



International Conference

SURVEYS ON VERNACULAR ARCHITECTURE
Their significance in 20th century architectural culture

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CEAA | Centro de Estudos Arnaldo Araújo (FCT uID 4041)
Escola Superior Artística do Porto

SURVEYS ON VERNACULAR ARCHITECTURE
Their significance in 20th century architectural culture
Conference Book of Abstracts

Edited by
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CEAA | Centro de Estudos Arnaldo Araújo (FCT uRD 4041)
Escola Superior Artística do Porto (ESAP), Porto, Portugal
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SURVEYS ON VERNACULAR ARCHITECTURE. Their significance in 20th century architectural culture

A survey on vernacular architecture, entitled *Inquérito à Arquitectura Regional Portuguesa* [Survey on Regional Architecture in Portugal] was promoted by the Architects' Union between 1955 and 1960. It benefited from official government support and was conducted by some of the main modern architects. It came out as a two volume book – *Popular Architecture in Portugal* – published in 1961 and reprinted in 1979, 1988 and 2004.

Taken from the outset as being able to provide “the basis for an honest, active and healthy regionalism” (Keil do Amaral, 1947), the Survey, and the book it prompted, had great influence on Portuguese architectural culture. As it was accomplished in an historical turning point, when some of the principles of Modern Movement were being critically reviewed both nationally and internationally, the Survey's outcomes encouraged modern architects to recover national history and tradition.

Moreover, the Portuguese Survey on vernacular architecture constitutes a remarkable register of the ancient rural country at the exact moment it was about to disappear. This fact would also guarantee its importance to other fields of study, such as anthropology, history, and photography.

In association with an ongoing research project *Popular Architecture in Portugal. A critical look*, **this conference aims to discuss the background, conditions, methodologies, published results, effects and the significance of such kind of surveys in the 20th century architecture and architectural thought, and be able to understand the Portuguese case in the international cultural context.**

This conference is co-funded with FEDER funds by the Operational Competitiveness Programme – COMPETE and national funds by FCT – Fundação para a Ciência e Tecnologia within the project Popular Architecture in Portugal. A critical look (FCT: PTDC/AUR-AQI/099063; COMPETE: FCOMP-01-0124-FEDER-008832)

Programm

MAY 17

10h00 – Registration

10h45 – Welcome and Introduction

Maria Helena Maia, Alexandra Cardoso e Joana Cunha Leal – *Our Project: The “Popular Architecture in Portugal”. A Critical Look. Intercalar results of a research project*

Joana Cunha Leal, Maria Helena Maia and Alexandra Cardoso – *Pedro Vieira de Almeida and the Survey*

11h40 – Coffee break

12h00 – Session 1 – chair: Carlo Atzeni

Michelangelo Sabatino – *Rustic versus Rural: The Vernacular Architecture Exhibition as Survey of the Many Faces of Italian Modernism*

Concepción Díez-Pastor – *Architectural Koinè: Architectural Culture and the Vernacular in 20th Century Spain*

Julian Garcia Muñoz – *Houses and Temples. A useful survey*

Debate

13h20 – Lunch

14h30 – Session 2 – chair: Remi Papillault

Madalena Cunha Matos – *Activism and agendas. Rural housing in Portugal from the 1930's to the 1950's as seen by architects and agronomers*

Cecilia Rodrigues dos Santos, Ana Gabriela Godinho Lima and Ruth Verde Zein – *A Modern Perspective on Vernacular Culture: Lucio Costa's strategies in Parque Guinle residential complex, Rio de Janeiro (1948-1954)*

Luís Urbano – *Between here and there. Rural and urban space as national identity in 1960's Portugal*

Tiago Lopes Dias – *A Critical Interpretation of The Portuguese Survey in the Early Sixties: Nuno Portas and Pedro Vieira de Almeida*

Debate

15h50 – Coffee break

16h00 – Session 3 – chair: Joana Cunha Leal

Eduardo Fernandes – *Signs of the "Survey" influence in the CODA projects presented in EBAP*

Ricardo Agarez – *Vernacular, conservative, modernist: the uncomfortable 'Zone 6' (Algarve) of the Portuguese folk architecture survey (1955-1961)*

Catherine Dimitsantou-Kremesi and Teresa Marat-Mendes – *Issues on architectural surveys. The 'Inquérito à Arquitectura Regional Portuguesa'*

Debate

17h20 – Coffee break

17h30 – Session 4 – Chair: Ana Lidia Virtudes

Meltem Özkan Altinöz – *Review on Vernacular Architecture of Safranbolu Houses and Their Social and Spatial Reflection over the 20th Century Architectural Culture, Turkey*

João Santa Rita – *Building with the Climate in Popular Architecture in Portugal: critical reading of the "Survey on Regional Portuguese Architecture"*

Yenny Gunawan – *Undagi's Sustainable Architecture*

Debate

19h30 - Cocktail

MAY 18

10h00 – Ana Tostões – *The Survey as a knowledge process, the research as a critic tool*

10h30 – Session 5 – Chair: Miguel Silva Graça

Antoni Remesar and Salvador Garcia Fortes – *From the ordinances to the Project for a City. The importance of the "survey" on common architecture in the Eixample Project (Barcelona)*

Gerhard Bosman – *Local Building Cultures and Perceptions of Wall Building Materials: Influences on vernacular architecture in rural areas of central South Africa*

Plácido Lizancos Mora and Evaristo Zas Gómez – *Lessons From Two (Contemporary) Wide Surveys on Vernacular Architecture and Traditional Settlements in Galicia and Asturias (Spain)*

Victor Mestre – *The Decline and Contaminations of Post-Survey Architecture in Architecture Without Architects (1955-1985)*

Debate

11h40 – Coffee break

12h00 – Session 6 – Chair – Alexandra Ai Quintas

Mariann Simon – *Specific Architecture Rooted in the Country. Survey on regional architecture and tourism development*

Paula André – *Surveys, travels and disclosure of vernacular architecture in the Portuguese and European context*

Marcos Anselmo – *Africa's Vernacular Architecture. The Primitive in the 1960/70's Architectural Production*

Debate

13h20 – Lunch

14h30 – Session 7 – Chair: Concepcion Diez Pastor

Remi Papillault – *Vernacular Identity in the Brutalist School of Toulouse, 1950-1970*

Ruben Alcolea and Aitor Acilu – *From Sea to Stone. Cradle of Avant-garde*

Nelson Mota – *The Vernacular in Dubrovnik, 1956: Fetishism or Commitment?*

Debate

15h50 – Coffee break

16h00 – Session 8 – Chair: José Luís Guimarães

António Neves – *The Second Modern Generation and the Survey on Regional Architecture. Some notes based on projects of Arménio Losa and Cassiano Barbosa*

Manuel Ferrer, Roger Miralles, Juan Fernando Rodenas, Ramon Faura, Jofre Roca, Gerard Fortuny and Guillermo Zuaznabar – *Poblenou del Delta (Villafranco del Delta), 1947: the vernacular in the new agricultural settlements of the INC (Spain)*

César Machado Moreira – *The HICA Central Workers Quarters*

Debate

17h20 - Coffee break

17h30 – Session 9 – Chair: Maria Helena Barreiros

Teresa Ferreira – *Alfredo de Andrade's (1838-1915) surveys on vernacular architecture across Italy and Portugal*

Rosaleen Crushell – *The Irish Sessions House. A Survey of a standard plan in Munster*

Maria Philokyprou and Elena Limbouri-Kozakou – *The role of the central courtyard. Surveys in the vernacular architecture of Cyprus*

Debate

20h00 – Dinner

MAY 19

10h00 – Carlo Atzeni – *Sardinia's historic districts Renovation Manuals*

10h30 – Coffee break

10h40 – Session 10 – Chair: Mariann Simon

Vítor Ribeiro, José Aguiar, Miguel Reimão Costa – *From the Survey on Regional Architecture in Portugal to the local applied research: the experience of GTAA Sotavento in the built vernacular heritage studies*

Elena Limbouri-Kozakou and Maria Philokyprou – *The significance of surveys in the preservation and restoration of the vernacular architecture. The case of Cyprus*

Ana Lúcia Virtudes e Filipa Almeida – *The Territory of “Avieiras” Stilt-House Villages in the Survey on Vernacular Architecture: what does the future hold?*

Debate

12h00 – Coffee break

12h10 – Closing Session

MAY 17

OUR PROJECT: THE “POPULAR ARCHITECTURE IN PORTUGAL”. A CRITICAL LOOK. INTERCALAR RESULTS OF A RESEARCH PROJECT

Maria Helena Maia, Alexandra Cardoso and Joana Cunha Leal

The research project we are developing is centered on the critical study of *Popular Architecture in Portugal* volume, published in 1961 by the Architects' Union. This subject was chosen not only for the importance of the survey on which it is based for the history of Portuguese architectural culture, but also because we consider that the critical discussion prompted by the survey maintains its relevance unaltered, now that the debates on vernacular and regionalism have re-entered the agenda of professional debates.

Even so, *Popular Architecture in Portugal* is not being studied in isolation, in and for itself. Instead, we chose to study it within a pondered framework, dialoguing with theoretical elements underlying the expressiveness of some modern architectural erudite languages.

Within this framework, Pedro Vieira de Almeida (2010) brought in two complementary key analytical variants of this project. He considered them as “parameters in sordina”:

Firstly, the notion of the generic importance for architectural expression of greater or lesser degree of **thickness** of the walls, shaping what might be called a *poetics of thin walls* on the one hand, and a *poetics of thick walls* on the other.

Secondly, the notion of **transition-space**'s architectural expressiveness key significance.

This paper aims to present the current state of our research project, bringing its core working lines and results into discussion

PEDRO VIEIRA DE ALMEIDA AND THE “SURVEY”

Joana Cunha Leal, Maria Helena Maia and Alexandra Cardoso

The last texts written by PVA, many of which remain unpublished, are specifically devoted to the survey published under the title *Portuguese Popular Architecture*, or had discussions on it at their outset.

Ever since PVA first mentioned the survey in Raul Lino's catalog (1970) a thorough historical, critical, and theoretical approach to the survey was carried out by him. The presentation of the research project *Portuguese Popular Architecture. A critical look*, undertaken under his coordination until September 2011, is a direct and rather important outcome of this long-standing work.

This paper aims to bring in to discussion such a pervasive concern with the survey's main questions and deep theoretical and critical implications in PVA's writings.

