Vernacular Modernism

Professor Wiel Arets

Fall 2024

Akshat Goyal

Vernacular Modernism

Professor Wiel Arets

Akshat Goyal

Fall 2024

This book is dedicated to my father, mother and sister,

who supported me to pursue this career, gave me the strength to persevere and move ahead in my life.

Preface

1. The Co-Existence Collection from the Vernacular Modern

Architecture has always reflected the worldviews of a specific time since it is inherently a product of them. These worldviews have changed and evolved over multiple centuries and lifetimes, from the early ingenuity of ancient cultures like the Mayans or the Egyptians to today's highly complex and interconnected global systems. This book, Vernacular Modernism, explores how these shifting ideologies have given rise to an architectural movement that reconciles the modern with the traditional, the global with the local, and the innovative with the enduring. In ancient cultures, architecture was deeply intertwined with the environment and the community. It was necessary for early settlers who were forced to develop an understanding of materials and climate and enforce their own cultures on said environments to create practical and poetic structures. They represented the harmony between humans and nature while also passing down communal values and shared knowledge. Building methods evolved organically, rooted in local traditions and rooted in problem-solving from disasters and local events that took place; this ensured 'sustainability' long before the term entered the modern language.

The Renaissance disrupted this collective ethos, introducing a new paradigm of individualism and mastery. Architects and builders became celebrated as geniuses, and their works became symbols of human ingenuity and aspiration. The concept of the "master builder" emerged, which elevated the individual vision over the communal input. It marked the beginning of a separation between architecture and its vernacular roots, as pursuing perfection and innovation often overshadowed local traditions. The client-architect relation emphasized grandiosity and innovation due to the aspirations to showcase the culture and make a grandiose showcase of ego and racism. Despite the connotations, the architecture produced was transformative and widely loved; however, it sowed the seeds for the alienation of architecture from its contextual foundations and focused more on cultural identity.

This aspect was further exaggerated due to colonialism. The colonial powers imposed their architectural styles on the lands they occupied, disregarding indigenous knowledge and practices, which prevented the organic development of architecture. Local materials and methods were replaced by foreign aesthetics, often creating a visual and cultural dissonance, which might have provided comfort to colonizers but was almost set up as oppression to the local people.

This homogenization of architecture became a tool of dominance, erasing identities and forcing communities into structures alien to their environments and ways of life. Colonialism unknowingly set the stage for the cross-cultural exchange of ideas, which would later influence global architecture discourse in the 20th century with the rise of 'The International Style'.

'The International Style,' defined by Philip Johnson at the MoMA, emerged as a dominant force, promoting a universal architectural language characterized by simplicity, functionality, and industrial materials like steel, glass, and concrete commonly produced in Europe. Architects sought to create structures that transcended cultural boundaries, embodying the aspirations of a modern, interconnected world; however, they mainly looked at the world as limited to Europe and America with a bit of influence on countries like India, Mexico, and Brazil.

However, this pursuit often came at the cost of local identity. Despite its innovative spirit, the International Style was criticized for needing more connection to place, leading to buildings that could exist anywhere but belonged nowhere.

Amid this critique, a counter-movement arose: Critical Regionalism, defined by Kenneth Frampton. This philosophy sought to ground modern architecture in the specifics of its environment and culture while embracing contemporary techniques and materials. Critical regionalism recognized the importance of local identity, climate, and history, advocating for an architecture that was both modern and rooted in its context. It served as a bridge between the universal ideals of the International Style and the particularities of vernacular traditions.

As I define it, the emergence of 'Vernacular Modernism' builds upon these developments. It represents a return to the values of ancient cultures, reimagined through the lens of modernity. Vernacular modernism talks about local involvement as the cornerstone of the movement; this will allow for, maybe at a smaller level, facilitating innovation in a community to restart the procedural improvement of architecture and the development of new crafts which were developed due to necessity now due to aesthetics like basket weaving or clay pot making, crafts that are being lost. It values flexibility and adaptability, designing spaces that respond to the changing needs of their occupants. This approach is not merely nostalgic but intensely pragmatic, addressing the urgent challenges of climate change, resource scarcity, and social inequality.

Architecture movements like Vernacular Architecture, the International Style, and Critical Regionalism have all contributed to the evolution of Vernacular Modernism. Vernacular architecture, emphasizing local materials and methods, offers lessons in sustainability and resilience as well as local involvement in construction. Despite its shortcomings, the International Style provides a framework for innovation, efficiency, and adaptability. Critical regionalism, focusing on place-making and cultural sensitivity, underscores the importance of context in contemporary design. What sets Vernacular Modernism apart is its synthesis of these influences into a cohesive philosophy. It celebrates the wisdom of traditional practices while embracing the possibilities of modern technology. It prioritizes the human experience, creating functional but also meaningful and inspiring spaces. It challenges the notion that progress must come at the expense of tradition, demonstrating that the two can coexist and enrich each other.

This philosophy has been expressed in the works of architects like Hassan Fathy, Charles Correa, and Anna Heringer, as well as Francis Kere and Alejandro Aravena. Fathy's use of mudbrick in Egypt, Correa's climate-responsive designs in India, and Heringer's emphasis on community-driven construction in rural settings exemplify the principles of Vernacular Modernism. Their projects are not just buildings but statements of resilience, empathy, and innovation.

The importance of vernacular modernism extends beyond aesthetics or sustainability; it is a call to action. Architecture must do more than serve immediate needs in an era of rapid urbanization and environmental degradation. It must address the more profound questions of identity, belonging, and responsibility while taking a more sustainable and realistic approach. It must create spaces that honor their surroundings and uplift their communities.

This book delves into the historical roots of Vernacular Modernism. It examines how architecture has been shaped by the worldviews of different eras, from the commonality of ancient cultures to the homogenizing effects of colonialism and globalization. It explores how these forces have influenced movements like Vernacular Architecture, the International Style, and Critical Regionalism, ultimately giving rise to Vernacular Modernism as a response to the challenges and opportunities of our time.

Through case studies and theoretical discussions, Vernacular Modernism will illuminate the principles and practices that define this movement and how this movement is the movement of the world's future.

2. Hasan Fathy's New Gourna Village

Contents

3. Hanok, a traditional Korean House

01 Evolution of Movements

A - Historical Context

4. Building in an Historic Context - Showcasing ‘A Window in a Garden of the Alhambra’ by Juan Domingo Santos in Granada, Spain

To understand vernacular modernism, one must first understand the role of vernacular architecture and the role of the modernist movement, mainly the International Style and how the practicioners of Vernacular Modernism got their education.

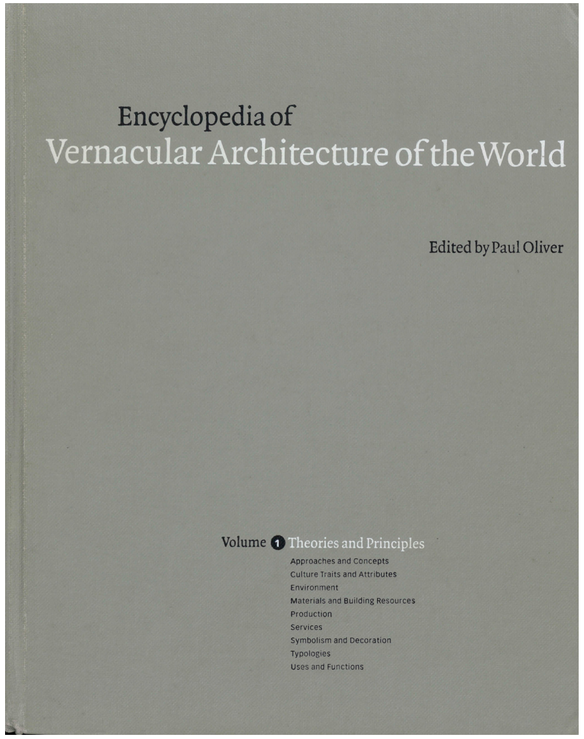
The modernist movement and mainly the International Style that took off mainly in the 1920s brought about a revolution in the architecture field as it brought international recognition and gained international popularity. The Bauhaus was the first school set up by Walter Gropius to teach this movement and its principles. Teachers from the Bauhaus went across the world and influenced many schools of architecture around the world such as Illinois Institute of Technology’s architecture and Institute of Design spearheaded by Mies van der Rohe and Laszlo Moholy-Nagy repectively; Havard’s Graduate School of Design spearheaded by Walter Gropius and Marcel Breuer; and the Ulm Design School spearheaded by teachers at the Bauhaus like Josef Albers, Johannes Ittens and Walter Peterhans.

Vernacular architecture has always been one of those movements that has always remained. According to Paul Oliver om his book for the ‘Encylopedia of Vernacular Architecture of the World’ he defines vernacular architecture as “*Related to their enviornmental contexts and available resources they are customarily owner- or community-built, utilizing traditional technologies. All forms of vernacular architecture are built to specific needs, accomodating the values, economies and ways of life of the cultures that produce them*”.

Many architects including the ‘pioneers’ of the International Style like Le Corbusier looked for inspiration from the vernacular style. Architects after the Modernism movement who wanted more local and regional based architecture gave rise to architects like Hassan Fathy from Egypt, Charles Correa and Balakrishna Doshi from India, Alvar Alto from Finland at some point in their careers looked at the vernacular style and gave rise to ‘Critical Regionalism’ as defined by Alexander Tzonis and Liane Lefaivre but popularized by Kenneth Frampton.

B Vernacular Architecture

B - Vernacular Architecture



5. Cover of the Book - Vernacular Architecture of the World

Vernacular architecture refers to traditional and indigenous building styles specific to a particular region, culture, or community. These structures are typically built using locally available materials and traditional construction techniques designed to meet the specific needs and lifestyles of those who use them. Paul Oliver's "Encyclopaedia of Vernacular Architecture of the World" is a seminal work that provides a comprehensive overview of these diverse architectural forms from around the globe.

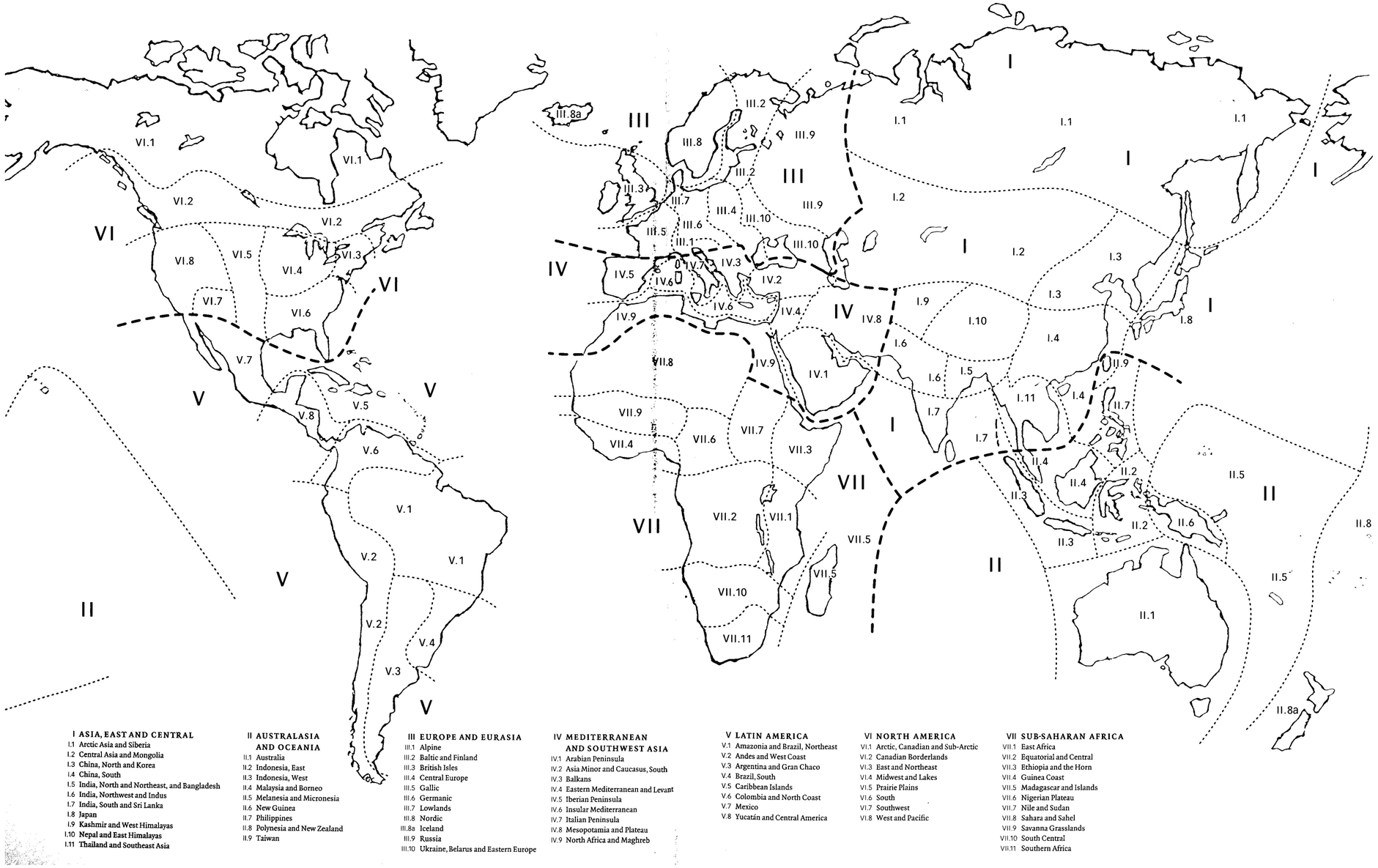
Vernacular architecture is deeply rooted in the environmental, social, and cultural contexts of the region in which it is found. It's main characterization are that it adapts to local climates, uses of sustainable materials, and is a reflection of the community's way of life. For example, as documented in Oliver's encyclopedia, the vernacular houses of Southeast Asia and Oceania showcase a rich diversity closely tied to these regions' social and cultural structures. However, these traditional forms are undergoing transformations due to rapid social, cultural, economic, and technological changes.

The concept of vernacular architecture was popularized by Bernard Rudofsky in his book "Architecture without Architects," describing it as "non-pedigreed architecture" that is spontaneous, indigenous, and often rural. Rudofsky's work highlighted the importance and relevance of these traditional forms to contemporary architectural practice. Oliver further defined vernacular architecture as comprising dwellings and other customary owner- or community-built buildings, utilizing traditional technologies to meet specific needs and accommodate the values and ways of living of the cultures that produce them.

For instance, the vernacular architecture of a rgion would reflect a long cultural legacy going back millenias and migration of people and their ideas would impact the way the design solutions were made as well as taking inspiration from the flora and fauna of the region, such as a mangrove tree with roots that elevate the trunk of the tree could be a reference for elevated housing and spaces in flood prone areas of Bangladesh and India.

One of the critical challenges facing vernacular architecture today is preserving these traditional forms in the face of globalization and modernization. Vernacular buildings are often seen as models of sustainability due to their efficient use of local resources and minimal environmental impact.

In conclusion, vernacular architecture represents a vital link between past and present, offering valuable lessons in sustainability, cultural heritage, and community-based design. Paul Oliver's encyclopedia provides extensive documentation of these diverse architectural forms, highlighting their significance and the ongoing efforts to preserve and adapt them in a rapidly changing world.



6. World Map showcasing the different regions this book covers, it also serves as an index

Projects

Khanty Semi-Dugout Dwelling, Siberia

The Khanty semi-dugout dwelling in a truncated pyramidal form was built with inclined posts fastened into a square frame, covered with poles, turf, and earth for insulation. It featured a roof entrance or flat-roofed passage, small doors, and minimal windows, often filled with ice or reindeer gut. Heated by a Siberian stove, the interior included earth benches for sleeping, enclosed in planks and covered with birch bark and reindeer skins.

7. Khanty Semi-dugout frame dwelling

Kejia Round Dwelling, Fujian, China

They round dwellings vary in multiple sizes and are made from rammed earth. Each family owns a small portion of the circular and own all the four rooms vertically stacked with the most public on the lower level and private on upper levels.

8. Interior of Kejia round dwelling near Zhangzhou, southwest Fujian Province

Kokani House, Maharashtra, India

Houses are constructed to take heavy rainfall in account, aggressive coastal climate and hot humid conditions. Most of them are farmhouses and the house consisted of ancillary houses near the main house. Constructed with local red laterine in lime-stabilized mud-mortar, with sawn woodwork supporting clay tiled roofs and floor is compacted earth topped with cow dung and mud plaster.

9. Kokani House, Maharastra

Chubu Housetypes, Japan

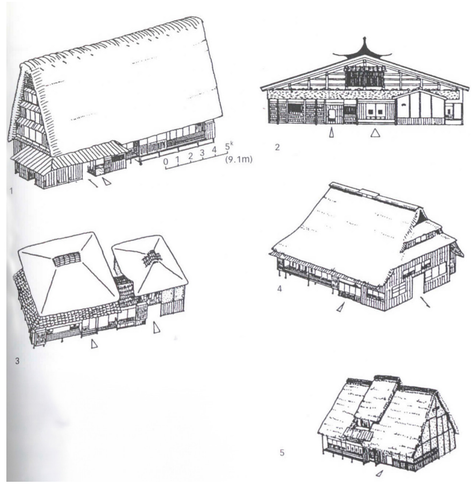
They have traditional thatched hipped or gambrel roofs. They mainly have entry on the gabled side and also have a ground-level sitting room. People would also cut away the eaves of the gable to let more light in.

Kalash Clan House, Hindu-Kush Mts

Stone masonry stabilized by layers of wood beams are laid under the advice of carpenters. The Kalash also adopted from the Kho tribe a special type of roof construction, that gave a sense of a 'lantern'. Which showcased a lot of interaction for the construction of a defence tower.

