing the cultural education of younger generations, literature as a whole and children's literature in particular, often remains overlooked, despite its significant potential as a powerful tool for transmitting cultural heritage. This paper examines the book *In the Heart of the Old City*, aimed at children aged 5–10, as an educational model that intertwines artistic narrative with the exploration of the historical monuments of the city of Shkodër. Through the motif of a magical map and the discovery of valuable sites such as Rozafa Castle, the Mesi Bridge, and historic houses, the book creates a learning experience that combines emotion, imagination, and the shaping of children's cultural identity. Its narrative approach seeks to make cultural heritage tangible and understandable for early-age readers, shifting the learning process from a purely informative model toward an interactive and emotionally engaging experience. The study explores the role of the book in fostering cultural awareness among children and proposes it as a replicable model for heritage education in the age of technology. The methodology employed is based on questionnaires and field meetings conducted during the promotion of the book in various schools in the city of Shkodër, analyzing children's perceptions and responses to its content.

**Keywords**

Shkodër, cultural heritage, children's book, cultural identity

## **“The highland lute” a monumental work in Albanian literature: An overview**

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### **Abstract**

**Aim:** The aim of this study is to safeguard and advance the spiritual legacy of a nation. “The Highland Lute” is a significant contribution to the field of Albanian literature. It encompasses the comprehensive exploration, cultivation, analysis, study, and promotion of the spiritual legacy of Albania, all of which are intricately intertwined with the multifaceted character of Gjergj Fishta. **Object:** The objective of this research on Gjergj Fishta is to determine how important historical memory is to the instructions he penned for his literary masterwork “The Highland Lute”. **Methodology:** This study presents a synthesis of several techniques and a critical examination of multiple methodologies, including hermeneutic, semiotic, sociological, and anthropological methods. Collectively, these approaches will form the methodology employed in this study. **Results:** Upon revisiting “The Highland Lute”, it became evident that the author lacked proficiency in playing the lute as a musical instrument and singing like a rhapsody of the mountains. However, the author possessed a profound understanding of the psyche and thinking of the residents of North Highland. **Discussion:** The songs depicted in “The Highland Lute” serve as a reflection of the historical events within the context of the traditions, customs, and mindsets prevalent in the northern Albanian regions. Through a thorough examination, several recommendations can be derived. **Recommendations:** “The Highland Lute” is undeniably a significant piece of Albanian literature that profoundly connects with the historical recollection and spiritual legacy of the Albanian populace. Despite being examined by linguists, writers, folklore trackers, jurists, and others, it is recommended that this work be endorsed as a valuable possession of the Albanian museum’s spiritual legacy. If feasible, it should be transcribed into the contemporary Albanian language to ensure maximum accessibility for all generations, as well as for local and international researchers interested in studying the spiritual and cultural heritage of Albania.

### **Keywords**

Lute, highland, rhapsody, tradition, song

## **Voicing belonging through song: Multilingual musical practices in multicultural early childhood classrooms**

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### **Abstract**

This paper presents an empirical study examining how multilingual and multicultural musical experiences contribute to the development of cultural memory and belonging among preschool children. Conducted in three kindergartens in Athens with culturally diverse student populations (N = 72, aged 4–6 years), the research employed a mixed-method design combining classroom observation, educator interviews, and children’s creative responses during intercultural music activities. Grounded in theories of cultural memory, embodied learning, and translanguaging pedagogy, the study explored how songs from different linguistic traditions Greek and Albanian lullabies and celebration songs functioned as carriers of memory, emotion, and shared identity. Qualitative analysis of children’s interactions and verbal expressions revealed that multilingual musical practices fostered emotional resonance, empathy, and a dynamic sense of belonging that transcended linguistic boundaries. Teachers reported that music acted as a “bridge language,” supporting inclusive participation and intercultural understanding. The findings suggest that music-based multilingual pedagogy offers a powerful means of translating cultural memory into early educational contexts. By engaging children in singing, moving, and storytelling across languages, educators can nurture embodied forms of cultural literacy and empathetic citizenship from the earliest years. The study highlights the importance of designing early childhood curricula that embrace linguistic diversity as a creative and ethical resource, reinforcing the idea that belonging is not a static identity but an ongoing, musical negotiation of meaning across worlds.

### **Keywords**

Multilingualism, cultural memory, early childhood education, music pedagogy, intercultural learning

## **The role of visual art in the development of mathematical concepts in preschool children: An interdisciplinary approach in early education**

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### **Abstract**

The integration of visual arts in preschool education represents a contemporary pedagogical approach aimed at enriching the learning process through the combination of aesthetic experiences and the development of cognitive concepts. In early childhood, children learn primarily through concrete experience, play, and visual exploration, which makes visual arts a powerful tool for building the foundations of mathematical thinking. This study examines the role of visual arts in the acquisition of basic mathematical concepts among children aged 3–5 in preschool institutions in the city of Gjilan. The research was conducted using a combined methodological approach, which included the analysis of children’s artistic work, classroom observations, as well as interviews and surveys with educators and parents. Through activities such as drawing, modeling with plasticine, and constructing geometric shapes, children were encouraged to explore mathematical concepts such as counting, comparing quantities, ordering, symmetry, and shape recognition. The results indicate that integrating visual arts into mathematical activities increases children’s motivation and active participation in the learning process. An improvement was also observed in conceptual understanding and in the ability to connect concrete experience with mathematical symbolization. The study concludes that visual arts constitute an effective didactic tool and recommends the systematic inclusion of interdisciplinary approaches in preschool education curricula.

### **Keywords**

Visual arts, mathematics, preschool education, cognitive development, interdisciplinary integration

## **The guitar as a tool for education and transmission of musical heritage in the age of technology**

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### **Abstract**

Changes in technology occurring over the last decades have found their reflection in the creation of programs for music education. In this respect, research is aimed at investigating the potential of the guitar as an instrument that promotes music education. This research utilizes the theoretical-analytical method and examines modern scientific literature related to the problematics of instrumental pedagogy, technology in education, and intangible cultural heritage. The purpose of this research is to construct a theoretical model involving the components of instrumental pedagogy, technology, and traditional repertoire culture. From this standpoint, the guitar is considered not just as a musical instrument for performance but also as a medium of mediating between aesthetic perception and cultural identity construction. By means of technologies, including audio and video recordings, digital archival storage, and internet distribution, there appear new opportunities for researching, promoting, and conserving the traditional repertoire. According to the research results, the introduction of the guitar into a technological environment will contribute to the development of interactive pedagogical practices, enhance the level of students' motivation, and facilitate the process of actively preserving music heritage. At the same time, this approach meets the challenges of modern education since it connects practical and cultural aspects with the digital competencies of learners. Finally, the research proposes a model that can be used in the Albanian educational system and in other countries.