SESSION 1

Chair: Carlo Atzeni

RUSTIC VERSUS RURAL: THE VERNACULAR ARCHITECTURE EXHIBITION AS SURVEY OF THE MANY FACES OF ITALIAN MODERNISM

Michelangelo Sabatino

For the historian writing in English about a phenomenon of appropriation that unfolded in specific political and aesthetic contexts of twentieth-century Italy, and whose manifestations were expressed equally specifically in Italian, use of a blanket term like *vernacular* in another language threatens to blur or even obliterate vital nuances that distinguish highly diverse practices and intentions. Titles assigned to the plethora of vernacular architecture surveys produced in Italy from the 1910s to the 1960s speak to this diversity and reveal tensions between authors. While historicist architects and artists such as Gustavo Giovannoni and Giulio Ferrari employed expressions such as *architettura minore* (minor architecture) and *architettura rusticana* (rustic architecture) to describe vernacular buildings, Rationalist architects such as Giuseppe Pagano and Daniel Werner used *architettura rurale* (rural architecture) for the title of their watershed exhibition at the Milan Triennale in 1936. Depending on the perspective of the writer or speaker, the same category could be assigned different value. For example, negative attributes were ascribed by Rationalist architects during the 1930s to rusticity while they praised the authenticity of rural buildings. The aim of this paper is to discuss how different operative agendas underlying the research and writing of surveys on vernacular architecture in Italy helped shape competing manifestations of Italian modern architecture and urbanism. In sum, by analyzing the debate among architects of different generations and political affiliations regarding notions of rusticity and ruralism, the aim is to reveal the dynamics behind the writing of a number of key architectural surveys that were produced in Italy during the first half of the twentieth century.

ARCHITECTURAL KOINÈ: ARCHITECTURAL CULTURE AND THE VERNACULAR IN 20TH CENTURY SPAIN

Concepción Díez-Pastor

The derive of the vernacular concept in Spain is closely related to the 'architectural koinè', and therefore one of the main characteristics of Spanish architecture. Its interesting development and its evolution throughout the 20th century, closely related to that of the Modern Movement, constitute the 'Spanish peculiarity', in architectural terms. Therefore, an architectural language can be said to exist as a product of the culture embracing it, which is represented by 'architectural koinè'. The vernacular is a central aspect of the whole. Its origins and evolution are the subject matters of the present article.

HOUSES AND TEMPLES. A USEFUL SURVEY

Julian Garcia Muñoz

Eduardo Sacriste (1905-1999) was one of the most important Argentine architects of his generation. He is well known both as an architect and as a teacher -he worked all over his country and was founder and director of the Institute of Architecture and Urbanism of Tucuman. But Sacriste was also a great traveller, with a huge interest in vernacular architecture worldwide. Many of the solutions he used in his buildings are a result of his knowledge of vernacular architecture, and so are some of the books he wrote, especially "Houses and Temples" (FADU - Univ Buenos Aires, 1986) a short treatise in which more than 70 traditional buildings are detailed, with examples from southern India to the Spanish-Portuguese border, Tunisia or Mexico.

Sacriste's writings and drawings for "Houses and Temples" are surprisingly contemporary. His interest in vernacular architecture is not aesthetic, or anthropological, but strictly utilitarian. He is interested in the constructive solutions used in each area, the consistency between materials used and resources available, or the relationship between buildings and their environments. And he cares about those details because he actually wants to learn from tradition. Thus, "Houses and Temples" is a record of those elements that have made us turn our eyes nowadays to vernacular architecture -it can be read, in fact, as a list of examples of intelligent architecture.

The purpose of this paper is twofold. First, we claim Sacriste's architectural legacy, with an emphasis on his reasonable use of architectural traditions. And second, we want to put "Houses and Temples" together with other contemporary studies of vernacular architecture, which will undoubtedly reveal its value.

SESSION 2

Chair: Remi Papillault

ACTIVISM AND AGENDAS. RURAL HOUSING IN PORTUGAL FROM THE 1930'S TO THE 1950'S AS SEEN BY ARCHITECTS AND AGRONOMERS

Madalena Cunha Matos

In the inter-war period, a series of studies on rural housing were undertaken in Italy, in France and the UK, as well as by the Society of Nations. From the late 20's, and particularly in the 30's, public health officials, economists, geographers and planners conducted surveys and assessments of the rural habitat situation. In parallel, and already since the late 19th century, architects, historians, ethnographers, anthropologists and a number of engineers had taken an acute interest in the formal and social significance of buildings in rural settings. In this very rough cognitive and perceptual divide, between the more reformist and the more analytical or contemplative professions, architecture occupies a singular position. It participates in both endeavors, to transform and advance the world and to appreciate and understand the world. This paper's subject is the contrasting nature of the surveys architects and agronomers undertook in Portugal in the core period of Salazar's dictatorship. They reflect very different points of view on the vanishing rurality of mid-20th century in Portugal, even though their mentors broadly share a political common ground. The paper attempts to pinpoint the similarities and the disparities of the 1934-1936 surveys realized by professors of agronomy of the Technical University of Lisbon and the 1955-1960 survey realized by architects associated in their professional Union and under its promotion.

**A MODERN PERSPECTIVE ON VERNACULAR CULTURE:
LUCIO COSTA'S STRATEGIES IN PARQUE GUINLE
RESIDENTIAL COMPLEX, RIO DE JANEIRO (1948-1954)**

Cecilia Rodrigues dos Santos, Ana Gabriela Godinho Lima and Ruth Verde Zein

The historical-traditional Sardinian architecture, is an important and interesting example of population settlements and constructions in the Mediterranean area.

At the moment, a significant part of the pre-industrial built-up area is strongly at risk of abandonment and is threatened by renovation interventions which do not conform to the typical techniques and materials of the local building tradition

The renovation Manuals (5 territorial manuals and 2 thematic manuals) and the construction Atlas of Sardinia, have been recently elaborated, at a local and regional level, under the coordination of the Department of Architecture of the University of Cagliari. They give precious information and are a crucial analysis of the traditional living and building culture in the various areas of the Island, defining a series of ideal interventions on Sardinia's architectural and identity heritage

Even if solely aimed at a Regional scale, the project of the renovation Manuals of Sardinia's historical districts, takes on a) an extra-local value as regards the approaches to the traditional heritage recovery problems at different scales (urban, building and material-constructing) and b) gives some operation guidelines on the built-up area.

**BETWEEN HERE AND THERE. RURAL AND URBAN SPACE
AS NATIONAL IDENTITY IN 1960'S PORTUGAL**

Luís Urbano

This paper will try to understand how, in the late 1950s and early 1960s, Portuguese architects and filmmakers developed a fascination with a disappearing rural world, of which the Survey on Popular Architecture or films like *Acto da Primavera* (Oliveira, 1963) and *Mudar de Vida* (Rocha, 1966) were just some of the most visible outcomes. The real country they found did not coincide with the ideal country publicized by the dictatorship and research carried out both in architecture and cinema had clear political motivations of opposition to an increasingly claustrophobic regime. Their works integrated and bear witnessed the most genuinely Portuguese features: the lack of resources, the invention from the available materials and community life as a survival strategy. It was in this confrontation with a reality hitherto hidden, that filmmakers and architects found a possible solution to the crisis of modernity, but also a way to pursue a new national identity, recognizing the qualities of a landscape and a culture that stemmed from a particular geographic, political and socio-economic context, with no false formalisms, often full of poetry. The paper will also consider how, concurrently with this interest in the rural world, both architecture and film debated the return to the city, its traditional values, the qualities of the historic centres, the rediscovery of the street and its unpredictability, all recurrent themes in the 1960s, internationally, but also in Portugal. Consideration will be given to how architects and filmmakers were challenged with the growing urbanization of the Portuguese territory, consequence of the abandonment of the countryside, and how the renewed interest in the city issues was also seminal, both in post-survey architecture and the first films of the so called Cinema Novo.

**A CRITICAL INTERPRETATION OF THE PORTUGUESE
SURVEY IN THE EARLY SIXTIES: NUNO PORTAS AND PEDRO
VIEIRA DE ALMEIDA**

Tiago Lopes Dias

This paper proposes to highlight how the Survey to Popular Architecture in Portugal was interpreted by a young generation who were, in the early sixties, searching for a theoretical framework able to overcome the agony of modern architecture. Although not directly addressed to the results of the Survey, the texts from Nuno Portas and Pedro Vieira de Almeida selected for this argument reveal, however, methodological strategies that made possible a wider debate. In doing so, the Survey may appear filtered in each of them, considering that it is analyzed under the lens of a larger and deeper body of knowledge. This approach certainly prevents a superficial interpretation of its documents (and subsequent contradictions and misunderstandings) and avoids both the circumstantial and the incidental. Moreover, this effort defines a strategy suitable to resist over time, beyond populist or political pressures, as well as fashion trends, that makes its recovery, nowadays, absolutely necessary.

SESSION 3

Chair: Joana Cunha Leal

**SIGNS OF THE "SURVEY" INFLUENCE IN THE CODA
PROJECTS PRESENTED IN EBAP**

Eduardo Fernandes

The collection of documents archived at the Documentation Centre of the Faculty of Architecture of the University of Porto, concerning the Contests for Obtaining the Diploma of Architect (CODA) represents a very important image of the work of Porto architects as a result of the teaching in the School of Fine Arts of Porto (EBAP), being the moment of transition between academic training and the beginning of professional work.

The analysis of the CODA presented in the 40s shows an evolution from the first nationalist projects to more hybrid proposals (hesitating between the use of traditional materials and modern languages) and, after 1948, a general trend displaying the influence of the 'International Style'. But as early as 1955, we can notice in the CODA the appearance of a new theoretical consciousness that clearly shows the influence of the 'Survey on Vernacular Architecture'.

The enthusiastic adherence to the modern movement after the 1948 Congress is justified by the reaction against censorship and the consciousness of the ideological misconceptions underlying Raul Lino's 'Doctrine of the Portuguese House'. However, the cooling of this enthusiasm showed a certain ideological vacuum, because the discourse that dominated the members of ODAM (Organization of Modern Architects) and ICAT (Cultural Initiatives of Art and Technique) was directly imported from an internationalist discourse that revealed inadequate to the realities of our country. The perception of this vacuum (and the will to fill this void) can justify the enthusiastic adoption of the methodology implicit in the 'Survey' (and in the early works of Fernando Távora) as a new paradigm, after 1955. But, likewise, this reference lost strength over the years, after the publication of 'Popular Architecture in Portugal' (in 1961), as it was becoming clear that the country portrayed there was disappearing and that the 'Survey' influenced languages were turning into a widespread style that no longer made sense as a reflection of contemporary Portuguese culture.