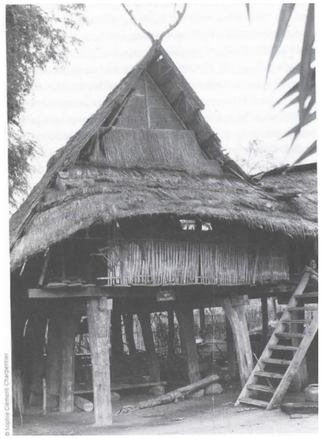
Lao Song Dam House, Thailand

The front of the house is an open terrace which had access to by a ladder or staircase, inside the upper level was living room, bedroom and a closed room meant for ancestors' spirits. The ground floor was used to store farm implements or fire wood and was used to secure livestock at night.



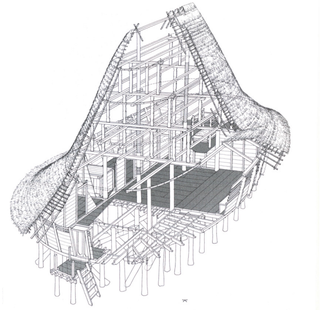
10. Chubu Housetypes, Japan

11. Kalash Clan House (defence tower), Hindu Kush



12. Lao Song Dam House, Thailand

13. A bough shed, Lamboo Sunian Community



14. Niha Ori house in Lololakha, Botswana Area

Bough Shed, Lamboo Community

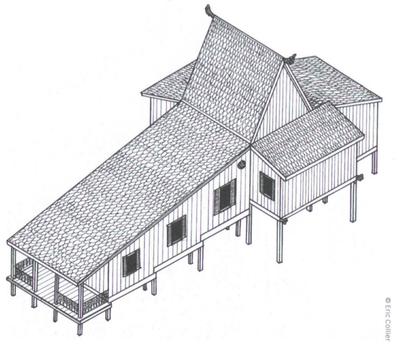
This is unique to northern Australia. It consisted of hummock grass or any vegetation stuck between two layers of wire mesh which formed a wall of 100mm thickness. Evaporate cooling provides for a tolerable living condition. The 'bough' cladding is used to cover the roof and walls.

Niha Ori house in Lololakha, Botswana Area

The house are built on small mounds or on oval cobbled platforms bounded by rain-water ditches, the surface shelter is used for storage space or for domestic tasks. They are built on piles. The entrance is closed by a trap door.

Banjar House, Kalimantan, Indonesia

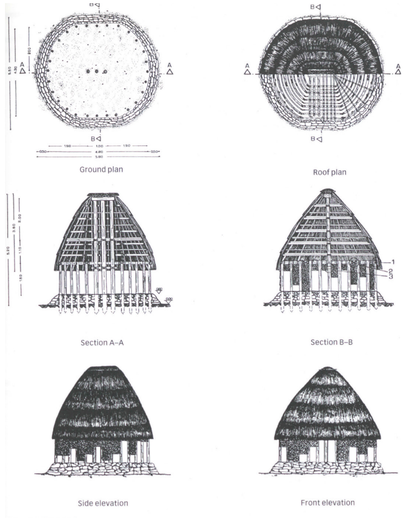
It is also called the house of the high ridge, which is a long rectangle with two small wings extending from back, graduating elevations from the front and back and pitched roofs which meet at the base of the tall gable. They are built over marshy areas and are accessed by wood walkways. Rows of posts support the floor beams and change in elevation.



15. Banjar House, Kalimantan, Indonesia

Samoan Fale Tele, New Zealand

The houses are made of a double layered structure. The roof is thatched in coconut or sugar-cane; coconut-leafs walls that can be lowered as blinds are used fro weather protection rather than for privacy. The structural members are temporarily tied together to make a basket-like framework connected to the center sections, this is carried out by specialized carpenters after which the local villagers put in place the perimeter posts and stone base which holds the forms of the floor of the building.



16. Plans, Sections and Elevations of Samoan Fale Tele

17. Alsatian House, Sundgau, France

18. Petajavesi Church, Keski-Suomi, Finland

Alsatian House, Sundgau, France

The richness of the architecture comes from the stylistic patterns formed by construction with elaborate structrue and bracing serving to hold up and also decorate the building. Some bracing also had a symbolic significance such as scissor brace, the lozenge, the square, the circle and the screw-shaped pillar. The structure was also colored to keep with the Germanic traditions.

Petajavesi Church, Keski-Suomi, Finland

Was built in 1763-1765, has a true cross shaped plan with angular barrel vaulted ceilings over the arms and a high octagonal dome at its intersection. A bell tower was added which combines the forms of Renaissance bell-tower from Ostrobothnia and eastern Finland traditions. It symbolizes both vernacular skills and the ‘dissemination’ of high-architecture influences.

Courtyard, Eastern Bohemia, Czech Republic

There were courtyards surrounded on three sides, this included the farmer's house, granary with a cellar, and sometimes a retired peasant's house. Further away were other premises like stables, sheds, warehouse and barn. The coutryards symbolized the social position of the housekeeper.

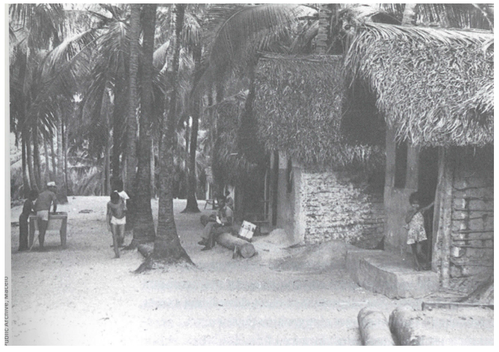
Sami Storehouses (Atti), Kautokeino, Norway

There are two kinds of storehouses - the atti and the njalla. They are log constuction with horizontal logs notched and joined at the ends to form a room. The atti is larger than the njalla and consists of timber boarding or turf on the pitched roof. They are generally located on a farm at a slight distance from the rear of the dwelling house. They are situated in a line for ease of access. The line of storehouses is a symbol of the special host-relationship called the verde-system amoungst the Sami.

19. Courtyard with cowshed, either side of farmhouse, Czech Republic

20. Sami Storehouses (atti), Kautokeino, Norway

21. Podilla House, East Dnieper River, Belarus



22. Fishing Village in Pontal da Barra, Brazil

Podilla House, East Dnieper River, Belarus

The dwelling house consists of three compartments, a passge usually in the centre, a living-room which is generally undivided and looks into the street and the kitchen is partitioned off. The structure is large horizontally placed logs, the lowermost one is laid on wooden foundations made of short oak poles dug into the earth.

Fishing Village in Pontal da Barra, Brazil

The village layout is a result of paths travelled on foot to reach the lagoon to fish, the palm trees and house rise along the sides of these paths. The dry leaves help in construction and the fruits help in meals.

Mbya Guarani dwelling, Colonia, Paraguay

The typical dwelling is 10 by 33 ft in area and is constructed of poles, lashed together with lianas or now with wires. The roof is gently sloping and is thatched with grass or dried maize stacks that covers the earth. In larger families, the house has a roof per family and the main cooking happens outside the house under a tree.

23. Mbya Guarani dwelling, Colonia, Paraguay

24. House with decorated facade, La Montague, Haiti

House with decorated facade, La Montague, Haiti

It is characterized by a small wood or wood-frame structures, white washed and decorated in front with wooden festons. The reason why the architecture of the island was made of wood instead of more abundantly found materials like stone or limestone was because the house was made to be dismantled easily and moved since the land was owned by the houseowner and was sold to cover burial expenses (which were made of stone).

25. Purepecha village of troje houses, Michoacan, Mexico

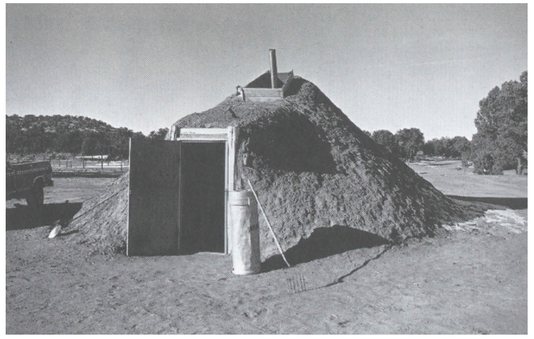
Purepecha village of troje houses, Michoacan, Mexico

The walls, floors and hipped roof are made of pine timber interlocked by notching. They are assembled in the lot and supervised by carpenters. They wer also isolated from the ground with masonry or stones that supported the floor planks.

26. Dwelling of the West Greeland Eskimos

Eskimo Dwelling, Greenland

The stormshed was connected to a short passage or semi-subterranean tunnel to the main living area which was recessed almost 1m into the ground. The tunnel was kept cold air and possible assailants from entering, some of them were even connected to other houses in case of an attack. Twined grass covered the inner door. All framing and supports were from driftwood log and the roof was constructed with split logs and fitted with a small framed window.



27. Conical Forked-pole hogan, Arizona, United States

28. Curved entrance porch of the Hutu House

Conical Forked-pole hogan, Arizona, United States

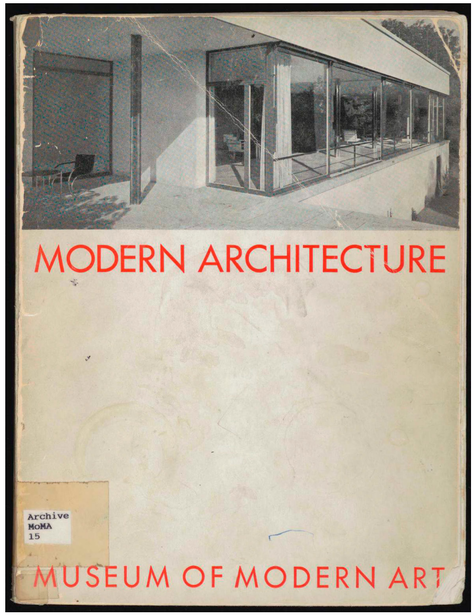
The diameters ranged from 13 to 30ft. Earth floors were excavated a foot or two, and extended entry ways were often attached. A smoke-hole was left behind the entry way and apex. This is mad eof local materials except for the plywood door, boards for the smoke hole.

Hutu House, Rwanda

The house commonly measures 10-13ft in diameter, which can increase to 20ft if rich. Most simple houses are covered with banana leaves or other common leaves or grasses. They have a three-stone fire which is used for cooking. Floors are compacted soil and there were partitions which divided the spaces.

C International Style

C - International Style of Modernism



29. Cover of the Book - Modern Architecture by Philip Johnson and Henry Russel Hitchcock Jr.

The International Style of Modernism is incredibly important to talk about since this style of modernism got rid of cultural identities and brought a sense of “sameness in architecture. The influence of modernism on developer around the world is unprecedented, even now it sits as the architecture that most developers prefer to build whether it be low income housing or large masterplan developments for societies in developing countries. It sits above all as the biggest piece of inspiration, primarily due to the decreasing costs and widespread industrialization for the production of materials like steel, glass and concrete.

To understand this movement, the ‘Modern Architecture’ book by the Museum of Modern Art written by various authors primarily Hitchcock and Philip Johnson as well as their exhibition at the MoMA in 1932 helps us understand the inflection point in the history of this movement being brought into the United States, after being well established in various countries in Europe, primarily Holland and Germany.

Various buildings brought into this movement like the Bahaus school and its use of ‘ribbon’ windows by Walter Gropius, Villa Savoye and its use of pilotis, and most importantly the Weissenhoff Estate overseen by Mies form the stepping stones of Modernism.

Globalisation or the means in which more parts of the world can be interconnected and ideas can be shared allowed for ‘Modernism’ to spread a lot faster to more parts of the world. Even colonization of countries from European countries specially the UK and France allowed for these ideas to be spread to colonized territories.

Began in the 1920s and went until the 1970s this style of modernism strictly adhered to functional, utilitarian and construction methods, typically through minimalism. It was charachterized by modular and rectilinear forms, flat surfaces, absence of ornamentation and volume based architecture.

The four comprehensive principles include the architect thing of the building as a skeleton enclosed by a thin shell, a sense of regularity as well as flexibility. Lastly, the principle of beauty coming from the technically perfect use of materials like wood, steel, concrete and glass.

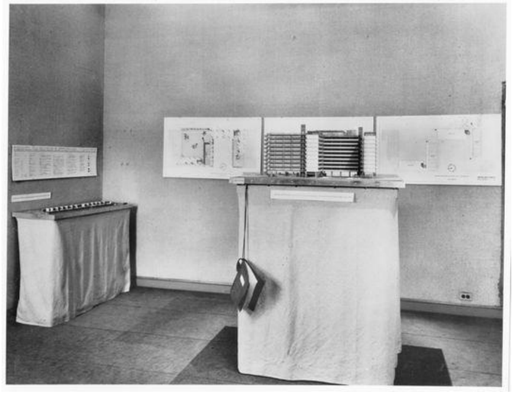
The architect which had major influence on this style but was not part of this style was Frank Lloyd Wright. Henry Russell Hitchcock and Philip Johnsons identified the following as the four founders of the International Style, they were Le Corbusier, Mies van der Rohe, Gropius and Oud.

Four limitless resources were identified by Frank Lloyd Wright in “An Autobiography: Frank Lloyd Wright” which the book also references directly to which were:

“ The first new resource is a super-material. Glass.
The second new resource is a new standard means. Tenuity.
The third new resource is a new sense of the Nature of Materials.
The fourth new resource is Pattern as a Natural”

According to Hitchcock, these basics should become the frame in which modern architetcure as a art should continue to exist.

30. Installation view of the exhibition - Showcases a model of Villa Savoye by Le Corbusier



31. Showcases models and drawings

32. Entrance into another room, with PSFS Building's image on the left

The exhibition at the time was very influencial in introducing "modern" architecture to the world. According to the New York Times article by H.I. Brock, it was considered very European and was not considered American as it rejected verticality that America was so proud of, even though the exhibition itself contained various architects from America and their highrises. The PSFS Building (picture on the left) was made by Howe and Lescaze in Philadelphia.

The exhibition despite critics was wildely successful and influenced various architects in America who then adopted a more minimalist and sleek appearance to their buildings. This might have also been due to naming Frank Lloyd Wright, a widely successful architect at the time, as the basis on which this school of architecture was established.

The industrialization of America also allowed for the more widespread use of materials like steel, concrete and glass to take hold in American architecture.

This was further enhanced when founding architects like Mies van der Rohe moved to America after the onset of World War 2.

33. Showcases various project with a model in the center, also pay attention to the seating which is very "modern" in its appearance

34. Exterior of Crystal Palace, painted by Joseph Nash

35. Tinted Lithograph of Crystal Palace

Crystal Palace

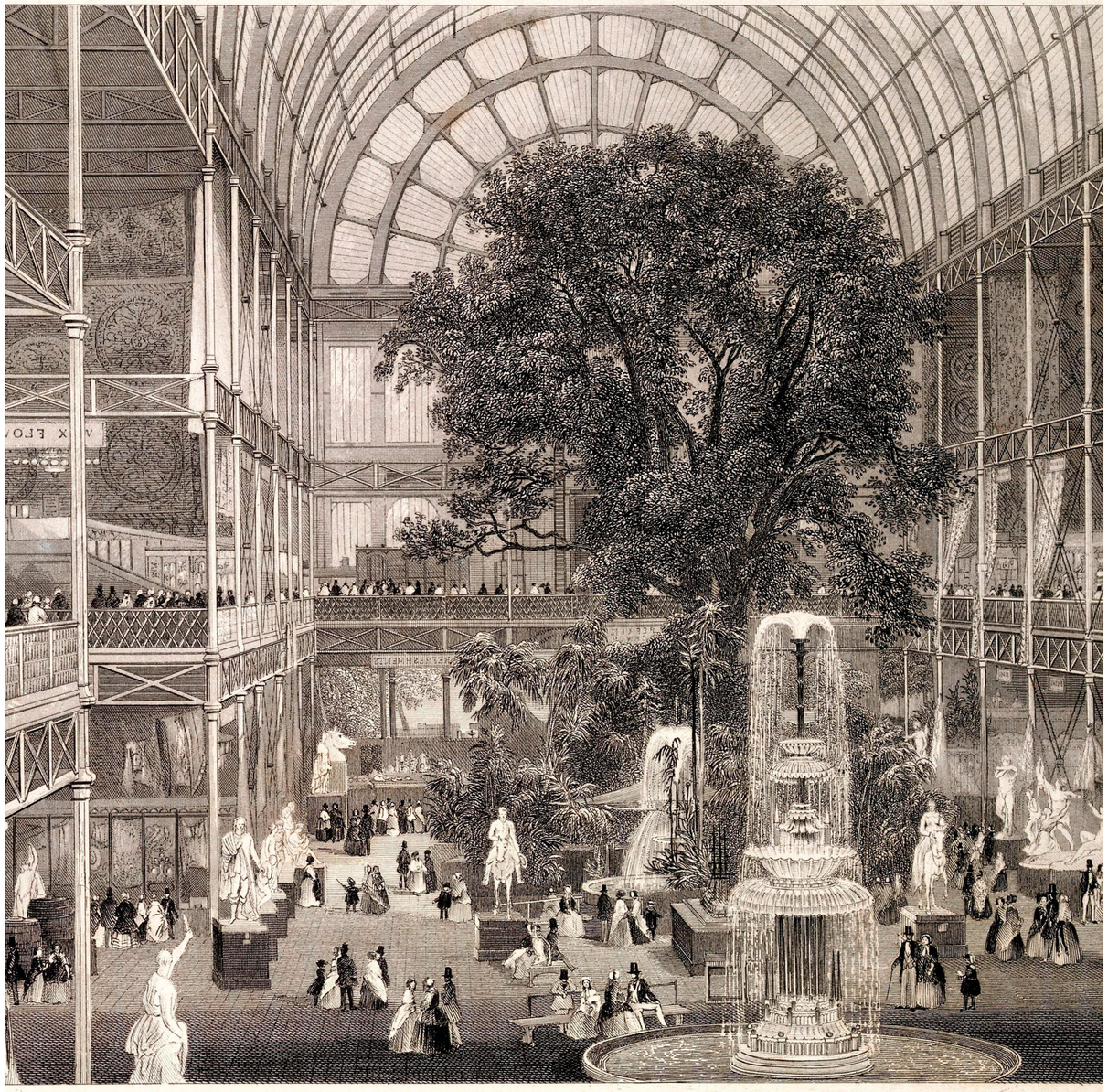
by Joseph Paxton
London, England, 1851

Philip Johnson in his pamphlet for the International Style talks about how the Crystal Palace was the first prophecy of the new style. The use of steel and glass was inspirational and allowed fro strides in the technique of glass and steel.

