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1.- PREVIOUS STUDIES

1.1.- Multidisciplinary studies (historical, archaeological, etc.).

21 METHODOLOGY FOR PREVENTIVE CONSERVATION OF LINEAR LANDSCAPE IN CITIES
Ros Torres, Josefa; García-León, Josefina; Vázquez Arenas, Gemma ……..... 2
32 THE EVOLUTION OF CONSTRUCTION TECHNIQUE THROUGH THE HISTORY OF ENTERPRISE: THE FEAL
Mornati, Stefania ……..... 10
34 DOCUMENTING CULTURAL HERITAGE THROUGH INVENTORY
Prata, Maria Catharina Reis Queiroz; Carneiro, Silvana Monteiro de Castro ……..... 18
52 THE CONSTRUCTION TECHNOLOGY IN SPANISH COLONIES. A CATHEDRAL IN WESTERN COLOMBIA
Carvajal, Henry H.; Ochoa, Juan C. ……..... 26
78 THE TRANSFORMATION OF MEDIEVAL CHURCHES DURING THE BAROQUE ERA IN SZEKLERLAND
Csenge, Gergely ……..... 35
97 GOTHIC TRACE OF CARAGOL SOBIRANES OF SANTA CATERINA'S TOWER OF TORTOSA'S CATHEDRAL
Lluis i Ginovart, Josep; Lluis i Teruel, Cinta ……..... 43
115 THE "PALAZZO DEL GOVERNO" IN TARANTO: AT BEGINNINGS OF A TYPICAL "ITALIAN" STYLE
Pagliuca, Antonello; Gallo, Donato; Trausi, Pier Pasquale ……..... 51
138 PROPOSAL AND APPLICATION OF MASSH – A HOUSING HEALTH AND SAFETY ASSESSMENT MODEL FOR PORTUGAL
Monteiro, Marisa; Silva, Tiago; Pastorinho, M. Ramiro ; Lanzinha, João C.G. ……..... 59
159 VISUAL RELATIONSHIP BETWEEN MONUMENTS FROM THE PAST AND CONTEMPORARY ARCHITECTURE. MASTERPIECES BY ANDREA PALLADIO AND NEW SPATIAL CONNECTIONS
Pietrogrande, Enrico; Dalla Caneva, Alessandro ……..... 67
188 FACTORS THAT PREVENT EFFECTIVE ARTICULATION OF THE PROVINCE OF THE UNION WITH THE PROGRESSIVE DEVELOPMENT OF THE AREQUIPA REGION
Cusihuamán Sisa, Gregorio Nicolás ……..... 78
197 ANCIENT LIME KILNS: TRADITION, MANUFACTURING AND USE OF LIME IN THE PROVINCE OF GRANADA (ANDALUCIA)
Galdó-Ceballos, E.; Arizzi, A.; Sebastián-Pardo, E. ……..... 86
200 CHEMICAL, MINERALOGICAL AND PHYSICAL CHARACTERIZATION OF LIGHTWEIGHT BRICKS WITH THE ADDITION OF SAWDUST FOR USE IN CONSTRUCTION AND PRESERVATION OF ARCHITECTURAL HERITAGE
Aurrekoexea, Itziar; Cultrone, Giuseppe ……..... 94
229 FROM HISTORICAL ANALYSIS TO STRUCTURAL STRENGTHENING. THE CASE OF THE FORMER CONVENT OF SAN ROCCO IN SORAGNA (PR)
Ottoni, Federica; Celli, Sofia; Mambriani, Carlo ……..... 102
259 TRADITIONAL HOUSING IN LAMBAYEQUE - PERU - REMARKABLE AND HERITAGE VALUE ASPECTS THAT CONTRIBUTE TO ITS SUSTAINABILITY
Zárate, Eduardo; Chirinos, Haydeé; Morales, Nicolás ……..... 111
260 VICEREGAL HOUSING FACADES IN LAMBAYEQUE - PERU: STUDIES FOR THEIR ENHANCEMENT
Chirinos, Haydeé; Zárate, Eduardo; Morales, Nicolás ……..... 121
261 THE MODERN MOVEMENT HERITAGE: PROTO-BIOCLIMATIC SOLUTIONS AND BUILDING ELEMENTS
Franchini, Caterina; Mele, Caterina ……..... 130
268 THE HISTORICAL STUDY IN THE BENIGNO MALO SCHOOL, ITS INCIDENCE IN THE RESTORATION PROJECT AND CONTEMPORARY ARCHITECTURE
Cardoso, Fausto; Ullauri, Marlene; Rodas, Tatiana; Jaramillo, Paola ……..... 141
285 SPATIAL ANALYSIS OF FINNISH ARCHITECT JUHA LEIVISKÄ'S CHURCHES AND THEIR LINK WITH DE STIJL DUTCH GROUP CONSTRUCTIONS
Díez-Blanco, M. Teresa; Millán-Gómez, Antonio ……..... 152
287 URBAN-BUILDINGS PERMANENCES IN POST-FRENCH SEVILLE (XIX-XX CENTURY): PLANIMETRIC RECOMPOSITION AND SEQUENTIAL HYPOTHESIS
Navarro-de-Pablos, Javier; Navas-Carrillo, Daniel; Rodríguez-Lora, Juan-Andrés; Pérez-Cano, Teresa ……..... 162

288 SEGOVIAN SHEEP SHEARING BUILDINGS DURING XVII AND XVIII CENTURIES. REDISCOVERING LOST TRANSHUMANCE HERITAGE, THROUGH GRAPHIC RECONSTRUCTION OF ITS BUILDINGS
Gutiérrez, Nicolás ……..... 170
291 THE IRONWORK, TOOL FOR THE ANALYSIS OF HISTORIC URBAN LANDSCAPE IN LARBI BEN M'HIDI STREET IN ALGIERS (ALGERIA)
Belouchrani, Ouahiba ……..... 178
324 PROTOCOLS AND SAMPLING OF ANALYSIS OF MATERIALS FOR THE CHRONOLOGICAL STUDY AND INTERVENTION TECHNIQUES: TOWER PIMENTEL OF TORREMOLINOS, MÁLAGA
Pérez-Lomas, Lucía; Ruiz-Jaramillo, Jonathan; García-Pulido, Luis José ……..... 187
325 THE ROLE OF ITALIAN IN ARCHITECTURAL CONSERVATION MOVEMENT IN IRAN
Shiasi, Nasim; Panahy, Mahmood ……..... 195
331 CONSERVATION OF THE FORTIFIED WALLS OF THE ALHAMBRA: PRELIMINARY RESULTS ON THE ORIGINAL AND REPAIR MATERIALS OF THE TOWER OF THE HEADS
Crespo-López, Laura; Arizzi, Anna; Sebastián Pardo, Eduardo; Ruíz-Sánchez, Antonio ……..... 202
360 THE POWER BEHIND ARCHITECTURE. MODERN BUILDINGS USED AS STRATEGY TO EXPRESS A POLITICAL IDEOLOGY IN THE CARIBBEAN
Flores Sasso, Virginia; Fernández Flores, Gabriela; Prieto Vicioso, Esteban ……..... 210
366 SHELL CONCRETE STRUCTURES IN VALENCIAN REGION (SPAIN) CATALOGUE
Arnau, Fernando; Serrano, Begoña; Fenollosa, Ernesto ……..... 222
383 THE TECHNIQUE OF THE ARABAN QANAT IN THE LOW BASIN OF THE HENARES RIVER, AN HIDDEN HERITAGE
Fernández Tapia, Enrique José; Ramírez González, Ildefonso ……..... 232
410 CHARACTERIZATION OF THE BUILDING STOCK HERITAGE ORIENTED TO STUDIES OF SEISMIC VULNERABILITY AT URBAN SCALE: CASE STUDY HISTORIC CENTRE OF CUENCA, ECUADOR
Quezada, Rosa; Jiménez, Juan; García, Hernán; Calderón, José ……..... 240
420 RESULTS IN GRANADA OF THE METROLOGICAL INTERPRETATION OF HERITAGE BUILT BY ANTHROPOMETRIC RULES
Roldán-Medina, Francisco Javier ……..... 252
511 GEOLOGICAL AND GEOMORPHOLOGICAL STUDY OF EL PENDO CAVE (CANTABRIA, NORTHERN SPAIN)
Sánchez-Carro, Miguel; Bruschi, Viola ……..... 260
526 PROPOSAL OF A SIMPLIFIED APPROACH FOR ASSESSING AND MAPPING FLOOD VULNERABILITY IN HISTORIC SITES: APPLICATION TO THE HISTORIC CITY CENTRE OF GUIMARÃES
Ferreira, Tiago Miguel; Miranda, Fabiana Navia ……..... 268

1.2.- Heritage and territory.

95 EMPLOYERS AND EMPLOYEES: EACH ONE IN HOME THE TUNA FISHERMEN AND THE COMPANY'S OWNERS
Batista, Nuno; Gonçalves, Marta Marçal ……..... 274
121 TERRITORY AND DRYSTONE WALLS. COMPARATIVE OF CASE STUDIES IN CENTRAL AND SOUTHERN PORTUGAL
Gonçalves, Marta Marçal; Prates, Gonçalo; Pérez-Cano, María Teresa; Rosendahl, Stefan ……..... 282
129 CLIMATE CHANGE AND ADAPTATION ON CULTURAL HERITAGE IN THE FACE OF SEA LEVEL RISE. A PERSPECTIVE FROM INSULARITY
García Sánchez, Francisco; García Sánchez, Héctor ……..... 290
132 NEITHER BOUNDARIES NOR BARRIERS. INTERNATIONAL INTERACTIONS BETWEEN THE CITIES OF SANTANA DO LIVRAMENTO (BRAZIL) AND RIVERA (URUGUAY)
Prestes, Laura Roratto; Gonçalves, Marta Marçal ……..... 298
139 SALT: THE WHITE GOLD OF ALGARVE
Susano, Cátia Loios; Gonçalves, Marta Marçal ……..... 306
181 ARCHAEOLOGICAL SITES IN MEXICO AND THEIR RELATION WITH INMEDIATE HUMAN SETTLEMENTS: DECONSTRUCTIVE IDENTITY
Álvarez, María del Pilar; Nava, José María Wildford ……..... 314
231 MUELLE DE LEVANTE MASTER PLAN IN HUELVA PORT. PLANNING THE REHABILITATION OF THE PORTUARY INDUSTRIAL HERITAGE TO THE REALITY OF PORT-CITY INTEGRATION
Gómez Melgar, Sergio; Carrasco Conejo, María José; Vera González, César; Olmedo Rivas, Javier; Andújar Márquez, José Manuel; Martínez Bohórquez, Miguel Ángel ……..... 323

251 THE FARMS IN THE WEST AREA OF PÁRAMOS DEL ESGUEVA. THE CASE STUDY OF THE COUNTRY HOUSE-WINERY OF THE ROYAL MONASTERY OF SAN QUIRCE Y SANTA JULIA
Bellido-Blanco, Santiago;Villanueva-Valentín-Gamazo, David; Arcones-Pascual, Gustavo ……..... 335
263 PREVIOUS STUDIES FOR INTERVENTIONS IN THE CULTURAL HERITAGE BUILT ON THE COSTA LAMBAYECANA: RAINFALL INTENSITY FOR STORM DRAIN DESIGN
Morales, Walter; Chirinos, Haydeé; Zárate, Eduardo ……..... 344
350 THE CURRENT STATUS OF LEVANTINE ARCHITECTURAL HERITAGE IN THE CITY OF MERSIN
Umar, Nur; Darendeli, Tugce ……..... 353
454 BUILD IN TILES WITHOUT WOODEN TILES. A CONTEMPORARY LOOK
Vásquez Fierro, Virginia; Huenchullanca Godoy, Fernando; Toneatti Oyaneder, Marco ……..... 363
465 VERNACULAR HERITAGE OF NORTHWEST PORTUGAL: THE VALLEY AND THE MOUNTAIN RANGE FARMHOUSE
Barroso, Carlos E.; Barros, Fernando C.; Vale, Clara P.,Oliveira, Daniel V.; Ramos, Luís F. ……..... 372

1.3.- Urban regeneration.

28 PROTECTION OF POST-WAR HOUSING ESTATES
Żychowska, Maria J. ……..... 382
38 HOW TO BRING PEOPLE BACK INTO HISTORIC CITY CENTRES: A COMPARISON OF STRATEGIES PROPOSED IN QUITO, ECUADOR TO OTHER INTERNATIONAL CASE STUDIES
Córdova, Andrea; Caraguay, Alexandra; Davis, Michael ……..... 390
198 MASTER PLAN FOR THE CENTER OF SAN JOSÉ, COSTA RICA: CHALLENGES OF THE INTEGRATED APPROACH AND PLAN IMPLEMENTATION
Molina, Patricia; Matesanz, Ángela; Sopelana, Amaia; Von Breyman, Helga; Solano, Erick; Chavarría, Dania; García, Igone; Sasa, Zuhra; Castillo, Liza; Jiménez, Alejandro ……..... 399
217 3D-GIS MODELS TO SUPPORT THE CO-CREATION OF ENERGY EFFICIENT STRATEGIES FOR HISTORIC URBAN ENVIRONMENTS
Egusquiza, Aitziber; Izkara, Jose Luis; Prieto, Iñaki ……..... 409
386 THE REGENERATION OF INDUSTRIAL WATERWAYS AS AN EXTENSION OF THE URBAN OPEN SPACE SYSTEM. LONDON-MILANO-ZARAGOZA
Cabau, Beatriz; Hernández-Lamas, Patricia ……..... 419
402 TOWARDS EFFICIENT ENERGY RETROFITTING OF RESIDENTIAL BUILDINGS. COMPARING A NEIGHBORHOOD IN PAMPLONA (SPAIN) AND THE NEIGHBORHOOD OF CLINTON HILL, BROOKLYN, NY (USA)
Sánchez-Ostiz, Ana; Nenadich, Nadya; San Miguel-Bellod, Jorge; Monge-Barrio, Aurora ……..... 430
550 THE REHABILITATION, A FUNDAMENTAL MEASURE FOR THE RECOVERY OF THE HISTORICAL CENTER OF GUADALAJARA
Trallero Sanz, Antonio Miguel ……..... 440
554 HISTORICAL CENTER OF LIMA. URBAN RENEWAL AND THE IMPLICATION OF URBAN LAW. CASES: CASA DE LAS COLUMNAS, CONJUNTO HABITACIONAL LA MURALLA AND PROYECTO PILOTO MARTINETE
Isidro Ferrer, Liz Luisa ……..... 449
576 THE PROJECT OF WIDENING FOR THE CITY OF JAÉN IN 1927
Ríos, Miguel Á.; Vigil-Escalera, Manuel; Pérez, Teresa ……..... 457

1.4.- Economical and financial policies.

478 COST-BENEFIT ANALYSIS APPLIED TO THE REHABILITATION OF PUBLIC SCHOOL BUILDINGS
Salvado, Filipa;Falcão Silva, Maria João; Couto, Paula ……..... 464

1.5.- Social participation processes and socio-cultural aspects in rehabilitation projects.