VERNACULAR, CONSERVATIVE, MODERNIST: THE UNCOMFORTABLE 'ZONE 6' (ALGARVE) OF THE PORTUGUESE FOLK ARCHITECTURE SURVEY (1955-1961)

Ricardo Agarez

To this day, part of the aura surrounding the 1955-1961 'Inquérito à Arquitectura Regional Portuguesa' in Portuguese architectural culture stems from the resistance narrative constructed around it: countering perceived official stereotypes for regional architecture, the authors of this survey on vernacular building traditions would have set out to prove that 'folk architecture was, like all "true architecture", functionality,' and designed the project to fit their own post-war modernist agendas. Dismantling preconceptions on regional features, demonstrating diversity and integrating modern architecture with the long-span lineage of vernacular tradition were essential aims of the survey, shared by all its teams. Yet, these goals were not always easy to pursue.

By looking at the work of the 'Zone 6' team in Algarve, the southernmost region of Portugal, my paper will discuss the challenges placed by a specific building identity, historically charged and visually enticing, on the survey's stated and unstated purposes. With its idiosyncrasies, Algarve seems to have been valuable in rendering national diversity more dramatic and enabling a clearer contrast between extremes, thus countering claims to homogeneity; an instrumental view that echoed other, politically disparate initiatives, earlier in the century.

Furthermore, its 'vernacular' features were uniquely tempting to both conservative and modernist eyes, and the survey placed them under the aestheticised look that, as much as the authors attempted to downplay it, permeated the entire work – and, in the case of Algarve, was often not so far from the superficial, stereotyped views those authors condemned as trite vulgarisations. Finally, there was the embarrassing matter of external decoration: an inextricable part of Algarvian building tradition that hardly fitted modernist tenets, it was sensed as problematic and framed in terms that echo those with which, twenty years before, other Mediterranean vernaculars were recorded.

ISSUES ON ARCHITECTURAL SURVEYS. THE 'INQUÉRITO À ARQUITECTURA REGIONAL PORTUGUESA'

Catherine Dimitsantou-Kremesi and Teresa Marat-Mendes

A number of challenges facing Surveys on Regional Architecture are examined. Several of these relate to the multidisciplinary character that needs to be assured by such surveys and the tendency for relevant disciplines as architecture, geography and sociology to be poorly connected. The issues discussed, a number of which are prominent more widely within the social sciences, arts and humanities; include poor communication between different disciplines; underrepresentation of methodological frameworks; the tendency for studies to neglect experiences of previous surveys from different disciplines; and the poor relationship between research and practice. By exposing a comparative analysis of five examples of international morphological methodological approaches, explored as tools of regional architectural surveys, this presentation aims to contribute to the success of a leading attempt to meet the challenges of a review on the 'Inquérito à Arquitectura Regional em Portugal'.

Finally, this presentation aims to examine the contributions of the urban and architectural morphological analyses as proposed in particular examples of vernacular architecture surveys as explored in Germany, France, Italy, England, and Greece in order to evaluate and counterpart the methodological background that has contributed to shape the Portuguese Survey on Vernacular Architecture. With that we aim to expose I) the significance of a morphological framework for a an architectural survey; II) the Portuguese tradition on architectural surveys prior to the 'Popular Architecture in Portugal'; III) the significance of the divulgation of such kind of surveys to the contemporary century architecture and architectural thought; IV) the contribution of the divulgation of the surveys, but also of the conclusions of the methodological approaches applied in such work; in order to V) better inform technicians but also the population in general; and therefore VI) contribute to a real policy of cultural program for future generations.

SESSION 4

Chair: Ana Lidia Virtudes

REVIEW ON VERNACULAR ARCHITECTURE OF SAFRANBOLU HOUSES AND THEIR SOCIAL AND SPATIAL REFLECTION OVER THE 20TH CENTURY ARCHITECTURAL CULTURE, TURKEY

Meltem Özkan Altinöz

Traditional Ottoman city Safranbolu encloses vernacular houses and mansions, which reflect a rich urban composition with several religious monuments. While Ottoman Empire faced with hard times economically and politically it was seen that Safranbolu on opposed to the Empire, experienced its golden epoch during the 17th, 18th and the early 19th centuries as it occupied vital position in caravan trading. There was a parallelism between wealth condition and formation of Safranbolu houses. In addition to the economic realities geographical and social circumstances made their major impact on settings organization and building houses as well. The first setting, called 'Çarşı/Bazaar or Çukur/Hole', used for the winter sessions, Turkish population lived there, and the houses were located in a narrow valley setting. The second section, 'Kıranköy' was mainly housed by Rum population until their total deportation from Safranbolu in the 20th centuries; this section has developed as a business area until nowadays. The third section 'Bağlar Region/ the Vineyard' was a summer residence area for two distinct social group of people; Turks and Rums. However, this urban formulation in the beginning of the 20th century was dramatically changed because Industrial Zone Karabük was founded by the new ideology and occupied the central position in the area.

This study firstly aims to investigate Safranbolu's urban policy; it will demonstrate how three historical settings of Safranbolu have evolved in time and affected its vernaculars. Then the research will claim that although Çarşı has preserved its statue, Bağlar and Kıranköy have lost their original formation by the effect of political and social agendas where primarily unconscious later conscious protection of Çarşı, and unconscious decay of Bağlar and Kıranköy region were experienced. By this study it is expected to contribute future building performances of Safranbolu while showing both examples, the historical houses logic, which was rational and the recent architectural blunder that away from rationality and introduced 'kitsch' reality to Safranbolu.

BUILDING WITH THE CLIMATE IN POPULAR ARCHITECTURE IN PORTUGAL: CRITICAL READING OF THE "SURVEY ON REGIONAL PORTUGUESE ARCHITECTURE"

João Santa Rita

The paper deals with the critical reading of the book "Popular Architecture in Portugal" (Survey) from the thematic of the PhD thesis that is being held with the working title: "Tradition and Innovation in Construction in Portugal: A Study of Portuguese architecture of the building systems in the 60's from the "Survey on Regional Architecture" to the Revolution of 1974".

The analysis of this Paper focuses on the theme regarding the influence of the climate on popular architecture taking into account the existing premises environmentally responsible for the design, for strategies viewing adaptation to climate and for passive measures leading to the energy conservation. The goal of the work thus aims at identifying strategies on climate adaptation of popular architecture and verifying how the environmental issue was outlined in the Survey, once the influence of climate on regional architecture appeared in methodological objectives initially set.

In the first outcome of the Paper, one has verified that the popular architecture represented in the Survey was adapted to the weather conditions, looking forward to be as efficient as possible. And that due to this climate adaptation, the popular architecture produced, for each one of the regions, types of human and housing settlements according to each place. Secondly, the question with regard to the climate influence on the popular architecture has not been properly addressed by the six teams in the Survey, and that there have been discrepancies in the deep analysis of such matter. Nevertheless, it has been allowed to analyse and confirm in the issues of the publication of the Survey some of the principles regarded as efficient from the energetic standpoint nowadays.

UNDAGI'S SUSTAINABLE ARCHITECTURE

Yenny Gunawan

In Indonesia, the foundation of architectural education is detached from the vernacular tradition. As a result, this paper puts forward that the architecture built are not sustainable, especially if we defined the word sustainable not only the renewable resources or the continuity of the environment in the realm of technology, but also as the continuity of a culture. In order to achieve the sustainable architecture, this paper proposes that it is important to learn vernacular tradition of a place and adapt it to the contemporary world.

This paper analyzes how an undagi –a master builder- in Bali built in the past and in the present. An interview with the Balinese undagi is conducted to show his traditional knowledge and how he sees the changing world of Bali. The result of the interview will be examined in conjunction with literature research on the vernacular tradition vernacular tradition in Bali which sees building as an extension of man as well as a microcosm of part of the whole environment. In the end, case study of a hotel in Bali, designed by this Balinese undagi, will be evaluated to show the sustainability of how he thinks about Balinese architecture in the developing world.

Eventually, this paper demonstrates that sustainable architecture can be created by continuing the vernacular knowledge of 'making' architecture. In the end, hopefully this paper will contribute to the understanding of the sustainable architecture which can be achieved by designing relations between vernacular tradition, the developing environment and the changing culture.

MAY 18

THE SURVEY AS A KNOWLEDGE PROCESS, THE RESEARCH AS A CRITIC TOOL

Ana Tostões

The mid-1950s were a moment of critical thought and operative action contributing for the affirmation of what one may call in a disciplinary way Portuguese architectural culture.

In fact, the search for local references would give rise to a critical regionalist awareness referenced to the revelation of *Popular Architecture* through the *Survey on Regional Architecture in Portugal* (1955) research project. If this attitude revealed the conflicts and crisis the Modern Movement was going through in the international context namely within the most recent *CIAM* discussion platforms, it marked in Portugal a retrieval of the integrating sense that seems to constitute a constant in Portuguese architecture as G. Kubler remarked (1972). Indeed, the questions of building tradition, modernity and regionalism traversed the conscience of diverse architects, raising once more the question of the Casa Portuguesa [Portuguese house] in a somewhat hegemonic way since the beginning of the century.

As a result of his built work, Keil do Amaral (1910-1975) had already highlighted important new elements, divulging the Dutch architecture of Dudock and proposing, in 1947, that one look into popular architecture in searching for an authentic architecture removed from all eclecticism and styles and identifying with its own roots. Januário Godinho (1910-1990) had also been developing, since the 1940s, an approximation strongly contextualised on the location and the natural environment and revealed considerable knowledge of the traditional methods and materials. The series of Hostels he designed in the Serra de Gerês for HICA and other industrial or social facilities of his revealed a sensitivity to the rusticalness of the landscape and announced an open process of contextualisation. Without rejecting modernity or the vanguard contributions, Fernando Távora (1923-2005) searched for authenticity putting together history and project. Since the late 1940s Teotónio Pereira (1922-) had been carrying out his own innovative conceptual research in line with these questions, working, in the *Igreja de Águas*, on a process of formal investigation, which, coming out from orthodox functionalism, deliberately searched for a new understanding of the space as a significant social and cultural value.

The conduct of the *Survey on Regional Architecture in Portugal* was to be of major cultural and political importance in this context of resistance to both the official conservatism and the schematism of the International Style. More than a simple inventory of forms and building techniques, it proposed a closer relationship with the place, the forms of settlement and the forms of life reflected in the appropriation of the space. As a project of investigation and cultural integration, it played a decisive role contributing to face a culturalist architectural language repositioned between faithfulness to the Modern Movement and the compromise with reality.

