

ARC6913 (17421)

Architect Research 3

**Florida Modern (Credits: 3)**

Citylab Orlando, University of Florida, Summer C 2024

History and Theory Participatory Seminar

Class format: Hybrid Live via Zoom and asynchronous via canvas

Class meets: Thursdays, 9:00 AM to 11:00 PM via zoom.

Plus 2 hours asynchronous

Instructor: Dr. Vandana Baweja (Van) Office hours: Via zoom Email: vbaweja@ufl.edu

Office Hours: TBD

**GOALS**

The histories of modern architecture in Florida are thematically fragmented through studies on Art Deco in Miami, residential architecture, Miami Modern, and the work of the Sarasota School. Modern architecture in Florida has primarily been disseminated through monographs on individual architects—Lawrence Murray Dixon, Norman M. Giller, Morris Lapidus, Marion Manley, William Morgan, Alfred Browning Parker, Paul Rudolph, and Frank Lloyd Wright. The course will synthesize the work of Florida modernist architects and locate their work within the networks of Florida's modernism and global histories of modernism. The course will examine the following humanist questions that promote a sense of pride in the modernist heritage of Florida:

- 1) What constitutes Florida's modernist architectural legacies?
- 2) How have modernist architects thought of Florida as a place?
- 3) How have architects constructed Florida as a place in the popular imagination?
- 4) How can Florida modernism be located within the global histories of architecture?

**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 eight readings in the entire semester.
4. Participate in class discussions.
5. Final project that examines architecture in Florida.

**READING PRESENTATION**

Each student is expected to present readings as assigned. A one-page reading response should be uploaded on Canvas/E-learning. Each reading response and presentation is graded for fifty points. Failing to post 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.

**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, introduction, thesis, and argument of your 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, if applicable.

### 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.

### FINAL PROJECT

You can write a traditional history paper (4000 words minimum) with primary and secondary sources. You do a literature review (4000 words minimum) with secondary scholarly sources. You can do project in which you make CAD drawings from scratch using primary sources to document a project. You can make research-based videos.

### 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%)        | Every week. Reading response to be uploaded on Canvas/E-learning by 2:00 pm the day of your presentation. |
| 2. Class participation         | 100 points (10%) | Every class.  |
| 3. Project proposal            | 100 points (10%) | Thursday, June 13, 2024   |

- |                               |                  |                          |
|-------------------------------|------------------|--------------------------|
| 4. Final Project presentation | 100 points (10%) | Thursday, August 1, 2024 |
| 5. Final Project              | 300 points (30%) | Thursday, August 8, 2024 |

**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. You are allowed two unexcused absences. Any more than two unexcused absences will result in a deduction of 20 points per class missed.

**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 Thursday, May 16, 2024 Live via zoom (2 hours live via zoom +2 hours asynchronous)

Topic Live via zoom: Introduction

Topic 2 hours asynchronous via canvas No zoom:

- How to Make effective presentations?
- Understating Plagiarism
- Complete quiz and/or assignments associated with plagiarism.

W 2 Thursday, May 23, 2024 (2 hours live via zoom +2 hours asynchronous)

Topic Florida Vernacular: Chickee And Cracker Homes

Readings:

- Dilley, Carrie. *Thatched Roofs and Open Sides: The Architecture of Chickees and Their Changing Role in Seminole Society*. Gainesville: University Press of Florida, 2015.
- Haase, Ronald W. *Classic Cracker: Florida's Wood-Frame Vernacular Architecture*. Sarasota, Florida: Pineapple Press, 1992.

W 3  
Topic Thursday, May 30, 2024 (2 hours live via zoom +2 hours asynchronous)  
Art Deco in Miami And Art Deco as A Global Movement  
Readings:

- Benton, Charlotte, Tim Benton, and Ghislaine Wood. *Art Deco 1910–1939*. Boston: Bulfinch Press/AOL Time Warner Book Group, 2015.
- Brooke, Steven. *Miami Beach Deco*. New York: Universe, 2011.
- Capitman, Barbara Baer, and Steven Brooke. *Deco Delights: Preserving the Beauty and Joy of Miami Beach Architecture*. New York: E.P. Dutton, 1988.
- Cerwinske, Laura, and David Kaminsky. *Tropical Deco: The Architecture and Design of Old Miami Beach*. New York, N.Y: Rizzoli, 1981.
- Curtis, James R. "Art Deco Architecture in Miami Beach". *Journal of Cultural Geography*. 3, no. 1 (2009): 51–63.

W 4  
Topic Thursday, June 6, 2024 (2 hours live via zoom +2 hours asynchronous)  
Global Tropical Architecture: Climatic Design  
Readings:

- Culot, Maurice, Jean-François Lejeune, Mark Ormond, Caroline Mierop, Andres Duany, and Elizabeth Plater-Zyberk, eds. *Miami: Architecture of the Tropics*. Miami, Florida; Brussels: Center of Fine Arts; Archives D'Architecture Moderne, 1992.
- Fry, Maxwell, and Jane Drew. *Tropical Architecture in the Dry and Humid Zones*. New York: Reinhold Publishing Corporation, 1964.
- Tzonis, Alexander, Bruno Stagno, and Liane Lefaivre. *Tropical Architecture: Critical Regionalism in the Age of Globalization*. West Sussex, UK: John Wiley, 2001.

