

Chapter 1 : How to Build Family Traditions | HowStuffWorks

A tradition doesn't have to be a big, expensive event; just something that brings the family together, strengthening the relationship among siblings, parents and even extended family.

Wood oven and meats cold smoker by Reinhard in Clearwater, Florida What do we actually do when we use a wood burning brick oven? A fire is built inside the oven now you may say: The fire burns, giving off the heat which the heavy oven walls absorb. When the dome chamber inside is heated to flat white-hot, the fire is allowed to die down or kept burning only very gently for longer. The embers can be swept out of the oven or left somewhere aside in the oven. Page on making fire in wood burning ovens Above tutorial continues in part No. During the firing, the oven door is open and the flue at the chimney, if there is a chimney, is also left open. The wood oven is then let to rest for a few minutes to allow the heat in the dome to even out, and for the temperature from the fire to drop down a bit. Read more Baking comes in towards the end of a culinary sequence. Bread goes in last so it does not bake too fast on the outside - as it most definitely could due to the fact that the pizza cooking temperature is nearly twice as high than the bread, cakes baking or roasting temperature. If needed to convert temperature scales , etc. Brick ovens are extremely efficient basically in all culinary aspects, and radiate out the impressive pleasing character of course. How to make wooden door for baking in brick ovens Pizza, bread, cakes, sausages, meat, cookies bake from the heat of the wood fire stored in the walls of the wood oven. All of the radiant heat absorbed in by the oven floor and walls is now slowly radiating out, spreading around and working for us. And very efficiently actually, evenly. Complete tutorial with pictures on how to make by far the best ever pizza. Just like with a floor heating at home the radiant heat source from the heated floor and the whole vault and walls of the oven comes from everywhere, from an every square bit. Not just from a single one spot but from the whole surface area of the hot face. This heat is conducted and spreads around in the dense material evenly. Firebricks are excellent for this energy distribution. You can read more about the wall mass and the importance of a back up thermal heat insulation various types later in these pages. And so-forth the refractory concrete information. Nice pizza dough recipe that works well. How long can you cook in a wood burning oven? Wood burning brick oven building plans tutorial with photo series. This depends on how well the dome of our wood oven is insulated on the outside, and also on how much wall mass the oven has, see? After heating up the very massive oven walls get hot enough to cook easily for a whole day. They produce very useful low temperatures as well as the hot cooking environments for cooking the superb pizzas. My favorite activity is to cook or slow-roast all kinds of meats and to achieve very nice tenderness with the option for that lovely smoked flavor. Wood ovens, particularly ovens made using firebricks, have domes that are only about 4 inches thick 10 cm. If well insulated on outside, then this is perfectly satisfactory for pizza oven and not as much for baking. The extra dense mass is crucial for properly performing ovens. With this additional layer called dense cladding , which is applied on top of those manufactured, solid clay, refractory firebricks , your oven will be a lot more efficient in production sense and smoothness of baking evenly and for other delicious culinary activities, plus stronger in the durability sense. You may need to heat it up a little longer, but those 20 minutes and a few bucks extra for concrete gravel etc. To be stable even every quality commercial pizza oven and Conveyor ovens must use dense layers on hot face. Inside-Restaurants, we can watch the small fire inside a wood oven. They operate their ovens this way in order to maintain even temperature over a long period of time. You know how happy the owner is to use their wood burning oven; it changes the whole situation a lot for them. Basically, they operate wood oven the way a "modern" oven is operated except the fuel is a firewood and the shapes are different. Wood burning pizza ovens have temperatures normally higher in the ceiling above and the floor is normally cooler another physical law, convection, says heat is inclined to go up. Pizza is done with the door opened and with ongoing fire or bulk of very hot red embers still radiating inside the oven. This cooks pizza in about 90 seconds, leaving it with no burnt edges or bottom of the pizza base. Restaurant wood burning ovens are being used primarily for pizza and are being kept at a lower temperature because they keep the fire on and these ovens still cook fast. They are extremely easy to run, and guess what- They do not have to be cleaned

