

ARC 4882 Section 046B

VERNACULAR ARCHITECTURE AND SUSTAINABILITY (Credits: 3)

School of Architecture, University of Florida, Fall 2015

History and Theory Participatory Seminar

Class meets: Thursday, Period 7–9 (1:55– 4:55 pm) in RNK 110

Instructor: Van (Dr. Vandana Baweja) Office: 242 Arch Email: vbaweja@ufl.edu

Office Hours: Thursday, noon to 1:00 pm and by appointment via email.

GOALS

In this course we will look at the location of vernacular architecture in the discourse of architectural sustainability. We will look at how vernacular architecture has been constructed, represented, and consumed in the environmental histories of architecture. We will examine how vernacular architecture has been constructed as a pedagogic object of climate responsiveness and as a set of relationships between human beings and their environment.

We will not only look at the environmental efficacy of vernacular architecture, but also examine vernacular architecture as a discursive construct in the histories of modern architecture, environmentalism, and anthropology. The readings address the relationship between vernacular architecture and histories of architecture. The content of this course ranges from how hippies turned Buckminster Fuller's geodesic dome into an object of vernacular architecture, to mud buildings by Hassan Fathy. This class is organized around weekly themes and does not follow any chronological structure. The readings are drawn from environmental histories, architectural histories, postcolonial theory, and anthropology.

Next year in February 2016 the UF School of Architecture is organizing a symposium on Florida Modernism, funded by the Florida Humanities Council. The readings and final projects in this class are tied to the theme of the Florida Modern symposium.

TEXTBOOK

There is no required textbook. Required readings will be placed on Canvas/E-learning as PDF files.

CLASS REQUIREMENTS

1. Attend class regularly.
2. Read all the readings.
3. Each student is expected to present readings as assigned. You are expected to present five readings in the entire semester.
4. Participate in class discussions.
5. Final project that examines tropical architecture, or climate responsive architecture in Florida.

READING PRESENTATION

Each student is expected to present readings as assigned. A one page reading response should be uploaded by Wednesday, 9:00 am on Canvas/E-learning. Each reading response and presentation is graded for fifty points. Failing to email the response in a timely manner or failing to show up for class for your presentation will mean that you lose all the fifty points. Your grade for the weekly class presentation will be based on the quality of the oral presentation in the class and the quality of your written response. You have to submit your response in a timely manner. 5 points will be taken off your grade for each hour that your response is late. In class presentation should be approximately ten minutes. . File should be named: **my_last_name_my_first_name_RR1.doc** or **my_last_name_my_first_name_RR1.pdf** for the first reading response, subsequently RR2, RR3, RR4, and so on. Upload your file on Canvas in the assignments section under the appropriate RR number. **ONLY .doc, .docx, or .pdf formats will be accepted.**

CLASS PARTICIPATION SCALE

Your participation in class discussions will be evaluated using this percentage scale for points towards your final grade for the semester.

1. 100 = Student **often** contributes thoughtful comments and insights based on class materials and has been a catalyst for other student comments as well as instructor response; listens to the comments and insights of others with respect and attention.
2. 80 = Student **regularly** contributes thoughtful comments and insights based on class materials, which results in student as well as instructor response; listens to the comments and insights of others with respect and attention.
3. 60 = Student **sometimes** contributes comments and insights based on class materials, more often at instructor's prompting; generally polite but could be more engaged in class discussions.
4. 40 = Student **seldom** contributes comments and insights of her/his own volition; comments not always relevant to materials or discussion at hand; needs to pay more attention to the contributions of the instructor and peers.
5. 0 = Student **rarely** and reluctantly contributes to class discussions; comments minimal and/or disrespectful; often noticeably disinterested in instructor's and peers' contributions.

