



ICOMOS CIAV

International Committee  
on Vernacular Architecture

International Council on  
Monuments and Sites

# CIAV NEWSLETTER

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Reconstructed black houses, Gearrannan Village on Lewis Island, Scotland, UK ©Liz Lister  
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# EDITORIAL

**Hossam Mahdy**  
President of CIAV

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**Dear colleagues and friends,**

Warm greetings from CIAV Bureau and from myself.

I would like to celebrate with you an important milestone for CIAV. It is the second CIAV Web Café that was planned and moderated by CIAV vice president, Marwa Dabaieh. Not only because the event was very well attended, nor because of the overwhelming positive feedback that we got during and after the event, but most importantly because Marwa has initiated a CIAV YouTube channel and uploaded the recording of the lecture and discussion to be available online. Moreover, we received an expression of interest to give a lecture by a prominent scholar, who is not a member of CIAV or ICOMOS. This is an indication that CIAV Web Café is reaching out beyond our small circle of CIAV and even beyond our bigger circle of ICOMOS membership. This is a success that CIAV Bureau is intending to build on.

Once we get the proposed amendments to CIAV By-Laws finalized, we will be expanding the CIAV Bureau by welcoming three more members to the Bureau. One very important newly created position will be a social media officer, whose duty will be to increase the visibility and impact of CIAV on social media in order to reach out to a much wider community of colleagues and communities in the field of built vernacular heritage.

I am pleased to report to you more positive news on the two other CIAV initiatives: Africa24 and the collaboration with ICICH.

Despite all sorts of challenges, the Africa24 initiative has made many achievements. Thanks to Maddalena Achenza, the president of ISCEAH and her energetic assistant, CIAV EP member Tinhinane Bachir-Cherif, the scientific content is in good progress after the great number of abstracts that were received. All authors have been given the assessment of their abstracts and are hopefully busy working on writing their papers. The logistics are being addressed by the discussion of collaboration between ICOMOS and the University of Nairobi, led by Fergus Maclaren, the president of ICTC and Shem, ICOMOS focal point in Kenya. Other aspects of the events are also being addressed such as seeking partnerships and sponsoring. Africa Eps, led by our amazing Senegalese colleague Alyssa Barry, have been instrumental in designing a logo and a website for the conference, which will go live soon. The Africa24 Advisory Committee is intensifying its work as the date of the conference is approaching. Get ready for Kenya and let's all do our best to show up and conduct a historic CIAV meeting in Nairobi next November.

Very promising progress is made with regards to the collaboration with ICICH to develop a manual/ toolkit for the documentation of both tangible and intangible attributes of the built vernacular heritage with the impressive leadership of Gisle Jakhelln, former CIAV president. Discussions and investigations are ongoing to organize the first experimental camp in China next year, thanks to Shaoyong, CIAV vice president.

# EDITORIAL

Ivan Enev, CIAV secretary general and membership manager is the wonderful dynamo behind the most important aspect of CIAV: its members. His amazingly well-organized methods are keeping us at CIAV Bureau and the whole CIAV membership well organized, connected and updated.

I started my words with a very positive achievement, that is the second CIAV Web Café. However, there is a very sad side to the story. The subject of the lecture was the destruction of the built vernacular heritage in Gaza by CIAV expert member, Antoine Raffoul. It is with a very heavy heart we see that the genocide of humans, of the heritage and the nature in Gaza continue for the fifth month and while I am writing these words. Thus, we in CIAV Bureau find it our duty to devote the next Web Café to the same topic, maybe from a different angle and by a different speaker(s). We cannot turn our faces the other way while the most horrific and well documented genocide in modern history is being committed for more than five months!

I repeat the hope of my last address to you: Let's hope that the next CIAV Newsletter will come out to a much safer, and more just and peaceful world.

Yours,

Hossam Mahdy  
CIAV President



# EDITORIAL

**Hossam Mahdy**

Presidente del CIAV

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**Estimados colegas y amigos,**

Saludos cordiales de parte de la Oficina de la CIAV y de parte mía.

Me gustaría celebrar con ustedes un hito importante para la CIAV. Es el segundo Web Café de la CIAV planificado y moderado por la vicepresidenta de la CIAV, Marwa Dabaieh. No solo porque el evento contó con una gran asistencia, ni por los abrumadores comentarios positivos que recibimos durante y después del evento, sino más importantemente porque Marwa inició un canal CIAV en YouTube y subió la grabación de la conferencia y la discusión para que esté disponible en línea. . Además, recibimos una expresión de interés para dar una conferencia por parte de un destacado académico, que no es miembro de CIAV ni de ICOMOS. Esto es una indicación de que CIAV Web Café está llegando más allá de nuestro pequeño círculo de CIAV e incluso más allá de nuestro círculo más grande de miembros de ICOMOS. Se trata de un éxito que la Oficina de la CIAV pretende aprovechar.

Una vez que finalicemos las enmiendas propuestas a los estatutos de la CIAV, ampliaremos la Mesa de la CIAV dando la bienvenida a tres miembros más a la Mesa. Un puesto muy importante de nueva creación será el de responsable de redes sociales, cuyo deber será aumentar la visibilidad y el impacto de la CIAV en las redes sociales para llegar a una comunidad mucho más amplia de colegas y comunidades en el campo del patrimonio vernáculo construido.

Me complace informarles más noticias positivas sobre las otras dos iniciativas de la CIAV: Africa24 y la colaboración con ICICH.

A pesar de todo tipo de desafíos, la iniciativa África24 ha logrado muchos logros. Gracias a Maddalena Achenza, presidenta de ISCEAH y a su enérgica asistente, Tinhinane Bachir-Cherif, miembro de CIAV EP, el contenido científico está en buen progreso después del gran número de resúmenes recibidos. Todos los autores han recibido la evaluación de sus resúmenes y es de esperar que estén ocupados trabajando en la redacción de sus artículos. La logística se está abordando mediante la discusión sobre la colaboración entre ICOMOS y la Universidad de Nairobi, dirigida por Fergus Maclaren, presidente del ICTC y Shem, punto focal de ICOMOS en Kenia. También se están abordando otros aspectos de los eventos, como la búsqueda de asociaciones y patrocinios. Africa Eps, dirigida por nuestra increíble colega senegalesa Alyssa Barry, ha desempeñado un papel decisivo en el diseño de un logotipo y un sitio web para la conferencia, que se lanzará pronto. El Comité Asesor África24 está intensificando su trabajo a medida que se acerca la fecha de la conferencia. Prepárense para Kenia y hagamos todo lo posible para presentarnos y llevar a cabo una reunión histórica de la CIAV en Nairobi el próximo noviembre.

Se han logrado avances muy prometedores con respecto a la colaboración con ICICH para desarrollar un manual/juego de herramientas para la documentación de los atributos tangibles e

# EDITORIAL

intangibles del patrimonio vernáculo construido con el impresionante liderazgo de Gisle Jakhelln, ex presidente de la CIAV. Están en curso debates e investigaciones para organizar el primer campamento experimental en China el próximo año, gracias a Shaoyong, vicepresidente de la CIAV.

Ivan Enev, secretario general de la CIAV y director de membresía, es el maravilloso motor detrás del aspecto más importante de la CIAV: sus miembros. Sus métodos sorprendentemente bien organizados nos mantienen a nosotros en la Oficina de la CIAV y a todos los miembros de la CIAV bien organizados, conectados y actualizados.

Comencé mis palabras con un logro muy positivo: el segundo Web Café del CIAV. Sin embargo, hay un lado muy triste de la historia. El tema de la conferencia fue la destrucción del patrimonio vernáculo construido en Gaza por parte del miembro experto de la CIAV, Antoine Raffoul. Con gran pesar vemos que el genocidio de los seres humanos, del patrimonio y de la naturaleza en Gaza continúa durante el quinto mes y mientras escribo estas palabras. Por lo tanto, nosotros en la Oficina de la CIAV consideramos que es nuestro deber dedicar el próximo Web Café al mismo tema, tal vez desde un ángulo diferente y por diferentes oradores. ¡No podemos volver la cara hacia otro lado mientras se comete durante más de cinco meses el genocidio más horrendo y mejor documentado de la historia moderna!

Les repito la esperanza de mi último discurso: esperemos que el próximo boletín de la CIAV

apunte a un mundo mucho más seguro, justo y pacífico.

Saludos cordiales  
Hossam Mahdy  
Presidente CIAV

JOIN US

CIAV webcafe series

# VERNACULAR ARCHITECTURE IN WAR-TORN GAZA

BY: ANTOINE RAFFOUL



Saturday • March 2nd • 14:00 CET

ZOOM LINK

[HTTPS://MAU-SE.ZOOM.US/J/63106093073?FROM=ADDON](https://mau-se.zoom.us/j/63106093073?from=addon)

## Summary

CIAV Web Cafe, an event organized by the CIAV committee for Vernacular Architecture. It welcomes Antoine Raffoul, a Palestinian architect, as the speaker. The web café offered background information on Antoine's and his work in preserving the cultural heritage of Palestine, specifically focusing on the village of Lifta.

## Highlights

- 0:00 - The CIAV Web Cafe is introduced as an event organized by the CIAV committee for Vernacular Architecture.

- 0:49 - The frequency of the web cafes is mentioned, occurring every three to four months.
- 1:45 - Antoine Raffoul, a Palestinian architect, is introduced as the speaker for the webinar.
- 4:20 - Antoine's background and his work in preserving the cultural heritage of Palestine, specifically the village of Lifta, is discussed.
- 12:30 - Antoine's contributions to interviews and articles on Palestinian architecture and culture are highlighted.
- 16:00 - The importance of Lifta as

a significant example of vernacular architecture is emphasized.

- 21:10 - The link between Lifta and Gaza's historical trading routes and architectural similarities is explained.
- 28:45 - The impact of politics on architectural heritage in Gaza and the destruction of Palestinian villages is discussed.
- 36:15 - The effects of the blockade on Gaza's built form and the challenges faced by its people are highlighted.
- 43:30 - The decline of traditional courtyard houses in Gaza and the factors contributing to it are outlined.

## Key Insights

- Antoine Raffoul's work in preserving Palestinian cultural heritage and his contributions to architectural documentation and conservation highlight the importance of advocating for the protection of vernacular architecture. It serves as a testament to the rich history and identity of a region.
- The connection between Lifta and Gaza's historical trading routes and architectural similarities underscores the

interconnectedness of different regions and the influence of cultural exchange on built forms.

- The blockade on Gaza and the political situation have severely impacted the built environment and living conditions. The challenges faced by the people of Gaza in constructing and maintaining their homes highlight the resilience and resourcefulness of the community.
- The destruction of Palestinian villages and the replacement of their architectural heritage with illegal settlements demonstrates the intersection of politics and architecture. It emphasizes the need for cultural preservation and the recognition of the historical significance of indigenous architectural forms.
- The CIAV Web Cafe provides a platform for knowledge sharing and discussion on vernacular architecture, allowing participants to engage with experts in the field and contribute to the preservation and understanding of cultural heritage.

(News from Marwa Dabaieh, youtube link: [Vernacular architecture in war torn Gaza](#))



The bombing of the Gaza Strip.

©<https://news.un.org/en/story/2023/10/1142937>



# World Conference on Culture and Arts Education Abu Dhabi 2024

13 - 15  
February 2024

ADNEC, Abu Dhabi  
United Arab Emirates

## UNESCO World Conference on Culture and Arts Education

### Part 1: Introduction to the Conference Content

UNESCO convened the World Conference on Culture and Arts Education from 13 to 15 February 2024 in Abu Dhabi, United Arab Emirates, at the Abu Dhabi National Exhibition Center (ADNEC).

This pivotal occasion brought together Culture and Education Ministers from around the world in view of adopting a UNESCO Framework for Culture and Arts Education. The World Conference also united relevant UN agencies, intergovernmental organizations and UNESCO networks and partners in the field of culture and education to share practices and innovative ideas, as well as strengthen a global alliance for culture and arts education.

Building on the Road Map for Arts Education and the Seoul Agenda: Goals for Arts Education, the elaboration of the UNESCO Framework

for Culture and Arts Education has stemmed from a participatory and inclusive preparatory process, which has brought onboard the contributions of UNESCO Member States and a wide range of stakeholders. The Framework will be a critical tool for Member States to shape integrated strategies and policies that anchor the cultural dimension in educational systems, and support them to invest in nurturing skills and competencies, notably through culture and arts, that respond to contemporary needs and opportunities.

There are 7 Thematic Sessions in the conference.

