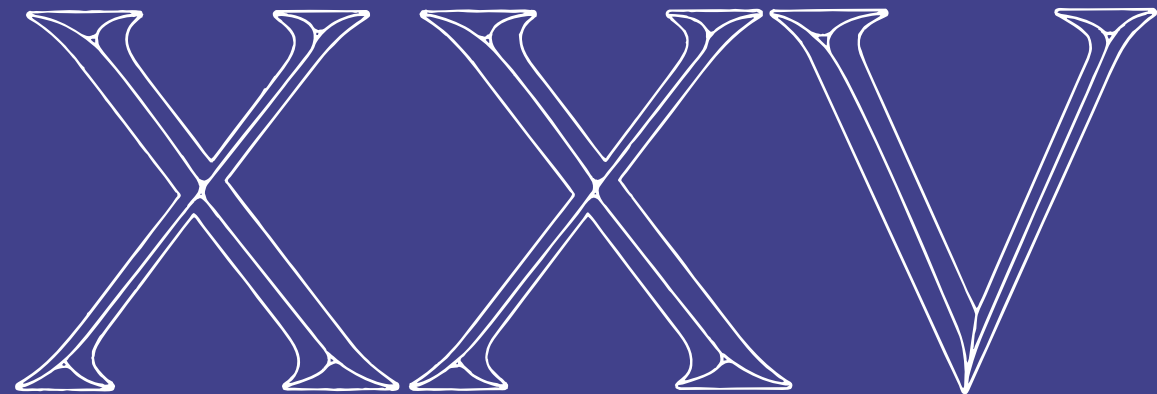


Twenty-five years of creating better  
places to live through traditional building,  
architecture, and urbanism.



INTBAU

# Contents

5

I. Introduction

9

II. Founders' Letters

15

III. Timeline

19

IV. Chapter Essays

89

V. Epilogue

# I. Introduction

It is with immense pride that we mark the occasion of the 25th anniversary of the founding of INTBAU. For a quarter of a century, our network has been a beacon for traditional building, architecture, and urbanism, championing a more humane, sustainable, and culturally rich built environment for people around the world.

In 2001, His Majesty King Charles III (then The Prince of Wales) became Royal Founding Patron of the vision which founded INTBAU. This vision was to connect and amplify the work of traditional architects, craftspeople, and urban designers working in isolation across the globe. 25 years later, that vision is a vibrant reality.

Our network has grown to include over 40 national chapters on every continent, and many thousands of members. The International Council of Chapters, or ICC, is the beating heart of our organisation and at the core of all our activities across these territories. In parallel, the members of our international College of Traditional Practitioners are engaged in numerous projects being realised in countries and contexts where until relatively recently such approaches to the built environment had been non-existent for many decades.

Our 25th anniversary year begins at our fifth World Congress, an international gathering focused on ‘Progress in Tradition’. The World Congress gives us pause both to reflect on our journey thus far, and, more importantly, to look to the future. Together we will celebrate the countless projects, workshops, and educational programs that have empowered individuals and communities, revived local building traditions, and demonstrated that resilience, purpose, and beauty are essential components of a thriving future.

The challenges we face today—from rapid urbanization and climate change to the erosion of local character—make INTBAU’s mission more vital than ever. Our work provides a necessary and powerful counter-narrative, showing that by respecting local climate, context, and culture, we can create places that are not only

beautiful but in harmony with the planet and more resilient for the communities they serve.

None of our achievements would have been possible without the generous support of our committed donors throughout the past 25 years. As we look to the generations to come, we have ensured that the close collaboration between the ICC and the Board of Trustees, supported by the tireless work of our Secretariat, places INTBAU in the best possible position to take on the challenges and opportunities ahead of us. To our national chapters, our passionate members, our partners, sponsors, and, of course, to our Royal Founding Patron, on behalf of the Board of Trustees I extend my sincerest thanks. Your unwavering commitment to our shared principles has brought us to this moment.

As we mark the significant milestone of 25 years, let us renew our commitment to the values that define our network. Let us continue to be a voice for tradition, a hub for exchange of knowledge and wisdom, and a catalyst for creating better places to live. The past 25 years have proven the power of our network; the next 25 years will show how that power can shape a more sustainable future.

*Floreat INTBAU!*

Alireza Sagharchi RIBA FRSA,  
Chair of the Board of Trustees

## II. Founders' Letters





INTBAU was created twenty-five years ago following the 2000 Vision of Europe conference in Bologna. Collegial with the small group of practitioners and theorists in the traditional architecture and urbanist movement in Europe, I was invited to give the closing address. Encouraged by Petter Olsen and his Norwegian organisation, Byens Fornyelse, I proposed the establishment of a formal international network.

Several meetings followed at the Princes Foundation's recently acquired premises which, through personal connections, eventually gave us space they had to spare. Acting as informal chair, I helped steer discussions that culminated in agreement on the mission and name of our fledgeling network. Through further vigorous debate emerged our purpose: to advance the intellectual development of the traditional architecture and urbanism movement, bringing together its scattered and often isolated practitioners to offer mutual support and advancement of the shared cause.

Olsen financed a feasibility study to establish the viability of the project, appointing Matthew Hardy as the project's lead. By the year's end, INTBAU was already a reality. Hardy, quick to recognise the vast potential of the internet as a medium for global communication and promotion, established a website, a foresight that was instrumental in shaping INTBAU's reach.

By 2001, the prime movers met in Rome, and later Dresden, where the first Steering Committee of the organisation was formed. Together, they launched the embryonic Chapters in Scandinavia, Portugal, Russia, Germany, USA and the UK. In January 2002, INTBAU was formally inaugurated at the Prince's Foundation, with the then Prince of Wales, now King Charles III, offering enthusiastic support and patronage - a support which continues to this day.

From the outset, INTBAU was founded on the principle of equal Chapters working collectively to determine the organisation's direction. This commitment to equality remains one of its greatest strengths. Over subsequent years, the number of Chapters grew steadily, now surpassing forty worldwide. Each Chapter is led by committed individuals who freely dedicate their time and energy, adapting INTBAU's mission to local contexts while contributing to a shared global vision.

Alongside its expanding network, INTBAU developed new initiatives to recognise and support practitioners. The College of Traditional Practitioners and INTBAU Young Practitioners, both merit-based, provided formal entry points for

those advancing traditional design. Strategic partnerships also strengthened the organisation's reach: INTBAU forged ties with the Congress for the New Urbanism and the Institute of Classical Architecture and Art in the USA, and played a key role in founding the Council for European Urbanism. These efforts consolidated INTBAU as not only a network but a respected institution within a broader international movement for traditional building and urbanism.

The early years were not without difficulty. While Chapters and members gave their time freely, larger administrative and organisational duties required paid efforts, and funds had to be found for salaries. Olsen's initial support provided invaluable momentum, though the insecurity of benefactors remained a prevailing concern, forcing creative solutions. A prolonged effort to unify the Prince's Foundation and INTBAU nearly led to a collapse in funding, and not for the first time the survival of the organisation was endangered.

What sustained INTBAU through these challenges was the persistence and commitment of its members. By maintaining steadfast resolve, the organisation has endured to see the world changing in its favour, this resilience remaining a hallmark of INTBAU's identity.

The steady growth of INTBAU's Chapters and membership reflects the wider advancement of traditional building, architecture, and urbanism. Once ignored or derided, the movement has become increasingly recognised and respected.

Yet there is still work to be done. While great progress has been made globally, deep-seated resistance to traditional practice, entrenched through professional training and ideology, takes decades to shift. Cultural change is slow, and such prejudices may take a lifetime to dissipate. Nevertheless, the traditional movement is heartened by growing recognition of the value of traditional knowledge, construction, design and embedded ecological wisdom as essential to community identity.

The future of INTBAU lies with our young members, whose growing numbers in recent years are a cause for great optimism. Traditional design has a great future and this lies in the understanding that traditions are not relics of the past but evolve, while keeping their connection with their origins. This challenges those who dismiss tradition as lacking modern or practical relevance, an argument we will win with calm persuasion rather than mirroring the acrimony of many of our critics.

Robert Adam, 2025

Founding Honorary Fellow



After I graduated with a PhD from the University of Wales through the Prince of Wales's Institute of Architecture (PoWIA) I was at a bit of a loose end. Alan Powers was quick to offer me some post-doc research, and in June 2000, I received a phone call from Ben Bolgar at The Prince's Foundation for the Built Environment (PFBE) with a request to apply for a newly created position, as "INTBA" (International Network for Traditional Building Arts) Research Fellow, funded for 12 months by Petter

Olsen. This new position started on 6 September 2000, and, balancing the 70% expected working week with one day engaged with another NGO, I was soon busy. Our first job was to help set up a one day event on traditional architecture and urbanism at Highgrove, requested by HRH The Prince of Wales.

The PFBE, then under the direction of David Lunts, was very aligned with the Blair government's Urban Renaissance agenda, launched in 1999 by Lord Rogers. Lunts was nervous about the word 'Traditional' in our working name. Rogers's urban renaissance was very supportive of traditional urbanism – the European City Model of streets, blocks, neighbourhoods and polycentric walkable cities, championed by the late Léon Krier and the new Congress for the New Urbanism – but avoided comment on architectural style entirely, when not actively ignoring, suppressing or attacking traditional architecture. I decided, with the support of our nascent steering committee chaired by the indomitable Robert Adam, that the word 'Traditional' was in fact the key to the new network.

Having studied at the POWIA, and seen it disappear in 1998 into PFBE, I was concerned that our new organisation should both support traditional architecture as well as traditional urbanism. It would also help to differentiate itself from the PFBE, which was making great progress in its new guise. It was at that point that the working name 'INTBA' became 'INTBAU', with Traditional centred in the name and "*building, architecture and urbanism*" as the focus for our actions.

In undertaking the research into the feasibility of INTBAU I found a lot of enthusiasm for the new organisation. Indeed, many of those I contacted assumed that we were starting the new network already. We had planned to create a more poetic and pronounceable name, but in the end, the availability of the internet domain Intbau.org, and the fact that the name INTBAU had grown in informal popularity, meant when the Steering Committee voted to establish the organisation on 8 February 2001, at the University of Notre Dame's Rome centre, INTBAU stuck.

The steering committee became a Management Committee and over the next year we worked towards a launch conference, held at the PFBE's Shoreditch offices on 24 January 2002. By then we had a fast growing home-knitted website and a membership recruited online, and several national chapters. We soon realised that to differentiate ourselves from the top-down PFBE we should be a bottom up organisation. The original 'central office' in London became a resource for international chapters, and the committee of national chapters directed the organisation. I remember the late Audun Engh (INTBAU Norway) being a very strong supporter of a distributed network, rejecting the idea of a central "colonial" structure.

This bottom-up structure proved to be a strength in the decade that I worked for INTBAU. It made any attempt to capture INTBAU impossible, since a take-over could only take one of many organisational nodes. It also proved to be the best structure for a trans-national organisation: Since charity law is tied to national laws on taxation, there are no international charities, just collections of national charities. All this was my bread and butter at the time, as we grappled with charity law and fundraising – we were amateurs at both – and as a consequence, working with relatively limited resources. Our principle was to try lots of things, do what worked again, and learn from what didn't work as well. This was an exciting startup period and we ran as fast as we could to avoid falling over.

