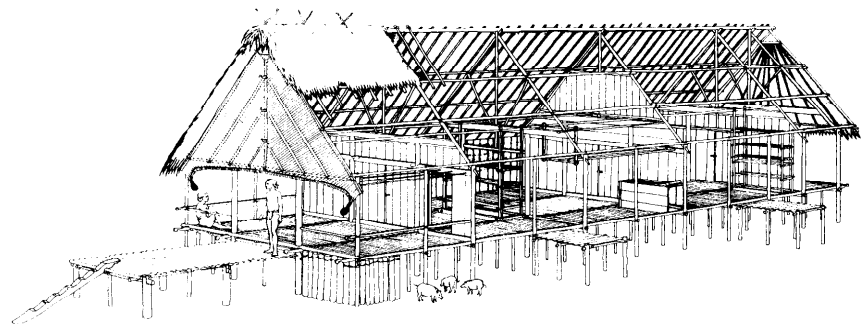


Encyclopedia of Vernacular Architecture of the World

Edited by PAUL OLIVER

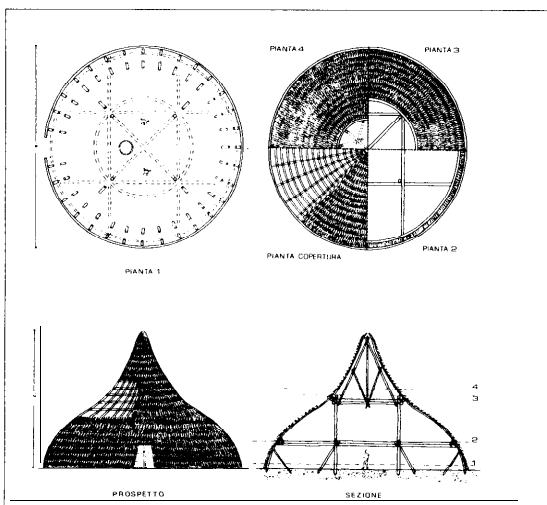
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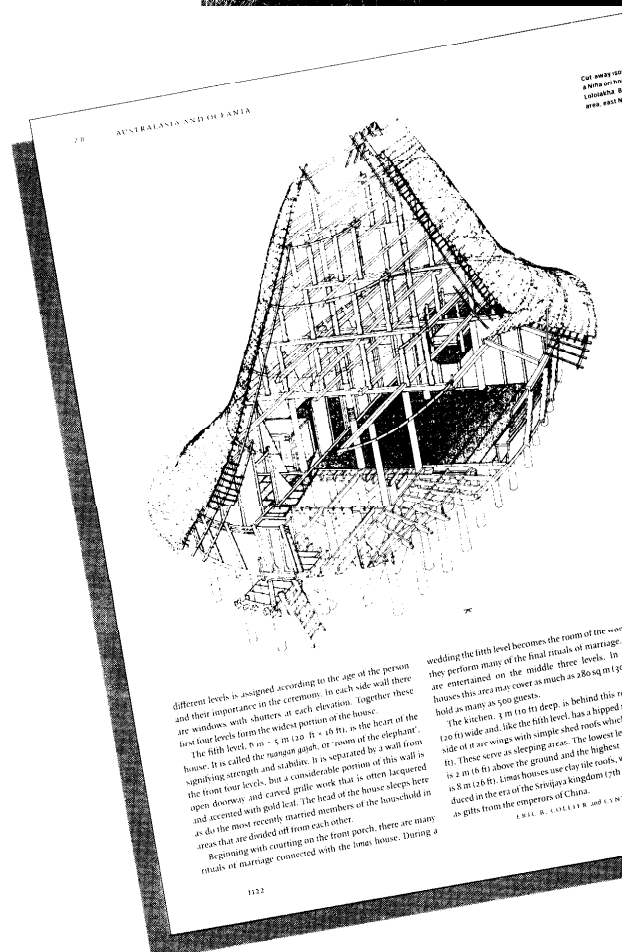
Vernacular or traditional architecture encompasses most of the buildings of the world. It is the architecture of the people, rather than for the people. It is not architect-designed but is customarily owner-built or community-built, utilising available resources with traditional techniques. This Encyclopedia is the first to show the remarkable diversity of the buildings constructed and lived in by the people of over a thousand cultures.