### Thematic Session 1: Equitable access to culture and arts education

Equitable access is the foundation for realizing not only education and cultural rights, but other rights and fundamental freedoms. Achieving equitable access to culture and arts education begins with the removal of all obstacles, from limited infrastructure and resources to all forms



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of exclusion. It entails ensuring availability of physical, digital and blended spaces that bring together diverse educational and cultural actors to meaningfully participate, co-create and enjoy rich, quality education and cultural experiences throughout life. Moreover, it is dependent on a commitment to inclusion as a dynamic and collaborative process that fully recognizes the needs and contributions of diverse learners and educators, especially the most vulnerable and marginalized in our societies.

### Thematic Session 2: Quality and relevant lifelong and life-wide learning in, through and with cultural diversity

Quality culture and arts education should be contextual and relevant to learners' immediate ways of knowing, being and doing. It draws on culture and the arts as a rich wellspring of individual and collective meaning making - from Indigenous knowledge and languages and local epistemologies to built and living heritage and other cultural and creative expressions, and in doing so informs and enriches holistic education approaches to foster global citizenship and the appreciation of the environment and cultural diversity. This is strengthened through adopting place-based approaches to learning in diverse settings, for example, museums, libraries, performing arts venues, heritage sites and



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community centers, just to name a few.

Additionally, culture and arts education should be lifelong and life wide. This requires not only beginning with early childhood care and education, but also ensuring the availability of co-created culture and arts education experiences throughout life, including opportunities for intergenerational and intercultural learning and exchange. Lastly, quality, lifelong and life-wide culture and arts education can only be designed and implemented in concert with all actors – from learners, teachers, educators, artists and other cultural professionals and practitioners, and communities at large.

### Thematic Session 3: Skills to shape resilient, just and sustainable futures

Faced with a rapidly evolving global landscape, culture and arts education can build skills and inculcate the knowledge, attitudes and values necessary for shaping resilient, just and sustainable futures. These include both the specialized skills and competencies for talent development and employment and decent work in the cultural and creative industries, as well as the overall competencies for peaceful co-existence on an interdependent planet.

### Thematic Session 4: Institutionalization and valorization of culture and arts education ecosystems

The role of culture and the arts in education and the overall flourishing of societies is critical and deserves to be affirmed and enhanced. Within education, this entails bringing culture from the periphery to the center by giving it prominent space in the curriculum and every other facet of teaching and learning, and by allocating it sufficient resources, especially financial. This can be supported by the formal recognition of culture and the arts as specific areas of knowledge that inculcate important skills, competencies and values, such as through the certification of cultural professionals and practitioners working as educators in formal, nonformal and informal settings.

### Thematic Session 5: Culture and arts education through digital technologies and artificial intelligence (AI)

The integration of a wide range of digital technologies and AI into culture and arts education, such as text-based AI learning tools,





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digitally-generated art or immersive virtual art experiences, has ushered a new era of possibilities for educators, cultural professionals and practitioners and other stakeholders, facilitating broader and more accessible engagement in culture and arts education initiatives.

#### Thematic Session 6: Partnerships and financing in support of culture and arts education

Realizing equitable, accessible, quality, and relevant lifelong and life-wide culture and arts education requires rethinking key enabling factors such as partnerships and financing. For example, the concept of partnerships needs to be expanded by putting in place mechanisms and removing barriers to support diverse actors, groups and institutions, at all levels, to exchange, co-create, collaborate, and build on diverse resources in strengthening and expanding culture and arts education. Additionally, resources, especially financial, should be mobilized, including by developing mechanisms at the local, national, regional and global levels to support the design and implementation of sustained and collaborative culture and arts education programs.

#### Thematic Session 7: Monitoring, research and data

Establishing mechanisms for systematic, comprehensive, collaborative, interdisciplinary and transdisciplinary research is crucial for strengthening policymaking, and the implementation and monitoring of equitable, accessible, quality, and relevant lifelong and life-wide culture and arts education. This involves not only strengthening pre-existing monitoring and research mechanisms, but also establishing new, collaborative and long-term initiatives that include diverse stakeholders and harness new

technologies and other advancements.

### Part 2 : UNESCO Member States adopt global framework to strengthen Culture and Arts education

UNESCO Member States unanimously adopted a new global Framework for Culture and Arts Education on 15 February, 2024. Among the commitments made: to give greater priority to culture and arts education in teacher training, to put more emphasis on local and indigenous cultures and heritage in the classroom, and to better recognize artistic and cultural skills within the professional world. To translate this Framework into action, UNESCO and the United Arab Emirates also announced a new major initiative.

[Download the new global framework for Culture and Arts Education.](#)

Audrey Azoulay, the UNESCO Director-General, said, "As a UNESCO study highlighted last year, arts education helps students develop emotional intelligence, creativity and critical thinking. It improves their well-being and academic results. Artistic education also promotes openness to others and respect for diversity within society at large. I thank our Member States for this new global agreement which will make culture and arts a greater priority in education, while taking into account the use of digital technology."

The new UNESCO Framework stresses the need for lifelong learning in culture and art within all types of educational settings, and for placing culture and the arts at the heart of education policies, strategies, curricula, and programs. The Framework broadens the understanding of "culture" to encompass built, natural and living heritage, cultural expressions, as well as the cultural and creative industries. It also focuses on



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the capacities of digital technologies in culture and arts education to help promote intercultural dialogue and linguistic diversity.

The text adopted also recognizes that learning in, through and with cultural diversity is vital for overcoming divisions and fostering mutual understanding. It underlines the need for greater emphasis on local – and especially indigenous – cultures and heritage. It also calls for strengthening relationships between educational and cultural institutions. This means creating more partnerships between schools and cultural institutions and property, including UNESCO's World Heritage sites, as well as the cultures, traditions, and festivals inscribed on UNESCO's List of Intangible heritage of humanity.

Building on the legacy of the UNESCO Lisbon Road Map (2006), the Seoul Agenda (2010) and the MONDIACULT Mexico Declaration (2022), this Framework is the outcome of two years of multistakeholder consultations, dialogue and negotiations with Member States.

#### Side event on "Re-shaping Education for and through Cultural Heritage: Setting global networks and disseminating good practices for urban sustainable development".

There were 18 offline side events and 17 online events. This side event was one of the side event federated, on the incitation of UNESCO, WHITRAP Shanghai and CAUP Tongji University, with ICOMOS International Scientific Committee on Education and Training (ICOMOS-CIF) and the Ibero-American Network of UNESCO Chairs.

In the form of a panel discussion the side event focused on education for the protection and conservation cultural heritage in particular urban rural heritage and its influence in sustainable development. It presented the activities, guidelines, and research of the organizers as well as education principles and urban heritage conservation projects in Asia, the Gulf, and South America. It was followed by a lively discussion with an international audience.

Overall, the event reflected on traditional and emerging educational models concerning cultural heritage. It stressed the need to build up global collaborative networks to face shared challenges and exchange experiences involving teaching, learning, research and action.

(News from: UNESCO, WHITRAP)



Side event on "Re-shaping Education for and through Cultural Heritage: Setting global networks and disseminating good practices for urban sustainable development" ©WHITRAP





## International Day of Monuments and Sites 2024: Disasters & Conflicts Through the Lens of the Venice Charter

At the General Assembly 2023 in Sydney, the theme of “Disaster and Conflict Resilient Heritage - Preparedness, Response and Recovery” was chosen as the theme for the Triennial Scientific Plan 2024-2027. As ICOMOS develops a roadmap for capacity building for “disaster and conflict resilient heritage” for its members and the wider heritage community and gets ready to celebrate the 60th anniversary of the Venice Charter (31 May 2024), we look **back** on our shared inheritance from this very charter, and **ahead** as we ask ourselves what the pragmatic needs of heritage practice are today.

Against this background one may ask:

**What is the role of the Venice Charter in these tumultuous times? Is the Venice Charter still fit for purpose?**

The Venice Charter emerged in 1964, two decades after WWII and in an age that promised limitless progress and economic development.

Six decades later, we face a climate emergency, a growing number of natural disasters as well as conflicts destroying cultural sites and displacing communities on a massive scale.

*“The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence” (Article 3) while maintaining them on a “permanent basis” (Article 4).*

The International Day for Monuments and Sites (IDMS), celebrated each year on 18 April, provides us with a unique opportunity to raise awareness of this foundational instrument which is at the core of ICOMOS’ history and identity.

ICOMOS will be celebrating the 60th anniversary of the Venice Charter in 2024, which will feature as a key narrative to ICOMOS events through the year. The IDMS will kick off the official celebration, leading up to the anniversary of the Venice Charter on 31 May.

The Scientific Symposium (Brazil, November 2024) of the ICOMOS General Assembly, provides a platform to transition from the current Triennial Scientific Plan (Climate Change Reboot) to the 2024-2026 Triennial Scientific Plan (Disaster and Conflict Resilient Heritage - Preparedness, Response and Recovery). It also offers the opportunity to conclude the celebration of the Venice Charter and feature it as one of the themes of the Symposium.

ICOMOS members and heritage professionals are welcome to (i) consider the evolution of conservation practice since the Venice Charter; (ii) reflect on the impacts of the Venice Charter on conservation practice around the world; (iii) engage debate on its suitability for addressing the challenges of a climate emergency, conflicts and natural disasters.

Some of the activities might include inventorying, collecting data on losses and damages and assessment of vulnerabilities; understanding risks and building corresponding capacities; collaboration between stakeholders; communication between relevant national sectors such as heritage and disaster risk management sectors; traditional knowledge on disaster risk mitigation and preparedness; successful practices and examples in adaptation, mitigation and preparedness.

### Get involved!

ICOMOS Committees are called upon to organise and collaborate on events on the theme of the 60th anniversary of the Venice Charter critically reflecting on all of its aspects.

Members can **share their events** with ICOMOS by writing to this address.

Potential formats for participation can include, but are not limited to:

- 1-2 minute (max) **video submissions** from each ICOMOS National Committee, International Scientific Committee and Working Group, showcasing local and regional approaches towards the Venice Charter and arguments for its contribution to caring for heritage in times of conflict and natural disasters. The videos may be shared with ICOMOS at this address. Make sure to include descriptions, quotes or facts to accompany any video, as well as hashtags.
- **Photographic submission with credits and**

**captions** to explain current conservation practice approaches, changing narratives and goals for the future to adapt to the urgent demands of conflict and disaster. In all cases, please make sure that you **retain the rights to any image** you share

• **Organise virtual roundtables, host webinars, propose workshops** to reflect on the gaps in current theory and conservation practice when faced with conflicts or natural disasters, engaging government agencies, industries, and inviting other stakeholders to join the discussion.

Events, activities and other inputs may be reviewed and shared on the ICOMOS website, social media platforms and the annual report of ICOMOS.

Active participation by members and committees on the International Day for Monuments and Sites is an opportunity to demonstrate the contemporary relevance of ICOMOS and the valuable work its members conduct.

(News from: <https://www.icomos.org/en/89-english-categories/home/137481-international-day-of-monuments-and-sites-2024-disasters-conflicts-through-the-lens-of-the-venice-charter>)





## Venice Charter: 60 Years, What's Next?

### Symposium: Seminar | Workshops | Exhibition

The **Arab Academy for Science, Technology & Maritime Transportation** (Cairo, Egypt, Heliopolis Branch) celebrated the occasion of 60 years since the inauguration of the Venice Charter, in partnership with **Arab Region Group at ICOMOS**.

The celebration was held under the patronage of his **Excellency Ambassador Ahmed Aboul Gheit** (Secretary General of the League of Arab States). The event witnessed the honor of the presence of Professor **Dr. Ismail Abdel Ghaffar** "President of the AAST", alongside **HRH Dana Firas** "Vice President of ICOMOS", and **Dr. Yassmin Salah** "Minister of Environment", as well as **Arch. Mohamed Abuseada**, President of the National Organization for Urban Harmony (NOUH), **Dr. Mohammad Al-Kahlawi**, President of the Union of Arab Archaeologists. In addition to **Dr. Yasser Galal**, Dean of the Faculty of Engineering, department heads, and professors from the Heliopolis branch and other branches.

Experts from international and local organizations, academics and students from the different branches of the Academy in Egypt engaged in a cross-exchange practice of ideas & experiences, in this event which included a symposium under the title (**Venice Charter | 60 Years, What's Next?**), divided into three main parts, namely: Seminar, series of workshops & exhibition.

#### 1-Exhibition:

The event began with the opening of the

exhibition, where **Arch. Hamdy E-Setouhy** explained the idea of the exhibition and an overview of the Venice Charter, UNESCO, the World Heritage Convention and ICOMOS. He then presented an overview of the activity of the Arab Group in the ICOMOS General Assembly and the steps being taken to establish the Arab Group in ICOMOS.

Then the guests toured the exhibition, where **Dr. Yasser Mustafa** "Head of the Architecture Department", and **some students** explained their projects. Then EL-Setouhy concluded by presenting some projects of practitioners in the field of heritage.