from grease! Now, if you have ever cleaned your busy oven at home, you know or you can easily imagine how this works. Why is pizza best from a wood burning oven? See this page link: [Making pizza traditional way, by using small fire](#). About burning a coal fossil fuel in power stations and its carbon emission, or about controlled bush fires and sugar cane burning. How do I fire my own wood burning oven at home? Normally, one and half hour is the very correct answer. If you are just going to bake bread, then you should operate your oven the traditional way, with embers left to die or swept out of the wood pizza bread oven. It is the only one best way for building up the steam inside the oven at early baking stages to give you the ultimate crust. But if you are baking pizza and also making foods for dinner, roasting a chicken, a leg of lamb, potatoes, baking a pie, etc. This absorbed heat makes the cooking very easy. It is possible to economically reload several bread batches and such from one heating up if the oven was constructed logically, therefore technically efficient as is the MTo oven design for instance. How to figure this out is easy, please read my tutorial on how to find out how hot your wood oven is , the traditional sure way as I used to do it. How long does it take to heat up my wood fired pizza oven? As per home ovens, the longest time I have seen is 2 hours for an oven being fired up to the carbon burn of temperature - it was a bigger family home oven holding heat comfortably for 40 breads surface area, whole lamb or 6 roasting pots with lids for big turkeys. This is the aim. There is an early phase in the firing when the oven can smoke as you start it- it lacks fire kick start, it has thermal inertia. This is minimized by using dry wood, thin kindling, and blowing air into it. As the fire builds up in the temperature, the gasses given off by the burning wood will ignite and the whole oven will be filled with flames not smoke. Construction of these two parts is not difficult but significant for achieving the best function within your oven. Necessity equal to the heat insulation on top which protect the energy stored after the heating process. There are two types of thermometers owners of any wood burning oven can use; I absolutely prefer this self standing thermometer type, it is sufficient and completely everything needed. However, for people who have a higher demand, any digital oven thermometer obviously will measure fine as well Waste wood, old furniture, branches from trees, these are all sources of firing wood. You may want to split larger pieces, I do. Can I build a wood burning pizza oven? DIY building a wood oven can be simple or complex, depending on what you would like to build. You can tend towards the simple side at first for testing the cooking or build proper oven right from start. First wood burning oven may even be built using cleaned old solid red clay building bricks, one can get them for free or build such oven for less than bucks. But proper and lasting oven can be completed from around bucks total very easily if you apply my single-simple-idea but logical one for the material gathering well even Here is a first one: [Plans for quality wood burning brick oven - 3 oven designs shipped on one DVD or all links sent via one quick email](#) and anyone can start building planning. I am working on it while building and taking pictures of each stage as in my other tutorials here in this [www](#). The oven has revolutionary dome design I put immense work into- structurally high quality, spacious, easy to form into any desired size but in contrast nearly no need for cutting firebricks! I will be delighted to hear any wood oven building suggestions that you may have. Thank you and enjoy.

Chapter 2 : Build a Traditional Kayak with Polyester Skin, Plywood | Make:

"Our mission at Building a Tradition, LLC is to provide excellent quality and service. To always do what we say we are going to do and at a fair price.