18 THE URBAN TRANSFORMATION AS A COLLECTIVE CREATION: BOTTOM-UP AND PARTICIPATIVE TOOLS TAXONOMY FOR URBANISTS AND ARCHITECTS
Sèvе, Bruno; Redondo, Ernest; Millan, Antonio; Sega, Roberto ……..... 470
24 THE OLD BRIDGE OF BROTO: LONGING OF A PEOPLE
Febas Borra, José Luís; Díez Hernández, Jesús; Eguiluz, Ziortza ……..... 478
84 CULTURAL LANDSCAPE CHARACTERIZATION BASED ON THE PERCEPTION OF ITS INHABITANTS: ALGORTA'S OLD FISHING PORT
Usobiaga, Elena; Zubiaga, Mikel; Urra, Silvia; Revilla, Igone ……..... 487
213 GROUNDED THEORY AS A RESEARCH BASE FOR INTERVENTION IN MODEST HERITAGE BUILDINGS
Villegas, María Claudia ……..... 496

226 TOWARDS THE SAFEGUARDING OF CONTEXTUAL DWELLINGS: INDICATORS OF PATRIMONIAL SUSTAINABILITY. MAR DEL PLATA, ARGENTINA
Sánchez, Lorena Marina ……..... 505
405 A CRITICAL STUDY OF TRANSIT ORIENTED DEVELOPMENT (TOD) IN THE HISTORICAL CENTRE OF QUITO, ECUADOR
Davis, M.J.M.; Verlinghieri, E.; Córdova, C.; Orbea, S. ……..... 513
452 TRADITIONAL DOVECOTES RESTORATION AND REUSE IN CASTILLA- LEÓN. SPAIN
Bellido, Rosa; Villena, Izaskun; Olcese, Juan Jerónimo; Font, Juana ……..... 521

1.6.- Construction pathology.

8 LIFTING OF THE MAIN PATHOLOGICAL MANIFESTATIONS IDENTIFIED THROUGH PREDIAL INSPECTIONS IN FORTALEZA-BRAZIL
Pinto, Francisco Davi de Lima; Böes, Jeferson Spiering ……..... 530
17 PHYSICO-CHEMICAL ANALYSIS OF HISTORIC CONCRETE STRUCTURES IN THE CARIBBEAN
Flores Sasso, Virginia; Prieto Vicioso, Esteban; García de Miguel, José M. ……..... 539
56 GLOBAL INSPECTION, DIAGNOSIS AND REPAIR SYSTEM FOR BUILDINGS: HOMOGENISING THE CLASSIFICATION OF DIAGNOSIS METHODS
Pereira, Clara; De Brito, Jorge; Silvestre, José D. ……..... 554
65 THREE EXAMPLES OF DECISION MAKING IN THE STRUCTURAL INTERVENTION IN HERITAGE
Pérez-Valcárcel, Juan ……..... 563
76 MICROCEMENT: STANDARDIZATION AND CONSTRUCTIVE PATHOLOGY
Oliveira, Miguel José; Gonçalves, Marta Marçal; Renda, Jorge ……..... 572
81 ANALYSIS OF FACADES PATHOLOGIES REGISTERED IN A SET OF HERITAGE BUILDINGS IN THE CITY OF UBERLÂNDIA
Martins Vale Araújo, Júlia; Cabana Guterres, Paulo Roberto ……..... 581
106 DAMAGE CAUSED BY THE COLLAPSE OF GYPSIFEROUS ROCK MASSES. CALLOSA D'EN SARRIÀ (SE SPAIN) CASE STUDY
Cano, Miguel; Tomás, Roberto; Pastor, José L.; Riquelme, Adrián; Rabat, Álvaro ……..... 590
126 STUDY OF DAMPNESS IN LARGE RESIDENTIAL ESTATES IN THE METROPOLITAN AREA OF BARCELONA: THE CASE OF LA VERNEDA, SUD-OEST DEL BESÒS AND CIUTAT MERIDIANA
Martín, Estefanía; Cornadó, Còssima; Vima, Sara ……..... 599
130 INTERNAL DETERIORATION MECHANISMS OF COLUSA SANDSTONE AND THE DRAWBACKS OF PROTECTIVE COATINGS
Carter, Sidney W.; Searls, Carolyn L.; Campbell, Lex F. ……..... 609
137 DEVELOPMENT OF A TOOL FOR TECHNICAL DAMAGE AND RISK ASSESSMENT IN CONSTRUCTION
Garmendia, Leire; Marcos, Ignacio; Rojí, Eduardo; Gandini, Alessandra; Losada, Ramón; Herrera, Jose; Atares, Fernando ……..... 617
157 ALTERNATIVES TO ANALYSE LOW COMPRESSIVE STRENGTH IN PRESTRESSED CONCRETE JOISTS MANUFACTURED WITH HIGH ALUMINA CEMENT
Calderón Bello, Enrique; Gómez Barrado, Sergio; Rodríguez Escribano, Raúl Rubén ……..... 623
170 MOISTURE DETECTION USING NDE OF DIESTE'S CHURCH OF CHRIST THE WORKER
Moltini, Gonzalo; Aulet, Alina; Cetrangolo, Gonzalo ……..... 630
177 SULFATE RESISTANCE OF COAL ASH PORTLAND CEMENT MORTARS
Menéndez, Esperanza; Argiz, Cristina; Sanjuán, Miguel Ángel ……..... 639
190 THE IMPACT OF WATER SUPPLY SYSTEMS TRANSFORMATION ON THE SANITARY STATE AND THE OLD BUILT ENVIRONMENT DETERIORATION OF THE ALGIERS OTTOMAN HOUSES
Meriem, Sahraoui; Ali, Belmeziti; Samia, Chergui ……..... 647
241 TREE RELATED SUBSIDENCE IN ENGLAND: EFFECTS OF CLIMATE CHANGE ON THE BUILT ENVIRONMENT
Bottomley, Rebecca; Kirk, Mark; Pesce Giovanni L. ……..... 656
298 ANALYSIS OF PATOLOGICAL INJURIES FROM VISUAL INSPECTION OF THE QUALITY SCHOOLS IN THE CITY OF MEDELLIN (COLOMBIA), BUILT BETWEEN 2004 AND 2007
Cangrejo Bocanegra, Carol; Cañola, Hernán Darío; Pérez, Jhony; Builes-Jaramillo, Alejandro ……..... 664
305 HOUSING PATHOLOGY; TOWARDS A HOLISTIC PATHOLOGICAL APPROACH OF RESIDENTIAL BUILDINGS
Thomsen, André. ……..... 673
328 CERAMIC TILE SYSTEM, PATHOLOGIES AND PERFORMANCE EVALUATION
Vilató, Rolando R. ……..... 682

361 UNMANNED AERIAL VEHICLES (UAV) AS A TOOL FOR VISUAL INSPECTION OF BUILDINGS FACADES
Ballesteros Ruiz, Ramiro; Casado Lordsleem Jr, Alberto ……..... 690
387 CONSTRUCTIVE ANALYSIS OF TWENTY RESIDENCIAL BUILDINGS BELONGING TO THE CULTURAL HERITAGE IN HERNANI (BASQUE COUNTRY). PATHOLOGIES AND CAUSES
Santolaria, Oihana ……..... 699
457 METHODOLOGY OF RISK ANALYSIS IN REPORTS OF BUILT HERITAGE - THE CASE OF THE MUNICIPAL MUSEUM AGOSTINHO MARTHA
Betemps Vaz da Silva, Juliana; Uez, Pablo Cesar; Rauber Motter, Cristiane; Santa Catarina, Vinícius; Lorscheiter, Aline ……..... 707
474 SALVO PALACE. STATE OF CONSERVATION OF THE SÍMIL PIEDRA FAÇADES RENDERS
Mussio, Gianella; Castro, Magdalena ……..... 718
533 THE EVOLUTION OF THE 18TH CENTURY SLAVONIAN PALACE OF GENERAL COMMAND OSIJEK, CROATIA – CAN WE RETRIEVE THE AUTHENTIC BUILDING DESIGN?
Penava, Davorin; Anić, Filip; Stober, Dina; Kržan, Meta; Radonjić, Antonio; Turkalj – Podmanicki, Margareta; Lozančić, Silva ……..... 727
541 PATHOLOGY IN CRUDE EARTH, RESEARCH ON CONSTRUCTIONS IN THE ECUADORIAN ANDEAN AREA
Lara, M. Lenin, Galarza-Gallardo, Gabriela ……..... 736
580 VIOLIN-JOIST CERAMICS SLABS. EVALUATION AND WORK PROPOSAL WITH DUPLEX-TYPE STAINLESS STEEL
Salmerón Martínez, Antonio; Salvador Landmann, Miguel; Ferrando, Elisabeth ……..... 744

1.7.- Diagnostic techniques and structural assessment (no destructive testing, monitoring and numerical modeling).

1 INVESTIGATION ON EXPERIMENTAL TECHNIQUES FOR THE MECHANICAL CHARACTERIZATION OF BRICK MASONRY
Roca, Pere; Pelà, Luca ……..... 752
23 PREVIOUS STUDIES IN A SINGULAR BRIDGE: BRIDGE OF ALMARAIL IN SORIA
Díez Hernández, Jesús; Marcos, Ignacio; Piñero, Ignacio; García, Aratz ; Briz, Estibaliz ……..... 766
35 NON-DESTRUCTIVE TECHNIQUES APPLIED TO HISTORIC BUILDING FOR MEASURING MOISTURE CONTENT IN BRICK VAULT
Flores Sasso, Virginia; Ruiz Valero, Letzai; Prieto Vicioso, Esteban ……..... 778
45 VIBRATION ASSESSMENT ON THE HISTORICAL STRUCTURES INDUCED BY TECHNICAL SEISMICITY
Urushadze, Shota; Pirner, Miroš; Bayer, Jan ……..... 790
48 VIBRATION MONITORING IN HISTORICAL CITY CENTERS: EFFECT OF TRAM SPEED ON THE VIBRATION INTENSITY INDUCED TO THE TEMPLE OF MINERVA MEDICA, ROME
Roselli, Ivan; Fioriti, Vincenzo; De Canio, Gerardo; Saitta, Fernando; Colucci, Alessandro; Forliti, Sara ……..... 800
63 DAMPING CHARACTERISTICS OF DRY SANDY SOILS UNDER IMPACT
Ali, Adnan F.; Ahmed, Balqees A. ……..... 810
66 PROTOCOL FOR THE MONITORING OF ENVIRONMENTAL VARIABLES THAT AFFECT THE DEFENSIVE HERITAGE OF TAPIAL: A CASE STUDY OF THE WALL OF THE ALCAZABA CADIMA. GRANADA, SPAIN
Arco, Julián; Gutiérrez-Carrillo, Mª Lourdes; Bestué Cardiel, Isabel; Sánchez, José; Pavón, Mª Carmen ……..... 818
116 DAMAGE OBSERVED IN ANCIENT CHURCHES DUE TO THE EARTHQUAKES OF SEPTEMBER 7TH AND 19TH, 2017 IN MEXICO
Peña, Fernando; Chávez, Marcos M.; García, Natalia ……..... 827
131 SEISMIC BEHAVIOUR OF NAVES COVERED WITH POINTED VAULTS
Monroy, Gustavo; Peña, Fernando ……..... 834
133 SIMPLIFIED SEISMIC VULNERABILITY ASSESSMENT OF WOOD HERITAGE BUILDNGS, IN SOUTH CHILE. NUEVA IMPERIAL
Valdebenito, Galo; Vázquez, Virginia; Prieto, Andrés J. ……..... 842
140 CONDITION MONITORING OF BUILDING ENVELOPE - TECHNICAL INSPECTION USING DRONE TECHNOLOGY
Falorca, Jorge; Lanzinha, João Carlos G. ……..... 851
143 SEISMIC PERFORMANCE ASSESSMENT OF HISTORICAL CULTURAL HERITAGE MASONRY BUILDINGS: COCCHI SERRISTORI PALACE IN FLORENCE, ITALY
Cardinali, Vieri; Coli, Massimo; Cristofaro, Maria Teresa; De Stefano, Mario; Tanganelli, Marco ……..... 859

144 MULTIDISCIPLINARY APPROACH TO THE STUDY OF THE STRUCTURAL EVOLUTION OF PALAZZO VECCHIO FLORENCE (ITALY)
Paoletti, Barbara; Coli, Massimo; Ferretti, Emanuela; Tanganelli, Marco ……..... 867
155 THE KNOWLEDGE PATH FOR THE DEFINITION OF STRUCTURAL SAFETY: COCCHI SERRISTORI PALACE IN FLORENCE, ITALY
Cristofaro, Maria Teresa; Coli, Massimo; Donigaglia, Tessa; Lacanna, Giorgio; De Stefano, Mario; Tanganelli, Marco ……..... 875
163 DETECTION OF FILLING DEFECTS IN A SLIDING CONCRETE SILO USING NON-DESTRUCTIVE TECHNIQUES
Spalvier, Agustin; Domenech, Leandro; Cetrangolo, Gonzalo ……..... 883
168 VISUAL PROGRAMMING FOR THE STRUCTURAL ASSESSMENT OF HISTORIC MASONRY STRUCTURES
Funari, Marco Francesco; Spadea, Saverio; Ciantia, Matteo; Lonetti, Paolo; Greco, Fabrizio ……..... 891
176 EVALUATION OF VEHICLE TRAFFIC VIBRATION IN ANCIENT BUILDINGS IN SALVADOR HISTORIC CENTER
Evaristo, Juliana; Fróis, Letícia; Muñoz, Rosana ……..... 899
186 SEISMIC DAMAGES OF THE SEPTEMBER 19, 2017 EARTHQUAKE IN MEXICO AND RETROFIT ALTERNATIVES FOR EXISTING BUILDINGS
Jara, José; Olmos, Bertha; Martínez, Guillermo ……..... 907
202 STRUCTURAL ANALYSIS MODELS FOR THE ASSESSMENT OF SEISMIC VULNERABILITY OF A MASONRY SCHOOL BUILDING UNDER NEW ITALIAN RULES (NTC 2018 AND CIRCULAR 2019)
Custodi, Alberto ……..... 915
221 NON-DESTRUCTIVE TESTING OF CONCRETE: ANALYSIS OF EXPERIMENTAL RESULTS
Ribeiro, António; Rodrigues, Carlos; Félix, Carlos ……..... 925
237 AN INTEGRATED APPROACH OF NON-DESTRUCTIVE METHODS FOR INSPECTION AND CHARACTERIZATION OF CULTURAL HERITAGE: CASE STUDY OF MONASTERY OF BATALHA, PORTUGAL
Francisco, Carina; Gonçalves, Luisa M.S.; Gonçalves, Gil; Solla Carracelas, Mercedes; Puente Luna, Ivan; Providência, Paulo; Rodrigues, Hugo ; Gaspar, Florindo ……..... 936
286 MACRO MODELLING IN THE SEISMIC VULNERABILITY ASSESSMENT OF SCHOOL ARCHITECTURE IN ALGERIA
Henni-chebra, Abderrahmen Souleymen; Cheikh-Zouaoui, Mustapha; Abdessemed-Foufa, Amina ……..... 944
315 SEISMIC VULNERABILITY ASSESSMENT OF PERUVIAN COLONIAL CHURCHES USING THE COLLAPSE MECHANISMS METHODOLOGY, CASE STUDY: PUNO CATHEDRAL - PERU
Apaza, Dennis; Tarque, Nicola ……..... 953
317 COMPARATIVE EVALUATION BETWEEN DIFFERENT FORMULATIONS OF PHYSICAL DEGRADATION IN EXISTING STRUCTURES OF RC
Pantoja, João da Costa; Moura, Sara Prado Novais; Caied, Samir; Pantoja, Mafalda Fabiene Ferreira ……..... 962
338 BRICK MASONRY COMPRESSIVE STRENGTH EVALUATION: COMPARISON BETWEEN PREDICTIVE MODELS
Ferretti, Francesca; Mazzotti, Claudio ……..... 978
343 ANALYSIS OF THE EFFECTS OF TEMPERATURE ON CONTINUOUS MONITORING OF STRESSES IN MASONRY STRUCTURES
Blanco, Haydee; Boffill, Yosbel; Lombillo, Ignacio; Renedo, Carlos; Sosa, Israel; Villegas, Luis ……..... 986
347 A DISCUSSION ABOUT THE APPLICATIONS OF INFRARED THERMOGRAPHY FOR BUILDINGS DIAGNOSIS
Barreira, Eva; Almeida, Ricardo M.S.F. ……..... 996
349 AN AUTOMATIC DISCRETE MACRO-ELEMENT METHOD BASED PROCEDURE FOR THE STRUCTURAL ASSESSMENT OF RAILWAY MASONRY ARCH BRIDGES
Caddemi, Salvatore; Caliò, Ivo; Cannizzaro, Francesco; Rapicavoli, Davide; Pantò, Bartolomeo; Occhipinti, Giuseppe; D'Urso, Domenico; Corti, Lorenzo; Spirolazzi, Gabriele; Zurlo, Rocco ……..... 1004
369 SEISMIC BEHAVIOR OF A MASONRY BELL-TOWER WITH VERTICALITY DEFECT
Micelli, Francesco, Cascardi, Alessio; Aiello, Maria Antonietta ……..... 1013
400 THE RESPONSE OF GAZI HASAN PAÇA MOSQUE (KOS ISLAND, GREECE) TO 2017 MW 6,6 EARTHQUAKE
Karantoni, Fillitsa; Dimakopoulou, Dionisia ……..... 1022
404 REHABILITATING OLD TIMBER IN PORTUGUESE 'POMBALINO' BUILDINGS
Henriques, Dulce ……..... 1030
415 MULTI-RUN OPERATIONAL MODAL ANALYSIS OF A MASONRY HISTORICAL CHURCH: THE CASE STUDY OF SAN GIOVANNI IN MACERATA
Baggio, Carlo; Sabbatini, Valerio; Santini, Silvia; Sebastiani, Claudio ……..... 1038

