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Studies and projects for the archaeological park of the Nuraghe s'Urachi (Sardinia, Italy). From knowledge for heritage conservation to project for the community / Novelli, Francesco; Giovanni Marco, Chiri. - STAMPA. - 2:(2022), pp. 823-830. (Intervento presentato al convegno International Conference on Vernacular Heritage: Culture, People and Sustainability tenutosi a Valencia nel 15-17 settembre 2022) [10.4995/HERITAGE2022.2022.15942].

Availability:

This version is available at: 11583/2971441 since: 2023-09-16T14:06:45Z

Publisher:

Editorial Universitat Politècnica de València

Published

DOI:10.4995/HERITAGE2022.2022.15942

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HERITAGE 2022 INTERNATIONAL CONFERENCE VERNACULAR HERITAGE: CULTURE, PEOPLE AND SUSTAINABILITY

Eds. C. Mileto, F. Vegas, V. Cristini, L. García-Soriano



VERNACULAR HERITAGE: CULTURE, PEOPLE AND SUSTAINABILITY

Eds. C. Mileto, F. Vegas, V. Cristini, L. García-Soriano



Universitat Politècnica de València

Colección Congresos UPV

The contents of this publication have been approved by the Congress Scientific Committee and in accordance to the procedure set out in
<http://ocs.editorial.upv.es/index.php/HERITAGE/HERITAGE2022>

First edition, 2022

Scientific Editors

C. Mileto
F. Vegas
V. Cristini
L. García-Soriano

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Publisher

Editorial Universitat Politècnica de València
www.lalibreria.upv.es / Ref.: 6117_01_01_01

DOI: <https://doi.org/10.4995/HERITAGE2022.2022.15942>

ISBN: 978-84-1396-020-3

Print on-demand

Printer

Byprint Percom, S.L.

Printed in Spain



HERITAGE 2022

International Conference on Vernacular Heritage: Culture, People and Sustainability

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<http://ocs.editorial.upv.es/index.php/HERITAGE/HERITAGE2022>

Preface

C.Mileto, F. Vegas, V. Cristini, L. García-Soriano

Research Centre for Architecture, Heritage and Management for Sustainable Development (PEGASO),
Universitat Politècnica de València, Valencia, Spain

“HERITAGE2022, International Conference on Vernacular Heritage: Culture, People and Sustainability” is organized in the framework of the “VerSus+ | Heritage for PEOPLE” project, co-funded by the Creative Europe Program of the European Union (grant 607593-CREA-1-2019-1-ES-CULT-COOP1) and led by Universitat Politècnica de València (Spain) in partnership with Università degli Studi di Firenze and Università degli Studi di Cagliari (Italy), CRATERre – ENSAG (France) and Universidade Portucalense - Departamento de Arquitetura e Multimédia Gallaecia (Portugal). The “VerSus+ | Heritage for PEOPLE” project focuses on the transmission of knowledge to communities and the general public. It pays special attention to the society of the future (children and young people), as well as local, regional and national authorities in charge of heritage management, and includes specialists and experts in the field of architecture (architects, engineers, cultural managers, historians, ethnographers, university students, etc.) together with craftsmen and companies in the construction and tourism sectors, cultural and social associations, and educational institutions.

Vernacular heritage is a tangible and intangible heritage of great importance to European and global culture. This architecture, born from the practical experience of local inhabitants, makes use of local materials to erect buildings taking into consideration the climate and geography, developing cultural, social and constructive traditions based on the conditions of the surrounding nature and habitat. Above all, it plays an essential role in contemporary society as it is able to teach us important principles and lessons for a respectful sustainable architecture. These lessons from vernacular heritage for contemporary architecture have been extensively studied in the “VerSus: Lessons from Vernacular Heritage in Sustainable Architecture (grant 2012-2792/001-001 CU7 COOP7)” project, co-funded by the European Union between 2012 and 2014, and the “VerSus+ | Heritage for PEOPLE” (2019-2023) project, which follows on from the previous project, focusing on the transmission of this knowledge to society, as seen earlier. The wisdom of vernacular architecture in the field of environmental, sociocultural and socioeconomic sustainability is increasing both in interest and significance in the world today. Climate change, depopulation and the pressure of tourism all pose major challenges, as do the increasingly rapid social changes and loss of traditional trades resulting from the industrialization of the construction process. These challenges alert us to the pressing and growing need for education and increased awareness in society and for the documentation and conservation of architecture within a framework of up-to-date integration into contemporary life, managing territory and heritage assets for the sustainable development of society in the future.

The second project involved in this conference is “RISK-Terra. Earthen architecture in the Iberian Peninsula: study of natural, social and anthropic risks and strategies to improve resilience” (RTI2018-095302-B-I00) (2019-2022), funded by MCIU (Ministerio de Ciencia, Innovación y Universidades), AEI (Agencia Estatal de Investigación), FEDER - UE (Fondo Europeo de Desarrollo Regional, Unión Europea). This project is geared towards the conservation of earthen architecture in the Iberian Peninsula, both monumental and vernacular, which continues to be undervalued and barely recognized. The RISK-Terra project aims to provide scientific coverage of the study of natural threats (floods, earthquakes, climate change), social threats (abandonment, social discredit, demographic pressure, tourist development), and anthropic threats (neglect, lack of protection and maintenance), as well as the mechanisms for deterioration

and dynamics and transformation (replacement, use of incompatible techniques and materials, etc.) to which architecture is exposed. The objective of the project is to establish strategies for conservation, intervention and rehabilitation which allow the prevention and mitigation of possible damage through compatible actions and/or actions to increase resilience.

As these two projects have major points of contact, particularly in relation to the challenges mentioned above, with potential for common reflection, their main themes have been combined in this Heritage2022 conference. The topics established for the conference are: 1. vernacular architecture: matter, culture and sustainability (study and cataloging of vernacular architecture; urban studies of vernacular architecture; studies of traditional techniques and materials; sustainability of vernacular architecture); 2. heritage education (research in heritage education; heritage education and social inclusion; heritage communities; creativity and heritage education); 3. artisans and crafts of traditional construction (intangible heritage: the management of know-how and local construction culture; training in traditional construction crafts; tradition and innovation in traditional construction crafts; plans and experiences for the recovery and maintenance of construction crafts); 4. conservation, restoration and enhancement of vernacular architecture (conservation and restoration projects of vernacular architecture; materials and intervention techniques for vernacular architecture; difficulties and possibilities of using traditional crafts in conservation; management and maintenance of vernacular architecture).

The scientific committee was made up of 102 outstanding researchers from 24 countries from the five continents, specialists in the subjects proposed. All the contributions to the conference, both the abstracts and the final texts, were subjected to a strict peer-review evaluation system by the members of the scientific committee. Out of the 200 proposals submitted, 134 papers by 254 authors from 25 countries from the four continents were chosen for publication. All the articles have been published in print and online in the two-volume book “Vernacular Heritage: Culture, People and Sustainability”.

“HERITAGE2022 (Versus+ | RISK-Terra), International Conference on Vernacular Heritage: Culture, People and Sustainability” was held from 15 to 17 September 2022 in in-person and online modality at the Universitat Politècnica de València. The conference was under the aegis of: ICOMOS-CIAV (International Scientific Committee of Vernacular Architecture); ICOMOS-ICICH (International Scientific Committee on Intangible Cultural Heritage); IEB (Instituto Español de la Baubiologie). The organization, publication and implementation of the conference have been made possible thanks to co-funding of the Creative Europe Programme of the European Union for the project “VerSus+ | Heritage for PEOPLE” (grant 607593-CREA-1-2019-1-ES-CULT-COOP1); and the MCIU, AEI and FEDER - UE for the research project “Risk-Terra. Earthen architecture in the Iberian Peninsula: study of natural, social and anthropic risks and strategies to improve resilience” (ref.: RTI2018-095302-B-I00). Furthermore, Escuela Técnica Superior de Arquitectura and PEGASO - Research Centre for Architecture, Heritage and Management for Sustainable Development of Universitat Politècnica de València have also contributed to the whole project.

