ANTA

Archives of New Traditional Architecture

Spring 2025 Issue No. 7

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Front cover: Master mason Ali building a pitched-brick-course barrel vault during a workshop in the village of Esfahak, Iran. Note that the brick layers are tilted and thanks to the use of a sticky mud mortar and small stone placed between bricks, each layer can self-support itself without the need for centering. For already a decade, the village of Esfahak had undergone a dynamic and evolving conservation. The historical village fabric and its mud brick vaulted buildings have been since repaired with several examples of adaptive re-use. (Photo: Edoardo Ferrari)

Back cover: Local craftsmen building second floor at the Dipshikha Electrical Skill Improvement Center, Dinajpur, Bangladesh. (Courtesy Anna Heringer Studio)

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Project titled International Culture Center, Battery Park, New York
by Nikolai Grigorevskii, M.Arch '24, Graduate Thesis.
Professor Alessandro Pierattini, Spring 2024.

Toward an Architecture of Place and Purpose

There is no architecture without urbanism or urbanism without architecture.

Our early twenty-first century reality is being shaped by what seems to be an accelerating state of fragmentation. The causes of this condition are many and protracted. The dominant ethic of our time is transactional. Its operating currency is the accumulation of comfort, power, status, money, newness, and data, all reached through short-term decisions, almost exclusively focused on accumulating private advantages and gains. The reign of intense individualism coupled with the vertiginous speed of constant change makes it very hard to discern a sense of wholeness about our daily lives. It is not surprising that most cultural pursuits today are dominated by acts of entertainment and distraction. It is easier to shock and shatter cultural norms than it is to use them creatively in order to inspire, educate, and delight people.

Modernism in all its particular dimensions, political, economic, social and cultural, is both the cause and the ultimate expression of this sense of fragmentation. Steeped in crisis throughout the last century, and particularly throughout the last few decades, modernism is a dominant force shaping our age—a force that has been increasingly difficult to counter. In the arts, confusion fed by amnesia and increasing ignorance of history reigns across the board. While we are expected to appreciate and enjoy a symphony by Beethoven, a painting by Raphael, or an opera by Puccini, the avenue to imagining and understanding ourselves as their creative heirs is largely blocked. Connecting to past accomplishments through an education focused on traditional principles, methods, and intellectual and manual skills is generally looked down upon by most societies today. Cultural continuity is considered a priori objectionable; it is viewed as a lagging effort to proceed by idly repeating stereotypical design patterns, rather than as a transformative force for interpreting and refining living traditions. The resistance to the type of learning that balances past experience and new impulses keeps us from producing creative works of an enduring character and devalues the importance of ongoing generational learning by example.

Architecture is no exception in this respect. After almost a century of concerted efforts to sever all connections to its historical roots, architecture under modernist domination remains a failing cultural enterprise. Instead of living up to its foundational promises, it has generated an unprecedented crisis in practice. Worldwide, impermanent and resource-intense buildings paired with car-dominant and grossly overextended urban growth, commonly known as sprawl, are at the heart of the climate crisis. Singular form buildings and single-use zoning undermine the built fabric of cities, their public realm, their compactness and diversity. Endless streams of insignificant and impractical urbanist, architectural, and landscape projects damage society's faith in the competence of architects. It is puzzling and alarming to see architects and their clients pursue their own interests and needs at the expense of addressing the urgent expectations of their societies.

For almost fifty years, a new traditional architecture in tandem with a new urbanism has been challenging the worldwide dominance of global modernism. Traditionalists reject the kind of conventional, tech-based, uniform design that has produced and continues to produce an architectural, urban, and landscape monoculture. A traditionalist aesthetic focuses instead on the design of beautiful, resilient, and enduring forms that respond to the local histories, cultures, climates,available skills, and diverse building traditions present in the world's various regions.