Opening of the exhibition.



Workshops.

#### 2-Workshops:

Each branch of the academy formed work teams of undergraduate and postgraduate students under the supervision of a faculty member, and they worked on a number of heritage sites which had been subjected to deterioration for various reasons. Then apply the provisions of the Venice Charter in order to reinterpret the elements of those valuable sites. Each working group presented its vision in the closing session of the seminar.

#### 3-Seminar:

##### A. Opening Session:

The seminar started with a speech from the President of the Academy, **Dr. Ismail Abdel Ghaffar**, where he welcomed the guests and attendees, and presented the interest of the Academy, as a well-established regional educational institution, in the realms concerned with heritage, which prompted it to host the celebration of the sixtieth anniversary of the Charter of Venice. Pointing out the academy's interest in instilling belonging among its students in order to preserve and develop heritage.

Then **Arch. Muhammad Abu Saada** "president of NOUH" was given the word. In his speech, he focused on our important responsibility in developing the Venice Charter in a way that suits the challenges of the times, especially with regard to climate change. He referred to the laws and mechanisms that Egypt uses in order to preserve heritage, and presented some of



Opening session of the seminar.

the experiences carried out by the agency with regard to introducing the importance of heritage and disseminating knowledge about it.

In her speech, **HRH Dana Firas** "Vice President of ICOMOS", pointed out that the Venice Charter, which was launched 60 years ago and established the international framework for dealing with heritage, certainly needs to be developed in proportion to the current situation. She then presented an overview of ICOMOS and said that it includes more than 10,500 members and 11,0 national committees from more than 150 countries. Therefore, it is truly an international civil society institution, and we must reflect this in its decisions, practice, and international application. She also presented the efforts made to establish the Arab Regional Group in ICOMOS, which would be effective and whose members would enhance the role of ICOMOS in fair service towards heritage in the Arab region, and she extended an invitation to attendees specialized in the field of heritage to join ICOMOS.

In the speech of the Minister of Environment, **Dr. Yasmine Fouad**, she discussed the efforts in the ministry to preserve natural heritage, and the importance of paying attention to the threats arising from climate change.

##### B. Second Session:

The second session included specialized presentations, from three experts in the field of heritage and related sciences, who addressed the following topics in their speeches (according to the order of presentation):



Second session of the seminar.



### Dr. Alaa EL-Habashi

Professor of Architecture and Heritage Conservation, University of Menoufia

#### Venice Charter 1964: Reading into the Philosophy of the Text

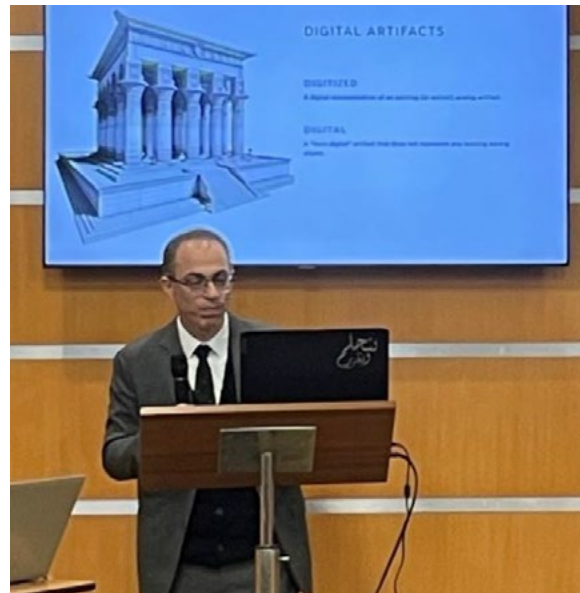
Venice Charter of 1964 is now a historic document that represents the mandates of the heritage conservation profession at the middle of the 20th century, when, due the World War II consequences, most of the European cities were reconstructing their damaged built fabric. The presentation is to highlight the fact that the philosophical and the technical basis of that Charter sets approaches in conservation that determines level of interventions. "Replacement of missing parts", "extra works", and "additions" are differentiated in the charter's article both in from their requirements as well as their applications. The framework that Cesare Brandi, one of the main authors of the charter, and the other authors of the Charters introduced in those three articles of the charter reflects on Brandi's philosophy he laid down in his 1963's "Theoria del Restauro." The presentation emphasizes the importance of reading Venice Charter vis-a-vis Brandi's theory to fully grasp, and to be able to apply, the approaches. The three levels of intervention are the methodological moment that Brandi identified in his book to accentuate "historic and artistic values", in order "to pass the works of art to the following generations". The presentation sets Venice charter within the phases of the profession's development since the early twentieth century.

### Dr. Ahmed El Antably

Professor of Design Computation and Digital Heritage at AASTMT

#### Digital Heritage in Egypt: Challenges and Opportunities

Sixty years ago, the Venice Charter started a conversation about heritage, culminating in today's UNESCO World Heritage Convention. A heritage site on the UNESCO World Heritage List is eligible for various benefits crucial to preserving many world heritage sites in developing countries, starting with the famous case of Abu Simbel Temple in Egypt. Today, digital technology mediates much of humanity's cultural heritage. However, there is no conventional definition of digital heritage and its value. The UNESCO Charter on the Preservation of the Digital Heritage offers two



Dr. Ahmed El Antably talking about digital heritage in Egypt.

technical definitions of digital heritage, "digitized" and "born digital," where the latter is especially vulnerable to loss due to posterity. While the Charter acknowledges the current international digital divide, it offers no concrete principles or technical assistance for countries suffering from it. Sadly, most of Egypt's heritage sites are not digitally documented. Furthermore, there are no national standards for documentation, wasting scarce resources on inaccessible, not interoperable, and vulnerable data. Therefore, this talk calls for a national project to curate, standardize, and preserve the Egyptian digital heritage. It also calls for ICOMOS to start a global conversation about the current state of digital heritage in the global south.

### Arch. Hamdy EL-Setouhy

Expert member of ICOMOS - Instructor at AASTMT & Cairo University

#### Celebrating Venice Charter. A Opportunity for a Revolutionary Methodology.

The speech included an overview of the most important initiatives and agreements that preceded the Venice Charter. Then he presented and analyzed the mechanism of registering World Heritage sites, in order to identify its advantages and disadvantages. Pointing out that the idea of world heritage is a simple idea, but it represents an intellectual revolution in our concepts, and after all these years have passed, we need to develop what we have achieved in a revolutionary way.

Then EL-Setouhy explored several proposals to



Arch. Hamdy EL-Setouhy.

develop the World Heritage Convention. The first is related to proposing a new agreement that integrates tangible and intangible heritage, under the title (World Human Heritage Convention), which deals with heritage as an integrated human product. Secondly, facilitating the process of registering World Heritage sites. The third is related to bridging the gap between the concept of the idea and the application of the idea of World Heritage, where countries deal according to their local laws and institutions, which do not necessarily achieve the aim by proposing the idea of setting guidelines for each World Heritage site by UNESCO with the support of ICOMOS.

#### C. Closing Session:

This session began by presenting the working groups participating in the workshops to present their visions, in the following order:

#### Aswan Branch:

Team: Arch. Nour mohamed (Supervisor) – Ahmed Hesham – Nada Ehab – Hana Antar – Mariam Tarek – Tarek Mohamed – Mona Ezz EL-Deen.

#### The Unfinished Obelisk

Over the past 60 years since the Venice Charter revived interest in preserving cultural heritage sites, our team has studied the unfinished obelisk in Aswan, Egypt. The students learned about the history of obelisks and the meaning of the word



Team from Aswan Branch.

"value" in order to analyze the values embodied in this monument. Through observation and analysis, the team identified several issues with the existing site, including poor visual context and building conditions, lack of defined entrance and circulation, and neglected surroundings.

To address these problems and better showcase the significance of the unfinished obelisk, the team proposed two solutions: 1) create an augmented reality experience with 3D holograms demonstrating the ancient process of erecting an obelisk adjacent to the existing horizontal monument, and 2) construct an on-site museum detailing theories and methods of ancient Egyptian stonework used in pyramids and obelisks. By implementing immersive visuals and interpretive spaces, the students aimed to enrich understanding of and engagement with this relic of Egyptian engineering. Their work represents 60 years of evolving ideas on preserving world heritage embodied in the unfinished obelisk site.

#### Heliopolis Branch:

Team: Dr/ Tarek Kattaria (Supervisor) - Mariam Ahmed Thamarat - Rana Khedawey - Mariam Assal - Mohamed Hesham - Shadi Sleem - Abdelrahman Al-Ashqar

#### El-Musafr Khana Palace

El-Musafr Khana Palace, located in Cairo's historic backstreets, is a Mamluk-era architectural gem.



Team from Heliopolis Branch.



It served as a diplomatic hub and later as a guesthouse for the Egyptian ruling family. The palace, birthplace of Khedive Ismail, is a unique example of Mamluk and Ottoman architecture. Despite significant damage from a 1998 fire, its intricate carvings, arches, and geometric patterns continue to showcase the Mamluk aesthetic, making it a timeless masterpiece. Through the eyes of artist Mohammed Abla (a long-time resident), vivid recollections and artistic interpretations capture the essence of the building, stirring admiration and a desire to preserve its legacy. The project is guided by the Venice Charter principles for restoration, ensuring the palace's history continues to inspire future generations.

In accordance with Articles 9,12 of the Venice Charter, our approach encompassed the proposal of two different alternatives. Alternative (1) advocates for preserving the original architectural design, focusing on maintaining existing walls and incorporating traditional Mashrabiya motifs. It also proposes small openings for ventilation and natural light. Alternative (2) proposes a more innovative approach, converting the palace into an outdoor exhibition hall without altering its basic structure. The existing layout would serve as a backdrop for art displays, transforming the palace into a vibrant hub for contemporary art and culture, thus bridging tradition and modernity.

#### Alexandria Branch:

Team: Dr Mohamed Adel Dessouki - Dr Sally Said ElDeeb - Dr Ahmed Abdelrahman Wasfy (Supervisors) - Mohamed Ashraf Shahin - Yasmin Mohamed Ali Moussa - Jana Maged Mohamed Abdo - Zeina Hazem Youssef Mashaal - Farah Adel ElBassousy - Salma Hossam Abdelazim Moustafa.

#### Applications of Venice Charter in the Conservation of Minet El-Bassal's Heritage



Team from Alexandria Branch

Minet El-Bassal, a significant historical and industrial area in Alexandria and Egypt, faces negligence and imminent destruction despite appertaining to an important constituent of Egypt's heritage, colonial industrialism. Within this district lies the Warehouses area, which is designated as a conservation site in Alexandria's 2007 Heritage List (numbered 6043), remains deserted and at risk of vandalism and demolition. Only one building in this area enjoys official recognition, disregarding several others worthy of preservation status.

To address this, applications of the Venice Charter on reviving the area took place, focusing on restoration and preservation. Initiating the proposal is the digital documentation of buildings, with Makbas 45 as a case study to demonstrate the application of these sub-criteria. Its selection serves as a prototype for architectural regeneration, with the overarching goal of urban revitalization in mind. a comprehensive site analysis will determine the site needs which accordingly could provide future function alternatives for the buildings. Additionally, a comparative assessment of function alternatives to ensure compatibility with the building's physical characteristics and size. Subsequent design phases will consider intervention types, material selection, reversibility, and identity preservation.

Stakeholder involvement is crucial at key stages to ensure informed decision-making, guided by international conservation standards. This inclusive process aims to steer the preservation of Minet El-Bassal, setting a model for similar initiatives and contributing to the area's revitalization and preservation.

#### Smart Village Branch:

Team: Dr. Nancy Mostafa Abdel-Moneim (Supervisor) - Asmaa Medhat Abdelazim - Mamhmoud Amgad Mahmoud - Yasmin Hesham



Team from Smart Village Branch

Ibrahim Abdeldayem - Youssef Hossam Eldeen Mohamed Anwar - Sarah Sherif Mohamed Abed - Abdallah Medhat Abdelazim Abdelhamid

#### El-Quseir's historic treasures reborn: heritage buildings revitalized for today's community

El-Quseir, a historic city on the Red Sea coast of Egypt, is undergoing a revitalization of its heritage buildings, blending ancient charm with modern community needs. Known for its strategic importance and rich history dating back over 5,000 years, including expeditions by Queen Hatshepsut and rule under Sultan Selim I, El Quseir today is a serene tourist destination famed for its beaches, coral reefs, and water sports. Among its treasures is the Al-Quseir Police Station, a Mamluk-era building proposed for conversion into a cultural hub or museum, symbolizing the city's commitment to preserving its historical fabric while fostering cultural and economic development. The restoration philosophy adheres to the Venice Charter principles, emphasizing authenticity, integrity, and sustainable conservation. The intervention strategy, inspired by a visit in 2019, focuses on "Framing the Journey" through adaptive reuse, offering new perspectives on the city's landmarks while ensuring the preservation of its historical essence. This approach integrates contemporary design with traditional elements, enhancing the visitor experience and promoting El Quseir as a unique cultural destination.