Finally, we would like to thank all the authors who contributed to the quality, range, diversity and richness of these publications with their articles. We give special thanks to all the partners of the European project “VerSus+ | Heritage for PEOPLE” and the national research project “Risk-Terra” for participating in the conference and helping to spreading the word about it worldwide. We are grateful for the aid of all the members of the advisory committee and the scientific committee for their work throughout the process of revising the abstracts and papers. And, above all, we thank the organizing committee for the complex setting up of the whole conference, the style and language reviewers for their corrections, and all the collaborators for their invaluable work in the management and organization of all stages of the process.

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Table of contents

Preface.....	I
Organization and Committees	IV
Conference Support.....	VIII

PLENARY LECTURES

A Vision for CIAV. Addressing the challenges facing the ICOMOS International Scientific Committee on Vernacular Architecture	3
<i>H. Mahdy</i>	
The National Plan for Traditional Architecture as a safeguarding tool. Action programmes and projects	11
<i>M. P. Timón Tiemblo, E. Agromayor Navarrete</i>	

VERNACULAR ARCHITECTURE: MATTER, CULTURE AND SUSTAINABILITY

STUDY AND CATALOGING OF VERNACULAR ARCHITECTURE

The standardisation of vernacular architecture. Wine buildings in Andalusia	23
<i>J. Aladro-Prieto, F. J. Ostos-Prieto, M. Murillo-Romero</i>	
Vernacular architecture in Brazilian semiarid region: survey and memory in the state of Sergipe	31
<i>D. Felix Andrade, M. A. Penido de Rezende, S. Araújo Lima Bessa</i>	
Knowledge and conservation of Mediterranean spontaneous architecture: some of the villages of the northern Tyrrhenian coast of Calabria	39
<i>B. Canonaco, F. Bilotta</i>	
Architectural and constructive characteristics of vernacular settlements in southern Italy: the Esaro's valley and the popular identity of some exemplary cases.....	47
<i>B. Canonaco, F. Castiglione</i>	
Spanish traditional architecture abandonment and destruction: an initial analysis of social risks, phenomena, and effects in earthen architecture.....	55
<i>M. Caruso, C. Mileto, F. Vegas, V. Cristini</i>	
A taxonomy of vernacular heritage in the mid-Adriatic: Landscape relations and architectural characteristics of the farmhouses in Tronto Valley (Italy).....	63
<i>S. Cipolletti</i>	
Traditional houses in the South-Western Iberian Peninsula: Themes for a cross-border comparative typological study	71
<i>A. Costa Rosado, V. Gómez Martínez, M. Reimão Costa, M. T. Pérez Cano</i>	

The Hameau de la Reine at Versailles and the reproduction of vernacular architecture.....	79
<i>D. Crispino</i>	
Vernacular architecture of the Amalfi coast: a medieval domus in Villa Rufolo in Ravello (Italy)	87
<i>E. De Feo</i>	
Architectural survey, realized with integrated methodology, of the complex of Walser houses in Alagna Valsesia, Italy	95
<i>A. Di Paola, S. Vecchio, G. Frosini, B. Verona, S. Garuglieri</i>	
Modern attitudes towards vernacular architecture. Works by the Italians Luigi Angelini, Alberto Alpago Novello, Ottavio Cabiati, Alessandro Minali	103
<i>M. M. Grisoni</i>	
Wind and the villages in Rincón de Ademuz, Spain	111
<i>W. Ji, C. Mileto, F. Vegas</i>	
Vernacular features in eclectic architecture from the tropics. An analysis by means of architectural survey	119
<i>M. Leserri, G. Rossi, M. Chaverra Suarez, S. Gómez Mejía</i>	
Configuring, building and inhabiting the house from a gender perspective	125
<i>M. Lidón de Miguel, C. Mileto, F. Vegas, A. Hueto-Escobar</i>	
Rediscovering tradition through representation: the vaulted house of the Amalfi Coast.....	133
<i>B. Messina, S. Morena, C. Ferreyra</i>	
Traditional dwellings and techniques of the First Indigenous Peoples of South Africa in the Eastern Cape.....	141
<i>M. Minguzzi, Y. Hernández Navarro, L. Vosloo</i>	
Rediscovered earth heritage becomes motor for local change The Guérande Peninsula (France)	149
<i>M. Miranda Santos, A. Hilton, P. Poullain, E. Hamard, C. Mouraud</i>	
Tradition and semantics: the case of Aeolian architecture.....	157
<i>S. Mollica</i>	
The Italian case of Leopoldine in Tuscany: methods and issues for the cataloguing of rural building heritage	165
<i>I. Nocerino</i>	
Highlighting the Heritage of Meseta Ibérica.....	173
<i>J. Pinto, A. Paiva, D. Almeida, S. Pereira, A. Antunes, R. Bento</i>	
A heritage to reveal and protect. Historical water-based paper mills and ironworks in Campania (Italy)	181
<i>S. Pollone</i>	
Architecture and Proto Industry. Watermills in the historic peri-urban landscape of Benevento (Italy).....	189
<i>L. Romano</i>	

An architectural catalogue for the study of traditional building features from their seismic behaviour in the 2016 Central Italy earthquake	197
<i>L. Sbrogiò, Y. Saretta, M. R. Valluzzi</i>	
Earthen vernacular architecture in flood-prone areas: characteristics and typologies in the Ebro basin.....	205
<i>F. Trizio, F.J. Torrijo Echarri, C. Mileto, F. Vegas</i>	
New studies for the knowledge of the vernacular characters of the ancient water mills in central Sicily	213
<i>A. Versaci, A. Cardaci, L. R. Fauzia, M. Russo</i>	
Identification and safeguarding of Central Sicily's forgotten vernacular heritage: elements of identity and memory	221
<i>A. Versaci, A. Cardaci</i>	
The particular ensemble of Mas d'en Segures: Functional and constructive analysis of a house and a barn in Tinença de Benifassà (Castellón, Spain).....	229
<i>J. Villasante Claramonte</i>	
In the shadow of Vesuvius. Sustainable and bioclimatic lessons from a vernacular heritage	237
<i>E. Vitagliano</i>	
URBAN STUDIES OF VERNACULAR ARCHITECTURE	
The rural founding villages of the Italian Agrarian Reform in Basilicata (1950-1970): urban planning and 'modern' vernacular architecture to the test of contemporaneity. The case of Borgo Taccone (MT)	247
<i>C. Achille, S. Bortolotto, E. Ciocchini, M. C. Palo</i>	
Vernacular architecture and written sources: the case study of the Tronto Valley	255
<i>E. Facchi, A. Grimoldi, A. G. Landi</i>	
Urban vernacular architecture in the Middle Ages in Galicia, Spain.....	263
<i>A. Fernández Palicio</i>	
Binibeca Vell. Interpreting tradition	271
<i>J. J. Ferrer Forés</i>	
Mapping spatial social aspects of urban recovery in contested cities: a case of the historic commercial center of the ancient city of Aleppo	279
<i>S. Ibrahim</i>	
Contributions of the vernacular heritage in the current city. Case study: Santo Domingo Neighborhood, Tuxtla Gutiérrez, Chiapas, Mexico	287
<i>A. Parra Zebadúa, M. Genís Vinyals, L. Ocampo García, R. Villers Aispuro, M. A. Zenteno Hernández, L. F. Escamiroso Montalvo, S. N. Zebadúa Velasco</i>	
The town of Collodi: the vernacular heritage.....	293
<i>F. Pisani</i>	