421 THE STRUCTURAL CAPACITY EVALUATION: THE IMPORTANCE OF NON-DESTRUCTIVE TESTS
Forte, Angelo; Santini, Silvia; Sguerri, Lorena ……..... 1047
427 INFLUENCE OF MOISTURE CYCLES AND DIFFERENT IMMERSION MEDIA IN ULTRASONIC VELOCITY IN WOOD
Biezma-Moraleda, Mª Victoria; Rodríguez, Cristina; Lombillo, Ignacio; Blanco, Haydee ……..... 1055
443 STUDY OF THE MORTAR-SUPPORT INTERFACE BY ADVANCED CHARACTERIZATION TECHNIQUES
Travincas, Rafael; Pereira, Manuel; Flores-Colen, Inês; Maurício, António; Torres, Isabel ……..... 1064
458 WALL THICKNESS AND WATER CONTENT CONTRIBUTION TO THE OUT-OF-PLANE INSTABILITY OF ADOBE WALLS
Al Aqtash, Umaima; Bandini, Paola ……..... 1072
462 SEISMIC VULNERABILITY ASSESSMENT OF A MONUMENTAL MASONRY BUILDING
De Angelis, Alessandra; Maddaloni, Giuseppe; Pecce, Maria Rosaria ……..... 1081
492 SEISMIC VULNERABILITY ASSESSMENT OF THE HISTORICAL CENTRE OF CUSCO, PERU
Brando, Giuseppe; Spacone, Enrico; Mazzanti, Claudio; Cocco, Giulia; Sovero, Karim; Alfaro, Crayla; Tarque, Nicola ……..... 1089
529 UNCERTAINTIES IN THE EQUIVALENT-FRAME MODELING OF THE SEISMIC BEHAVIOR OF EXISTING MASONRY BUILDINGS
Sepe, Vincenzo; Conte, Christian ……..... 1097
535 INSPECTION, DIAGNOSTIC ANALYSIS AND SEISMIC IMPROVEMENT OF BUILDINGS DAMAGED BY SEISMIC EVENTS: S. MARIA ASSUNTA CHURCH AT FABBRICO (ITALY)
Armanasco, Alessandro; Foppoli, Dario ……..... 1106
564 LABORATORY / IN SITU ASSESSMENT OF PREDICTION MODELS FOR MECHANICAL BEHAVIOUR OF ANCIENT BRICKWORK UNDER COMPRESSION
Boffill, Yosbel; Blanco, Haydee; Lombillo, Ignacio; Villegas, Luis; Sancibrian, Ramón ……..... 1115
568 STRUCTURAL DIAGNOSIS OF THE ARCHITECTURAL HERITAGE: THE KEY ROLE OF HISTORICAL RESEARCH
Saisi, Antonella ……..... 1124
569 INVESTIGATION STRATEGY FOR THE STRUCTURAL ASSESSMENT OF HISTORIC TOWERS
Saisi, Antonella; Gentile, Carmelo ……..... 1132
582 AUTOMATIC DETECTION OF DAMPNESS PHENOMENA ON ARCHITECTURAL ELEMENTS BY POINT CLOUD SEGMENTATION
Galantucci, Rosella Alessia; Musicco, Antonella; Bruno, Silvana; Fatiguso, Fabio ……..... 1141
583 INFLUENCE OF THE BACKFILL PARAMETERS IN DISTINCT ELEMENT MODELING (DEM) OF A BACKFILL MASONRY ARCH BRIDGE THROUGH THE PFC2D SOFTWARE
García Gómez, Felipe; Martínez Martínez, José Antonio; García Castillo, Luis María; Aragón Torre, Ángel ……..... 1149
587 CONTRIBUTION OF CHEMICAL ANALYSIS ON BULDING SURVEYS
Tavares Costa, Alice; Costa, Aníbal; Magalhães, Clara; Soares, Rosário ……..... 1158

1.8.- Guides and regulations.

69 REGULATORY FRAMEWORK ON PRODUCTIVE URBAN LANDSCAPES. WINE URBAN LANDSCAPE OF "EL PUERTO DE SANTA MARIA" CASE STUDY
Murillo-Romero, María ……..... 1165
272 MANAGEMENT OF THE DIFFERENT PHASES OF AN IRRIGATION DAM CONSTRUCTION PROJECT: CASE STUDY
Quiñones Martínez, Rubén; Figueiredo de Oliveira, Rui Alexandre ……..... 1174

2.- PROJECT

2.1.- Theoretical criteria of the intervention project.

33 FRONTON CARMELO BALDA OF SAN SEBASTIAN (1969-1973): DECLINE AND INTERVENTION IN BRUTALIST ARCHITECTURE
Uranga, Eneko J.; Azcona, Leire; Etxepare, Lauren; Lizundia, Iñigo; Sagarna, Maialen 1183
127 CONTEMPORARY ARCHITECTURE IN PLACES OF MEMORY
Pereira, Julia Abreu da Costa 1194
146 MASSERIA CAPPELLI IN THE VALLE DEL CHIARINO, L'AQUILA. REFURBISHMENT STRATEGIES AND REUSE MODELS
Bellicoso, Alessandra; Tosone, Alessandra; Sorvillo, Alessandra 1202
175 THEORETICAL APPROACH TO THE RESTORATION AND NEW ARCHITECTURAL DESIGN OF THE BENIGNO MALO HIGH SCHOOL OF CUENCA, ECUADOR
Cardoso, Fausto; Rodas, Catalina; Astudillo, Sebastián; Guerra, Jaime 1210
222 ADAPTIVE RE-USE OF THE BUILT HERITAGE: A PROPOSAL FOR THE TOWN OF LEONFORTE (ITALY)
Lo Faro, Alessandro; Mondello, Attilio; Moschella, Angela; Salemi, Angelo; Sanfilippo, Giulia 1220
227 THE EXISTING AS STARTING POINT. CONTEMPORARY DESIGN STRATEGIES FOR THE REUSE OF ABANDONED HERITAGE
Fernández-Catalina, Manuel; de-los-Ojos-Moral, Jesús 1229
264 STRENGTHENING DEVICES AS ELEMENT OF EXPRESSIVE AND FUNCTIONAL AUTHENTICITY FOR HISTORIC STRUCTURES
Ferrari, Lia 1239
265 ROMANIAN CASE STUDY: CHALLENGES IN THE APPLICABILITY OF THE LEEUWARDEN DECLARATION ON LOCAL BUILDINGS HERITAGE
Ditoiu, Nina-Cristina; Agachi, Mihaela Ioana Maria 1247
398 ALOIS RIEGL'S AGE VALUE THEORY: SHIFTING IDEOLOGIES AND METHODS IN PRESERVATION PRACTICES
Ahmer, Carolyn 1258
407 ENERGY PERFORMANCE AND COMFORT IN SERVICE CONDITIONS OF SOCIAL HOUSING IN HISTORIC CENTERS: TRADITIONAL SOLUTIONS VS PASSIVE HOUSE
de Freitas, Vasco Peixoto; de Freitas, Sara Stingl; Feio, Olga; Ferreira, José António 1265
466 APPLICATION OF A MEDITERRANEAN METHODOLOGY IN THE ANALYSIS OF REHABILITATION OF A RESIDENTIAL BUILDING DECLARED HERITAGE MONUMENT OF THE HISTORICAL CENTER OF LIMA - PERU
Diaz Santivañez, Mariella; Córdova Camacho, Claudia 1274
479 TECTONICS IN URBAN INTERVENTIONS IN NORMAN FOSTER'S PROJECTS
Pantoja, Mafalda; Póvoas, Rui; Pantoja, João 1284
496 WORK PERFORMANCE AS PART OF A DETERMINED SYSTEM OF A CONSTRUCTION PROJECT
Dvornik Perhavec, Daniela; Vidaković, Držislav 1292
500 CONSERVATION AND REHABILITATION TO MUSEUM OF LAURINI PALACE IN TITO, POTENZA, ITALY
Marino, Francesco Paolo R.; Lembo, Filiberto; Scavone, Paola 1304

2.2.- Traditional materials and construction methods.

43 INFLUENCE OF WATER SATURATION ON MECHANICAL PROPERTIES OF POROUS BUILDING STONES
Rabat, Álvaro; Tomás, Roberto; Cano, Miguel 1314
71 THE REINFORCED CONCRETE DOUBLE SLABS FROM THE BEGINNING OF THE 20TH CENTURY. THE FIRST STEPS OF PREFABRICATION IN CONCRETE STRUCTURES
Sagarna, Maialen; Uranga, Eneko Jokin; Azcona, Leire; Etxepare, Lauren; Otaduy, Juan Pedro; Lizundia, Iñigo 1324
85 FAILURES OF THE CAST-IRON COLUMNS OF HISTORIC BUILDINGS - CASE STUDIES
Gołdyn, Michał; Urban, Tadeusz 1333
100 ASSUMPTIONS FOR THE STRUCTURAL AND CONSTRUCTIVE REHABILITATION OF THE TRADITIONAL HOUSING IN THE HISTORICAL CENTER OF GUIMARÃES
Silva, Marisa Cardoso; Santiago, Miguel; Lanzinha, João Carlos G. 1341
108 CAPILLARY ABSORPTION COEFFICIENT OF CERAMIC BLOCKS WHEN IN CONTACT WITH MORTAR
Azevedo, A.C.; Guimarães, A.S.; Delgado, J.M.P.Q.; Freitas, V.P. 1349
124 MECHANICAL BEHAVIOUR AND RELIABILITY OF ANCIENT CLAY BRICKS FROM ZAMORA (SPAIN) UNDER THREE POINT BENDING TEST
Ramos-Gavilán, Ana-Belén; Antón-Iglesias, Mª Natividad; Rodríguez-Esteban, Mª Ascensión; Sáez-Pérez, Mª Paz; Camino-Olea, Mª Soledad; González-Misol, Mª Victoria 1357

161 THE EFFECTS OF TRADITIONAL HOT-LIME TECHNOLOGY ON THE CHARACTERISTICS OF LIME
Pesce, Cecilia; Pesce, Giovanni Luca 1366
187 DAMAGES PRODUCED BY THE SEPTEMBER 19, 2017 EARTHQUAKE ON THE TEMPLE OF THE SAINT MATTHEW'S EX CONVENT IN ATLATLAHUCAN, MEXICO
Martínez, Guillermo; Jara, José M.; Olmos, Bertha A. 1375
189 MECHANICAL CHARACTERIZATION OF MASONRY SAMPLES EXTRACTED OF MEXICAN CONVENT CHURCHES FROM SIXTEENTH CENTURY
Chávez, Marcos M.; Durán, Daniel; Peña, Fernando; García, Natalia 1383
206 ANALYSIS AND CONSERVATION STRATEGIES OF TRADITIONAL TIMBER ROOF STRUCTURES IN NORTHERN MOROCCO
Dipasquale, Letizia; Galassi, Stefano; Tempesta, Giacomo; Ruggieri, Nicola 1391
269 MATERIALS AND CONSTRUCTION TECHNIQUES AS A TOOL FOR THE RESTITUTION OF MEDRACENS' BUILDING PROCESS
Amokrane, Lamia; Kassab Baba Ahmed, Tsouria; Monjo Carrio, Juan 1399
281 RELATIONSHIP OF THE PRISMA ELASTICITY MODULES OF CERAMIC BLOCKS WITH EMPLOYED MORTARS
Fonseca, Platão; Désir, Jean Marie 1407
297 HISTORICAL MORTAR COATING CHARACTERIZATION FOR RECORDING AND RESTORATION PROPOSAL
Giordani, Caroline; Guerra, Fernanda L.; Socoloski, Rafaela F.; Zucchetti, Lais; Masuero, Angela B. 1416
370 ACOUSTIC ANALYSIS OF ANCIENT CLAY BRICKS FROM ZAMORA (SPAIN) TO DETERMINE ITS CONTRIBUTION IN REDUCTION OF ENVIRONMENTAL NOISE
Antón Iglesias, María Natividad; Rodríguez-Esteban, María Ascensión; Ramos Gavilán, Ana Belén; Sáez-Pérez, María Paz; Camino-Olea, María Soledad;Muñoz-Gamazo, Sebastián Ángel 1425
388 "LOST WOODEN STRUCTURE" THE CHURCH OF SANTIAGO APÓSTOL OF MANJIRÓN (MADRID)
Vela Cossío, Antonio; de Mingo García, Javier 1433
422 ALTERNATIVE MATERIALS AND TECHNOLOGICAL SOLUTIONS FOR LOW-INCOME HOUSING IN TROPICAL AFRICA
Margani, Giuseppe; Tardo, Carola 1443
447 REINTERPRETATION OF FLAT SCULPTING OF AREQUIPA'S IGNIMBRITE CULTURAL HERITAGE
Bustamante, Rosa; Vázquez, Patricia; Llerena, Kelly; Prendes, Nicanor 1451
502 SUSTAINABILITY AND RESOURCE CONSERVATION IN BUILDING INNOVATIONS AND THEIR IMPACT ON SERVICE LIFE EXTENSION OF CONCRETE STRUCTURES
Avellan, Kari Christer; Belopotocanova, Erika 1459
531 THE BUILDING OF FALSE VAULTS IN THE MAYA REGION FROM THE EARLY CLASSIC TO THE LATE POSTCLASSIC PERIOD (CENTS. III TO XV D.C.); CONDITIONS OF STRUCTURAL STABILITY, BUILDING FORMS AND REGIONAL VARIATIONS
Engelking Keeling, Segismundo 1467
571 ECOLOGICAL RESTORATION MORTARS AND PLASTERS DESIGNED WITH RAW MATERIAL FROM THE ISLAND OF GAVDOS
Fotiou, Afroditi; Oiry, Claire; Kapetanaki, Kali; Perdikatsis, Vassilis; Kallithrakas-Kontos, Nikolaos; Maravelaki, Noni-Pagona 1482

2.3.- Novelty products applicable and new technologies.