Frank Lloyd Wright, H.H. Richardson, H. P. Berlage, Peter Behrens and Auguste Perret in France were recognized for making a stand of originality. The revolution was based primarily on steel, glass and concrete.

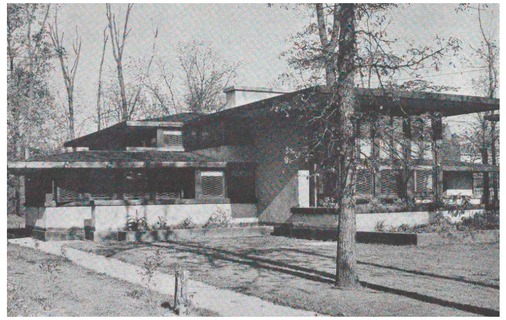
Planning needs to be inviolate and becomes the instrument for the modern architect.

“Modern architecture was born and exists in an era of applied science. Modern architecture does not fight the machine but accepts it.”

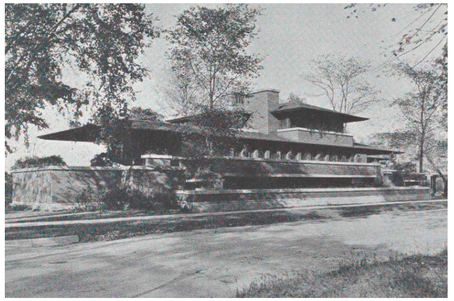


36. Interior of Crystal Palace

Projects



37. Isabel Roberts House, River Forest, Frank Lloyd Wright, 1908



38. Robie House, Chicago, Frank Lloyd Wright, 1910

Isabel Roberts House, FLW, 1908

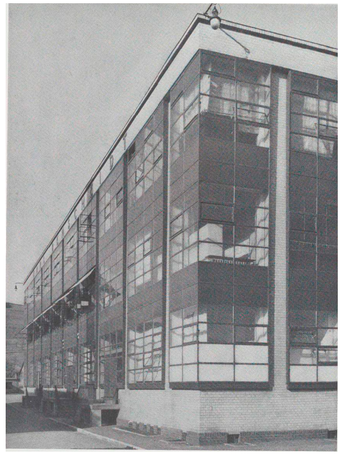
Unlike the architecture at the time, considered the Queen Anne style, this building was influencial in having an open floor plan and using low relief architecture which mimicked the landscape the building was set in.

Robie House, FLW, 1910

Wright's Praire Architecture reached a peak with the Robie House, according to Hitchcock. The seamless transitoon between the exterior and the interior with cantilevered roofs. Having large glass windows as well as having a pattern in the use of bricks and use of openings also accentuates the impact it had on modernism.

Fagus Factory at Alfeld, Gropius, 1913

Commissioned by Adolf Meyer to build the factory. It is defined as an 'epoch-making' work wiith giant windows and is completelt devoid of decorative features, according to the Philip Johnson it might be considered the most advanced piece of architecture before WW1.



39. Fagus Factory, Alfeld, Walter Gropius, 1913

Bahaus, Gropius, 1919

It was considered the largest modern project at the time, the bold ribbons of glass, and the rhythms of the monitonous nature that take place allow for a masterful execution of ‘modern’ and ‘international’ architecture. This school, in my opinion, becomes a template for schools throughout the world with a boxy nature and these ‘ribbons’ of glass and facade that enclose the classrooms.

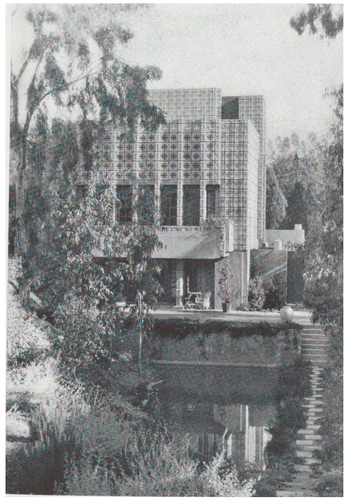
Millard House, FLW, 1923

Wright’s use of concrete block system was very contemporary. The wall planes were emphasized and the block nature of the architecture allowed for a pattern to develop. According to Hitchcock, he designed a lot more with mass in mind rather than volume.

Weissenhoff Estate, Corbusier and Jeanneret, 1927

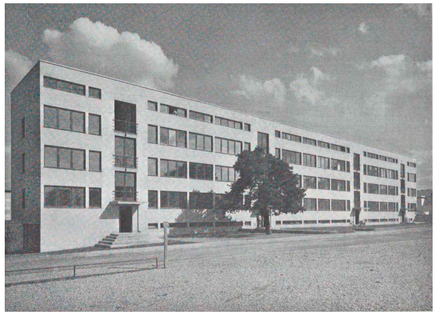
According to Hitchcock, even though the building held its own it was less practical than the housing project of Oud in the same estate. This buildings rise on pilotis (specifically the right portion of the building) seems something very similar to what he does later in the Savoye House.

40. Bauhaus, Dessau, Walter Gropius, 1919

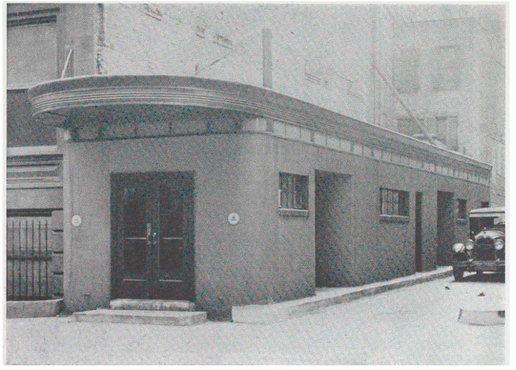


41. Millard House, Pasadena, Frank Lloyd Wright, 1923

42. Weissenhoff Estate, Le Corbusier and Pierre Jeanneret, 1927



43. Apartment House in Weissenhofsiedlung, Stuttgart, Mies van der Rohe, 1927



44. Capital Bus Terminal, New York, William Lescaze, 1927

Weissenhofsiedlung Apartments, Mies, 1927

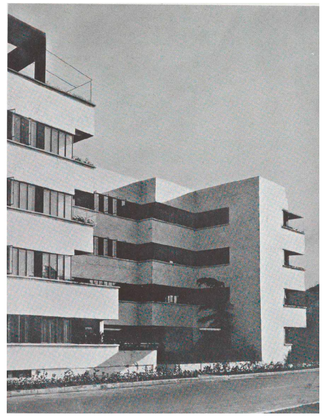
Mies was in complete charge of the buildings in Werkbund Housing Exposition at Stuttgart in 1927. The exposition consisted of 22 complete houses and apartment houses built by architects chosen by Mies. This was Mies’ first steel building, it was the most economical material when set up in this regularity.

Capital Bus Terminal, William Lescaze, 1927

There is very little information for this building, however, this building gets destroyed at some point and was also done at a time when Lescaze worked alone and worked primarily on interiors.

Garden Apartments, Neutra, 1927

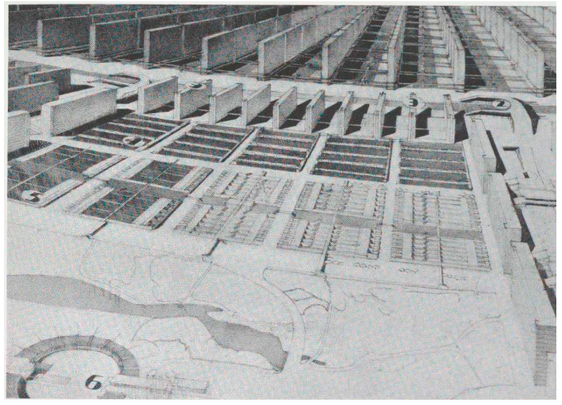
Hitchcock considers this building to be the first practical application in America of a consistent scheme of design based on modern methods of construction. The painting of corners to continue the ribbons is something Hitchcock does not like.



45. Garden Apartments, Los Angeles, Richard Neutra, 1927

Rush City Reformed, Neutra, 1927

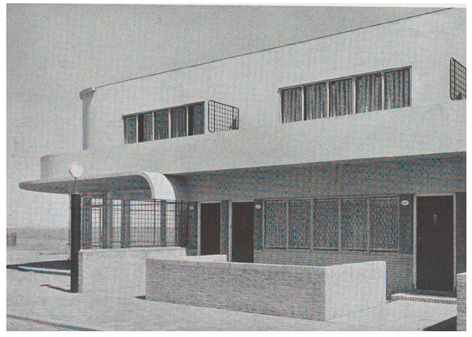
There is no information regarding this plan in the book. This plan according to me was influencial as you can see similar ideas off wide streets and tall buildings with what looks like garden space later be adopted by Le Corbusier's for his masterplans.



46. Project for an Ideal City, "Rush City Reformed", Richard J. Neutra, 1927

Workers Houses, J.J.P. Oud, 1927

A new kind of architecture was set up accroding to Hitchcock, like flat roofs, long horizontal windows flush with exterior surfaces, light metal frames, projecting balconies and walls made entirely of glass. The use of curves is masterful according to Hitchcock.



47. Workers Houses, Hook of Holland, 1927 - J.J.P. Oud

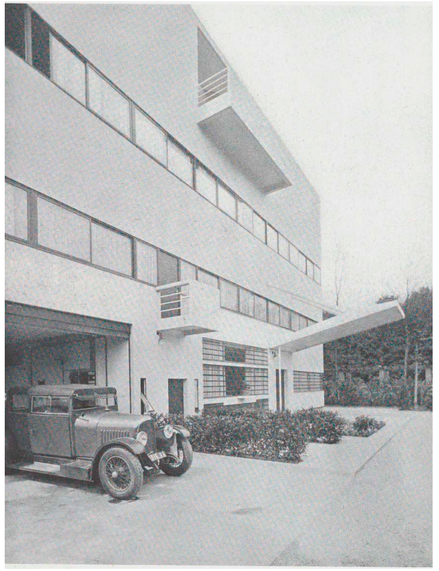
48. City Employment Office, Dessau, Walter Gropius, 1928

City Employment Office, Gropius, 1928

The office has an organized plan i.e. with straight lines and demarcation of spaces, the facade does something similar to the Bahaus with ribbons of glass. In the exhibition, this is the first 'modern' building that actually goes into the earth and has the glass ribbon being halfway visible from the facade. This might have later inspired Mies when designing Crown Hall.

Stein House, Corbusier and Jeanneret, 1928

The resemblance to the Bahaus' ribbons as well as to Mies' apartments at the Weissenhofsiedslung is very apparent in the building, the presence of the angled entryway which was shown in the exhibition seems interesting as a choice.



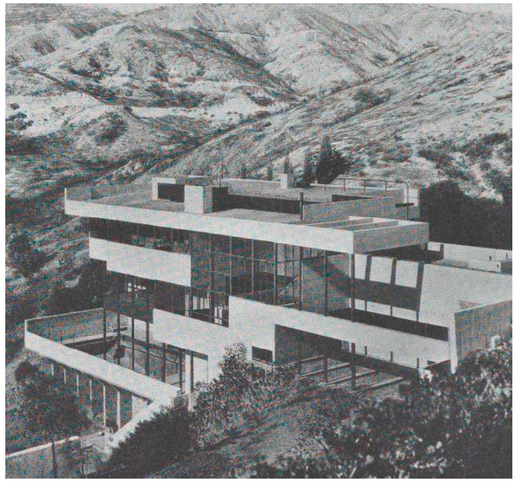
49. Stein House, Garches, Le Corbusier and Pierre Jeanneret, 1927-1928

Lovell House, Neutra, 1929

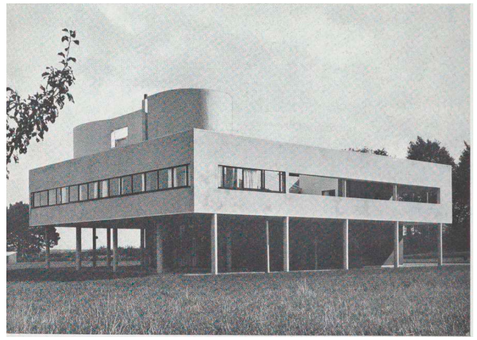
The steel skeleton as well as the regular pattern that controls the design. The exposed steel with cement surfaced spandrels are appreciated by Hitchcock, however, he points to insconsistencies with the use of spandrels as well as the overly complex facade for a simple plan.

Savoye House, Corbusier and Jeanneret, 1930

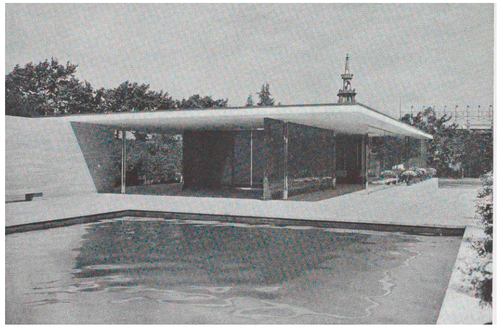
This building is one of the most studied building in architecture, the rise of the building on pilotis which accroding to Hitchcock showcases resemblence to Mies' Pavilion in Barcelona. The iconic 'ribbon' windows for light and ventilation which do not go the edges to preserve the volumetric nature of the building. The implementation of curves that match the turning radius of cars also showcases Corbusier's ideas on machine age and how it will overtake the world.



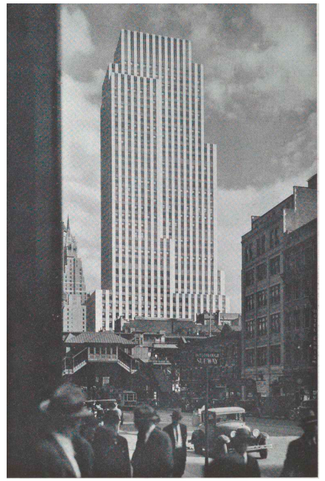
50. Lovell House, Los Angeles, Richard Neutra, 1929



51. Savoye House, Poissy-sun-Seine, Le Corbusier and Pierre Jeanneret, 1929-1930



52. German Pavilion at the International Exposition, Barcelona, Mies van der Rohe, 1929



53. Daily News Building, New York, Raymond Hood, 1930

German Pavilion, Mies, 1929

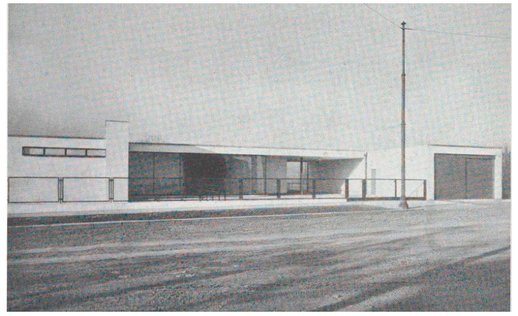
Mies had complete freedom when designing this building which gave rise to one of the best buildings of the decade according to Philip Johnson. The new element is the rigid regulaity of steel posts and simple rectangular roof slab, around which the space flows with free flowing walls that do not intersect with those columns and showcase the flexibility of the space.

Daily News Pavilion, Hood, 1930

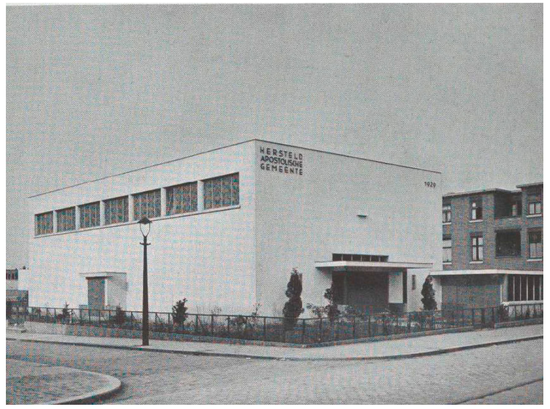
The setback was each width of a bay which does not create a pyramidal look. These square termination allows for hiding the watertank and elevator machinery. The systematic vertical 'ribbon' of windows and the pattern that exists on the facade also falls in line with the principles of 'Modernism'.

Tugendhat House, Mies, 1930

Garden side of the main floor are glass. The plan of the first floor is as open as Mies would have wanted. Philip Johnson considered this building to eventually become more influencial than the German Pavilion.



54. Tugendhat House, Brno, Mies van der Rohe, 1930



55. Kiefhoek Housing Development, Rotterdam, J.J.P. Oud, 1930

Kiefhoek Housing Development, Oud, 1930

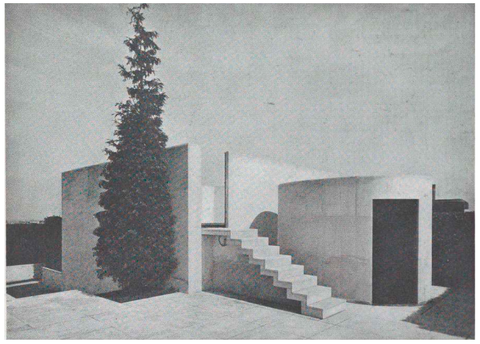
These were two-height dwellings with a flat roof, this was one of the first times where there were continous streets and backyards that were contiguous. These buildings were also executed 3-5 years after initially concieved due to extreme economy in construction.

De Bestegui Penthouse, Corbusier and Jeanneret?, 1927

The penthouse has walls of marble and definitely showcases the modernist principles of the 'international' style. A little research on this building made me put a question mark after the architects names since there is more research that points to the fact that this building was not designed by Corbusier but mainly by Bestegui and various others too.