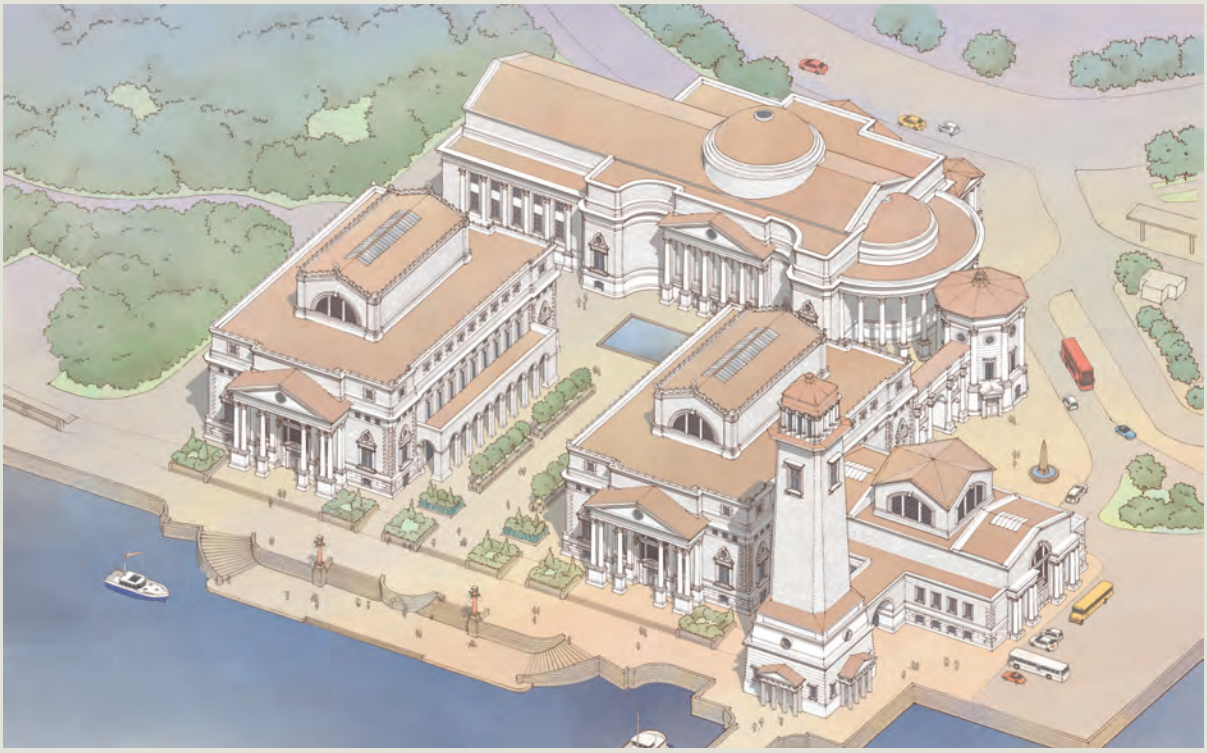
The first generation of traditionalists was self-taught. Among their many notable contributions have been the reclaiming of the foundational ideas and principles of classical and vernacular architectures and the resuscitating of the entire discipline of urbanism. While our collective writings and projects have made a great difference in addressing significant urban and environmental issues for the better, the approaching end of our careers puts the future of the movement that we started in doubt. Despite the increasing prominence and relevance of this return to traditionalism, the ideal of returning the human habitat to its form-diverse pre-1940 state remains elusive.

A new traditional architecture and urbanism aims at both aesthetic and ethical ends of the kind that need broad social, political, and economic support to eventually prevail. This is already happening slowly and organically throughout the world and more extensively in the realm of practice than in academia. While there are hundreds of firms dedicated to practicing classical and vernacular design in the United States, there are only a handful of educational institutions that teach it. Progress is happening, but nowhere fast enough to stem the damage being done worldwide to the natural and urban environment by business-as-usual development and design practices. Moreover, as the reconnecting with architecture's foundational traditions takes hold, there is some concern that the future of this movement may not be as secure as it seemed some time ago and that traditionalist professional ranks will not be replenished by a new generation of equally ideologically-minded designers. There are three good reasons for this state of apprehension.

The first has to do with the fact that the firms that practice classical and vernacular architecture in the United States and abroad are a minority within the profession. Students who receive a traditionalist education are highly motivated to join them, in the interest of securing predictably good jobs and a solid practical training. As a result, there is a tendency for some of them to approach their studies more like a doctrine to be mastered and a set of skills to be gained. This contrasts with the way that the pioneers of new traditional architecture approached their education many decades ago, as lifelong learning and practice in search of architectural redemption.

Another reason is the increasing tendency for classicism to be practiced as a style, influenced by current mainstream modernist design and construction protocols. It is not uncommon for designers to use the orders in figural compositions that grace buildings externally, while their interiors remain spatially, compositionally, and materially abstract. Often these buildings are structured and serviced conventionally, with their classically patterned exterior walls precast and attached to steel or concrete frames. As a consequence, they often lack the required geometric and spatial complexity, scalar variety, compositional continuity, and tectonic integrity expected of new classical buildings.