W 5  
Topic Thursday, June 13, 2024 (2 hours live via zoom +2 hours asynchronous)  
Florida Tropical Home 1  
Readings:

- Shulman, Allan T. *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning*. Miami: Bass Museum of Art, 2009.

W 6  
Topic Thursday, June 20, 2024 (2 hours live via zoom +2 hours asynchronous)  
Florida Tropical Home 2  
Readings:

- Shulman, Allan T. *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning*. Miami: Bass Museum of Art, 2009.

W 7 Thursday, June 27, 2024 (2 hours live via zoom +2 hours asynchronous)

Topic Sarasota School  
Readings:

- Howey, John. *The Sarasota School of Architecture, 1941–1966*. Cambridge, Mass: MIT Press, 1997.
- Rohan, Timothy M. *The Architecture of Paul Rudolph*. New Haven: Yale University Press, 2014.

---

W8 Thursday, July 4, 2024 No class

---

W9 Thursday, July 11, 2024 (4 hours asynchronous via canvas No zoom)  
Topic How to cite your sources?

- Complete quiz and/or assignments associated with “How to cite your sources?”
- Complete part one of the final project. Submit on canvas for feedback.
- Van will be available via email, canvas and office hours to meet one-on-one for assistance.

---

W10 Thursday, July 18, 2024 (4 hours asynchronous via canvas No zoom)  
Topic How to do research using UF libraries?

- Complete quiz and/or assignments associated with “How to do research using UF libraries?”
- Complete part two of the final project. Submit on canvas for feedback.
- Van will be available via email, canvas and office hours to meet one-on-one for assistance.

---

W11 Thursday, July 25, 2024 (4 hours asynchronous via canvas No zoom)  
Topic What are the key components of an architectural history paper?

- Complete quiz and/or assignments associated with “What are the key components of an architectural history paper?”
- Complete part three of the final project. Submit on canvas for feedback.
- Complete quiz and/or assignments associated with “Primary and Secondary sources?”

---

W12 Thursday, August 1, 2024 (2 hours Live via zoom)  
Topic Final Project Presentations

Readings:

Benton, Charlotte, Tim Benton, and Ghislaine Wood. *Art Deco 1910–1939*. Boston: Bulfinch Press/AOL Time Warner Book Group, 2015.

Brooke, Steven. *Miami Beach Deco*. New York: Universe, 2011.

- Capitman, Barbara Baer, and Steven Brooke. *Deco Delights: Preserving the Beauty and Joy of Miami Beach Architecture*. New York: E.P. Dutton, 1988.
- Cerwinske, Laura, and David Kaminsky. *Tropical Deco: The Architecture and Design of Old Miami Beach*. New York, N.Y: Rizzoli, 1981.
- Curtis, James R. "Art Deco Architecture in Miami Beach". *Journal of Cultural Geography*. 3, no. 1 (2009): 51–63.
- Culot, Maurice, Jean-François Lejeune, Mark Ormond, Caroline Mierop, Andres Duany, and Elizabeth Plater-Zyberk, eds. *Miami: Architecture of the Tropics*. Miami, Florida; Brussels: Center of Fine Arts; Archives D'Architecture Moderne, 1992.
- Domin, Christopher, and Joseph King. *Paul Rudolph: The Florida Houses*. Princeton, N.J.: Princeton University Press, 2002.
- Dilley, Carrie. *Thatched Roofs and Open Sides: The Architecture of Chickees and Their Changing Role in Seminole Society*. Gainesville: University Press of Florida, 2015.
- Fry, Maxwell, and Jane Drew. *Tropical Architecture in the Dry and Humid Zones*. New York: Reinhold Publishing Corporation, 1964.
- Haase, Ronald W. *Classic Cracker: Florida's Wood-Frame Vernacular Architecture*. Sarasota, Florida: Pineapple Press, 1992.
- Hitchcock, Henry-Russell, and Arthur Drexler, eds. *Built in USA: Post-War Architecture*. New York: Simon & Schuster, 1952.
- Nash, Eric P., Robinson, Randall C., Robinson, Randall C.. *MiMo: Miami Modern Revealed*. United States: Chronicle Books, 2004.
- Nelson, Sarah Giller., Giller, Norman M.. *Designing the Good Life: Norman M. Giller and the Development of Miami Modernism*. United States: University Press of Florida, 2007.
- Rohan, Timothy M.. *The Architecture of Paul Rudolph*. United Kingdom: Yale University Press, 2014.
- Shulman, Allan T. *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning*. Miami: Bass Museum of Art, 2009.
- Tzonis, Alexander, Bruno Stagno, and Liane Lefaivre. *Tropical Architecture: Critical Regionalism in the Age of Globalization*. West Sussex, UK: John Wiley, 2001.