

FALL 2019

ARC1000 Architecture + Humanity

School of Architecture, University of Florida

3 credits

Class meets

Tuesday | Period 4–5 (10:40 AM–12:35 PM) | Room: TUR L005

Thursday | Period 5 (11:45 AM–12:35 PM) | Room: CLB C130

Course Website: <http://elearning.ufl.edu>

Instructor: Dr. Vandana Baweja

Email: vbaweja@ufl.edu | Office: 242 Arch | Office Phone: 352.294.1465

Office Hours: Tuesday 3:00–5:00 pm | Other times: By appointment via email.

Course Description

This course examines the cultural, ideological, environmental, economic, environmental, and social circumstances that have led to the development of specific architectural and urban forms. This class is divided into four modules.

In the first module, students will investigate how architecture and urbanism are represented as products of globalization in cinema. The class will examine cinematic representations of the “global city” as a cultural vantage point into a critical examination of globalization’s urban and architectural consequences in the twentieth and early twenty-first centuries. Students will focus on two cities – Mumbai and Shanghai to analyze how films have envisioned urban transformation due to the global flows of capital, people, ideologies, and imageries throughout the twentieth and twenty-first centuries. The central question that drives this module is how films construct cultural narratives of globalization that intersect with urban and architectural histories. To this end, in this module the key architectural prototypes that the students will learn about are – the slum, the *Lilong*, the skyscraper, the apartment block, the *bazaar*, the flat, and the *chawl*.

In the second module, we will continue our theme of globalization of architecture to examine how architecture in Florida has been shaped by global discourses on tropical architecture, Art Deco, and Streamlined architecture. The second module will also examine how the oldest continuously inhabited city in Florida – St. Augustine – was shaped by early modern globalization through Spanish colonial conquest and British colonial rule.

In the third module, students will examine how architects represent intangible phenomena such as memory, historical injustices, historical conflicts, spirit of a place, and light through material, spatial, visual, and auditory design maneuvers. The material in this module address how architects negotiate cultural conflicts and historical racial injustices to design memorials that represent the traumatic history of slavery and segregation in the United States. Further in this module, the class will also examine the challenges of designing a Jewish Museum in Berlin and how architecture can represent the memory of the Berlin’s past. This module also includes vernacular architecture in

Africa as a way to examine how people use architecture to forge specific relationships with a particular place. The module ends with an examination of Tadao Ando's use light and water to create meditative architecture.

In the fourth module students will investigate how architects, technocrats, engineers, landscape architects, and urban planners are developing architectural and urban solutions to adapt to climate change.

General Education Student Learning Objectives

Students are expected to:

1. Assess and study the reciprocal relationship between architecture and cultural phenomena – how cultural norms and ideologies shape architecture; and how architecture represents the values, conflicts, power structures, and beliefs of diverse peoples, periods, and places. (All modules)
2. Recognize and investigate how theoretical developments in the humanities, particularly globalization studies, have impacted the understanding of urban processes and architectural prototypes. (Module 1 and 2)
3. Understand how theoretical developments in the humanities such as the intersectionality between race, class, and gender have impacted the understanding of urban processes and architectural prototypes. (Module 1)
4. Comprehend how architects have developed diverse design processes. (All modules)
5. Understand how architects seek to address cultural conflicts, traumatic memories, racism, conflicts of the past, and historical injustices using architecture. (Module 3)
6. Grasp how architects respond to the needs of humanity, particularly the current climate crises. (Module 4)
7. Comprehend how architects are developing new paradigms of architecture and urbanism in response to climate change. (Module 4)

Student Learning Expectations:

1. Students understand the definition of and considerations of architecture as a cultural design process.
2. Students should be able to identify buildings and cities covered during the class. Further students are expected to be able to critically analyze how these buildings and cities were built, that is the cultural, ideological, economic, environmental, and social circumstances that facilitated the architecture and urban condition of a building or city.
3. Students should be able to learn and use discipline-specific architectural, visual, environmental, and spatial vocabulary to describe buildings and cities.