FINDING PRIMARY SOURCES

We at UF have a rich architectural archive on Florida architecture. You will be working with archives and search Miami Herald newspaper for articles on Florida Architecture from 1930s to 1960s. You need to find primary sources using newspapers and archives. The idea is to give you hands-on experience with architectural research, using architectural archives, and finding primary sources.

PROJECT PROPOSAL

This is a three-page assignment. The first page should clearly show the intent of your project, how you will use drawings to narrate the project. The second and third pages should have an annotated bibliography. You should cite scholarly sources that you plan to use in your project with a 50–75 word summary of each source. List primary sources, using UF archives and newspapers. File should be named: my_last_name_my_first_name_project_prop.doc or my_last_name_my_first_name_project_prop.pdf. Upload your file on Canvas in the assignments section under project proposal. **ONLY .doc or .docx or .pdf formats will be accepted.**

FINAL PROJECT PRESENTATION

You should have 50% or more of your project done by Nov. 12th. Please upload your presentation on Canvas/E-learning by Nov. 12, 9:00 am. Your presentation should be 20–30 minutes long. File should be named: my_last_name_my_first_name_project_pres.pptx or my_last_name_my_first_name_project_pres.pdf **ONLY .ppt or .pptx or .pdf formats will be accepted**

PROJECT

The goal of this project is to learn how to document and analyze a historical modern building/s using primary sources. Your instructor will provide you with a list of possible topics to get you started. You will document the work of an architect or an architectural project, using drawings that you make. You are expected to have brief annotations (50 to 100 words) with each drawing explaining the content and historic significance of the building/s. You will need primary and secondary sources for this project, all of which will be at the Smathers special collection and/or Library West at UF.

Project should be named: my_last_name_my_first_name_final_project.pdf. Upload your file on Canvas in the assignments section under project. **ONLY .pdf formats will be accepted.** In addition, high-resolution tiff files should be uploaded individually.

GRADING SCALE

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Numeric Grade	93– 100	90– 92.99	87– 89.99	83– 86.99	80– 82.99	77– 79.99	73– 76.99	70– 72.99	67– 69.99	63– 66.99	60– 62.99	0– 59.99
GPA	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0.0

EVALUATION OUT OF 1000

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| 1. Reading presentations | 250 (25%) | Any five weeks of your choice in the weeks that have readings allocated. Reading response to be uploaded on Canvas/E-learning by Wed. 9:00 am, a day before class. Present in class on the following day. |
| 2. Class participation | 100 points (10%) | Every class. |
| 3. Finding five primary sources in Miami Herald about Florida Architecture from 1930s to 1960s | 100 points (10%) | Sept. 24 th @9:00 am via Canvas/E-learning |
| 4. Project proposal | 50 points (5%) | October 1 st @9:00 am via Canvas/E-learning |
| 5. Final Project presentation | 100 points (10%) | Upload on Canvas/E-learning by Nov.12, 9:00 am. Present in class: Nov. 12; Nov. 19; or Dec. 3 |
| 6. Final Project | 400 points (50%) | Dec.14 @9:00 am via Canvas/E-learning |

E-MAIL POLICY: E-mail is appropriate only for quick messages and replies. You are welcome to e-mail me with *brief* questions or comments (e.g., a request for an appointment, a question that can be answered in a sentence or two). I will answer your messages as I have the opportunity, but cannot guarantee immediate responses. Note also that e-mail messages (particularly last minute e-mail messages) cannot be accepted as fulfilling class obligations, or providing excuses for failing to do so.

GENERAL INFORMATION: The instructor will follow the topics outlined below but these topics are by no means binding as a topic may be changed at any time according to the discretion of the instructor.

ATTENDANCE POLICY: Attendance will not be kept. Students are expected to attend classes regularly. If your attendance is low, you will lose points on class participation.