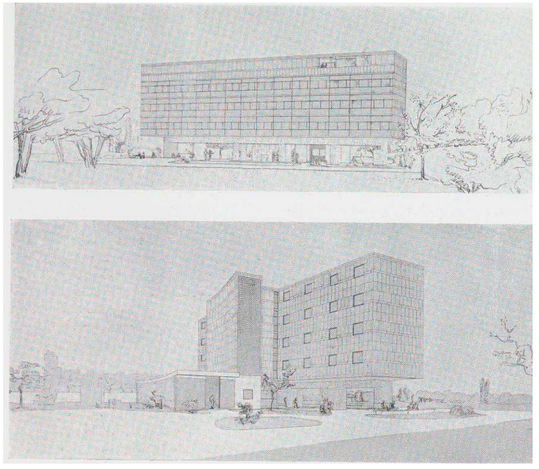
Mcgraw Hill Building, Hood, 1931

The building itself is a very similar design to the Daily News Building except the windows are now horizontal, which makes it look 'consciously horizontal in design', making it the first one among many that will eventually get built. It also gets compared to Louis Sullivan's Schlesinger and Mayer building in Chicago built in 1903 by Hitchcock.



56. De Bestegui Penthouse, Champs Elysees, Le Corbusier and Pierre Jeanneret?, 1931

57. Mcgraw Hill Building, New York, Raymond Hood, 1931



58. Swiss Dormitory at Cite Universitaire, Paris, Le Corbusier and Pierre Jeanneret, 1932

Swiss Dormitory, Corbusier and Jeanneret, 1932

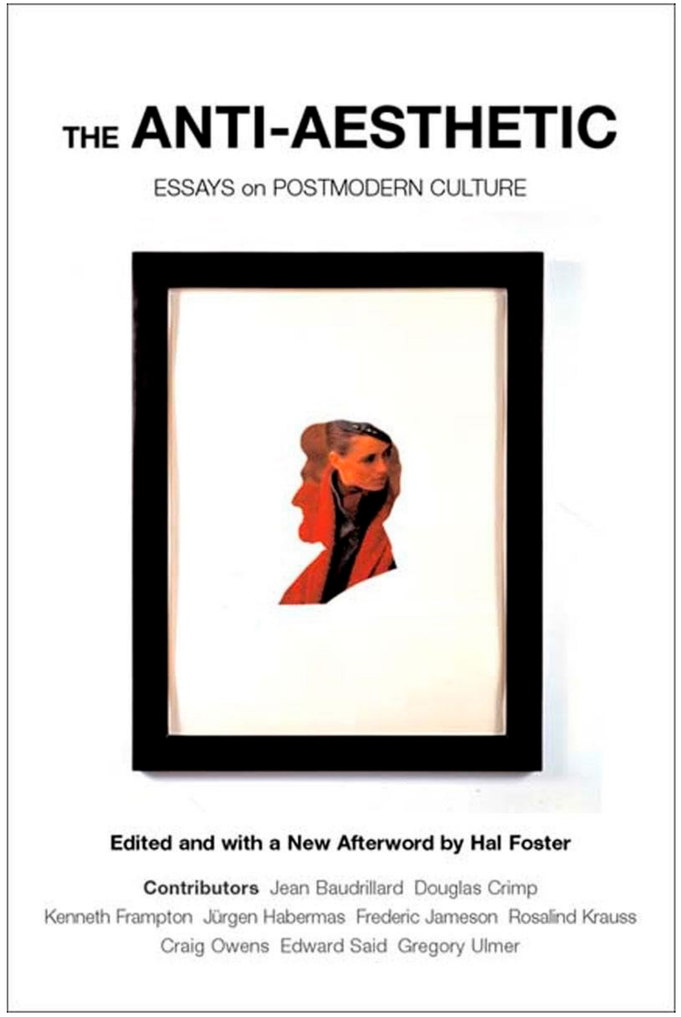
At the time of the exhibition only drawings were submitted as the building was not completed. The facades of these buildings were made entirely of glass according to these drawings however, the presence of blinds never gives the building a pure glass appearance. The building is also elevated on pilotis like Villa Savoye. The rectilinear and rhythmic facades again reinforces the modernist principles used by Corbusier.

PSFS Building, Howe & Lescaze, 1932

Just like Hood's Mcgraw Hill, this building also showcases the horizontal language of this building. Hitchcock also considers this building's use of cantilevered rows of aluminium window frames and gray brick spandrels, however, he says that it is too soon to know how influencial this building will be. The presence of curved corner of granite surfaced base and the handling of the elevator tower in the rear.

59. Philadelphia Saving Fund Society Building, Philadephia, Howe & Lescaze, 1932

D Critical Regionalism



60. Cover of the Book in which Kenneth Frampton's article on Towards a Critical Regionalism was written in

D - Critical Regionalism

After the formality and lack of variety in modernism and the international style, came the post-modernism which had individualism and ornamentation; however as a result of the two extremes came 'critical regionalism' where it was tied to modern traditions but was also part of geographical and cultural context.

The term was coined by Alexander Tzonis and Liane Lefaivre but was popularized by Kenneth Frampton in his book "Towards a Critical Regionalism: Six points for an architecture of resistance".

The fundamental strategy of critical regionalism is defined as the strategy to *"mediate the impact of universal civilization with elements derived indirectly from the pecularities of a particular place."*

Critical Regionalism needs to first, deconstruct the overall spectrum of the world culture which it inherits (from modernism); second, through synthetic contradiction, a manifest critique of universal civilization; thirdly, a mediation of universal technique which imposes limits on the optimization of industrial and post-industrial technology.

In the urban landscape and urban forms, we see a disregards for the realities and the constant change of needs for a community, urban design became all about land allocation and less about a reformative design strategy that changes with changes in demand of the city like it existed for Rotterdam but was abandoned in 1975.

The six principles of critical regionalism are: culture and civilization; rise and fall of avant-garde; critical regionalism and world culture; resistance of place and form; culture versus nature: topography, context, climate, light and tectonic form; and, the visual versus the tactile.

Critical regionalism allows for a more direct relationship with nature, in which nature impacts architecture and architecture impacts nature, as compared to the more formal relationships set up by 'modern avant-garde' architecture.

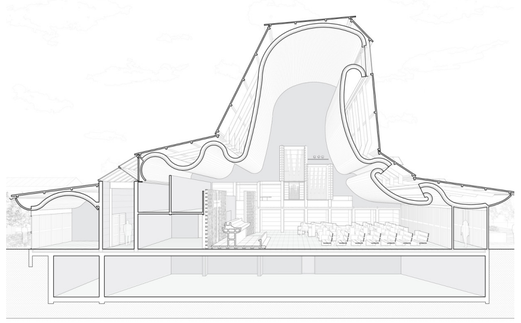
The tendency of modernization is to flatten the site and reach a sense of '*placelessness*'. This changes with critical regionalism since, the sites are not flattened until it is part of the region, simply because it has a sense of archeological past. The presence of natural light as well as the presence of windows also place a building in the location it sits in.

'*The tactile resilience of the place-form and the capacity of the body to read the environment in terms other than those of sight alone suggest a potential strategy for resisting the domination of universal technology'.*

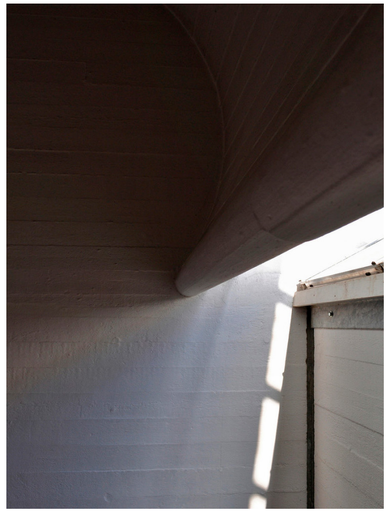
'Critical regionalism seeks to complement our normative visual experience by readdressing the tactile range of human perceptions.'

It aims to have a more direct experience between the structure and the nature it surrounds through the use of tactility, light, construction, tectonics and materiality which allows for a more sense of region which moves seamlessly between the building and the exterior which the building inhabits.

In his text, Kenneth Frampton talks about two buildings to really solidify the idea of critical regionalism to the readers which are the Bagsvaerd Church by John Utzon in Denmark and the Saynatsalo Town Hall by Alvar Aalto in Finland.



61. Section of Bagsvaerd Church



62. Detail view of opening which showcases the subtely of light coming in

Bagsvaerd Church

by John Utzon

Outskirts of Copenhagen, Denmark, 1976

Kenneth Frampton talks about the presence of a rationality of normative technique and on the other an arationality of idiosyncratic form.

He talks about how this building is formed around a regular grid, comprised of repetitive in-fill modules of concrete block and pre-cast concrete which is a system common in the universal civilization or a result from the universality of modernism.

However, there is a subversion in the architecture when a person moves from the countless application of an exterior to a less optimal reinforced concrete shell vault that spans the nave. The use of reinforced concrete shell at the time was also common, however, not in the same way, which Frampton agrees about. Frampton draws a parallel to the Chinese Pagoda Roof, as a precedent to the form designed by Utzon.

63. Interior of the church, showcases the beautiful roof and its undulations

64. Entrance to the Church

The exterior of the church is unassuming, characterized by a series of boxy, white concrete façades. This understated simplicity contrasts sharply with the interior, where the architectural brilliance truly reveals itself. The most striking feature is the undulating, cloud-like concrete ceiling, inspired by Utzon's observation of drifting clouds on a tropical beach. This ceiling creates a luminous and ethereal atmosphere, directing natural light deep into the nave through strategically placed skylights, emphasizing a divine connection.

Utzon's design reflects his deep respect for natural forms and his ability to integrate them into modernist principles. The layout of the church is rooted in simplicity and functionality, with spaces flowing naturally from one to another. The nave, with its curving roof, creates a sense of intimacy and introspection, ideal for religious and communal gatherings.

65. Roof shape from the interior of the church

66. Exterior showcasing entrance of the church

67. Showcasing the roof and the horizontality of the building

The materials used in Bagsværd Church—concrete, wood, and glass—are deliberately simple but exquisitely detailed, demonstrating Utzon's meticulous craftsmanship. The interplay of light, material, and form creates a tranquil and uplifting environment.

Bagsværd Church is also a technical marvel. The undulating roof was achieved using innovative concrete shell construction techniques, showcasing Utzon's engineering prowess. Despite its avant-garde design, the church respects the Scandinavian tradition of modesty and connection to nature.

In essence, Bagsværd Church is a harmonious blend of innovation, spirituality, and nature, reflecting Jørn Utzon's philosophy of creating architecture that speaks to both the soul and the senses.

68. Exterior of the Saynatsalo Town Hall

69. Entrance of the Town Hall

70. Library of the Town Hall

Saynatsalo Town Hall

by Alvar Aalto

Saynatsalo, outskirts of Jyvaskyla, Finland, 1952

Kenneth Frampton talks about the Saynatsalo Town Hall near Jyvaskyla in Finland in 1952. He talks about the orchestra of the architecture to the main second floor council chamber be both tactile and visual. We see it in the entrance with the grass staircase which gives a nice color but the change in materials from the grass staircase, the brick lined floors to even stone and more finished materials gives a sense of tactility due to the change in friction underneath our feet.

The presence of different materials as well as different qualities of different materials gives different qualities of sound, tactility and smell to the space which enhances the experience of the space and is not purely a representation of information or an evocation or rememberance of an experience that does not physically exist.

71. Detail of the Butterfly beams

The exterior is a blend of traditional and modern elements, characterized by warm red brick walls arranged in irregular patterns, giving the façade a handcrafted, tactile quality. The building is set on a raised, landscaped courtyard, evoking a sense of civic pride and intimacy. Its stepped form integrates harmoniously with the surrounding landscape, while its composition of varying heights reflects Aalto's sensitivity to scale and function.

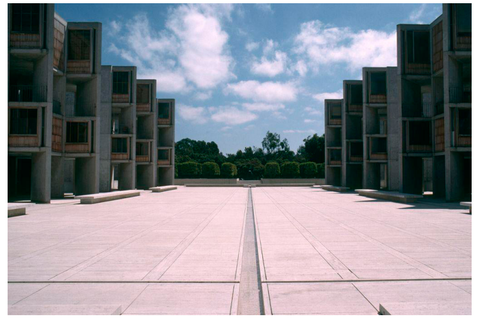
Inside, the structure continues to impress with meticulous details and innovative design. One standout feature is the butterfly beams in the council chamber, which are elegant, V-shaped wooden supports that combine structural innovation with aesthetic grace. These beams create a dynamic rhythm and highlight Aalto's mastery in blending engineering and design.

Natural light filters throughout the interior, enhanced by carefully placed windows and a warm material palette of wood and brick. The interplay of textures and light fosters an inviting, serene atmosphere, making Säynätsalo Town Hall a timeless masterpiece of civic architecture.

72. Exterior

Projects

73. Olivetti Showroom, Carlos Scarpa, 1958



75. Salk Institute, Louis Kahn, 1965

74. Nordic Pavillion in Venice, Sverre Fehn, 1962

Olivetti Showroom, Carlos Scarpa, 1958

Using Venetian terrazzo and Istrian stone, this project complements its surroundings. The delicate use of openings allows for a unique human experience from the cityscape, street and interior.

Nordic Pavillion in Venice, Sverre Fehn, 1962

The building is open to nature and allows for nature to fall into the building. It is linked to the context the building sits in, the original trees were preserved and the openings in the roof are formed around the presence of these trees.

Salk Institute, Louis Kahn, 1965

Use of pozzolanic concrete gave the buildings a very light texture to the touch. The materials were also chosen to withstand coastal weather. The central coutyard allows for uninteruppted views of the ocean.

76. Kimbell Art Museum, Louis Kahn, 1972

77. National Assembly Building, Louis Kahn, 1982

78. Stone House, Herzog and de Meuron, 1988

Kimbell Art Museum, Louis Kahn, 1972

The building uses light as its main theme, the natural light gets filtered through its skylights and there is a presence of vaults which provide a subtle light effect to the project. Kahn paid a lot of attention to the human qualities that can be experienced in this space.

National Assembly Building, Louis Kahn, 1982

The building like most Kahn buildings has giant opening which allows for a play of light and has giant reinforced concrete walls. The building is the center piece of the government complex, the use of water in the complex around this building connects this building to the topography of Bangladesh as a whole.

Stone House, Herzog and de Meuron, 1988

Using local stone, it creates a tactile experience like the Saynatsalo Town Hall and also uses its position to sit well on its site without disturbing the neighbouring context and provides for a tranquil enviornment for the residents.

79. Kandalama Hotel, Geoffery Bawa, 1994

80. Marika-Alderton House, Glenn Murcutt, 1994

81. Amdavad ni Gufa, BV Doshi, 1995

Marika-Alderton House, Glenn Murcutt, 1994

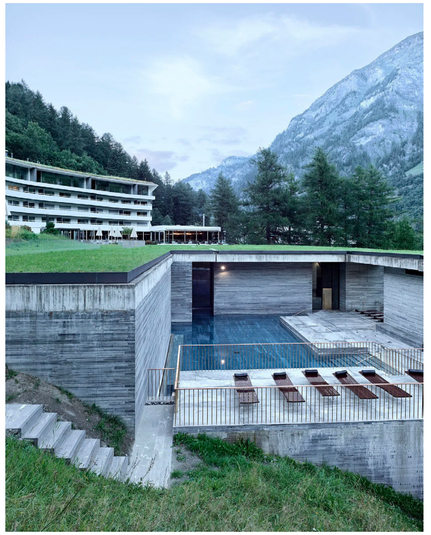
It responds to the tropical climate of Northern Australia with raised timber construction and louvered walls, allowing for natural ventilation and protection from flooding. The use of lightweight, locally sourced materials as well as flexible interior spaces enhances its connection to the landscape which places the building in its site appropriately and accurately.

Amdavad ni Gufa, BV Doshi, 1995

Blending into its urban context through its organic, undulating form, it reflects both the natural landscape and local craft traditions. Its cave-like interior creates an immersive, contemplative space that prioritizes the human experiences and allows for creativity to flow.

Kandalama Hotel, Geoffery Bawa, 1994

The terraced design covered in local vegetation, blends the building into the surrounding jungle. Using natural materials like stone and timber, the hotel allows for natural ventilation and minimizes environmental impact and offers sweeping views of the landscape, creating a deep connection between guests and the surrounding wilderness.



82. Therme Vals, Peter Zumthor, 1996

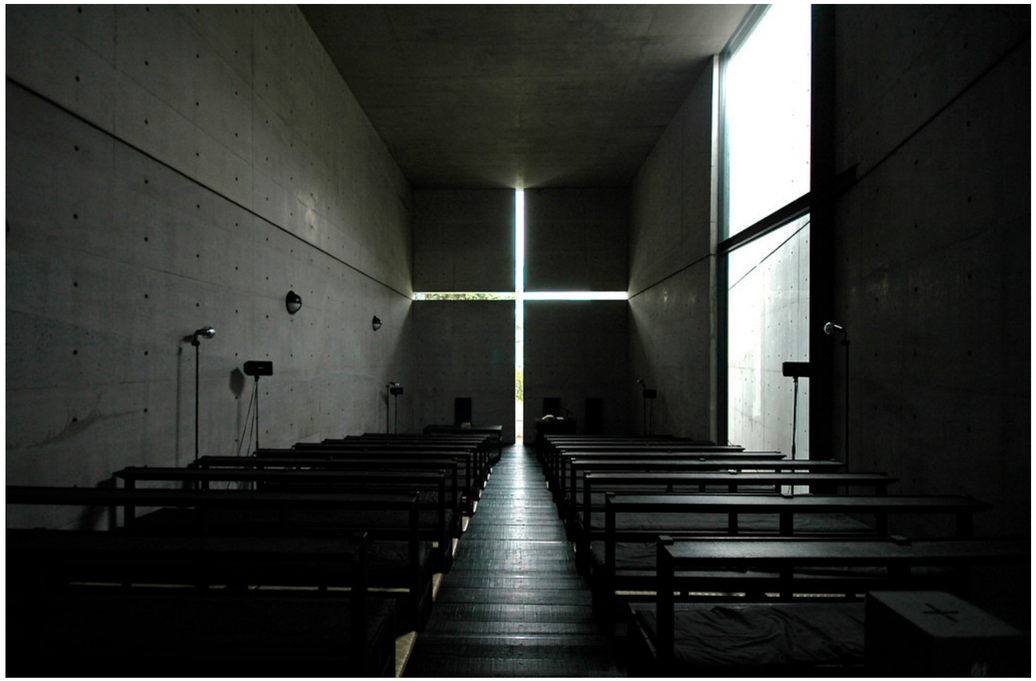
83. Dominus Winery, Herzog & de Meuron, 1997

Therme Vals, Peter Zumthor, 1996

Harmonized with the surrounding alps with the use of local stone, the design priortizes sensory experience with the baths raming the landscape and providing a tranquil retreat.