May 23, September 14, 3 months before completion Construction projects can suffer from preventable financial problems. Underbids happen when builders ask for too little money to complete the project. Cash flow problems exist when the present amount of funding cannot cover the current costs for labour and materials, and because they are a matter of having sufficient funds at a specific time, can arise even when the overall total is enough. Fraud is a problem in many fields, but is notoriously prevalent in the construction field. Mortgage bankers, accountants, and cost engineers are likely participants in creating an overall plan for the financial management of the building construction project. Accountants act to study the expected monetary flow over the life of the project and to monitor the payouts throughout the process. Cost engineers and estimators apply expertise to relate the work and materials involved to a proper valuation. Cost overruns with government projects have occurred when the contractor identified change orders or project changes that increased costs, which are not subject to competition from other firms as they have already been eliminated from consideration after the initial bid. As portions of a project are completed, they may be sold, supplanting one lender or owner for another, while the logistical requirements of having the right trades and materials available for each stage of the building construction project carries forward. In many English-speaking countries, but not the United States, projects typically use quantity surveyors. This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. October Main article: Construction law Construction along Ontario Highway, widening the road from six to twelve travel lanes A construction project must fit into the legal framework governing the property. These include governmental regulations on the use of property, and obligations that are created in the process of construction. When applicable, the project must adhere to zoning and building code requirements. Constructing a project that fails to adhere to codes does not benefit the owner. Some legal requirements come from *malum in se* considerations, or the desire to prevent indisputably bad phenomena, e. Other legal requirements come from *malum prohibitum* considerations, or factors that are a matter of custom or expectation, such as isolating businesses from a business district or residences from a residential district. An attorney may seek changes or exemptions in the law that governs the land where the building will be built, either by arguing that a rule is inapplicable the bridge design will not cause a collapse, or that the custom is no longer needed acceptance of live-work spaces has grown in the community. A construction project is a complex net of contracts and other legal obligations, each of which all parties must carefully consider. A contract is the exchange of a set of obligations between two or more parties, but it is not so simple a matter as trying to get the other side to agree to as much as possible in exchange for as little as possible. The time element in construction means that a delay costs money, and in cases of bottlenecks, the delay can be extremely expensive. Thus, the contracts must be designed to ensure that each side is capable of performing the obligations set out. Contracts that set out clear expectations and clear paths to accomplishing those expectations are far more likely to result in the project flowing smoothly, whereas poorly drafted contracts lead to confusion and collapse. Legal advisors in the beginning of a construction project seek to identify ambiguities and other potential sources of trouble in the contract structure, and to present options for preventing problems. Throughout the process of the project, they work to avoid and resolve conflicts that arise. In each case, the lawyer facilitates an exchange of obligations that matches the reality of the project. Interaction of expertise[edit] Apartment complex under construction in Daegu, South Korea Design, finance, and legal aspects overlap and interrelate. The design must be not only structurally sound and appropriate for the use and location, but must also be financially possible to build, and legal to use. The financial structure must accommodate the need for building the design provided, and must pay amounts that are legally owed. The legal structure must integrate the design into the surrounding legal framework, and enforce the financial consequences of the construction process. Procurement[edit] Procurement describes the merging of activities

undertaken by the client to obtain a building. There are many different methods of construction procurement; however, the three most common types of procurement are traditional design-bid-build, design-build and management contracting. There is also a growing number of new forms of procurement that involve relationship contracting where the emphasis is on a co-operative relationship among the principal, the contractor, and other stakeholders within a construction project. New forms include partnering such as Public-Private Partnering PPPs aka private finance initiatives PFIs and alliances such as "pure" or "project" alliances and "impure" or "strategic" alliances. The focus on co-operation is to ameliorate the many problems that arise from the often highly competitive and adversarial practices within the construction industry.

Design-bid-build This is the most common method of construction procurement and is well established and recognized. In this arrangement, the architect or engineer acts as the project coordinator. His or her role is to design the works, prepare the specifications and produce construction drawings, administer the contract, tender the works, and manage the works from inception to completion. Any subcontractor has a direct contractual relationship with the main contractor. The procedure continues until the building is ready to occupy.

Chapter 3 : Vernacular architecture - Wikipedia

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SAVE Japanese house construction methods evolved for more than a thousand years to suit the requirements of a four-season climate with moderately cold winters and very hot, humid summers. To facilitate air movement, traditional Japanese houses have movable partitions instead of walls, and they have raised floors. None of this sits on a foundation -- it is all attached to the posts that support the roof. Skilled carpenters assemble the posts and beams with precise joinery. House Construction Construction of a traditional Japanese house begins, not with a foundation, but with posts erected on a pad of packed earth. They are connected with horizontal beams that support the roof, and the frame is stabilized with diagonal braces -- a modification that accompanied the introduction of foreign building methods to Japan. The floor is connected to the posts and suspended several inches above the ground. In some parts of the house, the floor is framed with joists to accept a covering of wood planks, but in the living room, bedrooms and entry, it is framed to accept straw mats, or tatami. Traditional Building Materials Carpenters traditionally frame houses using wood from the species *Cryptomeria japonica*, a close relative of cedar that the Japanese call sugi. Like the true cedars, this wood is stable and resistant to decay. Straw roofs were common in the past, but more recently, builders use ceramic tiles known as kawara to provide shade and protection from rain and wind. Even if there is no straw on the roof, however, there is certain to be straw on the floor in the form of meticulously constructed tatami. Besides wood, straw and ceramic, Japanese houses also contain a material that no western builder would consider a construction material -- paper. They usually consist of frames for shoji, which are the iconic paper-covered sliding doors universally recognized as Japanese. Like the frame of the house, shoji are usually made of sugi, and the paper -- known as washi -- attached with water-soluble rice glue. Traditional houses have both exterior and interior shoji; the air gap between them provides extra insulation in the winter. In the summer, all doors can be fully opened, allowing a breeze to circulate throughout the house. Modern Variations When plywood became available, Japanese carpenters began to use it to cover walls in which no shoji were installed, and they stopped using woven bamboo for this purpose. Among the materials they use to decorate it are clay, diatomaceous earth and wara, which is woven straw. Sliding doors are an idiosyncratic feature of Japanese houses, but modern exterior ones are usually made of glass and metal and are lockable. Moreover, because not everyone can afford to install hand-planed floorboards, modern houses in the traditional Japanese style often feature kitchen floors covered with vinyl, carpet or tiles.