It has been a real pleasure since I left in 2010 to see INTBAU grow and mature under the guidance of Harriet Wennberg. Harriet first joined INTBAU as a volunteer, then became an employee, and today, INTBAU's director. The future of INTBAU was only ever going to be secure if it succeeded after its founders left – a difficult time for any new organisation – and that it has passed that test is a sign of its *anti-fragility* and fitness for the future.

Matthew Hardy, 2025  
Founding Secretary

## III. Timeline



2000

A Vision of Europe conference and idea for INTBAU is born

2001

Website is launched at [www.intbau.org](http://www.intbau.org)

Steering Committee meets and first six chapters proposed, leading to a total of 48 chapters that have since been formed  
INTBAU organises a charrette on the Dresden Neumarkt at the invitation of Gesellschaft Historischer Neumarkt Dresden

2003

INTBAU College of Traditional Practitioners is established

2004

INTBAU is registered as a Charity in the UK and HM King Charles III (formerly

HRH The Prince of Wales) becomes Royal Founding Patron

2005

INTBAU India holds a charrette for Mumbai Mills

INTBAU Romania conducts the Bran Protected Area Study

2006

Venice Charter Revisited conference is held

2008

*Tradition Today* is published

INTBAU Nigeria holds a conference on the relevance of traditional architecture in Kano

2009

*The Venice Charter Revisited* book is published

2010

INTBAU Norway holds a charrette for Evje

2012

INTBAU Spain establishes the Rafael Manzano Prize for New Traditional Architecture

2013

INTBAU Cyprus holds an international conference

Young Practitioners is established

2014

INTBAU Poland holds an international conference and workshop

2015

INTBAU convenes its first World Congress – followed by 2016, 2018, 2022, and 2025

INTBAU Cuba holds an international conference and workshop

2019

INTBAU Pakistan holds an international conference and workshop

2021-2023

Architecture Challenge is run as an architecture competition to advance local traditions for global sustainability

2022

Zero Carbon Pavilion live build takes place in London and at Highgrove

2023

Grassroots Grants and Chapter Grants are launched

2024

Summer Schools Incubator is held – INTBAU is proud of the eight (and counting) chapter summer schools in Belgium, Finland, France, Italy, Spain/Portugal, Mexico, the Netherlands, and Norway

2025

INTBAU commences 25th anniversary celebrations

## IV. Chapter Essays

# INTBAU Australia (est. 2008)

Text by Alexander Dowthwaite

In Australia, human beings have been responding to our vast and unique natural environment for millennia, creating rich stores of knowledge for how to build well across our diverse continent, according to timeless principles and using tried-and-tested materials and techniques. With influences that range from Indigenous building traditions to the colonial temples of classical antiquity, or the formal Georgian terraces of England to the deep, sun-defying verandahs of the subcontinental bungalow, Australia has synthesised a wide range of architectural traditions and cultures to create not only a rich inheritance of urban and regional landscapes, but also a tradition of building that is uniquely adapted to our local conditions and the challenges of the Australian environment. As Australia continues to face mounting challenges related to housing quality and availability, natural disasters, and community cohesion there is growing interest in how traditional building techniques might address some of these challenges while creating a more humane, resilient and meaningful built environment.

INTBAU Australia was established in 2008 to support and encourage the growing local interest in Australia's architectural traditions. As the Australian chapter, we work to promote building that respects and draws from local character, Australia's cultural heritage, and the rich knowledge of our strong but declining stock of expert building craftspeople. Through educational programs, 'summer' schools (though, being in Australia, these are often held in the winter), workshops, events, and partnerships, INTBAU Australia offers opportunities for students, professionals, and craftspeople to engage directly with the principles and practices of traditional design in Australia.

INTBAU Australia supports a range of education programs that seek to reconnect students, professionals, and the broader public with traditional building, craft, and design practices. These programs focus on reconnecting students with the



practical benefits of building with traditional techniques, and offer participants the chance to engage directly with techniques and ideas often absent from (or otherwise discouraged in) contemporary architectural education.

Supported by INTBAU Australia and delivered by the University of Queensland (one of Australia's leading 'sandstone' universities) and The King's Trust Australia, the Enduring Design Masterclass was established in 2020 and taught a cohort of over 100 students. The first of its kind in Australia, this subject within the Master of Architecture offered students a rare opportunity to gain hands-on experience in traditional design and trades within a formal academic setting. Significantly, it was the only university-accredited subject in Australia dedicated to traditional building



techniques, one of the tiny minority of tradition-based programmes globally that directly contributed to architectural registration through formal accreditation. By embedding traditional knowledge into the core curriculum of the Master of Architecture program, the Masterclass ensured that traditional building is recognised not as peripheral, but as a valuable and legitimate part of architectural education and the future of building in Australia more generally.

The program introduced students to a broad spectrum of traditional building techniques, ranging from traditional stonemasonry, timber joinery, and bricklaying to measured drawing, hand-sketching, and the study of the classical orders of architecture. An important aspect of the Masterclass lay in its incorporation of Indige-

nous Australian building traditions, which students explored through ‘on-Country’ learning from Aboriginal Elders, gathering materials in the bush near Cairns and transporting them down to Brisbane to construct traditional shelters. Students learned to adapt to these environments, navigating dense vegetation, humidity, green ant stings and ‘wait-a-while’ prickly vines, all the while building an appreciation for how Aboriginal communities lived in harmony with the land for over 65,000 years. This direct, hands-on experience enables students, many of whom had only ever been exposed to digital design and had never before built anything with their hands, to connect deeply with tools, materials, and place. The course fostered not only practical skill development but a deeper understanding of Australia’s diverse architectural heritage, and who we are as a culture and a nation.

Beyond the Masterclass, INTBAU Australia runs workshops year-round across the country, aimed at fostering awareness and appreciation of traditional building design and techniques. These workshops are designed to be accessible to a broad audience, from architecture students to early-career professionals and craft enthusiasts. Workshops have taught hundreds of students across five states of Australia, from Hobart to Brisbane, and cover subjects such as the foundations of drawing and designing with the classical orders, traditional carpentry, and lime-based construction methods. Students have learned from skilled tradespeople, including fifth-generation bricklayers in Brisbane, Indigenous Elders in Cairns or experts in classical design in Melbourne to gain insight into techniques rarely taught in contemporary educational settings.

INTBAU Australia also plays an active role in facilitating scholarships and access to international educational opportunities. Each year, an ever-increasing number of Australian students and emerging practitioners are supported to attend INTBAU-affiliated summer schools abroad, including in the UK, Belgium, Spain, and the Netherlands through INTBAU Australia’s partnership with the King’s Trust Australia. These programs offer immersive training in traditional building, architecture, and urbanism. For many participants, they provide a rare opportunity to learn from leading global practitioners and experience a vibrant, collaborative learning environment. Scholarship support through partner organisations like the King’s Trust Australia has been a key component in making these programs accessible, and recipients frequently return with new skills and perspectives they can apply within Australia. These exchanges also foster ongoing relationships between Australian participants and their international peers, helping to strengthen a global network of individuals committed to traditional design and construction.

INTBAU Australia also supports a national network of craftspeople, traditional designers, and trades practitioners, recognising that living traditions rely on practice as well as education. Through collaboration with The King’s Trust Australia, INTBAU Australia has helped contribute to and promote exemplary projects that apply traditional design and building techniques today. From the Stokes Bay Community Hall on Kangaroo Island (rebuilt after the 2020 bushfires and designed with the local community to reflect its regional character) to the Cowper Street development in Glebe, Sydney, which is a 75-dwelling development completed in partnership with the New South Wales State Government as a demonstration of how traditional housing typologies can be used to integrate new development into the existing character of historic neighbourhoods, to The Prince’s Terrace in Bowden, South Australia, which used the traditional Australian terrace typology combined with new technologies to become Australia’s first 6 Star Green Star residential project, demonstrating that traditional architecture and environmental performance are mutually beneficial.

These projects demonstrate the value of traditional design and building techniques today, and offer hands-on opportunities for local tradespeople and designers, revive endangered skills, and show how traditional approaches can address contemporary social and environmental problems. INTBAU Australia continues to connect these efforts with local and international networks and support, ensuring traditional building knowledge remains a vital part of Australia’s future.

The efforts of INTBAU Australia reflect a belief that tradition is not about replication, but continuity—learning from the past to inform how we can build better places today and into the future. Looking ahead, INTBAU Australia will continue its work to promote a broader rethinking of the value of traditional knowledge in contemporary design, and what sustainable, enduring, and meaningful architecture can look like in Australia. By fostering education programmes, supporting practice, and encouraging exchange, it is making its small contribution to ensuring that the knowledge embedded in our architectural heritage is not only preserved, but continues to live on as an ongoing part of our culture and identity.



# INTBAU Belgium (est. 2020)

Text by Noé Morin



The Belgian chapter of INTBAU was founded in 2020 in Brussels, capital of the Kingdom of Belgium and the self-proclaimed capital of architectural modernism. In the decades following the Second World War, municipal authorities struggled to accept that Brussels, once a driving force of the 19th century industrial revolution, was becoming a second-tier metropolis. In response, they undertook a rapid and brutal transformation of the capital: bulldozing whole swathes of the medieval city centre to make way for towers of glass and steel, suspended motorways, and wide, straight avenues reminiscent of modernist cities like Brasilia and Chicago. The protests of local residents and other advocates of cultural heritage fell on deaf ears, and this forced modernisation became known as *Bruxellisation*.

In response to this tragic situation, the initial aim of our Belgian Chapter was to return the architecture of Brussels to its inhabitants. At the request of neighbourhood associations, concerned by proposals for intrusive or ugly buildings, we voluntarily drew up counter-projects that were more closely aligned with the expectations of local residents. Our architecture was a form of resistance, an architecture shaped by community and context, rather than imposed from above by distant authorities.

However, we slowly came to the realisation that the problem of modernist architecture was not confined to Brussels, nor to Belgium, but constituted a global issue and therefore, place-based interventions are unable to substantially counter a problem of this scale. Our counter-projects were mere shots in the dark, unable to instigate enduring change within the architecture production system. Alongside traditional architecture advocates and the broader INTBAU community, we became increasingly convinced that the system requires purposeful reform from within and by 2021, we decided the most impactful contribution INTBAU Belgium could give to this cause would be to found a school.

