

## **ARC6793 Section 29AB**

### **TROPICAL ARCHITECTURE IN FLORIDA (Credits: 3)**

City-Lab Orlando, University of Florida, Fall 2016

History and Theory Participatory Seminar

Class meets: Every Sunday Period 7–9 (1:55– 4:55 pm) in City-Lab, Orlando.

Some Sundays the class maybe held via skype.

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

Office Hours: Tue. 1:00–2:00 pm & Thurs. 3:30–5:00 pm and by appointment via email.

Facetime: vbaweja@ufl.edu (via prior appointment) and Skype: Vandana.baweja (via prior appointment)

## **GOALS**

The course titled *Tropical Architecture in Florida* has three goals: one, to investigate how and why did architects in Florida embrace the idea of tropical architecture; two, how was Floridian tropical architecture located within domestic postwar discourses of climatic design and global histories of tropical architecture; and three, how did Floridian architects transform architecture in Florida through the discourse of tropical architecture. The course also examines how the tropical architecture movement died in Florida and globally, but the knowledge generated from the tropical architecture movement was subsumed into energy-efficient discourses and later into green architecture.

Tropical architecture has multiple meanings that depend on the period, context, and discipline within which the term is being used. Tropical architecture in the popular imagination might be the exotic shack on the beach, but in the discipline of architecture it refers to one of these: colonial architecture, vernacular architecture, and mid-twentieth-century modern architecture in the hot and humid colonial tropics. In modernist historiography, tropical architecture is defined as an alternative iteration of European modernism that was adapted to the tropical climate and dispersed to the tropics – the colonized and decolonizing zones of the European Empires – in the postwar period. As a region, the tropics are defined as zones between the Tropic of Cancer in the northern hemisphere and the Tropic of Capricorn in the southern hemisphere. The tropics, also known as the Torrid Zone, include the adjacent areas on either side of the equator, encompassing South East Asia, most of South Asia, North Australia, Central America, regions of South America, parts of the Middle East, and a large part of Africa.

The purpose of this course is to situate tropical architecture in Florida, particularly the tropical home, in the context of the global histories of tropical architecture and American postwar discourses on climatic design. The idea of the tropical home for Florida emerged at the Homes of Tomorrow Exhibition at the Century of Progress Fair in Chicago in 1933. Robert Law Weed (1897–1961), a Miami based architect, designed the Florida Tropical Home for this exposition. This exhibition entry inaugurated the proposition of a distinct Floridian modern architecture, departing from the earlier Mediterranean styles that had dominated the state's architecture. Weed's Tropical Home at the Century of Progress exposition inaugurated the discourse on Florida tropical modern architecture, which would later be developed by architects – Marion Manley (1893–1984), Robert Law Weed (1897–1961), Wahl John Snyder (1910–1989), Igor B. Polevitzky (1911–1978), Rufus Nims (1913–2005), and Alfred Browning Parker (1916–2011).

Historians argue that the Edenic imaginations of the Florida landscape were a postbellum cultural construct and the consequence of Florida's mythic status as a "tropical" tourist destination. Through this course we will examine how the Florida landscape architecture and Florida tropical architecture are a product of this Edenic imagination of Florida. Finally, we will examine the complete omission of Florida from global tropical architectural histories, and will investigate how the Sarasota School of Architecture quickly dominated the architectural histories of Florida. Further, we will read about how tropical architecture was the precursor to the Sarasota School

## **TEXTBOOK:**

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

## CLASS REQUIREMENTS FOR STUDENTS

1. Attend class regularly.
2. Read all the readings.
3. Each student is expected to present readings as assigned. You are expected to present seven 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 Saturday, 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.

## 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, .docx, or .pdf formats will be accepted.**

## FINAL PROJECT PRESENTATION

You should have 50% or more of your project done by your presentation. Please upload your presentation on Canvas/E-learning by the deadline on canvas. Your presentation should be 15–20 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, .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

- |                                |                  |  |
|--------------------------------|------------------|--|
| 1. Eight Reading presentations | 400 (40%)        | Any eight 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. Project proposal            | 100 points (10%) | <b>September 18 @9:00 am</b> via Canvas/E-learning   |
| 4. Final Project presentation  | 100 points (10%) | Upload on Canvas/E-learning by <b>November 13 9:00 am.</b>   |
| 5. Final Project               | 300 points (30%) | <b>December 12 @9:00 am</b> 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 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**  
**August 22**                    **INTRODUCTION**  
(Note the first class meets Monday so that students have the option to drop or add)