Chapter 4 : Wood pizza oven Building wood burning brick bread ovens

Construction of a traditional Japanese house begins, not with a foundation, but with posts erected on a pad of packed earth. They are connected with horizontal beams that support the roof, and the frame is stabilized with diagonal braces -- a modification that accompanied the introduction of foreign building methods to Japan.

Photo by Mike Lynch Building a traditional Adirondack guideboat is a complex task, with ribs carved from spruce-tree roots and with thin hull planks held in place with several thousand tiny tacks. It can take many weeks to complete one. Jim Cameron, a builder on Upper St. Perhaps the most defining feature of the guideboat is its spruce ribs, to which thin cedar or pine planks are screwed. The beveled planks are then tacked together. Typically, the boats have one or two seats and a flat bottom board that runs the length of the vessel. Apart from their cost, guideboats are heavy and a bit bulky. The average guideboat is about sixteen feet long and weighs roughly sixty pounds. These days, people opt for lightweight canoes, plastic kayaks, and aluminum motorboats. Because of the cost, guideboat buyers are often wealthy people with an interest in Adirondack history. Many have seasonal Great Camps on lakes. Yet guideboats have never exactly been mainstream outside of a few parts of the Adirondacks during the nineteenth century. Boat-builder Chris Woodward said only a few thousand traditional guideboats were made back in the day and very few are made today. Chris Woodward builds and restores guideboats in a historic shop in Saranac Lake. Photo by Mike Lynch For Woodward and other builders, none of that matters. They build and restore guideboats because they love the crafts and the craftsmanship. They were used by guides in the middle and late nineteenth century to take sports on hunting and fishing trips. They were fast, yet quiet enough to sneak up on fish and game, and they easily accommodated two people. A guide could row the boat from the middle of the vessel while his client fished in the back. And there was plenty of room for gear. Little else is known about him. At about the same time, Caleb Chase in Newcomb also was building guideboats, and some claim he built the first one. In each part of the Adirondacks, guideboats would develop distinctive characteristics. And hotels, such as the one owned by Paul Smith on Lower St. Regis Lake, kept dozens of them, which were frequently used by guides and guests. The instructor was Carl Hathaway, a skillful craftsman whose boat shop in Saranac Lake was once owned by Willard Hanmer, who had opened it in Hanmer and his father, Theodore, were both well-respected boat builders. Hathaway bought the shop from Hanmer in , and Woodward bought it from Hathaway in Over his career, Woodward has built eighteen guideboats. Generally, the craftsmen say they make most of their money restoring boats, not building them. Building a new boat requires a commission, which is hard to come by. Woodward and other builders worry that their art might not be passed on to the next generation. North Country Community College no longer offers its boat-building class, and Woodward said most builders cannot afford to hire assistants. In , she started building them for the Adirondack Museum in Blue Mountain Lake, where the public can watch her at work in the summer. Warner is optimistic that the craft will be carried on by younger generations. She got interested in building guideboats after attending the No Octane Regatta, an Adirondack festival that attracted many traditional boat-builders. Also, she once rowed a guideboat made by Michael Frenette, a carpenter she worked for at Great Camp Santanoni while she was in AmeriCorps. When he started the business in his twenties with his cousin Rob Gillis, he owned five guideboats, and the two would lead clients on multiday trips from Old Forge up the Fulton Chain of Lakes and Raquette River to his shop in Tupper Lake. With that in mind, he attended a school in Maine to learn how to make traditional wooden boats. Now sixty, Frenette has built twelve guideboats, but his work was interrupted for years due to a prolonged battle with cancer. He believes that the cancer was caused by chemicals he was exposed to when stripping boats and doing carpentry. He just recently finished his first guideboat in a long time. It took him four years to build. At first, he was reluctant to take on the project, but he later found it healing. Then I just found I enjoyed the handwork again. It was challenging as ever, even more challenging, but it was rewarding. The only known female builder is Allison Warner from Lake Clear. She also attended the No Octane Regatta, a wooden-boat festival in the Adirondacks that showcased many guideboat builders. She continues to build boats for the museum in the summer. In the off-season, she teaches math at North Country Community College. Warner