### **Keywords**

Music education, instrumental pedagogy, guitar, intangible cultural heritage, digital technology in teaching, cultural identity, pedagogical innovation

## **The chamber music of Thoma Simaku from the 1990s to the present day (analytical study)**

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### **Abstract**

This paper aims to explore the creative process of composer Thoma Simaku's Chamber Music from 1991 to the present. This body of work undoubtedly holds an important place in his creative oeuvre, both in terms of its volume and artistic merit. After an extraordinary breakthrough into the Western music world in the early 1990s, he was given the opportunity to incorporate new developments and processes in contemporary compositional techniques, which become apparent as early as his first work from that period, the String Quartet No. 1 (1991). Like a series of subsequent works, the quartet clearly stands out for its new audacity, moving away from traditional conventions of musical thought and composition; this is followed by the most important and decisive phase of his creativity, when he gradually transforms his musical language. This new approach appears in the formal conception as well as in the work's dramaturgy, and equally in the exploitation of opportunities to expand as much as possible the coloristic spectrum and the timbres of the instruments for which the work is written. In pursuing the process according to the analytical methodology, the most representative works of the composer's second creative period are examined: the piece for cello and piano, "Ed é subito sera" (1998), and String Quartet No. 2, "Radius", 2003, which are written in an extraordinary specific and unique style. From the analysis of this body of work, it emerges that Th. Simaku's chamber music holds an important place in Albanian chamber music and also has a significant international impact, thanks to his works that are being performed around the world.

### **Keywords**

Chamber music, traditional music, coloristic spectrum, contemporary compositional techniques

## **Ballata the musicologist, the specificities of his musicology**

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### **Abstract**

This paper analyzes the musicological approach of Zeqirja Ballata, treating it as a structured system of interpretation in which the internal analysis of musical works is intertwined with a clear historical and identity-based awareness. In this article, we aim to argue that his musicological activity constitutes another essential component of his creative and intellectual profile, making a significant contribution to the consolidation of musicological thought in the pan-Albanian sphere. The paper focuses on three main pillars: the treatment of musical personalities, the interpretation of works, and the reflection on and analysis of significant events in Albanian and European musical life. Overall, in his writings, Ballata constructs a model in which the formal structure, cultural context, and historical function of the work are analyzed in interaction. In his treatment of music creators, he avoids dry biography, giving priority to the critical analysis of the musical work. The paper is grounded in a historical-analytical and structural approach, drawing on primary sources from the composer's personal archive (scores, manuscript materials, musicological publications, audio recordings), on archival documents and interviews with collaborators and family members, as well as on the relevant theoretical literature concerning style, aesthetic function, and the relationship between tradition and modernity in cultivated music among other authors from Albania, Kosovo, and beyond. In conclusion, the paper demonstrates that the totality of Ballata's musicological work represents a musical legacy in which music is conceived simultaneously as an aesthetic structure and as the value of a cultural product. It offers not only a model of how musicology can be practiced by a creator, but also reliable evidence on events, phenomena, and personalities influential in Albanian musical life and beyond.

### **Keywords**

Musicological discourse, Zeqirja Ballata, musical historiography, cultural identity, albanian musical life

## **Concerts for piano and orchestra by Kozma Lara (1974–1990): A historical and analytical overview**

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### **Abstract**

This paper offers an in-depth examination of the five piano concertos by the Albanian composer Kozma Lara (1930–2019), composed between 1974 and 1990. Focusing on both historiographical challenges and analytical perspectives, the study aims to reassess and enrich the understanding of several works that are significant to the Albanian pianistic repertoire. Through systematic archival research comparing diverse primary sources, including original manuscripts, concert flyers, institutional archives, and encyclopaedias, the study establishes precise dates for the compositions and their premiere performances. This approach corrects inaccuracies in existing documentation, proposing a revised chronology, particularly for Concertos Nos. 1 and 2. Furthermore, the paper analyses the stylistic evolution of these concertos within the complex sociopolitical context of communist Albania, exploring the dynamic and at times tense relationship between the ideological pressures of the period and individual artistic expression. Musical analysis reveals that while Concertos Nos. 2, 3, and 4 reflect the constraints of intensified political control during the years 1975–1986, the fifth and final concerto (1990) marks a moment of creative liberation and maturity, emerging as the composer's artistic culmination. This final concerto symbolizes not only a personal triumph, but also a hope for a new musical era on the eve of the collapse of the dictatorial system. In conclusion, this study contributes to two main areas of Albanian musicology: first, by establishing a reliable factual basis for the chronology of Lara's works, and second, by providing a detailed analysis of his stylistic development, positioning him as a key figure in the history of the piano concerto. Thus, the paper highlights both the composer's creative resilience under difficult conditions and his enduring contribution to the formation of Albania's national pianistic tradition.

### **Keywords**

Albanian music, piano repertoire, archival methodology, communist aesthetics

## **Art music in Kosovo during the 1990s: Creative expression as a response to imposed acculturation**

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### **Abstract**

Art music in Kosovo during the 1990s represents a significant cultural response to a decade marked by political oppression, institutional exclusion, and escalating tensions that culminated in war in 1999. This study aims to examine the compositional oeuvre of Kosovar composers between 1990 and 1999 and to explore how their works contributed to the construction and articulation of cultural and national identity, amid attempts at forced acculturation imposed by the Serbian regime. The research focuses exclusively on professional/art music, analyzing symphonic, choral, vocal-instrumental, and chamber works composed during this period. The methodology combines archival and library research, examination of musical scores, interviews with living composers active during the 1990s, and detailed musicological analysis of selected representative works. Particular attention is given to thematic content, the treatment of historical and symbolic subjects, and the integration of folk music elements as structural and expressive devices. The findings indicate that compositional practices of this decade reflect a conscious engagement with themes of collective memory, resistance, sacrifice, and cultural continuity. Furthermore, despite the exclusion of Albanian artists from official institutions, parallel educational and artistic structures enabled the continuation of professional musical creativity. The study concludes that art music in Kosovo during the 1990s operated as a form of cultural resilience and identity preservation, offering a meaningful contribution to broader discussions on music and identity in contexts of political crisis.

### **Keywords**

Music and identity, art music in Kosovo, 1990s, compositional creativity, cultural resilience

## **Mapping cultural flow in music: Flux theory and an emerging analytical lexicon**

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### **Abstract**

This article advances Flux Theory through the introduction of Flux Mapping, axiom and formula, a new methodological framework that may define cultural flow as a measurable and analyzable process in music. Rather than explaining musical culture as a linear historical progression, Flux Theory understands it as a dynamic system shaped by interacting institutional, collective, individual, and technological operating forces. Flux mapping is modeled through proportional parameters such as direction, intensity, autonomy, elasticity, saturation, and compression, enabling cultural flow to be examined as an analytical construct rather than a purely metaphorical one. Introducing concepts such as Flux Compression, Flux Saturation, Flux Drift, Blocked Flux, Flux Elasticity, Accelerated Flux, and Fragmented Flux and Algorithmic Isocollectivism, mapping aims to describe how musical systems oscillate between isocollectivism, marked by centripetal and homogenizing forces, and polycollectivism, characterized by centrifugal plurality and the coexistence of multiple creative trajectories. The framework is demonstrated through selected case studies from Albanian musical history further contextualized through international examples of composers associated with impressionism and modernism. The theoretical positioning is informed by, yet distinct from, perspectives in musicology, aesthetics, and cultural sociology, engaging critically with thinkers such as Jacques Attali, Arjun Appadurai, Pierre Bourdieu, and Theodor W. Adorno. By grounding Flux Theory in a transferable analytical language and testing it through concrete musical cases, Flux Mapping may be positioned as a new methodological tool for musicological research, artistic education, and cultural policy analysis in the age of technological mediation.