41 PROPOSAL OF AN INNOVATIVE SOLUTION FOR VENTILATED FAÇADE: DESIGN CONSIDERATIONS AND RELEVANCE IN BUILDING-REFURBISHMENT
Pérez-Fenoy, José; Galán-Marín, Carmen; Rivera-Gómez, Carlos 1490
49 NEW MATERIALS TO INCREASE THE THERMAL MASS OF EXISTING BUILDINGS FOR ITS ENERGY REHABILITATION
Bartolomé, César; Alarcón, Arturo; Tenorio, José Antonio; Bermejo, Ester 1498
82 ACOUSTIC STUDIES OF CONCRETES CONTAINING INDUSTRIAL CO-PRODUCTS: NEW EXPERIMENTAL APPROACHES
Esteban, Alberto; Losáñez, Milagros; Santamaria, Amaia; Ortega-López, Vanesa; San José, José Tomás 1507
94 DESIGN OF HEMP AGGREGATE CONCRETES FOR REHABILITATION AND RETROFIT WORKS OF VERNACULAR ARCHITECTURE. VALORISATION OF HEMP WASTE
Sáez-Pérez, Mª Paz; Brümmer, Monika; Durán Suárez, Jorge A; Carretero Ayuso, M. 1515
109 MECHANICAL PROPERTIES OF SCRAP TYRE DERIVED AGGREGATES: STANDARD AND MODIFIED PROCTOR TESTS
Contreras-Marín, Elizabeth; Anguita-García, María; Alonso-Guzmán, Elia Mercedes; Jaramillo-Morilla, Antonio; Mascort-Albea, Emilio; Romero-Hernández, Rocío 1523

110 SUSTAINABLE MASONRY MORTARS BASED ON LADLE FURNACE SLAGS FROM THE STEEL-MAKING INDUSTRY
Santamaria, Amaia; Fiol, Francisco; García, Veronica; Setién, Jesús; González, Javier-Jesús ……..... 1535
113 DURABILITY OF ETICS INCORPORATING HIGH REFLECTANCE PIGMENTS IN FINISHING COATINGS
Ramos, Nuno M. M; Maia, Joana; Almeida, Ricardo M. S. F; Souza, Andrea R. ……..... 1543
136 SELF-COMPACTING CONCRETE MANUFACTURED WITH RECYCLED CONCRETE AGGREGATE
Revilla-Cuesta, Víctor; Fiol, Francisco; Skaf, Marta; Serrano, Roberto; Manso, Juan Manuel; Ortega-López, Vanesa ……..... 1551
224 DEVELOPMENT AND CHARACTERIZATION OF EXPANSIVE GROUTS FOR CRACK SEALING
García Calvo, José Luis; Pedrosa, Filipe; Carballosa, Pedro; Revuelta, David ……..... 1559
242 CONSOLIDATION OF LIME MORTARS WITH $Ca(OH)_2$ NANOPARTICLES AND TRADITIONAL COATINGS
Martínez-Arredondo, Ana; García-Vera, Victoria E.; Navarro, David; Lanzón, Marcos ……..... 1567
300 USE OF BUILDING INFORMATION MODELING IN BUILDING MANAGEMENT RETROFITTING PROJECTS: CASE STUDIES
Pinto, Rodrigo; Oliveira, Rui; Lopes, Jorge ……..... 1575
336 DESIGN OF NEW MATERIALS FOR THE PROTECTION OF CONSTRUCTION UNITS OF RESIDENTIAL BUILDINGS AGAINST FIRE ACTION
Rodríguez Saiz, Angel; Santamaría-Vicario, Isabel; Alonso Díez, Álvaro; Gutiérrez-González, Sara; Calderón Carpintero, Verónica ……..... 1583
367 DEVELOPMENT OF SUSTAINABLE MORTARS THROUGH THE VALORIZATION OF CUPOLA SLAG
Sosa, Israel; Thomas, Carlos; Polanco, Juan Antonio; Setién, Jesús; Tamayo, Pablo; Gonzalez, Laura ……..... 1592
382 TECHNICAL AND ECONOMIC EVALUATION OF A DARK ETICS COATING FORMULATED WITH CONVENTIONAL PIGMENTS VERSUS COOL PIGMENTS
Sambento, Filipe; Curado, António ……..... 1600
390 AN INNOVATIVE DUCTILE MORTAR TO IMPROVE THE SEISMIC RESPONSE OF MASONRY STRUCTURES
Laghi, Vittoria; Palermo, Michele; Incerti, Andrea; Gasparini, Giada; Trombetti, Tomaso ……..... 1609
419 PRECAST CONCRETE MODULE FOR STRUCTURAL AND ENERGY REHABILITATION OF REINFORCED CONCRETE BUILDINGS
Martiradonna, Silvia; Fatiguso, Fabio; Lombillo, Ignacio ……..... 1618
490 BIM METHODOLOGY TO SUPPORT THE FUNCTIONAL REHABILITATION OF A BUILDING
Lopes, João; Falcão Silva, Maria João; Couto, Paula; Pinho, Fernando ……..... 1627
553 ACCEPTANCE OF BUILDING INTEGRATED PHOTOVOLTAIC (BIPV) IN HERITAGE BUILDINGS AND LANDSCAPES: POTENTIALS, BARRIERS AND ASSESTMENT CRITERIA
Polo López, Cristina S.; Lucchi, Elena; Franco, Giovanna ……..... 1636

2.4.- Sustainable design and energy efficiency.

36 FACING CLIMATE CHANGE OVERHEATING IN CITIES THROUGH MULTIPLE THERMOREGULATORY COURTYARD POTENTIAL CASE STUDIES APPRAISAL
Diz-Mellado, Eduardo M.; Galán-Marín, Carmen; Rivera-Gómez, Carlos; López-Cabeza, Victoria Patricia ……..... 1645
74 ACTIVE RENOVATION STRATEGIES WITH BUILDING-INTEGRATED PHOTOVOLTAICS (BIPV). APPLICATION ON AN EARLY 20TH CENTURY MULTI-FAMILY BUILDING
Aguacil Moreno, Sergi; Rey, Emmanuel ……..... 1653
88 MID-TWENTIETH CENTURY HERITAGE HOUSING´S THERMAL ENVELOPE ASSESSMENT: EL CARMEN NEIGHBOURHOOD CASE STUDY
Roa-Fernández, Jorge; Galán-Marín, Carmen; López-Martínez, José A.; Rivera-Gómez, Carlos; Ponce, Mercedes; Romero-Odero, José Antonio ……..... 1662
91 SOCIAL HOUSING RETROFIT IN BEIRA INTERIOR FOR PRESENT AND FUTURE CLIMATE SCENARIOS
Brandão, Pedro; Lanzinha, João C. G. ……..... 1670
103 ENERGY REHABILITATION OF SCHOOLS IN SPAIN. ENERGY STRATEGIES FOR NEARLY ZERO ENERGY BUILDING IN DIFFERENT CLIMATE ZONES
Castro Vázquez, José Manuel ……..... 1678
141 A MULTI-LEVEL STRATEGY FOR THE SUSTAINABLE RECOVERY OF HISTORIC CENTRES
Losco, Giuseppe; Pierleoni, Andrea; Roncaccia, Elisa; Gialluca, Silvia ……..... 1686

169 NOVEL METHODOLOGY TOWARDS A DEEP RETROFIT IN MEDITERRANEAN SCHOOL SOF CLIMATIC ZONES: C2, D3, D2, E1
Crespo Sánchez, Eva; Dacosta Díaz, Juan Ramón; Kampouropoulos, Konstantinos ……..... 1697
195 NZEB SCHOOLS IN ITALY: DEFINITION AND OPTIMIZATION OF SYSTEM USING PHOTOVOLTAIC TECHNOLOGY
Ciacci, Cecilia; Bazzocchi, Frida; Di Naso, Vincenzo; Rocchetti, Andrea ……..... 1705
196 INDOOR ENVIRONMENTAL QUALITY OF DWELLINGS IN THE HISTORICAL CITY CENTER OF VISEU (PORTUGAL)
Almeida, Ricardo; Mendes da Silva, José; Lopes, Carla ……..... 1714
199 INCOMING STRATEGIES FOR ENERGY PERFORMANCE REQUIREMENTS AT MOST FREQUENTLY ADOPTED GREEN BUILDING RATING SYSTEMS FROM A REFURBISHMENT PERSPECTIVE
Sánchez Cordero, Antonio; Gómez Melgar, Sergio; Andújar Márquez, José Manuel ……..... 1722
201 EVALUATION OF THERMAL BEHAVIOR IN AN EARLY 20TH CENTURY VALLADOLID BRICK FACADE, ACCORDING TO ITS WATER CONTENT
Camino-Olea, María Soledad; Llorente-Álvarez, Alfredo; Cabeza-Prieto, Alejandro; Rodríguez-Esteban, María Ascensión; Sáez-Pérez, María Paz ……..... 1735
208 REUSE OF CERAMIC AND PLASTIC WASTE AS AGGREGATE IN MORTARS FOR THE MANUFACTURE OF PREFABRICATED BEAM-FILLING PIECES IN STRUCTURAL FLOORS
Pedreño Rojas, Manuel Alejandro; Rubio de Hita, Paloma; Pérez Gálvez, Filomena; Morales Conde, María Jesús; Rodríguez Liñán, Carmen; Romero Gómez, María Isabel ……..... 1743
215 AN ARCHITECTURAL APPROACH FOR THE DESIGN, CONSTRUCTION, AND MANAGEMENT OF MINIMUM ENERGY BUILDINGS RETROFITTED IN SUBTROPICAL CLIMATES
Gómez Melgar, Sergio; Martínez Bohórquez, Miguel Ángel; Andújar Márquez, José Manuel ……..... 1751
220 REGENERATION STRATEGIES ON SOCIAL HOUSING IN CHILE: FROM DEMOLITION TO TRANSFORMATION BETWEEN PAST, PRESENT AND FUTURE
Bustamante, Waldo; Bertolini, Enrico; Melano, Mario; Romeo, Emanuele; Schmitt, Cristian; Serra, Valentina ……..... 1760
223 TEMPERATURE VALIDATION OF AN ADVANCED HYGROTHERMAL MODEL: STATISTICAL ANALYSIS
Barbosa, F.C.; De Freitas, V.P.; Almeida, M. ……..... 1771
225 THE INFLUENCE OF INSULATION ON THE PASSIVE DISCOMFORT INDEX OF DWELLINGS LOCATED IN HISTORICAL BUILDINGS WITH INTERMITTENT HEATING PATTERNS
Magalhães, Sílvia A.; Freitas, V. P; Alexandre, J. L. ……..... 1778
266 EXPERIMENTS IN HYGROTHERMAL AND FREEZE/THAW EFFECTS OF INSULATING MASS MASONRY WALLS
Artigas, David ……..... 1788
283 GREEN DESIGN OF ECO-CEM SYSTEMS AS A PROPOSAL FOR SUSTAINABLE REHABILITATION OF HISTORICAL CEMETERIES. CASE STUDY: LA APACHETA GENERAL CEMETERY - AREQUIPA
Roque-Rodríguez, Francisco Javier; Hidalgo-Valdivia, Alejandro Víctor; Montesinos-Tubée, Daniel Bernardo; Alvarez-Tejada, Erik Miguel; Medina Ramos, Robert Joaquín ……..... 1797
337 DESIGN AND STUDY OF PREFABRICATED MATERIALS FOR USE IN THE INTERIOR CONSTRUCTION AND ENERGY REHABILITATION OF THE BUILT HERITAGE
Rodríguez Saiz, Angel; Santamaría-Vicario, Isabel; Alameda Cuenca-Romero, Lourdes; Gutiérrez-González, Sara; Calderón Carpintero, Verónica ……..... 1806
372 ENERGY RENOVATION OF THE BUILT HERITAGE HOUSING BASED ON THE LIVING BUILDING CHALLENGE CERTIFICATION. CASE STUDY IN BRESCA (SPAIN)
Aguacil, Sergi; Moreno, Victor; Pauwels, Emmanuel ……..... 1814
409 HOSPITAL LIGHTING: FROM VISUAL FUNCTION ASSISTANCE TO THE WELCOMING AND HUMANIZATION TOOL
Moura, Mariangela; Lopes, Ricardo G. ……..... 1823
423 DESIGN OF SUSTAINABLE SOLUTIONS FOR CONCRETE BLOCK WALLS
González-Fonteboa, Belén; Seara-Paz, Sindy; Martínez-Abella, Fernando; Pinto-Pérez, Adonay; García-Carrillo, Pablo; Prego-Martínez, Javier; Millán-Pérez, Jose; Díaz-Méndez, Rodrigo ……..... 1832
431 A DESIGNING METHODOLOGY FOR OPTIMAL SIZING OF PHOTOVOLTAIC AND ELECTRICAL STORAGE SYSTEMS FOR TERTIARY BUILDINGS
Castellà, Marc; Castro, Cristina; Crespo, Eva; Kampouropoulos, Konstantinos ……..... 1841
435 A THERMAL COMFORT ASSESSMENT IN A REHABILITATED RESIDENTIAL BUILDING OF THE CITY CENTER OF TEGUCIGALPA, HONDURAS
Gamero-Salinas, Juan Carlos; Monge-Barrio, Aurora; Sánchez-Ostiz, Ana ……..... 1849
461 ECO-REHABILITATION OF COURTYARD HOUSE
Hania, Taib; Aissa, Mahimoud ……..... 1857

484 BIM METHODOLOGY IN ENERGETIC REHABILITATION OF BUILDINGS: APPLICATION TO A PUBLIC RESEARCH LABORATORY
Silva, Sara; Falcão Silva, Maria João; Couto, Paula; Pinho, Fernando ……..... 1865
501 CONSERVATION AND RENOVATION TO NZEB OF SILVIO SPAVENTA FILIPPI ELEMENTARY SCHOOL IN AVIGLIANO, POTENZA, ITALY
Lembo, Filiberto; Marino, Francesco Paolo R.; Rinaldi, Carmen ……..... 1873
522 NEW FUNCTIONAL ROLES AND ENERGY EFFICIENCY IMPLEMENTATION IN THE RECOVERY OF MINOR HISTORICAL CENTRES
Rotilio, Marianna ……..... 1882
537 SUSTAINABLE CONSTRUCTION AS A FUTURE HERITAGE: TECHNIQUE, ROOT AND NATURAL CONTRACT
Bedoya Montoya, Carlos ……..... 1890
543 SUSTAINABILITY THROUGH RECYCLING FOR BUILDING SELF- CONSUMPTION
Madrazo, Alfredo; Balbás, Francisco Javier; Aranda, José Ramón; García, Javier; Ceña, Alberto ……..... 1897
549 THE THERMAL COMFORT IN BUILDINGS OF VERNACULAR ARCHITECTURE OF THE CITY OF LOJA AND MALACATOS – ECUADOR
Tapia, Wilson; Correa, Ramiro ……..... 1905
552 DISSEMINATION OF BEST-PRACTICE IN ENERGY RETROFIT OF HISTORIC BUILDINGS. RAINHOF, A CASE STUDY IN THE ITALIAN ALPS
Herrera-Avellanosa, Daniel; Exner, Dagmar; Haas, Franziska; Troi, Alexandra ……..... 1918
573 IS INFORMATION SYMMETRY SUFFICIENT IN THE PROMOTION OF ENERGY EFFICIENT HOUSING? MAIN RESULTS OF THE ENERVALOR PROJECTS
Marmolejo-Duarte, Carlos; Spairani, Silvia; Del Moral, Consuelo; Delgado, Luis; Chen, Ai; Pérez, C. ……..... 1927

3.- BUILDING INTERVENTION

3.1.- Intervention plans.