Between landscape and fortified architecture: traces and memory of rural civilization in the territory of Pesche in Molise	301
<i>M. P. Testa</i>	
Light Touch on the land – continued conversations about architectural change, informality and sustainability.....	309
<i>D. Whelan</i>	
STUDIES OF TRADITIONAL TECHNIQUES AND MATERIALS	
The stone as constant presence: vernacular structure of the cultural heritage of Porcuna (Andalusia, Spain).....	319
<i>S. Belmondo, P. Millán Millán</i>	
From natural to artificial: vernacular housing in the Spanish Caribbean	327
<i>B. del Cueto</i>	
Designing with water for climate change adaptation and cultural heritage preservation.....	335
<i>A. Elnokaly, W. Pittungnapoo</i>	
La Vera´s vernacular architecture. Structural design and climate protection in timber frame wall houses using constructive systems and local materials.....	341
<i>E. Franco Rodríguez, M. Bujalance</i>	
Traditional buildings for tobacco processing in Val Tiberina (Tuscany-Italy)	349
<i>F. Fratini, S. Rescic, M. Camaiti, M. Mattone</i>	
The parish church of San Michele Arcangelo in Metelliano: the path of knowledge of a vernacular architecture	357
<i>G. Ghelfi</i>	
Indoor air quality for sustainability, occupational health and classroom environments through the application of earth plaster	363
<i>M. I. Gomes, T. Miranda</i>	
The importance of water in traditional gypsum works.....	369
<i>B. González-Sánchez, W. Salazar Chuquimarca, J. R. Rosell Amigó, A. Navarro Ezquerria</i>	
State of conservation of half-timbered walls in Burgos (Spain): Quantitative analysis of material and structural degradation.....	377
<i>A. Hueto-Escobar, F. Vegas, C. Mileto, M. Lidón de Miguel</i>	
Adobe Constructions – Colonial Chilean House.....	385
<i>M. G. Jofré Troncoso</i>	
Favignana bio-calcarenite: technological culture, knowledge and recovery.....	393
<i>A. Mami, E. Caleca, E. Nicolini</i>	
Examination of earthen construction in archaeological sites of the Iberian Peninsula for risk analysis	401
<i>S. Manzano Fernández, C. Mileto, F. Vegas, V. Cristini</i>	

Traditional mortars with chucum in Yucatan, Mexico, as biocultural heritage	409
<i>M. M. Martínez-Barreiro, L. F. Guerrero-Baca</i>	
Dry Stone Wall Relics as a Part of Cultural Landscapes: A Case Study from the Foot of Mt. Hira Region in Japan	417
<i>C. Ochiai, J. Wang</i>	
The paving of ancient paths, testimony of an ancient culture: recovery of a traditional route in Genoa (Liguria, Italy)	425
<i>D. Pittaluga, S. Rescic, F. Fratini</i>	
Constructive and earthquake-resistant aspects of modelled-earth, a technique in ancient Peru	433
<i>H. E. Torres Peceros</i>	
Research on technique “Banzhu” used in traditional dwellings in China from the perspective of formwork	441
<i>Q. Zhou</i>	
SUSTAINABILITY OF VERNACULAR ARCHITECTURE	
Traditional Bukharian Houses and Mahallas: a shared vernacular heritage at risk.....	451
<i>N. Aituganova, O. Vileikis, S. Babaev, J. Ors Ausin</i>	
A look on the intrinsic sustainability of Aeolian vernacular architecture	459
<i>R. Caponetto, G. Giuffrida</i>	
The Z Free Home – inspired by vernacular architecture	467
<i>M. Dabaieh</i>	
Proposals for the sustainable recovery of dry stone buildings in Puglia, Italy.....	475
<i>S. Farina</i>	
Casa Nautilus Solar – Organic contemporary Architecture based on Vernacular Heritage.....	483
<i>P. Jebens-Zirkel Imm, A. J. Zirkel Zirkel</i>	
Making our Rural Landscape visible. A way to defend Anonymous Cultural Heritage.....	491
<i>A. Martínez Duran, M. Villaverde Rey</i>	
Shuar architecture as a model of sustainability	499
<i>D. E. Morocho-Jaramillo</i>	
Dry stone architecture: the survey as a tool to safeguard the risk of morphological or formal homologation	507
<i>G. Rossi, M. Leserri, A. Benitez Calle</i>	
At the roots of sustainability: Mediterranean vernacular architecture	513
<i>S. Talenti, A. Teodosio</i>	
Lessons from the past, architecture for the future. Coupling historic preservation with sustainable architecture	521
<i>P. Vitti</i>	

HERITAGE EDUCATION

RESEARCH IN HERITAGE EDUCATION

Community School Museums as a tool for education.....	537
<i>P. Alonso-Monasterio, L. Uixer Cotano</i>	
The interpretation of the vernacular in the modern work of Gherardo Bosio: the Albanian experience.....	545
<i>C. Castagnaro</i>	
“For sale: empty Spain” Raising awareness on abandoned buildings and depopulated villages	553
<i>V. Cristini, J. L. Baró Zarzo, C. Mileto, F. Vegas, M. Caruso, E. Tortajada Montalva</i>	
Qualitative, historical, spatial, stylistic, and social assessment of heritage buildings in Arequipa for Cultural Heritage teaching in Schools of Architecture	559
<i>T. B. Medina-Sánchez, D. L. Mayta-Ponce, D. Málaga-Montoya, S. Coll-Pla, F. A. Cuzziramos-Gutiérrez, A. Costa Jover</i>	
Vernacular architecture and art. The representation of traditional buildings in Lorenzo Ghiberti's Gates of Paradise in the Baptistery of Florence.....	567
<i>A. Merlo, G. Lavoratti</i>	
Defensive architecture and heritage education: analysis of the National Park Service and Parks Canada actions	575
<i>J. A. Mira Rico</i>	

HERITAGE EDUCATION AND SOCIAL INCLUSION

<i>Gibellina and the identity of community. Brandi, Burri and the conservation of the 'ruins'</i>	585
<i>C. Accetta</i>	
The perceptive experience of the heritage landscape.....	593
<i>A. Barranco Donderis</i>	
The Role of University in Local Cultural Development Through Vernacular Architectural Conservation Education: The Case of Havran, Turkey.....	599
<i>D. U. Binan, H. İ. Alatlı</i>	
The role of cultural heritage in urban reuse	607
<i>M. Domènech Rodríguez, D. López López, C. Cornadó Bardón</i>	
Involving society in the enhancement of old city centres	615
<i>A. Guardiola-Villora, L. Basset-Salom</i>	
3D Heritage as a catalyst for social participation in safeguarding cities in conflict. A Case study of Damascus in Syria	623
<i>S. Ibrahim</i>	

Heritage education as an effective approach to enhance community engagement: a model for classifying the level of engagement	631
<i>T. W. Lao</i>	
Preservation and promotion of the cultural heritage through University, public administration, and community engagement.....	639
<i>M. Mattone, N. Frullo</i>	
‘Acupuncture of Awareness’: a possible path for vernacular heritage preservation.....	647
<i>L. Rossato</i>	

HERITAGE COMMUNITIES

Overlooked heritage of Albania: chronicle of rescue, conservation and community involvement at Great Prespa Lake	657
<i>V. Cristini, B. Ludwig</i>	
The appropriation of traditional houses in Imbros/Gökçeada	663
<i>A. Dinççağ Kahveci</i>	
The SDGs as a useful tool in vernacular architecture management: The case of “17 objectives and a map”	671
<i>A. López Sabater, V. García López de Andújar, X. Laumain</i>	
An Odyssey to Heritage Education: The Inspiring Example of Bergama and Its Communities	679
<i>D. Ulusoy Binan, G. G. Okyay</i>	
The role of heritage communities in local development processes through the reuse of architectural heritage. Some examples in Italian rural areas	687
<i>C. Valiante, A. M. Oteri</i>	