**W 2**  
**September 4**                    **TROPICAL ARCHITECTURE: CLIMATIC DESIGN**

- Baweja, Vandana. "Otto Koenigsberger and the Tropicalization of British Architectural Culture" in Lu, Duanfang. *Third World Modernism*. London: Routledge, 2010.
- Baweja, Vandana. "Otto Koenigsberger and Tropical Architecture," *Arris – The Journal of the Southeast Chapter of the Society of Architectural Historians*, Volume 25 (2014), 2–17.
- D'Auria, Viviana. "In the Laboratory and in the Field: Hybrid Housing Design for the African City in Late-Colonial and Decolonising Ghana (1945–57)." *The Journal of Architecture*. 19.3 (2014): 329–356.
- Fry, Maxwell. Chap2 and 3 in *Tropical architecture in the dry and humid zones*. 2nd ed. Malabar Fla.: R.E. Krieger Pub. Co., 1982.
- Immerwahr, Daniel. "The Politics of Architecture and Urbanism in Postcolonial Lagos, 1960-1986." *Journal of African Cultural Studies*. 19.2 (2007): 165–186.
- Jackson, Iain. "Tropical Architecture and the West Indies: from Military Advances and Tropical Medicine, to Robert Gardner-Medwin and the Networks of Tropical Modernism." *The Journal of Architecture*. 18.2 (2013): 167–195.
- Kusno, Abidin. "Tropics of Discourse: Notes on the Re-Invention of Architectural Regionalism in Southeast Asia in the 1980s." *Fabrications* 19, no. 2 (04, 2010): 58–81.
- Pieris, Anoma. "Modernism at the Margins of the Vernacular: Considering Valentine Gunasekara." *Grey Room*. 1.28 (2007): 56–85.

■Liscombe, Rhodri W. "Modernism in Late Imperial British West Africa: the Work of Maxwell Fry and Jane Drew, 1946–56." *Journal of the Society of Architectural Historians*. 65.2 (2006): 188–215.

■Liscombe, Rhodri Windsor. "In-Dependence: Otto Koenigsberger and Modernist Urban Resettlement in India." *Planning Perspectives* 21, no. 2 (04, 2006): 157–178.

■Liscombe, Rhodri W. "The Lagos Hotel Affair: Negotiating Modernism: In the Late Colonial Domain," *DOCOMOMO Journal* March, no. 28 ( 2003), 58–61.

**W 3**  
**September 11**

### **BIOCLIMATIC ARCHITECTURE: CLIMATIC DESIGN**

■ Olgay, 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.  
Further readings to be TBD

**W 4**  
**September 18**

### **FLORIDA VERNACULAR**

■ Cattelino, Jessica. "Florida Seminole Housing and the Social Meanings of Sovereignty." *Comparative Studies in Society and History*. 48.3 (2006): 699–726.

■ Hatton, Hap. "Noble Savage: Florida's Frame Vernacular," in *Tropical Splendor: An Architectural History of Florida*. New York: Knopf, 1987.

■ Haase, Ronald W. "Chap 1: A Personal Search for Cracker Florida" In *Classic Cracker: Florida's Wood-Frame Vernacular Architecture*. Sarasota, Fla: Pineapple Press, 1992.

■ Haase, Ronald W. "Chap 2: A Single Pen Homestead" In *Classic Cracker: Florida's Wood-Frame Vernacular Architecture*. Sarasota, Fla: Pineapple Press, 1992.

■ Wayne, Lucy B. *Sweet Cane: The Architecture of the Sugar Works of East Florida*. Tuscaloosa: University of Alabama Press, 2010.

**W 5**  
**September 25**

### **TROPICAL ARCHITECTURE: IGOR POLEVITZKY**

■Baweja, Vandana. "The Porch as a Threshold in Between Architecture and Landscape Architecture: Igor B. Plevitzky's Birdcage House (1949) and the Florida Tropical Home," *Wolkenkuckucksheim | Cloud-Cuckoo-Land | Воздушный замок, (Internationale Zeitschrift zur Theorie der Architektur) International Journal of Architectural Theory*, Vol. 20, Issue 34, (2015), 73–94.

■Shulman, Allan T. "Igor Plevitzky's Birdcage Houses," in *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning*. Miami, Fla: Bass Museum of Art, 2009.

■Shulman, Allan T. "Igor Plevitzky's Architectural Vision for a Modern Miami." *The Journal of Decorative and Propaganda Arts*. (1998): 334–359.