22 RETHINKING HOUSES FOR WILDLAND FIRE PROTECTION
Tenreiro, Teresa; Branco, Fernando; Arruda, Mario R.T. 1937

70 THE DIRECTOR PLAN FOR THE RECOVERY OF THE LORCA CULTURAL HERITAGE AFTER THE SISM OF 2011. COMPARATIVE ANALYSIS IN THE INTERNATIONAL CONTEXT
García Martínez, María del Sagrado Corazón; Martínez Ríos, Carmen 1946

185 MULTI-SCALAR ANALYSIS SYSTEM FOR THE PRIORITIZATION OF INTERVENTIONS IN ARCHITECTURAL HISTORICAL HERITAGE: THE CASE OF SAN AGUSTÍN NEIGHBORHOOD IN PUEBLA CITY, MEXICO
Parra, Jaime; Lombillo, Ignacio; Ribalaygua, Cecilia 1955

488 MULTICRITERIA ANALYSIS TO SUPPORT DECISION IN PUBLIC BUILDINGS REHABILITATION INTERVENTIONS
Barcelos, João; Falcão Silva, Maria João; Couto, Paula; Pinho, Fernando 1964

489 MULTICRITERIA ANALYSIS APPLIED TO PUBLIC REHABILITATION INVESTMENTS
Couto, Paula; Falcão Silva, Maria João; Salvado, Filipa 1972

584 CLASSIFICATION OF ROOF TYPES IN EXISTING RESIDENTIAL BUILDINGS IN MADRID. DATA FOR AN ENERGY REHABILITATION STRATEGY
Alonso, Carmen; de Frutos, Fernando; Martín Consuegra, Fernando; Frutos, Borja; Galeano, Javier; Oteiza, Ignacio 1981

3.2.- Rehabilitation and durability.

67 CORROSION PROTECTION FOR STEEL TENDON UNDER THE ANCHORAGE HEAD OF EXISTING GROUND ANCHOR
Liao, Hung-Jiun; Chen, Chun-Chung 1989

191 SEISMIC ASSESSMENT AND RETROFITTING OF AN OLD MASONRY BARRACK
Zucca, Marco; Crespi, Pietro; Mendoza, Russell; Ruggeri, Luca 1997

204 REHABILITATION OF TWO MASONRY BRIDGES IN CUEVA (BURGOS, SPAIN)
Martínez Martínez, José Antonio; Aragón Torre, Ángel; García Castillo, Luis María; Aragón Torre, Guillermo 2006

212 CONCRETE SURFACE APPLIED CORROSION INHIBITORS: ON SITE EVALUATION BY NON-DESTRUCTIVE ELECTROCHEMICAL TECHNIQUES
Martínez, Isabel; Castillo, Angel 2015

230 NUMERICAL INVESTIGATION OF THE STRUCTURAL PERFORMANCE OF AGED RC BRIDGE COLUMNS SUBJECTED TO CORROSION AND SERVICE LOADS
Dabas, Maha; Zaghian, Sepideh; Martin-Perez, Beatriz; Almansour, Husham 2023

232 STRUCTURAL RESTORATION OF THE BUILT HERITAGE: CASE STUDY OF TAZI PALACE HOTEL
Kaddouri, Hajar; Cherradi, Toufik; Kourdou, Ibtissam 2032

333 EVOLUTION OF PHYSICAL AND MECHANICAL PROPERTIES OF BRICKS TREATED WITH DIFFERENT CONSERVATION PRODUCTS APPLICABLE IN THE REPLACEMENT OF EXPOSED BRICKS IN HERITAGE BUILDINGS
Romay Carola; Charbonier, Andrea; Rodríguez de Sensale, Gemma 2042

429 QUANTIFICATION OF WATER TRANSPORT IN FACADES WITH THE USE OF HYGROTHERMAL SIMULATION
Mota, Larissa; Bauer, Elton 2051

532 STUDY OF THE REHABILITATION PRACTICES IN VILA REAL HISTORIC CENTRE: CASE STUDY
Mendonça, Alana; Dominguez, Caroline; Mendes da Silva, José; Paiva, Anabela 2060

538 PROMPT QUALITY ASSESSMENT METHODS FOR REHABILITATION PROJECTS: THE METHOD 'MIMAQ'
Mouraz, Catarina P.; Silva, J. Mendes 2068

548 EXPERIMENTAL TESTS OF SCHIST MASONRY SINGLE LEAF WALLS STRENGTHENED WITH GROUTS
Luso, Eduarda 2078

581 THE RISKS OF THE CURRENT CONCRETE REPAIR SYSTEM. NEW APPROACHES WITH STAINLESS STEEL REINFORCING BAR
Salmerón Martínez, Antonio; Salvador Landmann, Miguel; Casero Sogorb, Santiago 2086

3.3.- Reinforcement technologies.

14 ADOBE MASONRY WALLS REINFORCED WITH WEAVING WASTE
Buson, Márcio; Varum, Humberto 2094

54 EVALUATION OF BOND BETWEEN REINFORCEMENT BARS AND REACTIVE POWDER CONCRETE
Costa Piccinini, Ângela; Rubem Montedo, Oscar; Pavei Antunes, Elaine ……..... 2104
117 REINFORCED INJECTION AS A UNDERPINNING TECHNIQUE CAREFUL WITH ARCHEOLOGY AND ARCHITECTURAL HERITAGE
da Casa, Fernando; Echeverría, Ernesto; Celis, Flavio ……..... 2112
158 OPEN ISSUE FOR CONFINEMENT OF MASONRY COLUMNS WITH FRCM-SYSTEM: THEORETICAL AND EXPERIMENTAL INVESTIGATION
Aiello, Maria Antonietta; Cascardi, Alessio; Ombres, Luciano; Verre, Salvatore ……..... 2121
379 EXECUTION AND REPAIR OF MASONRY STRUCTURES USING MORTAR REINFORCED WITH NATURAL FIBERS IN A CEMENTITIOUS MATRIX
La Tegola, Antonio; Mera, Walter ……..... 2130
385 REPARATION AND STRUCTURAL STRENGTHENING IN MASONRY STRUCTURES WITH INNOAVTIVE SYSTEMS OF LOW THICKNESS, SRG AND FRCM
Dobón Tamarit José; Sánchez Martínez José L. ……..... 2140
439 EXPERIMENTAL STUDY OF IN-PLANE SHEAR BEHAVIOUR OF BRICK MASONRY RETROFITTED WITH BASALT AND STEEL REINFORCED MORTARS
Garcia-Ramonda, Larisa; Pelà, Luca; Roca, Pere; Camata, Guido ……..... 2149
505 U-SHAPED FRCM FOR STRENGTH AND DEFORMATION ENHANCEMENT OF REINFORCED CONCRETE BEAMS
Ebead, Usama; El-Sherif, Hossameldin ……..... 2157
512 COMPARATIVE ANALYSIS OF THE EXISTING CALCULATION RECOMMENDATIONS FOR STRENGTHENING WITH COMPOSITE MATERIALS OF RC COLUMNS OF RECTANGULAR SECTION
Castro, Viviana J.; De Diego, Ana; Martínez, Sonia; Piñeiro, Rafael; López, Cecilio; Echevarría, Luis; Gutiérrez, José Pedro ……..... 2164
513 STRENGTHENING OF LOW-STRENGTH CONCRETE COLUMNS WITH FIBRE REINFORCED POLYMERS. FULL-SCALE TESTS
Martínez, Sonia; de Diego, Ana; Castro, Viviana J.; Echevarría, Luis;Barroso, Francisco J.; Rentero, G.; Soldado, R.; Gutiérrez, José Pedro ……..... 2172
525 TRANSFORMING THE CONSTRUCTION IN COASTAL ZONES: IMPLEMENTING GFRP REINFORCING BARS IN CONCRETE STRUCTURES
Ruiz Emparanza, Alvaro; De Caso, Francisco; Nanni, Antonio ……..... 2180
527 CASE STUDY OF FRP APPLICATION: THE HALLS RIVER BRIDGE
Cadenazzi, Thomas; Ruiz Emparanza, Alvaro; Nanni, Antonio ……..... 2191
560 NSE/EB-FRCM TECHNIQUE FOR STRENGTHENING OF RC BEAMS IN SHEAR
Ebead, Usama; Wakjira, Tadesse ……..... 2200
566 EFFICACY OF NSM HYBRID FRP STRIPS FOR SHEAR STRENGTHENING OF RC DEEP BEAMS
Ibrahim, Mohamed; Ebead, Usama ……..... 2209
578 STRENGTHENING OF A MASONRY WALL IN SEISMIC PRONE AREA WITH THE CAM SYSTEM: EXPERIMENTAL AND NUMERICAL RESULTS
Recupero, Antonino; Spinella, Nino ……..... 2218
585 SHEAR STRENGTHENING OF RC BEAMS WITH STEEL REINFORCED GROUT (SRG)
Wakjira, Tadesse; Ebead, Usama ……..... 2229
586 EXTERNALLY BONDED HYBRID CARBON/GLASS FRP STRIPS FOR SHEAR STRENGTHENING OF RC DEEP BEAMS
Ibrahim, Mohamed; Ebead, Usama ……..... 2237
588 OPTIMISATION OF STAINLESS STEEL REBARS TO REPAIR MASONRY STRUCTURES
Rodriguez-Mayorga, Esperanza; Ancio, Fernando; Hortigon, Beatriz ……..... 2246
591 EFFECT OF USING MULTIPLE FABRIC PLIES ON THE TENSILE BEHAVIOUR OF CARBON TEXTILE REINFORCED MORTAR
Younis, Adel; Ebead, Usama ……..... 2255

3.4.- Restoration of artworks.

152 EVALUATION OF THE PHYSICAL AND PATHOLOGICAL STATE USING THE LASER SCANNER TECHNIQUE OF THE MURAL FACES OF THE CITY BY THE ARTIST RAMÓN VÁSQUEZ, AT THE SENA DE PEDREGAL FACILITIES IN THE CITY OF MEDELLÍN - COLOMBIA
Pérez-Salazar, Jhony; Cañola, Hernán Darío; Builes-Jaramillo, Alejandro; Cardona-Chavés, Myriam; Múnera-Zapata, Julián ……..... 2262

3.5.- Conservation of industrial heritage.

39 DURABILITY OF THE OLD PREFABRICATED CONCRETE NAVES OF ENSIDESA, AVILÉS (SPAIN)
Lozano, Alfonso; Alonso, Mar; Álvarez, Felipe; Del Coz, Juan José ……..... 2270

142 THE SELECTED ISSUES OF ADAPTATION OF 19TH AND 20TH CENTURY POST-INDUSTRIAL BUILDINGS IN ŁÓDŹ
Urban, Tadeusz; Gołdyn, Michał ……..... 2279
180 ANALYSIS OF THE PLANNED WORKER HABITAT IN THE UPPER & MEDIUM BASIN OF SIL RIVER (LEÓN, SPAIN)
Magaz Molina, Jorge ……..... 2287
192 NORMATIVE, TECHNICAL AND EXECUTION CONDITIONERS FOR THE INTERVENTION IN TWO 19TH CENTURY BRICK CHIMNEYS
Gómez Barrado, Sergio; Bustamante Fernández, Victor; Carricondo Sánchez, Elena; Calderón Bello, Enrique; Rodríguez Escribano, Raúl Rubén ……..... 2297
249 CONSTRUCTION OF IRON CARBONATE CALCINATION FURNACES AT THE CATALINA MINE IN SOPUERTA, BISCAY
Beldarrain-Calderón, Maider ……..... 2306
254 OBSOLESCENCE AND RECONVERSION OF AN HISTORICAL MONUMENT IN SOUTHERN CHILE. THE CASE OF THE RAILWAY BRIDGE OVER THE CHOL CHOL RIVER, LA ARAUCANÍA REGION
Horn, Andrés; Vásquez, Virginia; Olivares, Juan Carlos ……..... 2317
339 LIFE CYCLE ANALYSES APPLIED TO HISTORIC BUILDINGS: INTRODUCING SOCIO-CULTURAL VALUES IN THE CALCULUS OF SUSTAINABILITY
Flyen, Anne-Cathrine; Flyen, Cecilie; Fufa, Selamawit Mamo ……..... 2326
374 HYDRAULIC ENGINEERING OF THE XVI CENTURY IN THE HISPANIOLA ISLAND. THE SAN CRISTOBAL SUGAR MILL OF DIEGO CABALLERO
Prieto Vicioso, Esteban; Flores Sasso, Virginia ……..... 2336
473 APPLICATION OF COST-BENEFIT ANALYSIS TO INDUSTRIAL HERITAGE REHABILITATION INTERVENTIONS
Falcão Silva, Maria João; Salvado, Filipa; Couto, Paula; Baião, Manuel ……..... 2347
503 CONSTRUCTIVE SOLUTIONS AND REHABILITATION INTERVENTIONS IN LISBON WORKER HOUSING CONSTRUCTION: HISTORICAL OVERVIEW
Falcão Silva, Maria João; Baião, Manuel ……..... 2356
579 SMART APPROACHES FOR INDUSTRIES CONVERSION THROUGH ADAPTIVE REUSE MODELS: THE INDUSTRIAL AREA OF BARI-MODUGNO
Vizzarri, Corrado; Baccaro, Arianna; Fatiguso, Fabio ……..... 2363

3.6.- Examples of intervention.