also shares a shop with her partner, Rob Davidson, a carpenter whom she introduced to guideboat building. Warner is now working on her ninth boat. Many of the boats she builds are exact replicas. Her own designs are influenced by a variety of boat builders, but one of her favorites is John Blanchard, an early-twentieth-century builder from Raquette Lake. All the parts of a guideboat fit together, without adhesives, and flex in unison when the boat is rowed.

Chapter 5 : Superstitions, Rituals & New Home Traditions

The Tradition Continues. We've been building a New Mexico tradition since , when Michelle DeWees, a single mom, opened her outdoor stand in mid-town Albuquerque, New Mexico, selling locally made chile ristras.

Etymology[edit] The term vernacular is derived from the Latin vernaculus, meaning "domestic, native, indigenous"; from verna, meaning "native slave " or "home-born slave". The word probably derives from an older Etruscan word. In architecture, it refers to that type of architecture which is indigenous to a specific time or place not imported or copied from elsewhere. It is most often applied to residential buildings. However, Allen Noble wrote a lengthy discussion of these terms in *Traditional Buildings: A Global Survey of Structural Forms and Cultural Functions* where he presents scholarly opinions that folk building or folk architecture is built by "persons not professionally trained in building arts"; where vernacular architecture is still of the common people but may be built by trained professionals such as through an apprenticeship , but still using local, traditional designs and materials. Traditional architecture is architecture is passed down from person to person, generation to generation, particularly orally, but at any level of society, not just by common people. Noble discourages use of the term primitive architecture as having a negative connotation. The function of the building would be the dominant factor, aesthetic considerations, though present to some small degree, being quite minimal. Local materials would be used as a matter of course, other materials being chosen and imported quite exceptionally. Traditional architecture also includes buildings which bear elements of polite design: Between the extremes of the wholly vernacular and the completely polite, examples occur which have some vernacular and some polite content, [11] often making the differences between the vernacular and the polite a matter of degree. Dwelling of half-timbered construction on stone foundation, La Rioja , Spain The *Encyclopedia of Vernacular Architecture of the World* defines vernacular architecture as: Related to their environmental contexts and available resources they are customarily owner- or community-built, utilizing traditional technologies. All forms of vernacular architecture are built to meet specific needs, accommodating the values, economies and ways of life of the cultures that produce them. Vernacular and the architect[edit] Architecture designed by professional architects is usually not considered to be vernacular. Indeed, it can be argued that the very process of consciously designing a building makes it not vernacular. Paul Oliver , in his book *Dwellings*, states: Since at least the Arts and Crafts Movement , many modern architects have studied vernacular buildings and claimed to draw inspiration from them, including aspects of the vernacular in their designs. Having studied traditional Nubian settlements and technologies, he incorporated the traditional mud brick vaults of the Nubian settlements in his designs. The experiment failed, due to a variety of social and economic reasons, but is the first recorded attempt by an architect to address the social and environmental requirements of building users by adopting the methods and forms of the vernacular. Accompanied by a book of the same title, including black-and-white photography of vernacular buildings around the world, the exhibition was extremely popular. It was Rudofsky who first made use of the term vernacular in an architectural context, and brought the concept into the eye of the public and of mainstream architecture: Along with him, modern proponents of the use of the vernacular in architectural design include Charles Correa , a well known Indian architect; Muzharul Islam and Bashirul Haq , internationally known Bangladeshi architects ; Balkrishna Doshi , another Indian, who established the Vastu-Shilpa Foundation in Ahmedabad to research the vernacular architecture of the region; and Sheila Sri Prakash who has used rural Indian architecture as an inspiration for innovations in environmental and socio-economically sustainable design and planning. The Dutch architect Aldo van Eyck was also a proponent of vernacular architecture. As yet there is no clearly defined and specialized discipline for the study of dwellings or the larger compass of vernacular architecture. If such a discipline were to emerge it would probably be one that combines some of the elements of both architecture and anthropology with aspects of history and geography [14] [clarification needed] Architects have developed a renewed interest in vernacular architecture as a model for sustainable design. Despite these variations, every building is subject to the same laws of physics, and hence will demonstrate significant similarities in structural forms. Climate[edit] One of the most significant influences on vernacular