In 1961 the publication of *Arquitetura Popular em Portugal*, which spread out the Survey, fixed the memory of a territory and way of building. It was the hinge between these two worlds, in which abstract rationalism was seen realistically in the vernacular enabling one to overcome the local versus international dichotomy. It has been the symbolical marking of the process of coming to terms with modernity. It meant the opening up of Portuguese architecture to the future and to the possibility of contemporaneity. At this point, research on architecture practice and theory became an academic subject integrating *CODA's* project. This was the case of the final architectural education project conducted by the pioneers researchers and professionals Pedro Vieira de Almeida (1933-2011) and Nuno Portas (1934-) at *ESBAP* as it proposed a close interaction between practice and theory, between scholarship and architectural design, therefore aiming to bring up a maturity stage on Portuguese architectural culture.

In the 80's, the so-called Survey on Popular Architecture in Azores followed and extended the 50's Survey to the islands territories. In a post-modern circumstance, following Kubler's sequences concept and the art history idea of form classes combined with functional spatial types issued from the 70's architectural culture, during the Azores research an opened insight on vernacular architecture has been envisaged integrating hybrid values, therefore fostering an approach to migration transfers and exchanges, as well as to a large popular domain in which erudite manifestations could be taken into account.

An aesthetics of poverty, as it has been revealed by Plain Portuguese style approach, is then critically perceived in order to rescuing deliberately memory and history issues. Discussing the hegemonic *Portuguese plain style* concept as an approach to architectural production in times of scarcity, the research aimed to unveil the nature of Portuguese architecture character. Namely, it has been possible then to enlighten Lucio Costa's research on, his own words, colonial architecture in Brazil (Godwin, 1943) in order to define his strategy to create the sense of a Brazilian modern architecture. The survey he conducted in Portugal searching for the roots launched in Brazil, his acute remarks to Carlos Ramos (1897-1969) or Keil do Amaral and his active role stimulating the *Survey on Regional Architecture in Portugal* are an

evidence from this. In fact, recent historiographies of modern architecture look after the connection between the research on architectural history dealing with erudite and popular architecture in order to contribute for the redefinition of 20th century architectural culture scholarship.

SESSION 5

Chair: Miguel Silva Graça

FROM THE ORDINANCES TO THE PROJECT FOR A CITY. THE IMPORTANCE OF THE "SURVEY" ON COMMON ARCHITECTURE IN THE EIXAMPLE PROJECT (BARCELONA)

Antoni Remesar and Salvador Garcia Fortes

Ildefonso Cerdà's work has been undervalued in the context of the historiography on urbanism. However his work is becoming recognized as essential in the deployment of this field of social and economic practice and of research now called urbanism.

In this paper we will not address nor the aspects of "planning" inherent to the Cerdà's project nor the derived aspects of his thinking on the discipline of "urbanization". Instead, we focus our attention on some of the methodological procedures of Cerdà less widespread but that are essential for development, not only of his Reform and Expansion Project for Barcelona, but also for the articulation of his theory.

In the context of this conference we will focus on the "intervia", in the building and we will try to study, to what extent, Cerdà includes the popular construction.

LOCAL BUILDING CULTURES AND PERCEPTIONS OF WALL BUILDING MATERIALS: INFLUENCES ON VERNACULAR ARCHITECTURE IN RURAL AREAS OF CENTRAL SOUTH AFRICA

Gerhard Bosman

The architectural heritage of southern Africa reflects a diverse morphological pallet. The traditional building techniques used by indigenous groups and early European settlers are well documented, but little research has investigated perceptions of these building materials and techniques in contemporary applications. The use of earth construction techniques in southern Africa is declining, with a subsequent negative effect on the vernacular architectural legacy.

The study draws on data obtained from a household survey investigating respondents' perceptions and attitudes toward traditional earth construction. The survey results were used to identify variables that influence the utilisation and preference of different building materials in nine different locations in central South Africa. The findings show that most respondents think poorly of traditional earth building materials due to the perceived weak structural performance of unbaked earth materials in wet conditions and the difficulty of maintenance. Personal characteristics like the profile of the respondents, tenure, participation and exposure to self-help earth building were not significant factors.

LESSONS FROM TWO (CONTEMPORARY) WIDE SURVEYS ON VERNACULAR ARCHITECTURE AND TRADITIONAL SETTLEMENTS IN GALICIA AND ASTURIAS (SPAIN)

Plácido Lizancos Mora and Evaristo Zas Gómez

For a long time, managing vernacular architecture has been a cultural goal. Just cultural reasons moved people to take care of our vernacular architecture. Now on, in Europe, economical crisis also reinforces the necessity of rebuilding, instead of building new dwellings. So a strong effort is expected to be developed in the next future to implement surveys to identify, protect, preserve and share built heritage.

We pretend to expose in our paper how we managed Geographical Information Systems (GIS) tools to make possible affording large scale surveys and what they can offer to its users and the society as a whole regarding the future of our past.

Our surveys *Catálogo de los Núcleos Rurales de Asturias* (2007) [Inventory of Asturian Rural Settlements] and *Estudio do Habitat Rural de Galicia* (2009) [Survey of Galician Rural Habitat] were both built over a database related to more than 5,000 settlements each. This GIS surveys, for the use of Asturias and Galician governments, are able to be explored in a lot of different ways as we could imagine related to the presence of vernacular architectures in the territory: promoting tourism activities, managing ecological agriculture, acting in degraded areas, reusing traditional villages, etc.

Motivations behind these studies could seem different, but as far as we know, we recognize the same workflow: a survey stage, an analysis stage, and a publication stage. Data collectors started the survey gathering together information and compile it in an data sheet, using mobile devices. In the analysis stage, a domain expert examines all the information collected. Finally, during the publication stage, the results of the study are published in interfaces that computers produce automatically upon request of each different "explorer".

Using GIS to survey vernacular architecture and rural hamlets has allowed us successfully to improve a wide variety of particular studies as it is easy to overlap and compare data with any other digital information. In this way, analysis processes and its rich and clear visualization help to find and understand dynamics that would not be discovered using non GIS tools.

**THE DECLINE AND CONTAMINATIONS OF POST-SURVEY
ARCHITECTURE IN ARCHITECTURE WITHOUT ARCHITECTS
(1955-1985)**

Victor Mestre

Throughout 30 years of research in the field of traditional architecture and architectural heritage in mainland Portugal, the Autonomous Regions of the Azores and Madeira, the Canaries, Cape Verde, in the context of the Mediterranean, in the far territories of Goa, Damão and Diu, Macao and Timor, among other territories with Portuguese influence and culture, we have carried out several works almost always interconnected by a common objective, to understand them in order to better save the values of the cultural traditions in the interest of their users.

We have sought to know and live with these users and observe their territory and the contemplative and productive landscapes as an essential framework of the traditional culture of different peoples and cultures, their materials and technologies, their typologies and expressions, their identity and the anthropological traces of the communities, placing man and his actions at the centre of the research.

Throughout these years we have observed a decline, neglect, a collapse, a transformation, an assimilation, the corruption and the disappearance of traditional cultures in different environments, in accordance with which industrial and modern civilization has besieged it. We have seen different rhythms and intensities that conform to the environment and socio-political cycles and the frenetic acceleration of time and actions. We have seen a spatial transformation like no other in history, making it difficult to understand its direction and to completely understand the causes and the effects of the losses and the benefits for the good of the people. And in the midst of these violent changes it is important that we fight against resigning ourselves to the apparently inevitable disappearance or corruption of lifestyles in syntony with nature, with ancestral principles and common practices associated to the methods of construction.

SESSION 6

Chair: Alexandra Ai Quintas

**SPECIFIC ARCHITECTURE ROOTED IN THE COUNTRY.
SURVEY ON REGIONAL ARCHITECTURE AND TOURISM
DEVELOPMENT**

Mariann Simon

After the failed revolution in 1956 an intensive development began around the Lake Balaton in the spirit of détente and as an investment in tourism. The new regional plan included a survey on monuments, which was extended also on vernacular built heritage. The paper presents the findings of the survey and compares them with the planned and realised buildings, and with the architects' manifestations. The investigation includes public buildings which gave the bulk of building activity in the first period, but its analysis also the award-winning designs of weekend houses submitted for a competition in 1958. The research concludes that while decades later some architects remembered this time as when 'the spirit of the vernacular was in the air' the buildings were not fully in tune with this statement, against the well-documented built environment. The duality of place-form and product-form that is of tradition and technology was interpreted by the majority of architects as either/or problem and by the middle of the 1960s led to the victory of technology.

SURVEYS, TRAVELS AND DISCLOSURE OF VERNACULAR ARCHITECTURE IN THE PORTUGUESE AND EUROPEAN CONTEXT

Paula André

The paper, Surveys, travels and disclosure of vernacular architecture in the Portuguese and European context intends to characterize the antecedents of Portuguese Regional/Popular Architecture survey (1955-61), in the first half of the 20th century, in the context of the Portuguese territory, focusing on Lucio Costa (*Tradição Local*, 1929; *Documentação necessária*, 1937); Orlando Ribeiro (*Inquérito à Geografia Regional*, 1938; *Inquérito à habitação Rural*, 1939); E. A. Lima Basto and Henrique de Barros (*Inquérito à Habitação Rural*, 1943-47); Francisco Castro Rodrigues (account of *Aesthetic Missions by Alentejo*, holiday, 1945). In the European context the focus is centered on Leopoldo Torres Balbás (*La vivienda popular en España*, 1934); Fernando Garcia Mercadal (*La casa popular en España*, 1930), Josep Lluís Sert (*Arquitectura sin "estilo" y sin "arquitecto"*, 1934); Giuseppe Pagano and Guarniero Daniel (*Architettura Rurale Italianna*, 1936); Roberto Pane (*Architettura Rurale Campana*, 1936); Le Corbusier (travels in *Espagne, Maroc, Algérie*, 1931). In the German context will cover the confrontation between modern architecture and vernacular/traditional architecture, analyzing what the contemporary press called "war of roofs", through three exhibitions of architecture (*Ausstellung Bauhaus*, Weimar, 1923; *Die Wohnung*, Stuttgart, 1927; *Bau-Ausstellung Deutsches Holz*, Stuttgart, 1933) and the respective responsible architects: Walter Gropius; Mies van der Rohe and Paul Schmitthenner. We will return to the Portuguese context confronting the watercolour *Farmhouse in Capri (1804)* of Karl Friedrich Schinkel with the core of Algarve Portuguese villages of Portuguese World Exhibition (1940), seeking to reveal the complexities and contradictions of modern versus traditional versus vernacular. Reveal the vernacular architecture as a continuum for timeless architecture, translated into constructive search for truth, in which Climate and Mediterranean appear as keywords. The end point is images of architecture of the North of Portugal, held by Portuguese Regional Architecture survey, presented at the exhibition *Architecture Without Architects (1964-65)*, held at MOMA in New York

AFRICA'S VERNACULAR ARCHITECTURE. THE PRIMITIVE IN THE 1960/70'S ARCHITECTURAL PRODUCTION

Marcos Anselmo

In the 1960/70's there's a new interest in architecture, the intense study and effort to acknowledge vernacular buildings. One of the best examples, and the least studied, are in the African countries. Many of the architects working in Africa studied traditional buildings as a source of information for their projects, adaptation to the climate and to its inhabitants.