29 HIGHER EDUCATION INSTITUTIONS IN HISTORIC BUILDINGS
Białkiewicz, Andrzej ……..... 2372
47 EXAMINING THE RELATIONSHIP BETWEEN NEW FUNCTION AND BUILDING SUB-SYSTEM INTERVENTIONS OF REUSED INDUSTRIAL BUILDINGS-CASE OF TURKEY
Çakır, Hatice Yasemin; Edis, Ecem ……..... 2379
77 MODERN FAÇADE CLADDINGS REFURBISHMENT: METHODOLOGY AND APPLICATION TO A SIGNIFICANT CASE STUDY
Mazzucchelli, Enrico Sergio; Stefanazzi, Alberto ……..... 2389
99 TRACES OF TIME: SECOND STAGE OF THE RESTORATION PROJECT ON QUINTA TORRE ARIAS'S CLOSURE WALL, MADRID
Sánchez Arroyo, Jesús; Bustamante Fernández, Víctor; Gómez Barrado, Sergio; Calderón Bello, Enrique; López Sánchez, Pedro; Blanco Zorroza, Alberto ……..... 2399
123 ASSESMENT OF BUILDINGS OF HISTORICAL PATRIMONIAL VALUE. STUDY CASE: MANOR "EL LEONCITO", SAN JUAN, ARGENTINA
Saldivar, Mary; Merlo, Alberto; Videla, Federico; Herrera, Fernanda; Garino, Lucas; Flores, Mario ……..... 2410
145 CRACKING OF A EXTERIOR DOUBLE WALL OF A HIGHER EDUCATION SCHOOL
Pinto, M., Padrão, J., Oliveira, A. ……..... 2418
214 EXTENSION OF THE 19TH CENTURY ROAD BRIDGE PLATFORM
Collazos-Arias, Felipe; Garcia-Sánchez, David; Ruiz-Bedia Maria L. ……..... 2427
243 PRESERVING THE DESIGN INTENT WITH MODERN TECHNOLOGY
Sacks, David ……..... 2435
294 THE INTERVENTION PROJECT OF THE "BANCO PELOTENSE DO VALE DO CAÍ"
Betemps Vaz da Silva, Juliana; Uez, Pablo Cesar; Rauber Motter, Cristiane; Deitos Dalmas, Mirela; Langaro, Carmen Silvia ……..... 2443
302 SAN FRANCISCO RAMADA: RELIGIOUS VICE REGAL ARCHITECTURE IN LAMBAYEQUE - PERU
Chirinos, Haydeé; Zárate, Eduardo; Beltrán, Freddy ……..... 2451
310 FEASIBILITY STUDY AND CONTROL OF THE CONSTRUCTION IN THE REHABILITATION OF TRADITIONAL DWELLINGS: REHABILITATION OF MANOR HOUSE IN ARDANAZ DE EGÜÉS (NAVARRA)
Torres-Ramo, Joaquín; Quintanilla-Crespo, Verónica ……..... 2460

313 METHODOLOGICAL PROCESS FOR THE INTERVENTION IN THE PATRIMONIAL BUILDINGS OF THE NEIGHBORHOOD EL VERGEL, "LAS HERRERÍAS" STREET, CUENCA - ECUADOR
Rodas, Catalina; Auquilla, Silvia; Rodas, Tatiana; Barsallo, Gabriela ……..... 2468
408 COMMISSIONING OF AIR-CONDITIONING AND VENTILATION SYSTEMS IN A PUBLIC MUSEUM STORING HISTORICAL CULTURAL PROPERTIES
Ishikawa, Kazuki; Iba, Chiemi; Ogura, Daisuke; Hokoi, Shuichi; Yokoyama Misao ……..... 2477
414 ANOMALIES IN THE PARTITION WALLS OF A PUBLIC BUILDING: ANALISYS OF POSSIBLE CAUSES AND REPARING STRATEGY
Sousa, Rui; Sousa, Hipolito; Vila Pouca, Nelson ……..... 2486
417 EVALUATION OF CONSERVATION STATE AND STRUCTURAL SAFETY OF A WOOD STRUCTURE AND PROPOSAL OF INTERVENTION MEASURES
Sousa, Rui; Faria, Amorim ……..... 2497
430 XIX CENTURY BRIDGE REPAIR, IN DEBA, NORTH OF SPAIN DUE TO THE VERTICAL SUBSIDENCE OF ONE OF ITS PIERS
Cosano López-Fando, Luis; Collazos-Arias, Felipe; Echeveste, Txomin ; Garcia-Sánchez, David ……..... 2506
433 TECHNOLOGICAL ANALYSIS, TYPOLOGICAL FEATURES AND SEISMIC VULNERABILITIES OF POST-WORLD WAR II ITALIAN SCHOOL BUILDINGS
Monni, Francesco; Maracchini, Gianluca; Quagliarini, Enrico; Lenci, Stefano ……..... 2514
436 OPTIMIZATION OF AN ACTIVE DEPRESSURIZATION SYSTEM, FOR RADON MITIGATION IN AN EXISTING BUILDING IN MADRID
Frutos, Borja; Alonso, Carmen; Muñoz, Eduardo; Martín-Consuegra, Fernando; Sainz, Carlos; Oteiza, Ignacio ……..... 2522
441 RIONE FOSSI AND THE DUCAL PALACE OF ACCADIA: RECOVERY CRITERIA, SEISMIC RETROFITTING AND REHABILITATION
Viskovic, Alberto; Radogna, Donatella; Casamassima, Giorgia Noemi ……..... 2531
455 LOCAL HERITAGE ENFORCEMENT METHODOLOGY: A GLOBAL PROCESS OF IDENTITY REVIVAL. STUDY CASE OF THE TOWER OF THE CHURCH OF THE ASSUMPTION (GUADALCANAL, SEVILLA)
Rincón-Calderón,José María, Galán-Marín, Carmen; Rivera-Gómez, Carlos ……..... 2539
485 COSTS AND TECHNOLOGIES IN SCHOOL BUILDINGS REHABILITATION WORKS
Neto, Tiago; Couto, Paula;Falcão Silva, Maria João; Baião, Manuel; Pinho, Fernando ……..... 2548
499 REHABILITATION OF THE ROOF STRUCTURE OF THE MULTIUSE ROOM OF THE "ALVES MARTINS" SECONDARY SCHOOL, VISEU, PORTUGAL
Negrão, João ……..... 2557
555 PATRIMONIAL STUDY OF THE REAL FELIPE FORTRESS OF CALLAO-PERU
Celis Estrada, Diego Javier ……..... 2567
570 ALMALLUTX: A RENOVATION PROPOSAL IN A VERNACULAR ARCHITECTURE EXAMPLE IN SIERRA DE TRAMUNTANA (MALLORCA)
Martínez Cuart, Irene; González Yunta, Francisco; Moreno Fernández, Esther; Sepulcre Aguilar, Alberto ……..... 2575

4.- MAINTENANCE

4.1.- Construction maintenance.

50 DIRECTIVES FOR THE EVALUATION OF THE CONDITIONS OF THE ENVELOPE OF CURRENT BUILDINGS IN CONDOMINIUM REGIME
Neves, Vitorino; Lanzinha, João ……..... 2585

83 GENIA: INSPECTION, EVALUATION AND BRIDGE MANAGEMENT TOOL
Piñero Santiago, Ignacio; Díez Hernández, Jesús; Salgado Marina, David; Cuadrado Rojo, Jesús; Orbe Mateo, Aimar ……..... 2593

203 METHODOLOGY FOR THE STUDY OF PATHOLOGIES IN POST-TENSIONED SLAB BRIDGES. AN APPROACH TO MONITORING AND CONTROL
López Rodríguez, Eduardo; Carpintero García, Ismael ……..... 2604

468 THE COMMON MISTAKES DURING THE INTERVENTION IN EARTHEN VERNACULAR ARCHITECTURE
García, Gabriela; Caldas, Victor; Vázquez, Marcelo ……..... 2613

518 AIR POLLUTION IMPACTS ON TRADITIONAL BUILDING MATERIALS: FROM SAMPLE EXPOSURE TESTING TO AN URBAN SCALE ASSESSMENT
Vidal, Fábio; Vicente, Romeu; Mendes Silva, J.; Dias, Daniela; Pina, Noela; Tchepel, Oxana ……..... 2622

4.2.- Preventive conservation of built heritage.

55 RISK ANALYSIS METHODOLOGY APPLIED TO EARTHEN FORTIFICATIONS. THE TORRE DE RIJANA: A CASE STUDY
Gutiérrez-Carrillo, Mª Lourdes; Bestué Cardiel, Isabel; Molina Gaitán, Juan C.; Molero Melgarejo, Emilio ……..... 2631

96 MICROCLIMATIC ANALYSIS IN THE LIBRARY OF THE FACULTY OF HUMANITIES AND EDUCATION SCIENCES, UNIVERSITY OF LA PLATA, ARGENTINA: A CASE-STUDY
Gómez, Analía Fernanda; Diulio, María de la Paz ……..... 2640

178 VULNERABILITY AND IDENTIFICATION OF EVACUATION ROUTES FOR HAZARDS IN THE HISTORIC ENVIRONMENT OF THE LOWER ALBAYCÍN
Martínez Ramos e Iruela, Roser; Martín Martín, Adelaida; García Nofuentes, Juan Francisco ……..... 2648

234 CULTURAL HERITAGE MAINTENANCE CAMPAIGNS AS TRIGGERS OF PARTICIPATORY PROCESSES IN THE CITY OF CUENCA (ECUADOR)
Tenze, Alicia; García, Gabriela; Jara, David; Cardoso, Fausto; Amaya, Jorge ……..... 2659

236 WHOLE HISTORICAL STUDIES OF FIFTY BRIDGES OF THE SPANISH ROAD AND RAIL NETWORKS
Carpintero García, Ismael; Rueda Puerta, Jorge ……..... 2668

248 A CASE STUDY ON SEISMIC VULNERABILITY ASSESSMENT OF MASONRY BUILDINGS BY USING CARTIS DATABASE
Olivito, Renato S.; Porzio, Saverio; Codispoti, Rosamaria; Scuro, Carmelo ……..... 2677

278 MAINTENANCE BOOKLETS FOR BUILT HERITAGE, APPLIED IN THE HISTORICAL CENTER OF CUENCA - ECUADOR
Barsallo, Gabriela; Cardoso, Fausto; Astudillo, Sebastián; Achig-Balarezo, María Cecilia ……..... 2685

396 METHODOLOGIES FOR EVALUATING THE IMPACT OF CLIMATE ASPECTS ON HERITAGE CONSTRUCTIONS: A DELPHI METHOD APPLICATION
Carpio, Manuel; Prieto, Andrés J. ……..... 2694

460 RISK ASSESSMENT AND ACTIONS FOR MAINTENANCE OF PUBLIC BUILDINGS - CASE OF THE MUSEU NACIONAL/RJ
Chaves Gonçalves Tavares, Danielle; Qualharini Linhares, Eduardo; da Silva Ramos, Maiane ……..... 2703

5.- DIFFUSION AND PROMOTION

5.1.- Heritage and cultural tourism.

42 NUBIAN AUTHENTIC CULTURE NOW, BETWEEN COMMODIFICATION AND ENDURANCE
Sherif, Nagwa ……..... 2715

211 CULTURAL TOURISM AROUND NON-MONUMENTAL HERITAGE: THE CASE OF THE PUREPECHA EMPIRE
Núñez-Camarena, Gina; Loren-Méndez, Mar ……..... 2723

253 CULTURAL TOURISM IN EUROPE. DISCOVERING HERITAGE CREATED BY WOMEN ARCHITECTS AND DESIGNERS
Di Mari, Giuliana; Franchini, Caterina; Garda, Emilia; Renzulli, Alessandra ……..... 2732

276 CANNING PORTIMÃO. PROPOSAL OF A PEDESTRIAN ROUTE IN PORTIMÃO, PORTUGAL
Grade, António; Gonçalves, Marta Marçal; Penetra, Andreia ……..... 2741

335 BUCHAREST IN BETWEEN RECOGNIZING AND MANAGING HERITAGE BUILDINGS
Prisecaru, Delia Alexandra ……..... 2749

376 THE EXPERIENCE OF ITÁLICA GREENWAY. CULTURAL AND ETHNOLOGICAL HERITAGE IN AN AGRICULTURAL ENVIRONMENT IN THE ALJARAFE, SEVILLE, SPAIN
Barrios-Padura, Angela; Mayoral Campa, Esther; Molina-Huelva, Marta ……..... 2756

572 ADAPTING HERITAGE SITES COMPRISING AN ARCHITECTURAL HERITAGE TRAIL FOR THE PURPOSES OF TOURISM. PROTECTING THE VALUES OF THE CULTURAL LANDSCAPE
Sroczyńska, Jolanta ……..... 2764

5.2.- Teaching and training.

238 LUDIC LEARNING AS A TOOL TO VALUE THE IDENTITY AND CULTURAL HERITAGE IN EL SALVADOR WITH UNIVERSITY STUDENTS
Avendaño, Ayansi; Zarceño, Ada ……..... 2772

271 THE CITY AS A LABORATORY: TEACHING PRACTICE IN THE FIELD OF HERITAGE CONSERVATION. THE CASE OF CUENCA-ECUADOR
Tenze, Alicia; Cardoso, Fausto; Achig, María Cecilia ……..... 2780

565 USE THE FLIP TEACHING METHODOLOGY TO ENHANCE THE TEACHING-LEARNING PROCESS IN UNIVERSITY EDUCATION
Tuesta Durango, Nelson; Villanueva Valentín-Gamazo, David; Palacios Burgos, Francisco; Alvarado Lorenzo, Mario; Aldavero Peña, Cristina; Cantalapiedra Cantalapiedra, Ángel ……..... 2789

5.3.- New technologies applied to the heritage diffusion.

11 VIRTUAL REBUILDING OF THE OLD DEMOLISHED DRAWBRIDGE OF PIRAN
Kuhta, Milan; Humar, Gorazd; Rebolj, Danijel ……..... 2798

58 3D RECONSTRUCTION OF THE MARINIDS SITE LOCATED AT THE CHELLAH ARCHAEOLOGICAL AREA
Simou, Sana; Baba, Khadija; Tajayouti, Mohammed; Jemmal, Mohammed; Nounah, Abderrahman; Aarab, Abdelatif ……..... 2807

60 SEQUENTIAL VISUALIZATION OF THE INFORMATION GENERATED IN A REFURBISHMENT PROJECT THROUGH HBIM 7D
Carrasco, César A.; Lombillo, Ignacio; Peña, E. Raquel; Sánchez, Javier M. ……..... 2815

122 SILVES BRIDGE GEOMETRIC MODEL VIA STRUCTURE-FROM-MOTION: TOOL FOR HERITAGE DIGITAL CATALOGS
Prates, Gonçalo; Gonçalves, Marta Marçal; Lopes, Ana Clara; Laranja, Roberto ……..... 2825

151 AUGMENTED REALITY SYSTEM FOR TOURISM AND CULTURAL HERITAGE MANAGEMENT
Cosido, Oscar; Campi, Massimiliano; Pulcrano, Margherita; Ruiz, Oscar; Cera,Valeria; di Luggo, Antonella ……..... 2831

252 CONCEPTUAL DEVELOPMENT OF AN INFORMATION SYSTEM FOR THE MANAGEMENT OF THE DOCUMENTATION GENERATED IN THE PREVENTIVE CONSERVATION PROCESS. CASE STUDY: CUENCA-ECUADOR
Sinchi, Edison; Jara, Andrea; Caldas, Victor; Zalamea, Olga ……..... 2839

255 MULTI-TEMPORAL ANALYSIS OF VERNACULAR FARM BUILDINGS AND RURAL LANDSCAPE THROUGH HISTORICAL CARTOGRAPHY AND 3-D GIS
Statuto, Dina; Cillis, Giuseppe; Picuno, Pietro ……..... 2847

5.4.- Accessibility to cultural heritage.

46 THE ADDITION OF NEW ELEVATORS IN BUILDINGS OF MODERN HOUSING ESTATES OF THE METROPOLITAN AREA OF BARCELONA
Díaz Cèsar; Cornadó, Còssima; Vima, Sara ……..... 2855
153 MOBILITY INFRASTRUCTURE PROPOSALS FOR PROTECTION PURPOSES OF THE HISTORICAL CENTER OF MANIZALES (COLOMBIA) FROM AN URBAN TERRITORIAL ACCESSIBILITY ANALYSIS
Escobar, Diego; Montoya, Jorge; Moncada, Carlos ……..... 2863
182 THE CONVENT OF SAN FRANCISCO IN OLINDA: THE AUTHENTICITY AS A GUIDE FOR THE ADAPTATION OF BRAZILIAN CULTURAL HERITAGE SITES TO UNIVERSAL ACCESSIBILITY
Máximo, Marco Aurélio da Silva; Ferreira, Oscar Luís ……..... 2872
318 THE MATTER OF THE SMALL HISTORIC VILLAGES IN ABRUZZO. ACCESSIBILITY AND ENHANCEMENT AS STRATEGIES FOR CONSERVATION
Bitondi, Mariangela ……..... 2881
456 HABITABLE. ACCESSIBILITY TO HERITAGE BY APPLYING A FUZZY MULTI-CRITERIA ANALYSIS
Del Moral Ávila, Consuelo; Delgado Méndez, Luis ……..... 2890

5.5.- Working networks in the cultural heritage.