The third and most significant reason is the politicization of classical architecture in the United States. A 2025 presidential decree, lacking congressional or community discussion and a broader agreement, imposed classicism as the exclusive style for federal buildings in our country. Architecture is not political. It is an art that in its long intellectual history of both form and purpose has transcended politics. On the other hand, people are political, and leaders and political parties throughout history have adopted architectural imagery to fortify their political authority. It serves to remember that throughout the 1930s, classicism was the lingua franca of the entire political spectrum of the Western world. From the totalitarian regimes of the left and right in Spain, Portugal, Germany, and the Soviet Union to the democratic political center in the United States, each of these states used classicism to represent the legitimacy of their politics. Classicism survived this cultural adventure in our country, where it was a form of expression identified with the constitutional birth of our republic. In all others it was roundly rejected by association, as it came to be seen as the embodiment of beliefs and actions of popularly discredited political movements. Yet it is possible for classicism to be seen once again as a legitimate, beloved form of architectural expression for its extraordinarily varied and compelling aesthetic qualities and the absence of any inherent political association or meaning in its form.



Top: Waterfront elevation, International Cultural Center in Battery Park, New York City. Bottom: Masterplan, aerial view. Both completed by Nikolai Grigorevskii, Graduate Thesis. Professor Alessandro Pierattini, Spring 2024.

Top left: Refugee village, Panormos, Chios. Example of adaptation of original gridded masterplan to real (fictive) site. Top right: Refugee village/European temporary asylum housing. Cutaway isometric view (right). Richard Economakis, summer 2015. Bottom: Refugee village masterplan, aerial view. Completed by Studio Team (Callie Beal, Thomas Dougherty, Richard Economakis, Spencer Esplin, Keat Foong, Paul Langford, Shuxin Lin, Coltan Severson, John Parker Wilmeth) for Graduate Design Studio II, spring 2016, Prof. Richard Economakis.

Although a political assist by a single party at this moment in time may seem to be a desirable advantage for traditionalists in our country, it may well turn out to eventually be exactly the opposite. It may be the same type of mirage that has led previous single-party politicized versions of architecture to follow the declining fates of the regimes that sponsored them, most often by being categorically rejected by the political forces that followed their sponsors into office. The ruling of history is absolute on this matter. The architectural movements that last prevail by cultural consensus, not by exclusive and arbitrary cultural preferences imposed by political fiat. A new traditional architecture and urbanism can become a meaningful and dominant pattern of culture only if it is freed of the embrace of any single political party. It must be accepted by our society as a whole. This may be a difficult and long-time task to pursue, but its success or failure will surely determine the course of architecture here and elsewhere for decades to come.

What is most needed at this particular moment of cultural and political crisis is a clear strategy for positioning traditional architecture and urbanism for radical success. Beginning with teaching, a first priority should be to found programs or schools of architecture in the United States, Europe, and elsewhere in the world by capitalizing in part on the momentum that has already been generated by summer programs and other institutional initiatives. Relative to practice, it would be valuable to continue emulating the methods by which early traditionalists confronted the fragmentary and arbitrary nature of modernism. These methods include rejecting the autonomy of single buildings, designing with reference to historical precedent, operating under form standards embedded into regional traditions, and choosing scopes of work inclusive of the ingredients to be found in multiple urban blocks, whole quarters, or neighborhoods. These ingredients—buildings, blocks, streets and streetscape, public spaces, parks and squares, infrastructure of all kinds—effectively combine architecture, landscape architecture, and urbanism into the design of diverse, well-integrated, stable places. The hallmark of traditional architecture going forward should be the design of such places for urban regeneration and nature repair.

An architecture of place is also necessarily an architecture of purpose. Practicing an ameliorative, reformed kind of new architecture and urbanism delivers a state of building culture where architects operate on a mission of care and service, not self-indulgence or fashion mongering. It is where new buildings, ever-morphing cities, and nature in a state of grace together accommodate the economic interests, physical and spiritual needs, and the sense of home and belonging of all people without exception.

STEFANOS POLYZOIDES

Professor of Architecture
Francis and Kathleen Rooney Dean
University of Notre Dame

From the Editors

STEVEN SEMES, LUCIEN STEIL, AND PAOLO VITTI

In an era when low-energy architecture and low-carbon developments dominate building design discussions, it is crucial to clarify what "sustainability" in architecture truly means. Current approaches to certified energy-efficient buildings often rely on advanced technologies, and even on fossil-fuel-derived components, as well as on a range of toxic materials that have not been reliably vetted for their impact on health and the environment. Without these elements, many contemporary structures would fail to meet the technical standards of an industry often accused of "greenwash."