Broad expectations for the learning outcomes of this course for Accreditation National Architectural Accrediting Board including but not limited to:

A.9 Historical Traditions and Global Culture: Understanding of parallel and divergent canons and traditions of architecture, landscape and urban design including examples of indigenous, vernacular, local, regional, national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climatic, ecological, technological, socioeconomic, public health, and cultural factors.

A.10 Cultural Diversity: Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity on the societal roles and responsibilities of architects.

TEXTBOOKS

No required text for the class. Links to readings and/or readings are provided via E-learning under the FILES tab.

E-MAIL POLICY: Please email me at vbaweja@ufl.edu. 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 assessed through a sign in sheet and class notes plus sketches submitted to your TA at the end of the class. Being late reduces your attendance grade by 20%. If you come to the class after your TA has removed the sign-in attendance sheet, that counts as late. You will be given a late attendance sign-in grade only if you arrive within the first 10 minutes of the class. If you arrive after ten minutes and submit high quality notes you may get up to 50% of your attendance grade for that class.

Excused absences are consistent with university policies in the undergraduate catalog (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>) and require appropriate documentation

Absences count from the *very first* time that the class meets. If you miss class for an acceptable reason, it has to be documented. Please email your TA with the proper documentation.

In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) are excused. Other reasons also may be

approved. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence.

LECTURE NOTES: Lecture outlines will be placed online on Canvas/E-learning. You are expected to take notes in the class. These notes will be used for attendance.

WRITING REQUIREMENT: None

MAKE UP EXAMS: Students will be allowed to take exams at times other than the set dates only if extenuating circumstances such as illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate and court-imposed legal obligations (e.g., jury duty or subpoena) occur and prevent student from taking the exam.

All exams are open-book exams and conducted online via E-learning. Exams can be taken anywhere. You don't have to be in the classroom. Make sure you have a reliable internet connection where you take the exam. Do not take the exam on a phone. Use a computer.

For issues with technical difficulties for Canvas/E-learning, please contact the UF Help Desk at:

- <http://helpdesk.ufl.edu>
- (352) 392-HELP (4357)
- Walk-in: HUB 132

Any requests for make-up exams due to technical issues MUST be accompanied by the ticket number received from the Help Desk when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up exam.

INCOMPLETE EXAMS: It is your responsibility to time yourself in the exam. If you are unable to complete your online exam in the time allotted, there will be no makeup exam.

CLASSROOM ETIQUETTE: Talking to each other and disrupting the class while a lecture 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. Silent foods and drinks are OK.

E-LEARNING: The class is operated through E-learning. <http://elearning.ufl.edu>

It is your responsibility to download readings from E-learning from “Modules” in a timely manner. Exams will be under “assignments” on E-learning.

COURSE EVALUATION: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu> Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

WHAT TO BRING TO THE CLASS:

- 1) 8-1/2" x 11", College Rule, 3-Hole Punched, Loose-Leaf ruled paper for class notes.
- 2) Clips for clipping your notes and sketch sheets. You will clip your class notes plus sketches and submit them to your TA.
- 3) Pen or pencil for taking class notes.

STUDENTS WITH DISABILITIES: Students requesting accommodation for disabilities must first register with the Dean of Students Office at <https://drc.dso.ufl.edu/> 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 taking the 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. Cheating, lying, misrepresentation, or plagiarism in any form are unacceptable and inexcusable behavior. UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

TEACHING PHILOSOPHY: This class will encourage you to think critically and independently about architecture. I will equip you with several paradigms with which you can comprehend how the built environment is shaped by cultural, social, ideological, economic, and environmental forces. The course relies on the role of the student as an active agent in charge of his or her learning. I treat my students with the highest respect.

I foster a classroom environment where students feel encouraged and safe to voice their views. I constantly rely on your feedback to improve this class.

INSTRUCTIONAL METHODS: This is an interactive lecture class that relies on student participation to maintain an active dialogue in the class. In addition to lectures, you will have the opportunity to participate in discussions with your TA.

LAPTOP, MOBILE PHONE, AND E-DEVICE POLICY: The use of tablets, computers, phones, and laptops is not allowed in the class. During the class, computer or tablet usage for texting or web browsing or social media use will result in the loss of 20% of your attendance grade for that day for each time you are seen using your device.