### **Keywords**

Flux formula, Flux mapping, cultural flow, isocollectivism, polycollectivism

## **Piano interpretation and the rhapsody for piano and orchestra of Ferdinand Deda**

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### **Abstract**

During the second half of the 20th century, the rhapsody for piano and orchestra became a significant genre in Albanian concert music. Ferdinand Deda's Rhapsody represents a crucial phase in consolidating the national pianistic style. This paper analyzes the performance aspects of this composition, comparing it to international models and examining its influence on the interpretation of the Albanian repertoire. Approached from both structural and interpretative perspectives, the study utilizes analytical and comparative methods to focus on virtuosic figurations, extreme registers, and the soloist-orchestra dialogue. Special attention is given to how the performance integrates Albanian folk material, transforming it into an expressive vehicle for the work's rhapsodic character. Ultimately, the paper demonstrates that interpreting this work requires a synthesis of Romantic virtuosity and the modal-rhythmic sensitivity of Albanian tradition, establishing Deda's Rhapsody as a fundamental model of national musical identity.

### **Keywords**

Albanian pianism, Ferdinand Deda, interpretative analysis, albanian musical folklore, modality and rhythm

**The first methodical works for piano: Piano miniatures.  
birth and evolution, modernity and postmodernity, minimalism,  
Tonin Harapi**

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**Abstract**

Piano miniatures, a very important part of the musical genre in question, have been born and evolved starting from romanticism to crystallize in their current form throughout the modern era. These musical buds, often considered as diamonds, although of a limited dimension in form but not in content, contain an incomparable power of expressiveness thanks to their immediate emotional impact, ranking from this point of view, alongside compositions of large formats. The aim is to examine its evolution among authors and eras, as well as the role of composer Tonin Harapi in the very successful cultivation of the Albanian piano miniature. The methodology followed is that of including, with analytical and comparative methods, numerous aspects in the research field, as well as a rigorous approach to the temporal and historical circumstances of the eras that we will study or talk about, starting from the 18th century onwards.. The facts and opinions that will be seen or elaborated upon during the paper have of course been analyzed faithfully based on musical scores, the history of world and Albanian music, as well as adequate studies and evidence in this field. From one side, in addition to the artistic, social and cultural perspectives, the impact on didactic processes or teaching the instrument will also be examined, but on the other side, the defining role of composers of the modern era in the evolution of the genre and the impulses of this format, such as the minimalist style, will also be emphasized, as well as the differences between them. It concludes with the deserved place that the instrumental miniature occupies, as an evolved and filtered genre in concise form, in the repertoire of professional world and Albanian music, represented by the composer Tonin Harapi.

**Keywords**

Era, genre, didactics, evolution, composer

**Between the rhapsody and the concerto: An analytical approach to the double-concerto for violin, cello, and orchestra by the composer Thoma Gaqi**

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**Abstract**

This paper examines the work “Rhapsody–Concerto for Violin, Cello, and Orchestra” by the composer Thoma Gaqi, one of the most distinctive creations in the Albanian concert repertoire. The object of the study focuses on the analysis of this work as an original synthesis between the genre of the rhapsody and that of the concerto, as well as on its treatment as a double concerto - a relatively rare form in the compositional tradition, both in the Albanian and in the international context. The aim of the paper is to identify the conceptual and structural-formal features of the work, by examining the manner in which the relationship between the two solo instruments (violin and cello) and the orchestra is constructed, and by determining its position within the development of Albanian concert music. Particular attention is devoted to the soloistic dialogue, the dramaturgical dimension, and the thematic organization, with the purpose of identifying both rhapsodic elements and those typical of the concerto genre. Special emphasis is placed on the simultaneous cadenza for both solo instruments, which demonstrates the composer’s high level of professional mastery. The methodology employed is analytical, based on the examination of formal structure, motivic treatment, tonal-harmonic development, and orchestral organization. Through detailed analysis, the study seeks to offer a conceptual generalization regarding the way in which the work achieves a synthesis between the narrative and freer treatment characteristic of the rhapsody and the structural coherence of the concerto. In conclusion, the study highlights that this work represents a significant contribution to the Albanian repertoire, both in terms of its choice of the double concerto form and in the construction of a rich dialogical space between the two soloists and the orchestra, thereby demonstrating compositional maturity and a clear aesthetic vision.

**Keywords**

Double-concerto, rhapsody, monothematism, single-movement structure, sonata

## **The first documented recital in Albania (1926): The emergence of the recital practice within the context of the formation of albanian concert culture**

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### **Abstract**

The solo recital represents a complex artistic practice that extends beyond the dimensions of a concert form, functioning as an interpretative and cultural space where relationships are built between tradition, identity and historical context. In Albania, the emergence of this form is linked to the process of forming musical institutions and professional education, in a reality conditioned by the historical and cultural circumstances of the early 20th century. In this context, the recital held on December 3, 1926 in Tirana by violinist Ludovik Naraçi is treated as one of the early testimonies of the recital practice in the country. The aim of this study is to analyze this recital as a significant moment in the birth of the recital practice in Albania, examining its historical and cultural dimension. The main research question is: In what way does this recital represent a step towards the transition from amateur musical practices to a professional concert culture? The hypothesis of the study is that this recital functions as an early reference point for the adoption of the European model of recital in the Albanian context, creating a basis for the later developments of solo music. Using historical and analytical methodology, supported by archival sources, the study aims to analyze the importance of this event in relation to time. The analysis of the program and the role of the performer as a cultural mediator, in a comparative plan, highlights the influence of European models in a musical environment still in formation. The results show that this recital does not represent only an isolated concert event, but an important moment in the construction of Albanian concert culture and in the affirmation of the figure of the solo performer. The conclusions emphasize that the study of this case offers a perspective on the beginnings of professional concert life in Albania and on the role of the recital in the history of Albanian music of the 20th century.