LATE WORK POLICY: If you have a documented reason to turn in late work, that is, sickness, family emergency, or a religious holiday, please email me or see me in my office hours to discuss this before the deadline. I will accommodate your request. If you do not have a legitimate reason to turn in late work, I will accept late work on three conditions. One, you will not get any feedback from me. Two, you will lose 5 points per hour that your work is late, after the deadline. Three, you will not get an opportunity to resubmit your work. This is to be fair to your colleagues who turned in their work by the deadline.

CLASSROOM ETIQUETTE: Talking to each other and disrupting the class while a seminar is going on violates your fellow students' right to have a good learning experience in the class. If a student must say something to another person or persons besides the instructor, that student is free to leave the room. Students need to be considerate that others must be able to hear the instructor clearly without being disturbed by unnecessary conversations or disruptions. Cell phones and all noise making devices must be turned off during class times as well.

STUDENTS WITH DISABILITIES: Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

ACADEMIC INTEGRITY: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

WEEKLY OUTLINE

W 1 Aug. 27 INTRODUCTION

Trip to the Smathers Special Collections and an introduction to the UF archives.

W 2 Sept. 3 VERNACULAR ARCHITECTURE: CULTURE AND CLIMATE

- Bourgeois, Jean-Louis, Carollee Pelos, and Basil Davidson. "Wind and Ventilation," in *Spectacular Vernacular: The Adobe Tradition*. New York: Aperture Foundation, 1989.
- Bourgeois, Jean-Louis. "Vernacular Architecture of the Desert." in Kennedy, Joseph F. *The Art of Natural Building: Design, Construction, and Resources*. Gabriola Island, BC: New Society Publishers, 2001.
- Dunham, Daniel. "The Courtyard House as a Temperature Regulator." *The New Scientist* (September 8, 1960): 663–66.
- Orr, D. W. "Four Challenges of Sustainability". *Conservation Biology –Boston Massachusetts*. 16, (2002): 1457–1460.

W 3 Sept.10 TROPICAL AND BIOCLIMATIC ARCHITECTURE

- Fry, Maxwell. Chap2 and 3 in *Tropical architecture in the dry and humid zones*. 2nd ed. Malabar Fla.: R.E. Krieger Pub. Co., 1982.
- Liscombe, Rhodri W. "The Lagos Hotel Affair: Negotiating Modernism: In the Late Colonial Domain," *DOCOMOMO Journal* March, no. 28 (2003), 58–61.
- Olgyay, Victor. *Design with Climate: Bioclimatic Approach to Architectural Regionalism*. Princeton, N.J.: Princeton University Press, 1963.
Introduction pp 1–13; Chap 2: Bio-climatic Approach pp 14–23; Chap 8: Environment and Building Forms pp 84–93.

W 4 Sept. 17 SARASOTA SCHOOL

- Rudolph, Paul. "Regionalism in Architecture." *Perspecta*. 4 (1957): 12–19.
- Rudolph, Paul. "Paul Rudolph. for *Perspecta*." *Perspecta*. 7 (1961): 51–64.
- Rudolph, Paul. "Paul Rudolph." *Perspecta*. 1 (1952): 18–25.
- Rudolph, Paul. "The Changing Philosophy of Architecture." *Architectural Forum* 101, (07, 1954): 120–121.

- Rudolph, Paul. "The Six Determinants of Architectural Form." *Architectural Record* 120, (10, 1956): 183–190.
- Rudolph, Paul. "Paul Rudolph Cites Old Principles as Bases for Analysis of Today's Work." *Architectural Record* 131, (01, 1962): 12–12, 62, 74, 84.

W 5 Sept. 24 FLORIDA TROPICAL HOME

- Shulman, Allan T. "Igor Polevitzky's Architectural Vision for a Modern Miami." *The Journal of Decorative and Propaganda Arts*. (1998): 334–359
- Haase, Ronald W. "Chap 1: A Personal Search for Cracker Florida" and "Chap 2: A Single Pen Homestead" In *Classic Cracker: Florida's Wood-Frame Vernacular Architecture*. Sarasota, Fla: Pineapple Press, 1992.