Architectural higher education of today is in an objectionable state, ossified

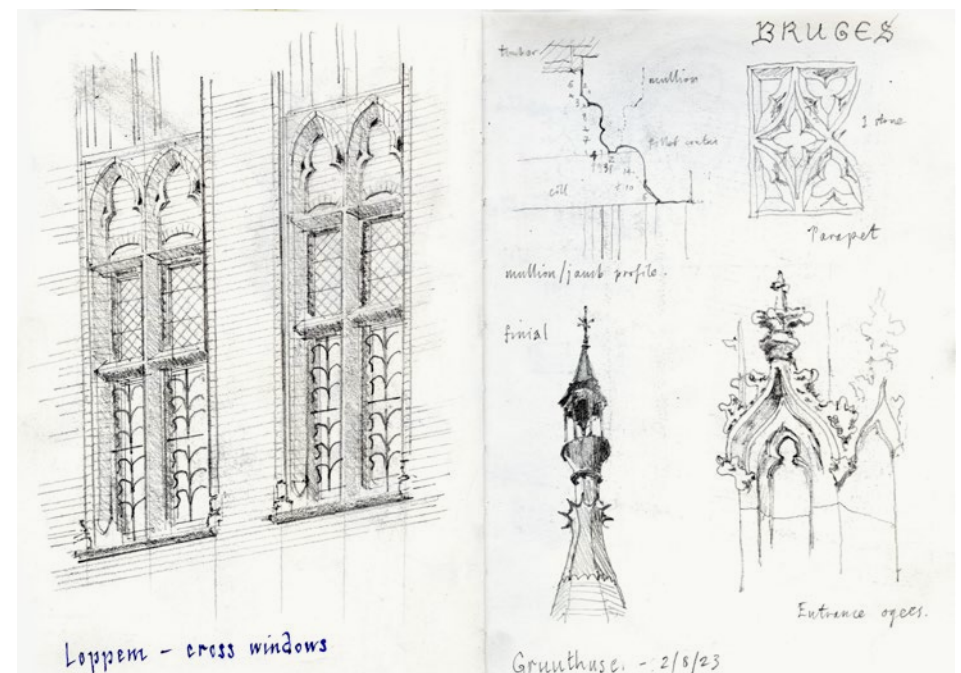
by dogma and confined to the endless reproduction of obsolete forms. Ideology prevails over reason, the formalist approach takes precedence over knowledge of materials, and the computer has usurped manual skills such as drawing. Today's university-educated architects (bar a few courageous self-taught individuals) have little choice but to become a software operator: working under instruction of the market, obligated to adhere to homogenous rules and design specifications. It is unfortunate that the discipline finds itself with a limited knowledge of construction and alienated – by a barrier of its own making – from the building trades from which the profession descends.

*The Architect*, as we understand the role today, took shape during the Renaissance, when masters of both art and science, such as Brunelleschi, Leonardo, and Alberti, penned designs for skilled builders to realise under the Maestro's guidance. In time, the architect distanced themselves from the physical labour reserved for the working classes, assuming instead the mantle of the intellectual. Thereafter, the architect appeared at the building site clad in white gloves, unmarred by dust or mortar, and with the tip of a stick commanded the workers '*Par cy me le taille!*' (Old French – cut it this way!).

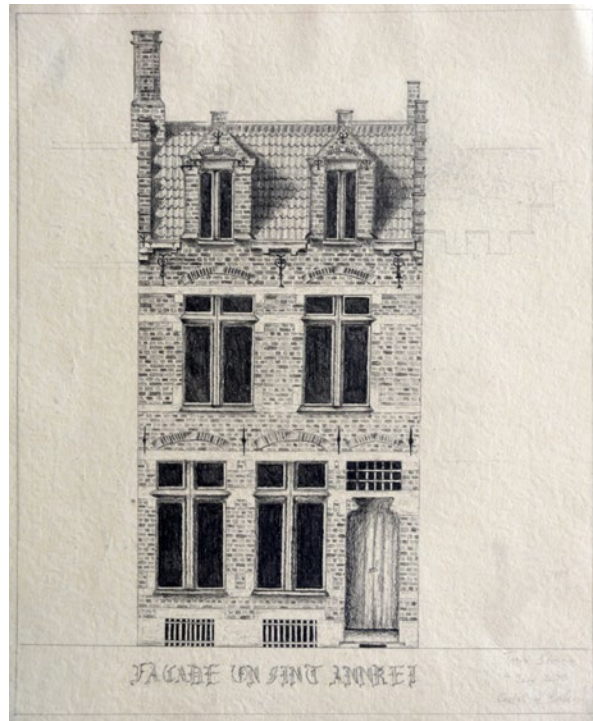
Today, the architecture profession must renew itself through contact with masters of craft, lest the integrity of both disciplines be lost forever. The architect must recover the technical knowledge of the engineer while maintaining the ambition of the artist. But if they continue along the current path – that of digital design, reinforced concrete and, now, artificial intelligence – they are condemning themselves to obsolescence, because their contribution will have become so insignificant that it is indistinguishable from an engineer or a machine.

Resolutely, many INTBAU Chapters have decided to tackle the problem head on and, faced with the dereliction of official architectural education, have founded a multitude of summer schools. Spontaneous, original and daring, these summer schools are courageous attempts to pierce the cloak with which university stifles the teaching of architecture.

Our chapter, inspired by these fruitful precedents, in turn founded the 'Belgian Summer School of Traditional Architecture', which became the 'Bruges Summer School of Architecture & Crafts'. In contrast to the Bruxelised capital, Bruges wears its history with ease. With its organic urban fabric, streets weaving through stepped gable houses from which mighty masts protrude in eternal anticipation of hoisting goods into lofty attics. The cold waters of its canals, once crowded with ships heavy with the world's cargo, still thread through a city both open to the four winds and







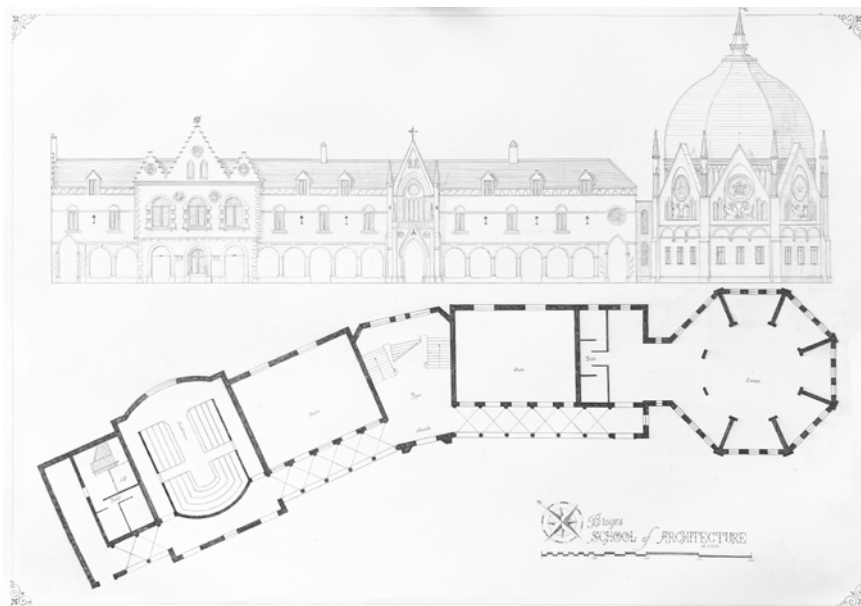
steadfast in its Flemish Gothic tradition.

This enduring character is no accident of chance. Once a poor town enveloped by wetlands, Bruges' destiny was forever changed in 1134 when a powerful storm opened up a channel to the sea. Now connected to maritime trading routes, Bruges transformed into a commercial capital, its streets pulsating with trading frenzy. The economic metamorphosis precipitated a physical rebirth - from a city of wood to one of stone and brick. But providence soon took back what it had given, and in the late 13th century Bruges was once again divorced from the sea by silted canals. Disconnected, disconsolate, and decaying, it became *Bruges-the-Dead*, a haven for nostalgic souls and lovers of Gothic romanticism. Left impoverished and largely untouched, the city emerged from the 20th century as if from a time machine, dressed in a splendid gown of sculpted lace. From Bruges, we learn humility: that history plays tricks beyond our foresight; that splendour and wealth are ephemeral; and that the talents of those who shaped its architecture are a legacy to be guarded.

In Bruges, our students - imbued with this sense of humility - begin by meticulously measuring doors, windows, bays, bases, traceries, transoms, bonds of stone and bricks, cultivating an awareness of the proportions, rhythms and logic of Flemish Gothic architecture. Architecture is, above all, a matter of detail: the smallest elements dictate the fluency of the whole, and the layout of a façade may be determined by the dimensions of a single brick. What is the point of producing a drawing of a façade, no matter how precise, if you cannot understand why the gables are punctuated by steps, why is the base laid with hard stone while the walls rise in soft stone, why a frieze of arches divides the façade, and why each window sits beneath its own arch. These questions invite the students to become invested in the minutiae, and until they hold with equal weight what is concealed and what is visible, their comprehension of practice will remain incomplete.

Once they have grasped this fundamental lesson, they will become considerate builders who, when faced with a blank sheet of paper, will first seek to understand: What programme? What materials? What climate? What people? Only then will they resist the temptation to trace indiscriminately from who-knows-what temple in Ephesus or Agrigento, or who-knows-what modern monument.

To return architecture to its place as a τέχνη (translated from the Ancient Greek word for 'art', 'skill', referring to the cunning of hand), the collective efforts of INTBAU Belgium are focused on founding a permanent school of traditional architecture in continental Europe. The conditions for such a school to see the light of day are simple: as prophetically written by Eugène Viollet-le-Duc, architecture is





no longer an art when design and the means of execution are separated, and thus our school will bring the teachings of design and construction together under the one roof. The school's curriculum would rest upon four pillars. First, the teaching of hand drawing - geometry, stereotomy, perspective, the casting of shadows - so as to train skilled draughtspeople who need not surrender their creative freedoms to the computer. Second, the fundamentals of construction - carpentry, stonemasonry, brick masonry, ironwork - so future architects may recover practical skills and reclaim their role at the helm of project management. Third, the natural sciences - chemistry, geology, natural history, ecology, horticulture - to instil knowledge, and with it the love, of the natural environment in which they will build.

The fourth pillar is to cultivate the deep appreciation of history, philosophy, and encouragement of reasoned thought. Originally, the architect was the person who gave physical shape to a culture and to the will of a people, reifying the collective imagination and manipulating the symbols that conveyed the sacred. To fulfil this role with integrity requires a refinement of judgement and a deep familiarity with the history of architecture, the philosophies that have guided it, and the cultural narratives it embodies.

By uniting these teachings, our school will bridge the gap that has opened up between theory and practice, and restore to the architect the knowledge that is lacking: knowledge fundamental in making architecture more humane, more beautiful and more respectful of nature. Let us leave these enthusiastic projections for now to focus on a call to action. To those who recognise the relevance of the observations we have put forward and the pedagogy we have detailed, we ask you to join us in our efforts to reunite the praxis of architecture with the pursuit of reason and beauty.

A survey of medieval history in search for the first architect reveals names of master masons, journeymen wandering from one cathedral to another, carpenters building timber-framed houses, and even a "*doctor ès-pierres*" (Doctor of Stone), as it is inscribed on the delightful epitaph of Pierre de Montreuil, one of the greatest French master builders of the 13th century.

# INTBAU Finland (est. 2018)

Text by Marjo Uotila

INTBAU Finland's work is founded on the belief that tradition is not a relic of the past, but a living, evolving foundation for sustainable futures. In a time of rapid environmental, social, and aesthetic shifts, traditional architecture offers not only historical insight but practical tools for building resilient and inclusive communities. It was this ethos that inspired and underpinned the Chapter's 2025 Municipal Election Advocacy Campaign. Responding to public sentiment, the Campaign strategically positioned traditional design principles within political discourse, offering a compelling alternative to prevailing architectural ideologies.

INTBAU Finland operates within a complex architectural landscape - one shaped by centuries of vernacular building traditions, modern ideologies and planning interventions. A synopsis of Finnish architectural history highlights how resident discontent was precipitated by deliberate planning choices made in the 1960s that erased earlier Nordic design principles of space, beauty, and people. As a result, countless architecturally and culturally significant structures were lost, replaced by modern buildings that were often stark, utilitarian, and disconnected from their surroundings. While this period is now widely criticized for its disregard of heritage and for disrupting the cohesive character of urban environments, its urban planning legacy persists.