Most of the examples belong to the decades of 1960-70. But some previous projects are prove of a interest in local architecture that overcomes the limits of a static time movement.

The transformation of the conception of the primitive, or archaic, and studies of the social sciences have opened doors to a new world of forms, strongly represented in the former Portuguese colonies in Africa, like Guiné-Bissau, Angola and Moçambique.

In this context, the work of Fernão Lopes Simões de Carvalho, Francisco Castro Rodrigues e Pacho Guedes, are exemplary. The project for fishermen's houses in Ilha de Luanda, the Alto do Liro's houses, projected by Fernão Lopes and Castro Rodrigues respectively, are, for the first time, studied.

These architects based their projects on a personal collection of information from traditional construction, with the same spirit as his colleagues in Portugal. The importance of the traditions of construction and organization of space are present in the choice of technical solutions, materials and in the design of the plan and sections. The social environment observation contributes to the organization of the small urban projects. Through them work, the designers defined an Africa's Vernacular Architecture.

SESSION 7

Chair: Concepcion Diez Pastor

VERNACULAR IDENTITY IN THE BRUTALIST SCHOOL OF TOULOUSE, 1950-1970

Remi Papillault

In the 1950s, a group of architects from Toulouse will promote new writing in reference to the so-called brutalist "raw concrete" use in the *Unité d'Habitation* in Marseilles published in 1953 in Volume 5 of the Complete Works of Le Corbusier. After the villas of purism of the inter-war years, Le Corbusier would have evolved on its sites in France and India, to write a rough concrete formwork where patterns printed matter in a specific texture. Wooden boards or metal plates at the modulator measure tell in a near vision the history of site work and a distant view a vibration of light and shadow. On the assumption of Jean-François Gravier "Paris et le désert français" the French regions are looking for specificity, drawing on their long history. Toulouse cradle of "occitanisme", the language of langue d'oc versus the one of langue d'oïl, will become the center of this quest for identity with some independence wills like the neighboring Basque or Catalan. Brutalist architects from Toulouse will also seek to define a writing drawing on the deep roots of Cathar castles, farms and country houses from Lauragais, Lot or Gers. From this hybridization of rough concrete and vernacular architecture will be born a "new regionalism" in the line set by Siegfried Giedion in the last edition of "Space, Time, Architecture". These are the reasons for this hybridization that we would like to mention here.

FROM SEA TO STONE. CRADLE OF AVANT-GARDE

Ruben Alcolea and Aitor Acilu

The idea of modernity and its formalization is deeply rooted into Mediterranean culture, not only in terms of formal or material configuration but also concerning the human approach of architecture to the site and culture. Long in history, popular Mediterranean architecture has been mainly developed just by their users or by artisans, in a perfect example of understanding buildings as an extension of human life, habits and sensibility to landscape and climate. This point of view of the popular has commonly been seen by early modern and avant-garde architects as the departure landmark or prelude for a new and international architecture, in a perfect example of integration of popular culture into the most orthodox and theoretical discourses and theories. Josep Lluís Sert—one of the most relevant Spanish architects in early years of modernism— and the Austrian Bernard Rudofsky—who visited many times the Spanish mediterranean area looking for vernacular references— worked with this principles to settle the theoretical arguments to get to modernity trough history

THE VERNACULAR IN DUBROVNIK, 1956: FETISHISM OR COMMITMENT?

Nelson Mota

At the 10th CIAM congress held at Dubrovnik in August 1956, the Portuguese CIAM group presented the grid "Habitat Rural. Nouvelle Communauté Agricole". In the project's description, the group contends that it can contribute for the 'Charte de l'Habitat', reaffirming "the importance of the Rural Habitat, which should not be overlooked by CIAM if they want their proposals to be really universal."

The Portuguese project (designed by Viana de Lima, Fernando Távora and Octávio Lixa Filgueiras with Arnaldo Araújo and Carlos Carvalho Dias as collaborators,) was not alone in this venture. In fact, together with their contribution, other projects were settled in the rural world, including those designed by such prominent Team 10 members as the Smithsons, Aldo van Eyck, or John Voelcker. These projects delivered, however, different approaches on the relation between the machine tropes of early modernism and vernacular architecture.

The engagement of the Portuguese group with the Survey on Regional Architecture in Portugal, whose preliminary work supported their project, fostered an approach that was looking for a negotiated outcome between the universalist scope of the Athens Charter and a more culturally engaged outlook. Others, such as the Smithson's, were more focused on "inventing" new forms that could be created against a background of existing vernacular buildings in rural communities. Thus, in these cases what is the extent to which vernacular references were instrumental to deliver an alternative to the main strain of postwar architectural culture? Were vernacular references used as mere fetishist objects or were they valued as references for a more committed appraisal of local cultures?

Drawing on research developed on the participation of the Portuguese group at the 1956 CIAM congress, this paper will contribute to answer these questions and discuss how the tension between modernity and the vernacular fostered the mid-1950s reconceptualization of modernism from a machine oriented approach towards a situated modernism.

SESSION 8

Chair: José Luís Guimarães

THE SECOND MODERN GENERATION AND THE SURVEY ON REGIONAL ARCHITECTURE. SOME NOTES BASED ON PROJECTS OF ARMÉNIO LOSA AND CASSIANO BARBOSA

António Neves

Based on the analysis of some projects of Arménio Losa(1908-88) and Cassiano Barbosa(1911/1998) conceived after the proposal of 'a survey and classification of peculiar elements of Portuguese architecture' and establishing references to contemporary designs by other Portuguese architects, namely Keil do Amaral(1905-1975), Viana de Lima(1913-1991), and Januário Godinho(1910-1990), we intend to show how these architects, members of what Nuno Portas(1934-)called Second Modern Generation, were related with this Survey of Regional Architecture.

These authors were connected in different ways with the multiplicity of principles found within the Modern Movement, an important fact in a broader analysis of the relations between Portuguese modern architecture and the Survey.

We will expose these relations in three different aspects, simultaneously pointing out possible interconnections:

- The emergence of the idea of a Survey, showing earlier related facts in the international architectural culture, namely in those countries with which Portuguese architecture has stronger connections – Italy, Holland and Brazil;
- The participation of the mentioned authors in the Survey, which was not direct in some cases, clarifying which and how the relations with the architects directly involved were, and trying to propose some reasons for it;
- The consequences of the Survey in their work, either in a direct way – by the incorporation of principles learnt in its process – or indirect – by the influence of architects with a different relation with the Survey [the project of 1950 for the Ofir House, by Fernando Távora (1923-2005) is used as an example]; and yet, in a broader sense, by the relations established with the debate on the principles of the Modern Movement - started after the War, but specially intensified upon the publication of the Survey on Regional Architecture. Three interrelated facts and founding stones of the Portuguese Architectural Culture

POBLENOU DEL DELTA (VILLA FRANCO DEL DELTA), 1947: VERNACULAR IN THE NEW AGRICULTURAL SETTLEMENTS INC (SPAIN)

**Manuel Ferrer Sala Roger Miralles Jori, Juan Fernando Rodenas Garcia,
Jofre Roca Calaf and Gillermo Zuaznabar Uzcudun**

This study about Poblenou del Delta (Villafranco del Delta) has been carried out within the CAIT (Centre for integrated analysis of the territory), a recently created observatory-centre of research and documentation, of the Higher Technical School of Architecture of Reus (Escuela Técnica Superior de Arquitectura de Reus), University Rovira i Virgili (URV).

The study focuses on the urban nucleus constructed between 1947 and 1956 in the Delta of the Ebro river. It is a town that formed part of the settlements made for tenant farmers so as to increase their agricultural production in the Spanish territory during the first years of the political regime of General Franco. The rural nature of these types of new settlements implied a revision of some of the propositions linked to the modern movement, that appear in an incipient way. This was a constant in the promotions of the INC (The Land Settlement Institute) in Spain.

The hypothesis that the study proposes is to demonstrate that the rural nature of these settlements requires a revision of the projects instruments by architects. The presence of vernacular in these new farming settlements responds to a double condition: on the one hand, the aim of a return to the farming community as a value, even as a political project, compared with the values of the modern movement, but on the other hand and in a paradoxical way, to the continuity of the project of the figurative vanguards of the second Republic (GATCPAC), in which the recuperation of vernacular architecture and the values themselves of the Mediterranean, with the Island of Ibiza as a paradigm, made up a good part of the programme.

THE HICA CENTRAL WORKERS QUARTERS

César Machado Moreira

In 1945, with the projects starting for the Venda Nova dam construction, the Cávado Hydroelectric (HICA 1945-1969) began the construction improvements of the hydrographic basin of the Cávado and Rabagão rivers.

In this context, along with the dam and the central, it was necessary to build a set of infrastructures, to lodge the workers during and after those improvements, and the population that was affected by submersion of the reservoir, as well.

The HICA instructed the Architect Januário Godinho, for the conduction of some projects for these infrastructures, namely the plans for the central workers quarters and the drawing of the main part of the buildings.

Some of those projects had significant recognition at the time of its accomplishment, being incorporated in exhibitions and architecture catalogues and systematically referenced by several authors (França 1991, Portas 1987, Fernandez 1991, Tavares 2000, Tostões 2004, Sales 2005). This recognition has converged in the idea of Januário Godinho, as one of the precursors of the critical regionalism, impression that elapses in the way as its collected works revealed a significant interest for the place and allows placing its work in the context of precursory ideas of the Inquiry to the Regional Architecture.

This paper intends to identify, in these projects for the HICA, the mechanisms of the architecture practice, facing them with the awareness of "survey architecture" that have been used in the critical reception of the artwork.