This technological dependence and its ideological and cultural ramifications raise important questions about the carbon footprint and circularity of the materials and building techniques used. Are these sustainable solutions, methods, or alternatives credibly ecological, healthy, durable, respectful of the environment, low-energy throughout the supply chain, and adaptable also to the developing countries of the Global South? Or are they perpetuating a system of hidden long-term inefficiencies resulting from scientific and technological monopolies?

Prevailing solutions in energy-efficient architecture—often standardized, top-down industrialized paradigms—tend to adopt a globalized, "one-size-fits-all" approach. Strategies designed for industrialized nations are frequently applied indiscriminately worldwide, regardless of vastly different economic, cultural, and environmental contexts. These imported technologies not only disregard local conditions, traditions, and communities but also impose excessive maintenance costs to uphold comfort standards. Worse still, they fail to integrate the socio-economic realities of less industrialized economies and overlook the immense value of local knowledge, craftsmanship, and abundant natural resources.

In this issue of *ANTA*, we invite readers to reconsider sustainable architecture through the lens of "global regionalism" rather than "regional globalization." Regionalism prioritizes context-specific solutions that harmonize with local climates, resources, and traditions. This approach fosters a more holistic vision of sustainability—one that embraces traditional practices and locally sourced materials over an uncritical dependence on imported technologies, industrial materials, and abstract, often misaligned cultural ideologies. The intersection of historic preservation (or heritage conservation) and sustainable design thus moves to the center of the discussion.

Over the last eighty years, preservation and new building design have taken divergent paths. Designers, no longer seeing historic architecture as a source of inspiration and learning, have increasingly distanced themselves from traditional materials and techniques that, nonetheless, remain central to preservation efforts. This disconnection is troubling. Traditional materials and methods, rooted in centuries of experimentation and refinement, offer invaluable lessons in sustainability and resilience. By re-establishing a dialogue between preservation and modern design, we can move towards architectural practices that honor the past while addressing the urgent challenges of the present. The solutions lie not in imposing universal technologies but in fostering a renewed appreciation for the regional, the local, and the traditional. By combining the insights of historic preservation with innovative yet context-sensitive new design, we can create a more balanced, equitable, and genuinely sustainable future for architecture.

Here it is appropriate to recall the meaning of the Greek term *poiésis* (ποίησις) as the "art of making" and "to bring into existence." This issue of *ANTA* is indeed dedicated to the work

Left, top: A palimpsest of time: The restoration of the Altes Museum, Berlin, preserves visible WWII damage, showcasing an unbroken tradition of brick vaulting expertise from Southern Italy to Germany. Left, bottom: Reviving ancient skills: the Acropolis restoration reaffirms the capacity of traditional practices to cultivate and re-establish masterful craftsmanship. Right: The restoration of the Tower of Paestum exemplifies how preservation can be a bridge between history, construction, and aesthetics. By understanding local building traditions, we can learn from the past and create a more informed future. Design Paolo Vitti.

of craftsmen, builders, architects, archaeologists, academics, and activists committed to building, restoring, rebuilding, and caring for a durable culture of poetry and tectonics in the art of building. *Poiésis* (ποίησις) is a remarkable dimension of traditional building cultures that needs to be rediscovered, practiced, and transmitted to future generations. This "art of making" inspires the re-establishment of a dialogue between historic preservation and modern design. It is also one of the reasons why traditional building cultures resonate so powerfully with us, transcending the opacity and convolution of modernist ideologies and theories. By embracing the *poiésis* (ποίησις) inherent in traditional building, we can bridge the divergent paths of preservation and new design, foster a renewed appreciation for the regional, the local, and the traditional, and ensure a more balanced and genuinely sustainable future for architecture.

Revisiting themes explored in the third issue of *ANTA* (Spring 2022), we present in this issue a selection of articles and projects that examine the intersection of preservation, sustainability, crafts, and design. At the heart of this presentation is the *art of building*—not only as the practice of creating functional, human-centered spaces but also as the deep understanding of local materials, their properties, and the techniques required to assemble them into resilient, enduring structures. An initial essay by editor **Paolo Vitti** argues that conservation of architectural heritage requires both traditional methods (such as hand drawing and measuring) and advanced technologies (such as digital scanning and three-dimensional modeling). What is true in conservation remains true for the building culture as a whole. The partnership between traditional materials and methods and contemporary construction technologies is essential for realizing the convergence of preservation and sustainability. This model of practice requires a different kind of architect, like the polymath architetto integrale—or "complete architect"—proposed by Gustavo Giovannoni in the early decades of the twentieth century.