In recent years, a subtler, ongoing erosion of local identity has emerged: the demolition of relatively young buildings, sometimes only a few decades old, to make way for even larger, denser developments. These replacements have been described as "soulless boxes". Rather than using redevelopment as a chance to repair or enhance the damaged urban fabric left behind by earlier mistakes, cities are too often repeating them, on steroids! New buildings frequently disregard surrounding architectural language, favoring stark contrast over cohesion: community participation suppressed through strategically convoluted planning systems. This has





culminated in a shared frustration across municipalities: that urban planning has become disconnected from the people it is supposed to serve.

INTBAU Finland was established in 2018 in response to deepening public concern over the trajectory of architecture and urban development in the country. A core focus of the Chapter's work has been to bridge the divide between grassroots activism and institutional advocacy, restoring voices to citizens who have been excluded from the planning processes shaping their cities. INTBAU Finland's 2025 Municipal Election Advocacy Campaign is an exciting example of what it means to practice architecture in the public interest, as it demonstrates the power of partnering with community groups to affect change through collective action. The Campaign set out to recalibrate the priorities of Finnish urbanism by bringing together policymakers, citizens, and professionals under a shared vision: that beauty, heritage, and sustainability are not mutually exclusive, but mutually reinforcing.

As every municipality had diverse issues that were unique to the region, the Campaign published its kuntavaaliteesit ("municipal election theses"), three core traditional planning principles on which activists across municipalities could anchor their campaigns. The first, Beauty and Comfort, argues that urban planning and architectural competitions must prioritise architectural languages that people are proven to like, that reinforce a sense of pride in one's residential environment. The second, Environmental Compatibility, asserts that all new constructions should strive for harmony with existing urban fabric, built heritage and the environment. The third, Community Engagement and Inclusivity, seeks to install participatory democracy into the planning process and asks that residents are consulted early and continuously throughout the planning process.

The success of the Campaign was reflected in political and public participation and reception. Citizens from urban and rural centres alike engaged with the Campaign, contributing ideas, sharing stories, and demanding more participatory planning. The Campaign garnered cross-party support, with backing from four party chairmen and a wide range of municipal candidates. After the elections, several municipalities have included provisions in their policy guidelines for the 2025-2029 period that draw from the kuntavaaliteesit. For example, Helsinki and Tampere have drafted their new Mayor's Programmes, setting out policy guidelines that are adopted by the respective city councils. Tampere Mayor's Programme states, that "new and urban infill building will be done taking into consideration the characteristics of the built environment..." and "...we will also allow historic architectural styles." Helsinki Mayor's Programme states, "...a more beautiful Helsinki programme will be



launched, aiming at high-quality buildings that will stand the test of time, instead of grey box city. Urban infill building must be accomplished in a way that will preserve the originality, spaciousness and characteristics of the residential areas.”

As a small and relatively new Chapter, the success of INTBAU Finland’s Campaign underscores how important it is to make traditional architecture a matter of public interest and an accessible blueprint for resilient living. Looking forward, INTBAU Finland aims to build upon this momentum.

Ultimately, the Chapter’s work demonstrates that the positive potential of community engagement and the democratisation of architectural discourse must not be underestimated in the INTBAU’s prerogative to create meaningful change and impact.

## INTBAU Germany (est. 2005)

### Text by Michelle Sofge, Bart Urban

Following the fall of the Berlin Wall in 1989 and the reunification of Germany, Berlin faced the profound challenge of articulating an architectural language that could symbolise unity, continuity and identity. The ‘New Berlin Style’ emerged as a response—drawing on pre-war urbanism, classical proportions, and historically grounded forms to heal the fractured cityscape and reconcile East and West. The Style is distinguished by the deliberate integration of classical architectural vocabulary with elements of early modernism, often referred to as stripped classicism, resulting in a distinct local vernacular rooted in continuity, proportion and the articulation of civic space. Far from being a nostalgic retreat, the Style seeks to re-establish a meaningful civic realm through architecture that is at once rooted in tradition and responsive to contemporary life. While this architectural direction is unique to Berlin and not indicative of nationwide trends, its significance is amplified by Berlin’s symbolic role as the nation’s capital. As the country’s political and cultural focal point, Berlin’s urban fabric serves as a visible platform for ongoing broader debates about memory, identity and the future of the built environment.

The emergence of the New Berlin Style was directly predicated on the trajectory of architectural thought in the decades prior. By the 1970s, the shortcomings of modernist urbanism, so deeply rooted in ideals of efficiency and industrial repetition, were becoming impossible to ignore. Across Europe, the modernist legacy had left behind a patchwork of decontextualized buildings and soulless public spaces. Architects, urban thinkers and social critics such as Alexander Mitscherlich, with his critique *Die Unwirtlichkeit unserer Städte* (The Inhospitability of Our Cities) (1965), had already identified the dehumanising nature of modern urbanism, urging a reconsideration of how cities should serve their inhabitants. Similarly, Wolf Jobst Siedler in *Die Gemordete Stadt* (The Murdered City) (1964) sharply critiqued the violent disregard for the urban fabric that had occurred in post-war city planning,

which had often erased historical continuity in favor of abstract modernist ideals. These critiques gradually gained institutional traction, as the adverse outcomes of modernist planning became harder to ignore.

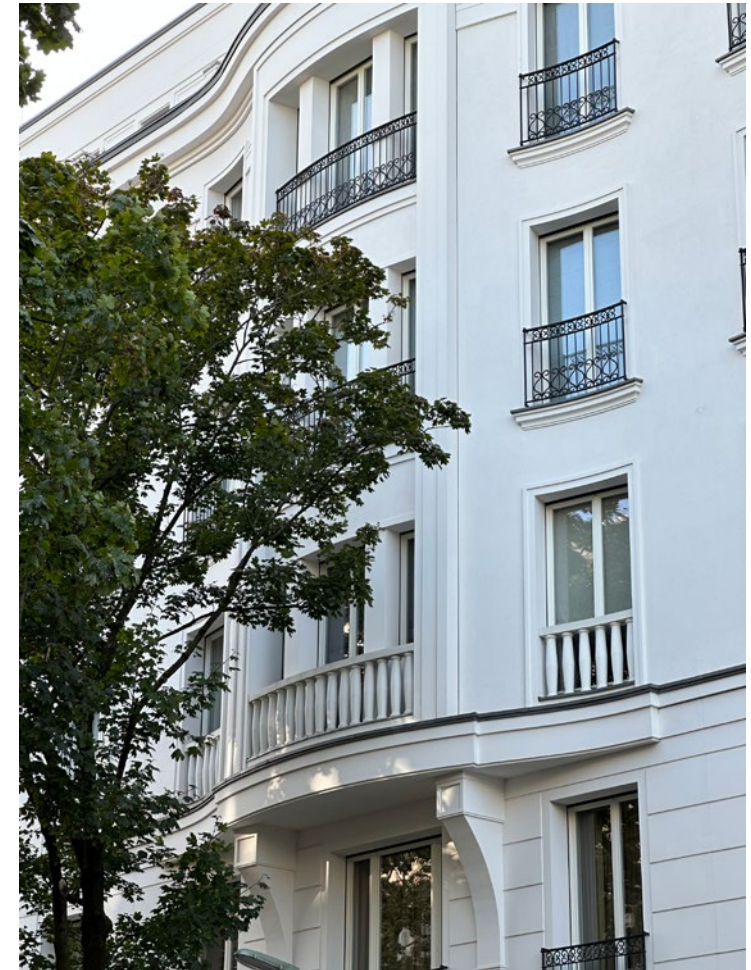
In 1975, the Council of Europe declared a ‘Year of Architectural Heritage’, an early acknowledgment of the cultural void left by decades of disregard for historical continuity. This marked a turning point in how Europe viewed its built environment—not as a backdrop for modern progress, but as an active cultural asset.

The accompanying Declaration of Amsterdam called for architectural heritage to be integrated into the fabric of everyday urban life, rather than preserved in isolation as static monuments. In the years that followed, architectural responses diverged: while some practitioners remained committed to high modernism, others explored postmodernism, and a growing number turned back to the classical tradition—not to mimic it and not as an exercise in nostalgia, but to understand it as a living language.

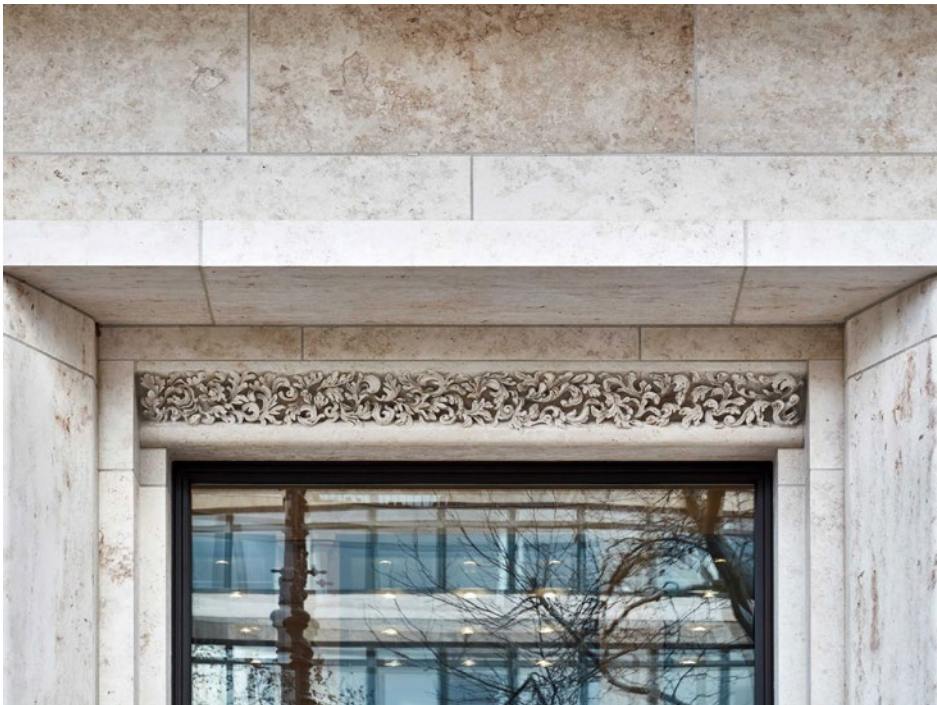
The opposing political ideologies of East and West Berlin had given rise to starkly different—though arguably equally alienating—urban landscapes. Correspondingly, responses to this alienating urban landscape unfolded differently on either side of the city. In East Berlin, the growing appreciation for heritage - spurred in part by the 1975 Year of Architectural Heritage - translated into a cautious turn toward symbolic reconstruction in select areas of the city. The 1987 celebrations of Berlin’s 750th anniversary saw the East German government (GDR) undertake several high-profile reconstruction projects, most notably the Nikolaiviertel, a stylized re-imagining of the city’s medieval core, and the partial restoration of the Gendarmenmarkt. Though the legacy of GDR-era reconstructions remains a subject of ongoing debate, these projects marked a departure from the rigid functionalism of earlier decades and, in hindsight, anticipated the more heritage-conscious tendencies that would emerge more fully after reunification.