### **Keywords**

Solo performance, repertoire, intercultural dialogue, musical identity

## **The integration of folk songs and dances with cultivated and professional music in the ballet “Delina” by Çesk Zadeja**

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### **Abstract**

The object of this study is the analysis of the ballet “Delina” by the composer Çesk Zadeja, as one of the most representative works of Albanian professional music and as a key moment in shaping national identity in stage musical art. The aim of this research is to highlight the way in which this work achieves an organic fusion of elements of Albanian folklore with contemporary compositional techniques, creating an authentic and sustainable musical language. The study is based on a historical and musicological analysis of the context in which the ballet was created, specifically in 1964, during an important period in the consolidation of cultivated Albanian music. Zadeja’s professional education at the Tchaikovsky Conservatory and his extensive experience in processing folkloric material directly influenced the construction of a distinctive compositional style, characterized by artistic depth and clarity of expression. An important part of the study is devoted to the analysis of the musical language of the ballet, highlighting features such as the creative use of folk motifs, the avoidance of direct quotation, and the construction of harmonic and rhythmic structures with national characteristics. In addition, the dramaturgical organization of the work is examined, built upon the legend of the “Stone of the Maiden,” reflecting a consistent unity between the music and stage development. In conclusion, the study finds that the ballet “Delina” represents a major achievement in the history of Albanian music, serving as a model for subsequent developments in stage music and demonstrating the great potential of combining tradition with innovation in artistic creation.

### **Keywords**

Çesk zadeja, delina, albanian music, folklore, ballet

## **The albanian flute repertoire in the context of composers educated in modern times**

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### **Abstract**

On the eve of the 1990s, together with the overcoming of ideological barriers, the need arose to integrate the Albanian musical world into the contemporary European music scene. European and world music, in relation to the process of musical and compositional evolution, underwent different stages of experience and development, whereas in Albania the lack of information and artistic exposure caused the musical creativity of the 1990s to appear somewhat strained. The aim of this study is to examine, through both theoretical and practical perspectives, the characteristics and modernist approaches found in Albanian flute repertoire, highlighting its development through the lens of composers shaped in the modern and digital period. The significance of this research lies in its educational and referential value, as well as in its contribution to contemporary discourse by analyzing the expressive potential of the flute. The selected works were composed by two young composers who were educated during the flourishing of modernist and avant-garde trends in Albania. The works “Echi d’Oriente” by Lodi Luka and “Trio for Two Flutes and Piano” by Ajet Çekiçi, part of my concert repertoire, are examined through both theoretical analysis and performance practice. The methodology employed in this study is primarily based on systematic research and analytical examination of the selected works, incorporating a comparative approach as well as the analysis of both theoretical and practical sources. Through the identification and evaluation of the defining characteristics of Albanian flute repertoire from the perspective of contemporary Albanian composers, this study concludes that the flute with its extensive range, brilliant timbre, and rich coloristic capacity, offers considerable expressive potential in the communication of emotions and ideas.

### **Keywords**

Sound, melodic line, melodic fragments, elements

## **Music as emotional architecture: Dramatic atmosphere and the role of sound in performing arts**

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### **Abstract**

This study reconceptualizes music in theatre as a semiotic structure and a mechanism of performative temporality, approaching it as an emotional architecture that shapes the audience’s aesthetic experience. Beyond its illustrative or accompanying function, music is analyzed as a constitutive force of dramaturgy, capable of organizing stage time, articulating dramatic tension, and constructing an affective aesthetic that dynamically interacts with the actor’s body and the performative space. In this sense, sound does not function as a peripheral layer, but as an active system of meaning that generates narrative, rhythm, and emotional density. The methodological approach combines musical analysis with dramaturgical reading and the observation of performative processes, including case studies from diverse contemporary stage practices. Particular attention is given to the creative relationship between director and composer as a space of aesthetic negotiation, where music is conceived and developed as an integral component of the directorial vision. The study also examines the perceptual dimension of the audience, exploring how sonic structures influence the formation of anticipation, memory, and emotional response during performance. Additionally, it addresses the role of technology in transforming the materiality of sound and in creating immersive sonic environments that expand the expressive potential of the stage. The findings suggest that music functions as a regulator of dramatic energy and as a medium that intensifies affective experience, establishing a deeper coherence between narrative structure and emotional reception. The study argues that the strategic integration of music in contemporary dramaturgy represents a new paradigm of scenic thinking, where sound, body, and space interact in constructing a complex and interdisciplinary performative experience.

### **Keywords**

Musicality, dramaturgy, rhythm, directing, performance

## **Postmodern opera: Re-coding tradition, fragmented subjectivity, and late-modern society**

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### **Abstract**

The aim of this article is to examine postmodern opera as a privileged site in which aesthetic processes, politics of memory, and the tensions of late modern society intersect. Drawing on musicological and cultural studies of opera (Abbate & Parker, Hutcheon, Till, Fulcher), as well as on broader postmodern theory (Lyotard, Jameson, Eco, Kramer), the article argues that postmodernism in opera is not merely a new “style,” but a new way of thinking about the relationship between tradition, subjectivity, and theatrical institutions. The starting point is the observation that opera, historically bound up with the “grand narrative” of nation, hero, and metaphysical destiny, undergoes in the postmodern period a dismantling of these very narratives: fragmentation of dramatic structure, polystylism, ironic citation of tradition, and a shift of focus from the heroic figure to the vulnerable body and the “broken” voice. Through a review of the literature and an interdisciplinary methodology—combining musical analysis, performance studies, and cultural theory—the article explores several typical configurations: opera as an “open work,” as intertextual palimpsest (Eco, Sciarrino), as a laboratory of decomposed voice (Aperghis, post-serialism), and as a field in which postmodern directing and scenography rewrite the very relationship between audience and stage.

### **Keywords**

Postmodern opera, polystylism, fragmented narrative, open work, postmodern scenography

## **Music as a practice of resistance and national identity construction in Kosovo (1980-2000)**

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### **Abstract**

This study examines the role of music in Kosovo during the period 1980–2000 as a cultural practice linked to resistance and the articulation of Albanian national identity, and how this experience is reinterpreted in collective memory after the conflict. The study adopts a qualitative approach and analyses data collected through an open-ended questionnaire completed by 14 purposively selected participants, including musicians, performers, researchers and listeners. The methodological approach seeks to capture the complexity of individual experiences and meanings associated with music in this historical period. The data were analysed using inductive thematic analysis. The findings identify four main dimensions: music as a form of resistance and mobilisation; as a carrier of national identity; as a medium through which belonging is articulated, also through musical structure; and as a field of tension between historical memory and commercialisation after 1999. The results show that music functions as an important space for the construction of identity and collective memory in conditions of social transformation, providing empirical evidence of its role in the context of Kosovo. This study contributes to understanding the relationship between cultural practices and processes of identity construction in contexts of social transformation. It also offers a perspective grounded in participants' experiences on how music mediates collective memory and the interpretation of the past in post-conflict societies. In this way, the study highlights the importance of analysing music not only as an artistic form, but as a social practice interconnected with historical experience. It also opens avenues for further research exploring the intersection of music, memory and identity in post-conflict contexts.