Left: A craftsmen carving an arkades*, a traditional stone barrier, during the participative restoration project promoted by Boulouki, a research collaborative focused on traditional building techniques, in Epirus, Greece. (Photo: I. Sklavounos). Right: Bridging past and future: A Notre Dame student rekindles the art of terracotta brick making, embracing the timeless wisdom of traditional crafts.*

Carl Elefante, FAIA, is well known as the originator of the motto "The greenest building is one that is already built." During the academic year 2023–24, Carl was the Michael Christopher Duda Visiting Fellow at the University of Notre Dame School of Architecture and among his many contributions to the intellectual life of the school was a series of faculty roundtable discussions—which he called "Provocations"—on issues related to mass urbanization, social justice, and climate change. The roundtables featured presentations by a variety of experts in the heritage and climate fields who are not necessarily aligned with the Notre Dame design community. Our "provocateurs" challenged us about carbon reduction, urban settlement patterns, vernacular architecture as response to climate, traditional methods of making buildings more climate resistant, and pioneering efforts to build in harmony with climate. The "Provocations" ended up revealing broad agreement on the issues despite disparate views on architectural aesthetics. Essays from five of the seven Provocations are included here in a section guest-edited by Carl.

Two conversations explore theoretical and methodological aspects of preservation. **Claudio Varagnoli** examines how contemporary trends, approaches, and debates influence preservation. His insights underscore the distinctiveness of the Italian conservation tradition, which prioritizes the material integrity of heritage. **Rohit Jigyasu**, program manager of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), offers a broader international perspective. He highlights the growing impact of the climate crisis on both tangible and intangible heritage, underscoring the urgent need for mitigation and preparedness strategies. These include regular risk assessments to minimize the effects of natural hazards.

The section dedicated to projects showcases the depth of creativity that can arise from working with traditional materials, emphasizing the potential for innovation within the boundaries of historical techniques. Both **Anna Heringer** and **Vo Trong Nghia** are accomplished architects, builders, and academics from a younger generation passionate about ecology, natural materials, local identity, sustainability, and the recovery of traditional knowledge and craftsmanship. They build with local materials, labor, and craftsmen, but they also transcend the local by refreshing, updating, and improving existing knowledge. Bypassing the contingencies of industrialized and imported technologies, they have succeeded in elevating local vernacular building traditions to become models of an innovative modernity based on evolutionary intelligence.

Similarly, **José Franqueira Baganha** acknowledges the legacies of traditional architecture and classicism that together form what is called *arquitectura popular* in Portugal, a sophisticated local building culture that draws its know-how primarily from the genius of craftsmanship and the acknowledgment of place. Baganha's work celebrates vibrantly but laconically and poetically the genius loci, which the Ancients believed brought forth from the essence of the local setting the most meaningful, inspiring and efficient types, forms, and spaces for placemaking and dwelling.

InSite Consulting Architects' intervention on the Royal Thai Pavilion illustrates the challenges posed when buildings shaped by different construction traditions fail to withstand local climatic conditions. Their work highlights the level of professional expertise required to analyze, design, and implement effective conservation solutions.

The three essays that follow emphasize the revitalization of local building cultures. Places shaped by the communities themselves reflect an ongoing process of adaptation that deeply connects places to the cultures they serve, offering a profound sense of identity and continuity. **Martina Bocci** focuses on the importance of grassroots preservation approaches to empower local communities in preserving and continuing their building traditions. **Edoardo Ferrari** looks at the employment of gypsum binders in the vaulting tradition of Iran, a tradition that made possible some of the most outstanding masterpieces of Islamic architecture but is now threatened by adoption of modern technologies. **Michele Caja's** essay explores the reconstruction of German city centers devastated during the Second World War, many of which were rebuilt on modernist principles. In response to these transformations and the consequent loss of cultural identity, a movement emerged—beginning in Berlin and later expanding to other German cities—to reclaim a sense of place through a combination of philological reconstructions and creative reinterpretations. Such reconstructions remain controversial but have succeeded in meeting the expectations of local communities for urban spaces that shape identity in positive ways.

The section on craftsmanship highlights the importance of hands-on experience, particularly for training the younger generation. This theme is explored through contributions from **Monica Frambourg**, **Corinne Molina**, and **Jean-Mathias Sargologos**, who introduce the work of the Fédération Rempart in France. We close this section with the experiences of two of our Notre Dame alumni, **Jack Harrington '24** and **Nathan Walz, '24**, who in 2024 participated in a brick-vaulting workshop in Texas, demonstrating that ancient masonry vaulting techniques are recoverable and teachable today.