COUNSELING AND WELLNESS CENTER: If you experience unmanageable stress, please contact the Counseling and Wellness Center: <https://counseling.ufl.edu/>
Phone: (352) 392-1575
Please contact University Police Department: 392-1111 or 9-1-1 for emergencies

GRADING POLICY

Information on grades and grading policies is here:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

GRADING CRITERIA

1. Four Exams (750 points): There will be four essay exams of 250 points each.
 - Each exam will constitute 25% of the final grade. We will drop your lowest exam grade.
 - Exams will have 5 questions of 50 points each.
 - Each answer must be in an essay form and will have a minimum word limit associated with it.
 - Exams are open book and done online.
 - Exams are not cumulative. Each class module has an exam associated with it. Whatever material is covered in the module will be on the exam.
 - Exams are delivered and submitted via E-learning and you can find them under **assignments**.
 - Each exam will be done during the time allocated, typically 72 hours.
 - You are expected to refer to your readings on canvas and cite them.
 - We will use Turnitin to check for plagiarism. If you cut and paste from any source, it will be considered plagiarism and result in a zero.
 - If two or more students have identical answers to a question, it will be considered cheating and all students who have identical answers will get a zero for that answer.
2. Attendance (250 points): ATT grade is calculated through a sign-in sheet and submitting class notes plus sketches to your TA at the end of the class. Each class gets you ten points. Points are based on coming to class on time, attending class, and finally, the quality and quantity of notes that you submit.

3. Your grade is not negotiable. Unless there is a mechanical or computational error, I will not increase your grade.
4. Due to university privacy policy grades cannot be discussed over email or phone. You will have to come see me in the office to discuss your grade in person.
5. Extra credit: There is no extra credit in this class.
6. Your grade: (what you scored out of 750 from exams+ what you scored out of 250 from attendance and class notes)/10=your final grade.

Item Graded	Date	Points each item	Total Points	Percent of Grade
1. Attendance class notes	EVERY CLASS Via sign in sheet and class notes & sketches in each class.	10 points each class	250	25%
2. Exams	Three out of Four Exams		750	75%
	EXAM 1 Thursday, September 19, 2019	250		
	EXAM 2 Thursday, October 10, 2019	250		
	EXAM 3 Tuesday, October 29, 2019	250		
	EXAM 4 Tuesday, November 26, 2019	250		
	Total		1000	100%

Numeric Grade	Letter	GPA
93–100	A	4
90–92.99	A-	3.67
87–89.99	B+	3.33
83–86.99	B	3
80–82.99	B-	2.67
77–79.99	C+	2.33
73–76.99	C	2
70–72.99	C-	1.67

67–69.99	D+	1.33
63–66.99	D	1
60–62.99	D-	0.67
0–59.99	E	0

Weekly Outline

W1 Tuesday, August 20, 2019 ATT 1

Introduction

Module 1: Representations of Architecture and Globalization

W1 Thursday, August 22, 2019 ATT 2

Representation of architecture: Film and Architecture

Slums Settlements: Film Screening *Slumdog Millionaire*

Film:

- Danny Boyle, *Slumdog Millionaire* (Icon Home Entertainment, 2009).
UF LIBRARY WEST DVD (2nd Floor) DVD 3875
<https://www.youtube.com/watch?v=iPtLeVJmvAg>

W2 Tuesday, August 27, 2019 ATT 3

Representation of architecture: Film and Architecture

Slums Settlements: Film Screening *Slumdog Millionaire*

Film:

- Danny Boyle, *Slumdog Millionaire* (Icon Home Entertainment, 2009).
UF LIBRARY WEST DVD (2nd Floor) DVD 3875
<https://www.youtube.com/watch?v=iPtLeVJmvAg>

W2 Thursday, August 29, 2019 ATT 4

Mumbai: Global City and Slums

Reading:

- Arjun Appadurai, "Spectral Housing and Urban Cleansing: Notes on Millennial Mumbai," *Public Culture* 12, no. 3 (2000): 627–51.

W3 Tuesday, September 3, 2019 ATT 5

Representation of architecture: *Slumdog Millionaire*

Mumbai: Global City and Slums

Reading:

- Vandana Baweja, "Architecture and Urbanism in *Slumdog Millionaire*: from Bombay to Mumbai," *Traditional Dwellings and Settlements Review* 26, no. 2 (2015): 7–24.