### **Keywords**

Music, national identity, collective memory, cultural resistance, Kosovo

## **The genre of song: Issues of musical terminology**

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### **Abstract**

Issues of musical terminology remain largely underexplored in Albanian theoretical discourse, while in the international arena the use of terminology in the song genre continues to be the subject of ongoing academic debate and cross-cultural comparison. In this context, terminology should not be understood merely as a matter of naming, but as a mechanism through which aesthetic, historical, and ideological meanings in music are structured. This study seeks to problematize the use of terminology in Albanian light music by identifying inconsistencies and ambiguities in its categorization, while also examining the relationship between these practices and international models of musical classification. The methodology is based on a comparative and conceptual analysis, drawing on three key theoretical approaches: the critique of the culture industry by Theodor W. Adorno, the theory of musical genre rules by Franco Fabbri, and the sociological perspective of Simon Frith. The analysis is applied to a corpus of representative songs from different periods of Albanian light music, taking into account both institutional production and broader musical practices. The results indicate that genre terminology in Albania operates in an unstable manner, reflecting tensions between institutional standardization and local practices. The influence of folk music and its transformed forms has significantly shaped musical categories, while the absence of a consolidated terminological system generates analytical and interpretative ambiguities. In conclusion, the study argues that musical terminology in the Albanian context should be reconsidered as a critical field of inquiry rather than merely a classificatory tool. By proposing a more structured and critical reading, the paper aims to contribute to the development of a more consistent conceptual framework for contemporary musicological studies.

### **Keywords**

Musical terminology, light music, folk music influences

## **Albanian light pop music and the application of technology**

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### **Abstract**

In the history of Albanian music, the development of technology has not been addressed yet. The aim of this paper is to analyze the role of technology not merely as an auxiliary tool in the creative process, but as a key factor in shaping the aesthetic and stylistic elements of this musical genre within the Albanian context. In a comparative analysis of concrete cases from the development of Albanian light music across different historical periods, the methodology used is based on a review of both musicological and technological literature. The study examines the use of analog and digital recording technologies, the introduction of synthesizers and computer software, as well as their influence on the creativity of Albanian composers and producers.

The results indicate that technological developments have directly influenced the transformation of the musical language of Albanian light music, enabling the expansion of expressive tools, increasing creative individuality, and allowing for a wider dissemination of musical production. Specifically, the transition from analog to digital technologies has brought noticeable changes in sound structure, orchestration, and style. Furthermore, the research underscores that the democratization of production tools has enabled young artists to explore new sonic textures, blending traditional elements with modern electronic ones. The use of Digital Audio Workstations (DAW) and artificial intelligence has increased creative efficiency, allowing for the precise manipulation of timbre and harmonic structure. This transformation is not only technical but has also redefined the boundaries of authorship and remote collaboration, positioning Albanian light music within an increasingly dynamic global market. In conclusion, the study highlights that the evolution of Albanian light music is closely linked to technological developments, which have influenced not only the technical aspects of production but also aesthetic perception and public taste. The study emphasizes the need for an interdisciplinary approach between musicology and sound technology to gain a deeper understanding of this interaction in the context of Albanian music after the 90s.

### **Keywords**

Technology, light (pop) music, modern music

## **The transformation of film music in post-1990 Albania**

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### **Abstract**

This paper analyzes the transformation of film music in post-1990 Albania in the context of technological developments and the change in the figure of the music creator. The aim of the study is to identify the way in which the transition from a centralized system to a digital and decentralized reality has influenced the aesthetic, narrative, and structural function of music in film. The study is based on an interdisciplinary approach that combines musicological analysis with the study of music production practices and reference to contemporary literature on film music and music technology. On a theoretical level, the paper is based on the concepts of Claudia Gorbman regarding the narrative function of film music, Michel Chion on the relationship between sound and image, and Frank Lehman on the structural dimension of music in film. On an analytical level, the study includes concrete cases from the Albanian repertoire after the 1990s, analyzing melodic structure, harmonic structure, orchestration, and their narrative function in relation to the dramatic development of the film. The results show that film music in Albania has shifted from an illustrative role to an active and structural component of audiovisual narrative, directly influencing the construction of meaning and the emotional experience of the spectator. In conclusion, it is argued that the interaction between music technology and the figure of the singer-songwriter has produced a new integrated creative model, which reflects the aesthetic and technological developments of the digital era and increases the autonomy of the creator in the process of musical realization.

### **Keywords**

Film music, music technology, audiovisual narrative, composition, post-1990 Albania

## **Digitization of the music archive of Radio Tirana**

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### **Abstract**

The subject of this study is the Music Archive of Radio Tirana, an institution established in 1938, which represents one of the richest and most important documentary collections for the history of music in Albania. This archive includes recordings of professional ensembles, concerts and music festivals, vocal and instrumental works, as well as rare materials from the 20th century, providing a comprehensive overview of the development and diversity of Albanian music. The aim of the study is to analyze the process of digitizing this archive, assessing its impact on the preservation, accessibility, and re-evaluation of musical heritage. The importance of the research is linked to the risk of degradation of analog carriers, the need for standardization of technical procedures, and the integration of archival materials into contemporary research, educational, and cultural practices. The methodology followed includes archival analysis, observation of the technical digitization process, interviews with field specialists, and the review of international standards for the preservation and restoration of audio materials. The results identify the technical, organizational, and institutional challenges of the process, but also highlight the great potential of the digital format for classification, cataloging, sound restoration, and distribution on platforms accessible to researchers and the public. In conclusion, the digitization of the Music Archive is not presented merely as a technical process, but as a cultural act and a strategy for protecting collective memory, emphasizing the role of the archive as a research, academic, and educational resource. The study recommends the development of a long-term institutional strategy, the training of specialists, and the creation of a standardized database that ensures the preservation and sustainable use of this musical heritage.

### **Keywords**

Digitization, music archive, cultural heritage, audio preservation, Radio-Tirana

## **Folk song as an expression of albanian cultural identity, the life and creative work of the composer Muharrem Gurra**

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### **Abstract**

Folk music constitutes one of the most important forms of expression, preservation, and transmission of the cultural identity of a people. In the Albanian tradition, folk song has served as an artistic and cultural means for the collective memory, social values, traditions, and historical experiences of different communities. In this context, the study of the creativity of composers who have contributed to the enrichment and development of the folk music repertoire takes on a special importance in terms of Albanian cultural identity. In this paper, the aim is to analyze the life and creative activity of the composer Muharrem Gurra, viewed in a broader context as a contributor to the cultivation of Albanian cultural identity. In the study, particular importance is given to the archiving and documentation of the composer's works, the written scores, as well as audio recordings, which serve as primary sources of great importance for the preservation, analysis, and original transmission of Albanian musical heritage. The research is based on a qualitative methodology with a historical-documentary, ethnomusicological, and archival approach, focusing on the analysis of the life, creativity, and musical heritage of the composer Muharrem Gurra by examining scores, audio recordings, archived materials, studies, as well as interviews and testimonies from artists, researchers, and family members. In conclusion, it is found that through his contribution and artistic activity, as well as institutional recordings, the folk repertoire of Central Albania was preserved and consolidated as part of the national musical identity. This fact demonstrates the importance of musical archiving in the conservation of Albanian cultural heritage.