architecture is the macro climate of the area in which the building is constructed. Buildings in cold climates invariably have high thermal mass or significant amounts of insulation. They are usually sealed in order to prevent heat loss, and openings such as windows tend to be small or non-existent. Buildings in warm climates, by contrast, tend to be constructed of lighter materials and to allow significant cross-ventilation through openings in the fabric of the building. A log cabin in the region of Kysuce Slovakia - an example of vernacular architecture in relatively cold mountain climate using local materials wood. Buildings for a continental climate must be able to cope with significant variations in temperature, and may even be altered by their occupants according to the seasons. In hot arid and semi-arid regions, vernacular structures typically include a number of distinctive elements to provide for ventilation and temperature control. Across the middle-east, these elements included such design features as courtyards gardens with water features, screen walls, reflected light, mashrabiya the distinctive oriel window with timber lattice-work and bad girs wind-catchers. Similarly, areas with high winds will lead to specialised buildings able to cope with them, and buildings tend to present minimal surface area to prevailing winds and are often situated low on the landscape to minimise potential storm damage. Climatic influences on vernacular architecture are substantial and can be extremely complex. Mediterranean vernacular, and that of much of the Middle East, often includes a courtyard with a fountain or pond; air cooled by water mist and evaporation is drawn through the building by the natural ventilation set up by the building form. Similarly, Northern African vernacular often has very high thermal mass and small windows to keep the occupants cool, and in many cases also includes chimneys, not for fires but to draw air through the internal spaces. Such specializations are not designed, but learned by trial and error over generations of building construction, often existing long before the scientific theories which explain why they work. Vernacular Architecture is also used for the purposes of local citizens. Culture[edit] The way of life of building occupants, and the way they use their shelters, is of great influence on building forms. The size of family units, who shares which spaces, how food is prepared and eaten, how people interact and many other cultural considerations will affect the layout and size of dwellings. For example, the family units of several East African ethnic communities live in family compounds, surrounded by marked boundaries, in which separate single-roomed dwellings are built to house different members of the family. In polygamous communities there may be separate dwellings for different wives, and more again for sons who are too old to share space with the women of the family. Social interaction within the family is governed by, and privacy is provided by, the separation between the structures in which family members live. By contrast, in Western Europe, such separation is accomplished inside one dwelling, by dividing the building into separate rooms. Culture also has a great influence on the appearance of vernacular buildings, as occupants often decorate buildings in accordance with local customs and beliefs. Stilt houses in Cempa, located in the Lingga Islands of Indonesia. A Yurt or ger, a circular dwelling from Mongolia , during erection An unfinished Igloo , an Inuit winter dwelling There are many cultures around the world which include some aspect of nomadic life, and they have all developed vernacular solutions for the need for shelter. These all include appropriate responses to climate and customs of their inhabitants, including practicalities of simple construction such as huts , and if necessary, transport such as tents. The Inuit people have a number of different forms of shelter appropriate to different seasons and geographical locations, including the igloo for winter and the tupiq for summer. The Sami of Northern Europe, who live in climates similar to those experienced by the Inuit, have developed different shelters appropriate to their culture [14]: The development of different solutions in similar circumstances because of cultural influences is typical of vernacular architecture. Many nomadic people use materials common in the local environment to construct temporary dwellings, such as the Punan of Sarawak who use palm fronds, or the Ituri Pygmies who use saplings and mongongo leaves to construct domed huts. Other cultures reuse materials, transporting them with them as they move. Examples of this are the tribes of Mongolia, who carry their gers yurts with them, or the black desert tents of the Qashgai in Iran. All the shelters are adapted to suit the local climate. The Mongolian gers yurts , for example, are versatile enough to be cool in hot continental summers and warm in the sub-zero temperatures of Mongolian winters, and include a close-able ventilation hole at the centre and a chimney for a stove. A ger is typically not often relocated, and is therefore sturdy and secure, including wooden front door and several layers of coverings. A traditional Berber