The event concluded with some recommendations presented by arch. **Hamdy EL-Setouhy**,



Conclusion of the event.

the most important of which are: - The necessity of integrating studies concerned with heritage and its charters into educational curricula. - Encouraging cooperation on an Arab scale in the field of teaching Arab heritage and how to deal with it in accordance with international principles, through the cooperation of the Arab Academy and Arab experts in ICOMOS.

**Dr. Sherif El-Feki**, Vice Dean of the Faculty of Engineering, commented on the presentations and visions presented, stressing that they are promising and offer great applications for the Venice Charter.

The Dean of the College, **Dr. Yasser Jalal**, ended the event by thanking everyone who participated, stressing the interest of Dr. Ismail Abdel Ghaffar, President of AASTMT, for this celebration to be the beginning of scientific and cultural activities on an Arab scale.

(Texts and photos all from Hamdy EL-Setouhy.)



Final group photo.



## Recommended Book

Heritage for people  
Sharing vernacular knowledge to build the future



Letizia Dipasquale,  
Saverio Mecca,  
Lucia Montoni

The publication presents the results of the project 'Versus-Heritage for People', funded by the Creative Europe EU program. The main aim of the project was to actively involve a broad audience and raise awareness among it concerning the value of vernacular knowledge in shaping more sustainable and resilient models of development. The material and immaterial elements constituting a vernacular heritage (encompassing local materials, construction methods, models for living and social interaction, technical and environmental knowledge for the management of territories, natural resources, settlements, etc.) have enormous potential for generating forward-thinking models that can improve the environmental and social quality of our habitats, foster a sense of identity and belonging, and relate in a balanced way to the capacities of our planet.

The book explores strategies and tools for managing and transmitting knowledge and the values associated with vernacular heritage. It includes concrete examples and good practices for engaging people in processes of knowledge and the enhancement of vernacular heritage values for sustainability. The outcome is the result of the collaborative efforts between the five academic institutions involved in the project – Universitat Politècnica de València as coordinator (ES), University of Florence (IT), University of Cagliari (IT), CRATERRE-ENSAG (FR) and Escola Superior Gallaecia at Universidade Portucalense (PT). A total of 63 authors, comprising both external scholars and professionals, contributed to the book.

### Letizia Dipasquale

Architect, PhD in Technology of Architecture and Design, Associate Professor in Production and Management of the Built Environment at DIDA, Department of Architecture, University of Florence. Her academic research is focused on the topics of vernacular architecture, cultural heritage management and sustainable transition.

### Saverio Mecca

Architect, Professor Emeritus of Production and Management of the Built Environment at the University of Florence, he was Dean of Faculty and then Director of the Department of Architecture of the University of Florence, 2009-2020. He works in the research field of construction management and sustainable innovation of architectural heritage in the Mediterranean region.

### Lucia Montoni

Architect, obtained a postgraduate degree in Documentation and Management of Cultural Heritage. She is a PhD student in Technology of Architecture at the DIDA - University of Florence and collaborates with ETA-Florence company, which deals with communication and dissemination of scientific content on renewable energy.

[DOWNLOAD THE BOOK](#)



Landscape of Formentera, Spain



# Intricate Vernaculars: Heritage of Tolerance, Reconciliation & Resistance

Julie Nichols, Quenten Agius



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## INTRODUCTION

This paper explores discursive terrains of the 'vernacular' in Burra, South Australia. It aims to report upon the complexities of recording, understanding, and revealing the stories of cultural heritage associated with Aboriginal and non-Aboriginal Australia. This approach is intended to highlight that there are multiple understandings to be revealed through the data curation processes of heritage materials. It is therefore critical to engage and co-collaborate with Aboriginal knowledge holders to interrogate assumptions about the histories of built cultural heritage in this Country.

As a language of building and making, the vernacular is layered with meanings of its socio-cultural environment. Stories seek to make sense

of human environments and interactions, and within this case study of colonial buildings, they foreground conceptual approaches to settlement for Aboriginal and settler communities in connection to place (Klapproth, 2009). The research methodology employs strategies: a Ngadjuri Elder's oral history, and architecture students' onsite drawing-based practices, together all of which convey, unapprehended narratives of Ngadjuri Nation [mid-north South Australia] Aboriginal heritage. The nineteenth century mining vernacular in Burra represents on the one hand, a story of racism, massacre, and dispossession of Country, resulting in the destruction of Ancestral Country and its topographies for Ngadjuri people. On the other hand, for the first settlers, their architecture

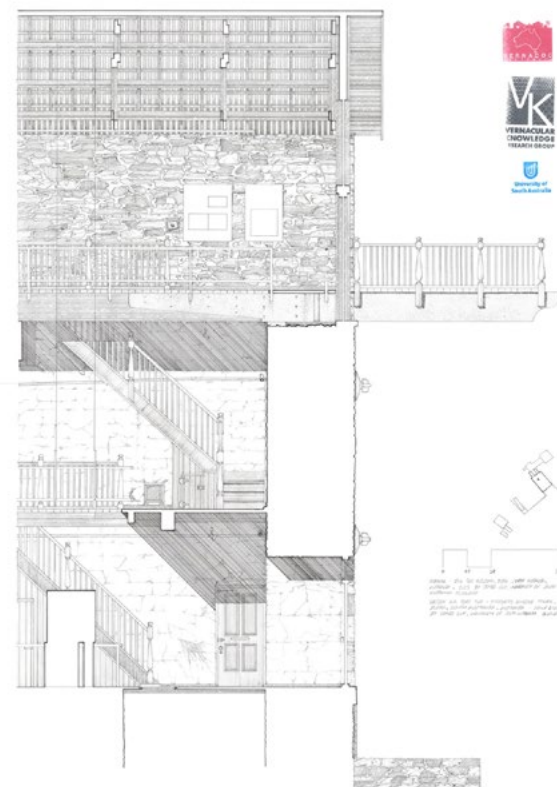


Figure 1. James Guy UniSA's Master of Architecture student. Section of the Morphet Engine Tower reveals the materials textures and qualities of stone cut on site. © James Guy



Figure 2. Quenten Agius welcoming UniSA students to Country and speaking to Ancestors in a Smoking Ceremony at Burra's World's End Gorge. © D Fong

and settlement patterns represented shelter and protection from a harsh environment and a perceived threat from the 'natives'; at the same time prospects of a new land and a new vocational beginning. This research presents the vernacular as a discursive terrain that relays the tragedy of the physical situation into an under-reported storyline; a type of 'endurance narrative' to attempt to mitigate the stark reality of invasion.

To explain and rationalise their powerlessness from colonial invasion, the Ngadjuri used narration and discursive practices to make sense of interactions within their settler-occupied cultural contexts (Klapproth, 2009). This is the namesake of this chapter 'intricate vernaculars', where Aboriginal oral histories and non-Aboriginal material culture are combined. It utilises Mr Quenten Agius' [Ngadjuri Elder, 2022] stories to conceptualise the material of building and its context more broadly as a sociological construct. Investigations of this type of 'cross-cultural' or inextricably connected vernacular are intended to contribute to a more focussed understanding of complexities that characterise human environments and human interactions belonging to both Australian Aboriginal and non-Aboriginal heritages.

To address notions of an intricate vernacular, the research asks questions such as to what extent has the colonial-dominated narrative of Burra's past negated, damaged, redacted, overlooked,

a rich and inclusive heritage in its built environment. What might a counternarrative offer through its recognition of intangible symbolism conceived in storytelling and cultural performances?

To investigate these questions, firstly, under the thematic of 'Endurance narratives', the knowledges of Mr Quenten Agius, as co-author, provides his insight in an auto ethnographical capacity narrating the colonial vernacular (Bochner, 2012; Agius, 2020). Secondly, under the thematic of 'Vernacular narratives and mining heritage' the authors draw upon representations prepared by the University of South Australia Architecture and Interior Architecture students from a September 2020 study tour. This fieldwork evidences some of the remaining mining infrastructure. It represents its materiality using an onsite manual drawing method [VERNADOC (vernacular documentation)].

This paper highlights the ways in which historical events and heritage are preserved, and often uncritically report a dominant worldview. One of the key reasons for exploring the concept of the vernacular in this Australian context of Aboriginal and non-Aboriginal vernaculars is what Architectural historian, Abidin Kusno suggests is its recognition of the non-monumental. Kusno argues that this approach "democratises architecture by acknowledging the agency of (non-architecture) people in building their own built environment." (Kusno, 2020).



To delve deeper into the politics of the vernacular in Aboriginal Australia, specifically within the Burra context, some knowledge and appreciation of the historical foundations of the vernacular are explored. The thematic of 'endurance narratives' or a 'counter current' within the colonial vernacular is cast not by the builders, but rather the dispossessed Ngadjuri Aboriginal community [stone 'ruins' figure]. As Kusno explains, there is a "continuing debate whether the everyday is ever fully colonised" implying there is always a subversive counter current present. This results in Aboriginal knowledge being "...located somewhere outside the structure of power" (Kusno, 2020; Memmott & Ting, Vernacular Transformations, 2020; Sentance, 2017). Comparatively, to the Indonesian context to which Kusno is predominantly referring, Ngadjuri Aboriginal Dreaming stories highlight disparity of belief systems between coloniser and colonised (Kusno, 2020; Richards, 2012). British colonisers often misunderstood the intricacies of knowledge and values of Aboriginal socio-cultural practices, largely due to the lack of visibility, or understanding of intangible belief systems, including Ancestral and cosmological referents. Surviving Ngadjuri peoples were relocated, resettled into culturally and environmentally

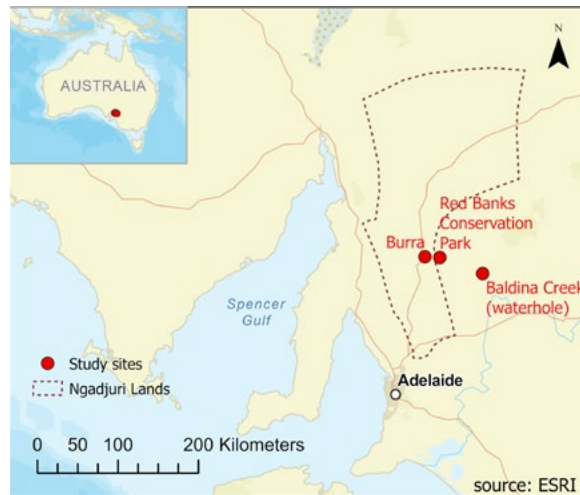


Figure 4. Indicative Ngadjuri Nation Boundary. © Warrior et al., 2005, p.9.

inappropriate settler-imposed forms of building, on their neighbours' Aboriginal Nations.

Colonial buildings became a type of intermediary element—stone excavated and carved from Country—an altered geography of the Ancestors and in turn a source of new storylines reconstructed. Through the geology of 'Country', extracted materials, for Aboriginal people, are always imbued with Ancestral meaning and are unable to be separated from realms of the ecological and spiritual [smoking ceremony, Figure 2]. In this way Ngadjuri were forced to coexist in a colonial framework, reconnect with their Country remotely through amended storylines. The details of the role of the vernacular as an agent and enabler, and a motivation for Aboriginal stories, follows.

## BACKGROUND

Settler vernacular architectural heritage (Figure 5) in the regional township of Burra, of mid-north South Australia, has Cornish, Welsh, and German roots from colonisation in the early to mid-1800s. However, the land on which colonial settlement impacted, for more than 60,000 years conservatively, was home to the Ngadjuri [Aboriginal language group and name of the Aboriginal Nation (see Figure 3)] Aboriginal community and to this day narrates and evidences their heritage.

On the other hand, settler buildings represented a destruction of a cultural living landscape of the Traditional Owners' - the Ngadjuri - whereby their wayfinding on Country as well as creation stories of the Dreaming sustained a permanent



Figure 5. Redbanks Conservation Park, home to stone tools, megafauna fossils and Dreamings. © Aboriginal Cultural Tours

and irreparable, violent intervention. Motivated by the intergenerational trauma which exists for the Ngadjuri community being removed from Country, Ngadjuri Elder, Quenten Agius' involvement in these projects seeks to raise awareness of the ongoing holistic impact, socially, economically, culturally, environmentally, these colonial actions had on the future plight of Aboriginal people. Therefore, Agius has significantly contributed as co-author to provide personal histories to expedite cross-cultural understandings of this necessary work. Insight depicted in some of the attached photos (See Fig. 5) Agius' Aboriginal cultural tour business strives to educate all about his Country, and the intense and enduring impacts of colonial invasion. Agius' narratives also delve into the incredible resilience of one of the oldest world cultures, that developed methods of narrating [mental mappings in Songlines]. A living and interlinked heritage of two cultures; to find ways to synthesise racism and resultant persecution; to achieve a reflexive and dynamic wayfinding to survive the ever-present colonial presence. This narrative, from the Traditional Owners', such as Agius, demonstrates an intangible subversiveness but also a means of navigating the mental trauma of his family growing up enduring largely a vilified existence.