CREATIVITY AND HERITAGE EDUCATION

Strategies for the recognition and the enhancement of the cultural heritage in Sant'Antioco	697
<i>M. Achenza, I. Blečić, L. Dipasquale, S. Mecca, A. Merlo</i>	
A collaborative Web App to foster a knowledge network on vernacular heritage, craftspeople, and sustainability	703
<i>J. Ammendola, L. Dipasquale, E. P. Ferrari, S. Mecca, L. Montoni, M. Zambelli</i>	
Cultural heritage: educating the next generation. Case study analysis of the Center of Preservation Research	711
<i>E. Vlahos</i>	

ARTISANS AND CRAFTS OF TRADITIONAL CONSTRUCTION

INTANGIBLE HERITAGE: THE MANAGEMENT OF KNOW-HOW AND LOCAL CONSTRUCTION CULTURE

The towns of the Popocateptl Volcano. Territorial symbolism, cultural identity and vernacular architecture	721
<i>B. Aguilar Prieto</i>	

Methodology for mapping Intangible Cultural Heritage through webGIS integral platforms. La Fontanalla neighbourhood as a case study	729
<i>F. Conejo-Arrabal, F. J. Chamizo-Nieto, N. Nebot-Gómez de Salazar, C. Rosa-Jiménez</i>	
The struggle for Stone-dry walling: the ambition to protect both processes and products.....	737
<i>M. M. Grisoni</i>	
From intangible to tangible. Artisan Skills and Traditional Crafts for Preserving Venice's Built Heritage	745
<i>A. Squassina</i>	
TRADITION AND INNOVATION IN TRADITIONAL CONSTRUCTION CRAFTS	
The Craft of Stucco Mihrab carving in Oman in the 13th to 17th AD.....	755
<i>N. Benkari</i>	
From prototypes to monotypes. Neo-craftsmanship in architecture and design	763
<i>J. Bravo Bravo</i>	
PLANS AND EXPERIENCES FOR THE RECOVERY AND MAINTENANCE OF CONSTRUCTION CRAFTS	
Vernacular architecture and seismic risk. The case of Mugello in Tuscany	773
<i>P. Bordoni</i>	
Pinnettas de pedra: a guide for the valorisation of dry-stone artifacts	781
<i>S. N. Cappai, A. V. Sotgiu</i>	
Vernacular architecture and traditional trades. Social innovation and cultural heritage in rural Andalusia.....	789
<i>G. Carrera Díaz, B. Del Espino Hidalgo, A. Delgado Méndez</i>	
The role of craftsmanship in the conservation of Venice. State of the art and perspective.....	797
<i>F. Trovò, E. Vettore</i>	
CONSERVATION, RESTORATION AND ENHANCEMENT OF VERNACULAR ARCHITECTURE	
CONSERVATION AND RESTORATION PROJECTS OF VERNACULAR ARCHITECTURE	
Is there a future for marginal communities?	807
<i>M. Bocci</i>	
Restoration of the stained glass windows of the British Cemetery of Valencia	815
<i>C. Burguete Gil</i>	
Studies and projects for the archaeological park of the Nuraghe s'Urachi (Sardinia, Italy). From knowledge for heritage conservation to project for the community	823
<i>G. M. Chiri, F. Novelli</i>	
Vernacular heritage protection by the Superintendence of the Aosta Valley	831
<i>C. De La Pierre, D. Martinet, B. Scala</i>	

Of earth, stone and wood: the restoration and conservation of a Buddhist temple in Ladakh, Indian Himalayas.....	839
<i>E. P. Ferrari</i>	
The <i>hórreos</i> in Riaño Mountain, León, Spain. Vernacular architecture between conservation and musealisation.....	847
<i>M. P. García Cuetos</i>	
Restoration project of vernacular architecture affected for ground subsidence: A case study in Juslibol Church (Zaragoza, Spain)	855
<i>A. Gracia, F. J. Torrijo, M. A. Pérez</i>	
Farmhouse interior restoration in bioconstruction	863
<i>V. Li-Puma Sforazzini</i>	
After the earthquake. Design processes for intervention on vernacular heritage in Central Italy.....	871
<i>G. Loffredo, F. Recla, N. Suraci, C. Tosco</i>	
Implementing the lesson of early 20th century traditional buildings for a real sustainability. The examples of Corviale (Rome) and ZEN (Palermo) districts.....	879
<i>E. M. Mazzola</i>	
From rural house to “villa of delights”: knowledge and conservation of Villa Murat in the Sorrento peninsula.....	889
<i>A. Pane, R. Catuogno, M. Parente</i>	
Vernacular earthen architecture. Construction techniques and restoration. From the international setting to some specific Italian regional cases	897
<i>E. Petrucci, R. Mancini, M. G. Putzu</i>	
Rigour, methodology and use, success in heritage conservation: the tower of the St. Mary Magdalene’s church.....	905
<i>P. Rodríguez Cantalapiedra</i>	
Strategies to value the dispersed heritage of rural Andalusia. Lagares, paseros and vineyards: the architecture of the raisin	913
<i>L. Royo Naranjo</i>	
Guidelines for the conservation of the ancient hydraulic mills of the Valle Sabbia, Brescia (Italy).....	921
<i>B. Scala, L. Aliverti</i>	
Bazaars between documentation and conservation. Case studies in Albania and Macedonia.....	929
<i>A. Trematerra, E. Mirra</i>	
Perspectives for the small historical centres at risk of abandonment. A pilot project for the Granfonte district in Leonforte (Italy).....	937
<i>M. R. Vitale, C. Circo, D. Sanzaro, S. Sebastián Franco, I. Cacciatore, M. Massimino</i>	
Repair grants for historic farm buildings in Dartmoor National Park.....	945
<i>N. White</i>	

MATERIALS AND INTERVENTION TECHNIQUES FOR VERNACULAR ARCHITECTURE

Syrian earthen villages: recovery of construction crafts to revive dome houses.....	955
<i>H. Asslan</i>	
Historic tuff masonry in Naples: different approaches to its conservation	963
<i>B. Balbi, R. Bosso, G. Russo Krauss</i>	
Vernacular architecture on archaeological remains. Conservation and enhancement of the “Villa San Limato” in Cellole	971
<i>L. Cappelli</i>	
Conservation and restoration of timber architecture in the Czech Republic.....	979
<i>M. Cernansky</i>	
Effects of the use of plant mucilage on the physico-mechanical properties of raw earth structures	987
<i>O. M. Medina Lorente, B. Carrascosa Moliner, L. Osete Cortina</i>	
Vernacular architecture and archaeological remains. Direct links in the Phlegraean Fields in Campania (Italy).....	995
<i>R. Picone</i>	

DIFFICULTIES AND POSSIBILITIES OF USING TRADITIONAL CRAFTS IN CONSERVATION

Impediments to Sustenance and Revival of Vernacular Architecture in Rural Madhya Pradesh, India.....	1005
<i>A. Tamhankar, V. Gupta</i>	

MANAGEMENT AND MAINTENANCE OF VERNACULAR ARCHITECTURE

Ghadames, Libya. A traditional earthen settlement, resilient to crises and environmental challenges.....	1015
<i>S. Abdulac</i>	
Architectural Heritage and seismic vulnerability: mapping the available knowledge to reduce damage during an emergency	1023
<i>E. Brusa, C. Chesi, S. Della Torre</i>	
Analysis and regeneration strategies for the abandoned villages of the Santerno valley in Tuscany	1031
<i>M. Coppola, L. Dipasquale, L. Mannucci, L. Rovero</i>	
Learning from the past. The loss of vernacular heritage in the interest of hydropower development in Spain.....	1039
<i>N. Fernández García</i>	
Post seismic intervention strategies over the last fifty years in Italy (1968 – 2016). Initial observations about the vernacular architecture’s conservation	1047
<i>V. Macca</i>	