Finally, urbanist **Ray Gindroz, FAIA**, reflects on his studies sixty years ago to discover the means by which urban environments—at both "monumental" and "vernacular" scales and characters—employ visual structure to promote and facilitate our sense of belonging. His studies of Saint Peter's Square at the Vatican and the towns of Zagarolo and Poli outside of Rome demonstrate that such visual structure is not only not "mere aesthetics" but that urban design can impact economic development over time, contributing to the vitality of Zagarolo, in contrast to the empty and forlorn center of Poli. Design and conservation must collaborate to ensure the resilience and sustainability of our urban settlements, large or small.

All of these presentations intentionally blur the boundaries between conservation of historic buildings and the design and construction of new ones—a split that orthodox modernist architects have defended for over a century. But the "tangible heritage" of historic structures, towns, and landscapes can only survive if the "intangible heritage" of traditional knowledge and craft skills are there to extend their lives, and that knowledge and those skills will only survive if they are devoted to both restoration of the existing and construction of the new. It is time for the wound splitting historical and contemporary design to be healed.

Provocations

Conversations

Projects

Essays

Historical Perspectives

Recent Books

RECENT BOOKS OF NOTE

THE RICHARD H. DRIEHAUS PRIZE
AT THE UNIVERSITY OF NOTRE DAME

The Richard H. Driehaus Prize at the University of Notre Dame complements the School of Architecture's classical and urbanist curriculum, providing a forum for celebrating and advancing the principles of the traditional city with an emphasis on sustainability. Established in 2003, the Richard H. Driehaus Prize is awarded to a living architect whose work embodies the highest ideals of traditional and classical architecture in contemporary society and creates a positive cultural, environmental, and artistic impact.

2025 Richard H. Driehaus Prize Laureate Liam O'Connor

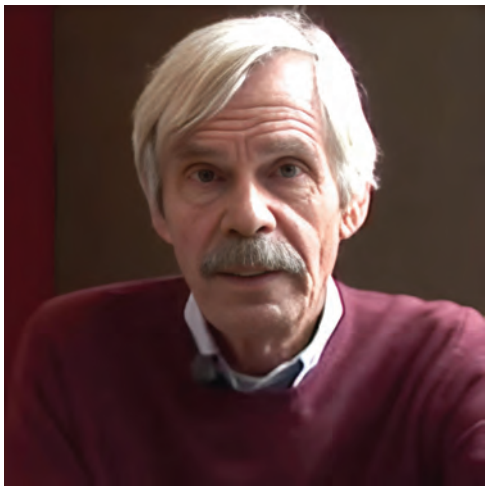
"Beauty, harmony, and context are hallmarks of classical architecture, thus fostering communities, enhancing the quality of our shared environment, and developing sustainable solutions through traditional materials."

—RICHARD H. DRIEHAUS

RICHARD H. DRIEHAUS PRIZE LAUREATES

2025 Liam O'Connor	2019 Maurice Culot	2013 Thomas H. Beeby	2007 Jaquelin T. Robertson
2024 Peter Pennoyer	2018 Breitman and Breitman	2012 Michael Graves	2006 Allan Greenberg
2023 Ben Pentreath	2017 Robert Adam	2011 Robert A. M. Stern	2005 Quinlan Terry
2022 Rob Krier	2016 Scott Merrill	2010 Rafael Manzano Martos	2004 Demetri Porphyrios
2021 Sebastian Treese Architekten	2015 David M. Schwarz	2009 Abdel-Wahed El-Wakil	2003 Léon Krier
2020 Ong-ard Satrabhandhu	2014 Pier Carlo Bontempi	2008 Duany and Plater-Zyberk	

THE HENRY HOPE REED AWARD



Right: 2025 Henry Hope Reed Award Laureate Philippe Rotthier

Henry Hope Reed was the inaugural recipient of an award named in his honor presented in 2005 and in conjunction with the Richard H. Driehaus Prize. For half a century, he promoted the classical traditions in architecture and its allied arts, educating the public about the importance of public spaces and the grandeur in the design of monuments and institutional buildings. Each year the school presents the Henry Hope Reed Award to recognize achievement in the promotion and preservation of vernacular and traditional architecture among people who work outside the architecture field. Together, the $200,000 Driehaus Prize and the $50,000 Reed Award represent the most significant recognition of classical architecture in the contemporary built environment.