SESSION 9

Chair: Maria Helena Barreiros

ALFREDO DE ANDRADE'S (1838-1915) SURVEYS ON VERNACULAR ARCHITECTURE ACROSS ITALY AND PORTUGAL

Teresa Ferreira

This paper examines the surveys on vernacular architecture made by Alfredo de Andrade across his two nations, Italy and Portugal. This broader (documentary and iconographic) material relates to central issues in the late 19th-century architectural debate centred on the 'construction of the nation': the identification, study and safeguarding of buildings, which represented an emerging national identity, and which, on the other hand, could also be a source of inspiration for new architectural design. Moreover, the paper suggests the importance of this background in defining 20th-century architectural culture.

THE IRISH SESSIONS HOUSE. A SURVEY OF A STANDARD PLAN IN MUNSTER

Rosaleen Crushell

The vast number of courthouses scattered throughout Ireland, dating from the early nineteenth century, comprise a distinctive and indigenous type amongst Irish vernacular buildings. They are public buildings well represented throughout the country and dominant features in provincial towns and villages. The courthouse of the smaller size or 'sessions house' is the focus of this paper. Due to present day changes in the provision of court services, the threat of vacancy and subsequent neglect is imminent for a number of them.

Eight case study courthouses were surveyed as a means to examine the Irish sessions house. All eight are located in Munster, the courthouses of which have received little attention to date in the way of research. They comprise all built examples of a single standard design by the Pain brothers. Their standard plan required an ability to design with stringent economy and adaptability in mind. All eight of the original group of buildings survive. Local variances from the standard plan were noted in the survey. Alongside this, primary research on maps, drawings and letters relating to the planning, procurement and construction of the courthouses was undertaken.

Almost two hundred years after their construction they are now representative of the varying physical states and usage of courthouse buildings throughout the country. The survey illustrates trends and differing approaches in each case while remaining mutually comparable due to their shared original design.

This paper concentrates on defining the character of the Irish sessions house and aims to contribute to our understanding of the courthouse typology within Ireland's vernacular buildings in order to enable informed architectural decisions regarding their future.

THE ROLE OF THE CENTRAL COURTYARD. SURVEYS IN THE VERNACULAR ARCHITECTURE OF CYPRUS

Maria Philokyprou and Elena Limbouri-Kozakou

The central courtyard, an open space incorporated into the centre of residential buildings, has always constituted an important architectural feature throughout many centuries in Cyprus and at the same time has emerged in most of the civilizations of the world. The erection of dwellings attached to each other, the need for a private outdoor space due to social factors (introversion, security concerns) and the warm Mediterranean climate led to a widespread use of the courtyard in the rural and urban settlements of the island throughout antiquity and also during the last two centuries. The courtyard is the "heart" of the house and operates as a microclimate regulator, having a bioclimatic significance in addition to its social and functional significance. When surveying of vernacular courtyard houses took place during the beginning of the 20th century, no special attention was given to the cultural context and the future potential of vernacular architecture. More recently some new theoretical works and more detailed surveys have appeared dealing with the environmental features of vernacular dwellings and thus stressing the role that traditions could play in the provision of more sustainable settlements and buildings of the future with the use of some bioclimatic elements such as the central yard. These studies and surveys have contributed greatly to the increased recognition of vernacular architectural studies as a multi-disciplinary field of academic and professional interest. A detailed research project is now in progress dealing with vernacular courtyard houses and embodying measurements of temperature, humidity and ventilation, so that the bioclimatic functioning of these vernacular buildings will be underlined and determined scientifically. Thus, vernacular architecture can make a significant contribution to broad interpretations of the past and indicate some ways in which research into buildings might have a great impact on creative designs that sustain the productive life of existing environments.

MAY 19

SARDINIA'S HISTORIC DISTRICTS RENOVATION MANUALS

Carlo Atzeni

The historical-traditional Sardinian architecture is an important and interesting example of population settlements and constructions in the Mediterranean area.

At the moment, a significant part of the pre-industrial built-up area is strongly at risk of abandonment and is threatened by renovation interventions which do not conform to the typical techniques and materials of the local building tradition

The renovation Manuals (5 territorial manuals and 2 thematic manuals) and the construction Atlas of Sardinia, have been recently elaborated, at a local and regional level, under the coordination of the Department of Architecture of the University of Cagliari. They give precious information and are a crucial analysis of the traditional living and building culture in the various areas of the Island, defining a series of ideal interventions on Sardinia's architectural and identity heritage

Even if solely aimed at a Regional scale, the project of the renovation Manuals of Sardinia's historical districts, takes on a) an extra-local value as regards the approaches to the traditional heritage recovery problems at different scales (urban, building and material-constructing) and b) gives some operation guidelines on the built-up area.

SESSION 10

Chair: Mariann Simon

FROM THE SURVEY ON REGIONAL ARCHITECTURE IN PORTUGAL TO THE LOCAL APPLIED RESEARCH: THE EXPERIENCE OF GTAA SOTAVENTO IN THE BUILT VERNACULAR HERITAGE STUDIES

Vítor Ribeiro, José Aguiar, Miguel Reimão Costa

During the 90s of the 20th century, a set of targeted initiatives for local development in the Portuguese rural areas was developed, comprehending the purpose of revitalization and rehabilitation of rural settlements with particular focus on the enhancement of built vernacular heritage. As part of a broader process of return to a certain - and symbolic - idea of "rurality", these initiatives were based upon the identity roots as an endogenous valuing factor built from the "discovery" of heritage as a resource to consider in the context of economic diversification associated with the new emerging dynamics. Among them, the Program for the Historical Villages emerged as a pilot-action, and along is line, the Program for the Revitalization of Villages in Algarve tried to implement in this region similar strategies, objectives, principles and good practices of intervention. The creation of the *Gabinete Técnico de Apoio às Aldeias do Sotavento* [Office for Technical Support of the Villages of Sotavento] (*GTAA Sotavento*) offered, in this particular context, a unique opportunity to test a systematic practice of research, training and technical capability in specific fields of the built vernacular heritage. This intended to contribute, amongst other things and in particular, to the required transposition of scale research in those fields: from a more generic and territorial way - which the Survey on Regional Architecture in Portugal represents - to a more specific, local and particular way, essential to support the practice of design and intervention in these areas. This article thus seeks to integrate the practice of research undertaken by the *GTAA Sotavento* in the generic context in which the Survey operates and to demonstrate its importance to the development of its project-oriented practice, in order to contribute to the discussion and definition of good practice models for intervention in rural areas and nucleus.

THE SIGNIFICANCE OF SURVEYS IN THE PRESERVATION AND RESTORATION OF THE VERNACULAR ARCHITECTURE. THE CASE OF CYPRUS

Elena Limbouri-Kozakou and Maria Philokyprou

In 1964, The Charter of Venice launched a great interest in vernacular architecture in many European countries as in Article 1 the concept of an historic monument was expanded not only to the single architectural work but also to rural settings. In Cyprus, this interest was proven by the initiation of surveys on the vernacular architecture of the island. The first one was carried out in 1966, when a specialist from Greece was called to carry out a survey of traditional buildings and proposals for their preservation. She spent a month in the villages of Cyprus inventorying characteristic types of rural traditional dwellings. In 1972, another mission from Athens Polytechnic came to Cyprus to study the island's vernacular architecture. This was repeated in 1973, but a year later this mission was interrupted because of the Turkish invasion of Cyprus. After the establishment of an independent sector responsible for the protection of folk art within the framework of the Department of Antiquities in 1982, and the enactment of the Town Planning Law of 1972, many vernacular buildings in rural settlements were declared as monuments or listed buildings. Additionally, traditional settlements were characterised as areas of particular interest, and the necessity for surveying these buildings was imperative. Recently the importance of identifying vernacular buildings has increased and this identification necessitates knowledge not only of the architectural values and the fabric of the structures but also of their role and contribution to the history of society. Thus, the methodology of surveying vernacular dwellings and the concept for their study have been changed with the use of more sophisticated methods and at the same time with the consideration of these buildings as part of the living heritage and an important factor towards the future sustainable development.

THE TERRITORY OF "AVIEIRAS" STILT-HOUSE VILLAGES IN THE SURVEY ON VERNACULAR ARCHITECTURE: WHAT DOES THE FUTURE HOLD?

Ana Lúcia Virtudes e Filipa Almeida

This article aims to analyse the approach towards the territory of "Avieiras" stilt-houses villages, localized in both banks of the Tagus River between Abrantes and Lisbon, in the Survey on Vernacular Architecture in Portugal. The "Survey on Vernacular Architecture in Portugal" (1961) created the basis for scientific research, survey and register of vernacular architecture in whole Portuguese continental territory. However it omits the territory of Azores and Madeira Islands.

The stilt-houses built by the waterside are one of the most ancient typologies of vernacular architecture connected with the rivers and it reflects a common building strategy, with common materials and methods perfectly matched with nature.

Included in the Zone 4 – "Estremadura", of the Survey on Vernacular Architecture in Portugal, are the stilt-houses of 'Avieiras' villages of the Tagus River, built by the fishing community, coming from a place called Vieira de Leiria found on the Atlantic shore. The roots of these settlements are from the middle of the 19th century. These stilt-houses were built according to traditional techniques of construction using local materials such as wooden branches or cane.

The identity of the 'Avieiras' stilt-house villages is inseparable from the river. Nowadays, these stilt-houses are a unique legacy of the vernacular architecture linked with the rivers landscapes in Europe.

There are several challenges for the stilt-houses of the 'Avieiras' villages given their vulnerability in face of the degradation process. Many of these buildings are now long gone or in a continuous process of changing in terms of architecture, construction materials or morphology of the urban settlement. These changes are caused by the contemporary requirements in terms of comfort and habitability conditions. One interesting point is that a great part of these concerns nowadays with the stilt-houses of Tagus River, were discussed in the 1960's in the Survey on Vernacular Architecture in Portugal

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António Luís Pereira da Silva Neves, born in Oporto, Portugal on the 28th. of August 1973. Degree in Architecture on 1997 by Faculdade de Arquitectura da Universidade do Porto – FAUP. Started teaching on the same school in 1999 as monitor of the Project Discipline of the third graduation year. In 2004 taught the same discipline as invited Assistant. Between 2006 and 2009 was training assistant in the discipline of Introduction to Construction Systems. In 2009 was submitted to proofs of scientific capacity and teaching aptitudes with maximum classification. Since that data is assistant on the discipline of Construction of the second year of integrated master degree of Faup. In 2009 applied for the PHD graduation program of FAUP and is now working on the respective PHD Thesis based upon the work of Arménio Losa (1908-88) and Cassiano Barbosa (1911/1998), distinguished Portuguese Architects, under the direction of Carlos do Castro Cabral Machado, PHD in architecture also by FAUP. Member of CEAU – Centro de Estudos de Arquitectura e Urbanismo (Study Center on Architecture and Urbanism) of FAUP. Has Architectural Project activity since 1997, having collaborated with Manuel Botelho until 1998, with João Álvaro Rocha until 2006 and nowadays in his own office. Last publication was in 2011 in a seminar called “ODAM – 60 anos de uma exposição”, O DAM being an Oporto Organization of Modern Architects which gave origin to the Portuguese branch of CIAM. Arménio Losa and Cassiano Barbosa, object of the aforementioned thesis were founding members of both organizations.