Meanwhile, West Berlin was simultaneously undergoing its own architectural reckoning. The 1987 Internationale Bauausstellung (International Building Exhibition / IBA) offered a fundamentally different vision—one rooted not in stylistic revivalism but in urban repair. Rather than reconstructing the past outright, the IBA emphasized the careful reintegration of historical urban patterns, prioritising contextual design, mixed-use development and human-scale interventions.

Together with its “12 Grundsätze der Stadterneuerung” [“12 Principles of Urban Renewal”], the IBA marked a critical shift away from tabula rasa modernism and laid the conceptual foundations for a new urban paradigm.







After the fall of the Berlin Wall in 1989, this groundwork gained renewed relevance as the city faced the immense task of physical, political and cultural reintegration. That same year, the publication of *A Vision of Britain* by the then Prince Charles became a touchstone in the global architectural debate. In calling for a return to beauty, architectural tradition, and urban coherence, the book helped crystallize a broader cultural shift toward restoration and reflection—one that resonated deeply with Berlin's post-reunification challenges. As the city faced the challenge of repairing an urban fabric fractured by war and ideology, *A Vision of Britain* underscored the importance of sensitive, context-driven architecture.

Building on this convergence of local experimentation and international critique, the early 1990s saw Berlin adopt a renewed architectural mandate—one that sought to translate these ideas into coherent urban policy. Central to this effort was the development of Critical Reconstruction, a planning doctrine that emerged from the principles introduced by the IBA '87. Aimed at repairing Berlin's historic cityscape while accommodating contemporary needs, Critical Reconstruction was not strictly historicist. It emphasized, rather, that new buildings should harmonize with their surroundings, fostering a coherent and legible cityscape. In this way, Critical Reconstruction articulated a middle course between the extremes of tabula rasa modernism and the unfiltered imitation of historic forms.

It was within this framework that the foundations of the New Berlin Style began to take shape. The ethos espoused by Critical Reconstruction soon found practical expression through initiatives such as the Planwerk Innenstadt (or 'Inner City Plan') of the late 1990s, a comprehensive urban planning framework which sought to restore the scale, structure, and typological integrity of the historic city core. The plan called for the re-establishment of traditional street grids and perimeter blocks, the alignment of building height and massing and the reinforcement of typological continuity. The architecture that followed embodied respect for heritage, integration into the urban fabric and enduring design. The Planwerk Innenstadt in this way provided the philosophical and formal underpinning for the New Berlin Style, paving the way for an architecture defined by continuity rather than rupture.

At its core, the New Berlin Style is a forward-looking reinterpretation of classical architecture principles filtered through the lessons of modernism, rather than a merely nostalgic retreat into the past. Often referred to as 'stripped classicism', the approach draws on the enduring principles of symmetry, order and proportion while embracing the material clarity and minimalist detailing associated with early modernist movements like Neues Bauen, Streamline Moderne or Art Deco.

What distinguishes this style is its ability to balance discipline with variation. It uses classical vocabulary - columns, cornices, pilasters - not as ends in themselves, but as tools to create rhythm and meaning. Ornamentation is used sparingly, but purposefully. The result is a civic architecture that feels grounded, familiar and yet unmistakably contemporary.

One of the earliest and most prominent manifestations of the emerging New Berlin Style is the Hotel Adlon (1997) on Pariser Platz, which quickly became a symbol of Berlin's architectural rebirth. Although inspired by the original Adlon—destroyed during the Second World War—the new hotel is not a replica. Instead, it offers a thoughtful reinterpretation that channels the spirit and grandeur of its predecessor while asserting a distinctly contemporary identity. The project also reflects the intellectual and professional milieu from which the New Berlin Style emerged. It was designed by Rüdiger Patzschke, whose architectural office—later co-led by his son, Robert Patzschke—would become closely associated with the revival of traditional urban forms in post-reunification Berlin. Robert Patzschke would go on to play a key role in the founding of INTBAU Germany in 2005, one of the international network's first official chapters. This connection reflects more than coincidence: it highlights a shared commitment to architectural continuity, cultural identity and traditional craftsmanship. In this way, the Adlon stands not only as a touchstone of Berlin's post-reunification urbanism, but also as an early built expression of the values INTBAU later came to champion globally.

It is within this context of post-reunification architectural repair, renewed interest in heritage, and engagement with traditional urban forms that INTBAU Germany was established in 2005. INTBAU Germany was, perhaps not coincidentally, one of the first two official national chapters of the network—an organisation deeply attuned to the questions of tradition, continuity and urban character that were (and remain) central to Berlin's renewal. INTBAU, as a global network dedicated to the promotion of culturally grounded and human-centered architecture, has consistently championed these principles. These principles find explicit expression in its Charter, which aligns closely with the values embodied in the New Berlin Style: an emphasis on local context, enduring materials, traditional craft, and urban coherence. The dialogue between the two is not merely philosophical but practical, as seen in Berlin's ongoing reconstructions—such as the Humboldt Forum—which continue to provoke important global conversations about the role of tradition in modern cities. While the New Berlin Style arose from a specific historical and political moment, and INTBAU from a broader international mission, both represent a

renewed commitment to building with dignity, memory and meaning. Together, they signal a shift away from abstraction and rupture toward continuity, local character and a richer architectural legacy.

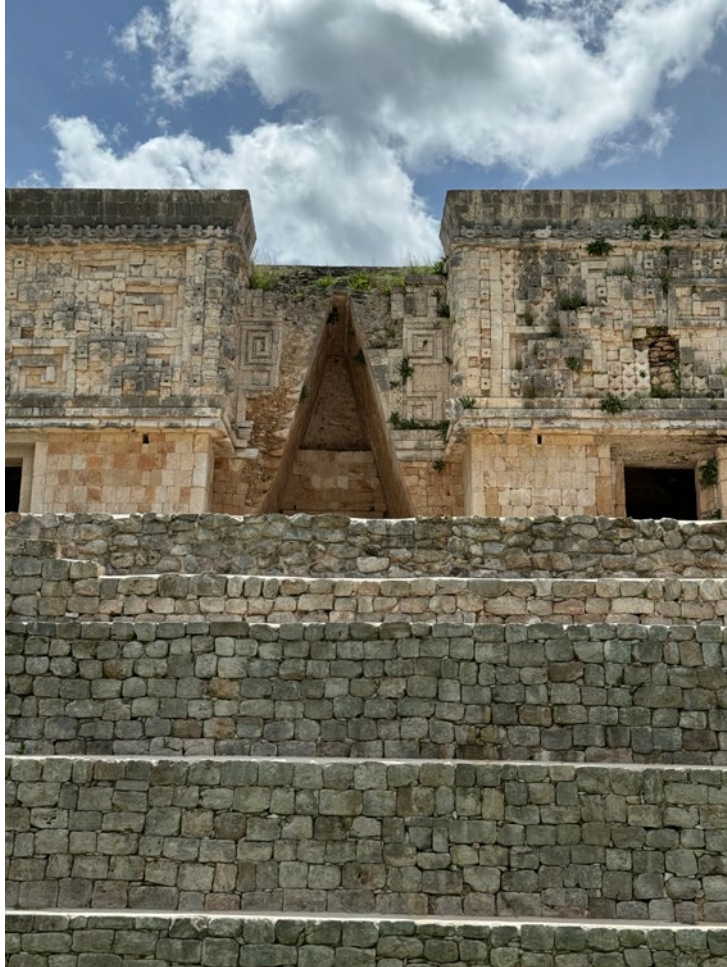
It is in this way not merely coincidental that 2025 marks not only the 25th anniversary of the founding of INTBAU, but also the 20th anniversary of INTBAU's Germany chapter. Since its inauguration in 2005 the German chapter has actively advanced INTBAU's core mission through a wide range of events, workshops, study tours and seminars. In doing so, INTBAU has championed Berlin's architectural trajectory as a model for other cities seeking to reconnect with cultural identity while addressing contemporary urban needs. Ongoing initiatives include a series of ArchitecTours through Berlin and Hamburg, seminars under the theme How We Create More Beautiful Cities and a Masterclass in Classical Architecture and Urban Planning. These seminars feature expert presentations that provide historical context and theoretical insights, followed by practical drawing or planning sessions where participants apply the concepts to real-world design challenges. The chapter also proudly collaborated with the organizers of the 2025 International Making Cities Livable Conference, which took place in Potsdam. Most recently, the chapter also supported an urban design competition—developed in partnership with the popular YouTube channel and web platform The Aesthetic City—to envision a new urban quarter in Berlin, in the spirit of models such as Poundbury and Brandevoort. These efforts underscore a shared commitment to cultivating beauty, coherence, and human scale in the built environment—principles at the heart of both INTBAU Germany's mission and Berlin's architectural renaissance.

Just as Berlin's evolving cityscape reflects a careful reconciliation of history and modern life, the shared trajectory of the New Berlin Style and INTBAU Germany points toward a renewed architectural culture—one that seeks not rupture, but repair; not spectacle, but substance. In this, Berlin becomes more than a city rebuilding itself: it becomes a living example of how tradition can be a foundation for innovation, and how architecture, at its best, is not merely a reflection of the times, but a timeless gift to the generations to come.



# INTBAU Mexico (est. 2023)

Text by Nadia Samir Rincón



Architecture in Mexico has always represented more than buildings and the built form. It encourages the creation of spaces that last, spaces that connect people to place, and spaces that hold memory. From pre-Hispanic civilizations to Spanish colonisation to the globalised world we know today, Mexico's built environment has been shaped by a diversity of influences. Without exception, each of the architectural styles that have shaped Mexican culture, society and built form have produced valuable knowledge imparted upon us a rich and complex architectural identity. It is our belief that architecture has a responsibility to bring tradition into harmony with the present.

It is essential for the wellbeing and longevity of communities, cities and the environment in Mexico, that while utilising new tools and technology, Indigenous knowledge and design is respected and foregrounded. It is no coincidence that ancient Mayan, Aztec and Zapotec structures, designed at once in harmony with nature and community, bearing both durability and beauty, continue to stand strong today. Affordances that cannot be granted to many productions of the modernist architectural movement. Hence, the convergence of the old and the new must be how we approach the creation of places that are resilient, beautiful, and full of meaning. We truly believe Mexico has something important to share with the world.

The geography of Mexico is large, diverse, and full of contrasts – from the vast deserts of Chihuahua, the dense jungles in Chiapas, the snow in the Orizaba and the Popocatepetl volcanoes, set between the Pacific, Caribbean and Gulf coasts – yet in each location you will find, should you pay attention, architecture that adapts to the unique challenges of place. Responding to the local climate, knowledge and resources, traditional buildings across Mexico are creative in constructing spaces that are efficient and sustainable. Local techniques like adobe, bajareque, palm roofing, stone masonry, and brickwork are still shared and practiced across rural and



Indigenous areas. Yet, while traditional knowledge guides harmony between society and environment, modern materials of concrete and steel ravenously dominate construction and design industries. Rather than examine the behaviour of these materials within the vastly different contexts they are applied, they are favoured, without scrutiny across Mexico (often at the expense of existing traditional structures).

Since its founding in 2023, INTBAU Mexico has evolved into a dynamic and volunteer-powered network, led by people who care deeply about advancing traditional architecture, crafts, and cultural heritage. Despite the challenges, we have persevered with a strong sense of purpose and community support. Our members drive forward a diverse range of initiatives including public lectures, hands-on work-



shops, research and periodic publications, each anchored in the belief that tradition is the foundation for innovation.