Agius explains through the story of the wild dog with mange - a sickness caused by parasitic mites in the skin - 'vomited' on his travels through

Country (Agius, 2020). Distinctive attributes of Country then become entwined in the settler buildings. The vomit and sickness are represented by the limestone deposits. The limestone, with white settlement, found its way into the buildings. How can this form of knowledge sharing expand cross-cultural understandings of heritage and empowers multiple voices in its production (Waterton, Smith, & Campbell, The utility of discourse analysis to heritage studies: The Burra Charter and social inclusion, 2006). The western based conception of heritage, until recently, with the advent of the field of critical heritage studies, involved sets of universal values around conservation for the next generation. This approach has been challenged within the authorised heritage discourse (AHD) (Smith, 2006). This field of heritage studies acknowledges the role of underreported, marginal heritages. It recognises micro-narratives of heritage discourse and the cultural processes which contribute to these (Giblin, 2014). The following thematics examine how Ngadjuri micro-narratives subvert the meta-narrative of Burra heritage; whilst onsite drawing processes are employed to further understand colonial vernacular. This paper reframes heritage as an "an iterative process and practice of (re)selecting, (re)interpreting and (re)presenting the past, rather than defining heritage as (just) a material asset" (Veldpaus, Kistic, Stegmeijer, & Janssen, 2021).



Figure 3. Contemporary place names within the boundary of Ngadjuri lands. © Warrior et al., 2005, p.9.



## ENDURANCE NARRATIVES

### Aboriginal/Ngadjuri Vernacular

Aboriginal traditional forms of shelter varied in design across the varied climatic conditions of Australia on Ngadjuri Country near Burra scar trees were burnt out to provide shelter but the tree remained living. These trees were also sources of food, materials for coolamons (vessels for ceremony and carrying food) and had medical properties. Other shelter designs were of forms of material construction that was temporal and where events and ceremonies dictated the significance of place and the siting. (Memmott & Go-Sam, *Australian Indigenous Architecture: Its form and evolution*, 1999). According to Memmott, initially groups camped near new towns in the outskirts but by the twentieth century traditional structures were almost never seen. The settler administrators enforced 'European-style' accommodation in that it was made of timber piles (Memmott & Go-Sam, *Australian Indigenous Architecture: Its form and evolution*, 1999; Keys, 1997).

This enforcement of European ways of living may be seen as a cultural restructuring exercise through imposing an unfamiliar built environment on the Ngadjuri, meant storylines, intergenerationally communicated, were Ngadjuri's remaining semblance of community structure (see Figure 6). The notion of Country (ancestors, land, water, moon, stars, and sky) to Aboriginal lore and traditions as well as ways of negotiating the landscape to find water and food were central to Aboriginal worldviews (Massy, 2019; Corporation, 2021). Ceremonies provide another form of translation of ideas from stories. Through dance, song, and performance the physical demonstration of stories provided another mode of understanding for the Ngadjuri community of their traditions, expectations of behaviour and Creation stories of their cultural landscape. Further evidence of this knowledge has been scripted and etched in rock formations on Ngadjuri lands. This is one of the oldest forms of transcribed communications of the Ancestors to disseminate knowledge and teachings (Corporation, Ngadjuri, n.d.).

Therefore, 'Country' is highly significant and integral to Ngadjuri well-being and holistic understanding of their worldview. What happens when the stories of Country traditionally relayed in the various modes of cultural performance and narrative is abstracted, disfigured, inaccessible

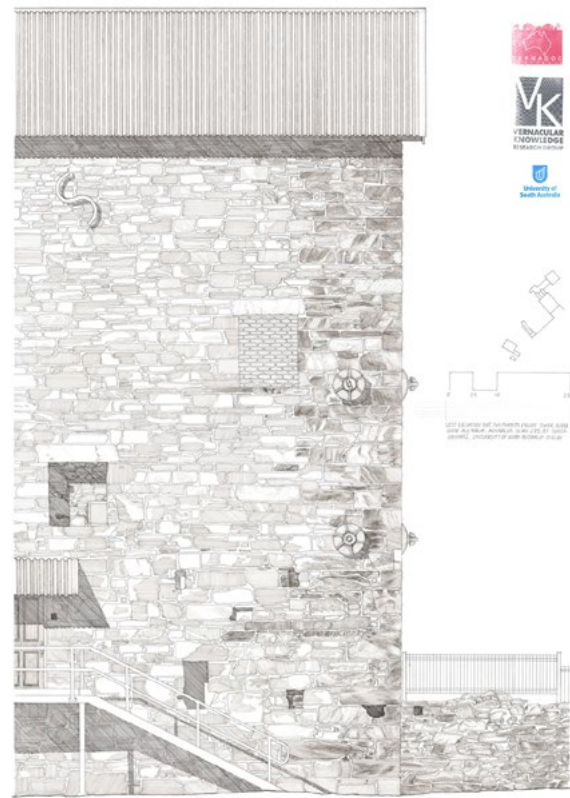


Figure 6. Sonya Haydari's drawing UniSA Masters of Architecture student. Morphett's Engine Tower, Burra Mine. © Sonya Haydari

or reconstructed into colonial buildings? How might a counter-narrative reconcile these decisive, hostile, often ignorant, and irreversible interventions into Ngadjuri living cultural landscapes?

### Colonial Narratives

There are distinct conflicts within the academy/western knowledges and traditional knowledges that range from ways of understanding, interpreting, and reporting on shared heritage, to methods of recording and sharing (see Figure 7). This mentality of not seeing or acknowledging Aboriginal people is also highlighted in local more recent representations (see Figure 7). Historian, Skye Krichauff's work investigates, stories of settler communities in the Burra region and their different levels of ambivalence or ignorance to Ngadjuri heritages (Krichauff, 2020). There were also accounts of a massacre of Ngadjuri at Mt Bryan in 1844 (Ryan, 2020).

Burra is located near the Southern Flinders Ranges approximately two hours' drive north of Adelaide and was first established in 1845

(Figure 4A), as one of the first Australian mining towns. Copper deposits were found allegedly by William Streair, a shepherd in September 1845, with mining activities beginning in 1849 (see Morphett's Engine Tower, Figure 6) (Johns, 2006). According to Agius, copper was discovered by a Ngadjuri boy, it is unclear whether he passed his knowledge to Streair (or to other members of the settler community) (Agius, 2020). By the late 1840s mining had boosted the settler population to more than five thousand people and the establishment of Burra as Australia's first great mine—or "the 'Monster Mine'—was one of the world's richest" (Waterton, Staiff, Bushell, & Burns, 2019). Mining ceased in 1877 and then pastoralism was the main industry. The absence within the 'authorised heritage discourse' (AHD) for Aboriginal people perpetuates disempowerment (Dewi, Izziah, Meutia, & Nichols, 2019).

### Self-learning and self-healing narratives

Narrative practices within Aboriginal culture are central to knowledge sharing, therefore, weaving another 'story' to explain the settler buildings sitting within a Ngadjuri cultural living landscape, gave a voice to the materials of the building and a continued storyline for Ngadjuri. Agius sees these connections as ways of moving forward from the past injustices and sorrow. It is also time to share, whereas in the past it was not the right time (Agius, 2020). Aboriginal culture is focussed on the collective rather than the individual, and this methodology emphasises this focus. Agius has long worked toward bridging two worldviews of Ngadjuri and Burra non-Aboriginal community together to focus on future shared cultural heritage objectives and experiences (Agius, 2020).

The role of narrative for Agius facilitates a form of 'deep self-learning' also known as 'educating the self' as alternative terminologies for healing and negotiating an occupied cultural living landscape (Agius, 2020; Atkinson, 2000). The colonial vernacular, therefore, performs as a canvas or lens, to reflect upon these intellectual negotiations, and a means of narrating loss. This 'counter current' and making sense of things, also is revealed in drawing processes through interactions with Agius' and narratives on site.

## VERNACULAR NARRATIVES + MINING HERITAGE

Prompted by a World Heritage bid for Burra's mining history together with the outcomes of a recent conservation management plan, the absence of Ngadjuri voices came to the fore. In parallel timing, Agius approached the University of South Australia staff and students about recording Ngadjuri cultural heritage for a cultural centre in Burra.

In 1979, Burra was recognised as the location of the signing of the Australian International Council on Monuments and Sites (ICOMOS) Charter for Places of Cultural Significance, hereafter the Burra Charter. The signatory site was a deliberate choice by the ICOMOS committee given Burra has a rich Aboriginal and non-Aboriginal history (Pollard, et al., 2021). With the exception of Clare Smith's insightful archaeological studies, Ngadjuri heritage had not been comprehensively documented for broader public access (to the knowledge if this author) other than in the publication "Ngadjuri: Aboriginal People of the Mid North of South Australia" (Warrior, South, & Ngadjuri, 2005). Under-reporting of these histories continues to reinforce the disempowerment of Ngadjuri people and their role in the dynamic settlement of Burra.

The Burra Charter's recent revisions, provides a set of definitions and principles for the conservation of places of cultural significance and such places include Aboriginal places of historical and cultural value (ICOMOS, 1999, 2000, 2013). Regardless of this Charter, Ngadjuri continue to be excluded from the conversations at State and Local government levels around heritage management strategies. Therefore, UniSA's Burra Study Tour September 2020, using manual documentation processes of (VERNADOC – vernacular documentation) (Sananwai & Tovivich, Supitcha, 2020), was an opportunity to bring Ngadjuri stories to the public domain. (Nichols, Fong, & Avey, 2016). During the study tour our students and the Burra community participated in a welcome to Country at the Burra World's End Gorge; Creation stories of the geological formations at Redbank Conservation Park littered with Ngadjuri stone tool relics, megafauna bones and waterholes patronised by the 'Eagle and Crow' Dreaming. These were all active ways of engagement for Agius to speak about the relationships between Ngadjuri Ancestors and settler communities (Agius, 2020).

These drawings of Burra mining heritage are inscribed, metaphorically, by being cut and



crafted from Ngadjuri Country. In a 'smoking ceremony' (Fig. 7) at the opening of the student's exhibition of the drawings at the Burra Townhall, Agius sung to his Ancestors, a type of reconciliation, so all Burra communities could move forward together (Agius, 2020).

Symbolically Agius' performance within the colonial town hall as the central community building of the settlement means some tensions may have been relieved. These subversive acts of Ngadjuri narratives concealed within the stone of Burra's 1840s buildings as well as 'smoking-out' (Figure 7) a colonial building, are all contributing to a remapping of Ngadjuri lands and cultural spaces.

## CONCLUSION

The bridging of two worldviews has resulted in different modes of subversion, as Ngadjuri people continue to live under inherent forms of colonial rule. Their lands are still not typically under their jurisdiction. They exist as displaced peoples. (Tilley C., 2020). In the spirit of the Burra Charter's intangible heritage agenda, a re-evaluation of heritage narratives through oral history and onsite drawing methods, together with conceptual investigations into heritage

studies and associated disciplines, demonstrated a sophisticated 'counter current' embodied in Burra's colonial vernacular. Ngadjuri people as guardians for Country, disseminated amidst their community a means of contending conceptually with the detrimental environmental and cultural imposition of the settlers. The complexities of subsistence for Ngadjuri remain within a colonial framework, yet the cross-cultural component of Burra's vernacular deserves further investigation. Ngadjuri people and their role in this period of Burra's history (pre and post mining) remains overall contentiously absent. Ngadjuri's conceptual remapping of their cultural living landscape in an intricate vernacular revealed a sophisticated level of subversion and a mode of bridging two worldviews.

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Figure 7. Smoking Ceremony hosted by Quenten Agius, for the opening of the Burra Mine Site Drawings, Burra VERNADOC, Burra Townhall, September 2020. © D Fong



# Entwined Vernaculars: Heritage of Building Rehabilitation, Sustainable Development, and Rural Settlements: A Contribution to the State of the Art

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## 1. INTRODUCTION

Rural territories are experiencing severe out-migration and desertification phenomena (Pola, 2019), which impact their remaining population. Rehabilitation actions towards the improvement of living conditions can have a powerful role in avoiding or reversing this situation. Parallel to these circumstances, vernacular constructions have evolved throughout centuries of experience of local populations. These buildings are shaped by their cultural, environmental, and social experiences (Chandel, 2016), embodying broad wisdom and reflecting a sustainable response to the context they are part of (Nguyen, 2019).