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Carlo Atzeni 1998: Civil and Building Engineer; 1999: Specialisation in “Restoration and rehabilitation architectural Heritage” (University of Cagliari); 2004: Phd on Building engineering with the final work “Living culture in the Hystorical Regions of Mediterranean. traditions of construction between conservation and innovation”; 2006-2010: Research Contract for the Program “Traditional settlement and architecture in the regional contest between conservation and innovation. Materials for the Handbook of Restauration and Rehabilitation” (Un. of Cagliari); From 2010 Researcher of Technical Architecture at DICAA – Civil, Engineering and architecture Department Un. of Cagliari at the Faculty of Architecture – Un. of Cagliari; 2006-07 Professor at the Master “Rehabilitation of storical and rural architectural heritage”; 2007-2010 Contract Professor of the Technical Architecture and Design – Design and Construction laboratory 3 – Degree in Architecture of Construction and Science of architecture; 2010-11 professor of Technical Architecture – Degree in Conservation of Architectural Heritage. From 2009 Scientific Coordinator of the International Design Workshop ARCILAB, Un of Cagliari, CIVIS – Monte Arci Municipalities Network, Region of Sardinia; from 2010 Professor of Technical Architecture and Design – Design and Construction laboratory 3 – Degree in Science of Architecture at the Faculty of Architecture – Un. of Cagliari and Scientific Coordinator of the Degree Laboratory “Fringes”. Fields of study and research: rehabilitation and recover of the traditional and hystoric Mediterranean architecture; contemporary architecture in the traditional towns; industrial heritage; Principal research experiences: from 2011 Scientific Coordinator of the Handbook “Rehabilitation for the ancient casbah of Dellys” – Algeria (Montada Research Project - Coordinator X. Casanovas); from 2010 partner of the Research project “Montada- rehabilitation of mediterranean traditional architecture” (equipe REHABIMED); from 2005 scientific collaboration for the Rehabilitation Handbooks – equipe REHABIMED; 2007-09 project coordinator “Handooks of Rehabilitation of Sardinian historical enviroments” Department of Architecture – University of Cagliari (scientific coordinator A. Sanna), Region of Sardinia; 2005: project “Methodologies for the sustainable landscape design” – Architecture Dep. Un of Cagliari,

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until 2005” was funded by the Research Promotion Foundation in the framework for financial support to young researchers under the age of thirty five. During her academic studies she was also given a scholarship from the A.G.Leventis Foundation. Her main research interests lie in the restoration of monuments, rehabilitation of historic buildings, vernacular architecture and cultural heritage as a whole. She has been invited to present her dissertation in universities in Cyprus and Greece. She has also worked as a part-time lecturer at the University of Nicosia teaching preservation and restoration of architectural heritage. As an architect, she worked in the private sector in the restoration of residential buildings.

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In 1995 he received a travel and study bursary from the French Embassy in Pretoria, to continue his studies in Earth Construction. He completed an *Intensive Course* and a design workshop in *The Low Cost Building Construction Project* in CRATerre at the Grenoble Superior School of Architecture in France.

In 1996 the University of the Free State employed him as an architect and lecturer at the *Unit for Earth Construction* (UEC) in the Department of Architecture. The UEC is one of a few tertiary institutions worldwide that has included Earth Construction as part of the student curriculum.

In 1999 he returned to the CRATerre-EAG (International Centre for Earth Construction at the Grenoble Superior School of Architecture) in France with a study bursary from the University Free State to complete a Masters degree (*DPEA-Terre*) in Earth Construction. The title of his thesis: *Teaching Earth Architecture at the Department of Architecture at the University of the Free State: current situation, analysis and perspective*.

In 2001 he started his own private practice – Terre Firme Architects – that focus on environmental issues in the built environment regarding:

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Luís Urbano is an architect and teaches at the Faculty of Architecture of Porto University, Portugal. He graduated with a thesis on architecture and cinema and has a post-graduation on “Architecture, Territory and Memory” at Coimbra University. He has written articles on the connections between architecture and film at the Portuguese Journal of Architects, *Virus*, *Dedalo* and

Indian Architect and Builder, as well as contributions for the books "SMS: SOS" (Edições ASA; 2003), "Designing Spaces: From Nature to Metapolis" (FLUP; 2004), "Space as Desire" (FAUP; 2005) and "Cities in Film – Architecture, Urban Space and the Moving Image" (University of Liverpool, 2009). He co-edited "Designing Light" (FAUP, 2007) and Mundo Perfeito (2008). Luis Urbano coordinated 3 editions of the International Workshop Cinemarchitecture (Porto, 2008; Liverpool, 2009 and Tallin, 2010) and 2 editions of the Summer Course "Architecture and Film" (FAUP, 2010 and 2011). He was invited lecturer on architecture and cinema at the IV Encontros de Cinema Coimbra (1999), Museu de Serralves (2003), FAUP (2003, 2008 and 2010), Universidade Lusófona (2007), Design Cinema Conference, Istanbul (2008), Archfilm, Viena (2009), Universidade do Minho (2010), Society for Cinema and Media Studies Conference, Los Angeles (2010) and Casa da Música (2011). He is the author of the short films on architecture "Sizígia" (2012) and "A Casa do Lado" (2012). He is a PHD student on architecture and cinema at FAUP, coordinating with Prof. Alexandre Alves Costa the research project "Silent Rupture. Intersections between architecture and film. Portugal, 1960-1974."

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Manuel Ferrer Sala (Barcelona, 1959) architect for the Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB), UPC, (1987). Doctor architect for the same school (ETSAB) with a thesis read in 1995 on central european culture of the interwar period. He has experience teaching at the Universitat Politècnica de Catalunya (UPC) from 1995 to 1998 and the Escola Tècnica i

Superior d'Arquitectura La Salle, Universitat Ramon Llull (URL) from 2001 to 2011. At the present time, he is professor at the Escola Tècnica Superior d'Arquitectura de Reus, Universitat Rovira i Virgili (URV) and active researcher of this university as member of CAIT, Center of Integral Analysis of the Territory of Tarragona, on modern architecture in Tarragona and studies of landscape and urban development planning.

Professional office in Barcelona and built work in libraries, sports architecture and public space. He was a finalist in the competition for the Conservatorio de Música, Escuela de Danza y Escuela de Arte Dramático, Palma de Mallorca (1997), third prize in the competition of a Complejo Deportivo, Olot (2000), first prize in the competition for the construction of Biblioteca y Filmoteca de Navarra (2005), whose construction is completed (see <http://www.ondiseno.com/321.php>), finalist of the competition for the Auditorio y Centro de Congresos, Alzira (2007).

Marcos Anselmo, born in 6/2/1988, studied art in the Art School António Arroio and architecture in ISCTE-Instituto Universitário de Lisboa. Some of his works and projects have been exposed in IUL and other architecture schools. He collaborated in exhibition's organization. Since young does volunteering work, now he's working mostly with deaf people. Currently works in a construction company in Lisbon, as an intern architect

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Look. Last related publications include the papers *Tradition and Modernity. The Historiography of the Survey to the Popular Architecture in Portugal* (2010) and *Architecture and Power. Toward a Historiography of the Modern Movement in Portugal* (2011), all with Alexandra Cardoso, and *From the Portuguese House to the "Popular Architecture in Portugal": notes on the construction of Portuguese architectural identity* (2010). Prizes: José de Figueiredo 2008 (ex aequo) of Portuguese National Academy of Fine Arts, for the book *Património e Restauro em Portugal (1825-1880)* and Ignasi de Lecea 2007-2008 of Public Art & Design Observatory –Universitat de Barcelona, with Margarida Acciaiuoli and Joana Cunha Leal., as editors of the books *Arte e Paisagem* (2007) e *Arte e Poder* (2008).

Maria Philokyprou is a lecturer in the Department of Architecture at the University of Cyprus. She studied Architecture at the National Metsovion Technical University, Athens, and continued her studies at Edinburgh with an Evgenides Foundation Scholarship. In 1992, she was awarded an MSc with distinction in Architectural Conservation by the Heriot-Watt University at Edinburgh and subsequently a Ph.D. in the field of History of Architecture by the University of Cyprus (2000). During her studies, she was awarded the St. Stourna and A. Samaras prizes for her excellent performance. Before her election to her current position and since 2006, she has undertaken, as an adjunct faculty lecturer, the organization and teaching of courses on Vernacular Architecture and History of Architecture in the Department of Architecture at the University of Cyprus. She was the principle investigator and coordinator in research programs financed by the Cyprus Research Promotion Foundation. In the past, during her private practice as an architect, she carried out projects regarding historic buildings, one of which - the Monastery of Panagia tou Sindi - received a Europa Nostra award in 1999. She was employed as a planning officer in the Conservation Sector of the Architectural Heritage Department at the Town and Planning Department (2001-2010). Her main research interests lie in the history of the architecture of Cyprus and particularly in the analysis of the vernacular architecture of the island in relation to the Mediterranean Area. She is also interested in sustainable development with regard to building materials and bioclimatic design principles of vernacular architecture, revitalization of the building environment, traditional building technology and design of new environmentally "friendly" materials. She has presented her research work in numerous local and international conferences and has published articles in local and international journals and conference proceedings.