The world's first encyclopedia of the architecture of the people

- **The first encyclopedia** ever compiled on this subject
- An **essential reference work** for architects, anthropologists, geographers, folklorists, planners, historians, conservationists and all those who work in, or are concerned with, the built environment
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- As **building traditions** vary widely within some countries and extend across the political boundaries of others, the Encyclopedia considers vernacular architecture within its cultural rather than its national contexts



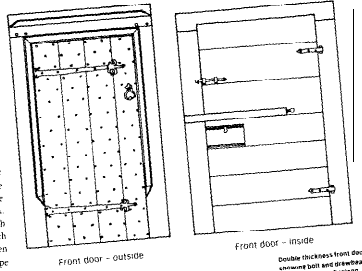
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14A.8 Bolts and drawbars

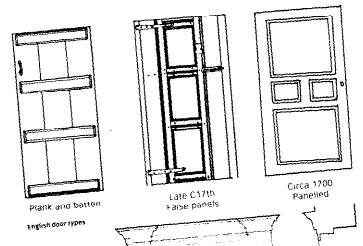
Bolts, sometimes two but often a single one, provided additional security to locks. Usually of iron, they could be either round or rectangular in section, with some form of handle or knob, and were held in place by iron staples. Rectangular-section bolts were sometimes decorated with cross-hatching and/or a saltire cross at the outer end, perhaps to prevent them slipping too easily out of the door frame staple. Occasionally a secondary iron bar was provided to lock the bolt in place. Wooden bolts were also used, existing ones are often in contexts that suggest an 18th- or 19th-century date, but the type almost certainly has older origins.

Some walled houses could have a third level of security in the form of a heavy wooden drawbar which slid out of a hole in one side of the doorway and lodged in a short hole on the opposite side. They commonly survive in 16th- and 17th-century houses. The evidence in Gloucestershire suggests that in the late-17th century the design was changed to an unattached beam which fitted into a large iron staple in one door jamb and was then dropped into an open iron hook on the other side. This type could also be used in timber-framed or brick houses whose walls were not thick enough for a sliding beam. (LINDA HALL)

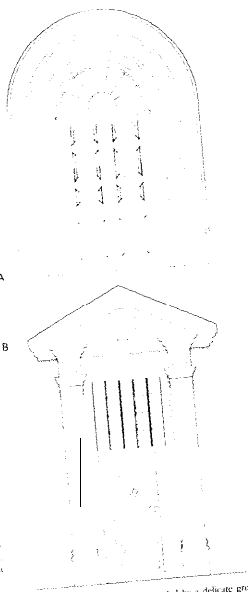


14A.9 Doors: Cape Dutch and British

Front doors were, with gables, the most elaborate features of the otherwise plain exteriors of Cape Dutch farmhouses built mainly within a 250 km (150 mi) radius from Cape Town, but extending as far as Graaff-Reinet in the Karoo. These doors were often flanked by pilasters surmounted by a cornice made either from wood or in plaster. Occasionally the doors had just a single leaf or were vertically divided, but more often they were of the type called 'top and bottom' (top and bottom) which were two horizontally divided leaves with fielded panels and heavy beveled moldings. Although few doors were divided into leaf and leaf, the designs of their panels were usually variants of one of several basic types. The simplest doors had plain, rectangular panels on both leaves. The corners were decorated with other geometrical forms, such as square bosses or spear shapes, which were usually repeated on both top and bottom panels, which were usually repeated on both top and bottom panels. Another common group of doors had upper leaves with the top bevelled moulding, stepped upwards, often with combinations of convex and concave curves that echoed the curvilinear forms of pilaster gables. Doors of this type usually had plain rectangular bottom panels, sometimes with rounded corners. The particularly interesting autochthonous type of door also found in Cape Dutch houses was sometimes used as the front door, but more commonly used as the rear door at the back door, but more commonly used as the rear door at the back door. The top leaves of Cape Dutch exterior doors were almost never glazed, but this type of door was, in effect, a variation of an inward opening, horizontally divided door and a vertical sliding sash window, set within a single frame. The upper, vertical sliding sash window, set within a single frame. The upper, vertical sliding sash window, set within a single frame. The upper, vertical sliding sash window, set within a single frame. (LINDA HALL)