Close to the volcan. Knowledge, conservation and enhancement of a Vesuvian vernacular heritage.....	1055
<i>B. G. Marino, A. Ragosta</i>	
Heritage and community centre in Matta Sur, Chile.....	1063
<i>A. Rivera Vidal, C. Gómez Maestro</i>	
Local materials and traditions in the conservation of vernacular buildings.....	1071
<i>C. Rodrigues</i>	
Vernacular earthen architectures. Institutionalisation and management models for its conservation in northern Argentina.....	1077
<i>J. Tomasi, J. Barada</i>	
Protection and reuse of a forgotten heritage: the Parmesan cheese buildings. Notes for a widespread museum in the lower Reggio Emilia plain	1085
<i>S. Varvaro</i>	

AUTHORS INDEX

Studies and projects for the archaeological park of the Nuraghe s'Urachi (Sardinia, Italy). From knowledge for heritage conservation to project for the community

Gian Marco Chiri¹, Francesco Novelli²

¹University of Cagliari (Italy), g.chiri@unica.it; ²Polytechnic of Turin (Italy), francesco.novelli@polito.it

Topic: T4.1. Conservation and restoration projects of vernacular architecture₂

Abstract

This piece of research regards the archaeological area of the Nuraghe s'Urachi in San Vero Milis (OR-Sardinia, Italy). The site is probably one of the most significant and complex testimonies of the so-called "Nuragic civilization" in Sardinia (18th–11th century BC). Among the approximately eight thousand currently surviving "nuraghi", the s'Urachi complex stands out for its pivotal role in the vast and important network of territorial relations that characterized central-western Sardinia during the Archaic period. Its crucial role in terms of its political, economic, social, and military importance is displayed by its considerable size. Today only seven of the ten perimetral towers are still visible, and of the central tower — originally over twenty-five meters high — only the base remains. However, from an archaeological point of view, the Nuraghe still constitutes one of the most interesting artifacts of the region. As part of a renewed collective interest in Nuragic sites, the area of the excavations of s'Urachi is a candidate to host a new archaeological park whose formal and organizational characters are still to be defined (section 1.1). In August 2021, a workshop was organized and promoted as part of Accademia Adrianea in Rome Master's degree program on Architecture and Archaeology. The workshop focused on the site to envision four possible scenarios (section 2.1) for implementing and stimulating the preservation and conservation processes, as well as to enhance the archaeological area in accord with the municipal administration and the local community. The process of rediscovery, participation, sharing, and final "reappropriation" of this heritage's tangible and intangible value represents one of the fundamental objectives this article intends to outline.

Keywords: Nuraghe, conservation projects, architecture, heritage communities

1. Introduction

In November 2021, thirty-one Sardinian Nuragic archaeological sites out of the currently surviving over fifteen thousand throughout the region had been registered in UNESCO's World Heritage tentative list. The popular movement to obtain recognition of the archaeological remains of the Nuragic civilization as a world heritage site — a movement involving public institutions, universities, and civic associations — served as an important first milestone. Nevertheless, a series of

questions potentially compromising the population's interest and the trial of UNESCO recognition appear critical. Currently, the only archaeological site of the Nuragic era registered on the World Heritage List is the so-called *Reggia di Barumini*. This site still has some critical issues concerning the Management Plan, the document envisaged by the UNESCO Convention for enhancing the monument and its territorial context. It is, therefore, necessary to highlight how, in light of these issues, governmental action should be primarily oriented towards the construction of

a system of rules, opportunities, and actions that strengthen the link between the asset to be protected and the community that hosts it. The recent establishment of the "Mont'e Prama Foundation," namesake of the site where the famous statues of the "Giants of Mont'e Prama" were found, will have to deal with constructing the system of the archaeological areas of the Sinis Peninsula and the Campidano di Milis. This foundation constitutes an important novelty in public initiative, working in conjunction with other projects stewarded by the University of Cagliari to support the enhancement, musealisation, and accessibility of these areas. This interest, however, which includes territorial promotion initiatives, risks being thwarted by the enormous dispersion of public funding lines and by the fragmentation of decision-making centers. The thirty-one Nuragic sites registered in the World Heritage Site, certainly among the most emblematic, best preserved and legible, constitute an infinitesimal percentage of the remnants of the ancient Sardinian civilization of the Bronze Age.



Fig. 1. Aerial view of the so-called *Reggia di Barumini*

The non-World Heritage sites, although crucial for the knowledge of the ancient Mediterranean in its protohistoric phase, are at risk for being insufficiently cared for and undervalued, and thus neglected in favor of the formally recognized World Heritage sites. In this context, the Nuraghe of S'Urachi (or S'Uraki) in the San Vero Milis Municipality (Oristano, Italy) stands as an exemplary manufact. The scientific understanding and management strategies of the site must be deepened regardless of its exclusion from the tentative list.

San Vero Milis' S'Urachi is arguably one of the most critical sites in the area. It is one of the largest "complex-nuraghe" in Sardinia, and at its cultural peak was among the most relevant megalithic constructions in the western Mediterranean. The large basalt tower, originally over twenty-five meters high of which only the five-meter base remains, was surrounded by a long defensive stone wall and a relatively-rare deep moat. Its highly unusual territorial location in the lowland expresses the importance of claiming the political, military, and symbolic possession of that specific node in commercial relations as well as its strategic location along the exchange routes between the hinterland (the *Monti Ferru*, rich in ores) and the sea, through the ports of the Sinis peninsula. In fact, the building is among the longest-lived in terms of use, so the Phoenician and even Roman ruins are evident. Today, s'Urachi is the symbol of the Campidano di Milis community and the small town of San Vero, which was built using S'Urachi as a quarry for building material. The site, therefore, expresses an extraordinary historical and geographical depth that can be suitably leveraged (also in service of the nearby UNESCO sites), working in particular on its role as a reading device of the complex territorial relations of which it was, with all evidence, the epicenter.



Fig. 2. View from the top of the Montiferru mountain to the Sinis Peninsula

1.1. Between preservation and cultural identity

We had the opportunity to investigate and test design hypotheses aimed at the preservation and enhancement of the archaeological site of s'Urachi

as part of the program for cultural and educational activities promoted by the Accademia Adrianea¹ in the context of the itinerant Master on Museography, Architecture and Archaeology, Strategic Design and Innovative Management of Archaeological Areas. In particular, the design workshop² was proposed to the participating students as a proactive investigation of possible design solutions aimed at the direct involvement of the local community. The s'Urachi site is well-known and has been studied by the local and international scientific communities. The excavations carried out to date are partial but sufficient to envision the complex's architectural consistency, extension, and articulation³. This same awareness and knowledge, however, are often not recognised by the local community. The object of the excavations is too often completely isolated from its environmental and social context to the point that the archaeological significance of the site is often unrecognized by its local community despite its profoundly-felt connection with the Nuragic civilization. There is, therefore, a “loss of memory” that makes the processes of knowledge, protection, and enhancement challenging to transmit to an audience of non-experts; such is the case with *s'Urachi*. The Faro Convention's Article 12, “Access to cultural heritage and democratic participation,” confirms how fundamental it is to mend the relationships between the heritage and the community in which the site is situated (CoE, 2005). Therefore, it is essential to start a virtuous process for the sustainable use of the cultural assets: the economic and social aspects that leverage individual and collective participation are an opportunity to perpetuate a shared and enduring interest in the heritage itself. If appropriately used and positively integrated into this context,

