The way in which this thesis was developed is one of the focus points of this presentation.

**HOW CAN**

It is sociologically meaningful for traditions that are inherent in culture to be analyzed and put forth as advantageous methods for new buildings.

**vernacular building traditions**

The architectural process of trial and error & investigating through making was primordial for the development of architecture as field and this thesis emulates such process.

**and architectural processes**

The site, located on a beach and with seasonal economy and inhabitants, brings inspiration as well as the problem of building methods which do not suit the climate of the region.

**in Southern Brazil**

To utilize methods that have been deemed as successful by early builders as groundwork can be both sustainable and meaningful.

**be utilized as basis**

There is a need for a different method in the overall region of the site, a need for the local vernacular to be recognized as fundamental, and a need for architecture to adapt once more.

**for an improved method of construction?**
Vasari on *disegno* –
“the hand which has practiced for many years exhibits the perfection and excellence of the arts as well as the knowledge of the artist”

(Walker, 2009)
Fluctuating summer population: 200,000 inhabitants
Permanent population: 33,680 inhabitants
(http://www.torres.rs.gov.br/perfil)
Woven Fibers

Stud

Foundation

Clay and Straw Blend

Mud finish
“how to become modern & to return to sources; how to revive an old, dormant civilization & take part in universal civilization”

(Frampton, 2007)
Emptton's critical regionalism by all means, clear, to argue vernacular, although to me it resonated w.
very definition are characteristics of vernacular which it clearly is. Or should be, always cited by Emptton.
In my book, Emptton points out that there are five region.

1. Factors: one of restriction and one of liberation. As Emptton

2. freedom that it resonated with me (not that we currently

3. understand as vernacular, in the regionalism of
techinical, that vernacular in taken as vague. My interest in time.

4. continued. It says that a regionalism of liberation

5. region in time, with the thought that this region must be “more

6. than ordinary once

7. more than ordinary free.” That way of seeing

8. Emptton takes in the word, architecture that is

9. contextually in time & place, made me wonder

10. being more than ordinary open & free, whereas the

11. only way she demonstrated. I saw in the vernacular could

12. brought forth and truly be free & architector-architec

13. fully fall.

With any analysis of Emptton's final points towards a

14. critical regionalism, I felt as if I knew how to reach a true

15. form of vernacular ismatching Emptton's words: vernacular or

16. liberation. All of these, the knowledge that it is a merging

17. practice which integrated the modern but understood of all

18. value of this legacy, that it is consciously borrowed in

19. physical & the implicitly the understanding that these are

20. more than not to buildings, that it forms culturally

21. relevant technics, that it advances its layers, that it is

22. traditional value visual, that it builds upon the vernacular h

23. opposed to its sentiment as usage (that it does, derive

24. from international elements, leading to a regionally based
Site-cast Concrete on Prefab. Mold

Site-cast Concrete on Wooden Mold

Rhythm through Structural Pattern

Openings as Divider Element

Site-cast Concrete and Reused Wooden Mold as Paneling

North Elevation 1:30

East Elevation 1:30

South Elevation 1:30

West Elevation 1:30
1" Wood Paneling / Wall Board
2" Rigid Polyurethane Insulation
3-3/4" Brick Masonry Wall
1" Air Cavity w/ Reflective Surface
5" Site-Cast Concrete Wall
THANK YOU!