weather protection options of a sash window. Unlike hinges, they were occasionally used but doors were usually hung on pin-and-cosset hinges with a sliding stile were the most common. But after the Cape became a British colony, one of the most distinctive influences of British taste was on pattern patterns. As first this influence was restricted to the vicinity of Cape Town and to areas of specifically British settlement, such as the Eastern Cape, but after about 1845 it spread throughout the rest of the Cape where European pattern patterns remained popular until about 1875. Even in buildings where traditional Cape features such as gables, window and door patterns, and were almost universally divided vertically, with two leaves, and were sometimes framed by pilasters or other moldings in plaster. Earlier doors usually had four panels per leaf, but after about 1800 often only three panels per leaf were used. The heavier panel was usually flush and was surrounded by a delicate groove moulding. The upper panels were enclosed sometimes with fielded centres, and were sometimes with bevelled moldings. The doors always had decorative finials. Very little is known of the craftsmen who made the doors of Cape Dutch homesteads - both immigrant and slave artisans were probably responsible for particular cases. During the British period, many British artisans emigrated to South Africa. Some are known to have lived in small country towns, so it can be assumed that some of this pattern was made by them. However, local craftsmen were probably also involved in their manufacture. (LINDA HALL)



14A.10 Doors (Europe)

The basic door from medieval times onwards was constructed of vertical planks of oak or elm held together by horizontal battens and handmade iron nails. Earlier doors tended to have two or three wide planks of uneven widths, four planks were common from the later 17th century, and five or more narrower planks in the 18th and 19th centuries. 18th- and 17th-century doors might be decorated with shallow scratch moldings, while late 17th- and 18th-century doors often had a small head moulding on one edge of each plank, with an outer and an inner layer of horizontal or diagonal planks. Fastened together with heavy nails. There could also be external mitered frames around the door and/or concealing the joints between the planks. In earlier doors this framing the joints between the planks. In earlier doors this framing the joints between the planks. In earlier doors this framing the joints between the planks. (LINDA HALL)

Entrance to the wooden covered porch in a house in Palembang, Sumatra.

Traditional Riau house, Kampar.

2.3 m Riua (Sumatra, I)

The traditional houses of Riua as described here are the distinctive dwellings found in central Sumatra from Mt Kerinci to the Kampar district of Riau province, an area just west and north-west of the ancient Malay centre of Jambi. Given the historic roots of this area at the heart of the coastal Malay or Riau Malay world, its traditional architecture is of particular interest. It is surprising, its spatial relationships and order nonetheless they also display the uniqueness of their region. Wahyuningih and Abu describe a house quite similar to the basic Malay house of Malaysia except for certain ornamental features. However, those described by Maass and those which can still be seen in parts of Kampar district west of Pekanbaru have a more unique local flavor.

The residents of Kampar district are an agricultural people working the land along the Kampar river from the flat plains near Pekanbaru to the hills of Muntar Takas, an important site in the 12th century Srivijayan site. Located between the Minangkabau of west Sumatra and the Riau or Coastal Malay of the Sumatra coast and the Riau archipelago, their culture blends characteristics of both peoples (Iumas). However, like most Islamic Malays, they are patrilineal while the Minangkabau are matrilineal. Although Riua is a mosaic of influences due to its strategic location in the strait of Malacca (the crossroads of ancient trade routes linking the region to the rest of the world) they have a strong cultural identity and pride (Wee, Janus). Their language has been the lingua franca of the region for centuries and is the basis of the national language of Malaysia and Indonesia. Kampar houses hint of possible cultural links with the Minangkabau and, in their internal spatial relationships, express the importance of a mediated polarity, a sociocultural duality found throughout the island cultures of Southeast Asia.

The basic unit, often the only one seen in Kampar and described by Maass, is a rectangular plan wooden dwelling raised approximately 1.65 m (5.4 ft) above a low southern pillar form by 15 or 18 columns arranged in three rows creating four or five structural bays. The dwelling has a gable roof with a distinctive curved ridge, accentuated by a forked or horn-like finial, whose curved longitudinal wall panels and the extension of a portion of the front edge to shelter the often-erect wooden stairs leading to the front door. This door is generally in the central bay of a five-bay house, but is shifted to the right (as seen from the front) particularly in a four-bay structure and may be in the far right bay. The building is enclosed by paneled wall planes made of carefully detailed timber elements slotted together. These walls, front and back, are punctuated by windows, and the entire wall plane leans outward. The curved beam ends down, and the entire wall plane leans outward. The curved beam ends down, and the entire wall plane leans outward. The curved beam ends down, and the entire wall plane leans outward. (LINDA HALL)

This basic building unit is divided by a longitudinal central wall. The front half of the space is treated differently. It is a low solid wall with the upper portion treated differently. It is a low solid wall with the upper portion treated differently. It is a low solid wall with the upper portion treated differently. (LINDA HALL)

In the use of floral ornament and excellent crafting of wooden elements, the Riua house is clearly part of the rich Malay world.

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