cultural heritage can significantly increase the knowledge of places and the “stratified memory” of territories and cities. It can also constitute a fundamental means of cohesion and social identity, as well as become a lever for development as underlined by the UNESCO recommendations on the historic urban landscape and the Habitat III agenda of Quito (2016): cities, landscapes, and cultural/environmental heritage are not static facts but active components of the dynamics of socio-economic development (United Nations-UN, 2016). The aim of the workshops, therefore, examined nexus of the archaeological and cultural contexts, in terms of both the s'Urachi complex and of the design activities already implemented by the municipality and by the community of San Vero Milis (Oristano, Italy), initiatives designed to promote a truly integrated conservation of the site. These themes have been the subject of study and research for several years. This previous research helped offer support to the preliminary knowledge phase for any activity that involves working on the site. Today, the analysis of the state of the art of the site highlights the necessity to continue with archaeological excavation activities. In addition, it reveals the need for the asset to concretely enter the territorial system on the Nuragic presences in Sardinia, particularly the area of Oristano and the Sinis peninsula. The accessibility and safe visitability of the archaeological site of *s'Urachi* was one of the design demands posed to the students of the Master's programme, on which they were called to propose solutions and hypotheses.⁴

They were given constraints related to the use of the site which took into account issues related to the management of the excavations by lots.

¹ The Adrianean Academy of Architecture and Archaeology Onlus is a non-profit organization active in the field of research and training on the issues of enhancement and rehabilitation of cultural and archaeological heritage, operating within a broad framework of institutional relations at an international level. For more detailed information, please refer to <https://lnx.accademiaadrianea.net> (25 January 2022).

² The workshop took place from 28 August to 4 September 2021 with about 30 students in Architecture from various Italian universities.

³ Please refer to G. M. Chiri in this same contribution.

⁴ For more details, see the contributions and bibliography published in Germanà M. L., Prescia R. (2021). *L'accessibilità nel patrimonio architettonico. Approcci ed esperienze tra tecnologia e restauro*, Arteferma, Treviso, Italia.

These inputs were considered as a functional constraint for the drafting of the design proposal.

Because of the findings' fragility and the open excavations danger, the inherent inaccessibility to non-experts is a critical issue that must be solved to disseminate archaeological research and heritage to the broader public. Another determining factor to which we paid particular attention addresses a more general design quality issue. The aim here was to revive and allow access to the site in order to communicate, through architectural and formal instruments, the importance of the scientific and communicative agendas at hand, namely the continuous excavations and the possibility to host cultural initiatives in connection with other sites. The formulated design hypotheses had to consider issues related to the future management and maintenance of the site, promoting (in a spirit of compatibility and sustainability for the new facilities) the use of construction techniques and materials coherent with the fragile nature of the site. Furthermore, the awareness -within both the "host community" and by visitors to the site- of the cultural meanings of the heritage and the need for its conservation reveals a physical, intellectual, and emotional impetus for well-managed "access" to the heritage, constituting both a right and a privilege (Germanà, 2021; Arengi et al, 2011). In the formulation of the project proposals (elaborated in section 2.1), communication was deemed fundamental for the management process of the complex. These processes do not refer exclusively to the educational function of the site or treating it as an "open site" according to an idea of live restoration (Arrighetti et al, 2019) that concerns the phase of restoration and excavation -rather, it expands in scope to address a heterogeneous public, not necessarily composed of experts in the sector. This phase becomes an integral part of a cultural project through which, for example, the storytelling formula becomes a link between the asset and its users, allowing for more consistent communication (i.e. a mode of discourse that is also transmittable through the use of social

networks, in some cases through networks that are quite distant from the "cultural habits" of the community) (Morezzi & Rudiero, 2021).

This methodological perspective had to be expressed formally and figuratively in order to explore some of the infinite possible actions available. Beyond the exercise's didactic objectives envisaged by the Master's program's activities, the workshop may have constituted the first initial advancement in scientific research under two hitherto unexplored conditions. The first condition was the awareness of the historical and territorial depth of the site. The lectures and numerous inspections led by archaeologists, including the former Chief Director of the excavations Dr. Alfonso Stiglitz from the local Archaeological Museum, contributed fundamentally to achieving the goal. Dr. Stiglitz provided an excellent general framework of knowledge on which the working groups' proposals could function in awareness of the unique qualities and features of the archaeological site within its historical and geographical dimensions. The second condition was liberating the design from any financial, administrative, and, to a limited extent, regulatory constraints. In the short time available for the proposal's formulation, it was necessary to focus on the emergence of the first founding principles of the design process, postponing further considerations to another context.

Only under these conditions was it possible to safeguard the "freshness" of the hypotheses, which, although sometimes naive, served its role of a probe within the spectrum of possibilities and, more importantly, served to correctly define the landscape of the problems rather than to immediately provide workable solutions. A third question concerned the expected outcomes of the process and, in other words, the final goal of the research. Naturally, we did not expect to resolve the arrangement of the *s'Urachi* area as an episodic fact. On the contrary, it was an occasion to experiment with potentially exportable approaches within the testing ground of a workshop. The peculiarity of the whole Nuragic

heritage compared to the set of other Mediterranean archaeological remains is its regional coverage and dispersion.

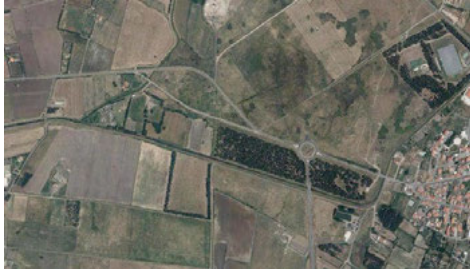


Fig. 3. Zenithal view of the site

It is a geographic network of places that extensively build the landscape over time. In this sense, the design proposals aimed at enhancing the archaeological areas of the Sardinian regional territory can be considered primarily landscape designs. We felt the need to build the material conditions for the best integration of the excavation site vis-à-vis the local community while also identifying a coherent design expression for a large set of sites. This concept previously served as the basis for design research developed for the excavation site of the necropolis of Mont'e Prama. On that occasion, the project prioritised the site's accessibility and understanding while simultaneously relating itself to a broader system. It aimed at building an intermediate physical device between the local and the geographical network of Nuragic civilization sites through the Cartesian grid (Chiri, 2021). That experimentation highlighted the site as both a cultural asset of its local community and a constituent in the larger Nuragic anthropological context. This duality then emerged as a priority for successive projects that would be carried over to other areas on the "Tentative List", including that of s'Urachi.

2. Elements of the program

The municipal administration of San Vero Milis has long ago prepared a variant to the urban planning tool to divert the provincial road that crosses the excavation site. The old road, now abandoned, followed an ancient Roman route created

when the nuraghe was already in partial ruin. The road crosses over part of the perimeter defensive wall and covers at least two towers.