Additional Readings TBD

W 6 Oct. 1 HOUSE BEAUTIFUL CLIMATE CONTROL PROJECT

- "Climate Control" *House Beautiful* 1949 to 1950

W 7 Oct. 8 HIPPIE ENVIRONMENTALISM

- "The Alexander Pike Autonomous House, Cambridge." *Architectural Design* 44, no. 11 (1974): 681–689.
- Kapoor, Rakesh. "Auroville: A Spiritual-Social Experiment in Human Unity and Evolution." *Futures* 39 (2007): 632–643.
- Kundoo, Anupama. "Auroville: An Architectural Laboratory." *Architectural Design* 77, no. 6 (November/December 2007): 50–55.
- Miles, Malcolm. *Urban Utopias: The Built and Social Architectures of Alternative Settlements*. London: Routledge, 2008.
- Mrkonjic, Katarina. "Environmental Aspects of Use of Aluminium for Prefabricated Lightweight Houses: Dymaxion House Case Study." *Journal of Green Building*. 2.4 (2007): 130–136.
- Sorkin, Michael. "Utopia Now: India Is Magnet for Planned Communities, from the Spiritualistic to the Capitalistic." *Urban Land* 61, no. 11–12 (2002): 108–113.

Not for presentation

- Browse through the Portola, Institute. *Whole Earth Catalog*. Menlo Park, Calif., Portola Institute, 1968.
- Kahn, Lloyd. *Domebook. Two*. Bolinas, Calif: Pacific Domes, 1971.

W 8 Oct. 15 Film Screening: *Slumdog Millionaire*

W 9 Oct. 22 SLUMS AS VERNACULAR ARCHITECTURE: EQUITY AND URBAN HOUSING

- Baweja, Vandana. "Dharavi Redevelopment Project: Contested Architecture and Urbanism." In *The Expanding Periphery and the Migrating Center: Proceedings of the 103rd Annual Meeting of the Association of Collegiate Schools of Architecture (ACSA)*, March 19–21, 2015, Toronto, Ontario, edited by Lola Sheppard and David Ruy, Washington, DC: Association of Collegiate Schools of Architecture (ACSA) Press, 2015.
- Davis, Mike. *Planet of Slums*. London: Verso, 2006.
- Day, Rani. *R[e] Interpreting, Imagining, Developing Dharavi*. Mumbai: Society for the Promotion of Area Resource Centres, 2010.

W 10 Oct. 29 VERNACULAR ARCHITECTURE AND CONTEMPORARY ARCHITECTS

- Architectural League of New York. "Estudio Teddy Cruz." In *Young Architects: City Limits*. New York: Princeton Architectural Press, 2002.

- Bhatia, Gautam. *Laurie Baker: Life, Works, and Writings*. New Delhi: Viking/Hudco, 1981.
- Blaser, Werner. *Renzo Piano: Centre Kanak = Kulturzentrum Der Kanak = Cultural Center of the Kanak People*. Basel: Birkhäuser, 2001.
- Hart, Sara. "Double Indemnity: Renzo Piano's Double-Shelled Structures Recall Ancient Forms and Ensure Cultural Continuity." *Architecture* 87, no. 10 (October 1998): 152–56.
- Robson, David. *Geoffrey Bawa: The Complete Works*. New York, N.Y: Thames & Hudson, 2002.
- Taragan, Hana. "Architecture in Fact and Fiction: The Case of the New Gournia Village in Upper Egypt." *Muqarnas* 16 (1999): 169–78.

W 11 Nov. 5 No class: Research in the Smathers Special Collections for your project presentations

W 12 Nov. 12 PROJECT PRESENTATIONS

W 13 Nov. 19 PROJECT PRESENTATIONS

W 14 Nov. 26 NO CLASS: THANKSGIVING HOLIDAY

W 15 Dec. 3 PROJECT PRESENTATIONS