W3 Thursday, September 5, 2019 ATT 6

Shanghai: Global City History

Reading:

- David Koren, "Shanghai: The Biography of a City," in *Landscape Biographies: Geographical, Historical and Archaeological Perspectives on the Production and Transmission of Landscapes*, ed. Jan Kolen, Johannes Renes, and Rita Hermans (Amsterdam: Amsterdam University Press, 2015), 253–82.

W4 Tuesday, September 10, 2019 ATT 7

Shanghai on Film

Film:

- Shi Runjiu, *Meili xin shijie [Beautiful New World]* (Honolulu, HI: Asia Pacific Films, 1999).

W4 Thursday, September 12, 2019 ATT 8

Shanghai: Global City and Lilong

Reading:

- Non Arkaraprasertkul, "Towards Modern Urban Housing: Redefining Shanghai's Lilong," *Journal of Urbanism: International Research on Placemaking and Urban Sustainability* 2, no. 1 (2009): 11–29.

W5 Tuesday, September 17, 2019 ATT 9

Representation of architecture: Photography and Architecture

Photograph:

- Aleksandr Rodchenko, *Girl with a Leica (Devushka s Leikoi)*, 1932–33, Gelatin silver print, Object: Photo. *Modern Photographs: The Thomas Walther Collection 1909–1949* at The Museum of Modern Art. December 8, 2014. [moma.org/objectphoto https://www.moma.org/interactives/objectphoto/objects/83882.html](https://www.moma.org/objectphoto/https://www.moma.org/interactives/objectphoto/objects/83882.html)

Reading:

- Christina Lodder. "Revolutionary Photography." In Mitra Abbaspour, Lee Ann Daffner, and Maria Morris Hambourg, eds. *Object:Photo. Modern Photographs: The Thomas Walther Collection 1909–1949*. An Online Project of The Museum of Modern Art. New York: The Museum of Modern Art, 2014. <http://www.moma.org/interactives/objectphoto/assets/essays/Lodder.pdf>

W5 Thursday, September 19, 2019 NO ATTENDANCE

EXAM 1

For Module 1 Only: Representations of Architecture and Globalization

MODULE 2: FLORIDA ARCHITECTURE

W6 Tuesday, September 24, 2019 ATT 10

What is Art Deco?

Reading:

- Charlotte Benton and Tim Benton, "The Style of the Age," in *Art Deco 1910–1939*, ed. Tim Benton, Charlotte Benton, and Ghislaine Wood (London: V&A, 2003), 12–27.

W6 Thursday, September 26, 2019 ATT 11

Art Deco in Miami and Mumbai

Reading:

- James R. Curtis, "Art Deco Architecture in Miami Beach" *Journal of Cultural Geography*. 3, no. 1 (1982): 51-63.

W7 Tuesday, October 1, 2019 ATT 12

St. Augustine

Lecture by Nihal Elvanoglu

Reading:

- Jean-François Lejeune, "The Law of the Indies: Reprint of the Original Text = Las Leyes de Indias: Reimpreso Del Texto Original," in *The New City* (Coral Gables, Florida: University of Miami School of Architecture, 1991), 18–33.

W7 Thursday, October 3, 2019 ATT 13

The Florida Tropical Home

Reading:

- Allan T. Shulman, "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).

W8 Tuesday, October 8, 2019 ATT 14

The Florida Tropical Home

Reading:

- Vandana Baweja, "The Porch as a Threshold in Between Architecture and Landscape Architecture: Igor B. Polevitzky'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*, Volume 20, Number 34 (2015): 73–94.

W8 Thursday, October 10, 2019 NO ATTENDANCE

EXAM 2

Not cumulative. For Module 2 Only: Florida Architecture

Module 3: Representing the Intangible

W9 Tuesday, October 15, 2019 ATT 15

Representing the Intangible: Memory and Architecture Memorials

Lecture by Nihal Elvanoglu

Reading:

- Julianne Corbin, "Memory and Form: An Analysis of the Vietnam Veterans Memorial," *WR: Journal of the CAS Writing Program* 2011/2012, Issue 4 (2011/2012): 64–77.