### **Keywords**

Albanian folk music, musical documentation, cultural heritage

**Historical and functional parallels between the isos of albanian polyphony  
and the ison of byzantine music  
(A reading through albanian and international researchers)**

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**Abstract**

The object of this paper is to examine the phenomenon of iso in two vocal traditions of particular cultural and historical importance: Albanian polyphony and Byzantine music. The isos is treated as a structural and functional element, with an essential role in the construction of musical discourse, both in the practice of Albanian polyphonic singing and in the liturgical context of Byzantine music. The paper focuses on the analysis of the historical and functional parallels of this phenomenon, relying on the theoretical and interpretative contributions of local and foreign scholars on the genesis of isos. The purpose of the paper is to highlight the ways of conceiving and using the iso (bourdon) in these two musical cultures, as well as to shed light on the historical, aesthetic and functional processes that have influenced its formation. In this context, the facts will be examined as to whether the iso represents an element of common cultural origin, a parallel development of the two traditions, or a phenomenon intertwined through historical and cultural contacts in the Balkans. The methodology of the paper is historical-theoretical and comparative. In this context, it will rely on a wide fund of bibliographical sources, which include musicological, ethnomusicological and liturgical studies. Through the comparison of the musical function, structural role and context of the use of the iso, the aim is to highlight possible points of convergence, as well as the distinctive specificities that characterize each tradition. In conclusion, the paper aims to contribute to a more structured and in-depth understanding of the iso phenomenon, by offering a comparative perspective that helps in the interpretation of musical and cultural relationships and interactions in the Balkan space, by stimulating new theoretical discussions on the Balkan regional musical identity and, on the other hand, aims at a new flow within the framework of our musicological studies.

**Keywords**

Iso – ison (burdon), albanian polyphony, byzantine music, musical function, historical-comparative approach

## **Musical language in original works for the guitar by Rafet Rudi and Aleksandër Peçi**

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### **Abstract**

The purpose of this paper is the examination of the musical works of two composers, Rafet Rudi and Aleksandër Peçi, created for the guitar instrument in a comparative way, how compositional tradition, technique, aesthetics, and the treatment of musical ideas have been used for this instrument. Also, this research seeks to highlight for the first time, by filling the lack of proper studies, the interrelated relationship of the guitar instrument and Albanian studies. At the same time, it emphasizes the need to understand the development and influence of modern compositional processes, orchestration techniques, and recording in shaping contemporary musical identity. The methodology used in this paper is based on the analysis carried out on musical works such as: 1- “Rrojta”, a work for guitar and choral ensemble, 2- “Petite Suite” for solo guitar by composer Rafet Rudi and “Album for Guitar” Volume 1 by composer Aleksandër Peçi. The analysis is based on the complex treatment of elements of musical language, focusing on the organization of form, musical structure, melody, harmony, rhythm, instrumental technique, and timbre. Through the comparative method of the works, this approach highlights the individual characteristics of each composer, how virtuoso usage is represented in their compositional concepts, bringing findings and evaluations in the interaction of contemporary compositional techniques, the discovery of the colors of this instrument with the consonance of the integration of contemporary instruments in these works and at the same time their influence on the artistic concept. Based on these researches, as a result of the analyses it is observed that in the works created by composer Rafet Rudi, with an approach toward the atonal system, aesthetic research and structural experimentation of music is used, while in the analyzed works of composer Aleksandër Peçi, it mainly functions as a practical and communicative tool, favoring closeness with the audience. In conclusion, in both approaches, although different from each other, this approach aims to contribute to the enrichment of contemporary Albanian musical discourse.

### **Keywords**

Guitar, structural analysis, aesthetics

**The musical band of the “Afërdita”  
Society and the march Albanischer Lieder by Anton Cimflit**

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**Abstract**

In relation to the period and the absence of established traditions, it can be affirmed that the situation in the years on the eve of independence (1908–1912), regarding the formation of musical bands, was marked by enthusiasm and strong cultural dynamism. Their beginnings, even as intermediate or hybrid artistic formations, constituted a novelty. Through the broad cultural and artistic movement—including the establishment of musical bands as orchestral ensembles—the Albanian nation was moving away from long-established models, mentalities, and centuries-old cultural stagnation. This article aims to examine one of the less studied aspects of this process. It begins with a brief overview of the “Afërdita” Society of Elbasan and its musical band. The discussion then focuses on the Austrian conductor and composer Anton Cimfl, who made a distinctive contribution to this band. At the center of the discussion will be his march *Albanischer Lieder*, dedicated to Aqif Pasha Elbasani. Alongside the musical analysis, particular attention is given to the circumstances in which the work was composed and to the history of its reception. Among the findings of the study is that the march *Albanischer Lieder* represents a case in which an external cultural mediator does not imagine the musical identity of the Other in terms of its most representative folkloric tradition (as the title might suggest), but rather in terms of what best fits the genre and the tradition from which he himself originates. Thus, the march constitutes a significant example of the complex interplay between the individual, the historical, political, and social context, and the musical tradition and specific genre to which the work belongs. It is concluded that the history of Albanian music of this period cannot be considered complete without a thorough examination of the contributions of foreign musicians who worked in Albania, suggesting the need to move beyond the prevailing focus solely on domestic figures.

**Keywords**

Music, band, march, the “Afërdita” society, Cimfl

## **Herbert L. Clarke's pedagogical paradigm: String formation, cornet methodology, and band soloism in modern brass education**

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### **Abstract**

This paper examines the pedagogical legacy of Herbert L. Clarke (1867–1945) within music performance and arts education, addressing two primary research questions. First, it investigates to what extent Clarke's early training in violin and viola served as the technical and conceptual matrix for his renowned cornet methods (Elementary, Technical, and Characteristic Studies). Second, it explores how his career as a soloist redefined the educational and cultural role of the wind band in the early twentieth century. Using a historical-analytical methodology based on Clarke's autobiography, a comparative study of his volumes, and an analysis of American band culture, the research identifies a systematic transfer of string-instrument principles into brass methodology. Findings show that Clarke's background directly informed tone production, legato continuity, phrasing, and the progressive design of exercises, establishing an interdisciplinary framework that shaped modern brass pedagogy. Furthermore, Clarke's international solo activity transformed performance into a research-oriented practice, positioning the wind band as a space for technical experimentation and cultural mediation.