Fig. 4. The nuraghe from above

A recent loan will allow the road to be razed, and the excavation of the remaining part of the bulwark and the moat that enclosed it will follow. This project is coupled by a proposal for funding the arrangement of the surrounding areas, up to the limit of the property. Although the excavations are open on a seasonal basis, there is a clear desire to interpret the theme in a way that is as open as possible to public use and collective enjoyment. The main issue will consist in identifying the acceptable compatibility level between the excavation works and public visits. A secondary issue concerns the actual perimeter of the area and the involvement of surfaces currently not included in the potential archaeological park. The surveys carried out by archaeologists suggest the existence of a vast network of multilayered, unexcavated remains, probably distributed around the emerging element of the nuraghe in the direction of the area where the town stands: a village, perhaps a necropolis. If this were the case, a somewhat elastic perimeter would have to be conceived, ready to incorporate the inclusion of new areas, gradually removed from agricultural use, ready to be reconnected to the archaeological park. Another theme concerns the possibility of building a stable structure for exhibiting the findings or even a small museum building. The

workshop did not exclude the possibility of designing a small *antiquarium* or the location of a service or visitor center. There is already a small, well-managed archaeological museum, although its size remains critical. It is too small to constitute in itself an attractor of tourist flows, let alone a totally autonomous archaeological research laboratory. The network of regional territorial archaeological museums is commonly very fragmented, and despite some attempts to build a network between them or to centralize part of the collections, this has not happened due to the resistance of the local communities who feel expropriated of the precious findings, perceiving the sites as both part of their identity and as a touristic -and therefore economic- resource. The nearby "Giovanni Marongiu" Archaeological Museum of Cabras (OR), which houses part of the findings of Mont'e Prama such as statues from the site, is a more structured and sizable facility, but it still struggles to escape the encumbrance of the much larger Archaeological Museum in Cagliari. That said, if the possibility of creating a permanent structure was not completely excluded, then it is more likely that it will be entrusted with a function of support for the visitability and understanding of the excavations and a reference to more complete exhibitions. A further design topic concerns the formal expression and use of materials. The studies on the Nuragic civilization started systematically with the school of Giovanni Lilliu, have trickled into popular culture (especially in very recent times), also thanks to the striking discoveries of the statuary of Mont'e Prama and some -still unconfirmed- suggestive hypotheses about its origins. While this phenomenon, on the one hand, has made it possible to highlight the value of the Nuragic civilisation, on the other has produced the proliferation of images and clichés that are very strong and pervasive on the media level but not very consistent on the historical one. Hence, the caution in expressing vague assimilations with the architecture, actual or presumed, of the Sardinian ancestral past so as to avoid clumsily undermining the contribution that design can and

must make to historical understanding. Nonetheless, the history of Nuraghe s'Urachi is a history of its building material. The megalithic construction was completed in the upper parts with smaller and easily transportable stones and compressed clay bricks. Both were gradually removed for new buildings in the Middle Ages. Basalt and earth are, therefore, potentially the material on which to build a future figuration — not necessarily a unique narrative, but a powerful one.

2.1. Four hypotheses

In this section, we present four design hypotheses that were explored during the workshop. We believe they encompass and represent the methodological assumptions we brought to light. The first project concentrated all the service functions in a single structure, located east of the archaeological park. In this way, the building acts as a hinge between the inhabited area and the archaeological artifact in the longitudinal sense. At the same time, transversally, it looks at the landscape of Monte Arci, a legacy of the Neolithic past, and underlines the presence of the *Su Parigheddu* grove along which lies the Nuragic village. Although very characterized and formally autonomous, the design action has the advantage of incorporating the territorial and historical symbolic dimensions, undoubtedly one of the core objectives of the project. These proposed actions on the nuraghe are expressed in the definition of a new, utterly artificial accessibility plan, corresponding roughly to the horizontal section at the altitude just above the maximum height of the ruins. This expedient confers more legibility to the monument and renders it a significant tourist attraction.



Fig. 5. Team 1, proposal for catwalks over the top

The second group's proposal does not significantly differ in concept from the previous one except that it almost entirely renounces intervening directly on the nuraghe. The singular tangential element is represented by a walkway which, in tracing the path of the Roman road, approaches the height of the top of the ruin, allowing for a close view that simultaneously expresses the site's relation with the surrounding landscape. Also, in this case, a new building serves as the central element of the park, one with a contemporary design language that still makes attentive use of locally derived materials.

In the third proposal, the solution to the space of the archaeological park is not obtained through the service building. On the contrary, the proposal favors a less volumetric approach based on a simple concentric path with a direct relationship with the nuraghe. This becomes the center of the composition and of the narrative path that develops around it. However, the external area is not "other" but is somehow included as an additional element of the relationship. The fourth proposal is perhaps the most axiomatic of the projects and the one that stands out for its remarkable originality and balance. As in the previous proposal, the museum building is absent; in addition, the supporting buildings are completely ancillary, playing a secondary service role to facilitate a "pause" or orientation in the development of the spatial sequence. Although based on a similar principle as the third project, this fourth proposal makes the geographical relationship between the nuraghe and its surroundings even clearer. In this case, the circular path is not used to access the ruin but as a device for interpreting landscape relations, thus assuming a more profound and sophisticated value.



Fig. 6. Team 2, the museum and the catwalk touching the nuraghe

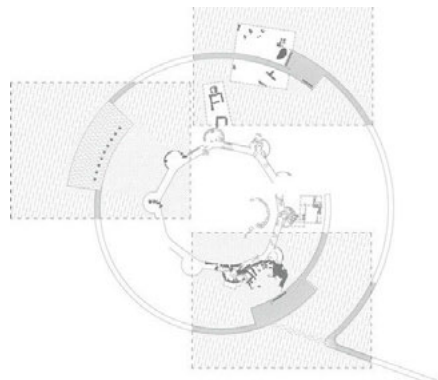


Fig. 7. Team 4, a spiral catwalk around the nuraghe



Fig. 8. Team 3, landscape design solution

3. Conclusions

The article describes both the methodological premises and the design studio workshop in the context of the itinerant Accademia Adrianea's Master's Program. Although none of the four proposals presented should be considered an exhaustive solution for the issues that the s'Urachi site has raised, they present some preliminary hypotheses on which to articulate future developments, ones to be fully confirmed also through the use of design exploration. First, as was already the case for Mont'e Prama, the case study confirms that parceling the territorial museum structures can be considered an added-value for the attractiveness of the locality; that said, it is not certain that this parceling constitutes the solution to the enhancement of the whole network of archaeological sites. Indeed, the digital dimension of contemporary museography allows cross-linking between collections and sources horizontally, from the most superficial and basic to the more detailed and academically-inclined ones vertically. For this reason, in a condition such as the one shown, the location of a new museum

building near the Nuraghe of s'Urachi is not a viable hypothesis to consider. Conversely, the need to formalize a sort of “narrative device” is imperative. A “narrative device”, as suggested by the philosopher Giorgio Agamben, is an object capable of interposing itself between man and space to become the vehicle of dialogue and meaning. The third question that emerged is that of the protagonism of architectural forms. It is by no means a question of supporting the cause of mimesis or rejecting *a priori* the tools of contemporary language for the solution of historical places. It is necessary and appropriate to recognize that, in this specific situation, architecture should avoid unnecessary formal expression; its design should renounce the confronting power of its signs, recognize the strength of raw materials, and subtly reinforce the geography that archaic Nuragic places still express.