W9 Thursday, October 17, 2019 ATT 16

Representing the Intangible: Memory and Architecture

Jewish Museum Berlin

Reading:

- Daniel Libeskind, "Between the Lines: Extension to the Berlin Museum, with the Jewish Museum," *Assemblage* 12 (August 1990): 18–57.

Additional resources:

- Daniel Libeskind <https://libeskind.com/publishing/jewish-museum-berlin-spirit-of-space/>

W10 Tuesday, October 22, 2019 ATT 17

Representing the Intangible: Place and Vernacular Architecture

Reading:

- Labelle Prussin, "An Introduction to Indigenous African Architecture," *Journal of the Society of Architectural Historians* 33 (1974): 182–205.

W10 Thursday, October 24, 2019 ATT 18

Representing the Intangible: Light and Architecture

Tadao Ando

- Kenneth Frampton, *Tadao Ando* (New York: Museum of Modern Art: Distributed by H.N. Abrams, 1991).

https://www.moma.org/documents/moma_catalogue_348_300085246.pdf

W11 Tuesday, October 29, 2019 NO ATTENDANCE

EXAM 3

Not cumulative. For Module 3 only: Representing the Intangible

Module 4: Architecture and the Environment

W11 Thursday, October 31, 2019 ATT 19

Architecture and Climate

Reading:

- Vandana Baweja, "A Brief History of Sustainable Architecture," in *Routledge Handbook of the History of Sustainability*, edited by Jeremy Caradonna, (London: Routledge, online 2017, print 2018), 273–295.

W12 Tuesday, November 5, 2019 ATT 20

What is Climate Change?

Reading:

- U.S. Global Change Research Program, *Climate Change Impacts in the United States, Highlights: U.S. National Climate Assessment* (Washington D.C.: U.S. Global Change Research Program, 2014), <http://purl.fdlp.gov/GPO/gpo48681>.

W12 Thursday, November 7, 2019 ATT 21

Climate Crises: Blue Green Infrastructure

Guest Lecture by Jerry Lee

Reading:

- Neil C. Hawkins and Glenn Prickett, “The Case for Green Infrastructure,” in *Turbulence: A Corporate Perspective on Collaborating for Resilience*, ed. Roland Kupers (Amsterdam: Amsterdam University Press, 2014), 87–100.

W13 Tuesday, November 12, 2019 ATT 22

Climate Crises: Urban Resilience

Guest Lecture by Alexa Rojas

Reading:

- Lawrence J Vale, “The Politics of Resilient Cities: Whose Resilience and Whose City?,” *Building Research & Information* 42, no. 2 (2014): 191–201.

W13 Thursday, November 14, 2019 ATT 23

Climate Change: Adaptation

Reading:

- Susan Roaf, David Crichton, and Fergus Nicol, “The Adaptive Potential of Traditional Buildings and Cities,” in *Adapting Buildings and Cities for Climate Change: A 21st Century Survival Guide* (Oxford: Architectural Press, 2009), 179–204.

W14 Tuesday, November 19, 2019 ATT 24

Climate Change: Adaptation

Reading:

- Susan Roaf, David Crichton, and Fergus Nicol, “The Adaptive Potential of Traditional Buildings and Cities,” in *Adapting Buildings and Cities for Climate Change: A 21st Century Survival Guide* (Oxford: Architectural Press, 2009), 179–204.

W14 Thursday, November 21, 2019 ATT 25

Climate Change: Floods

Reading:

- Donald Watson and Michele Adams, “Flood Design Practices for Buildings,” in *Design for Flooding: Architecture, Landscape, and Urban Design for Resilience to Flooding and Climate Change* (Hoboken, N.J.: John Wiley & Sons, 2011), 169–96.

W15 Tuesday, November 26, 2019 NO ATTENDANCE

EXAM 4

Not cumulative. For Module 4 only: Architecture and the Environment

W15 Thursday, November 28, 2019

No Class: Thanksgiving Holiday

W16 Tuesday, December 3, 2019 ATT 26

Wrap Up and Evaluations