### **Keywords**

Instrumental pedagogy, performance-based research, wind band culture, methodological transfer, brass pedagogy

## **Sounds of Calabria: Innovation and preservation through Artificial Intelligence**

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### **Abstract**

This paper presents preliminary findings from the doctoral project “Sounds of Calabria: Innovation and Preservation through Artificial Intelligence,” conducted at the Conservatorio di Musica “Stanislao Giacomantonio” of Cosenza. By merging ethnomusicology, acoustic ecology, and deep learning, the research aims to preserve and valorise Calabria’s sound heritage. The methodology is tripartite: systematically recording natural, urban, and traditional regional soundscapes; computationally analyzing these datasets using Python frameworks like Librosa and PyTorch; and developing a proprietary algorithm capable of generating immersive soundscapes reflecting the region’s acoustic identity. The theoretical framework draws on foundational works in soundscape studies - by R. Murray Schafer, Barry Truax, and Almo Farina - alongside the ethnographic research of Antonello Ricci. His qualitative taxonomy of Calabrian ritual and everyday sounds informs the construction of a culturally annotated, ethnographic-computational dataset. This interdisciplinary approach enables the digital safeguarding of intangible heritage without eroding its profound symbolic and historical significance. Future development envisions an advanced hybrid model integrating a conversational AI interface. This will allow for semantic user control paired with detailed parametric sound manipulation, effectively positioning the system as a genuine human-machine co-creation tool. By bridging traditional preservation with cutting-edge algorithmic generation, the project opens new avenues for the practical application of soundscape research. Envisaged real-world applications span cinematic post-production and immersive sound design - potentially in collaboration with the Calabria Film Commission - as well as integration into broader therapeutic environments, acoustic ecology interventions, and general well-being programs.

### **Keywords**

Soundscape, artificial intelligence, deep learning, generative audio, acoustic heritage.

## **Heritage, research and innovation: The first sample library of traditional calabrian musical instruments**

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### **Abstract**

This paper presents the preliminary research framework of a transdisciplinary doctoral project aimed at the creation of the first structured Sample Library of traditional Calabrian musical instruments, developed with the supervision of Professor Francesco Perri in the Doctoral Programme at the Conservatorio di Musica Stanislao Giacomantonio di Cosenza. The project responds to a significant gap in the field of ethnomusicological organology: despite the richness and complexity of the Calabrian musical tradition - encompassing instruments such as zampogna, chitarra battente, lira, and ciaramella - no professional virtual instrument library exists that faithfully represents this heritage within contemporary music production environments. The research integrates ethnomusicological methodology with advanced audio engineering, proposing a form of active digital preservation that goes beyond mere archival documentation. Drawing on a systematic survey of the foundational ethnomusicological and organological literature on the Calabrian tradition, the project establishes the grounding necessary to approach these instruments not as static relics but as dynamic bearers of living musical practice, embedded in their social and performative contexts. On the technical side, sampling sessions will be conducted at the highest professional quality standards in a controlled acoustic environment. The collected material will be developed into VST instruments on the Kontakt platform via KSP (Kontakt Script Processor) scripting, implementing round-robin algorithms and multi-velocity layers to achieve expressive realism. Preliminary results encompass an ethical-legal framework for the collection of sound material and an open-access distribution model, in line with the project's commitment to the free dissemination of cultural heritage. The project ultimately aims to render Calabrian musical heritage accessible for creative and compositional use within professional digital audio workstation environments.

### **Keywords**

Calabrian organology, intangible cultural heritage, ethnomusicological research, digital preservation, virtual instrument library

## **Oral formulae, spectral memory, and digital preservation, computational and psychoacoustic approaches to the byzantine chant tradition of the Sicilian Arbëreshë**

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### **Abstract**

The Byzantine liturgical chant of the Albanian-Sicilian (arbëreshë) communities of Sicily represents one of the most analytically significant living repositories of Eastern Christian musical practice in Western Europe. Transmitted exclusively through oral mechanisms for over five centuries and structured around the eight-mode system of the oktoichos and the compositional device known as *forma mista*, this tradition exhibits remarkable inter-generational stability whose cognitive and acoustic determinants have never been subjected to systematic computational investigation. This article proposes a multi-layered research framework combining computational musicology, psychoacoustic theory, and acoustic measurement. Theoretically, the perceptual architecture of the *forma mista* – its alternation of formulaic and recitative passages with contrasting spectral profiles – is interpreted through Albert Bregman’s model of auditory stream segregation, which provides the conceptual foundation for an automated segmentation pipeline. The pipeline integrates a Constant-Q Transform (CQT) representation, suited to non-tempered modal systems, with a Convolutional Neural Network (CNN) architecture employing multi-scale dilated filters that compensate for the CQT’s inhomogeneous temporal resolution across frequency bands. The proposed CQT-CNN architecture addresses a concrete methodological limitation of standard spectral analysis applied to non-tempered modal singing, and the psychoacoustic framework accounts for the documented inter-generational stability of the formulaic stream.

### **Keywords**

Byzantine chant, constant-q transform, convolutional neural network, auditory stream segregation

## **Regional heterogeneity and instrumental identity: The southern calabrian chitarra battente through spectral features**

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### **Abstract**

This work investigates the heterogeneity of Calabrian folk culture by examining the characteristics of the different chitarre battenti traditions found across the region. The analysis aims to highlight the chitarra battente from southern Calabria, whose tradition has remained less widely known than that of the Cosenza area. By drawing on the contributions of authoritative scholars and on a comparative study between two variants of the southern chitarra battente, the paper seeks to bring out timbral—and consequently aesthetic and performative—differences between the two instruments. To complement the organological and ethnomusicological discussion, an exploratory qualitative test was conducted using MATLAB: homogeneous sound events (a strummed pattern based on open chords) were analyzed in terms of frequency-band response and amplitude envelope.

### **Keywords**

Technology, Calabria, calabrian heritage, chitarra

## **From formulaic analysis to computational sonology: Opusmodus and thin for the study of non-tempered Arbëreshe musical systems**

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### **Abstract**

This paper presents an integrated computational framework for the study of the Arbëreshe polyphonic song *Fjet dhafin e llimune* (Laurel Leaf and Lemon), applying two complementary tools to the same field recording in a regime of mutual exclusion. *Opusmodus* – a Computer Assisted Analysis and Composition system based on Common Lisp – operates at the symbolic level, identifying formulaic structures, rhythmic profiles, and cadential nuclei through its Recurring Analysis, Element Analysis, and Statistic Analysis functions. *THIN*, a Python-based application for the generation and analysis of musical tuning systems, operates directly on the audio signal. Its diapason-analysis module implements a multi-stage pipeline comprising F0 tracking, frequency clustering, automatic diapason estimation with confidence intervals, and pattern matching against over five thousand historical scales from the Scala database. The detected scale, exported as an Ableton Live .ascl file, enables transcription within the tradition's own tuning system. The results, limited to this specific recording, demonstrate how *THIN* enables the extraction of implicit tuning systems from oral traditions and open the way to broader comparative studies across the Arbëreshe repertoire.