However, since contemporary buildings are still considered the norm, vernacular heritage has been gradually abandoned and lost, with dramatic consequences in terms of territorial cohesion and global development. The general lack of compliance of these constructions with current legal standards also contributes to this state of affairs. Nevertheless, its adaptability has been proven possible, useful, and cost-effective (Barbero-Barrera et al., 2014; Salvador et al., 2021; Itard et al., 2007), indicating that these buildings deserve careful and qualified rehabilitation actions.

The goal of this paper is to raise awareness of the role of building rehabilitation as a vector to sustainable development. Additionally, the critical role of rural settlements for territorial cohesion is stressed, and vernacular construction is highlighted as a crucial component of rural heritage. Studies that link concepts of building rehabilitation, sustainable development, and rural settlements are scarce and do not usually

take into consideration the component of vernacular constructions as a vector toward these concerns.

## 2. Building rehabilitation as a vehicle towards sustainable development

Building rehabilitation can be included in the scope of building adaptation processes, encompassing a set of activities that enhance living conditions and effective lives of buildings (Shahi et al., 2020). For the purpose of this paper, the term "building rehabilitation" adopted is a result of combining several definitions found (Shahi et al., 2020, Alba-Rodriguez et al., 2017, Grimmer et al., 2011), considering it to be the process of enabling a compatible use for an existing building through alterations, additions, and repairs, making it safe and habitable while preserving features which pass on historical, constructive, architectural or cultural values.

Bearing in mind the goal to fully achieve the UN's SDG and, ultimately, global sustainability, it is fundamental to consider the wholeness of the building sector towards this. Therefore, this entangles a wide berth of activities, such as construction, renovation, usage, and demolition work. This means that building rehabilitation is one of the many fields the building sector overarches. Despite proposing a significant number of solutions to mitigate the impact of new buildings in cities and thus pursue sustainable development, little consideration has been given to existing buildings and their adaptation (Sing et al., 2019). This means that their contribution to this goal and their main dimensions (social, economic, and environmental) are unaccounted for. A synthesis of the building rehabilitation action's contribution to these dimensions is presented in the subchapters below.

### 2.1 Environmental dimension

To address construction industry's impact as a substantial consumer of resources and materials, material efficiency has been included in European sustainability policies related to construction, identifying the role of circular economy procedures in construction to promote material reuse and high-quality recycling (European Environment Agency, 2020). Taking this into account, building rehabilitation practices have been stressed as actively contributing to this matter, considering that

pre-existing resources are being maintained or improved. These actions also restore the usage of buildings and reverse their obsolescence, reducing the environmental impacts caused by an alternative demolition and new construction process (Munarim et al., 2016).

However, the frequent need to use new materials in rehabilitation actions questions the feasibility of these processes in terms of their environmental impact. Also, recycling material processes remain an unexplored practice in many construction activities (Copenhagen Resource Institute et al., 2014), as well as waste management and deconstruction practices (Saéz et al., 2019). Emissions and embodied carbon are also aspects that are associated with using resources in construction activities.

Besides this, the demolition of buildings and their disposal, disregarding material reuse or recycling, leads to permanent neglect of products that could substitute the need for raw materials. Thus, managing end-of-life buildings and discussing the possibility of maintaining construction elements has a significant impact on the general use of resources and emissions stemming from construction works (Copenhagen Resource Institute et al., 2014).

Moreover, studies show that the reuse of existing buildings, instead of demolitions followed by new construction, results in a substantial reduction of embodied carbon and construction wastes (Empty Homes Agency, 2009). On top of that, if these activities include utilising suitable locally sourced construction materials, it is possible to reduce transportation-related emissions and boost local economies (Historic England, 2020a).

### 2.2 Economic dimension

Contrary to what is often assumed, research has shown that building rehabilitation tends to be cheaper than demolition and new construction (Itard et al., 2007), apart from situations where acute damages balance the costs between the two options (Alba-Rodriguez et al., 2017).

Moreover, green stimulus policies, which are frequently associated with rehabilitation actions and conservation works, can be economically advantageous compared to traditional fiscal stimuli since they tend to lead to higher domestic Gross Domestic Product (GDP), employment creation and domestic improvement conditions (Historic England, 2020b).



However, recognising other important aspects and scales related to the economic impact of building rehabilitation is not new. In 1983, Rakhra (1983) listed the following economic arguments to support building rehabilitation: cash flow and affordability, energy and other scarce resources availability, employment and income creation, and demographic reasons. These other dimensions, surpassing the direct financial costs of this activity, are crucial to consider.

The built environment is intrinsically linked to economic activity, with many financial transactions occurring within it, dependent on it or attracted to it, meaning that investing in its conservation and improvement creates places for businesses to grow (Historic England, 2020b) or attracts permanent inhabitants who contribute to the prosperity of local economies. These investments also enhance the area's value and generate demand, adding to property value and promoting the popularity of otherwise neglected areas.

Refurbishing existing buildings can also help to rejuvenate local economies whenever local provenance construction materials are used (Historic England, 2020a), which, as addressed before, also carries a significant environmental advantage. The impact of the historic/ listed buildings on tourism, a huge source of income for many countries –particularly in Southern and Mediterranean European countries, where the tourism sector was worth more than 234 billion USD in 2019 (UNWTO, 2020)– is also worthy of note here.

Furthermore, encouraging the preservation of the built environment, mainly through rehabilitation actions, will reduce long-term costs associated with works resulting from buildings' decay and promote its ongoing maintenance (Sanfilippo et al., 2008).

### 2.3 Social dimension

Sustainable territories are recognised as the outcome of good governance. This encompasses integrated urban and territorial planning, which includes the uplifting of the existing infrastructure's sustainability. Therefore, building rehabilitation and its role in maintaining and improving these infrastructures comprises a catalyst towards this end and should be perceived as an instrument to promote urban integration and social cohesion.

Despite operating on the building scale and

thus directly improving the quality of life of its inhabitants, building rehabilitation can also trigger urban regeneration, contributing to promoting sustainable development on a broader scale (Gonzalez et al., 2014). Studies have stressed that well-designed and connected urban areas with historic features, which necessarily include existing buildings, promote high-quality liveability standards (Historic England, 2020c; Venerandi et al., 2016). Community fulfilment is also triggered by the aesthetics of buildings and public spaces (Florida et al., 2010).

Furthermore, besides addressing the physical regeneration dimension of building rehabilitation actions and their impact on society, it also acts in terms of political regeneration as a path towards community attachment and social cohesion. Literature refers that the feeling of connection to a certain place has a proactive role in safeguarding its resources (Vaske et al., 2010 apud Historic England, 2020c; Scannell et al., 2017 apud Historic England, 2020c). These behaviours inspire feelings of fulfilment and joy and foresee general well-being (Wu et al., 2019 apud Historic England, 2020c).

### 3. Rural settlements, territorial cohesion, and vernacular construction

Urbanisation and the consequent migration of the population towards cities has been a well-known continuous phenomenon, leading to a world urban population proportion rising from 33%, in 1930, to almost 56%, in 2019 (World Bank Group, 2021). However, the consequent rural decline and its repercussions have received far less attention, despite the weight of the remaining population being around 44%. The process of rural abandonment has been proven to contribute to global dilemmas such as poverty, failure of education, poor land management, or underdevelopment of infrastructure (Yin et al., 2019).

The disparity between urban and rural development raises important questions regarding territorial cohesion – a concept entailing the harmonious development of all territories, enabling its citizens to fully enjoy the inherent characteristics of their habitats (Commission of the European Communities, 2008). This concept expresses concerns that have been at the heart of international and European policies. Territorial cohesion is also a

fundamental part of sustainable development, considering its role in building bridges between ecological balance, social cohesion, and economic effectiveness (Alexiadis, 2017; Commission of the European Communities, 2008). These, in turn, actively contribute to the distribution of resources and opportunities, as well as intergenerational equity, which is also a central pillar of sustainable development (Holder et al., 2010).

For this reason, the ongoing migration flux towards cities and consequent abandonment of rural areas abide by serious obstacles to a balanced territorial development of economies and societies on a global scale, threatening international efforts that have been made with the aim of achieving sustainable development. Also, for a long period of time, the concept of rural development was mainly associated with agricultural progress, neglecting other structural measures that contribute to economies in these territories (Pelucha et al., 2017), allowing full exploration of its resources and opportunities.

Awareness of the importance of rural development as a catalyst to territorial cohesion, and hence towards sustainable development, has been shifting globally and on a European level. Initiatives such as The World Rural Landscape Initiative (WRLI) (World Rural Landscapes, 2021) or European Network for Rural Development (ENRD, 2021) are examples of that. Despite these initiatives, there are still very significant disparities between rural and urban areas undermining eventual progress and contributing to deepening the differences between these two realities (Yin et al., 2019). Also, both climate change and the global increase in the human population make rural territories more vulnerable to losses, radical changes, or abandonment (ICOMOS, 2017).

For this reason, future approaches to rural development must surpass plain economic growth and address a transition process where challenges such as social innovation, local participation, demographic and cultural progress, and environmental challenges are fully attended to and considered (Dax et al., 2017; Yanbo et al., 2021). Promoting the conservation, integrity, and authenticity of these territories while perceiving them as valuable resources contributes to sustaining and increasing their adaptation and resilience, consequently assuring their inhabitants' quality of life (ICOMOS, 2017).

Rural built heritage is associated with different

types of architecture, underlining popular, traditional, and vernacular as the most common yet distinct concepts. All of them are integrated within the commonly known domain of "architecture without architects", which refers to a community's practical approach related to building practices that arise in a specific geographical and cultural environment (Jorge, 2014). These concepts are particularly relevant in rural settings where, contrary to urban territories and cities, buildings' evolution occurs more slowly.

The term "vernacular" came up in the language domain as the opposite of "vehicular". The second refers to an idiom shared by more than one community, whilst the first regards a language of a single group of people (Jorge, 2014). The transposition of the word "vernacular" to the architecture field became associated with buildings that are identified with a place. These buildings are the result of a certain society's demands and are built with local materials (Jorge, 2014). This adaptation of vernacular architecture to local nature and climate embodies comprehensive wisdom (Nguyen et al., 2019). As a result, a vernacular habitat changes only in deliberate aspects according to the experience and needs of the dwellers since alterations are based upon the community's experience (Jorge, 2014). Fig. 1 summarises examples of Mediterranean vernacular constructions.

As mentioned earlier, modern technology is still the norm when it comes to construction, and legal building standards are getting increasingly tight, making the rehabilitation of vernacular buildings an increasingly complex task. Vernacular buildings' general lack of compliance with legal standards, which were mainly developed considering new constructions and materials, along with a shortfall of adapted norms and codes that allow these buildings to be improved while maintaining some original features, have led to their profound alterations.

Although these adaptations are demonstrably possible, useful, and cost-effective (Barbero-Barrera et al., 2014; Salvador et al., 2021; Itard et al., 2007; Widera, 2021), there is also a profound lack of knowledge regarding these constructions and depreciation of their testimony as links between the communities and the environment, leading to their consequent damage, abandonment, and loss (Sardaro et al., 2021). To counter this trend, it is fundamental to propose new approaches that actively contribute to a





Fig. 1. Examples of Mediterranean vernacular construction

deeper knowledge and understanding of these constructions, allowing a careful and sustained adaptation to contemporary standards, an improvement in communities' quality of life, and the development of the territories that comprise them.

However, building rehabilitation in rural territories, where vernacular constructions still prevail, can significantly impact this goal in a further manner in two different intertwined scales:

- **Building scale, considering the direct impact on improving existing constructions that embody a sustainable response to the environment;**
- **Territorial scale, considering the investment in the development and improvement of living conditions in rural areas, mitigating the difference between urban and rural development, and thus contributing to territorial cohesion.**

These reasons stress the importance of prioritising rehabilitation actions in rural areas,

which have a direct impact on territorial cohesion and thus positively influence sustainable development.

#### 4. Final remarks

This work intends to raise awareness of building rehabilitation as a vector towards sustainable development and call attention to the utmost importance of rural settlements to this global objective. Additionally, the preservation and improvement of vernacular heritage, a central component of rural territories, should not be neglected. These constructions embody a wise response to the climatic and geographical context in which they are located and are intrinsically connected to the community and the environmental envelope, and the local economy of the place. Therefore, they should be perceived as a proven model of a sustainable response in the built environment.