One of our Chapter's flagship initiatives was the 2024 Summer School held in Izamal, Yucatán. Despite being interrupted by a hurricane, the program left a lasting impression, with students returning to volunteer in our 2025 program.

The 2025 Summer School in Oaxaca de Juárez was developed with the support of INAH (Mexico's National Institute of Anthropology and History), the Harp Helu Foundation, and the local municipality. The motivation of the Summer School was to bring traditional construction and urban design techniques into neglected public spaces. Through deep engagement with place and community, and under the thoughtful guidance of regional and international practitioners, the students





proposed regenerative designs inspired by vernacular typologies of Oaxaca.

The impression left upon the participants is indeed lasting, with students sharing their renewed drive and excitement to continue their engagement with traditional architecture. As one student beautifully recounted:

*“The [Summer School] was more than a workshop; it was a transformative journey that revealed how the future of architecture is in the past. Through tracing ancient buildings and spaces, working with local materials and engaging directly with the community we discovered that true innovation lies in cultural continuity, ecological and social responsibility, and meaningful placemaking. This program challenged us to confront real problems (contrary to the abstract theories often taught at universities) and respond with human scale solutions like mixed-use neighborhoods, walkable public spaces, and architecture of tradition and place. First unfamiliar, it soon became obvious there is a clarity and logic to vernacular design that feels timeless and urgent. To INTBAU Mexico, whose care and vision shaped the experience, and the professors who so generously shared their knowledge, we owe deep gratitude. We leave Oaxaca not only with new skills but with renewed purpose: a mission, and a commitment to build with meaning, memory and responsibility.”*

The proposals were well received by the community, who have expressed interest in contributing to their future development.

Built entirely on goodwill, we are grateful for the donated time, space, ideas and energy, shared values and passion – the collective effort that is the beating heart of INTBAU Mexico, is what makes this Chapter thrive. Looking forward, we see INTBAU Mexico as an established and self-sustaining platform.

A place where professionals, students, communities, and craftspeople come together and lead meaningful projects. We believe architecture and urbanism can be tools for change. We are excited to be part of a broader movement that works slowly, quietly, but with considered purpose – to fight against the erosion of culture, to reclaim the beauty of place, and to show that architecture grounded in tradition still has the power to inspire.



# INTBAU Netherlands (est. 2011)

Text by Vincent Veneman,  
Joseph Jutras

What the Netherlands lacks in unspoiled wilderness and undulating topography, it easily compensates for through thoughtfully curated landscapes, accessible and integrated sustainable transportation models and, above all, extremely liveable, beautiful and historic cities and towns. Uninvolved in World War I and largely unscathed by the destruction of World War II, the Netherlands has been able to preserve a large number of intact historic urban settlements.

Like many other countries, modernist central planning underpinned the post-war recovery period across Dutch municipalities. Suburbanisation accelerated, spatially fragmenting urban life into mono-functional zones. The promotion of private car use dramatically altered the urban fabric of cities through the widening of roads and prioritisation of space for private on-street parking. In a country with tight urban spaces and mass bicycle use, traffic deaths sharply increased. Large protests in the 1970s caused authorities to pivot and catalysed a return to human-scaled, pedestrian and bike-friendly urban developments. However, a return to traditional architecture had yet to be embraced.

The postmodern movement that started in the late 1970s proved to be fertile ground for this. As postmodernism waned, many architects returned to a more neutral modernism. However, a small share fully embraced traditional architecture. As the Dutch government withdrew from the architectural design of new urban developments in the 1990s, developers began shaping them based on market demand. New traditional architecture and urban planning became popular amongst buyers and a revived generation of traditional architects and urban planners emerged.

Amid this new freedom of the 1990s, several pioneer practices and practitioners emerged within the field, and connected with each other. Inspired by the U.S. based Congress for New Urbanism, a pan-European initiative was founded in 2003: the Congress of European Urbanism. It is in the aftermath of this Congress that the





informal origin of INTBAU Netherlands begins: as a loose network of architects, urbanists and planners with sympathy towards traditionalist practices.

In those early years, this community would organise several excursions, exhibitions, lectures and debates. In 2010, the book *The New Tradition* was published by Hans Ibelings and Vincent van Rossem, presenting newly built houses, neighbourhoods, and villages across the Netherlands, all showcasing modern interpretations of traditional practice.

The network steadily expanded and was formalised into the Dutch chapter of INTBAU in 2011. Currently, the chapter organises four activities annually. These entail a new year's excursion focused on restoration, a spring and fall excursion to new traditional developments and our 'Let's Build a Beautiful City' summer school. In conjunction with these activities, a newsletter is delivered to subscribers quarterly; and blog posts and articles are regularly published on our website. The central goal of INTBAU Netherlands is to bring together like-minded professionals in the field and to work together to progress our philosophy and agitate for positive change.

Members of the network have worked on many new traditional urban extensions, infills and repairs. One of the most significant and influential projects is the 'Brandevoort' extension in the town of Helmond. Modelled after historic Dutch fortified cities such as Buren, Brandevoort's masterplan was conceived by Christoph Kohl and Rob Krier in 1996 and was designed as an autonomous town with a central quarter and five peripheral quarters. The masterplan is still being realised to this day, and when completed will accommodate 12,000 homes. The prevalence of individual facades for each house strengthens the identity associated with historic Dutch towns and cities. Additionally, a traditional Dutch "stoep" can be found in many of these projects. A "stoep" is a strip of private ground in front of a row house for placing benches, plants, and even your bike. Such planning allows for a more lively and socially cohesive street. A testament to its success is the model's popularity. The project has inspired several other projects across the Netherlands in Op Buuren, Vleuterweide and Weespersluis.

Undoubtedly, the 'Let's Build a Beautiful City' summer school is the most pragmatic programme of INTBAU Netherlands to date. Founded in 2022, the course seeks to teach students about how traditional urban and architectural design are a viable and necessary alternative to the dominant modernist mode of planning utilised across the Netherlands. The course focuses on the traditional urban design principles that offer environmentally and socially conscious ways to address the housing crisis. Over three weeks, students are invited to traverse beyond the



realm of theory and negotiate the complicated reality of planning for present and future populations. At the summer school students learn of both the history and design principles of Dutch traditional urbanism and specific classical architectural design in the Netherlands. Rather than using computer drawing and analysis, students learn to draw by hand and analyse with their hands, feet and eyes, as per the traditional belief that these bodily experiences are superior for grasping scale, proportion and context. For the main studio assignment, students work together on a new urban masterplan. In 2025, students set out to humanise Utrecht's university quarter, existing now as a monofunctional cul-de-sac with dysfunctional urbanism and alienating architecture. Students delivered outstanding counter proposals using the principles of new urbanism to highlight that a more humane and functional future for this area is feasible. With 22 to 25 students in attendance each year, the summer school now has almost 100 alumni. The students build a strong rapport and stay in touch long after the course has finished, often visiting one another whilst travelling. A few of the Dutch alumni have joined the INTBAU Netherlands Board, while others have become members of the summer school's organisation. Strong engagement post-course highlights the addictive strength of the school's pedagogy, and the community that is thus created.

There is no lack of inspiration for future initiatives amongst those who actively participate within the extended INTBAU Netherlands community. Looking forward, the chapter seeks to expand its network through consolidating relationships with restoration professionals and local builders. Presently, an initiative to republish and translate historically significant yet underrated Dutch books is underway, breathing new life into legacy works of traditional urban and architectural design. Carrying this knowledge forward, one of INTBAU Netherlands' dreams is to help establish an accredited higher education program for traditional urban design and architecture, and with the energy and engagement offered by the growing community around the movement, spreading these teachings will only be a matter of time, which we find both exciting and comforting. Onwards and upwards!



# INTBAU Portugal (est. 2014)

Text by José Baganha



Portugal is facing deep territorial imbalances. Prior to the 1960s, near half of the Portuguese workforce were employed in the agricultural sector, working across the country. With globalisation and creeping industrialisation, traditional farming practices fell into obsolescence, drawing the populace to the urban centres in search of employment. Today, less than 5% of the population works in agriculture. Consequently, urban and regional development in Portugal was, and remains, uneven. Now, the coastal cities of Lisbon and Porto wrestle with the pressures of hosting the majority of the country's population, and must grapple with the growing housing inequality, overtourism and gentrification that threaten community ties. Thus, the call to action facing architects, urban planners and municipal authorities today is one that can reconcile the built and social fabric: to design and realise places that offer welcome to all.

These issues reach beyond the built environment. They are the direct consequences of inept policies, where speculative real estate practices and inadequate planning frameworks have left little room for mixed and inclusive neighbourhoods. Creation of a viable plan to rectify these challenges, however, is kept out of reach by the lack of will (political and otherwise) to recognise the urgent need for a paradigm shift.

INTBAU Portugal was founded in 2014 by a network of passionate professionals who were guided to remedy the lack of representation among architects, and who had become disaffected with mainstream, institutional architecture. INTBAU Portugal considers the 'business-as-usual' mindset to be inherently detrimental and short sighted. As a remedy, the Chapter seeks to raise awareness of alternative models, policies and practices that for hundreds of years have defined harmonious urban landscapes. INTBAU Portugal has grown into a recognized authority on traditional building, architecture and urbanism, and its contribution to planning





programs is increasingly sought. Our activities have contributed to studies including the “Coroa Norte de Lisboa” area. This project was coordinated by the Serra Henriques Foundation and the Lisbon City Council, as a collaborative project with the Portuguese Architects Association and the Portuguese State Infrastructure Company “Infraestruturas de Portugal” with the aim of designing and proposing ideas for the reuse of abandoned railway stations.

In partnership with INTBAU Spain, INTBAU Portugal coordinates annual summer schools between the two Iberian countries. In Portugal, we have already held three of these schools – in Marvão, in the province of Alentejo (2018), in Lajes do Pico, Azores (2022) and in Peneda, Arcos de Valdevez, in the North of Portugal (2024). All of these locations have strong local traditions of building, which exist in harmony with the surrounding landscape. All of these schools have left a legacy of positive collaboration with the local municipalities and citizens, which took part in the selection of their preferred student design proposals, as well as a legacy of learning and practice which the students have taken forward in their careers. Many of the schools’ alumni maintain regular contact with INTBAU Portugal, collaborating and participating in further projects and events hosted by the Chapter.

Originally established through INTBAU Spain, our Chapter is actively working to expand the “Red de Maestros” online directory of traditional building crafts and trades, supporting the visibility and transmission of artisanal knowledge across borders.

In just over a decade, INTBAU Portugal has grown into a respected voice in national debates on heritage, urbanism, and planning. With more than one hundred members, it has developed a reputation for credibility and persistence, ensuring that the case for traditional architecture and building is represented in professional, civic, and political circles. Its presence is increasingly sought in official studies and policy discussions, while its events regularly attract international attendance.

Looking to the future, INTBAU Portugal is committed to advancing education as a way of reshaping architectural and planning culture. This means introducing students and professionals to the lessons of tradition, and challenging curricula still shaped by modernism. It also means welcoming new people whose energy and willingness to contribute can make our action even more effective. At the same time, the chapter will continue to engage with public and private partners in programmes that promote sustainable alternatives for Portugal’s cities, towns, and landscapes. By combining advocacy, education, and practical demonstration projects, INTBAU Portugal aims to foster a shift in both professional culture and public policy.