tent, by contrast, might be relocated daily, and is much lighter and quicker to erect and dismantle " and because of the climate it is used in, does not need to provide the same degree of protection from the elements. Tuareg tent during Colonial exhibition in A tipi of the Nez Perce tribe , circa Arab Beduin tent from North Africa. A Berber tent near Zagora, Morocco In transhumance the seasonal movement of people with their livestock to pasture the herders stay in huts or tents. Interior of a mudhif; a reed dwelling used by Iraqi people of the marshlands Permanent dwellings[edit] A Southern African rondavel or banda The type of structure and materials used for a dwelling vary depending on how permanent it is. Frequently moved nomadic structures will be lightweight and simple, more permanent ones will be less so. When people settle somewhere permanently, the architecture of their dwellings will change to reflect that. Materials used will become heavier, more solid and more durable. They may also become more complicated and more expensive, as the capital and labour required to construct them is a one-time cost. Permanent dwellings often offer a greater degree of protection and shelter from the elements. In some cases however, where dwellings are subjected to severe weather conditions such as frequent flooding or high winds, buildings may be deliberately "designed" to fail and be replaced, rather than requiring the uneconomical or even impossible structures needed to withstand them. The collapse of a relatively flimsy, lightweight structure is also less likely to cause serious injury than a heavy structure. Environment, construction elements and materials[edit] The local environment and the construction materials it can provide, govern many aspects of vernacular architecture. Areas rich in trees will develop a wooden vernacular, while areas without much wood may use mud or stone. In early California redwood water towers supporting redwood tanks and enclosed by redwood siding tankhouses were part of a self-contained wind-powered domestic water system. In the Far East it is common to use bamboo, as it is both plentiful and versatile. Vernacular, almost by definition, is sustainable, and will not exhaust the local resources. If it is not sustainable, it is not suitable for its local context, and cannot be vernacular. Construction elements and materials frequently found in vernacular buildings include: The book was a reminder of the legitimacy and "hard-won knowledge" inherent in vernacular buildings, from Polish salt-caves to gigantic Syrian water wheels to Moroccan desert fortresses, and was considered iconoclastic at the time. Rudofsky was, however, very much a Romantic who viewed native populations in a historical bubble of contentment. Oliver argues that vernacular architecture, given the insights it gives into issues of environmental adaptation, will be necessary in the future to "ensure sustainability in both cultural and economic terms beyond the short term. Some extend the term vernacular to include any architecture outside the academic mainstream. There is also the concept of an "industrial vernacular" with its emphasis on the aesthetics of shops , garages and factories. Some have linked vernacular with "off-the-shelf" aesthetics. In any respect, those who study these types of vernaculars hold that the low-end characteristics of this aesthetic define a useful and fundamental approach to architectural design. Among those who study vernacular architecture are those who are interested in the question of everyday life and those lean toward questions of sociology. Humanitarian response[edit] " Sutyagin House ", a wooden single-family house " declared illegal by the city of Arkhangelsk because of the fire hazard An appreciation of vernacular architecture is increasingly seen as vital in the immediate response to disasters and the following construction of transitional shelter if it is needed. The work Transitional Settlement: Displaced Populations , produced by Shelter Centre covers the use of vernacular in humanitarian response and argues its importance. The value of housing displaced people in shelters which are in some way familiar is seen to provide reassurance and comfort following often very traumatic times. As the needs change from saving lives to providing medium to long term shelter the construction of locally appropriate and accepted housing can be very important. A case that made news in Russia was that of an Arkhangelsk entrepreneur Nikolay P.