120 NEED FOR INTEGRAL MANAGEMENT STRATEGIES IN THE ARCHITECTURAL CULTURAL HERITAGE
da Casa, Fernando; Vega, Juan Manuel ……..... 2901
371 HERITAGE AS A RESOURCE OF DEVELOPMENT: PROPOSAL FOR INTERVENTION FOR THE "ANTIGUA HACIENDA DE LLAVIUCU" CAJAS NATIONAL PARK - ECUADOR
Rodas, Tatiana ……..... 2909

CODE 261

THE MODERN MOVEMENT HERITAGE: PROTO-BIOCLIMATIC SOLUTIONS AND BUILDING ELEMENTS

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ABSTRACT

Before the publication of the book *Design with climate: a bioclimatic approach to architectural regionalism* (1963), which established its author, V. Olgyay, as an international figure in the bioclimatic design, several works of the Modern Movement (hereafter MoMo) had already revealed a variety of passive thermal solutions/elements.

Le Corbusier's *brise-soleil* has spread throughout the world the concern of merging *arté* and *teknê* in the design of shading elements increasingly adaptable to control changes in light radiation, since the 1920s. Natural ventilation building solutions are integral parts of the iconic architectures designed by F.L. Wright masterfully revealing some paradigms of climatic sustainability into the material heritage of the MoMo. Forward-thinking Italian architects have started testing an impressive combination of new thermo-insulation autarkic materials (e.g. Eraclit, Populit, Faesite) to design performative climate-responsive building envelopes also suitable for colonial buildings.

By considering the 'anatomy' of the building, our study focuses on the identification, analysis, and categorisation of proto-bioclimatic building solutions conceived by the architects of the MoMo to achieve both the clime adaptability of building elements and adaptation of the International Style to diverse climatic conditions.

Our critical survey goes beyond a single discipline as it is the result of an integrated process of interpretation of the history of architecture, building design and construction history. This process has assumed a reductionist paradigm to highlight those systems seeking to reduce the negative impact of the building through its passive thermal efficiency.

Looking under the lens of thermal sustainability the building solutions of the MoMo legacy, our study aims to foster further progress in improving the resilience to climate change in design practices devoted to both: the conservation of the MoMo architecture and renovation of the 20th-century building stock.

KEYWORDS: Modern movement heritage; proto-bioclimatic; solar shading solutions; sustainable heritage; passive thermal control.

1. INTRODUCTION: WHY THE MODERN MOVEMENT AND THE BIOCLIMATIC ?[2]

It may seem odd to associate the heritage of the Modern Movement (hereafter MoMo) with the bioclimatic, when its most famous strand, the International Style still is synonymous with a lack of concern for the energy performance of buildings. The ideal of the International Style was perceived as the possibility of 'creating every building in every place' regardless of the climatic conditions of the site. This ideal has been applied on a large scale since the second half of the 20th century when it was possible to heat and cool buildings with mechanical systems thanks to the low-cost fossil fuels energy.

Concerning building techniques, the poetics of the MoMo had led to the construction of architectures that had progressively disrupted the traditional building organised on a massive shell that, thanks to its thermal inertia, could behave as a conservative structure of its environmental conditions. The response to the environmental factors of discomfort in new buildings was found mainly through the use of mechanised systems, increasingly energy-intensive based on fossil fuels. However, since the first MoMo, there were trends and studies – even by the best-known authors, including Le Corbusier – which showed interest in climatic and site factors in architectural design.

Among the projects characterised by 'architectural regionalism' – defined in 1958 by Sigfried Giedion as designing with religious respect for the habits of life and climate [1] – there are several works of the protagonists of the MoMo who conceived what in this essay we call proto-bioclimatic solutions. By this term we mean those technological solutions that through passive devices, such as solar shadings, integrated into the structure or applied, contribute to increasing the thermal-hygrometric comfort of the building acting together with the openings of the façades. Le Corbusier was the creator of the "*mur neutralisant*" (based on a double glass with hot or cold air circulating between the two shells) which he applied in the Cité de Refuge (Paris, 1933). However, the wrong orientation of the glassed façade to the Southwest created severe problems of overheating in summer, which the Master solved by adding a *brise-soleil*. This example shows that the correct understanding of bioclimatic principles in architectural design demanded further insights at those time.

The Hungarian twin brothers Olgyay – who emigrated to America after the Second World War – laid the scientific foundations of bioclimatic in their 1957 *Solar Control and Shading Devices* [2], and subsequently in 1963, in the more comprehensive manual *Design with Climate: A Bioclimatic Approach to Architectural Regionalism* [3]. However, in the golden age of the uncontrolled economic growth of the 1960s, the studies of the Olgyays remained little known. Though, at the same time in the 1960s and 1970s, several events changed the knowledge of the environment and human society.

Ludwig von Bertalanffy general systems theory (1956) of and later research works by philosophers and scientists, such as Edgard Morin or Edward Lorenz, have laid the foundations for studying and understanding complex systems that questioned the worldview based on the laws of Newtonian linearity. The space race and the conquest of the Moon and the first vision of the Earth from space favoured the birth of global ecological consciousness. The publication in 1971 of the MIT study, funded by Aurelio Peccei and the Club of Rome *Limits to Growth*, and the 1973 oil crisis showed the physical limits to the exploitation of environmental resources for the first time. These events triggered a decisive interest in controlling energy in buildings and gave relevance to the studies of the Olgyays for the first time. As a demonstration of the fact that at the beginning of the 1960s the time was ripe to start a design experiment consistent with the bioclimatic principles of passive energy, in England Emslie Morgan – an almost unknown architect – built the new secondary provincial school of St. George in Wallasey (1961). As mentioned by R. Banham in *Architecture of the Well-Tempered Environment* (1st ed. 1969) [4], Morgan built a massive structure coupled with a solar wall adaptable to the seasons and completed the system with adjustable windows for natural ventilation. Just like the studies of the Olgyays, it took several years for this project to be appreciated and at least two decades for the application of bioclimatic principles with passive energy to be understood by design culture.

Our research addresses the issue of energy sustainability through the lens of architecture and construction history, focusing on the MoMo heritage and legacy. We propose a classification of external solar shading devices as a result of an integrated process of interpretation of the history of architecture, building design and construction history. The aim is revaluing passive thermal solutions of the MoMo to foster further progress in sustainable-design practices devoted to both: the conservation of the MoMo architecture and renovation of the 20th-century existing building stock facing to the hazards of climate change.

2. DESIGN AND CLIMATE BEFORE "DESIGN WITH CLIMATE" [1]

Bioclimatic architecture reached its first systematic scientific formulation in 1963 with the book by Victor Olgyay *Design with Climate* [3]. This foundational text is the result of a series of scientific studies on climate and architecture that, according to Barber [5], Aladar and Victor Olgyay – who were also modernist architects – have possibly started at the end of 1934 in the United States of America. By the definition of an integrated system of architectural principles based on calculation and application methods, the Olgyays pushed forward the modernist vision of architecture as a science. Though many issues addressed in the book – such as the solar-air orientation, wind and architecture, thermal effects of materials – had previously been explored in a disjointed way within several contexts of the early MoMo in the Old continent.

2.1. Acting with the forces of nature: earth, water, air and sun

Earth, water and air were among the pedagogical concerns of the legendary Bauhaus school as shows, for example, the graphic scheme of P. Klee published in his *Bauhausbücher Pädagogisches Skizzenbuch* (1925, vol. 2, fig. 53). (Figure: 1) The Sun and its radiation appear recurrently in Le Corbusier's published sketches to exemplify his architectural and urban theories and projects [6]. Environmental concerns took part in formulating the Master's thought about the conception of Modern, and they become explicit in the texts of the 1942 book *La Maison de l'Homme* by F. de Pierrefeu and le Corbusier. (Figure: 2) It is also noteworthy that, already in 1934, Le Corbusier built for the Mason de weekend (La Celle-St-Cloud, Paris) one of the first green roof solutions on a reinforced concrete structure. In this work, he also exposed a variety of natural-traditional local materials to minimise the environmental visual impact of the building deliberately. (Figure: 3)

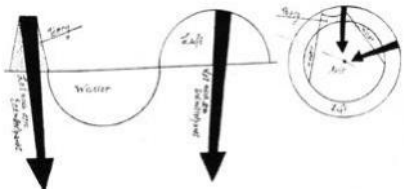

Figure 1: Paul Klee's sketch "*Erde, Wasser und Luft*" (1925)

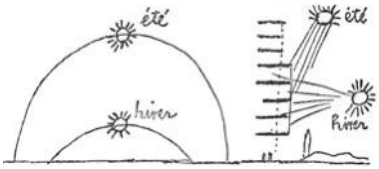

Figure 2: Le Corbusier's sketch. (*La Maison de L'Homme*, 1942)

Figure 3: Le Corbusier, Maison de weekend, 1934. Fond. Le Corbusier.

In the 1920s and 1930s, an astonishing number of new bio-based building materials entered the market, including thermal-acoustic insulation materials made out, for example, of the processing of the wood industry waste – such as Eraclit, Populit, Faesite or Masonite, and Frigorite (from the cork industry). Trade journals, architecture magazines and technical manuals – in Italy those by Griffini (*Dizionario dei nuovi materiali per l'edilizia*, 1934; *Elementi costruttivi nell'edilizia,* 1943) – widely advertised and described the performances and suitable applications of these materials, thus favouring their use in line with the functionalist paradigm of the MoMo. The autarky policies of Italy's fascist government fostered the experimentation of the new thermal-insulation materials that spread in Italian rationalist architecture as well as in projects for the African colonies. As noticed by Ascione [7], these materials are hidden into the building envelope, sometimes multi-layered, offering different performances

according to the heliothermic orientation of each building front. The heliothermic orientation of buildings gained ground in many architectural manuals, and calculation methods found applications in the "global Modernities" soon. For example, the use of the solar diagram by Mattioni's method is well illustrated in the plates published by Diotallevi and Marescotti [12]. Together with the solar orientation of buildings, the concern about solar thermal control is the one that most features the face of the material heritage of the MoMo through the external solar shading solutions and devices designed according to different climatic regions.

3. PASSIVE THERMAL CONTROL: CLASSIFICATION OF EXTERNAL SOLAR SHADING SOLUTIONS[1]

We have identified and analysed a vast repertoire of external solar shading systems and devices, gathered by over 250 works designed by the architects of the MoMo between the 1920s and 1950s, to provide a classification. We based our sorting on the relationship between the building 'anatomy' and the shading solutions, and we defined the followings three macro-typologies:

1. **Self-bearing**: with detached structure from the building envelope, thus enabling ventilation too;
2. **Structural**: resulting from external extensions of the horizontal/vertical structural elements of the building, including those of the roofing;
3. **Supported**: variously fixed to the structure or envelope of the building.

These macro-typologies do can also coexist in the same building and often act combined with several solutions for natural ventilation.

For each macro-typology, while taking in consideration the Olgyays brothers' taxonomy based on the shading masks – horizontal, vertical, "egg crate", and fixed/mobile – published in their pioneering 1957 book [2], we set a different classification as shown in the graphic scheme below. (Figure: 4)

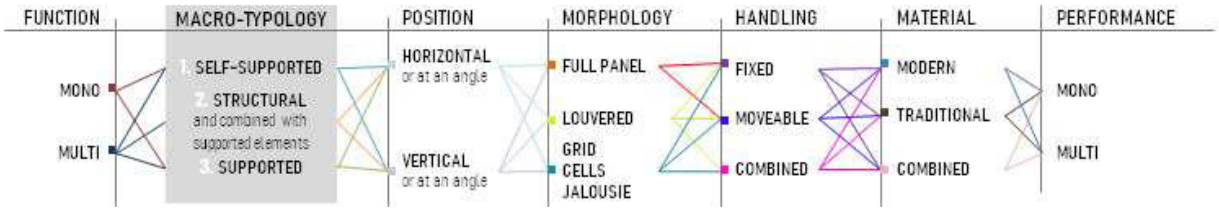

Figure 4: Classification scheme of external solar shading systems (by. C. Franchini).

Primarily motivated to address the issues of healthy living, hygiene and well-being, the international Masters of the MoMo conceived proto-bioclimatic solutions for passive thermal control. They succeeded in offering both the climate adaptability of building elements and the adaptation of the International Style to diverse climatic regions, including the tropical and subtropical zones, by combining *arté* and *teknê*.

In the next two paragraphs, according to our classification, we will initially provide a summary of some examples that show the functional combination of different solutions and their synergy with natural ventilation considering the meeting of various needs and the "paradigms" that have guided the MoMo. To follow, we will present the case study of E.1027 as an epitome of the adaptation of the Riviera traditional louvred shutters (vertical solar shading) to modernism.

3.1. Proto-bioclimatic heritage: from hygienism to humanism

When in the first decades of the 20th century Europe was ravaged by tuberculosis and other diseases, Functionalism and Rationalism embraced the hygienist cause. Sunlight, ventilation, "fresh air", and exposure to the outdoors became the significant factors of a healthier life in the *existence-minimum* houses as well as in schools and buildings for care.

Driven by hygienism, the team of architects BBPR designed an ingenious **self-bearing vertical solar** shading to shade the glassed Southern façade of the Health Centre of the Summer Day Camp for Children (Legnano, Milan, 1937-38). The Milanese team built a vertical self-bearing wooden structure that is multi-functional, as it serves as porch-solarium, and multi-performance, as it provides for shading and allows ventilation of the double-height interior space of the dining hall behind it. (Figure: 5) This "double façade" for passive thermal control makes it possible the heating in winter and cooling in summer required in the temperate climate zone. The Olgyays presented it in 1957, but it was already identified in 1943 as an excellent solution by Irenio Diotallevi and Franco Marescotti, who published the technical drawings in *Particolari costruttivi di architettura* in *Casabella-Costruzioni* n. 186, pl. XLIX [8]. Ingenious and inexpensive, it still a unique case of its kind and need to be preserved and restored together with the entire building that is in state of decay.

Outstanding examples of **self-bearing horizontal** shadings systems originated from the Argentinean Structuralism by the late 1940s. The paradigm of 'scientific aesthetic' drove the researches of Amancio Williams and Horacio Caminos on thin concrete-shells for spectacular umbrellas protecting infrastructural buildings underneath. Even though astonishing projects such as the three Hospitals in Corrientes Province (Williams and Giulio Pizzetti, 1948-52. Figure: 6) or the Community Center of the University City of Tucúman (Caminos, 1953) remained on paper their use as multi-functional and multi-performance shading structures inspired many other modernist architects active in Humid Subtropical climate zones, thus becoming representatives of a climatic-regional MoMo. This "Regionalism" assumes the proper meaning given by V. Olgyay in his 1963 book, while different is the sense within other modernist strands such as those of the Sarasota School in Florida.

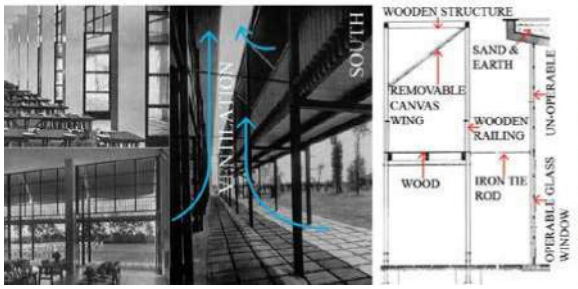

Figure 5: BBPR, Porch-solarium, Health Centre of the Summer Day Camp for Children, Legnano, 1937-38.