## INTBAU Qatar (est. 2022)

Text by Zeynep S. Iqbal,  
Samie I. Kayani

Qatar's desert geography carves a landscape of stark beauty through an abundance of scarcity. In a country where 90 percent of the water is sourced from desalination plants, careful stewardship of limited natural resources and the honouring of generational knowledge in cultivating the land remain paramount to survival. Two recent flashpoints have forced Qatar to reckon with its fundamental assumptions around food security, water scarcity, and sustainability. In 2017, a regional diplomatic blockade disrupted trade and food supply, exposing the fragility of an economy dependent on imports for 90 percent of its food. The COVID-19 pandemic underscored once again the precarity of global supply chains, and the risks of external reliance.

In this context, resilience demands alternative visions of the future. Where conventional sustainability strategies often prioritise low-carbon design and technological efficiency, true resilience must be responsive to local conditions, adaptive to changes both unpredictable and inevitable, and measured across time. Resilience is exigent upon development approaches that balance long-term sustainability goals with the capacity to meet the unbidden challenges of the present.

In Qatar, this has prompted a critical re-evaluation of what sustainability means, and how traditional architectural and agricultural practices can contribute to more resilient and holistic futures.

The skyline of Qatar's capital city Doha is dominated by sleek and futuristic highrises, their silhouettes signifying national ambitions of modernity, industry, and mechanisation. Yet just 35 kilometers beyond Doha's long shadow lies Heenat Salma Farm: a living laboratory where regenerative agriculture, traditional practices, and cultural exchange offer an alternative vision of progress. It is here, at the farm, where INTBAU Qatar was founded in 2022, hosted by and as part of the Caravane Earth Foundation. At this location, ideas of tradition are preserved, trialed and reimagined. This setting directly contests prevailing Gulf development models,





where ‘smart cities’ are marketed as sustainable utopias of technological advance. INTBAU Qatar challenges this narrative, instead asking: does a settlement give, or take, from the land? What fragilities lie within its foundations? How will it be experienced in 100 years’ time? Rather than surrendering to the prevailing ideology that progress must be fast, linear, and technologically complex, INTBAU Qatar believes progress embraces self-sufficiency and celebrates knowledge passed down along generational lines, and asks what can be made possible through the appreciation and regeneration of the natural environment.

In 2024, INTBAU Qatar’s Winter School brought together international students from across the region and the world, with participants representing Oman, Pakistan, Libya, Kenya, India, Jordan, USA and Ukraine. Set within the farm’s immersive environment, daily activities encouraged reflection and engagement with nature. After commencing the day with morning meditation sessions, students would gather within the primary classroom to learn from masters of permaculture, vernacular architecture and Islamic architecture. The classroom itself, a naturally ventilated structure of wood and bamboo reed, is a prime example of built form considerate of the climate and environmental context. Following discussions, students would engage in their own hands-on design work on real farm typology projects. The successes of the program are a testament to the students’ direct connection and engagement with nature. Such interdisciplinary experiences, while rare, are integral to meaningful architectural educational programs.

The momentum garnered from the successes of the Winter School strengthened ties with regional universities and invited continued dialogue through podcasts and other social media. The discussions and outreach events resonated widely, highlighting the urgent need for alternative models of sustainable development. These themes continued into the 2025 Earthna Summit, a week of lectures, discussions and focus groups engaging in the Summit’s theme ‘Building Our Legacy: Sustainability, Innovation, and Traditional Knowledge’. INTBAU Qatar held a symposium during the Summit which gave the Chapter the opportunity to bring regional sustainability concerns into focus while offering an alternative perspective on what the contemporary age means for the Gulf.

By advocating low-tech building techniques, prioritising locally grown produce, and promoting energy-conscious practices, INTBAU Qatar and its host organisation the Caravane Earth Foundation are actively reshaping sustainability discourse in the region. We envision a future built upon traditional materials and principles, where naturally inspired systems—from agriculture to architecture—offer a credible



and vital alternative to high-tech ‘greenwashed’ sustainability. This is a traditionalism inspired by the collective imagery of a worldview that sees the Qatari peninsula not as another reflection of rapid developments pouring from neighbouring states, but as a place where resilience is rooted in heritage and ecological stewardship. Continued momentum will mean Qatar’s future will test how tradition can once again be embraced as a foundation for enduring and regenerative progress.



# INTBAU Spain (est. 2012)

Text by Alejandro García Hermida,  
Guillermo Gil Fernández

We are witnessing a gradual homogenisation of landscapes, towns, and cities, which also involves a frightening loss of the knowledge on how to deal rationally with the resources and climate of each place in order to create something beautiful and meaningful. Yet at the same time can be seen a growing desire to preserve and re-inforce the distinct character of each place—the forms, colours, materials, flavours, and cultural expressions that make them unique.

In Spain, where every little region keeps a strong specific identity and where there is a wide variety of climates, landscapes and building cultures, this tension is clearly visible in ongoing architectural and urban debates. The spread of standardised, monotonous, car-oriented urban developments, the depopulation of rural areas, and the weakening of local identities are increasingly bringing people together with a common goal: to save and promote their shared building traditions. Since we created INTBAU Spain in 2012, we have tried to make it the network that is needed to connect all those sharing those aims. Our link is simply the understanding of traditional building knowledge—anchored in vernacular techniques and local materials, enjoyable and fulfilling building trades, climate-responsive design, and the rational use of available resources to create beautiful and meaningful places—as a source for successful responses to today’s challenges, which support cultural continuity, holistic sustainability, and social cohesion. In all of INTBAU Spain’s initiatives, tradition is therefore recognized not only as a legacy to protect, but as a living resource for building in ways that are more beautiful, rooted, responsible, and resilient.

In this context, a wide-ranging strategy has developed since the inception of INTBAU Spain. A core purpose of the chapter is to act as a tool to connect its 2,000+ members, as well as a number of independent projects and individuals. We share and spread everything being implemented by any member or related entity,







provided it is focused on the understanding and supporting of building traditions.

The core of INTBAU Spain's work has been to collaborate in projects developed through the support of the late Richard H. Driehaus, the Ministry of Culture of Spain and other institutions, and has been carried out in partnership with INTBAU Portugal and many other entities. In 2022, closely linked to INTBAU Spain, the Traditional Building Cultures Foundation was established to take those projects even further. From education and research, to promotion and practice, many related initiatives from diverse entities are moving together in Spain, side by side, towards a brighter future for building traditions.

The Traditional Building Cultures Foundation and INTBAU Spain work on projects that address gaps and weaknesses affecting the practice and continuity of traditional building, architecture and urbanism. These projects began to take shape in 2012 with the launch of the Rafael Manzano Prize for New Traditional Architecture for Spain and Portugal. This initiative seeks to promote architectural practices rooted in local identity which rely on traditional building knowledge, both in new designs and in heritage interventions. Built projects that succeed in seeming 'as though they have always been there' had never before received any recognition. The Manzano Prize confers on its laureates the recognition and appreciation that their work so deeply deserves.

For INTBAU Spain and the Traditional Building Cultures Foundation, the next challenge to tackle was the lack of visibility and recognition of the most skilled and knowledgeable craftspeople, alongside the limited availability of training programmes in traditional building trades, and the disconnection between architectural education and traditional building cultures. Starting in 2016, we began work on the Spanish Network of Traditional Building Crafts Masters, which is an online open-access directory that includes hundreds of master artisans. The online platform features a browser that allows users to search by region and type of work, and then to look at the profile of each master, with pictures, videos and, most importantly, contact details. Spanning over 80 trades—from stonemasonry and carpentry to lime plastering and blacksmithing—the platform supports visibility, professional opportunities, and intergenerational transmission of skills. Before, it was often said that "traditional architecture is not viable anymore, because there is nobody left with the skills to build in such a way". Now, the directory proves every day to hundreds of users that not only are there many masters still practising in Spain, but also that they are successful enough in continuing and updating their crafts to remain competitive in a contemporary market. The directory has earned wide recognition,

and we are currently collaborating with INTBAU Portugal to create an equivalent Portuguese platform.

The craftspeople featured in the directory also deserved wider recognition and media attention. To look for their services, people had first to know that they were still there, and that they were as good as their ancestors in the trades. For the beauty and quality of what they are creating today to be widely known and acknowledged, the Building Arts Awards were created in 2017 and are awarded annually to honour four outstanding master artisans for their lifelong trajectory in disciplines such as masonry, carpentry, traditional finishes, and metal or glasswork. This way, their knowledge and built work can be nationally celebrated through the media, as well as shared through yearly exhibitions and publications on their work.

But still this was not enough. Many of the masters who treasure the knowledge that INTBAU Spain works to keep alive do not have apprentices, and hardly any educational institutions offer proper education in the traditional building trades. There is therefore a threat of a gap in the transfer of this knowledge to the coming generations. The Donald Gray Grants for the Building Arts were created to help with mending this situation. They provide funding for an apprentice to spend four months to one year working and learning alongside a master in any of the building crafts, at the workshop or on site.

Traditional building and architecture require more than just recognition, appreciation, and dissemination in order to flourish again and become widespread. It is also essential to create the necessary conditions to grow demand. To that end, it is crucial to educate young architects and architecture students in traditional knowledge, which is largely absent or relegated to a secondary role in almost all current academic programs, the world over. With this in mind, the Iberian Summer Schools of Traditional Architecture have been held annually since 2014, each year in collaboration with diverse universities and municipalities in different locations in Spain and Portugal —such as Seville, Barcelona, the Azores islands, the Alentejo region, and Ronda, which hosted the 2025 edition.

INTBAU Spain and the Traditional Building Cultures Foundation also strive to raise awareness among the general public through exhibitions, workshops, short documentaries, national and international conferences and publications, including the annual international Journal of Traditional Building, Architecture and Urbanism. And finally, to offer architects more opportunities to put the principles of traditional design into practice, we launched the Richard H. Driehaus Architecture Competition in 2017. This competition is developed in collaboration with municipali-

ties across Spain and the central government and is specifically designed to reward, promote, and seek the implementation of architectural proposals rooted in the local traditions of each site selected for the competition.

In the field of policy, collaborations with public administrations, cultural organisations, and academic institutions play a key role in supporting efforts to design and implement initiatives that promote more beautiful, sustainable, and durable built environments. In this framework we have collaborated with local, regional, and national governments as well as public and private foundations and institutions around the world in devising and implementing programs and policies that can keep local architectural traditions alive and pass on the knowledge underpinning this heritage.

Our integrated approach is gaining momentum, even when it is highly sensitive to changing funding opportunities and institutional support. It is year after year showing that traditional architecture and building trades are not relics of the past, but living, adaptable systems of knowledge with the capacity to address many of today's most urgent challenges—cultural disconnection, urban fragmentation, the loss of craftsmanship, and the unsustainability of many contemporary construction practices.

By reasserting the relevance of tradition in the design and construction of our environments, our network is offering a model of architecture that is not only more sustainable, but also more humane and rooted in place. This model is far from being a widely adopted practice, but the world we live in makes its adoption increasingly urgent, and growing concerns are leading more and more people toward the solutions it can offer. Therefore, we trust that our network will continue to grow long into the future, in numbers, in relevance, and in impact.