Chapter 6 : Building on tradition - Adirondack Explorer

The question of constructing tradition, concepts of origin, and memory as well as techniques and practices of knowledge transmission, are central for cultures in general.

Lifestyle Hanok Traditional Korean House – a place of subtle beauty and quiet dignity Korean hanok bring the natural world inside, allowing its human residents to coexist peacefully with the simplicity, beauty and spirit of nature. A unique architectural relationship Both a huge, room tile-roofed house and a small, three-room thatch or oak bark-roofed mud hut are counted as hanok traditional Korean house. This is because while there may be differences in material, size or structure, all homes that are equipped with ondol an underfloor heating system and maru a wide wooden floor area are considered hanok. Ondol is an underfloor heating system that originated in homes in northern regions with a continental climate, while the maru is a structure for cooling that originated in homes in southern regions with an oceanic climate. The wood that forms the maru and the fire that makes ondol possible are incompatible. Because wood is vulnerable to fire, no architect in the world places these two elements together. Therefore, hanok have been built since antiquity with both maru and ondol – adaptable to both heat and cold. This coexistence makes hanok an extremely science-based architecture unprecedented anywhere in the world. Earth, trees and hanji: Building a house from nature The traditional architecture of most countries makes use of materials like wood, earth and stone that are easily found in the surrounding natural environment. The hanok was no exception. Wood was used for its pillars and maru, stone for the gudeul heating device of ondol, and clay for the floors and walls. Of these materials, the hanok used a particularly large quantity of clay, applying it not only to the walls but also to the roof. The clay is what makes hanok cool in the summer and warm in the winter with its innate heating and cooling properties. Hanji was pasted on doors due to its excellent insulating capacity and its transparency – it not only kept the room warm but also let in sunlight. Hanji does not have the closed structure of glass; rather, it has air holes that make ventilation of the entire home possible without having to always open the doors. Hanji also adjusts humidity levels by absorbing excess moisture in the air and evaporating it when the air is dry. It even traps floating dust particles, acting as an air purifier. With all of these features, the hanok is not only eco-friendly but brings nature itself directly into the home in the forms of light, air and even sound. Indeed, even the direction in which a house was to be built was determined in harmony with the surrounding environment. This communion with nature resulted in simple homes without frills, yet not at all destitute. In this way, all the natural elements surrounding the house, including wind, grass, fields and the sky, were brought indoors. In other words, hanok was the realization of the desirable union between nature, the home, and human beings. It is this adherence to the natural elements that gives the hanok its simple, soft beauty coalesced with a dignity and harmony that is absolutely magnificent. This is because the natural environment surrounding the home was considered its "garden" – all one needed to do was simply open the door. The courtyard was also left unfettered based on the idea that by leaving it empty, it would be able to hold all things. This is a markedly different concept from Western architecture as well as a departure even within the Eastern cultural spheres from the embellishment of Chinese spaces and the artificial beauty of Japanese architectural spaces. Amid the peacefulness and humility of the Korean hanok, there is a decided vitality and elegance. Its subtle beauty and depth can be found in its respect for nature and the virtues of the commonplace. The hanok has a natural aesthetic that lacks any artificial touch. It is this sense of restraint supported by subdued colors that brings out the natural order of the surrounding environment. This is a structural beauty based on the organic standardization of the simple line, a simplicity that refuses artificiality and instead seeks out depths of meaning in silence. Within the hanok is an essence which attempts to follow and converge with the order of nature. In the middle of this square is a small garden. It is the former residence of a seonbi intellectuals of Joseon Dynasty who retreated into the mountains, unable to bear the harsh circumstances of his country.

Chapter 7 : Building A Traditional Picket Fence - Fencing - How To Videos and Tips at The Home Depot

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Chapter 8 : Construction - Wikipedia

Construction project management requires the skills and expertise of a traditional project manager but applied to the construction industry. Because a construction project is always shifting, an ideal construction project manager must possess a large array of experience and know-how to handle diverse teams and meet assorted objectives.

Chapter 9 : Building A Tradition LLC - Puyallup, Washington | ProView

This week's show is part one, of a six part series that showcases the methods used to fabricate my traditional workbench. Hope you guys enjoy it.