Dominus Winery, Herzog & de Meuron, 1997

It integrates its rural setting with a façade made of gabion walls filled with local stone, blending the building into the surrounding Napa Valley landscape. The porous material allows natural light to filter into the interior, creating a dynamic play of light and shadow, while the design enhances the sense of enclosure and tranquility.



84. Church of Light, Tadao Ando, 1999

85. Chicken Point Cabin, Olson Kundig, 2005

Church of Light, Tadao Ando, 1999

This church also does the experientality of architecture incredibly well with the use of materials that really emphasize the light coming from the cross, this cross not only brings light in but also connects the interior with the exterior placing and acknowledging the building surroundings.

Chicken Point Cabin, Olson Kundig, 2005

It embraces the rugged landscape with exposed concrete, steel, and glass which opens to the surrounding forest. The retractable window allows for a seamless transition between the indoors and outdoors, allowing the exterior to move into the cabin itself through light and wind.

Summit Horizon Neighborhood, MackayLyons Sweetapple Architects, 2019

The use of local timber and steel as well as the use of bridges to connect the landscape to the houses, it allows for a placement of the building within its site, which fosters a sense of belonging for the residents.

86. Summit Horizon Neighborhood, Mackay-Lyons Sweetapple Architects, 2019

02 Core Principles

87. Image from the METI School by Anna Heringer Architects, this showcases the local community build the school themselves, thereby increasing the preciousness of what is made.

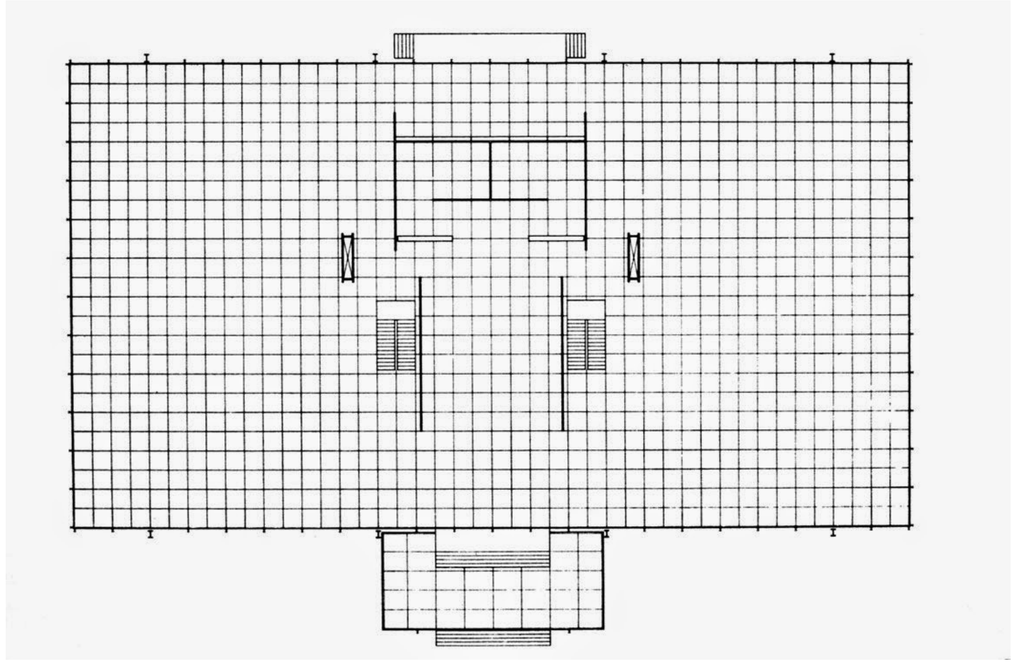
Local and Involved Community-built Projects

This allows for the community to have a larger sense of pride with the project and have a greater responsibility towards maintaining the project. This specifically asks for the people that use the project to be involved in constructing the project. This will not only teach the people in underserved and under-developed communities various skills that then can be used after the construction to uplift their communities further.

Locally Sourced Materials

Using locally sourced materials allows for people and communities to be able to build on their own and also greatly reduces greenhouse effects of transportation. It also sets the building in its context by making it relate to the site it is in.

88. Use of rammed earth allows for the use of local materials, it is the quintessential ‘local’ material since it often comes directly from the site itself.



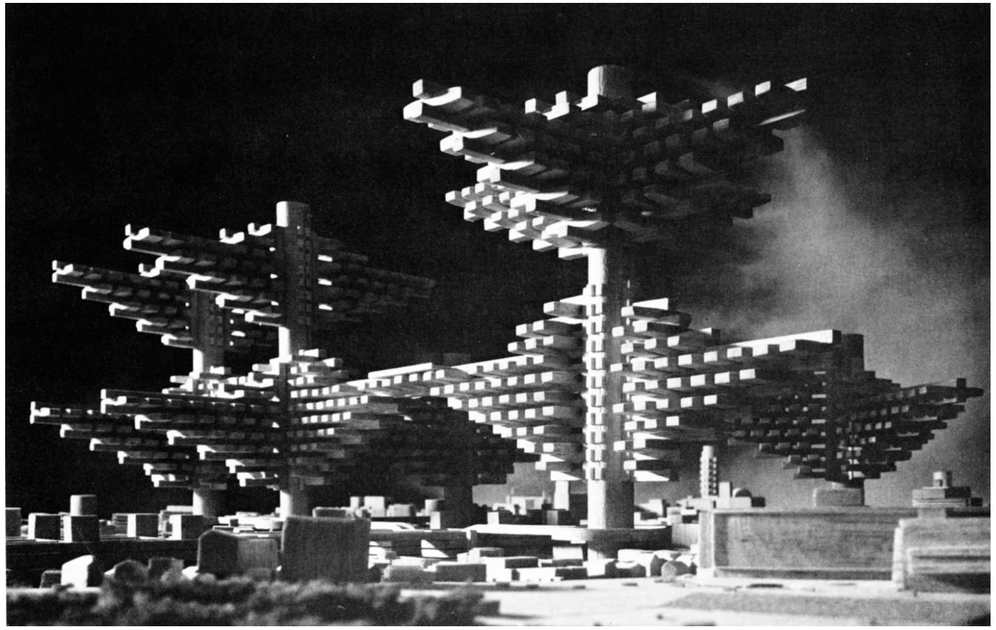
89. Crown Hall Plan by Mies van der Rohe

A Flexible Plan

This also allows for the uplifting of communities but also allows for the building to be rebuilt if necessary as well as allows for a closed loop system of construction.

Procedural Architecture

This in conjunction to Local and Community Built Projects, essentially talks about giving people in the communities the skills through meaningful architecture so that procedural architecture can take place i.e. the communities can not only build new architecture but also adapt the architecture to their fullest extent.



90. The metabolism movement in post-war Japan was one of the most formal discussion of procedural architecture i.e. architecture that can change over time and be more gradual in its development. This is an image of “Clusters in the Sky” by Arata Isozaki in 1962.

03 Case Studies

A - METI School

B - Gando Primary School

C - Quinta Monroy Housing

METI School

by Anna Heringer Architecture
Rudrapur, Dinajpur District, Bangladesh, 2006

91. Exterior of the METI School

92. Plan of Rudrapur

The METI School in Rudrapur, Bangladesh, designed by Anna Heringer Architects, stands as an important embodiment of vernacular modernism. This architectural approach emphasizes adaptability, the use of local materials, community engagement, and the procedural methodology of construction. In its design and execution, the METI School redefines the potential of architecture to foster cultural identity, environmental sustainability, and social cohesion.

The school's design reflects a deep respect for the traditions of the region, incorporating local materials such as mud and bamboo, which are abundant and culturally familiar. These materials, often considered rudimentary in contemporary design, were transformed into an architecture that is modern in its spatial organization yet deeply rooted in the vernacular. The building's mud walls provide thermal comfort, while bamboo structures offer structural stability and aesthetic elegance. This intelligent materiality not only minimizes environmental impact but also demonstrates the potential of traditional techniques to address contemporary needs.

Adaptability is a defining feature of the METI School. Its layout is designed to be flexible, accommodating various learning activities and community gatherings. The ground floor offers a cool, enclosed space ideal for classrooms, while the upper level, crafted from bamboo and open to the surroundings, creates a vibrant, light-filled environment for creative exploration. This duality in spatial experience reflects an architectural sensitivity to both functional requirements and the dynamic rhythms of rural life.

93. Elevation of the building handweaved by locals

94. People lifting bamboo poles, since cranes are not always available

95. Hand Mixing Concrete

96. Finished roof structure

97. Animals being used to mix concrete

Community involvement in the construction process was pivotal to the success of the METI School. Local artisans, teachers, and students actively participated, sharing their knowledge and learning new techniques under expert guidance. This collaborative effort bridged traditional craftsmanship with modern architectural practices which fostered a sense of ownership and pride among the villagers. The project became a hands-on workshop, where the act of building was as significant as the final structure, instilling confidence and skills in the community that could be applied to future endeavors.

The procedural methodology adopted for the METI School highlights the potential of architecture to be a tool for social transformation. Rather than imposing a predefined aesthetic or solution, the architects embraced a process-oriented approach, responding to the site, materials, and people. This method ensured that the design was not just for the community but deeply ingrained in it, evolving organically from the local context. By empowering the villagers to contribute, the school became a living testament to their culture and resilience, an enduring example of how architecture can support and sustain communities.

98. Exterior elevation of the building

99. Children like to be in caves

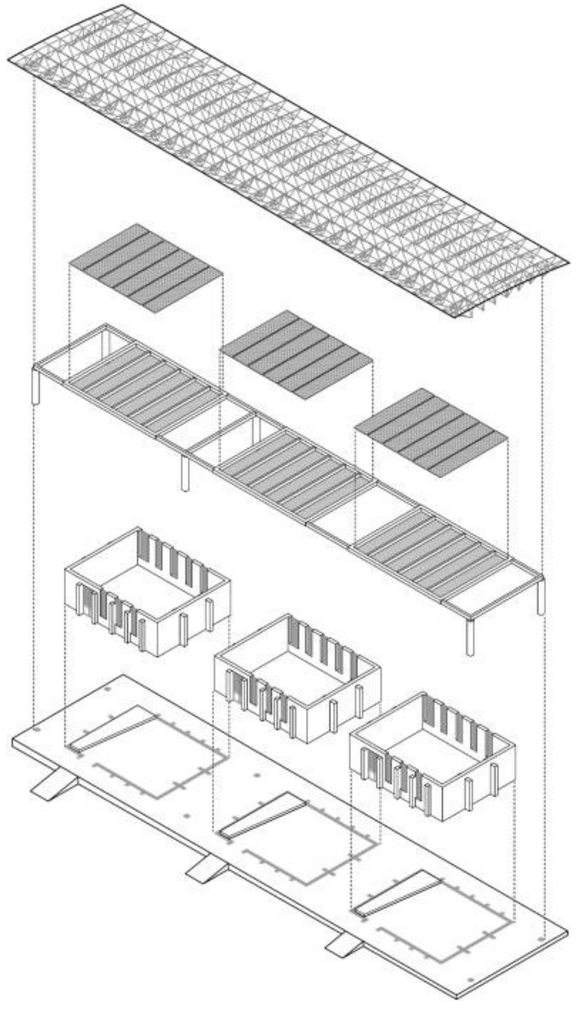
The METI School transcends its role as a mere educational institution. It is a symbol of hope and a blueprint for sustainable, community-centered development. It demonstrates that architecture, when grounded in the principles of vernacular modernism, can address pressing global issues such as climate change, resource scarcity, and social inequality while celebrating the identity and agency of local communities. In the hands of Anna Heringer and her collaborators, architecture becomes more than a profession—it is a way of life, a means of connecting people to their heritage and empowering them to shape their future.

100. Entrance to the school with children

Gando Primary School

by Kere Architecture
Gando, Burkina Faso, 2001

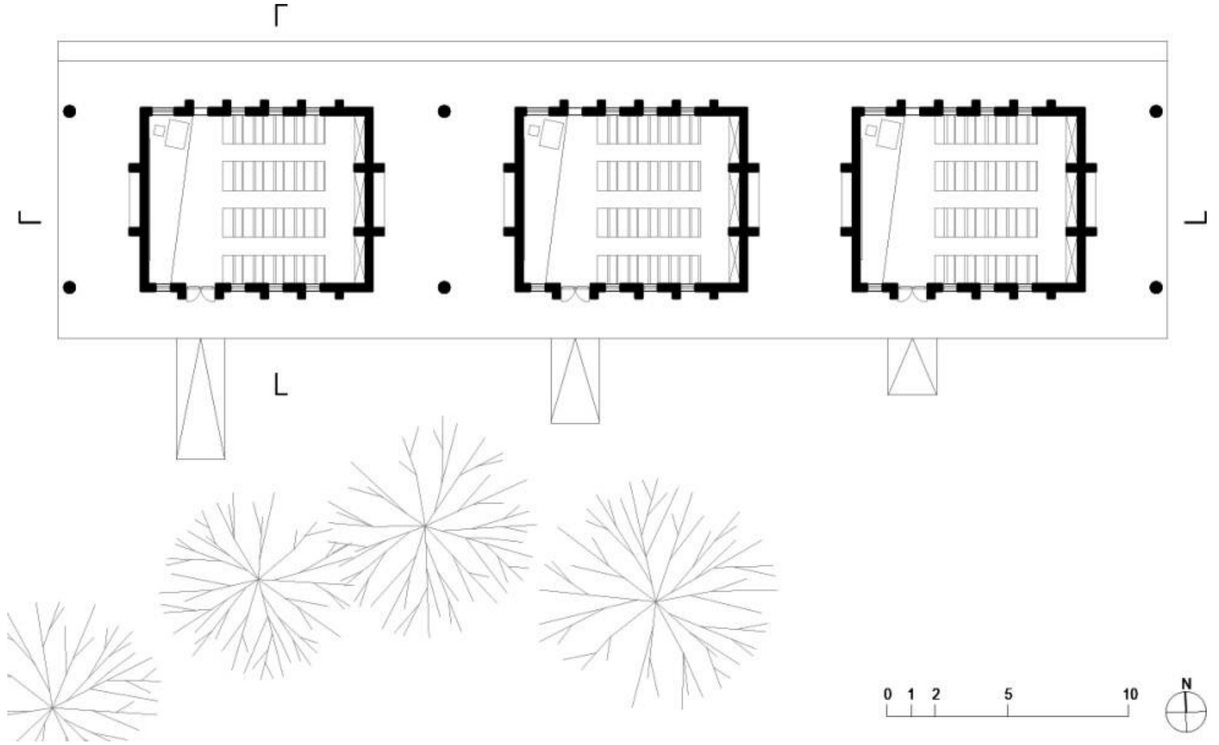
101. Gand0 Primary School Exterior



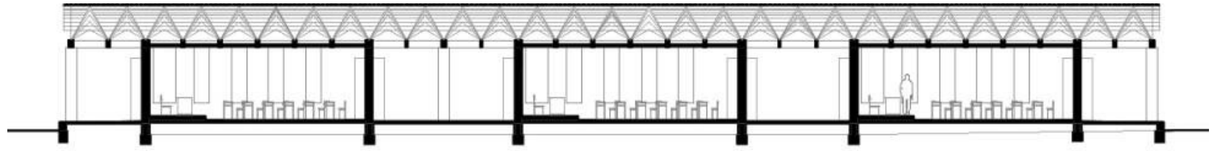
102. Axonometry of Gando Primary School.

The Gando Primary School, designed by Kéré Architecture, stands as an exceptional example of architecture that embodies the principles of vernacular modernism. Situated in Gando, Burkina Faso, this project transcends conventional design to embrace a holistic, community-driven approach rooted in local materials, flexible planning, and procedural innovation. It reflects a vision where architecture becomes a catalyst for social and environmental change, fostering a sense of belonging and empowerment within the community it serves.

At the core of the Gando Primary School is an intrinsic understanding of adaptability. The school's design is not a rigid construct imposed upon the environment but a living framework that evolves with the needs of its users. The building accommodates the harsh Sahelian climate through its ingenious double-layered roof system, which provides passive cooling and creates comfortable learning spaces. This flexibility extends beyond its climatic adaptability; the modular design allows for future expansions, ensuring that the school can grow in tandem with the community's needs. Such an approach aligns seamlessly with vernacular modernism's principle of creating spaces that are responsive and resilient.



103. Plan of Gando Primary School.



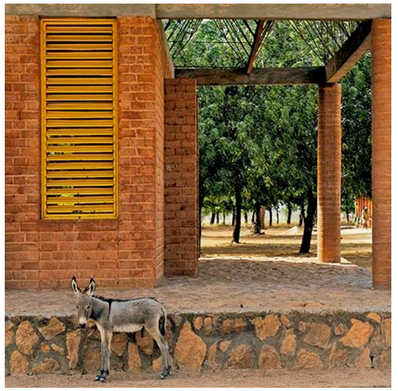
104. Long Section of Gando Primary School

105. Construction of the Roof

106. Children looking at claypots during construction

107. Women carrying the claypots

108. The claypots being used in construction



109. A donkey stands infront of the school

110. Student lining up for class

111.Students Studying in Class

The construction of the school is a testament to the power of collective effort. The local community was actively involved in every stage of the project, from the initial conception to its realization. This participatory process not only ensured the building's cultural relevance but also instilled a profound sense of ownership and pride among the people of Gando. The use of local labor transcended the act of building; it became an educational experience, equipping the community with skills that extended beyond the project itself. This synthesis of community and architecture encapsulates the spirit of vernacular modernism, where the built environment is a shared endeavor, rooted in collaboration and shared purpose.