HENRY HOPE REED AWARD LAUREATES

2025
Philippe Rotthier

2024
Maurice Cox

2023
Adele Chatfield-Taylor

2022
Wendell Berry

2021
John Reps

2020
Clem Labine

2019
Carl Laubin

2018
Torsten Kulke

2017
James Sloss Ackerman

2016
Eusebio Leal Spengler

2015
Dr. Richard J. Jackson

2014
Ruan Yisan

2013
David Watkin

2012
Elizabeth Barlow Rogers

2011
Robert A. Peck

2010
Vincent Scully

2009
Fabio Grementieri

2008
Roger G. Kennedy

2007
Edward Perry Bass

2006
David Morton

2005
Henry Hope Reed

Visit driehausprize.nd.edu for nomination information and to learn more about the Driehaus Prize and the Henry Hope Reed Award.

The Michael Christopher Duda Center for Preservation, Resilience, and Sustainability

The Michael Christopher Duda Center for Preservation, Resilience, and Sustainability was established in 2021 to offer the School of Architecture at the University of Notre Dame new and expanded opportunities to advance its mission, especially in the protection and conservation of "our common home," as Pope Francis wrote in Laudato Si'. *University of Notre Dame Trustee Fritz Duda and his wife, Mary Lee, together with the family's foundation made a $30 million gift to the University's School of Architecture to establish a center dedicated to historic preservation and named in memory of the couple's late son, a Notre Dame architecture alumnus who dedicated his too-brief career to historic preservation in Texas.*

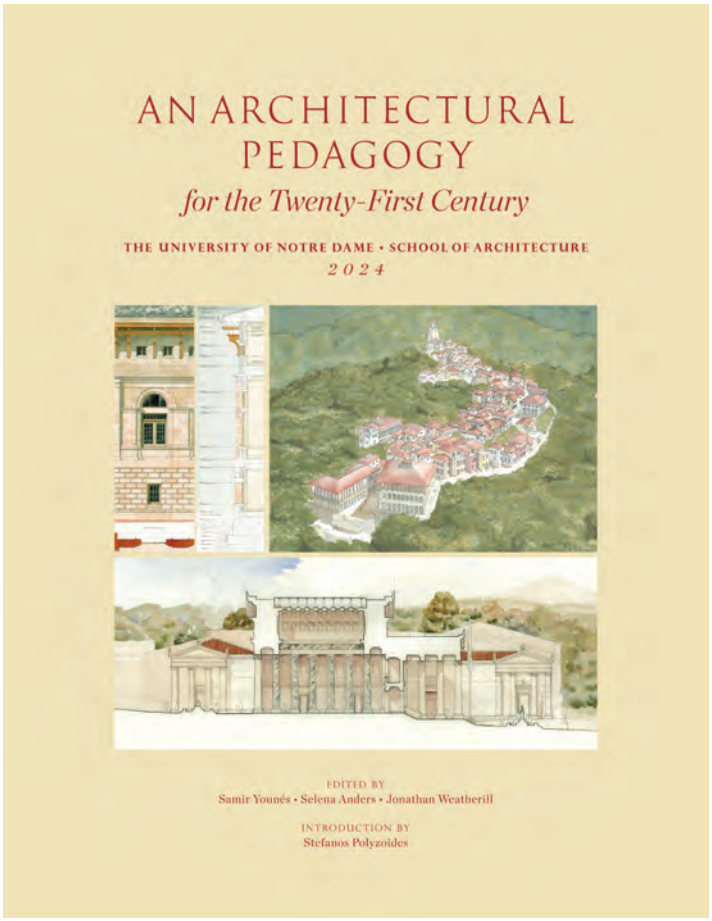
The center is housed in the School of Architecture but serves as a hub for campus-wide work related to the center's objectives. The gift enables the school to expand its leading-edge curriculum in traditional architecture and urbanism, support hiring new faculty, sponsor national and international conferences, and provide financial assistance to graduate students enrolled in the Master of Science in Historic Preservation degree program. The center will be an essential resource for teaching and research in the emerging field of historic preservation, community resilience, and environmental sustainability.

In pursuit of these themes, the center will provide resources in support of the academic program leading to the Master of Science in Historic Preservation (MSHP) degree, including full-tuition fellowships to attract and support a talented and diverse class of students and fund needed new faculty positions. The center will underwrite educational expenses such as student design charrettes, class travel, public lectures by leaders in the field, conferences and exhibitions, and workshops or demonstrations offering opportunities for hands-on learning by students.

In addition to this support of teaching, the center will sponsor essential research to articulate and propagate ways in which conservation of cultural heritage (both tangible and intangible) can inform and inspire new sustainable development at the architectural and urban scales. The center will sponsor and disseminate multidisciplinary research that advances understanding and practice of preservation, resilience, and sustainability in the built environment. This research will focus on such topics as the recovery of historic building cultures, renewable and nonpolluting materials and methods, revival of historic trades and crafts, urban planning and land use that reduces dependence on fossil fuels, reform of building codes to facilitate historic preservation, international charters and guidance on heritage conservation, and the protection of cultural landscapes and natural resources.

