

## **ARC 4882 Section 046B**

### **VERNACULAR ARCHITECTURE AND SUSTAINABILITY (Credits: 3)**

School of Architecture, University of Florida, Fall 2016

History and Theory Participatory Seminar

Class meets: Tuesday, Period 7–9 (1:55– 4:55 pm) in RNK 220

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**

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.

**TEXTBOOK:** There is no required 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 Tuesday, 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, .docx, or .pdf formats will be accepted.**

**FINAL PROJECT PRESENTATION:** You should have 50% or more of your project done your presentation day. 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. 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%)	<b>September 13 @9:00 am</b> via Canvas/E-learning
4.	Project proposal	50 points (5%)	<b>September 20 @9:00 am</b> via Canvas/E-learning
5.	Final Project presentation	100 points (10%)	Upload on Canvas/E-learning by <b>November 15 9:00 am</b> .
6.	Final Project	400 points (50%)	<b>December 8 @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 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**  
**August 23**      **INTRODUCTION**  
Trip to the Smathers Special Collections and an introduction to the UF archives.
- W 2**  
**August 30**      **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**  
**September 6**      **TROPICAL ARCHITECTURE: CLIMATIC DESIGN**  
■ Fry, Maxwell. Chap 2 and 3 in *Tropical architecture in the dry and humid zones*. 2nd ed. Malabar Fla.: R.E. Krieger Pub. Co., 1982.  
■ 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 4**  
**September 13**      **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 5**  
**September 20**      **FLORIDA TROPICAL HOME**  
■ 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.  
■ 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.  
■ Lynn, Catherine, and Carie Penabad. "Designing post-World War II South Florida." in *Marion Manley: Miami's First Woman Architect*. Athens: University of Georgia Press, 2010.

**W 6**  
**September 27**

### **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.
- Domin, Christopher, and Joseph King. "Public\_Buildings" In *Paul Rudolph: The Florida Houses*. New York: Princeton Architectural Press, 2002.
- 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 7**  
**October 4**

### **HOUSE BEAUTIFUL CLIMATE CONTROL PROJECT: CLIMATIC KNOWLEDGE**

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

**W 8**  
**October 11**

### **MID-CENTURY MODERN AND CLIMATIC DESIGN** **TBD**

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

### **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.
- Kirk, Andrew, "Appropriating Technology: The Whole Earth Catalog and Counterculture Environmentalism." *Environmental History* 6, no. 3 (Jul 2001): 374–394.
- Kundoo, Anupama. "Auroville: An Architectural Laboratory." *Architectural Design* 77, no. 6 (November/December 2007): 50–55.
- Leslie, Thomas W. "Energetic Geometries: The Dymaxion Map and the skin/structure Fusion of Buckminster Fuller's Geodesics." *ARQ: Architectural Research Quarterly* 5, no. 2 (06, 2001): 161–170.
- 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.
- Vale, Brenda, and Robert James Dennis Vale. "Chapter One: Definitions and Introduction to the Problem," In *The New Autonomous House: Design and Planning for Sustainability*. New York, N.Y.: Thames & Hudson, 2000.

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 10  
October 25  
W 11  
November 1

**Film Screening: *Slumdog Millionaire***

**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 103<sup>rd</sup> 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.
- Baweja, Vandana. "Architecture and Urbanism in *Slumdog Millionaire*: from Bombay to Mumbai." *Traditional Dwellings and Settlements Review*. 26.2 (2015): 7–24
- 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.
- Riley, Elizabeth. "Favela Bairro and a new generation of housing programmes for the urban poor." *Geoforum*. 32, no. 4 (2001): 521.
- Roy, Ananya, and Nezar AlSayyad. *Urban Informality: Transnational Perspectives from the Middle East, Latin America, and South Asia*. Lanham, Md: Lexington Books, 2004.

W 12  
November 8

**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.
- Cruz, Teddy. "Tijuana Case Study: Tactics of Invasion – Manufacturing Sites." *Architectural Design* 75, no. 5 (October 2005).
- Findley, Lisa. "Architectural Intervention and the Post-Colonial Era: The Tjibaou Cultural Center in New Caledonia by the Renzo Piano Building Workshop." In *The Green Braid: Towards an Architecture of Ecology, Economy, and Equity*. edited by Kim Tanzer and Rafael Longoria. London: Routledge, 2007.
- Ford, Alan. "Druk White Lotus School." In *Designing the Sustainable School*. Mulgrave, Vic: Images Pub, 2007.
- Galeazzi, F. "Druk White Lotus School, Ladakh, India." *Intelligent Buildings International*. 1.1 (2009): 82–96.
- 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.
- Owen, Ceridwen. "Architecture between the culture–nature dualism: a case study of Geoffrey Bawa's Kandalama Hotel." *ArchNet – IJAR: International journal of architectural research* 2, no. 1 (2008).
- Vale, Lawrence J. "Chapter 7: Sri Lanka's Island Parliament." In *Architecture, Power, and National Identity*. London; New York: Routledge, 2008.

W 13  
November 15  
W 14  
November 22  
W 15  
November 29  
W 15  
December 6

**PROJECT PRESENTATIONS**

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

**PROJECT PRESENTATIONS**

**NO CLASS: ARCHITECTURE REVIEWS**