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AUTHORS INDEX



AUTHOR INDEX

- Abdulac, S., 1015
Accetta, C., 585
Achenza, M., 697
Achille, C., 247
Agromayor Navarrete, E., 11
Aguilar Prieto, B., 721
Aituganova, N., 451
Aladro-Prieto, J., 23
Alatli, H. İ., 599
Aliverti, L., 921
Almeida, D., 173
Alonso-Monasterio, P., 537
Ammendola, J., 703
Antunes, A., 173
Araújo Lima Bessa, S., 31
Asslan, H., 955
- Babaev, S., 451
Balbi, B., 963
Barada, J., 1077
Baró Zarzo, J. L., 553
Barranco Donderis, A., 593
Basset-Salom, L., 615
Belmondo, S., 319
Benitez Calle, A., 507
Benkari, N., 755
Bento, R., 173
Bilotta, F., 39
Binan, D. U., 599
Blečić, I., 697
Bocci, M., 807
Bordoni, P., 773
Bortolotto, S., 247
Bosso, R., 963
Bravo Bravo, J., 763
Brusa, E., 1023
Bujalance, M., 341
Burguete Gil, C., 815
- Cacciatore, I., 937
Caleca, E., 393
Camaiti, M., 349
Canonaco, B., 39, 47
Caponetto, R., 459
Cappai, S. N., 781
Cappelli, L., 971
- Cardaci, A., 213, 221
Carrascosa Moliner, B., 987
Carrera Díaz, G., 789
Caruso, M., 55, 553
Castagnaro, C., 545
Castiglione, F., 47
Catuogno, R., 889
Cernansky, M., 979
Chamizo-Nieto, F. J., 729
Chaverra Suarez, M., 119
Chesi, C., 1023
Chiri, G. M., 823
Ciocchini, E., 247
Cipolletti, S., 63
Circo, C., 937
Coll-Pla, S., 559
Conejo-Arrabal, F., 729
Coppola, M., 1031
Cornadó Bardón, C., 607
Costa Jover, A., 559
Costa Rosado, A., 71
Crispino, D., 79
Cristini, V., 55, 401, 553, 657
Cuzziramos-Gutiérrez, F. A., 559
- Dabaieh, M., 467
De Feo, E., 87
De La Pierre, C., 831
del Cueto, B., 327
Del Espino Hidalgo, B., 789
Delgado Méndez, A., 789
Della Torre, S., 1023
Di Paola, A., 95
Dinççağ Kahveci, 663
Dipasquale, L., 697, 703, 1031
Domènech Rodríguez, M., 607
- Elnokaly, A., 335
Escamirosa Montalvo, L. F., 287
- Facchi, E., 255
Farina, S., 475
Fauzia, L. R., 213
Felix Andrade, D., 31
Fernández García, N., 1039
Fernández Palicio, A., 263

- Ferrari, E. P., 703, 839
Ferrer Forés, J. J., 271
Ferreya, C., 133
Franco Rodríguez, E., 341
Fratini, F., 349, 425
Frosini, G., 95
Frullo, N., 639
- García Cuetos, M. P., 847
García López de Andújar, V., 671
Garuglieri, S., 95
Genís Vinyals, M., 287
Ghelfi, G., 357
Giuffrida, G., 459
Gomes, M. I., 363
Gómez Maestro, C., 1063
Gómez Martínez, V., 71
Gómez Mejía, S., 119
González-Sánchez, B., 369
Gracia, A., 855
Grimoldi, A., 255
Grisoni, M. M., 103, 737
Guardiola-Villora, A., 615
Guerrero-Baca, L. F., 409
Gupta, V., 1005
- Hamard, E., 149
Hernández Navarro, Y., 141
Hilton, A., 149
Huetto-Escobar, A., 125, 377
- Ibrahim, S., 279, 623
- Jebens-Zirkel Imm, P., 483
Ji, W., 111
Jofré Troncoso, M. G., 385
- Landi, A. G., 255
Lao, T. W., 631
Laumain, X., 671
Lavoratti, G., 567
Leserri, M., 119, 507
Lidón de Miguel, M., 125, 377
Li-Puma Sforazzini, V., 863
Loffredo, G., 871
López López, D., 607
López Sabater, A., 671
Ludwig, A. B., 657
- Macca, V., 1047
- Mahdy, H., 3
Málaga-Montoya, D., 559
Mami, A., 393
Mancini, R., 897
Mannucci, L., 1031
Manzano Fernández, S., 401
Marino, B. G., 1055
Martinet, D., 831
Martínez Duran, A., 491
Martínez-Barreiro, M. M., 409
Massimino, M., 937
Mattone, M., 349, 639
Mayta-Ponce, D. L., 559
Mazzola, E. M., 879
Mecca, S., 697, 703
Medina Lorente, O. M., 987
Medina-Sánchez, T. B., 559
Merlo, A., 567, 697
Messina, B., 133
Mileto, C., 55, 111, 125, 205, 377, 401, 553
Millán Millán, P., 319
Minguzzi, M., 141
Mira Rico, J. A., 575
Miranda Santos, M., 149
Miranda, T., 363
Mirra, E., 929
Mollica, S., 157
Montoni, L., 703
Morena, S., 133
Morocho-Jaramillo, D. E., 499
Mouraud, C., 149
Murillo-Romero, M., 23
- Navarro Ezquerria, A., 369
Nebot-Gómez de Salazar, N., 729
Nicolini, E., 393
Nocerino, I., 165
Novelli, F., 823
- Ocampo García, L., 287
Ochiai, C., 417
Okyay, G. G., 679
Ors Ausín, J., 451
Osete Cortina, L., 987
Ostos-Prieto, F. J., 23
Oteri, A. M., 687
- Paiva, A., 173
Palo, M. C., 247

- Pane, A., 889
Parente, M., 889
Parra Zebadúa, A., 287
Penido de Rezende, M. A., 31
Pereira, S., 173
Pérez Cano, M. T., 71
Pérez, M. A., 855
Petrucci, E., 897
Picone, R., 995
Pinto, J., 173
Pisani, F., 293
Pittaluga, D., 425
Pittungnapoo, W., 335
Pollone, S., 181
Poullain, P., 149
Putzu, M. G., 897
- Ragosta, A., 1055
Recla, F., 871
Reimão Costa, M., 71
Rescic, S., 349, 425
Rivera Vidal, A., 1063
Rodrigues, C., 1071
Rodríguez Cantalapedra, P., 905
Romano, L., 189
Rosa-Jiménez, C., 729
Rosell Amigó, J. R., 369
Rossato, L., 647
Rossi, G., 119, 507
Rovero, L., 1031
Royo Naranjo, L., 913
Russo Krauss, G., 963
Russo, M., 213
- Salazar Chuquimarca, W., 369
Sanzaro, D., 937
Saretta, Y., 197
Sbrogiò, L., 197
Scala, B., 831, 921
Sebastián Franco, S., 937
Sotgiu, A. V., 781
Squassina, A., 745
Suraci, N., 871
- Talenti, S., 513
Tamhankar, A., 1005
Teodosio, A., 513
Testa, M. P., 301
Timón Tiemblo, M. P., 11
- Tomasi, J., 1077
Torres Peceros, H. E., 433
Torrijo Echarri, F.J., 205, 855
Tortajada Montalva, E., 553
Tosco, C., 871
Trematerra, A., 929
Trizio, F., 205
Trovò, F., 797
- Uixer Cotano, L., 537
Ulusoy Binan, D., 679
- Valiante, C., 683
Valluzzi, M. R., 197
Varvaro, S., 1085
Vecchio, S., 95
Vegas, F., 55, 111, 125, 205, 377, 401, 553
Verona, B., 95
Versaci, A., 213, 221
Vettore, E., 797
Vileikis, O., 451
Villasante Claramonte, J., 229
Villaverde Rey, M., 491
Villers Aispuro, R., 287
Vitagliano, E., 237
Vitale, M. R., 937
Vitti, P., 521
Vlahos, E., 711
Vosloo, L., 141
- Wang, J., 417
Whelan, D., 309
White, N., 945
- Zambelli, M., 703
Zebadúa Velasco, S. N., 287
Zenteno Hernández, M. A., 287
Zhou, Q., 441
Zirkel Zirkel, A. J., 483

ISBN 978-84-1396-020-3



HERITAGE 2022 INTERNATIONAL CONFERENCE
VERNACULAR HERITAGE:
CULTURE, PEOPLE AND SUSTAINABILITY

Eds. C. Mileto, F. Vegas, V. Cristini, L. García-Soriano

Vernacular architecture, tangible and intangible heritage of great importance to European and global culture, represents the response of a society culturally linked to its territory, in terms of climate and landscape. Its construction features are born from the practical experience of the inhabitants, making use of local materials, taking into consideration geographical conditions and cultural, social and constructive traditions, based on the conditions of the surrounding nature and habitat. Above all, it plays an essential role in contemporary society as it is able to teach us important principles and lessons for a respectful sustainable architecture.

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