### **Keywords**

Non-tempered tuning systems, formulaic composition, computational sonology, arbëreshe music, 5-limit just intonation

## **Hybrid echoes: Soundscapes of proximity and identity in Calabria between VST and Artificial Intelligence**

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### **Abstract**

Calabria, a territory characterized by an archaic sound stratification and a complex geographical morphology, presents itself as an ideal laboratory for investigating the concept of sound identity in the era of algorithmic reproducibility. This report explores how the new languages of Generative AI and Virtual Studio Technology (VST) are redefining the relationship between “proximity” (the sound of the place) and “heteronomy” (the law of sound dictated by external/algorithmic agents). The future of the Calabrian soundscape oscillates between the utopia of augmented digital conservation and the risk of a “clone aesthetic”.

### **Keywords**

Generative AI, VST, calabria soundscape, digital ethnomusicology

## **Choral music in Kosovo: Historical, cultural and institutional context**

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### **Abstract**

Choral music in Kosovo, although a relatively late development, represents remarkable achievements. The aim of this paper is to present a historical, analytical, and aesthetic study of this musical heritage, which has not yet received the scholarly attention it deserves. The development of choral music is closely linked to its historical, social and cultural context. Particularly after the Second World War, the first structured and organized forms of choral singing began to consolidate as a cultivated collective aesthetic expression, imbued with a strong spiritual dimension. Primarily grounded in the Albanian folk music tradition, choral music in Kosovo evolved as a means of preserving cultural identity and promoting the artistic affirmation of the Albanian people within complex political and institutional circumstances, at a time when national existence was under threat within the framework of the former Yugoslavia. The semantic clarity of choral songs, accompanied by an authentic emotional expression across diverse directions and contexts, has enabled a high degree of collective musical experience, granting this repertoire a distinctive place within the broader scope of our musical tradition. In addition to the historical study and the periodization of its main developmental phases, particular attention is devoted to the principal creative figures and to outlining their artistic profiles in this field. One of the findings of this study is that the profile of choral music in Kosovo is directly connected to the country's specific context within the former Yugoslavia, a context which, despite its constraints, also offered certain advantages compared to contemporary developments in Albania. It is concluded that the legacy, vitality and widespread character of the choral movement in Kosovo, even after 1999, originate from this established tradition.

### **Keywords**

Choral music, folk music, artistic identity

## **Modality as practice in Mediterranean Lira traditions: The Calabrian case in comparative perspective**

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### **Abstract**

This study examines modal organization in Mediterranean Lira traditions through a comparative, performance-based micro-analysis of two repertoires: the sonu a ballu from Calabria and the zonaradikos from Eastern Thrace. Moving beyond scalar definitions of modality, the paper approaches modes as generative frameworks emerging in practice, shaped by the interaction of melodic patterns, instrumental configuration, and embodied knowledge. Focusing on comparable melodic segments, the analysis investigates how similar organological conditions - shared tuning systems, drone structures, and positional constraints - can give rise to distinct modal outcomes. The results show that, despite a common structural basis, the two traditions differ primarily in the organization of melodic movement and scalar orientation. The Thracian example maintains a coherent modal logic structured around a tetrachordal framework, while the Calabrian case presents a hybrid configuration combining modal features with elements associated with tonal thinking, including chordal implications and a dominant-like drone function. The study argues that modality is not determined by pitch material alone but emerges through the articulation of melodic gestures - particularly the use of leaps, phrasing, and cadential movement - within a given instrumental and cultural context. It further proposes that such systems are best understood as embodied forms of knowledge, enacted through performance. In this sense, analytical approaches and artistic research are presented as complementary methodologies for accessing both the structural and experiential dimensions of musical practice.

### **Keywords**

Embodiment, formulaic processes, instrumental morphology, modal hierarchy, performance-based analysis

**Narratological and musical perspectives in “Ajkuna kján Omerin”  
(Ajkuna Weeps for Her Son Omer) – romance for voice (Soprano) and  
Piano by Edmond Buharaja**

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**Abstract**

The objective of this study is the musical, textual, and semantic analysis of this romance composed by Buharaja in 2016 (published in 2017), which was inspired by the song of the same title from the Epic of the Kreshniks, a cycle of epic songs transmitted orally from Northern and Northwestern Albania, dating to the period between the 7th and 8th centuries. This song belongs to a cycle of epic compositions developed around the theme of the “frontier warriors” [the term kreshnik derives etymologically from the Serbo-Croatian kraishnik (from krajina – border region), meaning “frontier warrior”]. In its traditional (rhapsodic) version, the song is performed by a rhapsode who accompanies himself on the lahuta (a bowed, single-string instrument similar to the gusle), still widely used today both in Northern Albania and in the South Slavic regions. The aim of this study is to reflect on certain aspects that connect music not only with the text, but also with specific actantial, morphological, and semantic elements, which may confer upon the musical text the form of a scenographic narrative. The development of this reflection will follow these methodological stages:- The division of the work into sections and the determination of a formal scheme.- The identification of possible actantial elements (actants) present in the narrative and their role in the musical discourse, according to Greimas’s theory of Structural Semantics.- The determination of metric relationships between music and text and the identification of distinctive rhythmic elements.- The determination of possible agogic, timbral, and dynamic elements that contribute to the dramatic character of the musical narrative. The expected conclusions aim to assess the author’s intention in expressing the significant connections between music and text, and in reflecting its semantic and semiotic character.

**Keywords**

Edmond Buharaja, ajkuna, romance, epic of the kreshniks

## **The architecture of the sign in Attila: A semiotic analysis of paradigmatic and syntagmatic structures in Early Verdi**

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### **Abstract**

This paper aims to investigate the musical dramaturgy of *Attila* (1846) through the lens of structuralist semiotics, with specific reference to the categories of syntagm and paradigm as formulated by Ferdinand de Saussure and subsequently transposed into the musicological field. The theoretical framework stems from the premise that the language of the young Verdi is not merely an aesthetic vehicle, but rather a system of signs in which meaning emerges from the tension between “selection” (the paradigmatic axis of timbral choices and harmonies) and “combination” (the syntagmatic axis of melodic linearity and its correspondence within the libretto’s metrics). The analysis will focus on the deconstruction of the contrasting semiotic structures that define the opera, isolating the fundamental opposition between the Paradigm of Barbarism and the Paradigm of ancient Romanity. The former - characterized by dotted rhythms, deep brass sonorities, and harmonic instability (particularly in the “Dream” scene) - functions as an icon of disorder and threat; the latter - founded on solid diatonicism and a metrical regularity mirroring the verses of the librettist Solera - stands as a sign of moral and civil stability. It will be demonstrated how the Verdian syntagm, through the use of extreme interval leaps and monumental cadences, does not merely accompany the text but becomes its structural homologue, transforming the political conflict into a veritable collision between semiotic codes that are apparently difficult to relate directly. In this perspective, *Attila* emerges as a sonic architecture where the sign defines the identity of the myth even prior to the psychology of the character.

### **Keywords**

Structuralist semiotics, verdian dramaturgy, syntagm and paradigm, structural opposition in music



# BOOK OF ABSTRACTS