The use of local materials further strengthens the school's connection to its context. Compressed earth blocks, made from the very soil of Gando, form the primary building material, celebrating the region's resources while minimizing the environmental footprint. This approach not only reduced construction costs but also created a structure inherently suited to its surroundings, blending seamlessly into the landscape. By valorizing the ordinary and the local, the project challenges the dominance of imported materials and techniques, advocating for a modernism that is both grounded and sustainable.

112. Detail of Roof Structure

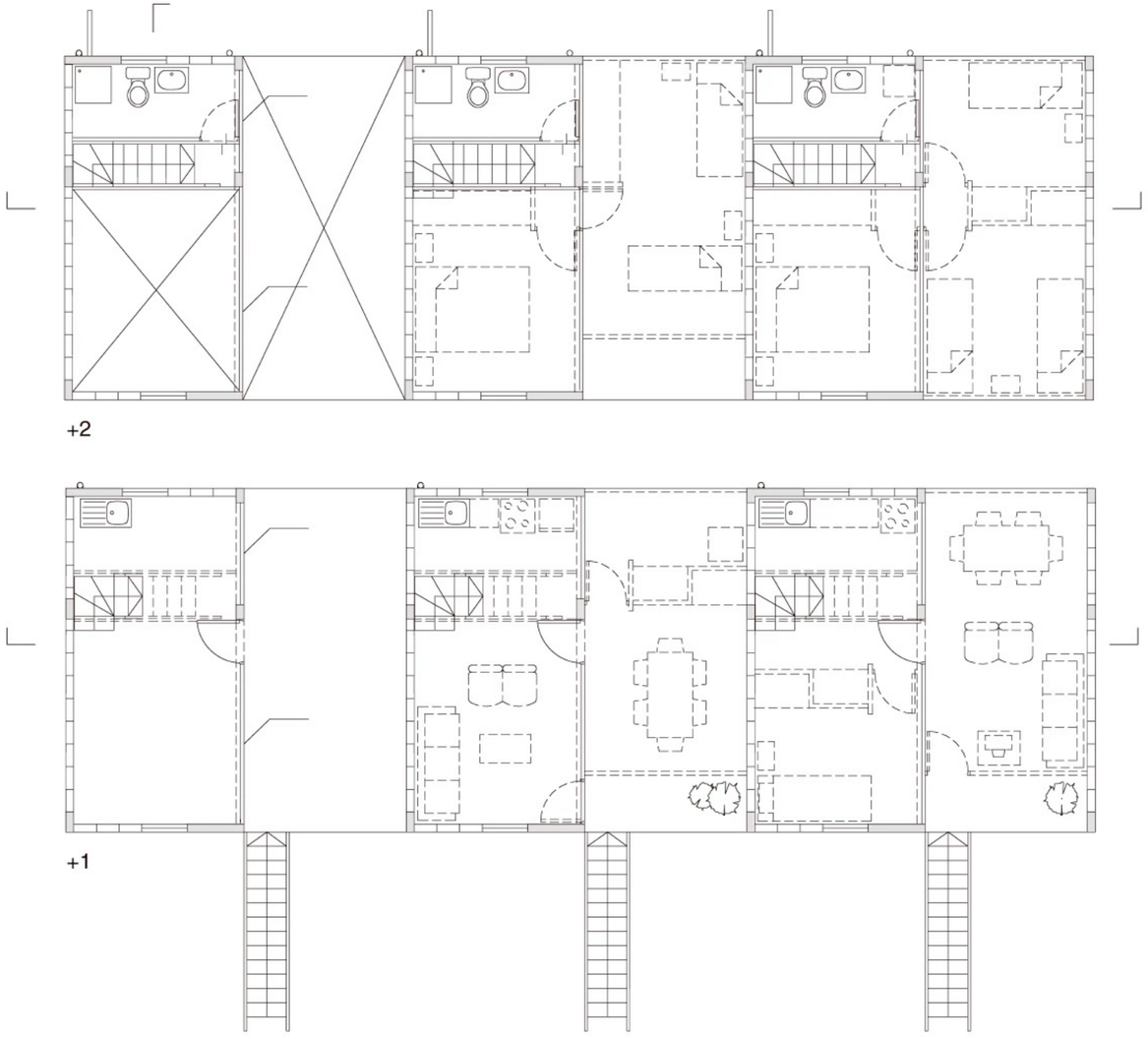
Beyond its physical attributes, the Gando Primary School exemplifies a procedural method of architecture that goes beyond the building itself. The project is part of a broader vision that integrates education, environmental stewardship, and social upliftment. Kéré's iterative approach—beginning with the school and later expanding to include teacher housing and other communal facilities—illustrates how architecture can be a process rather than a finite product. This procedural ethos aligns with vernacular modernism's commitment to evolving practices, fostering a design methodology that prioritizes long-term impact over immediate aesthetics.

The Gando Primary School is more than a building; it is a manifesto of how architecture can engage deeply with the cultural, environmental, and social fabric of a place. It redefines modernism through a vernacular lens, rejecting uniformity in favor of adaptability, collaboration, and rootedness. By weaving together the threads of local materials, community involvement, and a procedural approach, the project serves as a beacon of how architecture can be both a reflection and a driver of positive change. Its legacy extends far beyond Gando, offering a model of vernacular modernism that resonates universally, inspiring architects and communities alike to rethink the role of design in shaping our shared future.

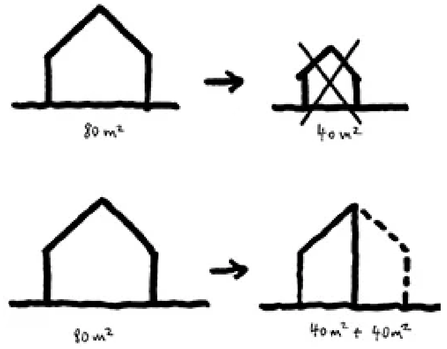
Quinta Monroy Housing

by Elemental
Iquique, Chile, 2005

113. Quinta Monroy Housing, lived in



114. Plan

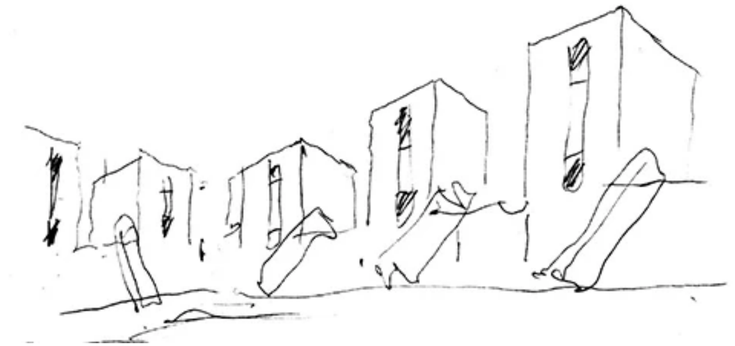


115. Concept Diagram

The Quinta Monroy Housing project in Iquique, Chile, stands as a groundbreaking response to the complex challenges of low-income housing. Designed by ELEMENTAL, led by Alejandro Aravena, this project is more than a solution to urban poverty; it is an architectural experiment rooted in dignity, adaptability, and trust in the resilience of its residents. Examining Quinta Monroy through the lens of vernacular modernism reveals its essence as a project that champions community-driven adaptability, relies on local resources, and redefines housing as a procedural, incremental process.

In 2003, ELEMENTAL was commissioned to address the housing needs of 100 families living in a squatter settlement. The site was non-negotiable—the families had to remain on the land they had occupied for decades—and the budget was startlingly low at $7,500 per unit. Instead of viewing these constraints as limitations, ELEMENTAL treated them as design drivers. Their approach was innovative yet deeply rooted in human necessity, embracing vernacular modernism's principles: flexible design, community participation, and resourcefulness.

At its core, Quinta Monroy embodies the idea of an



116. Perspective Sketch

117. Freshly Constructed Site

a sense of cohesion.

Quinta Monroy's participatory process sets it apart from traditional social housing projects. ELEMENTAL did not design in isolation. They engaged directly with the families, listening to their needs and incorporating their insights into the design process. This collaboration ensured that the housing was not only functional but culturally resonant. For many residents, this was the first time their voices had been acknowledged in shaping the environments they would call home. This participatory ethos resonates with vernacular architecture, where communities historically worked together to build spaces that suited their collective needs.

Even after the initial construction, community involvement remained central. Families took the lead in expanding their homes, often relying on neighbors for assistance. This shared labor created a sense of camaraderie and mutual support, strengthening the community fabric. It's a poignant reminder that architecture is not just about structures but about the relationships they foster. The residents were not merely occupants but co-creators, actively shaping their built environment and their futures.

adaptable framework. ELEMENTAL's "half-house" concept provided families with a two-story structure built from durable concrete, including basic amenities like kitchens, bathrooms, and a roof. This core infrastructure ensured structural stability and safety, but the design deliberately left gaps—literally and figuratively. These gaps were spaces for expansion, waiting for the families to personalize and grow their homes over time. The flexibility of this design was profound. It anticipated the natural ebb and flow of life, understanding that no two families' needs or resources are the same. Over the years, these skeletal structures transformed into vibrant, varied homes, reflecting the personalities and priorities of their residents.

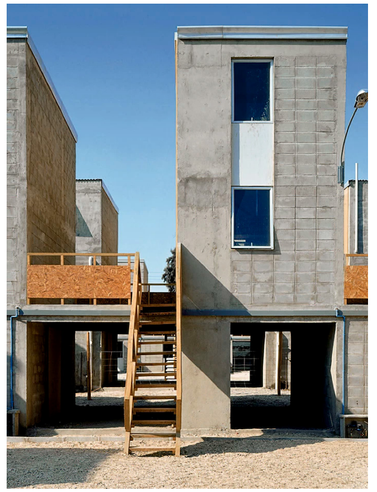
This incremental approach is not only practical but profoundly empowering. Instead of receiving a finished product, families became active participants in shaping their living spaces. The houses started as a framework but evolved into unique expressions of identity, culture, and aspirations. Walking through Quinta Monroy today feels like stepping into a living neighborhood rather than a planned development. Each house tells its story through its materials, colors, and expansions, yet the overall design retains

118. Site now tranformed by locals

The materiality of Quinta Monroy is another aspect that aligns with vernacular modernism. ELEMENTAL's use of concrete for the initial structures ensured durability, especially given the seismic activity in the region. However, the expansions introduced a variety of materials, often sourced locally. Families used bricks, wood, and corrugated metal, blending industrial and vernacular aesthetics. This layering of materials, both visually and functionally, reflects the dynamic nature of the project. It is a dialogue between permanence and adaptability, between modernist order and vernacular spontaneity.

Beyond its physical form, Quinta Monroy's success lies in its procedural approach. ELEMENTAL did not deliver a static design but a system—a method that could evolve over time. This mindset shifts the role of the architect from creator to facilitator, emphasizing the process over the product. The project's procedural nature mirrors how vernacular architecture evolves organically, adapting to changing circumstances and needs. By focusing on the long-term potential of the design rather than immediate perfection, ELEMENTAL acknowledged the unpredictability of life and embraced it as a design principle.

120. The residents filling the other half of the housing

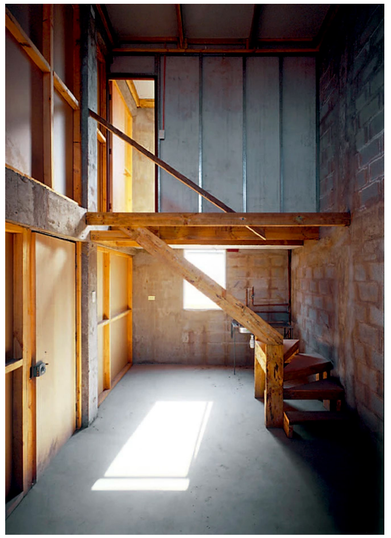


119. The half of the housing

This procedural framework also addressed a critical economic reality. By building only half of each house within the budget, ELEMENTAL maximized what could be achieved with limited resources while ensuring that future expansions remained within reach for the residents. This financial pragmatism, combined with the architectural flexibility of the design, created a sustainable model that could be replicated in other contexts. Quinta Monroy is not just a one-off success but a prototype for how housing crises can be addressed globally.

What makes Quinta Monroy extraordinary is its ability to redefine the role of social housing. It does not condescend to its residents by imposing rigid, prepackaged solutions. Instead, it trusts in their ingenuity and ability to create homes that reflect their lives and aspirations. This trust is transformative. For families who had lived in precarious conditions, receiving not just shelter but agency was life-changing. The project gave them more than a roof—it gave them ownership, stability, and pride.

Walking through Quinta Monroy today is a study in contrasts. The original concrete frames stand as a testament to the project's modernist roots, but the



121. Newly constructed stairs

122. Stairs in a used apartment

expansions breathe life into the neighborhood. The houses are no longer uniform but vibrant, layered, and uniquely personal. This visual and functional evolution captures the essence of vernacular modernism—a balance between order and chaos, between the universal and the particular.

While Quinta Monroy is celebrated for its successes, it also highlights challenges inherent in incremental housing. Not all families have the resources or skills to expand their homes at the same pace, leading to disparities within the community. Yet even these imperfections reflect the human reality of the project. Unlike traditional top-down developments, Quinta Monroy embraces the messiness of life, allowing it to shape the built environment organically.

In the broader context of architecture, Quinta Monroy challenges us to rethink how we approach housing. It proves that great architecture is not about grand gestures or expensive materials but about understanding people and their needs. By prioritizing adaptability, community involvement, and resourcefulness, ELEMENTAL created something that transcends its modest budget. It's a project that doesn't just respond to a crisis but transforms it into an opportunity for creativity and collaboration.

For architecture students and professionals alike, Quinta Monroy is a powerful case study. It is a reminder that constraints can be catalysts for innovation, that good design listens as much as it creates, and that architecture can be a tool for social change. In a world facing growing housing crises and inequality, the lessons of Quinta Monroy feel more relevant than ever. It's a call to action, a challenge to reimagine what architecture can achieve when it truly serves people.

123.Comparison between the old and the new in the interiors

04 Conclusion

Summary

Architecture reflects the spirit of its time, evolving to address humanity's changing needs and aspirations. Vernacular Modernism embodies this adaptability by synthesizing the wisdom of ancient practices with the possibilities of contemporary techniques. It bridges the gap between tradition and innovation, emphasizing sustainability, inclusivity, and community engagement.

This movement redefines architecture not just as the creation of structures but as a process deeply tied to the cultural and environmental context. It challenges the dominance of rigid, one-size-fits-all approaches by prioritizing designs that respect and respond to their surroundings. By involving communities in the design and construction process, Vernacular Modernism fosters a sense of ownership, pride, and empowerment, transforming architecture into a collaborative endeavor that uplifts its participants.

The movement draws from its roots in vernacular architecture, which uses local materials and traditional techniques to create structures that harmonize with their environments. It also incorporates lessons from modernist movements like the International Style and Critical Regionalism, blending global perspectives with local sensibilities. This synthesis allows Vernacular Modernism to address pressing issues such as climate change, resource scarcity, and social inequality while maintaining its relevance across diverse contexts.

Projects like the METI School in Bangladesh, Gando Primary School in Burkina Faso, and Quinta Monroy housing in Chile exemplify this philosophy. These works highlight the transformative potential of architecture when it becomes a dynamic, evolving process rather than a static product. By using local resources, engaging communities, and adopting flexible planning methods, these projects create spaces that are not only functional but also deeply meaningful.

Vernacular Modernism transcends aesthetics, urging architects to consider the social, environmental, and cultural implications of their work. It calls for architecture that evolves alongside its users, embracing adaptability as a design principle. By valuing tradition without sacrificing progress, this movement offers a roadmap for addressing the challenges of a rapidly changing world.

Post Script

As we close this exploration of Vernacular Modernism, it is important to recognize that this movement is not merely an architectural style but a living, evolving philosophy. It challenges us to reconsider the role of architecture in shaping the world around us and in responding to the complexities of the human experience. Through its emphasis on community participation, the use of local materials, and the embrace of adaptability, Vernacular Modernism offers a framework that is both timeless and forward-thinking.

The case studies presented within this book—such as the METI School, Gando Primary School, and Quinta Monroy—serve as powerful reminders of architecture's potential to act as a catalyst for positive change. These projects highlight that, when rooted in local contexts and designed with the involvement of the people who will live in and use these spaces, architecture can transcend its physical form to become a tool for empowerment, sustainability, and social transformation.

However, the journey does not end with these examples. Vernacular Modernism is a movement that invites ongoing dialogue and innovation. It encourages architects, designers, and communities to continue pushing the boundaries of what is possible, constantly adapting to meet the evolving needs of our world. Whether in response to environmental challenges, social inequalities, or rapid urbanization, Vernacular Modernism offers a path forward—one that honors tradition while embracing progress.

This book is not just a reflection of what has been achieved but also a call to action. The principles and practices of Vernacular Modernism urge us to consider architecture as an active, transformative process—one that goes beyond the act of building and extends into the realm of shaping lives and futures. It is an invitation to rethink how we design, how we build, and how we engage with the communities that these spaces serve.

As architects, students, practitioners, and citizens of the world, we must continue to push the boundaries of architecture. We must remember that each building, each space, is an opportunity to create a lasting impact on the environment, the people, and the communities it serves. Vernacular Modernism challenges us to see architecture not as a static object but as a dynamic, evolving process that can shape a better future for all.