The following conclusions can be pointed out:

- Climate change is recognised as a world-scale phenomenon requiring immediate

action at an international level, mobilising efforts in many areas, including the building and construction sector;

- Sustainable development is also recognised as a distinct yet parallel commitment to climate change and has been addressed over time as a priority on international, European, and national levels. The building sector has been established as an area in need of change in order to achieve established commitments;
- Building rehabilitation can actively contribute en route to the three main dimensions of sustainable development since it promotes environmental and economic savings whilst contributing to social development, integration and cohesion;
- Territorial cohesion plays a critical part in fully addressing sustainable development, contributing to a balanced distribution of opportunities. However, rural and urban developments present a compelling gap, stressing the need to adopt integrated approaches for rural territories, including heritage preservation strategies;
- Vernacular architecture and construction comprise a component of rural built heritage, characterised by an intrinsic connection to the territory, the community, and the local resources.

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Education Background

Bachelor Degree on Architecture

Director of Urban Improvement, Ministry of Public Works of Mexico Government from 1970 through 1976 and then from 1976 through 1982.

Together with her late husband, advisors to the governor of the State of Quintana Roo from 1985 through 1989.

Coordinator of the Program of Colonial Cities, Ministry of Tourism from 1992 through 1995.

Coordinator of Social Service Program, Faculty of Architecture UNAM from 1996 through 2008.

Working Experience

Improvement of Urban Infrastructure for the Rural Development Program during two governmental periods.

Together with her late husband, Rescue of the Lagoon of the Island of Cozumel and development of standards for its maintenance.

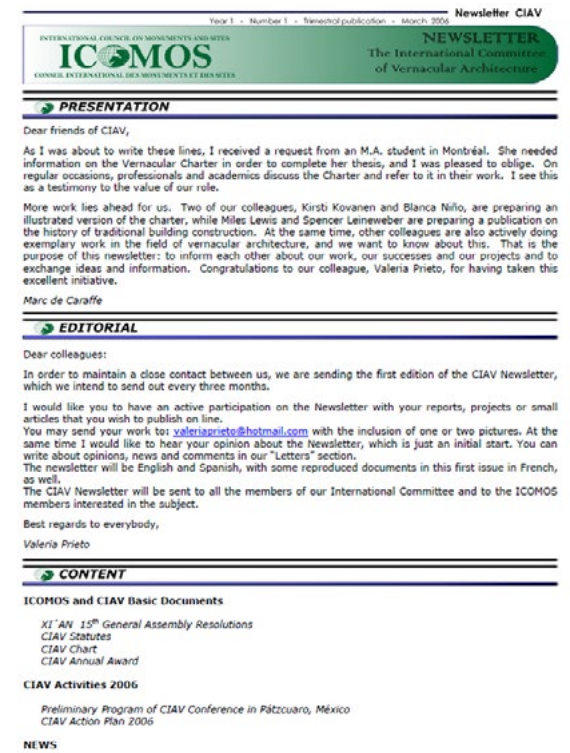
Together with her late husband, creation and coordination of the Museum of the Island of Cozumel.

Coordinator of the Program of Colonial Cities.

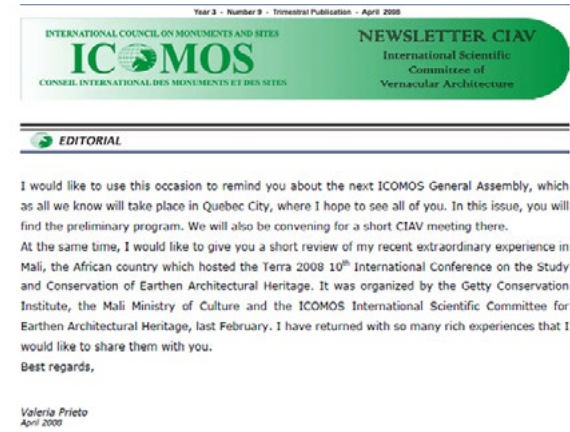
Coordinator of several community social service programs of students of architecture and development of standards .

Projects

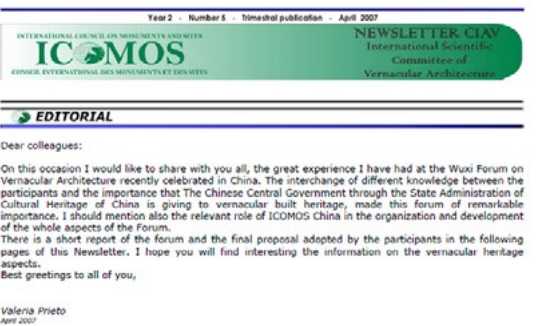
Valeria Josefina Prieto founded CIAV Newsletter in 2006, and in the next 16 years, as editor-in-chief, she successfully launched 47 issues of Newsletter. Her hard work and selfless dedication not only enriched our knowledge horizons, but also provided us with a platform for in-depth communication and learning. Her talent and professionalism are admirable, and we are truly grateful for her contribution to the development of CIAV.



newsletter-2006-y01-n01



newsletter-2008-y03-n09



newsletter-2007-y02-n05



The bread in Transylvania

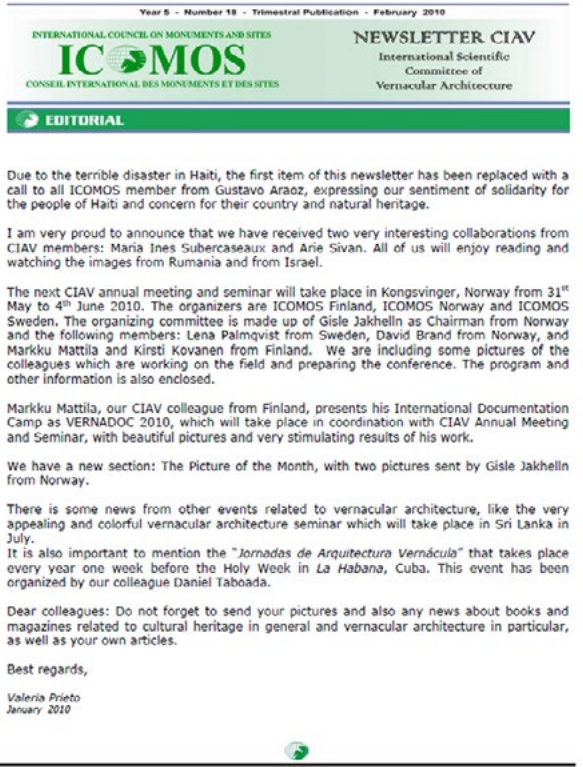
Each one of us has so many souvenirs that most of our colleagues have been sending their pictures to share with the whole group of CIAV and friends; many of these pictures are included in this issue.

It is necessary to say once more how very grateful we are to Christoph Machat, who coordinated so many aspects of the Conference and the whole post tour visits and travel.

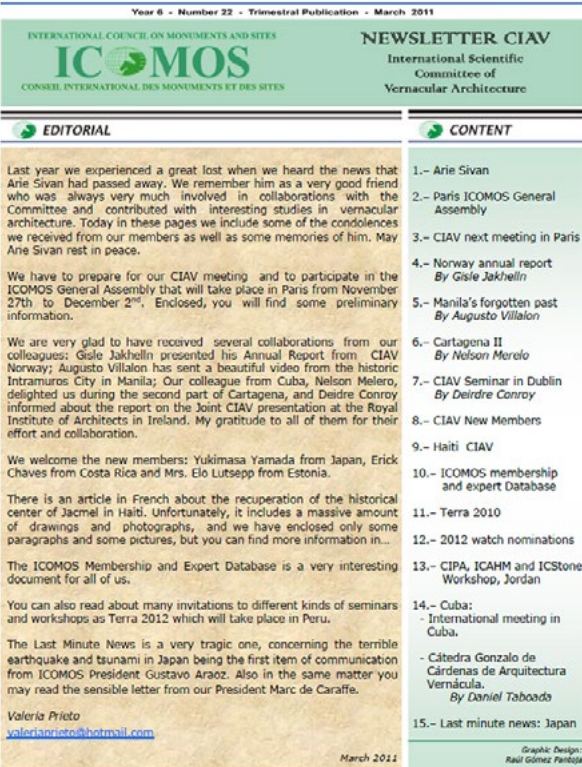
The CIAV Annual Report was presented by our indefatigable President Marc de Caraffé, which you may read in these pages together with the Rimetea Document on the protection of the built vernacular heritage in multicultural environments. The annual report is very important in recognizing the work of our committee during a whole year, and especially the work of Marc de Caraffé. The Rimetea Document which was signed by the CIAV President and by three ICOMOS Presidents in Romania, Hungary and Germany, is also of great importance, because, among other things, it establishes the preservation on site of vernacular heritage in multicultural areas which are threatened by economic globalization. The document also mentioned that it is "desirable that communities establish comprehensive inventories of their vernacular assets and heritage".