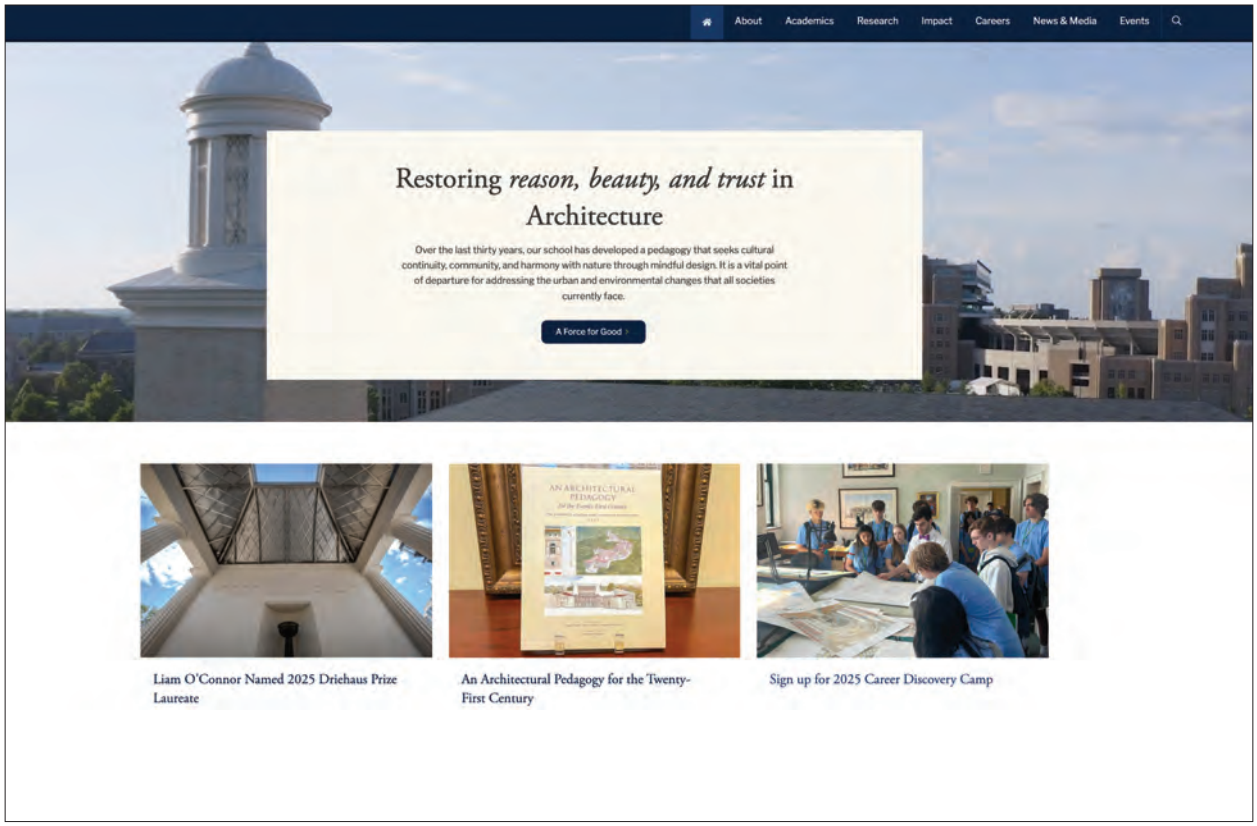
This research program will also be enhanced by a network of allies and collaborators including individuals, organizations, and institutions with which the School of Architecture has existing connections or those with which we seek new relationships. One example is the current agreement with the Smithsonian Institution in Washington, DC, to establish a network/directory of individuals and groups engaged in the practice of and training for traditional building trades and crafts.

In all of these ways, and possibly in others yet to be discovered, the Duda Center will be a vital resource for the school in furthering its mission within the University and beyond.



Our pedagogy at the Notre Dame School of Architecture is unique and unmatched.

Explore how we teach, why we teach, where we teach, and most importantly, what our students learn.



The School of Architecture launched its new website in fall 2024. Visit us at architecture.nd.edu.

Please visit us often to check our latest news and stay informed about how the University of Notre Dame School of Architecture engages with the world.

Join our mailing list for regular updates from the School of Architecture's Dean's Office.

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