## INTBAU Turkey (est. 2018)

Text by Emir Cekmecelioglu,  
Çiğdem Polatoğlu Serter

Established in 2018, INTBAU Turkey emerged from Yıldız Technical University's (YTU) Department of Architecture as a national initiative to uphold and promote the study, preservation, and construction of traditional architecture and urbanism in Turkey. Since its foundation, the Chapter has embodied the ethos of INTBAU's Charter through events, collaborations, and field projects.

On February 6, 2023, a series of powerful 7.8 magnitude earthquakes devastated southern Turkey and northwest Syria, killing tens of thousands of people and displacing hundreds of thousands more. The city of Antakya, capital of the Hatay Province of southern Turkey and renowned for its unique historical infrastructure, was among the worst affected. The destruction caused immense loss of life, fractured long-standing community networks, and deepened social vulnerabilities through mass internal displacement. The impact of the earthquake affected the Chapter profoundly and underscored the importance of INTBAU's mission to preserve traditional architecture for the public good.

Natural disasters have an effect on a place's social, cultural, and physical fabric. In their aftermath, post-disaster reconstruction must go beyond the rehabilitation of the built environment to support the holistic recovery of affected communities. Steadfast in contributing to this mission, INTBAU Turkey believes the restoration of historical structures in Antakya is crucial in fostering collective healing and resilience.

According to municipal authorities, 9,729 buildings within Antakya's historic urban area were seriously affected. Civic landmarks, including the town hall and historic parliament building, were either destroyed or severely damaged. These structures had long served as social and cultural anchors for the community. In the wake of the destruction, hasty debris removal resulted in significant loss of structural materials. Today, large gaps in the urban fabric stand as stark reminders of



what has been lost. International post-disaster literature recognises the symbolic power of heritage in anchoring recovery efforts. Historic buildings hold immense social and cultural value, serving as repositories for intergenerational knowledge, with collective memory woven into the very foundations of each structure. When disasters disrupt daily life and rupture social networks, the restoration and preservation of these historic structures becomes more than a matter of physical repair: it is a vital act of cultural resilience.

Among contemporary heritage strategies, adaptive reuse stands out as a critical practice in post-disaster settings. It allows historic buildings to be transformed into spaces that meet immediate and future community needs while preserving their architectural and cultural integrity.

Adaptive reuse enables historic buildings to evolve without erasure, to remain active in community life and ensure their transmission to future generations. In the aftermath of trauma, repurposing these structures as public spaces can offer residents an opportunity to come together, share their experiences, and develop a common vision for the future.

In Antakya, the reconstruction of historic structures is largely led by public authorities, with the most effective projects integrating adaptive reuse into their plans. A notable example is the transformation of the Old Antakya Archaeology Museum on Cumhuriyet Square into a provincial public library. Since its construction in 1934, the museum has adapted to changing needs. As the museum’s collection expanded to over 35,000 items, the original 1,140 m<sup>2</sup> building could no longer accommodate it, leading to the construction of the new Hatay Archaeology Museum in 2014. The original building was then repurposed as a municipal museum, remaining a familiar and symbolic landmark in Antakya’s cultural life.

Severely damaged by the 2023 earthquakes, the building was restored and reopened in 2024 as a public library. The reconstruction effort used principles of adaptive reuse, which allowed it to meet pressing post-disaster needs while preserving its historical significance. The library now serves as a vibrant community hub, hosting various events that foster cultural exchange and provide a shared space for residents. Its successful revival not only offers vital services but also acts as a powerful symbol of the city’s resilience and capacity for recovery.

INTBAU Turkey is playing an active role in Antakya’s post-disaster revitalisation process. The Chapter supported the post-disaster planning processes that began at the end of 2023 under the coordination of the Turkish Design Council. During this process, the Chapter actively participated in meetings and presentations.







In 2025, YTU, INTBAU Turkey, INTBAU Cyprus and the Turkish Design Council embarked on a new collaboration process.

Within this collaboration, INTBAU Turkey's strategy focuses on a comprehensive adaptive reuse project that combines physical restoration with social and cultural revitalisation. This important initiative aims to restore a traditional building in the historic center of Antakya and reopen it for use as a modern community center. In consultation with local authorities and residents, two candidate buildings have been identified to serve as models for the preservation of traditional architectural heritage and its sustainable integration into city life.

# INTBAU UK (est. 2023)

Text by Robert Adam,  
Georgia Cristea

## Foundation of TAG

A fortunate combination of honorary secretary and president of the Royal Institute of British Architects (RIBA) in 2002 gave a unique opportunity to set up the Traditional Architecture Group (TAG) as a society formally linked to the Institute. The objective was to place traditional architects within the architectural community in the UK. Traditional architects were too often passed over and ignored, and, in response, tended to distance themselves from the profession. The idea behind TAG was that bringing traditional designers together could only advance their cause intellectually and developmentally and promote their recognition as engaged professionals. Membership grew from just 40 to 262 today. A series of successful events have taken place over the years. From 2018 annual measured drawing, student, members and outstanding craftsmanship prizes were given. In addition to the annual AGMs, in 2020 the highly successful TAG Talks debuted, hosting international speakers on traditional architecture topics, complemented by two live symposia in the last two years.

TAG had always had a close association with INTBAU. In 2023 TAG entered into a formal agreement with INTBAU to act as its UK chapter. It was in this combined capacity that TAG and INTBAU UK organized a symposium in June 2025 titled 'Mind the Gap: Bridging the Gap Between Conservation and New Traditional Architecture'.

\* \* \*

## Mind the Gap, the symposium

The central theme of this event was the recurring misalignment between conservation architects and new traditional architects.

A major source of tension has been the interpretation of continuity. Traditional ar-



chitecture evolves organically. Modern conservation ideologies, however, promote contrast between old and new.

The symposium, chaired by Mark Wilson Jones and Georgia Cristea, identified the English translation of the Venice Charter as a key contributor to this divide. The Charter has shaped international conservation policies for decades, and various translations and rigid interpretations of the text have hindered the integration of traditional design into historic settings. INTBAU's 2007 Venice Declaration conference and publication had already called for a more inclusive, flexible approach to heritage and continuity, and the TAG-INTBAU UK symposium in 2025 came back to the subject from the perspective of the present day.

## PANEL 2

### 'Conservation Informing New Traditional Architecture'

Matthew Hardy, coordinator of the INTBAU Venice Declaration and editor of *The Venice Charter Revisited*, acknowledged the Charter's historical significance but critiqued its rigid emphasis on contrast and authenticity. He argued that such rigidity often leads to counterproductive outcomes, particularly for vernacular and living heritage.

Ettore Mazzola challenged the notion of "falsification of history," emphasizing the need to restore symbolic identity in heritage sites.

Robert Adam emphasized that tradition is not static but a living, self-actualizing process, always "of its time" and inherently authentic.

## PANEL 2

### 'Reconstructing Significant Historic Buildings After Catastrophic Events'

Jeremy Musson, referencing Notre Dame, Windsor Castle, and Uppark House, emphasized that reconstruction is more than architectural—it is a cultural act preserving traditional skills, knowledge, and values.

Richard Ireland used his presentation on the reinstatement of plaster ceilings at Uppark House to highlight the educational and cultural value of reconstruction.

Francis Terry criticized the joyless nature of much contemporary architecture and advocated for a return to place-based, beautiful, and memory-rich design. Examples from Poundbury, Oxford Street, Castle Howard, illustrated how classical architecture and craftsmanship, enhanced by modern technology, can restore civic pride and aesthetic depth.

These examples were contrasted with the unresolved case of Clandon Park, at



risk of being left in ruin due to inflexible heritage policies. Michael Bevington and Christopher Griffiths noted that the National Trust has missed an opportunity, not only to preserve and repair but also to use reconstruction to foster high-quality craftsmanship.

#### CONCLUSION

The Symposium laid essential groundwork for continued interdisciplinary collaboration. Rather than treating heritage as a static, isolated resource, participants advocated it as a foundation for creative evolution and collaboration between historians, archaeologists, architects, and artisans.

It concluded that there must be changes in planning policies and guidelines and reforms from institutions like Historic England and Historic Environment Scotland. These changes must acknowledge that continuity as a concept is a valid and necessary approach. Challenging outdated interpretations of the Venice Charter is just the beginning of a long, but vital, process of reform.

The growth of the membership of TAG and the increasing student participation are an indication of how much has changed since 2002. TAG's important tasks of advancing the cause of traditional architecture through debate, lectures, symposia, exhibitions and publications will continue to have an increasing influence on architecture and design in the UK, and internationally by working closely with the other chapters of INTBAU.

## V. Epilogue

It has been my privilege to be involved in INTBAU for 15 of its 25 years. It is my pleasure to work alongside my Secretariat colleagues, the board of trustees, and INTBAU's chapters – the wisdom and reflections of many of which form most of this book.

INTBAU is one charity that represents a huge diversity of voices, techniques, perspectives, priorities, and approaches. This diversity is our greatest strength and, indeed, is central to INTBAU's purpose, captured in its first byline of 'one world, many traditions'.

The INTBAU network itself functions as all healthy traditions function: with dedication, with great skill, and with an ability to adapt to remain fit for purpose. From 2000 to 2025, we have seen the shift from a charity that was needed to knit together a few practitioners working in isolation, to a charity that practically and philosophically answers the growing global demand for building, architecture, and urbanism that beautifully reflect the identity of a place, prioritising people and avoiding strain on our natural environment.

This book is a record of a first quarter century of collective work. It will be very exciting to watch the next 25 years – and far beyond!

Harriet Wennberg,  
Executive Director



## INTBAU Chapters

Afghanistan  
Albania  
Australia  
Austria  
Bangladesh  
Belgium  
Brazil  
Canada  
China  
Colombia  
Costa Rica  
Cuba  
Cyprus  
Czechia  
Estonia  
Ethiopia  
Finland  
Germany  
Hungary  
India  
Iran

Ireland  
Italy  
Kenya  
Levant  
Malaysia  
Mexico  
Netherlands  
Norway  
Pakistan  
Philippines  
Poland  
Portugal  
Qatar  
Romania  
Russia  
Serbia  
Spain  
Sweden  
Turkey  
UK  
Ukraine  
USA

Colophon

Published in 2025 by INTBAU

on the occasion of  
INTBAU World Congress ‘25  
‘Progress in Tradition’  
22-25 October 2025

EDITOR Lilliana Marwood  
DESIGN Studio Batt

EXECUTIVE DIRECTOR Harriet Wennberg  
MEMBERSHIP AND COMMUNICATIONS  
MANAGER Antonio Quiroz  
NETWORK AND PROJECTS MANAGER  
Margot Drayson

ROYAL FOUNDING PATRON  
His Majesty King Charles III

BOARD OF TRUSTEES  
Tiffany Abernathy  
Clive Aslet  
Marianne Cusato  
Mary Rose Gunn  
Justin Hewitt  
Tomasz Jelenski  
Dr Akel Ismail Kahera  
The RT Hon. Lord Lamont of Lerwick  
Alireza Sagharchi

Edition of 250

Printed by Calverts  
Typeset in Domaine

ISBN 978-1-0369-6614-0

INTBAU Ltd is a registered charity (no. 1132362)

©2025 Copyright INTBAU and individual  
contributors. All rights reserved.  
No reproduction, copy or transmission,  
in whole or in part, may be made without  
written permission.

INTBAU, 19-22 Charlotte Road  
London EC2A 3SG, UK

[intbau.org](http://intbau.org)