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Meltem Özkan Altınöz Graduated from the Department of Art History at Ankara University in 2001, received her master's degree from the Architectural History Program at Middle East Technical University in 2006 and is a Ph.D. candidate in the same department since 2008. She is employed as a full-time instructor at Karabük University since 2004. Her research field comprises Islamic Iberian Studies, Late Period Ottoman Architecture, and Republican Period Architecture. Selected publications: *Book chapter: Altınöz Özkan, M., (2012) (edit. M.Gharipour) "Tofre Begadim, "Schneidertempel", (Terziler) Synagogue and its Visual Communication to Ottoman Architectural Agenda in the 19th Century", Sacred Precincts: Non-Muslim Religious Sites in Islamic Territories, U.S.A. (in publish process). Symposia: Altınöz Özkan, M., (2012) 'Jewish Congregations of Ottoman Empire and their Contribution to Galata's Urban Formation' –"Jews and Jewish Districts in Europe, 18th to 21st Centuries", 11th International Conference on Urban History, "Cities and Societies in Comparative Perspective," Prague August 29 to September 1, 2012 (will be published); Birlık, S., Altınöz Özkan, M., (2012) 'Contemporary Vernacular in Safranbolu Bağlar Region Houses: Case Study of Degirmenbaşı Street', 6th International Seminar on Vernacular Settlements; Contemporary Vernaculars: Places, Processes and Manifestations, ISVS-6, April 19-21, Eastern Mediterranean University, Famagusta, North Cyprus (in publish process): Altınöz Özkan, M., (2011) "A number of Relevant Questions on Islamic Iberia and Some Indications of its Cultural Linkage to the Extent Geographies", *Art and Architecture around 1400: Global and Regional Perspectives*, International Colloquium Under the Auspices of the International Committee of the History of Art (CIHA), The University of Maribor Slovenia May 10th – 14th, Slovenya (in publish process); Altınöz Özkan, M., (2010) "İki şehrin Dilemması: Geleneksel Osmanlı Şehri Safranbolu ve Cumhuriyet'in Endüstri Projesi Karabük Kent Örneği", (Dilemma of The Two Cities: Traditional Ottoman City*

Safranbolu and Republican Periods' Karabük Examples)1. *Türkiye Mimarlık Tarihi Kongresi*, 20-22 Ekim, Orta Doğu Teknik Üniversitesi Mimarlık Tarihi Anabilim Dalı, ODTÜ Kültür Kongre Merkezi, Ankara 2010

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Nelson Mota, graduated in architecture from the University of Coimbra (1998) where he received his MSc in Advanced Studies in Architecture, Territory and Memory (2006). Since 1998, he has been involved in architectural design, teaching, and research. Since 2009, he has been based in the Netherlands, where he is currently teaching and developing his PhD at the TU Delft. He is the author of the book "A Arquitectura do Quotidiano" (e|d|arq, 2010) and delivered papers and lectures in Rotterdam, Nottingham, Mexico City, Plymouth, Delft, Antwerp, Coimbra, Porto and Guimarães. He has essays published or forthcoming in several professional and academic journals, such as C3, JA-Jornal Arquitectos, Monumentos, Architectonica, Footprint and DASH.

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Plácido Lizancos Mora Venezuela, 1962. PhD Architect, PhD dissertation (2001): *Contemporary transformations of the Galician vernacular house*, Universidade da Coruña, Spain; Postgraduate on Architecture for Developing Countries; Universidad Politécnica de Madrid, Spain; Senior Professor on Architectural Theory and Architectural Design since 1993; Second head of A Coruña Architecture School (2005 -) Escola Técnica Superior de Arquitectura da Coruña. www.udc.es/etsa

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Ricardo Agarez (Lisbon 1972) is an architect (Dip. 1996) and architectural historian (M.Phil. 2004). His research interests lie in the architectural humanities and the cultural studies of architecture, and he has specialised in the history and theory of architecture and urban planning in the 19th and 20th centuries. Specifically, he is interested in the interaction between formal and informal architecture and in investigating the boundaries and exchanges between schooled practitioners and non-professional actors; in the history of everyday architecture and objects of the built environment that escape conventional categorisation; and in the contamination processes that emerge from the relationship between 'high' and 'low' cultural spheres, at a multidisciplinary level. A strong believer in the role of both fieldwork and archival sources for architectural history production, Ricardo is also interested in exploring the richness of bureaucratic documents in his work, namely in the 'hidden theory' contained in many designers' unpublished writings and the untold story of 'paper'

(unbuilt) architecture.

Ricardo is currently a Ph.D. candidate in Architectural History and Theory at The Bartlett School of Architecture (University College London), under the supervision of Prof. Adrian Forty and Dr. Jan Birksted. His dissertation, entitled "Modern architecture, building tradition and context in southern Portugal" and awarded a doctoral grant from FCT (Portugal), is devoted to scrutinising the multilayered process of negotiation and mutual influence between modernism and tradition in the first half of the 20th century, using as a case study the Algarve's built environment. Ricardo has worked for the Portuguese government's built heritage information system (SIPA) as specialised researcher and caseworker (2003-2008). His M.Phil. thesis was published by the Mayor of Lisbon (*Modern revisited. Multifamily housing in Lisbon in the 1950s*, 2009) and selected to represent Portugal's architectural publications at the VII Bienal Iberoamericana de Arquitectura y Urbanismo (Medellín, October 2010). For other recent publications, see <http://uk.linkedin.com/pub/ricardo-agarez/5/494/55a>

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a si mismo” [in] NOELLE, Louise. (Org.). *Arquitectos Iberoamericanos Siglo XXI*. 1 ed. Mexico, DF: Fomento Cultural Banamex, 2006, v. 2, p. 442-455.

Ruben Alcolea, teacher both in Design and in History and Theory courses at the School of Architecture of the University of Navarre (ETSAUN), where he currently is Vice Dean. In 2004 was visiting teacher and in 2008-2009 Visiting Scholar at the *Architectural School of Architecture*, in London, where also made research projects and given seminars. Specialized in photography and modern architecture, has published several articles in magazines, read papers in congress and symposiums and given lectures in other cultural international associations (Pamplona, Barcelona, Zaragoza, Krems -Austria-, Dresden -Germany-, Albuquerque -USA). In 2005 gets the PhD with the doctoral work “Architecture, photography and the myth of industry in Richard J. Neutra”, that is the origin of the book: *Picnic de Pioneros. Arquitectura, fotografía y el mito de la industria* (Pioneer Picnic. Architecture, photography and the myth of industrialization) (Valencia 2009).

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Tiago Lopes Dias studied at *Istituto Universitario de Architettura di Venezia* and *Faculdade de Arquitectura da Universidade do Porto - FAUP*, where he held his degree in architecture (2004). He was monitor (2002-04) and invited professor (2008-09) at the same institution.

He worked in several offices in Porto and Barcelona, and also at the Mies van der Rohe Foundation, for the organization of the European Union prize for contemporary architecture (2007). After completing *Metropolis - Postgraduate Program in Architecture and Urban Culture* (2007) he continued his studies at *Universitat Politècnica de Catalunya*, where he's currently a PhD candidate. Since then, he has been participating on a regular basis as guest critic on international educational exchange programs (CIEE, Calgary University) and publishing some articles (Punkto magazine, Vitruvius website). In 2012 joined the research group “Housing architectural design and forms of dwelling” at *Centro de Estudos de Arquitectura e Urbanismo - FAUP*.

His thesis proposal focus on the theoretical and practical work of portuguese architects Nuno Portas and Pedro Vieira de Almeida between 1957 and 1974.

Victor Mestre Lisbon 1957. Graduated in Architecture, ESBAL 1981. Master in Restoration of Landscape and Architectural Patrimony, University of Évora, 1988 – thesis 'Survey of Popular Architecture in Madeira', supervised by Fernando Távora; Calouste Gulbenkian Foundation scholarship. ASD (Advanced Studies Diploma), University of Seville, in *Teoría y Práctica de la Rehabilitación Arquitectónica y Urbana*, 2005 – study on 'The Alfarge ceilings and their constructive influence on the framework of XV and XVI century Portuguese manor houses', supervised by Victor Peres Escolano. Research student, Coimbra University – research topic 'Survey of Vernacular Architecture from Goa, Damão and Diu', supervised by Walter Rossa; Oriente Foundation

scholarship in 2007 and 2008. Since 1981 has been researching the Rehabilitation and Restoration of the Architectonic Patrimony and Vernacular Architecture field and working in his Studio. Sofia Aleixo joined the practice in 1991. Founder partner at Victor Mestre | Sofia Aleixo, Arquitectos, an architectural practice based in Lisbon. The practice has been involved in both research and architectural design, in Europe, Africa, and Asia, which have been published in several national and international publications. Presently conducting the researches *Survey of Vernacular Architecture in Cape Verd* (2009) and *Survey of Vernacular Architecture in East-Timor* (2010). Director of the Safeguard and Revitalization Cabinet of Patrimony at the Directorate-General of National Monuments and Buildings (2000-2003), institution where he had worked since 1995. Contributes to the Calouste Gulbenkian Foundation monograph 'Portuguese Patrimony in the World: Architecture and Urbanism' (2011) (José Mattoso, dir.) with entries on the volumes *Asia* (Walter Rossa, coord.) and *South America* (Renata Araújo, coord.). Invited to participate in conferences in Portugal, Spain, France, Germany, Morocco, Slovenia, Colombia and Mexico. Curator for Architecture and Public Spaces, and co-author of the Architectural Project for the exhibition 1999 | 2004 - Architecture and Design in Portugal - *Triennale di Milano*, Milan, Italy.

Vítor Ribeiro, PhD Student in Architecture with FCT Grant, Technical University of Lisbon/School of Architecture (FAUTL) (2011/...). M.Sc. in Architecture and Urban Nuclei Rehabilitation, Technical University of Lisbon/School of Architecture, with dissertation: “*Best practices for the rehabilitation of built vernacular heritage. The experience of the Program for the Revitalization of Villages in Algarve*” (2010). Architect with graduate degree in Architecture, University of Oporto/School of Architecture (FAUP) (1997). Lecturer, Specialization Course in “Sustainable Planning and Construction”, University of Algarve/Institute of Engineering (2010/...). Architect, Department of Planning and Urbanism, Local Council of Vila Real de Santo António (2008/2010). Research Team Coordinator, “*GTAA Sotavento. Síntese dos Trabalhos 2001/2007*” (Edition CCDR Algarve, 2008) and “*Materiais, Sistemas e Técnicas de Construção Tradicional. Contributo para o estudo da arquitectura vernácula da região oriental da serra do Caldeirão*” (Edition CCDR Algarve/ Edições Afrontamento, 2008). Project Team Coordinator (2005/2007) and Architect (2001/2004), Gabinete Técnico de Apoio às Aldeias do Algarve – Sotavento / CCDR Algarve. Research Team Member, “*Património Rural Construído do Baixo Guadiana*” (Edition Associação Odiana, 2004).

Yenny Gunawan. Gained Bachelor Degree in Architecture in 2000. Worked at architecture publishing company from 2000-2002 due to high interests in architectural research and writing. Decided to pursue an MA in International Studies on Vernacular Architecture at Oxford Brookes University, UK, under supervision Prof. Paul Oliver, and graduated on 2004. On returning to Indonesia, together with 3 other friends, established her own architecture firm from 2004-2008, and actively research and write on architectural issues. Became a freelance architect and a full time lecturer in architecture department since 2008 till now. Has presented papers in some national and international seminars.

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