Bibliography

1. Anna Heringer Architecture. “METI School.” Www.anna-Heringer.com, www.anna-heringer.com/projects/meti-school-bangladesh/. Accessed 8 Sept. 2024.
2. ArchDaily. “Primary School in Gando / Kéré Architecture.” ArchDaily, 22 Apr. 2016, www.archdaily.com/785955/primary-school-in-gando-kere-architecture. Accessed 15 Oct. 2024.
3. ---. “Quinta Monroy / ELEMENTAL.” ArchDaily, 31 Dec. 2008, www.archdaily.com/10775/quinta-monroy-elemental?ad_medium=gallery.
4. Arquitectura Viva. “Primary School, Gando - Diébédo Francis Kéré Kéré Architecture.” Arquitectura Viva, Arquitectura Viva, 26 Dec. 2018, arquitecturaviva.com/works/escuela-primaria-de-gando-10.
5. ---. “Quinta Monroy Housing, Iquique - Alejandro Aravena ELEMENTAL.” Arquitectura Viva, 26 Dec. 2018, arquitecturaviva.com/works/viviendas-quinta-monroy-1#lg=1&slide=10. Accessed 5 Dec. 2024.
6. Barr, Jr., Alfred H., et al. Modern Architecture. The Museum of Modern Art, 1932, assets.moma.org/documents/moma_catalogue_2044_300061855.pdf. Accessed 31 Oct. 2024.
7. Brock, H.I. “Architecture Styled “International.”” The New York Times, 7 Feb. 1932, pp. 133, 144, www.nytimes.com/1932/02/07/archives/architecture-styled-international-its-principles-set-forth-in.html. Accessed 31 Oct. 2024.
8. Frampton, Kenneth. “Towards a Critical Regionalism: Six Points for an Architecture of Resistance.” Towards a Critical Regionalism: Six Points for an Architecture of Resistance, by Hal Foster, The New Press, 1 Apr. 2002, www.modernindenver.com/wp-content/uploads/2015/08/Frampton.pdf. Accessed 16 Oct. 2024.
9. Frank Lloyd Wright Foundation. “Robie House.” Frank Lloyd Wright Foundation, 2017, franklloydwright.org/site/robie-house/. Accessed 1 Nov. 2024.
10. Gibson, Eleanor. “Le Corbusier’s Villa Savoye Encapsulates the Modernist Style.” Dezeen, Dezeen, 31 July 2016, www.dezeen.com/2016/07/31/villa-savoye-le-corbusier-poissy-france-modernist-style-unesco-world-heritage/. Accessed 1 Nov. 2024.
11. Handelman, Sarah. “Machine À Amuser: The Life and Death of the Beistegui Penthouse Apartment – Sarah Handelman.” Sarahhandelman.com, 2021, sarahhandelman.com/machine-a-amuser-the-life-and-death-of-the-beistegui-penthouse-apartment/. Accessed 1 Nov. 2024.
12. Hidden Architecture. “Kiefhoek Workers’ Housing.” Hidden Architecture, 28 Oct. 2022, hiddenarchitecture.net/kiefhoek-workers-housing/. Accessed 2 Nov. 2024.
13. Huppatz, D.J. “William Lescaze: Early Interiors.” Critical Cities: Reflections on 21st Century Cities, Blogger, 28 May 2010, djhuppatz.blogspot.com/2010/05/william-lescaze-early-interiors.html. Accessed 2 Nov. 2024.
14. Johnson, Philip. Built to Live In. The Museum of Modern Art, 1931, assets.moma.org/documents/moma_catalogue_2044_300153621.pdf. Accessed 31 Oct. 2024.
15. Kere Architecture. “Kéré l Work.” Www.kerearchitecture.com, www.kerearchitecture.com/work/building/gando-primary-school-3. Accessed 9 Oct. 2024.
16. LOTUS International. “Anna Heringer: DESI, Rudrapur, Bangladesh, 2007-08 [And] [Anna Heringer - BASEhabitat: METI (Handmade School), Rudrapur, Bangladesh, 2005].” Lotus International, no. 140, Dec. 2009, pp. 6–9, ezproxy.gl.iit.edu/login?url=www.proquest.com/scholarly-journals/anna-heringer-desi-rudrapur-bangladesh-2007-08/docview/55497754/se-2?accountid=28377. Accessed 15 Sept. 2024.
17. Menendez, Ana. “Gando Primary School Library by Kéré Architecture. The Third Piece of the Complex l the Strength of Architecture l from 1998.” Www.metalocus.es, 7 Oct. 2018, www.metalocus.es/en/news/gando-primary-school-librar-kere-architecture-third-piece-complex.
18. National Geographic Society. “Globalization.” National Geographic, 1 Oct. 2024, education.nationalgeographic.org/resource/globalization/. Accessed 2 Nov. 2024.
19. Oliver, Paul. Encyclopedia of Vernacular Architecture of the World. Cambridge, Cambridge Univ. Press, 1998.
20. Wikipedia Contributors. “Critical Regionalism.” Wikipedia, Wikimedia Foundation, 28 June 2019, en.wikipedia.org/wiki/Critical_regionalism. Accessed 20 Oct. 2024.

Image Credits

Preface

1. Dutta, Abhirup, and Deeptashree Saha. “The Vernacular Modern.” The Vernacular Modern, 2014, www.thevernacularmodern.com/collections/coexistence-collection. Accessed 30 Nov. 2024.
2. UNESCO World Heritage Centre. “Safeguarding Project of Hassan Fathy’s New Gourna Village.” Unesco.org, 2011, whc.unesco.org/en/activities/637/. Accessed 30 Nov. 2024.

Contents

3. Comberg, Ella . “25 Examples of Vernacular Housing from around the World.” ArchDaily, 26 July 2018, www.archdaily.com/898253/25-examples-of-vernacular-housing-from-around-the-world. Accessed 3 Dec. 2024.

Historic Context

4. Alda, Fernando. “A Window in the Garden of Alhambra,” Divisare, 18 Oct. 2021, images.divisare.com//images/f_auto,q_auto,w_800/v1634574413/qm8wzmvibiqf0un0p3py/juan-domingo-santos-fernando-alda-a-window-in-a-garden-of-the-alhambra.jpg. Accessed 5 Dec. 2024.

Vernacular Architecture

5. “Book Cover.” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024.
6. “World Map Showcasing the Different Regions This Book Covers, It Also Serves as an Index.” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024.
7. Sokolova, E. “Khanty Semi-Dugout Frame Dwelling in Truncated Pyramidal Form. River Vakh, Western Siberia,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Image taken in 1957. Pg. 847
8. Liu, John. “Interior of a Kejia Round Dwelling near Zhangzhou, Southwest Fujian Province.,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 909
9. Beri, Pramod. “Transition between Indoor and Outdoor Space of a Konkani House, Maharastra,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 974
10. Ogawa, Tohru. “Chubu Housetypes,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024.
1. Gassho-zukuri, Shirakawa-go, Hida 2. Hommune-zukuri with decorated ridge, Chubu, central 3. tsunagi (futumune type), Kanto, Baso peninsula 4. kabuto-zukuri, Chubu, east central 5. yotau-zukuri, Fuji-Goko, south central. Pg. 995
11. Wutt, Kari. “Kalash Clan House (Defence Tower), with a Loft Veranda in the Islamized Jinjiret Kuh,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1013
12. Clement-Charpentier, Sophie. “Gable Facade of a Lao Song Dam House,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1058
13. Kelleher, Paul. “A Bough Shed, Lambo Sunian Community, near Halls Creek, Kimberley Region.,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1076
14. Viaro, Alan. “Cut-Away Isometric of Niha Ori House in Lololakha, Botombawo Area, near Nias,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1121
15. Collier, Eric. “Isometric of Banjar House,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1130.
16. Nadalutt, N, and Giancarlo Cataldi. “Plan, Sections and Elevations of the Samoan Fale Tele,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1221
17. Chauvet, Jean-Yves. “Alsation House with Galleried Balcony and “Curule” Chair Bracing. Sundgau, Upper Rhine, France,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg.1352
18. Turpeinen, Seppo , and Keski-Suomen Museo. “Petajavesi Church, Keski-Suomi,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1262
19. Votrubic, V. “Courtyards with Cowsheds Either Side of the Farmhouse. Orlici District, Eastern Bohemia.,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1307
20. Paulaharju, S., and National Museum, Helsinki. “Five Sami Storehouses (Aitti) on a Farm at Kautokeino, Norway, 1921.,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1397
21. David, Howard. “Podilla House of the Central Forest-Steppe Zone, East Dnieper River.,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Image taken in 1957. Pg. 1434
22. Public Archive, Macelo. “Fishing Village in Pontal de Bara,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1633
23. Renshaw, J.C. “Mbya Guarani Dwelling and Clearing, Colonia, Montania, Paraguay,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1668
24. Barthelemy, Gerard. “House with Decorated Facade and Porch. La Montague, Southeast Haiti,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1714
25. Opher, Philip. “Purepecha Village of Troje Houses,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1762
26. Helm, Arnold. “Summer Dwelling of the West Greenland Eskimo,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024.Pg. 1804
27. C. Jett, Stephen. “Conical Forked-Pole Hogan of Local Materials except for Plywood Door and Boards for Door and Smokehole Frame, Built 1980s. Tall Mountain (Zil Nez Area), Northwestern Navajo Reservation, Arizona,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 1934.
28. Schilderman, Theo. “Construction of the Curved Entrance Porch of a Hutu House with Roof Separate from the Wall Structure.,” The Encyclopedia of Vernacular Architecture of the World, 1996. Accessed 26 Nov. 2024. Pg. 2004.

The International Style of Modernism

29. The Museum of Modern Art. “Book Cover,” Modern Architecture, 1996. Accessed 1 Nov. 2024.
30. Anda, George H. Van.“Installation View of the Exhibition, “Modern Architecture: International Exhibition.,”” JSTOR, 9 Jan. 1932, www.jstor.org/stable/community.11932809. Accessed 31 Oct. 2024.
31. ---. “Installation View of the Exhibition, “Modern Architecture: International Exhibition.,”” JSTOR, 9 Jan. 1932, www.jstor.org/stable/community.11922668. Accessed 31 Oct. 2024.
32. ---. “Installation View of the Exhibition, “Modern Architecture: International Exhibition.,”” JSTOR, 9 Jan. 1932, www.jstor.org/stable/community.11928114. Accessed 31 Oct. 2024.
33. ---. “Installation View of the Exhibition, “Modern Architecture: International Exhibition.,”” JSTOR, 9 Jan. 1932, www.jstor.org/stable/community.11927829. Accessed 31 Oct. 2024.
34. Nash, Joseph, and The Cleveland Museum of Art. “The Crystal Palace,” JSTOR, 1850, www.jstor.org/stable/community.24611373. Accessed 26 Oct. 2024.
35. Science Museum Group, and Grosvenor Prints. “Tinted Lithograph - the Crystal Palace at Sydenham,” JSTOR, 1854, www.jstor.org/stable/community.26433092. Accessed 22 Oct. 2024.
36. Mayall, J. E. , and Wellcome Collection. “Steel Engraving: Crystal Palace, 1851 Exhibition,” JSTOR, 1851, www.jstor.org/stable/community.24741234. Accessed 26 Oct. 2024.
37. The Museum of Modern Art. “FRANK LLOYD WRIGHT : Isabel Roberts House, River Forest, Illinois. 1907,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
38. ---. “FRANK LLOYD WRIGHT : Robie House, Woodlawn Avenue, Chicago, Illinois. 1908-1909,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
39. ---. “WALTER GROPIUS: Fagus Factory, Alfeld, near Hanover, Germany, 1910-1914,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
40. ---. “WALTER GROPIUS: Bauhaus School, Dessau, Germany. 1925—1926,” Modern Architecture, 1932. Accessed 1 Nov. 2024.

41. ---. “FRANK LLOYD WRIGHT : Millard House, Pasadena, California, 1921se, Woodlawn Avenue, Chicago, Illinois. 1908-1909,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
42. ---. “LE CORBUSIER PIERRE JEANNERET : Double House at Werkbund Housing Exposition, Weissenhofsiedlung, Stuttgart, Germany. 1927,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
43. ---. “MIES van DER ROHE: Apartment House in the Weissenhofsiedlung Stuttgart, Germany. 1927,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
44. ---. “WILLIAM LESCAZE: Capital Bus Terminal, New York. 1927,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
45. ---. “RICHARD J. NEUTRA: Garden Apartments, Los Angeles, Cal. 1927,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
46. ---. “RICHARD J. NEUTRA: Project for an Ideal 11 City: “Rush City Reformed. 1927,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
47. ---. “J. J. P. OUD: Workers Houses, Hook of Holland. 1926-1927,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
48. ---. “WALTER GROPIUS: City Employment Office, Dessau, Germany. 1928,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
49. ---. “LE CORBUSIER & PIERRE JEANNERET: Les Terrasses, Stein House, Garches near Paris. 1927-1928,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
50. ---. “RICHARD J. NEUTRA: Lovell House, Los Angeles, Cal. 1929,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
51. ---. “LE CORBUSIER & PIERRE JEANNERET : Savoye House, Poissy’Sur-Seine, France. 1929-1930,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
52. ---. “MIES van DER ROHE: German Pavilion at the International Exposition Barcelona. 1929,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
53. ---. “RAYMOND HOOD: Daily News Building, New York. 1930,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
54. ---. “MIES van DER ROHE: Tugendhat House, Brno, Czechoslovakia. 1930. Exterior,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
55. ---. “J. J. P. OUD: Kiefhoek Housing Development, Rotterdam. 1928-1930,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
56. ---. “LE CORBUSIER & PIERRE JEANNERET: DE BEISTEGUI PENTHOUSE, CHAMPS ELYSEES PARIS. 1931 ,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
57. ---. “RAYMOND HOOD: McGraw-Hill Building, New York. 1931,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
58. ---. “LE CORBUSIER & PIERRE JEANNERET : Swiss Dormitory at Cite Universitaire, Paris, in Construction, 1932.,” Modern Architecture, 1932. Accessed 1 Nov. 2024.
59. ---. “HOWE & LESCAZE: Philadelphia Saving Fund Society Building, Philadelphia, Pa. 1931-1932,” Modern Architecture, 1932. Accessed 1 Nov. 2024.

Critical Regionlism

60. Foster, Hal . “Book Cover for the Anti-Aesthetic: Essays on Postmodern Culture,” Amazon.com, 1 Apr. 2002, a.co/d/1l5S4QP. Accessed 31 Oct. 2024.

Bagsvaerd Church

61. J. Lewis, David, et al. “Gallery of Studying the “Manual of Section”: Architecture’s Most Intriguing Drawing - 2.” ArchDaily, 2020, www.archdaily.com/793424/studying-the-manual-of-section-architectures-most-intriguing-drawing/57b42afbe58ece7dc10001c2-studying-the-manual-of-section-architectures-most-intriguing-drawing-photo. Accessed 5 Dec. 2024.
62. Seier + Seier. “Bagsvaerd-Church-Jorn-Utzon-Archeyes-Interior,” Archeyes, 31 July 2024, archeyes.com/bagsvaerd-church-jorn-utzon/. Accessed 9 Oct. 2024.
63. Seier + Seier. “Bagsvaerd-Church-Jorn-Utzon-Archeyes-Interior,” Archeyes, 31 July 2024, archeyes.com/bagsvaerd-church-jorn-utzon/. Accessed 9 Oct. 2024.
64. Godel, Addison. “Copenhagen - Bagsværd Revisited 1,” Flickr, 26 July 2016, www.flickr.com/photos/doctorcasino/. Accessed 3 Nov. 2024.
65. Seier + Seier. “Bagsvaerd-Church-Jorn-Utzon-Archeyes-Interior,” Archeyes, 31 July 2024, archeyes.com/bagsvaerd-church-jorn-utzon/. Accessed 9 Oct. 2024.
66.Godel, Addison. “Copenhagen - Bagsværd Revisited 1,” Flickr, 26 July 2016, www.flickr.com/photos/doctorcasino/. Accessed 3 Nov. 2024.
67. Godel, Addison. “Copenhagen - Bagsværd Revisited 1,” Flickr, 26 July 2016, www.flickr.com/photos/doctorcasino/. Accessed 3 Nov. 2024.