newsletter-2009-y04-special





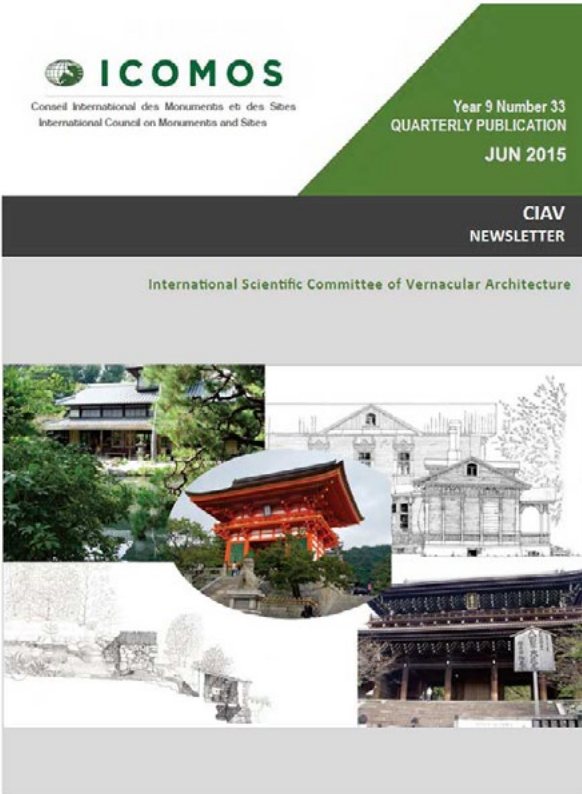
newsletter-2010-y05-n18



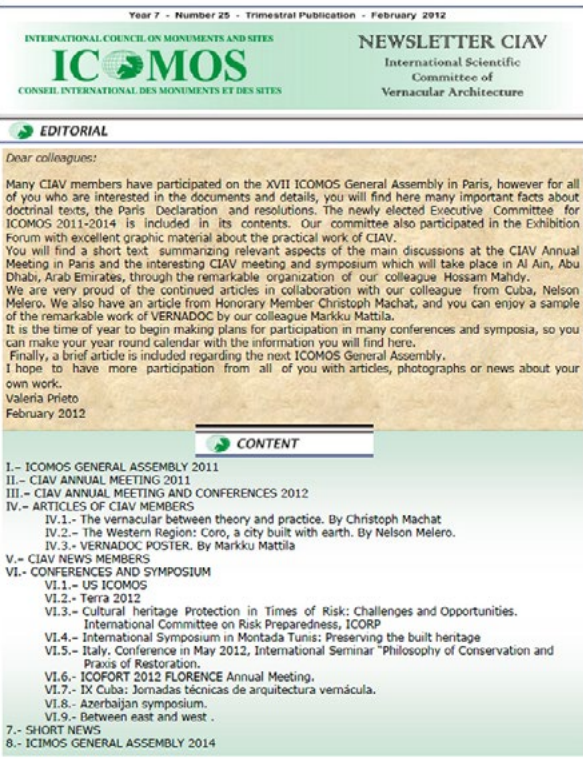
newsletter-2011-y06-n22



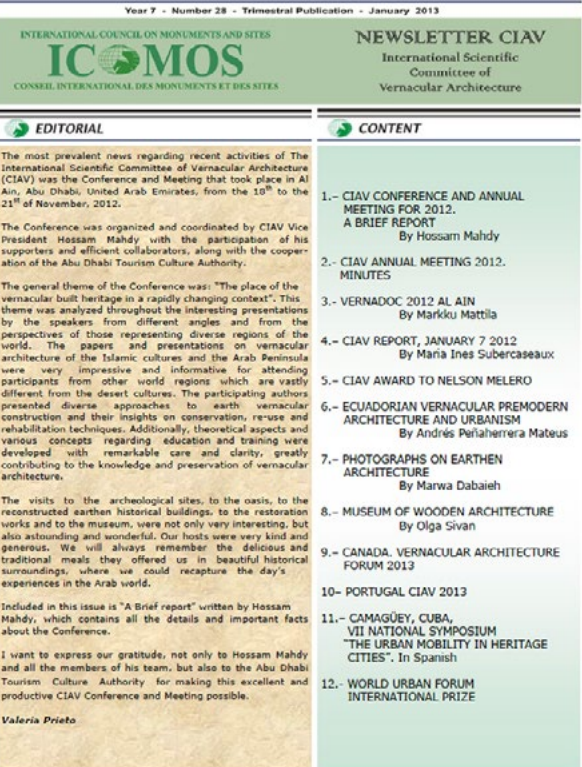
newsletter-2014-y08-n31



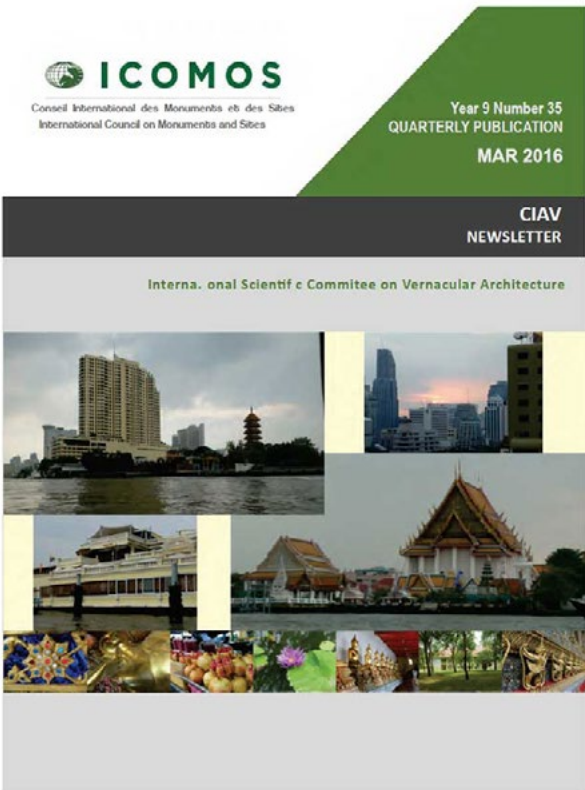
newsletter-2015-y09-n33



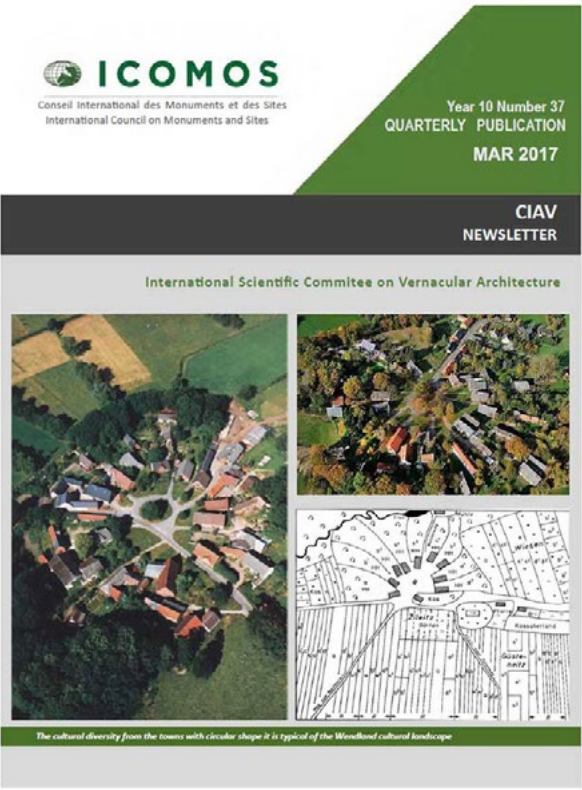
newsletter-2012-y07-n25



newsletter-2013-y07-n28

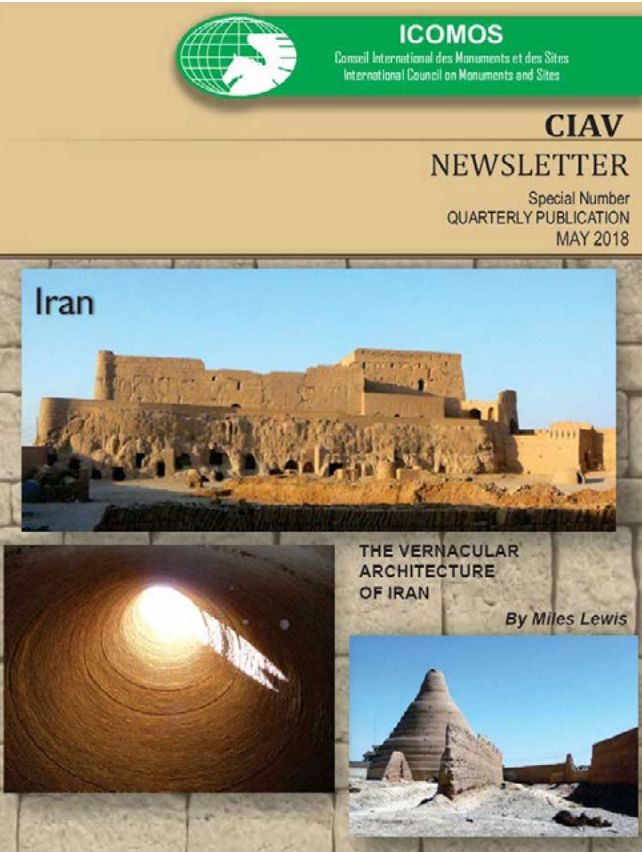


newsletter-2016-y09-n35



newsletter-2017-y10-n37





newsletter-2018-y10-n40-special



newsletter-2019-y10-n44b



newsletter-2019-y10-n45



newsletter-2020-y11-n46



newsletter-2021-y12-n47



New Member

Julie Nichols



**Name** Julie Nichols  
**Nationality** Australian  
**Occupation** Senior Lecturer in Architecture  
**Major** PhD in Architecture/Urban Design  
**Affiliation** University of South Australia, Vernacular Knowledge Research Group, Australian Research Centre for Interactive and Virtual Environments. Australia ICOMOS Member.  
**Address** Karna Building, City West Campus, Hindley Street, Adelaide SA, Australia 5001  
**Email** julie.nichols@unisa.edu.au  
**Langues** English

Education Background

Bachelor of Architectural Studies [1991]; Bachelor of Architecture (1st class Honours) [1994]; PhD Architecture/Urban Design [2013] all higher degree qualifications from the University of Adelaide, SA, Australia.

Working Experience

18 years of architectural practice [1995-2013]; Registered Architect [2006 -present]; Practiced Architecture in Australia (Queensland and South Australia); Malaysia (Kuala Lumpur); Scotland (Edinburgh); England (Liverpool). Casual University tutor/lecturer since 2001 at the University of Adelaide and the University of South Australia.  
Full time Academic [2013-present] University of South Australia.  
Interest in heritage and adaptive use predominantly began in my Southeast Asian experience where places such as Penang and Malacca were losing their heritage buildings to modern development. Then following up with working in very heritage dominant cities such as Edinburgh and Stirling in Scotland, prompted my continued interest once I returned to work in Australia after 10 years away from Adelaide.

Projects

**Nukunu Case Study UniSA’s project (2023-2024)**  
ARC LIEF Lead by the University of Newcastle. Lead CI J. Nichols and CI Ning Gu TLC Mapping Project v3 UniSA \$700,000 Lead University of Newcastle

This project is part of a digital humanities infrastructure grant, titled: Time Layered Culture Map v3\_ our project involves working with First Nations Nukunu community on their land in Wilmington SA, Australia. As a multidisciplinary project to document, disseminate and correlate culturally important information, we will be prepare a layered mapping of native vegetation; landmark sites; hydrology; geological formations; existing built structures [hut built by Zarna previous land owner, pictured above]; stories of intergenerational land transfer; colonial heritage; cultural burn sites; sites for future built amenities and a kinship place.



Nukunu Case Study UniSA’s project © Julie Nichols

**Burra Case Study UniSA’s project (2019-2021)**  
ARC LIEF Lead by the University of Newcastle. Lead CI UniSA Ning Gu TLC Mapping Project v1. **Project Leader J. Nichols** UniSA \$600,000 Lead University of Newcastle

This project is part of a digital humanities infrastructure grant, titled: Time Layered Culture Map v1\_ our project involves working with First Nations Ngadjuri community on their land in Redbanks Conservation Park currently under a Native Titles Determination process in SA, Australia. As an architecturally focussed project to document the site conditions as a site analysis and prepare a number of student proposed schemes for a Ngadjuri cultural centre to provide a place to relay stories of intergenerational relationships, and safe place for future generations to meet on Country. Above is one example of the student’s design solutions this is the work of 4th year Masters of Architecture design studio.



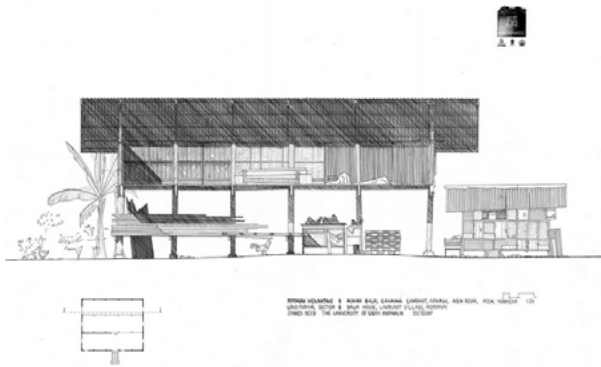
Burra Case Study UniSA’s project © Julie Nichols



Ben Keane a mix of digital and analogue for Pedawa Village, Bali buildings. © Julie Nichols

**(2019-2020)**  
IVE SEED Fund **Project Leader J. Nichols** \$5000 Mixed Media investigations using Augmented Reality and Mixed Media of the VERNADOC drawings from the Bali Pedawa Village camp to give villagers ideas about how they might adaptively reuse their properties and walk through them digitally using an App that Ben Keane developed for hand-held devices.

**TEACHING: PROJECTS [VERNACULAR ARCHITECTURE + HERITAGE FOCUS] (2017)**  
Lambunot Village, Aceh Besar, Aceh VERNADOC camp 2017 International camp with University of Indonesia, University Syiah Kuala, ASA VERNADOC Thailand, UniSA, Oral Traditions Association Jakarta, Tuomas Klaus Finnish VERNADOC.



TEACHING: PROJECTS [VERNACULAR ARCHITECTURE + HERITAGE FOCUS] (2017),Lambunot Village © Julie Nichols



New Member

Catarina Pinto Mouraz



**Name** Catarina Pinto Mouraz  
**Nationality** Portuguese  
**Occupation** Civil Engineer and PhD Candidate  
**Major** Master in Civil Engineering and Master in Building Rehabilitation  
**Affiliation** Department of Civil Engineering, University of Coimbra  
**Address** Rua Luís Reis Santos - Pólo II, 3030-788 Coimbra, Portugal  
**Email** catarinamouraz@hotmail.com  
**Langues** Portuguese, English

Education Background

PhD Candidate in Civil Engineering, University of Coimbra.  
Master in Civil Engineering (2016) and Master in Building Rehabilitation (2018), University of Coimbra.

Working Experience

Currently pursuing a PhD in Civil Engineering in the University of Coimbra with the research topic “Methodologies and tools for the evaluation and guidance of rehabilitation projects in vernacular constructions”. Invited Assistant Professor in the University of Coimbra (since 2022). Technical Advisor of the Secretary of State for Housing (Apr.2019 - Sept.2020). Researcher, consultant, and Civil Engineer (2016 - 2020) at Instituto Pedro Nunes- 'Projeto Património'.

Projects

- Project “Reabilitar Como Regra” (2017-2019)**

Created by the Resolution of the Council of Ministers n.º 170/2017 with the goal of developing proposals to adapt technical construction standards to the requirements and specificities of building rehabilitation. Advisor and member of the technical-scientific support team for coordination.
- Project “Viseu Património” (2016-2018)**

Project to promote the city of Viseu as a reference for quality of life through initiatives to understand, safeguard and value its architectural and built heritage. Tasks: editorial coordination of the “Memorandum of Rehabilitation of the Historic Centre of Viseu”; technical monitoring of rehabilitation projects underway at Viseu City Council at the time; preparation of technical seminars for architects and engineers; survey, architectural and constructive characterization and analysis of the conservation state of buildings in the Historic Centre of Viseu; organization of the event “Freeze Viseu - A day to discover and preserve the Historic Centre of Viseu”.
- Study to minimize the risk of poor quality in rehabilitation projects (2017)**

Study carried out within the scope of the creation of the National Building Rehabilitation Fund. Consultant in the 'Verification of external projects' phase, specifically in the development of a prompt assessment tool for rehabilitation projects.

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