**W 6**  
**October 2**

### **TROPICAL ARCHITECTURE: ALFRED B. PARKER.**

■Henning, Randolph C, and Alfred B. Parker. *The Architecture of Alfred Browning Parker: Miami's Maverick Modernist*. Gainesville: University Press of Florida, 2011.

(Each student will select a chapter or specific projects for presentation)

■Shulman, Allan T. "Alfred Browning Parker's Organic Florida Homes," in *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning*. Miami, Fla: Bass Museum of Art, 2009.

**W 7**  
**October 9**

**TROPICAL ARCHITECTURE: MARION MANLEY**

■Lynn, Catherine, and Carie Penabad. *Marion Manley: Miami's First Woman Architect*. Athens: University of Georgia Press, 2010. (Each student will select a chapter or specific projects for presentation)

**W 8**  
**October 16**

**TROPICAL ARCHITECTURE: RUFUS NIMS**

■Shulman, Allan T. "Rufus Nims and the Fascination of the Concrete Home," in *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning*. Miami, Fla: Bass Museum of Art, 2009.  
■Additional readings on canvas.

**W 9**  
**October 18**

**TROPICAL ARCHITECTURE: A CONTEMPORARY REASSESSMENT**

■Arsenault, Raymond. "The End of the Long Hot Summer: the Air Conditioner and Southern Culture." *The Journal of Southern History*. 50.4 (1984): 597–628.

■Hochstim, Jan. "Greener Than Green: Mid-century Florida sensibility - a precursor to present day," In eds. Cháo, Sonia R, Elizabeth Plater-Zyberk, Jaime Correa, Thorn Grafton, Jorge L. Hernández, Jan Hochstim, Becky Matkov, Carolyn Mitchell, and Hugalde G. Sánchez. *Under the Sun: Traditions and Innovations in Sustainable Architecture and Urbanism in the Sub-Tropics*. , 2012.

■Rome, Adam Ward. "Chapter Two: From the Solar Home to the All-Electric Home," in *The Bulldozer in the Countryside: Suburban Sprawl and the Rise of American Environmentalism*, Studies in Environment and History. Cambridge; New York: Cambridge University Press, 2001.

■Shulman, Allan T. "The Tropical Home: Modernity and the Construction of Authenticity," in *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning*. Miami, Fla: Bass Museum of Art, 2009.

■Shulman, Allan T. "The Tropical Home in Florida: Minimalism, Modernity and Sustainability," In eds. Cháo, Sonia R, Elizabeth Plater-Zyberk, Jaime Correa, Thorn Grafton, Jorge L. Hernández, Jan Hochstim, Becky Matkov, Carolyn Mitchell, and Hugalde G. Sánchez. *Under the Sun: Traditions and Innovations in Sustainable Architecture and Urbanism in the Sub-Tropics*. , 2012.

**W 10**  
**October 23**

**SARASOTA SCHOOL**

■ Bruegmann, Robert. "Interview With Paul Rudolph." *Compiled under the auspices of the Chicago Architects Oral History Project*, The Ernest R. Graham Study Center for Architectural Drawings, Department of Architecture, The Art Institute of Chicago.

■ Cháo, Sonia. "Architecture Under The Sun: a lifelong conversation between Florida and Cuba reaches its zenith at mid-century with a Sub-Tropical Modern Regionalism," in eds. Cháo, Sonia R, Elizabeth Plater-Zyberk, Jaime Correa, Thorn Grafton, Jorge L. Hernández,

Jan Hochstim, Becky Matkov, Carolyn Mitchell, and Hugalde G. Sánchez. *Under the Sun: Traditions and Innovations in Sustainable Architecture and Urbanism in the Sub-Tropics.* , 2012.

■ 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 11**  
**October 30**

### **SARASOTA SCHOOL**

■ Howey, John. *The Sarasota School of Architecture: 1941–1966*. Cambridge, Mass: MIT Press, 1995.

**W 12**  
**November 6**

### **SARASOTA SCHOOL**

■Domin, Christopher, and Joseph King. *Paul Rudolph: The Florida Houses*. New York: Princeton Architectural Press, 2002.

■Rohan, Timothy M. *The Architecture of Paul Rudolph*. New Haven: Yale University Press, 2014.

**W 13**  
**November 13**

### **PROJECT PRESENTATIONS**

**W 14**  
**November 20**

### **RESEARCH IN THE SMATHERS SPECIAL COLLECTIONS FOR YOUR PROJECT**

**W 15**  
**November 27**

### **THANKSGIVING: NO CLASS**

**W 15**  
**December 4**

### **CONCLUSION**