Saynatsalo Hall

68. Holma, Majia, and Alvar Aalto Museum. “The Grass Staircase. The Apartment Wing Is on the Left. ,” Alvar Aalto, www.alvaraalto.fi/en/architecture/saynatsalo-town-hall/. Accessed 2 Nov. 2024.
69. ---. “The Main Entrance under a Pergola in the Inner Courtyard.,” Alvar Aalto, www.alvaraalto.fi/en/architecture/saynatsalo-town-hall/. Accessed 2 Nov. 2024.
70. ---. “The Sun-Lit Lending Library.,” Alvar Aalto, www.alvaraalto.fi/en/architecture/saynatsalo-town-hall/. Accessed 2 Nov. 2024.
71. ---.“Aalto Nicknamed the Council Roof Beams “Butterflies,”” Alvar Aalto, www.alvaraalto.fi/en/architecture/saynatsalo-town-hall/. Accessed 2 Nov. 2024.
72. Kapanen, Martti, and Alvar Aalto Museum. “The Main Facade: The Library Wing and the Council Tower,” Alvar Aalto, www.alvaraalto.fi/en/architecture/saynatsalo-town-hall/. Accessed 2 Nov. 2024.
73. Seier+Seier. “Stairs, Carlo Scarpa, Olivetti Showroom, Venice 1957-58,” Flickr, 9 Nov. 2008, www.flickr.com/photos/seier/4921121521/in/photolist-TsLs4H-SkpBHC-5AsEay-5AsEuQ-8uS2YM-7UEMNL. Accessed 15 Oct. 2024.
74. Lindman, Åke E:son . “AD Classics: Nordic Pavilion in Venice / Sverre Fehn,” ArchDaily, 30 Mar. 2016, www.archdaily.com/784536/ad-classics-nordic-pavilion-in-venice-sverre-fehn. Accessed 11 Oct. 2024.
75. Kahn, Louis Isidore. “Salk Institute for Biological Studies,” Jstor, 1959, www.jstor.org/stable/community.14921931. Accessed 15 Oct. 2024.
76.Anderson, Richard, and Nic Lehoux. “Kimbell Museum,” Archeyes, 19 Feb. 2020, archeyes.com/kimbell-art-museum-louis-kahn/. Accessed 14 Oct. 2024.77. Kahn, Louis Isidore. “National Assembly Building of Bangladesh,” Jstor, 1962, www.jstor.org/stable/community.16512728. Accessed 11 Oct. 2024.
78. Spiluttini, Margherita , and Herzog and de Meuron. “Architekturzentrum Wein, Samlung,” Herzog and de Meuron, 1988, www.herzogdemeuron.com/projects/017-stone-house/. Accessed 21 Oct. 2024.
79. The Heritage Hotel. “Exterior Perspective View of the Hotel,” Archeyes, 24 May 2023, archeyes.com/the-kandalama-hotel-geoffrey-bawas-architectural-masterpiece-in-sri-lanka/. Accessed 15 Oct. 2024.
80. Murcutt, Glenn. “Exterior of Building,” OZ.E.TECTURE: Architecture Foundation Australia, 2008, www.ozetecture.org/marika-alderton-house. Accessed 15 Oct. 2024.
81. Dalal, Vaishal. “Its a Creative Place Where Exhibitions Are Held by Creative People..!!!,” Wikipedia, 28 Jan. 2024, en.wikipedia.org/wiki/Amdavad_ni_Gufa. Accessed 15 Oct. 2024.
82. Fouillet, Fabrice. “Therme Vals,” Archeyes, 6 Sept. 2024, archeyes.com/peter-zumthors-therme-vals-sensory-architecture-in-an-alpine-retreat/. Accessed 11 Oct. 2024.
83. Spiluttini, Margherita , and Herzog and de Meuron. “Architekturzentrum Wein, Samlung (137_CP_9905_MS),” Herzog and de Meuron, 1997, www.herzogdemeuron.com/projects/137-dominus-winery/. Accessed 21 Oct. 2024.
84.Chris HE. “Church-of-Light-1,” Flickr, 11 Oct. 2007, www.flickr.com/photos/buou/1541519944/in/photolist-3mdGb5-e5CTb7-9Yncpf-e5CRgu-eBridK-e5xeM8-e5xgzB-e5xeqH-e5CURq-9zHUMC-eBrrRn-wyj1D-cdU7-9zHT2s-8pvjwN-wyj1B-wydNa-dBepJ5-Gv9c5z-eBuEzC-ch8sCC-9zHU3w-5wMiG1-eBrF4K-eBruVT-9zEZ1i-scA7Z9-9zHXah-cHoZhU-9zF2xi-9Yjhak-DuaoN-cggWDj-eBrK5X-cjk7jA-eBrzq8-Dubh8-eBfPtf-9jm216-3mdGbh-hngKDy-9Yjj7t-cdUi-6umAD-3mdGbo-9YndaJ-9Ynb6j-9YndPu-64mXUS-DubFE. Accessed 11 Oct. 2024.85. Olson Kundig. “Exterior of the Building Facing the Water,” Olson Kundig, olsonkundig.com/projects/chicken-point-cabin/. Accessed 15 Oct. 2024.
86. Bundy, Paul, and Doublespace Photography. “Entrance with Bridge,” Mackay-Lyons Sweetapple Architects, 2019, www.mlsarchitects.ca/work/summit-horizon. Accessed 15 Oct. 2024.

Core Principles

87. Hoerbst, Kurt, and Anna Heringer Architecture. “There Was No Crane to Lift the Trusses but a Lot of People to Help. The Windows Were Plastered with a Mixture of Salt and Lime.,” Anna Heringer Architecture, www.anna-heringer.com/media/filer_public_thumbnails/filer_public/42/07/42077119-79c5-42ad-aa8a-4f4ce51fb2d2/041_metischool_anna-heringer_bangladesh_by_kurt-hoerbst_110515.jpg__2400x1190_q85_crop_subject_location-750%2C500_subsampling-2_upscale.jpg. Accessed 9 Sept. 2024.
88. Shuang, Han. “Chatouya Visitor Center / Tumushi Architects.” ArchDaily, 15 Aug. 2018, www.archdaily.com/900058/chatouya-visitor-centre-tumushi-architects. Accessed 5 Dec. 2024.
89. Douglass-Jaimes, David. “Gallery of Exploring Chicago’s Architectural Legacy through 5 Exceptional Projects - 14.” ArchDaily, 2020, www.archdaily.com/776447/exploring-chicagos-architectural-legacy-through-5-exceptional-projects/5646d18be58ecee8fb0003b2-exploring-chicagos-architectural-legacy-through-5-exceptional-projects-sr-crown-hall-floor-plan. Accessed 5 Dec. 2024.

90. Rose, Alden. “Organic Architecture: 7 Japanese Projects Channeling the Metabolist Movement - Architizer Journal.” Journal, 22 Mar. 2019, architizer.com/blog/inspiration/collections/beyond-metabolism/. Accessed 4 Dec. 2024.

Case Studies

METI School

91. Hoerbst, Kurt, and Anna Heringer Architecture. “Exterior Image of the School,” Anna Heringer Architecture, www.anna-heringer.com/media/filer_public_thumbnails/filer_public/c7/c1/c7c13560-0589-46a1-a99b-e887ca17af31/kurt_hoerbst_meti_facade.jpg__2400x1190_q85_crop_subject_location-1986%2C1408_subsampling-2_upscale.jpg. Accessed 9 Sept. 2024.
92. Anna Heringer Architecture. “Masterplan Rudrapur,” Anna Heringer Architecture, www.anna-heringer.com/media/filer_public_thumbnails/filer_public/f8/4a/f84aa9b3-ab2f-48c7-a01c-613dfcf75064/1806masterplanrudrapur.jpg__2400x1190_q85_crop_subject_location-2250%2C1864_subsampling-2_upscale.jpg. Accessed 9 Sept. 2024.
93. Konig, Gunter, and Anna Heringer Architecture. “Embroidery over Upcycled Saris,” Anna Heringer Architecture, www.anna-heringer.com/media/filer_public_thumbnails/filer_public/0a/9b/0a9b8d95-e1df-4a8a-add0-3237ce75ff03/embroidery_meti_elevation_gunter_konig.jpg__2400x1190_q85_crop_subject_location-3198%2C1766_subsampling-2_upscale.jpg. Accessed 9 Sept. 2024.
94. Hoerbst, Kurt, and Anna Heringer Architecture. “There Was No Crane to Lift the Trusses but a Lot of People to Help. The Windows Were Plastered with a Mixture of Salt and Lime.,” Anna Heringer Architecture, www.anna-heringer.com/media/filer_public_thumbnails/filer_public/42/07/42077119-79c5-42ad-aa8a-4f4ce51fb2d2/041_metischool_anna-heringer_bangladesh_by_kurt-hoerbst_110515.jpg__2400x1190_q85_crop_subject_location-750%2C500_subsampling-2_upscale.jpg. Accessed 9 Sept. 2024.
95. Hoerbst, Kurt, and Anna Heringer Architecture. “The Mixing-Machine. They Use Cows and Water Buffaloes for Mixing in the First Step of Industrialization. In General the Mud Is Mixed by People Which Takes More Time.,” Anna Heringer Architecture, www.anna-heringer.com/media/filer_public_thumbnails/filer_public/42/07/42077119-79c5-42ad-aa8a-4f4ce51fb2d2/041_metischool_anna-heringer_bangladesh_by_kurt-hoerbst_110515.jpg__2400x1190_q85_crop_subject_location-750%2C500_subsampling-2_upscale.jpg. Accessed 9 Sept. 2024.
96. Hoerbst, Kurt, and Anna Heringer Architecture. “There Was No Crane to Lift the Trusses but a Lot of People to Help. The Windows Were Plastered with a Mixture of Salt and Lime.,” Anna Heringer Architecture, www.anna-heringer.com/media/filer_public_thumbnails/filer_public/42/07/42077119-79c5-42ad-aa8a-4f4ce51fb2d2/041_metischool_anna-heringer_bangladesh_by_kurt-hoerbst_110515.jpg__2400x1190_q85_crop_subject_location-750%2C500_subsampling-2_upscale.jpg. Accessed 9 Sept. 2024.
97. Hoerbst, Kurt, and Anna Heringer Architecture. “Mixing Places; 400 Tonnes of Wet Loam Were Only Moved by Human Labour and Cows/Buffaloes. Instead of Wheel-Barrows the Bangladeshi Balance the Load on Top of the Head,” Anna Heringer Architecture, www.anna-heringer.com/media/filer_public_thumbnails/filer_public/42/07/42077119-79c5-42ad-aa8a-4f4ce51fb2d2/041_metischool_anna-heringer_bangladesh_by_kurt-hoerbst_110515.jpg__2400x1190_q85_crop_subject_location-750%2C500_subsampling-2_upscale.jpg. Accessed 9 Sept. 2024.
98. Hoerbst, Kurt, and Anna Heringer Architecture.“Exterior Image of the School,” Anna Heringer Architecture, www.anna-heringer.com/media/filer_public_thumbnails/filer_public/02/bc/02bc00ee-9372-4dd3-87ae-b3686d483752/kurt_hoerbst_meti_front.jpg__2400x1190_q85_crop_subject_location-2032%2C1355_subsampling-2_upscale.jpg. Accessed 9 Sept. 2024.
99. Hoerbst, Kurt, and Anna Heringer Architecture. “Caves,” Anna Heringer Architecture, www.anna-heringer.com/media/filer_public_thumbnails/filer_public/42/07/42077119-79c5-42ad-aa8a-4f4ce51fb2d2/041_metischool_anna-heringer_bangladesh_by_kurt-hoerbst_110515.jpg__2400x1190_q85_crop_subject_location-750%2C500_subsampling-2_upscale.jpg. Accessed 9 Sept. 2024.
100. La, Grace. “Talking Practice: Anna Heringer.” Harvard.edu, 2024, www.gsd.harvard.edu/wp-content/uploads/2018/10/Meti-School.jpg. Accessed 5 Dec. 2024.

Gando Primary School

101. Duchond, Simeon . “Gando Primary School,” Kere Architecture, 2001, kerearchitecture-17f76.kxcdn.com/eddec88d-1506-4f61-8841-77d1b5aa370a/GandoPrimarySchool_KereArchitecture_ImageBySimeonDuchoud.jpg?w=980&h=700&fm=jpg&q=70&fit=max&crop=2480%2C1524%2C0%2C0. Accessed 15 Oct. 2024.
102. Francis Kere Architecture. “Axonometry of Gando Primary School.,” Kere Architecture, 2001, kerearchitecture-17f76.kxcdn.com/7f357439-da73-496d-bf75-0ca9d8a54929/GandoPrimarySchool_KereArchitecture_Axonometry.jpg?w=980&h=700&fm=jpg&q=70&fit=max&crop=939%2C1657%2C0%2C0. Accessed 15 Oct. 2024.
103. ---. “Plan of Gando Primary School.,” Kere Architecture, 2001, kerearchitecture-17f76.kxcdn.com/eddec88d-1506-4f61-8841-77d1b5aa370a/GandoPrimarySchool_KereArchitecture_Plan.jpg?w=980&h=700&fm=jpg&q=70&fit=max&crop=1172%2C720%2C0%2C0.
104. ---. “Long Section.,” Kere Architecture, 2001, kerearchitecture-17f76.kxcdn.com/df8c5668-45ce-42dc-ae5e-2e8b7c3de1b7/GandoPrimarySchool_KereArchitecture_Section.jpg?w=980&h=700&fm=jpg&q=70&fit=max&crop=1181%2C709%2C0%2C0. Accessed 15 Oct. 2024.
105. ---. “Construction of the Roof,” Kere Architecture, 2001, Francis Kere Architecture. “Axonometry of Gando Primary School.,” Kere Architecture, 2001, kerearchitecture-17f76.kxcdn.com/7f357439-da73-496d-bf75-0ca9d8a54929/GandoPrimarySchool_KereArchitecture_Axonometry.jpg?w=980&h=700&fm=jpg&q=70&fit=max&crop=939%2C1657%2C0%2C0.. Accessed 15 Oct. 2024.
106. ---. “Construction,” Kere Architecture, 2001, www.metalocus.es/sites/default/files/metalocus_gando-school-library-kere_02.jpg. Accessed 15 Oct. 2024.
107. ---. “Construction of the Roof,” Kere Architecture, 2001, www.metalocus.es/sites/default/files/metalocus_gando-school-library-kere_03.jpg. Accessed 15 Oct. 2024.
108. ---. “Construction of the Roof,” Kere Architecture, 2001, www.metalocus.es/sites/default/files/metalocus_gando-school-library-kere_04.jpg. Accessed 15 Oct. 2024.
109. Ouwerkerk, Erik-Jan. “A Donkey Stands Infront of the School,” Kere Architecture, 2001, arquitecturaviva.com/assets/uploads/obras/41019/av_59449.webp?h=ca066c5e.Accessed 15 Oct. 2024.
110. Ouwerkerk, Erik-Jan. “Student Lining up for Class,” Kere Architecture, 2001, arquitecturaviva.com/assets/uploads/obras/41019/av_59452.webp?h=ca066c5e.
111. Cano, Enrico. “Students Studying in Class,” Kere Architecture, 2001, arquitecturaviva.com/assets/uploads/obras/41019/av_medium__av_59455.webp?h=ca066c5e.Accessed 15 Oct. 2024.
112. Francis Kere Architecture. “Detail of Roof Structure,” Kere Architecture, 2001, kerearchitecture-17f76.kxcdn.com/4b40bd98-9cf6-431c-bff7-834fa2d7a98c/GandoPrimarySchool_FrancisKere_KereArchitecture.jpg?w=980&h=700&fm=jpg&q=70&fit=max&crop=1644%2C1032%2C0%2C0. Accessed 15 Oct. 2024.

Quinta Monroy Housing

113. Elemental. “Built in Housing,” Arquitectura Viva, 2001, arquitecturaviva.com/assets/uploads/obras/40563/av_imagen.webp?h=5e3e1ba8.
114. ---. “Plan,” Arquitectura Viva, 2001, arquitecturaviva.com/assets/uploads/obras/40563/av_80576.webp?h=5e3e1ba8.
115. ---. “Diagram,” Arquitectura Viva, 2001, arquitecturaviva.com/assets/uploads/obras/40563/av_80569.webp?h=5e3e1ba8.
116. ---. “Perspective Sketch,” Arquitectura Viva, 2001, arquitecturaviva.com/assets/uploads/obras/40563/av_80571.webp?h=5e3e1ba8.
117. Elemental, and Cristobal Palma. “Freshly Constructed Site,” ArchDaily, 2003, images.adsttc.com/media/images/5010/2de2/28ba/0d42/2200/0ff5/slideshow/stringio.jpg?1414338620.
118. Elemental. “Site Now Transformed by People,” ArchDaily, 2003, images.adsttc.com/media/images/5010/2de7/28ba/0d42/2200/0ff6/slideshow/stringio.jpg?1414338622.
119. Elemental. “Comparison between the Old and the New,” ArchDaily, 2003, images.adsttc.com/media/images/5010/2e3c/28ba/0d42/2200/1005/slideshow/stringio.jpg?1414338646.
120. Elemental. “Comparison between the Old and the New,” ArchDaily, 2003, images.adsttc.com/media/images/5010/2e3c/28ba/0d42/2200/1005/slideshow/stringio.jpg?1414338646.
121. Elemental, and Cristobal Palma. “Newly Constructed Stairs,” ArchDaily, 2003, images.adsttc.com/media/images/5010/2e37/28ba/0d42/2200/1004/slideshow/stringio.jpg?1414338644.
122. Elemental. “Stairs in Existing Apartment,” ArchDaily, 2003, images.adsttc.com/media/images/5010/2e2c/28ba/0d42/2200/1002/slideshow/stringio.jpg?1414338641.
123. Elemental, and Taduez Jalocha. “Comparison between the Old and the New - Interiors,” ArchDaily, 2003, images.adsttc.com/media/images/5702/d26c/e58e/ce85/8d00/0001/slideshow/QUINTA_MONROY_by_tadeuz_Jalocha_and_ELEMENTAL.jpg?1459802717.

Bio

As an international student at the Illinois Institute of Technology in Chicago, I am currently in my fifth year of pursuing a degree in architecture. My journey in architecture began in 2009 when I was just six years old. During that time, I was living in Delhi, and the near completion of the Burj Khalifa sparked my passion for architecture. My grandmother's encouragement to design the next tallest building solidified my career aspirations. Later, moving to Dubai and witnessing the buildings I had only seen in newspapers further fueled my determination to pursue architecture.

Studying in Chicago, the birthplace of modern architecture, has been a transformative experience. The city's rich architectural heritage has allowed me to explore various designs and learn from iconic projects such as the Riverwalk, Crown Hall, and Millennium Park. This exposure has significantly influenced my design approach, enabling me to blend modern aesthetics with traditional influences.

The idea for this book came to me when I was doing a study abroad in Sweden at KTH Royal Institute of Technology and I happened to come across the book "The Encyclopedia of Vernacular Architecture of the World" by Paul Oliver. The information in the book was so robust that I fell in love with a possibility for a connection between Vernacular Architecture and the Modernism movement.

In a rapidly changing world, architecture has the power to shape not just our physical surroundings but our communities and future. *Vernacular Modernism* bridges the wisdom of traditional building practices with the innovation of contemporary design, offering a revolutionary approach to architecture that is sustainable, inclusive, and community-driven. This book delves into the philosophy of Vernacular Modernism, revealing how architecture can adapt to its environment while meeting the needs of people and society. Through compelling case studies, it explores how local materials, flexible planning, and community involvement can transform spaces into living, evolving entities. From rural schools in Bangladesh to low-income housing in Chile, these projects demonstrate the profound impact of architecture grounded in both tradition and innovation. The movement challenges architects to rethink their role, emphasizing process over product and collaboration over isolation. By prioritizing local wisdom and cultural context, Vernacular Modernism offers a blueprint for sustainable, resilient architecture that transcends mere aesthetics. This book is not just for architects; it's a call to all who seek to create spaces that empower communities and endure for generations. *Vernacular Modernism* redefines what architecture can be, urging us to embrace a future where design is deeply rooted in place, people, and purpose. If you're ready to see architecture through a new lens, this book will inspire and challenge you to think differently about the built environment.