Figure 6: A. Williams, Hospital in Corriente Province, 1943-52 (Archive Amancio William).

By the early 1950s, architects of the Sarasota School, such as Paul Rudolph, changed the traditional front porch of Florida's home into large self-bearing ventilated structures. These structures, acting with several solutions for interior cross-ventilation, provided a passive cooling of the houses making saving energy possible. Hence, by associating the architectural language of the International Style with the traditional dwelling design of the region, they gave rise to a Modern proto-bioclimatic "regionalism" typical of the tropical modernism. The Hiss Residence or "Umbrella House" (Lido Shores, Sarasota, 1953-54) is an epitome of this strand of modernism. (Figure: 7)

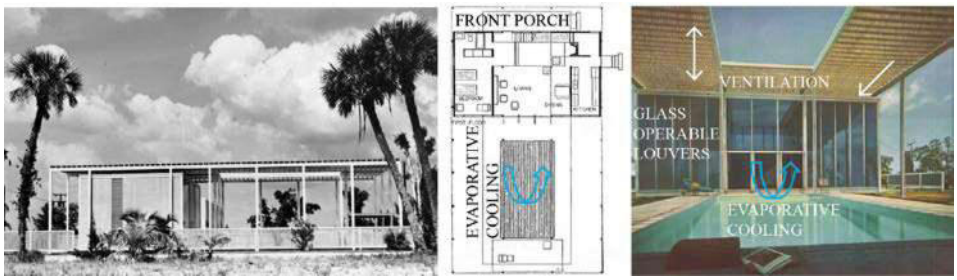

Figure 7: P. Rudolph, Hiss Residence or "Umbrella House", Lido Shores, 1953-54. (Paul Rudolph Foundation and *House & Home*, p.103 [13])

In the early 1950s, mechanical conditioning systems were spreading in homes in the U.S. In July 1954, the article *Hot-wether houses* in the magazine *House & Home* celebrated the Hixon house for its design solutions of natural ventilation cooling, thus limiting the use of air conditioning.

As regards the second macro-type, the **structural solar shading** notable examples are many and various, including those designed by the Masters.

By the first decade of the 20th century, Frank Lloyd Wright had already started to define an architectural concept for the humid continental Midwest climate based on the "cantilever principle", the second principle of his legendary "organic architecture". In the Prairie Houses at first – whose the Frederick C. Robie Residence (Chicago, 1906) is an archetype – and later in the Usonian houses, the cantilevered roofing acts as horizontal solar shading. In the Affleck Residence (Bloomfield Hills, 1940), Wright demonstrates total control and appreciation of microclimatic effects. For this Usonian House, he designed an original solution for evaporative cooling that acts with the solar shading of the upper porch allowing for up-draft air movement and cross-ventilation. (Figure: 8) Wright turned the Affleck Residence into a prototype for low-cost single-family homes accessible for everybody, thus making American "Dream Home" come thermally sustainable.

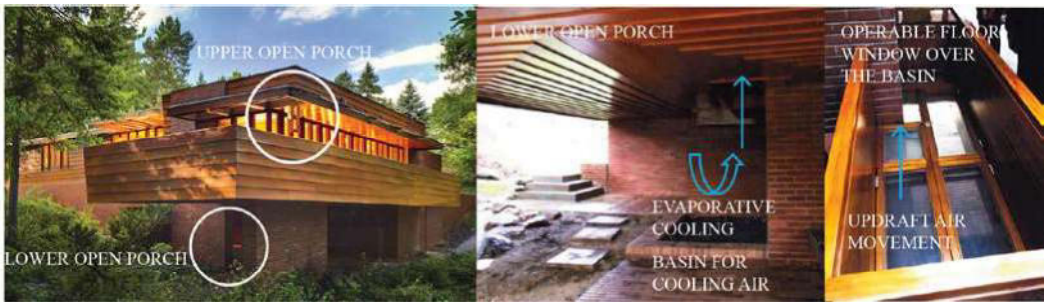

Figure 8: F.L. Wright, Affleck Residence, Bloomfield Hills, 1940.

Wright's cantilever principle inspired others leading modern American architects, including Richard J. Neutra, whose cantilevered reinforced concrete flat roofs shading the glazed walls underneath mark his humanist poetic. In his Californian works, the structural solar shading defines patios, verandas and arcades playing a multi-functional role. It is in extreme climatic conditions, with the famous Kaufmann Desert House (1946, Palm Spring) that Neutra fully reached the expressive and bioclimatic performance potentials of the solar shading, alternating and associating roof overhangs with innovative mobile vertical aluminium sun louvers [9].

In the book *Architecture of Social Concern for Regions of Mild Climate* (1948, São Paulo, Brazil: Gerth Todtmann), Neutra suggests using passive climate design to improve social conditions with minimal financial and infrastructural expenditure. The book is the result of the prototypes and methods developed for the construction of schools and hospitals in Puerto Rico (1943) mainly based on induced ventilation, to better adapt to the regional climate.

The most popular structural solar shading is the *brise-soleil* developed by Le Corbusier to export his lesson in hot climates, from the French colonies in Africa to India passing from Argentina. In the first project for Villa Baizeau a Carthage (Tunisia, 1928. Figure: 9) and, twentieth years later, for Villa Shodhan at Ahmedabad (India, 1951), the Swiss-French master used the *Dom-ino* structure as solar shading. And for his projects in Algiers such as Maison locative Ponsik (1933. Figure: 10) and the skyscraper Cité des Affaires (1938) he designed his famous grid of rectangular cells *brise-soleil*, that later appeared in many works including, in Argentina the Maison Curutchet (project 1948-49) built at La Plata by A. Williams (1949-55. Figure: 11), in the Indian Palais des Filateurs (Ahmedabad, 1951) and the Haute Cour of Chandigarh, 1952 (Figure: 12). In the latter, Le Corbusier combined the *brise-soleil* of the façade with the colossal concrete shell of the covering that acts as self-bearing solar-shading and the water mirror in front of this masterpiece acts as a gigantic evaporative cooling basin.

Figure: 9 Figure: 10 Figure: 11 Figure: 12

Le Corbusier (Le Corbusier Foundation)

Supported solar shading offers an impressive variety of solutions from the fixed balustrade/railing-sun shadings, that spread globally in the modern terraces, to the operable louvres covering entire façades of Oscar Niemeyer's architectural legacy. The concept of adaptability pervades the Modern kinetic façades since Oscar Niemeyer's first significant project; the Day nursery Obra do Berço (Rio de Janeiro, 1937-40. Figure: 13). Through the combination of adjustable oversized louvres, smaller-scaled louvres, and voids, the Brazilian master offered a low-cost thermal comfort and richly layered external solutions for highly functional and dynamic façades. He oriented and shaped the louvres always according to the sun orientation of each façade and the ventilation flows. In several works such as the Ministry of Education and Health in (Rio de Janeiro, 1937-40. Figure: 14) – designed with Lucio Costa and Le Corbusier – or in the Boavista Bank (Rio de Janeiro, 1937-46. Figure: 15), the Brazilian Master painted the adjustable louvres in different hues of white and blue so as to reflect or absorb light and thermal radiation. He also took into account the need for privacy to place and design the louvres as it is evident in the case of the Boavista Bank. He used for the same building the *combogós* – like other protagonists of the Brazilian MoMo did [10] – in combination with adjustable louvres façades as occurred the Building for the Emprezas Gráficas o Cruzeiro (Rio de Janeiro, 1949. Figure: 17). Concerning the possibilities offered by the solar shading devices, in 1939 Niemeyer published an article in the *Revista Municipal de Engenharia* [11] where he wrote:

> *O sistema proposto nos garante ainda as seguintes possibilidades:*
> *a) - o desvio será feito conforme a época do ano, para um lado ou para outro o que permitirá sempre mínimo de inclinação.*
> *b) - durante as horas não insoladas (6 horas da manhã às 2 da tarde) ou nos dias sombrios teremos a vista inteiramente livre, bastando para isto conservar as placas normais à fachada;*
> *c) - nos dias frios ou chuvosos poderemos evitar as rajadas de SO com uma pequena retificação;*
> *d) - a luz interior poderá ser graduada a vontade em função do dia e das exigências do trabalho.*

Figure: 13 Figure: 14 Figure: 16 Figure: 17

Oscar Niemeyer, Rio do Janeiro (Oscar Niemeyer Foundation)

The designers of the MoMo were able to upgrade of traditional local shutters or ventilated screens to create Modern and more performing solutions for supported solar shading devices in the humid

subtropical as well as in warm temperate climates. In several cases, these solutions originated from a humanist approach to modernism, as epitomised by the E.1027.

3.2. Traditional elements for Modern solutions: the sensitive prosthetic approach of the E.1027

Already in the 1920s a pioneering masterful interpretation of the traditional louvred shutters of the Italian-French Riviera was designed for the E.1027 *Maison en bord de mer* (Roquebrune-Cap-Martin, 1926-29). A masterpiece of the MoMo, the E.1027 is the first architectural work by Eileen Gray: an exceptional designer, eclipsed by history for decades, and later internationally recognised as a pioneer of "non-heroic" modernism [12]. (Figure: 18). She chose a parcel of land on the Cap-Martin that had no car access to building a vacation home with minimal luxuries, but maximal comfort. The relationship of the building to its site anthologises the principles of Modern architecture. Its rotation in the direction of the terraces of the ground allows for a more favourable solar orientation, meanwhile preserving the terraced skyline typical of this coastal landscape. Taking advantages from the slope of the hill, the most significant space – the open-space living room – is raised on *pilotis* to create both a covered area for the outdoor kitchen and the ventilation below the floor.

In collaboration with the young client and co-designer, architect Jean Badovici, Gray designed the "*fenêtre-paravent*" (screen-window). This shading and ventilation device alternates fixed louvres shutters with a horizontally pivoting part operable to the outside and simple fixed louvres shutters, both sliding on multiple rails, moved away from the building envelope by a frame, closed or open on the sides as needed. This dynamic shading device, which was patented, is both original in shape and performing as, like the window, it can be operable in several different ways to better adapt to the climatic conditions. As stated by the architects, they considered the problem of shutters as crucial and often neglected. In the special issue devoted to the E-1027 of the avant-garde magazine *L'Architecture Vivante* (1929), directed by Badovici, they wrote: "A window without shutters is an eye without bows. Moreover, all the combinations commonly in use obtain the same result: insufficient aeration when the shutters are closed. Our solution is large and open to the outdoor air while blocking excess of light" [13].

The design of each shielding element is integrated with that of the opening system of its window (three different types) and takes into account the orientation and the handling combination of both. For example, the north-northeast oriented living room window has a thin metal hinged window frame completely foldable as a room divider, so that the view of the landscape can be left completely clear and the flow of light and air can be controlled at will. The shutters frame protrude from the edge of the façade not only to accommodate the folded window protecting it but also to offer the maximal ventilation. The "screen-windows" belong to the same design research of Gray's furnishing like the "*coiffeuse-paravent*" (vanity table-screen), "*bar-dégagement*" (bar-alcove). They result from the same design process that has driven Gray's legendary pieces of furniture of the house that are ingeniously shiftable, slidable, foldable, adaptable, transformable. Gray pursued the conviction that "An object must be given the form best suited to the spontaneous gesture or the instinctive reflex that accompanies its use" [13].

To shield the main terrace (south) from the sun, horizontal and vertical white canvases – as easily removable as a bimini-top – give to the façade a nautical appearance. The system is multi-functional as the terrace of the large room can extend outside when the glazed is folded back against the pillars. And it is also multi-performance: "A removable canvas serves as the balustrade; in the winter months it may be removed to warm the legs in the heat of the sun. The canvas awning is made in four independent pieces and can resist even the Mistral wind" [13].

The upgrade of the shutters of the Riviera is not a solitary element of the local tradition. As the preliminary study for restoration works revealed [13], the original plastering was made out of lime mortar and the finishing coats tinted with lime wash, whether chosen by the architects or imposed by the local contractors, this finishing materials offered a practical solution for both thermal insulation and protection to humidity. In *L'Architecture Vivante*, the accurate caption of the technical detail of the terrace-roof demonstrates, once more, the concern of achieving effective insulation, waterproof and weather resistant. The published

dual "scheme of circulation and sunlight" shows independent paths through living spaces based on the rhythm of the sun. Natural ventilation, particularly cross-ventilation, and solar control feature the entire building design and leads its spatial, morphological and aesthetic characteristics. Giedion in his article "*L'architecture contemporaine dans les pays méridionaux: Midi de la France, Tunise, Amerique du Sud*" (*Cahier d'Art*, 1931) infers that E. Gray established a new response tailored to the Mediterranean climate.

Figure 18: Eileen Gray, Jean Badovici, E.1027, Roquebrune-Cap-Martin, 1926-29.

In this seaside house on Cap Martin, both the principles of Le Corbusier and those of the De Stijl coexist in a personal humanist view of the Modern. While remaining functional, this masterpiece of Modern architecture transcends the "*machine à habiter*" formula to embody a sort of "prosthetic" view of the dwelling space: an "organic unity" that can change as both an adaptive reaction to external conditions and intimate emotions of an individual human being. Gray states "Formulas are worth nothing; life is everything. And life is the mind and the heart simultaneously. […] One must build for human beings, so that man may rediscover in architectural construction the joy of feeling himself, of being in a whole that extends and completes him" [13].

4. CONCLUSIONS[2]

From our research, it seems clear that the interest in climatic and environmental factors has characterised studies and projects of significant strands of the MoMo since its inception. The reasons come only in part from the reforming hygienism of which the architecture of the MoMo was the 'spokesman' - as it is in common opinion - and they are ascribable to several others causes explained in this essay through some selected cases among the many we classified in our repertoire.

The need for well-lit, ventilated, and healthy interiors led the designers to consider natural factors such as solar radiation, wind and humidity carefully in the joint conceptual and technical design process. Notably, in the architectural production closest to the local building practices, some technological and formal solutions were adopted to improve the comfort, such as solar shading systems, anticipating what now we call bioclimatic design. On the other hand, it is clear that the conceptual principles at the base of the new architecture, which involved the rejection of the massive shell, the emptying and transparency of the structure of the building, caused problems of a thermal, lighting and acoustic nature that had to be solved. From these needs, today called performances, originated the search for technological solutions formally consistent to be applied to buildings, despite the lack of awareness of the need to reduce the energy consumption of buildings, which would arise only after the 1970s.

It is unfortunate that in the same years in which the Olgyays laid the foundations for bioclimatic architecture, thermal and environmental control in the building started to be entrusted to energy-intensive systems based on the consumption of fossil fuel, then spreading globally. The availability of low-cost energy, the diffusion of plant systems suitable for any building and residential context, together with the affirmation of cost-effective industrialised construction systems based on reinforced concrete, have probably obscured the alternatives and experiments started decades earlier within the

Modern Movement itself. If these alternatives had gained ground, they would have led to more sustainable building and urban models. Today the building sector is still responsible for about a third of climate-changing emissions and global energy consumption. As part of the challenge for energy sustainability, the need to know and investigate the solutions and elements adopted in the built heritage of the recent past seems more relevant than ever. It is essential not only for the proper maintenance and restoration of the MoMo heritage but also for the possible replication of the best performing solutions to huge 20th-century building stock of our cities.

NOTE

Sections 1 and 4 by C. Mele (scientific research responsible); sections 2 and 3 by C. Franchini.

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